



Marlene Dietrich Collection Berlin is a division of Deutsche Kinemathek - Museum für Film und Fernsehen

If you want your fellow fans to receive this newsletter or if you just want to add information write to mdcb@deutsche-kinemathek.de. If you want to support the work of the Deutsche Kinemathek of which Marlene Dietrich Collection Berlin is a division you can do so by joining the "Friends and Supporters of Filmmuseum Berlin". Just go to <http://www.fffb.de>
You'll find us on the web at www.marlenedietrich.org and www.marlene.com

Dear friends and fans,

There were a lot of reactions to our last newsletter; some were kind, some were disappointed saying it would be our duty to keep on doing the newsletter forever for the next 100 years and some criticized that the newsletter missed out some important news. That is why we have to do Nr. 101 – the very last one.

Madonna



For the world premiere of her MDNA Tour DVD on June 19th in New York Madonna appeared in this Dolce & Gabbana outfit.
<http://www.stylebook.de/stars/MDNA-Tour-Film-Madonna-als-Marlene-Dietrich-132896.html?News>

Is MDCB really taking legal steps against YouTube?

German newspapers spread the news that MDCB is trying to prevent YouTube from airing Marlene songs and films. They are wrong – why should we? We're still enjoying those clips, interviews and songs. MDC GmbH in Munich protects the personality rights of Marlene and doesn't want YouTube to earn money with Marlene. Therefore MDC GmbH is going against YouTube. That's the true Marlene-spirit. Or would anybody expect Marlene not to sue YouTube?

Donation

Karin Bernhardt whose grandpa Georg and his wife Doris were close to Marlene's family



in early 20th century Berlin donated some private prints sent by Josefina and Liesel to the Bernhardt family, among them this one showing the young Marlene at the age of 17.

In Memoriam

John Michael Riva

(June 28 1948 – June 7 2012)



Born in post-war New York Michael was the oldest of four brothers, all of whom shared the same first name - John; hence why John Michael, John Peter, John Paul and John David were all known by their middle names. He studied in Paris at the American University and then UCLA but decided to drop out of college when he had an opportunity to work in Hollywood. Initially, he wanted to direct entire movies, but, by his own admission, he was just not good enough and had the wisdom to realise that his forte lay in production design. By the mid 70s, he was already established and was credited as Art Director on that classic (!) "Ilse, Harem Keeper of the Oil Sheiks" (no, I didn't see it either). But the real breakthrough came when he was hired to create the prison setting for "Brubaker" in 1980, starring Robert Redford. Redford then in turn hired Michael to create the emotionally barren landscape of "Ordinary People". In 1985, Michael was jointly nominated for an Oscar for Steven Spielberg's "The Color Purple" for Best Art Direction – Set Design: a huge accolade for someone still in their 30s. However, from an audience appreciation perspective, there was so much more to come. Michael worked on over 40 films, so many of which were huge worldwide successes: *A Few Good Men* - *The Hand* - *Goonies* - *Six Days, Seven Nights* - *Hard Rain* - *Dave* - *Lethal Weapon* - *Charlie's Angels* - *Iron Man* - *The Amazing Spider Man* . He also won an Emmy for designing the 79th Oscar ceremony telecast. In early June, just short of his 64th birthday, Michael was working on the set of Quentin Tarantino's "Django Unchained" in New Orleans when we heard the devastating news that he had been found in a coma in his hotel room after failing to turn up on set. He had had a massive stroke, believed to have been caused by an accidental blow to the head some weeks earlier and could not be saved. His beloved wife, Wendy, their three boys - so very young, Michael's adopted son P-J; his mother, Maria and brother Peter were all with him at the end.

A truly tragic loss of a wonderful person and a giant in his field.

Excerpt from an obit by Martin Groak

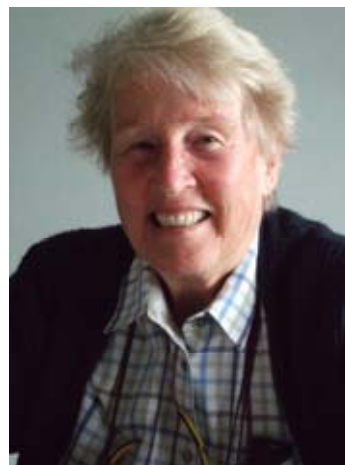
On March 25 1986 Steven Spielberg wrote a letter to Marlene Dietrich:

"... Let me also say that I have such love and respect for your grandson, Michael, who is just about the best production designer I have ever worked with. I was sad when Michael did not win an Academy Award for the wonderful work he did building the sets and actually planting a farm for our film, *THE COLOR PEOPLE*."



Germany's first top model Karin Stilke died on May 2nd at the age of 99. In case you forgot: She was living in the same house as Marlene in Venice in 1937. They were photographed leaning out of the window and newspapers – much to Marlene's annoyance – declared them mother and daughter.

Guests

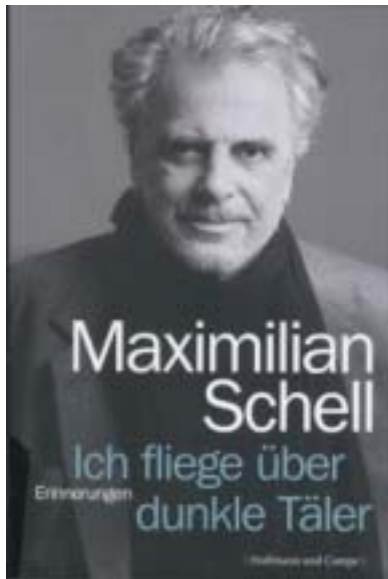


Ginette Vachon, Marlene's friend and companion between 1972 and 1975 and a close friend of the family visited MDCB archives. We had a very good time together and Ginette helped us solving some questions. Come again, Ginette.



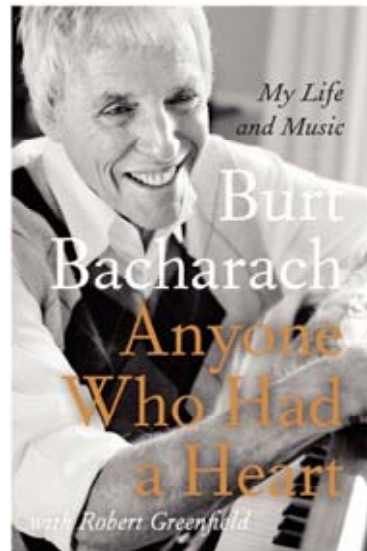
Alistair Kerr from Scotland also visited MDCB. He left a compilation of his Marlene Dietrich Newsletter from the eighties and nineties, a total of 40 well done issues. The spirit of Marlene is with him everywhere he goes.

New and not so new books



Maximilian Schell: Ich fliege über dunkle Täler oder Ewas fehlt immer. Erinnerungen
Hoffmann und Campe, Hamburg 2012, 320 pp.

In his autobiography Maximilian Schell proves that he is a man of culture, distinction and discretion. He writes about his family, the time they spent in Switzerland in exile, about his art collection, Judy Garland, Spencer Tracy, Marlene, Friedrich Dürrenmatt and many others. Throughout the book you notice a sense of respect and loving admiration for objects, art, music and people that have gone or still are with him. He writes as if he wants you to fall in love with him, his friends and his memories. There's no way to withstand his charm – he's just too good.



Burt Bacharach: Anyone Who Had a Heart. My Life and Music

Harper Collins Publishers, 2013

The long awaited autobiography – alas, we are still waiting for our reference copy. You can read excerpts of the book at

www.harpercollins.com/browseinside/index.aspx?isbn13=9780062206060



Frederik D. Tunnat: Marlene Dietrich Vollmoellers blauer Engel

Edition Vendramin, Verlag tredition, 2011, 175 pp.

The production history of „The Blue Angel“ has been researched thoroughly; we all know there are more questions than answers to who did what on what date for what reason. Only one person in the world claims to know what really happened: this is Friedrich Tunnat, the biographer of Karl Vollmoeller. According to Tunnat Vollmoeller was the driving force in getting Sternberg to Germany and choosing

Heinrich Manns novel "Professor Unrat" as basis for the script. It was Vollmoeller who wrote the screenplay, it was Vollmoeller who choose Marlene Dietrich for the part of "Lola Lola". It is true that Vollmoellers contribution to "Blauer Engel" has been neglected because there are so few hard facts that prove his substantial influence. But it surely is wrong to throw buckets of insults at Sternberg, Dietrich and all the biographers who do not worship Vollmoeller the way Tunnat does. Tunnats anger at Sternberg, Dietrich, Liebmann and Zuckmayer really does a bad service to Vollmoeller who was a man of elegance and taste.



Remarques Impressionisten. Kunstsammeln und Kunsthandel im Exil

Edited by Thomas F. Schneider & Inge Jaehner, Vandenhoeck & Ruprecht, Göttingen 2013, 495 pp., bilingual edition in German and English

As late as 1933 Erich Maria Remarque started to collect art; art dealers like Walter Feilchenfeld or Sam Salz became his close friends. Remarque moved with his art collection to California, then to New York and finally to Porto Ronco. The very carefully edited book tells the story of Remarques art collection in letters, excerpts from his diaries, analysing art collecting in Hollywood and New York in the thirties and fourties and touching many other aspects.

Did Marlene like Remarques collection? He noticed with surprise that she did not look at the paintings but just counted how many he had in his apartment. Sternberg collected modern art, Remarque French expressionists. Being rivals in many ways they regarded each others collection as mediocre.

Remarque gave Marlene two Corots which had been auctioned in 1997 in L.A. But years before Claudette Colbert auctioned his complete collection at Sothebys. She liked impressionist paintings, but what she really loved was cash. The book is bilingual and is a good investment, so to say.



Marlene in her New York apartment in 1948 posing beside the „Landscape with figures and cows“ by Jean-Baptiste Camille Corot , signed and dated 1874



Mythos Chanel

Edited by Draiflessen Collection, Mettingen 2013, 377 pp.

Bilingual catalogue for the exhibition (see Newsletter100) with a chapter by Barbara Schröter on Marlene and Chanel.