

Developed by  
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*Blond Tango*

ORIGINAL TITLE: *Blonder Tango*  
GDR, 1985, 119 min, color, EN ST

DIRECTOR Lothar Warneke  
SCRIPT Lothar Warneke  
Based on the novel *Blonder Tango*  
by Omar Saavedra Santis  
DRAMATURG Erika Richter  
CAMERA Thomas Plenert  
EDITOR Erika Lehmphul  
SET DESIGN Georg Wratsch  
COSTUMES Lilo Sbrzesny  
MUSIC Gerhard Rosenfeld, Roberto Rivera  
PRODUCTION DEFA-Studio für Spielfilme

CAST Alejandro Quintana Contreras,  
Gerhard Meyer, Karin Düwel,  
Johanna Schall, Steffie Spira,  
Trude Brentina, Enrique Hernán Garate,  
Victor Abujatum, Patricio Soto,  
Francisc Nagy, Christine Schorn,  
Christian Steyer, Helmut Straßburger

A close-up photograph of a man with a mustache and a skull mask. The man is looking slightly to the right of the camera. The skull mask is white and covers the left side of his face. He is wearing a dark, possibly black, garment with a high collar.

**B L O N D  
T A N G O**

*Please note: DEFA Film Library teaching guides are meant to give teachers information and ideas for how they can use this film in an English-language classroom. They are not meant to be detailed lesson plans.*

*The time codes throughout the teaching guide are based on video files available for streaming on the DEFA Film Library Vimeo platform and Kanopy.*

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## RECOMMENDATIONS

The feature film *Blonder Tango* (*Blond Tango*, 1985, dir. Lothar Warneke) tells the story of the Chilean Rogelio who had come to the GDR (German Democratic Republic, East Germany) as a refugee following the 1973 military coup in Chile. He had been arrested and imprisoned for his political activities before his expulsion from Chile and escape to the GDR. Five years later, he still struggles to find his place in East German society. Set in the context of the Cold War, the film invites discussions on the difficulties refugees face while dealing with the trauma of political persecution and having to adapt to a different society. Through Rogelio's story, the film weaves together various histories of resistance, persecution and exile of the 20<sup>th</sup> century. Made more than ten years after the military coup and the solidarity campaign steered by the Socialist Unity Party (SED) in the GDR, the film questions the effectiveness of governmental solidarity policies by showing Rogelio's marginalized position in East German society. The film, furthermore, encourages us to think about private forms of everyday solidarity across generations, cultures and geographical distance. *Blond Tango* thereby raises universal questions about the importance of solidarity and activism in civil societies, especially at intersections of marginalization and power.

**Keywords:** Chilean military coup, exile and migration in the GDR, Spanish Civil War, political persecution, international solidarity.

**Content warning:** attempted suicide (00:09:36; 01:36:36), xenophobic violence and vocabulary (01:02:27), physical intimacy (00:44:47; 01:16:34), excessive drinking (00:33:13; 01:41:50), nudity (00:15:04).

**Ideal audiences and courses:** *Blond Tango* is suited for college and graduate courses, including in: German Studies, History, Film & Media Studies, Latin American Studies and Political Science. It is suited for older teenagers with parental permission only.

**Topic areas:** Latin America and the GDR in the Cold War, Chilean artists in exile, GDR solidarity movements with Chile in the 1970s and 1980s, DEFA films of the 1980s, transnational DEFA film productions.

## SUMMARY

*Blond Tango* is largely adapted from the eponymous novel written by the Chilean writer Omar Saavedra Santis (1944–2021) in East German exile.<sup>1</sup> The main character, Rogelio, had to leave Chile after having been tortured and detained in a prison camp in the aftermath of the military coup in 1973. The story begins in the late 1970s, after Rogelio had already been living in the GDR for five years. He struggles to find his place in East German society and the memories of persecution and his imprisonment continue to haunt him. Working as a lighting

<sup>1</sup> Omar Saavedra Santis wrote the novel in Spanish under the title *¿Y qué hago yo en este país donde este país donde todos los gatos son rubios?*. It was published in German translation as *Blonder Tango* in 1983. See Trnka, Jamie H. "Choreographing Exile: Lothar Warneke's and Omar Saavedra Santis's 'Blonder Tango.'" *The German Quarterly* 84 (3), 2011, pp. 309–327.

## SUMMARY

technician in a theater in a small coastal town, Rogelio is caught up in a love triangle between the stage manager Luise, who is in love with him, and the soprano Cornelia, whom Rogelio woos in vain. In his letters to his mother and his uncle Alfonso, Rogelio invents a happy life with Cornelia in the GDR. Following the structure of the novel, the film goes back and forth between these episodes in Rogelio's life and at times blends them together in hallucinatory, dream-like sequences. When Cornelia finally rejects Rogelio's advances and his application to return to Chile is denied, he suffers a mental breakdown. In the middle of winter, an older communist, Stefan Hiller, finds Rogelio on a sea cliff, almost frozen to death. Rogelio soon discovers that he and Hiller share the experience of political activism, persecution and exile: Hiller had fought in the Spanish Civil War (1936–1939) as part of the International Brigades and fled from the Nazis to Mexico where he, like Rogelio, had had an unfulfilled love affair. Hiller encourages Rogelio to see how his experiences are a crucial contribution to East German society, not so much against a common enemy, but in the struggle against a growing political apathy. After Hiller and Rogelio part, Rogelio finds out that it was not only he who has been lying to his family. In a letter, his uncle Alfonso reveals to Rogelio that his mother had died and that her friends had written the previous letters in her name in order to not cause Rogelio distress.

## ABOUT THE FILM

The film owes its multi-layered structure to Omar Saavedra Santis's novel that was published in translation in the GDR in 1983, and which weaves together scenes from many of Rogelio's past experiences: years of exile; his encounter with Stefan Hiller; and scenes that feature his mother, uncle Alfonso and the Bolivian Ojopi, a friend Rogelio had made in prison. The scenes of Rogelio's life in the GDR center around his work in the theater as a lighting technician. His difficulties to build up a new life for himself in the GDR are expressed through the unhappy love triangle between him, Luise and Cornelia. The theme song *Ein Lied geht um die Welt (A Song Goes Round the World)*, performed by the Austro-Hungarian and Romanian Jewish singer Joseph Schmidt, mediates Rogelio's feelings and his longing for a life of love and happiness. During performances, the lines between reality, theater and Rogelio's imagination are often conflated. By contrasting Rogelio's situation with that of his friend Eugenio, another Chilean refugee, who has married an East German woman and made a family in the GDR, *Blond Tango* both points to the heterogeneity of migrant experiences and to Rogelio's remaining hope to be able to return to Chile.

*Blond Tango* challenges institutionalized practices of international solidarity in the Eastern Bloc of the 1970s and 1980s by contrasting them with the lived reality of Chilean refugees in the GDR. Solidarity with Chile in the GDR was not an individual matter but orchestrated by the state. One month after the coup, a Solidaritätszentrum für das chilenische Volk (Solidarity Center for the Chilean People) was founded; among its constitutive members were prominent figures of



## ABOUT THE FILM

the East German cultural and political elite. On national and local levels, events and fundraising projects were organized by the Freie Deutsche Jugend (FDJ, Free German Youth) or local brigades.<sup>2</sup>

Towards the late 1970s, not only in the GDR but also internationally, solidarity with Chile started to decline as attention shifted to other political hotspots.<sup>3</sup> The film's story starts at this critical point. In the late 1970s, several DEFA films on Chilean emigrants thematize the lives of Chilean migrants in the GDR. Documentaries, such as *Copihuito* (1977, dir. Günther Jordan) and *Eine chilenische Hochzeit* (*A Chilean Wedding*, 1977, dirs. Valentin Milanov, Rainer Ackermann), on the one hand, give voice to Chilean stories of persecution, but also show their successful integration and ongoing political resistance as an example of lived internationalism. The later feature films, *Ein April hat 30 Tage* (*April Has 30 Days*, 1979, dir. Gunther Scholz), *Isabel auf der Treppe* (*Isabel on the Stairs*, 1983, dir. Hannelore Unterberg) and *Verzeihung, sehen Sie Fußball?* (*Excuse Me, Are You Watching Soccer?*, 1983, dir. Gunther Scholz) correspond to the melancholic narrative of *Blond Tango* by showing the growing gap between the solidarity being propagated by the state and the isolation and hostilities experienced by Latin American migrants in everyday life. These films' depictions of Chilean customs, music, or Latin American landscapes, such as the bucolic imagery in which Rogelio's mother and uncle are portrayed, nevertheless bear witness to the fascination exercised on East German audiences by their culture. The filming of Chilean landscapes in Bulgaria, due to political and budget-related restrictions, illustrates the creative processes involved to recreate South American sceneries in South-Eastern Europe.<sup>4</sup>

*Blond Tango* renegotiates antifascist solidarity in interpersonal terms, moving the focus from public manifestations to intergenerational and cross-cultural forms of solidarity in everyday situations. Rogelio's conversations with Stefan Hiller negotiate what solidarity means once the events originally provoking public solidarity have become part of history. Within their friend- and comradship, however, Hiller's mentorship as a 'father figure' still implies a patriarchal hierarchy. Hiller represents to Rogelio what the GDR represented to the Chilean socialists and what they had wanted to achieve: the successful socialist project. Rogelio's benevolent lies in his letters to his family in Chile also amount to a gesture of solidarity. In these letters, Rogelio fakes a happy life in the GDR as Cornelia's husband and an expectant father. In an interview with the author, the actor Alejandro Quintana, cast as Rogelio, interprets his character's lies as "an extraordinary kind of solidarity, not political, humane, [...]when a man himself

<sup>2</sup> See the chapter on solidarity policies in: Emmerling, Inga. *Die DDR und Chile (1960–1989): Außenpolitik, Außenhandel und Solidarität*. Ch. Links Verlag, 2013. See also: Pieper Mooney, Jadwiga E. "East Germany: Chilean Exile and the Politics of Solidarity in the Cold War" *European Solidarity with Chile 1970–1980s*, edited by Kim Christiaens, Idesbald Goddeeris and Magaly Rodríguez García, Peter Lang, 2014, pp. 275–300.

<sup>3</sup> Christiaens, Kim. "European Reconfigurations of Transnational Activism: Solidarity and Human Rights Campaigns on Behalf of Chile during the 1970s and 1980s." *IRSH*, 63, 2018, pp. 413–48, 442.

<sup>4</sup> For more of this topic, see Sandberg, Claudia. "An East German Chile in Bulgaria: Notions of Longing and Displacement." *Studies in Eastern European Cinema* 12 (1), 2020, pp. 1–15.

## ABOUT THE FILM

has no power and still thinks about ‘How can I support my people?’”<sup>5</sup> As the end of the film reveals, uncle Alfonso and his mother’s friends had acted the same way, trying to protect Rogelio from the grief of losing his mother while living in exile. By employing the benevolent lie as a literary device, *Blond Tango* connects to the DEFA film *Jakob der Lügner* (*Jacob the Liar*, 1974, dir. Frank Beyer) and anticipates future films, such as *La vita è bella* (*Life Is Beautiful*, 1997, dir. Roberto Benigni). In all these films, the protagonist lies to shield other people from the distress caused by the political circumstances.

In *Blond Tango*, stories of persecution and displacement during the 20<sup>th</sup> century are related to each other through stories of antifascism and expulsion. The film introduces Rogelio’s neighbor Mrs. Hube, who had lived in the former Eastern territories of Germany beyond the Oder–Neisse line. After WWII and the Potsdam Agreement of 1945, their German-speaking population was largely displaced into the newly redrawn German territories. Furthermore, Mrs. Hube’s sons and husband died in WWII, and Rogelio’s continued questioning of her passive phrasing “fell in the war” to describe their deaths hints both at German citizens’ complicity with and suffering during and after the Third Reich. Rogelio’s rescuer Hiller represents communist resistance to fascism in the 1930s and complements Rogelio’s own story of antifascism and exile. Hiller had fought in the Spanish Civil War as part of the International Brigades. After the Spanish military coup by General Francisco Franco in 1936, which was supported by fascist Italy and Nazi Germany, this fighting brigade of volunteers from across the world joined to help defend the Spanish Republic.<sup>6</sup> Communist participation in the International Brigades later became a cornerstone of the GDR’s antifascist founding myth and official memory culture, remembered as an anticipation of the GDR as an antifascist state.<sup>7</sup> The timing of the film adaptation of Saavedra Santis’s novel in 1985 is not accidental, but coincided with the official commemoration of the 50<sup>th</sup> anniversary of the Spanish Civil War. The DEFA Studios were part of the ritualized celebration of round anniversaries as an integral part of the SED’s cultural strategy for self-legitimation. The film is also a requiem for the GDR’s founding generation represented by Hiller and Mrs. Hube, both born around 1900. Prominent figures of this generation had died in the preceding years, such as the German writer Ludwig Renn (1889–1979), for instance, who had served in the International Brigades and been in Mexican exile like Hiller. Through the musical leitmotif, *A Song Goes Round the World*, Rogelio’s history of persecution and displacement is further connected to that of Jewish people by the Nazi regime. The Jewish singer Joseph Schmidt performing the song had to leave Nazi Germany and passed various stations of exile until he died in a Swiss

<sup>5</sup> “Chile in der DDR – geteilte Utopien? Ein Gespräch von Carla Steinbrecher mit dem Regisseur und Schauspieler Alejandro Quintana Contreras.” *Demokratischer Salon*, edited by Reichel, Norbert, February 2022. <https://demokratischer-salon.de/beitrag/chile-in-der-ddr-geteilte-utopien> [Last update: 28 February 2022]. All translations are by the author unless otherwise stated. Accessed 5 January 2024.

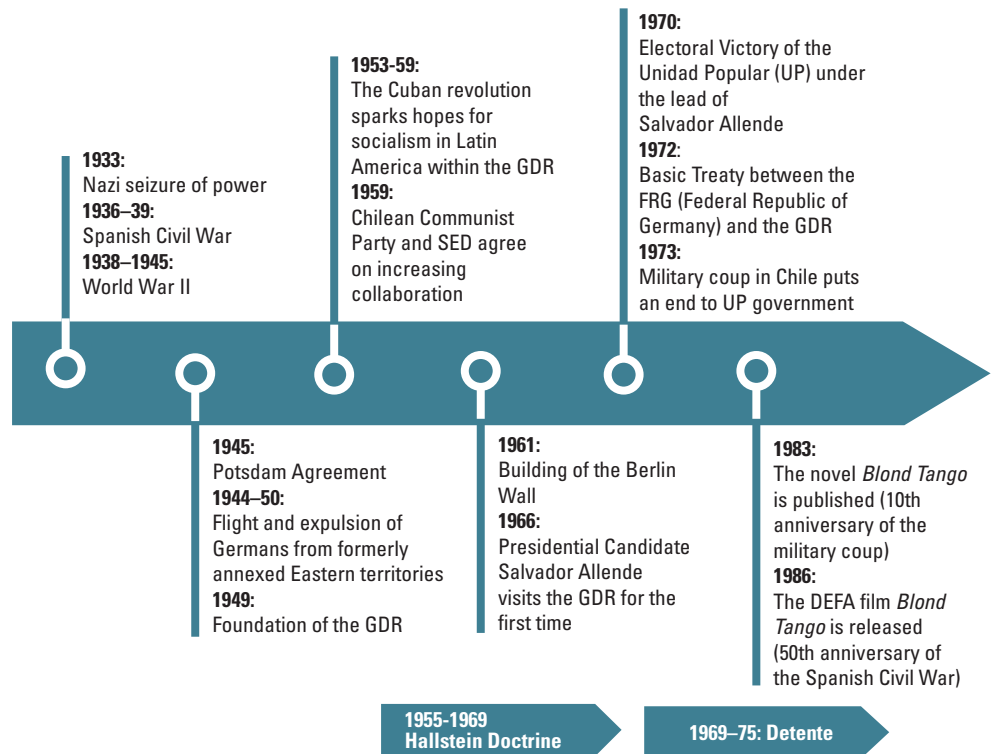
<sup>6</sup> Tremlett, Giles. *The International Brigades: Fascism, Freedom and the Spanish Civil War*. Bloomsbury, 2020.

<sup>7</sup> McLellan, Josie. *Antifascism and Memory in East Germany: Remembering the International Brigades 1945–1989*. Clarendon Press, 2004.

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detention camp. *A Song Goes Round the World* established a universal metaphor for the continuous hope of finding love and happiness in life. The film ends with playing the song layered with excerpts of President Salvador Allende's final radio speech addressed to the Chilean people on September 11, 1973, the day of the military coup from within the Presidential La Moneda Palace. Both their tragic deaths are thereby interwoven, but through the song, they are connected to the ongoing hope for a better world. By interrelating these various histories, especially Jewish and Chilean stories, the film performs what the Holocaust scholar Michael Rothberg has proposed as "multidirectional memory," a way of bringing "different social groups' histories of victimization" into dialog in collective memory culture instead of privileging certain histories over others.<sup>8</sup> In East German memory culture, Jewish victims of National Socialism were often subsumed under the designation "victims of fascism" without dealing with "the specificities of Jewish persecution."<sup>9</sup> On the one hand, *Blond Tango* does so by mapping antisemitic persecution, Communist resistance (Hiller), and resistance against the Chilean military regime onto the overarching narrative of antifascist resistance. On the other hand, *Blond Tango* illustrates how engaging with Chilean histories of persecution and resistance is also a vehicle for inquiring into crucial chapters of one's own national history, such as the Holocaust.

## CONTEXT



<sup>8</sup> Rothberg, Michael. *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*. Stanford University Press. 2009, p. 2. For a summary of Rothberg's theory, see: Rothberg, Michael. "Multidirectional Memory." *Témoigner. Entre histoire et mémoire* 119, 2014. <http://journals.openedition.org/temoigner/1494>, DOI: <https://doi.org/10.4000/temoigner.1494>. Accessed 28 November 2023.

<sup>9</sup> Ward, Elizabeth. *East German Film and the Holocaust*. Berghahn Books, 2021, p. 2.

## CONTEXT

In September 1970, Salvador Allende was elected president in Chile with the left-wing party coalition Unidad Popular (UP, Popular Unity) winning a close majority of 36.61%. Among reform-oriented socialists, Allende's democratic socialist government sparked optimism for a political alternative to the one-party system exemplified by the USSR. It also renewed aspirations for a form of socialism akin to the "socialism with a human face" exemplified by Alexander Dubček and the Czechoslovak case in 1968. The US administration under President Nixon and large US corporations operating in Chile, such as Anaconda, International Telephone & Telegraph (ITT) and Kennicott, saw Allende's victory as a threat and used covert funds to prevent his election.<sup>10</sup> Although the Central Intelligence Agency (CIA) was not directly involved in the 1973 military coup in Chile, by supporting anti-governmental campaigns it tried to influence public opinion against the Allende administration and its economic policies of nationalization.<sup>11</sup> After a phase of food shortages, strikes and protests starting in 1972, the Chilean military forcefully ousted the Unidad Popular government from power in a coup on September 11, 1973. To avoid arrest, Allende allegedly took his own life after airing a last speech via radio Magallanes, parts of which are included at the end of *Blond Tango*.<sup>12</sup> In this speech, he affirmed his belief in the emancipation of Chilean people, which contributed to his subsequent image of political martyrdom. What followed the coup was a seventeen-year-long dictatorship during which 3,200 people were killed or disappeared, over 28,000 were tortured and thousands were forced into exile.<sup>13</sup> Political opponents were detained in prison camps, as Rogelio is shown to have been in *Blond Tango*.

After Allende's electoral triumph, the SED hoped for Chile's diplomatic recognition of the GDR, the primary objective of the GDR government at the time. From 1955 until 1969, the GDR had been internationally isolated by the Hallstein Doctrine, which stated that any diplomatic recognition of the GDR would be regarded as an offensive act against the Federal Republic of Germany (FRG or West Germany). In 1971, Allende's government finally recognized the GDR. That same year, Erich Honecker replaced Walter Ulbricht as the East German head of state. For Honecker, the solidarity campaign for Chile ensuing in 1973 had a personal dimension since his son-in-law was Chilean.<sup>14</sup> On the one hand, solidarity with Chile was used by the SED to boost the GDR's image both at home and abroad: Its limited material support of Allende's Chile and its citizens' continued struggle against fascism and imperialism allowed them to present the GDR as being on the right side of history. On the other hand, Chilean refugees in the GDR

<sup>10</sup> "The Allende Years and the Pinochet Coup, 1969–1973." *Office of the Historian*. <https://history.state.gov/milestones/1969-1976/allende>. Accessed 3 December 2023.

<sup>11</sup> Devine, Jack. "What Really Happened in Chile: The CIA, the Coup Against Allende, and the Rise of Pinochet." *Foreign Affairs*, 93(4) 2014. 26–35. <http://www.jstor.org/stable/24483554>. Accessed 3 December 2023.

<sup>12</sup> The short documentary *Mitbürger (Fellow Citizens, 1974*, dirs. Walter Heynowski, Gerhard Scheumann) presents the full recording of Allende's final radio speech.

<sup>13</sup> Devine, 26–35.

<sup>14</sup> After 1989, Honecker and his wife moved to Chile where only a year before in 1988 the Pinochet government had been outvoted by a referendum.



## CONTEXT

received generous treatment insofar as they were provided with accommodation, jobs, and access to social services.<sup>15</sup> Overall, around 1,500 Chilean refugees came to the GDR, but they were selected based on their political orientation: The majority were members of Partido Comunista de Chile (Communist Party of Chile) and its youth organization Juventudes Comunistas de Chile, or active supporters of other leftist groups within the Popular Unity coalition.<sup>16</sup> They were able to organize themselves politically in local committees of the organization Chile Antifascista (Antifascist Chile).<sup>17</sup> Many Chilean refugees had higher education or an academic background, but were given work in manufacturing.<sup>18</sup> Rough working conditions, difficulties to learn the language and establish a social network, as well as experiences of xenophobia often lead to feelings of alienation, anxiety and depression.<sup>19</sup> The SED further had Chilean immigrants surveilled by the Ministry for State Security (Stasi), and in a process that has been called “proletarianization,” they tried to convert Chileans into obedient socialist citizens, which did not always go without resistance.<sup>20</sup>

<sup>15</sup> Pieper Mooney, 275–300, 277 and 280. For detailed information on the GDR’s integration of Chilean refugees, see chapter 4.6 “Integration und Alltag” *Zufluchtsort DDR?: Chilenische Flüchtlinge und die Ausländerpolitik der SED*, edited by Sebastian Koch, Ferdinand Schöningh, 2017, pp. 231–299.

<sup>16</sup> Pieper Mooney, 281.

<sup>17</sup> Chile Antifascista (Antifascist Chile or CHAF) was the organizational body through which Chilean refugees organized themselves in the GDR. Its purpose was to facilitate their integration into GDR society. CHAF was responsible for addressing issues pertaining to the integration of Chilean exiles in the GDR (such as employment, education, accommodation, visas, financial affairs, leisure time, etc.). It was headquartered in East Berlin and comprised of eleven local committees. Through CHAF, GDR authorities also received information about persons from Chile who entered the country. See Emmerling, 425–30.

<sup>18</sup> Chilean academics in West German exile also experienced such discrimination. See, for instance, the autobiographical account in: Quinteros Ochoa, Leonor. *EXILKIND. Briefe und Erinnerungen aus Chile und Deutschland*. Schiler & Mücke, 2020.

<sup>19</sup> For an account of Chilean living realities outside big cities, see: Langner, Carsta. “‘Ich habe bis Frankreich geweint.’ Erfahrungen chilenischer Migrant\*innen in Jena in der späten DDR.” *Forschungsverbund Diktaturerfahrung und Transformation*. <https://verbund-dut.de/einblicke/dr-carsta-langner-ich-habe-bis-frankreich-geweint-erfahrungen-chilenischer-migrant-innen-in-jena-in-der-spaeten-ddr/>. Accessed 6 December 2023.

<sup>20</sup> Emmerling, 441–2. See also the part on Chile in the subchapter “Study and Political Exile” in the *Bruderland* documentary. Koch advocates for a more refined view on the GDR’s “Proletarisierung” of Chileans in Koch, pp. 254–7.

BIOGRAPHIES



**Lothar Warneke, Director (1936–2005)**

Lothar Warneke was one of the most prominent East German directors of the 1970s and 1980s. He studied at the Deutsche Hochschule für Filmkunst in Potsdam–Babelsberg (Today: Filmuniversität Babelsberg KONRAD WOLF) from 1960 to 1964. Warneke became known for his documentary-like style and focus on contemporary everyday life in the GDR. Many of his films tackle existential questions of life, death and political or religious faith. Lothar Warneke himself described *Blond Tango* as his “most difficult film to date [...]. [B]eing confronted with a different culture, a different way of thinking, a different emotionality,” forced him to see ordinary things in a new light.<sup>21</sup> For more, see Warneke’s page on the DEFA Film Library website.



**Erika Richter, Dramaturg (1938–2020)**

Erika Richter studied drama theory at the Deutsche Hochschule für Filmkunst in Potsdam-Babelsberg (Today: Filmuniversität Babelsberg KONRAD WOLF). Before joining the DEFA Studios in 1975 as a script consultant and developer, she was an editor of two major film journals. Having worked with film director Lothar Warneke on *Eine sonderbare Liebe (A Strange Love, 1984)*, *Blond Tango* was their second collaboration, and it was the first out of two projects related to Latin America that Richter worked on. In 1989, she was the dramaturg of the West and East German co-production *Die Besteigung des Chimborazo (The Ascent of Chimborazo, 1989, dir. Rainer Simon)* about Alexander von Humboldt’s expedition to Ecuador in 1802. For more, see Richter’s page on the DEFA Film Library website.

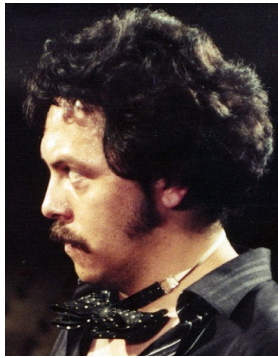


**Omar Saavedra Santis (1944–2021)**

Omar Saavedra Santis was the author of the novel *Blond Tango* (1983) and co-wrote the film’s scenario with Lothar Warneke. From 1970 until 1973, Saavedra Santis was chief editor of the daily newspaper *El popular*. After the military coup, as a supporter of the Unidad Popular government, Saavedra Santis fled to the GDR via the Belgian embassy in 1974—like the protagonist Rogelio in *Blond Tango*. At the Volkstheater Rostock, he founded the Chilean theater ensemble *Teatro Lautaro* together with Alejandro Quintana Contreras and other exiled Chilean theater makers. Saavedra published novels, short stories and radio plays in the GDR and Chile. He returned to Chile in 2009. In 2021, he died in his birthplace Valparaiso.

<sup>21</sup> Warneke, Lothar. “Weltdimensionen.” *Sonntag* 12, 1986, 5.

BIOGRAPHIES



**Alejandro Quintana Contreras (Rogelio) (b. 1951)**

Alejandro Quintana Contreras studied theater acting in Santiago, Chile. Parallel to his studies, he worked in the theater group Teatro Nuevo Popular that emerged after the victory of the Unidad Popular and was based at the Universidad Técnica del Estado. In December 1973, only a few months after the military coup, he took refuge at the East German Embassy in Santiago. With the help of Amnesty International, he left for the GDR in May 1974. He was a founding member of the Rostock-based *Teatro Lautaro* ensemble. Eventually, he worked at the Berliner Ensemble led by Brecht’s mentee Manfred Wekwerth. After German unification, Contreras worked at theaters in Cottbus and Heilbronn. Throughout his career he collaborated with Omar Saavedra Santis, including in 2015, when they staged Saavedra Santis’s *Faust* adaptation in Chile. In 2017, he and actress Sylvia Bretschneider co-founded the Luzin Theater in Wittenhagen near Feldberg, Germany.<sup>22</sup>

TEACHING ACTIVITIES



Original 1986 poster.  
Designed by Hans Eberhardt Ernst.

All activities can be selected, adapted and modified depending on the subject area, teaching goals or student demographic. The activities can be used separately and are not necessarily scaffolded.

**Pre-screening Activities**

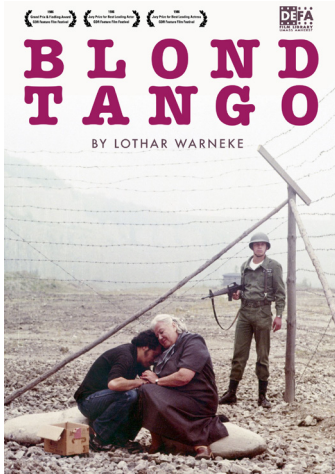
The following pre-screening activities are suggested to generate interest before the students watch the film. They familiarize students with the historical context in Chile and the key themes of exile and solidarity explored in *Blond Tango*.

Thoughts and reactions can be collected and recorded on paper or in shared online documents, so that students can use them as starting points for the discussion after the film viewing.

1. *Blond Tango* reflects on Allende’s election (1970) and the military coup in Chile (1973) without retelling these events. To familiarize themselves with the historical background, students can analyze the timeline included in this teaching guide (see: p. 7) and gather further information on the historical events in Chile in the early 1970s. Suggested questions to explore include:
  - Who was Salvador Allende and what was the Unidad Popular government, his political platform?
  - What political change in Chile did Allende and his government stand for?
  - What happened on September 11, 1973 and afterwards?
  - What is a “military coup”? Please define and give examples for other coups around the world.

<sup>22</sup> For more information on Quintana, his experience of the 1973 military coup and exile in the GDR, see “Chile in der DDR – geteilte Utopien? Ein Gespräch von Carla Steinbrecher mit dem Regisseur und Schauspieler Alejandro Quintana Contreras.” Demokratischer Salon, 2022. See also the video statement by Quintana “EL PUEBLO UNIDO—Erinnerung an den 11. September 1973 – ALEJANDRO QUINTANA CONTRERAS.” OK PROJEKT – Filme zu Ausstellungen. <https://www.youtube.com/watch?v=inWgu1XjTrU>. Accessed 5 January 2024.

TEACHING ACTIVITIES



DEFA Film Library's distribution design by Detlef Helmbold (2024).

Students can use 'The Overthrow of Democracy in Chile—A Timeline,' an open access article provided by the Zinn Education Project, the entry on Salvador Allende in the *Oxford Research Encyclopedia or Britannica's* entry on the Unidad Popular government, as well as an overview on the Unidad Popular in the *St. James Encyclopedia of Labor History*. (See Resource Materials, p. 21.)

2. In this activity, the objective is for students to familiarize themselves with solidarity as not only a humanitarian but also a state-prescribed social value in the GDR and to critically engage with contemporary political sources. After the military coup in September 1973, the organization of solidarity was institutionalized in the Solidaritätszentrum für das chilenische Volk (Solidarity Center for the Chilean People). Have students read the extract from a 1973 speech by Alexander Abusch, Vice President of the Kulturbund (Association of Culture) of the GDR. Suggested questions for discussion:

- Who held this speech and what was his background? When and what was the occasion?
- What rhetorical phrases does the speaker use to conjure the image of the GDR being united in solidarity with Chile?

Report of the constitutive session of the Solidarity Center for the Chilean People in the GDR in East Berlin on October 11, 1973.

Alexander Abusch

Member of the Central Committee of the SED

**Chile Needs the Solidarity of All of Us**

[...]

**Anti-imperialist Solidarity—Every Citizen's Matter of Heart**

[...] On the initiative of the SED, boosted by the 10th Meeting of the Central Committee, and with the support of all parties and mass organizations united in the National Front of the GDR, this massive solidarity action emerged in support of the proponents of the Unidad Popular persecuted by the fascist military junta.

For us, living and working in a socialist state, it has always been a matter of our revolutionary honor, a matter of our socialist internationalism, to demonstrate anti-imperialist solidarity. What we have vowed at the 10<sup>th</sup> World Festival [of Youth and Students] in our capital, together with the enthusiastically received representatives of the Chilean youth, deeply corresponds with the humanist concerns of our socialist state, the attitude of our working class, the new spirit of our youth. On powerful manifestations, millions of working people throughout the GDR express their deep solidarity with the Chilean patriots at powerful demonstrations. [...]

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The GDR Solidarity Committee has received and continues to receive daily over a thousand letters of protest and declarations of solidarity. They come from citizens of all walks of life and all professions, from retirees and children.

Many of them are the result of painstaking and loving creative work, with commitments to higher production output, reports on fundraising campaigns, and various ideas and suggestions on how to help the Chilean people.

German original:

**Chile braucht unser aller Solidarität**

[...]

**Antiimperialistische Solidarität—Herzessache jedes Bürgers**

[...]

Auf Initiative der SED, gesteigert durch die 10. Tagung ihres Zentralkomitees, und mit Unterstützung aller in der Nationalen Front der DDR vereinten Parteien und Massenorganisationen entstand in unserem Volk diese gewaltige Solidaritätsaktion zur Unterstützung der von der faschistischen Militärjunta verfolgten Anhänger der Unidad Popular.

Für uns, die wir in einem sozialistischen Staat leben und arbeiten, war und ist es stets eine Sache unserer revolutionären Ehre, eine Sache unseres sozialistischen Internationalismus, antiimperialistische Solidarität zu üben. Was wir auf den X. Weltfestspielen in unserer Hauptstadt gemeinsam mit den von uns begeistert empfangenen Abgesandten der Jugend Chiles geschworen haben, entspricht zutiefst dem humanistischen Anliegen unseres sozialistischen Staates, der Haltung unserer Arbeiterklasse, dem neuen Geist unserer Jugend. Millionen von Werktätigen bringen überall in der DDR auf machtvollen Kundgebungen ihre tiefe Verbundenheit mit den chilenischen Patrioten zum Ausdruck.

[...]

Allein beim Solidaritätskomitee der DDR gingen und gehen täglich über tausend Protestschreiben und Solidaritätserklärungen aus allen Schichten der Bevölkerung, aller Berufe, von Rentnern und Kindern ein. Viele davon sind in mühe- und liebevoller Arbeit gestaltet, mit Verpflichtungen zu höheren Produktionsleistungen, mit Berichten über Spendenaktionen, mit mancherlei Überlegungen und Anregungen, wie dem chilenischen Volk zu helfen ist.

Abusch, Alexander. "Chile braucht unser aller Solidarität." *Venceremos, Unidad Popular. An der Seite des chilenischen Volkes: Konstituierung des Solidaritätszentrums für das chilenische Volk*, edited by Solidaritätskomitee der DDR, Berlin, 1973, pp. 4–11 and 8–9. [Bundesarchiv DZ 8/84]



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3. This activity allows students to explore the international solidarity movement with Chile. Have students browse the following resources on solidarity in the US and compare it to the East German movement. Students can discuss in groups, develop an essay or create a comparative chart.
  - a) On the solidarity movement in the San Francisco Bay Area: Meaghan Kachadoorian. '¡Junta No! Chilean Solidarity in the Bay,' The San Francisco Digital History Archive. This source also contains several solidarity posters that students can study. (See Resource Materials, p. 21.)
  - b) On the solidarity movement in Chicago: Michael Spencer. 2023. 'A City of Sanctuary: Chicago's role in the 1973 Chilean coup.' (See Resource Materials, p. 21.)  
Students can explore the following questions:
    - When did solidarity with Chile start in these areas?
    - What were the main reasons for people to express solidarity with Chile?
    - Which organizations and institutions initiated solidarity campaigns and supported Chilean refugees?
    - What stories of Chilean refugees who came to the US are presented in the articles? Are refugees from other Latin American countries coming to the US in the 1970s?
    - Look at the posters on page 11. What images and symbols are used and what do you associate with them; what can they stand for?
4. Creating a digital panorama. Have students reflect on the following: Which social or political course feels urgent for you today? As a group, students will create a panorama of such matters by anonymously contributing to a digital discussion board (e.g. Padlet, Piazza or Dotstorming).<sup>23</sup> This assignment can be further developed by having students create a solidarity poster or write an essay on a solidarity matter of their choice. Possible themes can include ethnic or religious minorities, migrant groups, people with disabilities, elderly people, people in regions suffering from natural disasters, but also animals, wildlife or the future of the planet.

### During the Screening

1. Character chart. *Blond Tango* weaves together stories of people from different generations, countries and professional, political, racial and religious backgrounds. While watching the film, invite students to create a chart of characters and places where they are depicted. Categories in the chart might include age, political orientation, relationship status, professional background,

<sup>23</sup> Further online discussion tools can be found on "Teaching Resources: Online Discussion Tools." Washington University in St. Louis. <https://ctl.wustl.edu/resources/tools-for-online-discussion/>. Accessed 13 December 2023.

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cultural background. In a next step, divide the students into teams and have them compare their charts and develop discussions.

2. Narrative structure: Have students explore the temporal and geographical layers of the film created via flashbacks to various stages of Rogelio's life and dream sequences. Analyze the settings in which the story takes place (theater, Hiller's home, Rogelio's apartment, the seacoast, Chile, West Berlin etc.). Have students choose three settings to explore, including spaces, props and costumes. For instance, in the scenes featuring letter writing to and reading in Chile, students can discuss: Does the film show the real Chile, or that remembered or imagined by Rogelio?

**Post-screening Activities**

**A. Exile and Migrant Experiences in the GDR**

These activities are designed to encourage students to reflect on Rogelio's exile experiences and contextualize it within the variety of Chilean experiences in East German exile.

1. After the screening, let students discuss in plenum or small groups:
  - What are Rogelio's positive and negative experiences in the GDR?
  - What are the "dwarfs" that Rogelio describes? What do they stand for?

Re-watch the scene in which Rogelio explains his difficulties to settle in in the GDR, as well as the "dwarf theory" (*Zwergentheorie*, 00:21:33–00:23:23). Have students summarize in writing their discussion and have them compare them to accounts of Chilean refugees, which they will read in the next step.



Rogelio indicating the size of the dwarfs (00:22:09).

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2. In a second step, have students read selected accounts by Chilean refugees in the GDR and compare them to Rogelio's exile experiences. The objective is to encourage students to develop an understanding of the variety of experiences among exiles. You may discuss the following questions: What commonalities and differences among Rogelio's and other exiles' experiences do you identify? What kind of experiences of Chilean refugees are absent from the *Blond Tango* narrative?
  - For autobiographical accounts of other Chilean exiles, consult the documentary *Bruderland. Minds of Their Own: Migrants in the GDR* (Sections: "Routes to the GDR" and "Study and Political Exile"). For instance, explore the account of Chilean actor and activist Carlos Medina. The documentary presents migrants also from Vietnam, Angola and Mozambique, and enables a comparison of experiences by Chilean exiles with that of other migrant groups. *Bruderland* also provides records of the surveillance of Chilean refugees by the Stasi. (See Resource Materials, p. 21.)
  - German-language written accounts by Chilean refugees are provided in the article: "Ich habe bis Frankreich geweint." *Erfahrungen chilenischer Migrant\*innen in Jena in der späten DDR*. Focus, for instance, on Francisco Pérez in Jena (Thuringia), a factory worker at VEB Carl Zeiss Jena. (See Resource Materials, p. 21.)
  - See also the German-language account of Alejandro Quintana Contreras (actor for Rogelio in *Blond Tango*) in an interview with the author. (See Resource Materials, p. 21.)
3. By contrasting Rogelio and Eugenio, *Blond Tango* also points to the differences among Chilean lives in the GDR, but also what held these exile communities together. Re-watch the scene in which Rogelio visits Eugenio and they make *empanadas* (pastries) together (01:36:56–01:38:58). Divide the students into groups to discuss the following questions:
  - In what ways do Eugenio's and Rogelio's lives differ from each other? Consider, for instance: age, social and marital status, profession, employment, social networks, optimism/skepticism, etc.
  - What binds Rogelio and Eugenio (e.g., food, cultural traditions, language, music, political activism, trauma)?
4. Research and podcast on a migrant or refugee community. In this assignment, students reflect on the role of migration and exile in their own society. Have students research a specific migrant community or their own families' histories related to South and Central America, the Caribbean, or other countries. Let them research the reasons for leaving a home country, as well as elements of their cultures that migrants have brought with themselves (dishes and beverages, rituals, festivities, clothes, music, dance, stories, beliefs, etc.). Students can conduct interviews and/or create a short podcast about a refugee or migrant community in their local area.

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**B. Traumatic Pasts**

This activity facilitates a discussion about the ways in which Rogelio’s experiences of persecution in Chile haunt him in his everyday life in the GDR. Students will also analyze how his trauma is visualized in dream-like states by means of setting and *mise-en-scène*.

1. Introduce your students to the concept of *mise-en-scène*. It refers to all objects that are “put into the scene” and their relationship with each other. This includes space, organization, props, costumes, lighting, positions of actors in space. For more information, refer to the *Yale Film Analysis Guide*. (See Resource Materials, p. 21.).
2. Re-watch the opening scene and invite students to analyze camera movement and *mise-en-scène*. Rogelio falls asleep during the final scenes of the last act of *Tosca* by Giacomo Puccini (00:02:57–00:06:37). Have your students discuss the following questions and refer to the screenshots below:
  - What happens in the scene? How does the camera follow the action?
  - What is “put into the scene?” How does the film achieve an effect of illusion?



00:03:56



00:04:02

**C. Solidarity**

This activity invites students to reflect on the various forms of everyday solidarity that are proposed in *Blond Tango* as an alternative to the public political solidarity (see: Pre-screening Activity A, 2). After analyzing forms of interpersonal solidarity, students can a) discuss forms of solidarity expressed in Rogelio’s letters, or b) in Luise’s conversations with Rogelio. The questions in activities a) and b) can also be used for essay assignments.

1. Have students define the concept of “solidarity.” The *Cambridge Dictionary* defines solidarity as the “agreement between and support for the members of a group, especially a political group”; however, solidarity can also exist between individuals. Invite students to discuss the following questions: When did they last experience solidarity in their everyday lives? In what context? Who was involved? What defines this experience as one of “solidarity”?

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Students can share their ideas in a digital discussion board (e.g., Padlet, Piazza, etc.). In a next step, have students compare their experiences to the interpersonal forms of solidarity in *Blond Tango*. They can work in the same discussion board or create another one.

2. Have students reflect in an essay on the following question: To what extent do Rogelio’s letters constitute a form of solidarity (e.g. by his use of imagination to keep his family in good spirits)? Students might take their cue from the quote below from a newspaper review of *Blond Tango*:

“Auch Rogelios Lügen haben etwas mit Solidarität und Zärtlichkeit zu tun.”<sup>24</sup>  
 “Rogelio’s lies, too, are expressions of solidarity and tenderness.”

3. Have students re-watch (one of) the following two conversations between Luise and Rogelio. In what ways does stage manager Luise support Rogelio and to what extent does this constitute a form of solidarity? Let students discuss in groups and then develop their thoughts into an essay at home. Based on their watching experience of *Blond Tango*, invite them to reflect on Nicaraguan writer Gioconda Belli’s statement that “solidarity is the tenderness of the people,” quoted by Stefan Hiller in the film?<sup>25</sup> What is the difference between Luise’s support of Rogelio and the forms of political solidarity described by the SED politician Alexander Abusch in pre-screening activity No. 2? To what degree does Luise’s support for Rogelio fall into gender and cultural stereotypes?

In their essays, students may analyze the film stills included below. How is solidarity conveyed through the setting of the scene (*mise-en-scène*, see pre-screening activity II a)?

- Scene 1: Rogelio and Luise stay talking late in the theater cafeteria. Rogelio is sad and Luise lets him stay at her place (00:40:15–00:42:52).



Luise waking Rogelio up at 3:00 pm (00:41:07).

<sup>24</sup> Burkhardt, Roland. “Warnekes BLONDER TANGO.” *Sächsische Zeitung*, April 25, 1986.

<sup>25</sup> Belli, Gioconda. “‘Ternura de los Pueblos’ (Concurso Latinoamericano ‘La Solidaridad entre los Pueblos.’ *Dialogo social* 14 (130/140), 1981. The phrase is sometimes wrongly attributed to Che Guevara. Whether Omar Saavedra Santis and Lothar Warneke refer to Belli or Guevara cannot be determined.



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- Scene 2: Rogelio wants to pretend in a letter to his mother that he is marrying Cornelia and that she is pregnant. One evening in the theater canteen, he asks Luise to have a photo taken of them as bride and groom (01:26:36–01:27:23).



Luise and Rogelio posing as a newly married couple (01:28:34).

**D. Music**

In this activity, students can explore the role of classical and popular music in *Blond Tango* for communicating both Rogelio’s emotions and dreams, as well as entangled histories and political ideals.

1. The *Ode to Joy* from Ludwig van Beethoven’s Symphony No. 9 is a recurring musical theme in *Blond Tango*. In the scene in which Rogelio and others leave the prison camp, they sing the Spanish version of the song *Ode to Joy*. First, re-watch the scene: 00:11:06–00:14:00 (*Ode to Joy* in particular: 00:13:12–00:14:00).
  - Have students read the English translation of the *Ode to Joy* written in 1785 by Friedrich Schiller. Identify and discuss the main themes and contextualize the poem’s creation in the aftermath of the French revolution, and the slogan “Liberty, Equality, Fraternity.” Discuss the following questions: What makes these principles universal? In what ways were these ideas relevant for Chileans in the 1970s?
  - In class, play the fourth movement of Symphony No. 9 and the theme of the *Ode to Joy*, which became a song of resistance sung in the Chilean concentration camps. The digital platform *Cantos Cautivos (Captive Songs)*<sup>26</sup> has collected testimonies of musical experiences in political detention centers during Augusto Pinochet’s dictatorship (See Resource Materials, p. 21.) The collected testimonies reveal that the *Ode to Joy*

<sup>26</sup> *Cantos Cautivos (Captive Songs)*. Katia Chornik in collaboration with the Museum of Memory and Human Rights (Santiago, Chile) 2013–2016. <https://www.cantoscautivos.org/en/>. Accessed 13 December 2023. The project was developed in collaboration with the Museo de la Memoria y los Derechos Humanos (Museum of Memory and Human Rights) in Santiago de Chile.

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became popular in Chile through a pop song adaptation, which the prisoners' choir in *Blond Tango* also follows. The so-called *Song of Joy* was released in 1970, arranged by the Argentinian composer Waldo de los Ríos and interpreted by the Spanish singer Miguel Ríos. Broadcast in English and Spanish on the radio, the song became an international hit, including in Chile. While the political ideas associated with Schiller's poem and Beethoven's music remained, the pop version made the ode's message accessible to a broader audience in Chile, where illiteracy was higher and fewer people had access to higher education.

Divide students into groups and let each group read one of the testimonies below on the digital platform *Cantos Cautivos*. Have them answer the following questions: Who sang the song and when? What were the circumstances? Why was the song sung? What were the effects of singing the song?

Have the students share their thoughts and reflect on the question: What makes music and art in general such a powerful medium of solidarity?

Testimonies:

Luis Madariaga (Prison of Valparaíso, not dated)

Amelia Negrón (Prison Camp Tres Álamos, 31 December 1975)

Renato Alvarado Vidal (Prison Camp Cuatro Álamos, 1975)

Scarlett Mathieu (Prison Camp Tres Álamos, 1974)

Individual links are listed in the resource section. The first three digital testimonies include an English translation of the version of the *Ode to Joy* that was popularized in Chile by Miguel Ríos. The third names other songs that were sung regularly and can be used to explore further songs of resistance.

2. *A Song Goes Round the World* sung by the Austro-Hungarian Romanian Jewish singer Joseph Schmidt provides the main musical theme in the film. It articulates the universal hope for love in the metaphor of a song traveling around the world. With this activity, students can either explore how the vision of that song corresponds to Rogelio's dreams and desires (Option 1), or how it links Rogelio to other characters in the film and Rogelio's history of persecution to that of the singer Joseph Schmidt escaping persecution by the Nazis (Option 2).

OPTION 1: Re-watch the scene in which Rogelio sings the song alone on stage after the carnival party (01:49:21–01:54:18). Let students investigate and discuss in small groups:

- Who was Joseph Schmidt?
- What is the main message of the song?
- How does it relate to Rogelio's feelings?
- Rogelio starts hallucinating and sees various people who ask him to continue singing: Who are these people? What do they mean by asking him to keep singing? Analyze the double meaning.

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OPTION 2: Re-watch the scene in which Rogelio's neighbor Mrs. Hube visits Rogelio and talks about her lived experience of a concert by Joseph Schmidt (00:56:31–01:00:52). Note: This task is designed for advanced classes with a background knowledge of the history of Central Europe in World War I and II. After rewatching the scene, have students analyze via the web the historical context with the following questions:

- What do we learn about the places where Mrs. Hube lived? Where are the cities Stettin, Breslau and Danzig located today? Where were they located during World War II? What happened to the German population after 1945? (See: Context section for the historical background on the regions Pomerania and Silesia that the biography of Mrs. Hube makes reference to).
- What happened to her husband and sons in the war?
- Mrs. Hube says that she saw Joseph Schmidt live in concert in Breslau in 1932. How does she describe that experience?

Have students discuss: What experiences do Rogelio, Mrs. Hube and Joseph Schmidt share? And how do they differ? What makes the message of the song so meaningful to them? Why is Joseph Schmidt's Jewish identity never mentioned in the film?

## RESOURCE MATERIALS

DEFA Film Library retrospective: *Solidarity! The Chilean Experience in East German Cinema*, <https://www.umass.edu/defa/film-series/39202>. Accessed 13 December 2023.

The films from this list are available for rental on HD 264 | mp4 files with English and Spanish subtitles, DSL and educational streaming from the DEFA Film Library. They can be also streamed on Kanopy.com.

**Feature Films:**

- *Blond Tango* (*Blonder Tango*, 1985, dir. Lothar Warneke, 119 min, color)
- *The Border Crossing* (*Der Übergang*, 1978, dir. Orlando Lübbert, 78 min, color)
- *Isabel on the Stairs* (*Isabel auf der Treppe*, 1983, dir. Hannelore Unterberg, 67 min, color)

**Shorts by Juan Forch:**

- *Chile* (*Chile*, 1975, dirs. Juan Forch, Jörg Herrmann, 2 min, color, silhouette animation)
- *Chile Lives* (*Chile lebt*, 1976, dirs. Michael Börner, Juan Forch, 2 min, color, animation)
- *Hitlerpinochet* (*Hitlerpinochet*, 1975, dirs. Juan Forch, Jörg Herrmann, 3 min, color, animation)

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- *La Brigada – A Mural for the Unidad Popular in Dresden (Brigada – Ein Beitrag zur Solidarität anlässlich der 16. Arbeiterfestspiele 1976 in Dresden, 1976–77, dirs. Juan Forch, Rolf Hofmann, 11 min, color, doc.)*
- *Lautaro (Lautaro, 1977, dir. Juan Forch, 18 min, color, cutout animation)*
- *Neutron Peace? (Neutronenfrieden?, 1977, dir. Juan Forch, 3 min, color, cut-out animation)*
- *Nobody Can Stop the Revolution (Die Revolution kann keiner aufhalten, 1976, dir. Juan Forch, 6 min, color, animation)*
- *Rosaura (Rosaura, 1978, dir. Lothar Barke, 6 min, color, animation)*

### Documentaries:

- *A Chilean Wedding (Eine chilenische Hochzeit, 1977, dirs. Valentin Milanov, Rainer Ackermann, 8 min, b/w)*
- *Aparcoa (Gruppe Aparcoa, 1977, dir. Jürgen Steinheisser, 6 min, color)*
- *Copihuito (Copihuito, 1977, dir. Günter Jordan, 14 min, color)*
- *El Golpe Blanco – The White Coup (El Golpe Blanco – Der weisse Putsch, 1975, dirs. Walter Heynowski, Gerhard Scheumann, 70 min, b/w)*
- *Fellow Citizens (Mitbürger, 1974, dirs. Walter Heynowski, Gerhard Scheumann, 7 min, b/w)*
- *Money Troubles (Geldsorgen, 1975, dirs. Walter Heynowski, Gerhard Scheumann, 6 min, b/w & color)*
- *Psalm 18 (Psalm 18, 1974, dirs. Walter Heynowski, Gerhard Scheumann, 5 min, b/w)*

### Other Chile Films Available at the DEFA Film Library:

*When You Think of Chile (Wenn du an Chile denkst, 1977, dir. Konrad Weiss, 24 min, b/w, no subtitles, doc.)*

*Excuse Me, Are You Watching Soccer? (Verzeihung, sehen Sie Fußball?, 1983, dir. Gunther Scholz, 100 min, color, no subtitles, feature film).*

### Contemporary Documentary on DEFA-Films on Chile:

*Hidden Films: A Journey from Exile to Memory (2016, dir. Alejandro Areal Velez and Claudia Sandberg), Screenworks, doi.org/10.37186/swrks/8.1/5. Accessed 7 March 2024. Available on private Vimeo. Please contact director Claudia Sandberg about the film rental.*

### Interviews:

Interviews with Alejandro Quintana (Rogelio):

“Chile in der DDR – geteilte Utopien? Ein Gespräch von Carla Steinbrecher mit dem Regisseur und Schauspieler Alejandro Quintana Contreras.”

*Demokratischer Salon*, edited by Norbert Reichel, February 2022, <https://demokratischer-salon.de/beitrag/chile-in-der-ddr-geteilte-utopien>. Accessed 29 May 2023. (In German)

“EL PUEBLO UNIDO – Erinnerung an den 11. September 1973 – ALEJANDRO

**RESOURCE MATERIALS**

QUINTANA CONTRERAS", *OK PROJEKT – Filme zu Ausstellungen*, <https://www.youtube.com/watch?v=inWgu1XjTrU>. Accessed 5 January 2024. (In German)

Interview with Lothar Warneke:

"Zeitzeugengespräch: Lothar Warneke." 1999. Interviewed by Michael Hanisch, available at progress for educational purposes only, <https://www.pro.progress.film/search/asset/50659914>. Accessed 6 June 2023. (In German)

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**About Chilean Refugees in the FRG (suitable for intermediate level of German):**

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- Luis Madariaga (Prison of Valparaíso, not dated) <https://www.cantoscautivos.org/en/testimony.php?query=10663>. Accessed 5 March 2024.
- Amelia Negrón (Prison Camp Tres Álamos, 31 December 1975) <https://www.cantoscautivos.org/en/testimony.php?query=10668>.



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