



DEUTSCHE
KINEMATHEK
MUSEUM
FÜR FILM UND
FERNSEHEN

NEWSLETTER No. 102 Part One

May 29th, 2015

Marlene Dietrich Collection Berlin is a division of Deutsche Kinemathek - Museum für Film und Fernsehen <http://www.deutsche-kinemathek.de> .

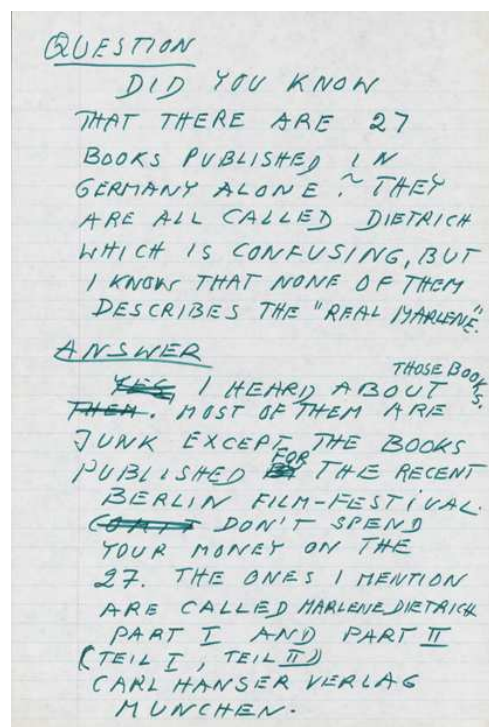
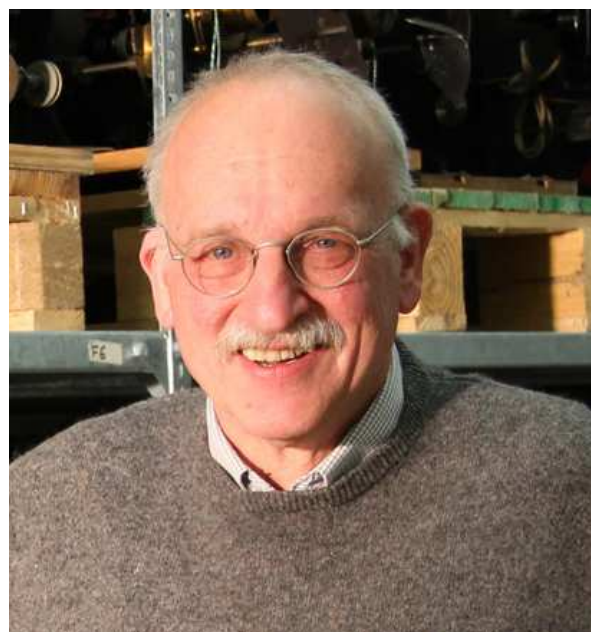
If you want your fellow fans to receive this newsletter or if you just want to add information write to mccb@deutsche-kinemathek.de . If you want to support the work of the Deutsche Kinemathek of which Marlene Dietrich Collection Berlin is a division you can do so by joining the "Association of Friends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

Dear friends and fans,

Since a few weeks the marlene-dietrich.org site is offline. The server of our provider crashed. This isn't entirely a disaster as we are now pressed to do an entirely new site – the old one is gone for good. In the meantime we return to the newsletter format which was build such a long time ago that you may also call it antique. Nevertheless it keeps you informed about what is going on. Enjoy.

Good bye – Hello

Werner Sudendorf started working at Kinemathek in 1976 as a freelancer, editing two volumes on Marlene Dietrich for the Berlin Film Festival Retrospective 1977 and 1978.



© Deutsche Kinemathek – MDCB

Marlene about books written on her

As „Head of non-film collections” he became a regular staff member in 1981. To put it into one sentence: he scaled up the collection from roughly 200 to today's 3.000 square meters, curated part of the permanent exhibition at Potsdamer Platz, wrote books and essays, and – with the help of his colleagues – installed the first database at Kinemathek which miraculously is still working today as it has to. Werner with his colleagues was also responsible for getting the Marlene Dietrich Collection to Berlin and having it organised. He turned 65 and will leave the Kinemathek. Peter Mänz, head of the exhibition department, will be his successor. Peter has worked at Kinemathek for more than twenty years as archivist, curator, exhibition manager and author. He knows the collections, he knows everyone at Kinemathek – there couldn't be a better choice.

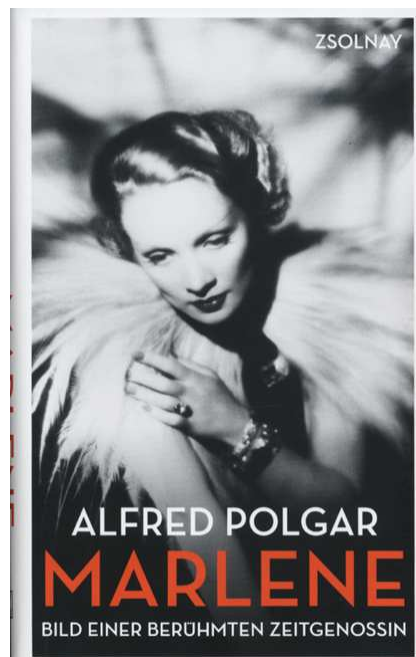
Obituary



Karel Dirka (5.5.1947 – 29.7.2014)

There are many stereotype stories about the man who produced the “Marlene” film directed by Maximilian Schell – so many that we have to be reminded that Marlene herself could be a true nightmare to any film producer. And she loved to hate Dirka and tell the world what a lousy producer he was. Dirka put up with her and managed to finish a production with and against two primadonnas. It is due to his persistence that we have “Marlene” - a documentary about a person who did not want to speak about herself and by doing that revealed more than she wanted to conceal. Farewell and thank you, Mr. Dirka.

New books



Alfred Polgar: Marlene. Bild einer berühmten Zeitgenossin

Edited by Ulrich Weinzierl, Paul Zsolnay Verlag, Wien 2015, 135 pp.

Alfred Polgar was a master of the short piece cultural review, the so-called feuilleton. During his exile years he was financially supported by Marlene and felt the need to do something in return. So he wrote a little book on Marlene not knowing that the lady couldn't care less about books or articles on her life and career. The manuscript was not published and only discovered 1987 by Polgar-biographer Ulrich Weinzierl. So here it is – a new-old book or rather a long essay on Marlene by one of the great writers of the twenties plus the fully researched story of the lost manuscript written by Ulrich Weinzierl. Polgars essay is based on his admiration for the star, his gratitude and his superior quality as a writer. So if you expect new information or some sensational revelations this is not the book you're looking for. But if you care for cultivated and intelligent writing you'll love the book. Among the many biographies glittering in competition this one written about eighty years ago still shines brightly. It is planned to be published in Italy.

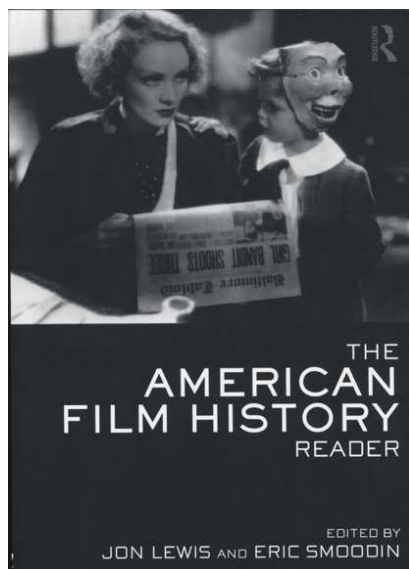
MERCREDI	
20 AVRIL	
S. Théodore	
RECETTES	DÉPENSES
Manteau pour / Kater	8.60
1 M. No. 7. Lab. Ruine 24.00, 5 T. dge 2.10	29.50
Thrupp/Katte / Wate (3. b. n. t. e. r. e.)	17.00
1 Coston. En. skis	76.00
Mundeband / Tami (Braustein)	15.00
2 T. Kaffa à 15.50, 2 Comp. à 6.50	49.00
5 Col. Velle à 3 - 2 M. Gips à 7.50	30.00
200. Jps. / M. d. h. l. e. s. / Tami	15.00
3. Col. Velleusen à 6.00 - / Tami	18.00
1 T. h. a. c. Vite	11.50
Cap. Madeleine p. Polgar	7.00
1 Manger à 1.75, 4 G. / d. e. à 1.60	27.00
2 G. / p. h. e. à 2.75, 2. d. e. à 2.00	

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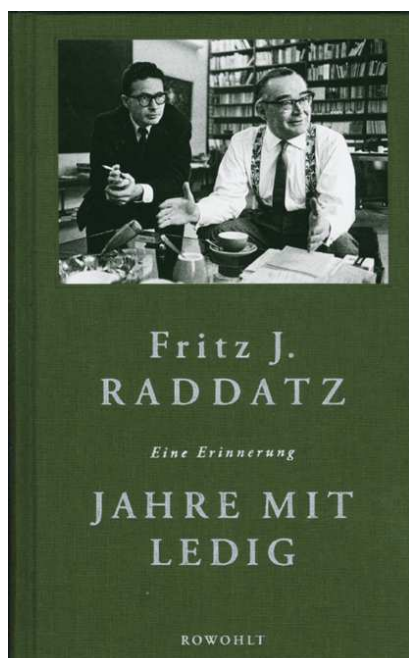
Because of Rudi Sieber's accounting accuracy, which was appreciated as well by author Ulrich Weinzierl we know that Marlenes husband kept the contact meeting Polgar at the Café Madeleine for several times as on April 20 1938.

Professors Jon Lewis and Eric Smoodin have compiled in this new reader eighteen essays in six sections: Industrial Practice, Technology, reception, Films and Filmmakers, Censorship and Regulation and Stardom. This is a fine occasion of re-reading Lea Jacobs' „The Censorship of Blonde Venus: Textual analysis and historical method“ from 1988. Yes, there is the extensive study of Blonde Venus „Just watch“ by Peter Baxter from 1993 but reading 200 pages on one film may not be to

everyone's delight. Lea Jacobs contribution is an easy to read introduction in how the self-regulation of the studio system tried to avoid conflict with the prevailing morals of the society, how Sternberg/Dietrich reacted and what the film itself still shows. And then jump at the opportunity to watch the film again.

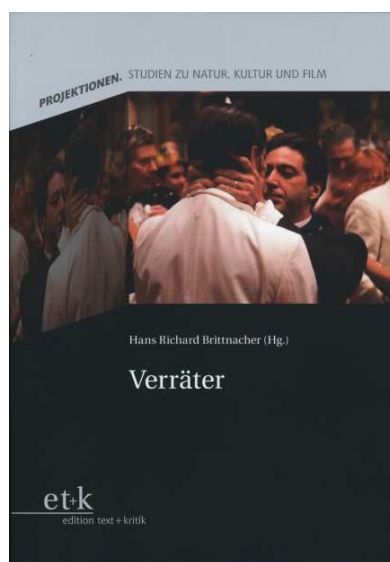


The American Film History Reader
 Edited by Jon Lewis and Eric Smoodin
 Routledge Taylor & Francis Group, London and New York, 2015, 401 pp.



Fritz J. Raddatz: Jahre mit Ledig. Eine Erinnerung
 Rowohlt Verlag, Reinbek, 2015, 160 pp.
 Fritz Raddatz was a publisher, a critic, a writer, a charming beast who adored his EGO and also a very cultivated, elegant man. Shortly after he went from East- to West-Germany in

the early fifties he started working for Rowohlt-Verlag, one of the biggest publishing houses in Germany (West). In this little book he tells the story of his career at Rowohlt Verlag; he is a good writer and this is fun to read. Again, and with more detail than in his memoirs years before, he explains how he met Marlene. Raddatz admired Marlene and when she was in Hamburg in 1960 for her tour he urgently wanted to get in contact. His boss Rowohlt came to help. Rowohlt called Marlene on the phone and asked her to meet young Raddatz to talk about a contract for her memoirs. Did Marlene want to write her memoirs in 1960? Not at all, but even Marlene could not resist a call from Rowohlt. So Raddatz and Marlene had dinner and Raddatz was happy. Not a very essential story but nice to know about it.



Verräter
 Edited by Hans Richard Brittnacher,
 edition text + kritik im Richard Boorberg Verlag,
 München 2015, 193 pp.
 "Traitor" is the title of this book and it mainly deals with traitors in movies. Karin Wieland, author of the double biography „Dietrich & Riefenstahl“ writes a chapter on Marlene called "Treue und Verrat" (Fidelity and Betrayal). According to Wieland Marlene betrayed Jean Gabin, Rudi Sieber, probably her mother when Marlene worked for the army, her lovers because of Rudi and as Erika von Schluetow in „A Foreign Affair“ every one of her lovers. Does that sound confusing? It is.

New Exhibitions

Exhibitions on Berlin in 20th century or on famous photographers in Berlin who had to emigrate because of the Nazis most surely feature one or two photos of Marlene. Seeing the star in these exhibitions is almost as greeting an old neighbour from the past.

WEST:BERLIN is a very successful exhibition now showing at Ephraim Palais in Berlin about the west part of the city between the end of the war and 1989. Westberlin at that time was dependent on financial support from the West-German government; since the wall was built in 1961 Berlin became something like an island surrounded by the socialist GDR.



It had a very special atmosphere of cultural experiment and avant-garde, of breaking up and curiosity, set in a population ranging from newly-rich to philistine. From 1946 to 1988 the Berlin based photo-journalist Harry Croner shot more than one million photos which he donated to Stiftung Stadtmuseum Berlin of which a selection is now on display and published in a wonderful catalogue documenting the various stages of cultural events. Marlene is in there with some photos never published before of her appearance at Titania Palast. If you're visiting Berlin we recommend to go to both exhibitions which take place in the part formerly known as East-Berlin.



© Stiftung Stadtmuseum Berlin

In contrast to the well-known photos showing a few demonstrators in front of the theatre Harry Croner presents Marlene in a good mood leaving the Titania Palast after her show on May 3rd 1960.

“WEST:BERLIN
Eine Insel auf der Suche nach Festland“
November 11 2014 – June 28 2015 at
Ephraim Palais Berlin

„Bühne West Berlin“
February 28 – June 28 2015 at Märkisches
Museum Berlin



© Willy Maywald

„Willy Maywald. Fotograf und Kosmopolit.
Porträts, Mode, Reportagen“
Exhibition of Kunstbibliothek – Staatliche
Museen zu Berlin and Association Willy
Maywald at Museum für Fotografie Berlin,
24.4.2015 – 2.8.2015

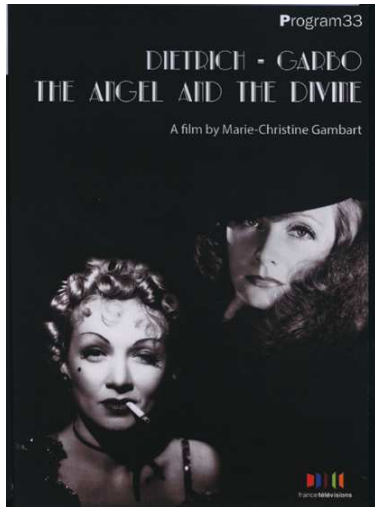
Willy Maywald (1907-1985) experienced his artistic education in Berlin and went to Paris before the Nazis were elected as new leaders of Germany. He photographed Marlene during a fashion show in 1952. The photo is part of an exhibition at the Kunstbibliothek in Berlin.

Documentary

In the thirties Garbo and Dietrich were the biggest female stars in Hollywood; Garbo the divine, Dietrich the enigmatic Blonde Venus. Dietrich had to learn how to act, Garbo just had to be herself. Did they have anything in common except being the biggest moneymakers for their studios?

Marie-Christine Gambart tries to draw the picture in her feature „Dietrich-Garbo. The Angel and the Divine“. But as with other books and features about so-called Marlene rivals or duels (Leni Riefenstahl/Marlene or Zarah Leander/Marlene) you hardly get more than a double biography and a pothole of speculation and phantasies. This one includes the „Joyless Street“ fairy tale again.

It also features Louis Bozon, long-time friend of Marlene. Even if you've heard most of his stories before, he tells them in his special, very charming and discreet attitude.



Also at ebay.com are some of the items which first were at auctionmystuff and then at Nate D. Sanders auction. Seller again is Nate D. Sanders which is quite strange. A serious auction house wouldn't sell items which passed. But if you wish to have an ashtray or that kind of thing which once was owned (and probably used) by Marlene this is your chance. All items listed as being from the estate are from the Riva family, not to be confused with the Marlene Dietrich Collection Berlin. We don't sell.

Another strange item is a „VIENNA 1937 GOLDSCHIEDER BUST ModNr 7788 MARLENE DIETRICH WIEN MUSEUM“. It is not certain that this is Marlene Dietrich at all and we would certainly say that it is not her. Even the description doesn't say that but: „Who else than Marlene Dietrich could be the model?“ Well, any good-looking girl of that time.

A word on the ebay listings

In the recent ebay.com listings you'll see a lot of posters for Marlene Dietrich films printed in Spain, Italy and France at incredibly high prices. Some have the design of the american original posters but foreign editions usually go for a much lower price. These one's not. The french poster of "Song of Songs", smaller than the american one-sheet, is on Buy-it-now sale for \$ 21.000 while the american original one-sheet was estimated at Heritage Auction in March at \$15.000. Yes, it fetched \$ 35.850 but if you're a real experienced and rich collector you hardly care about another \$10.000.

Marlene had a lot of friends in Austria and quite regularly visited Austria during her summer vacations in the thirties. Knowing Marlene and her husband Rudi from their business correspondence they either would have licensed the bust or they would have taken legal steps against its sale. There are a lot of papers in the archive that refer to unlicensed usage of her image. None of these refer to a bust made in Vienna. One of our guidelines in the archive goes like this: If Marlene did not go against it, it isn't Marlene.



End of Newsletter 102 Part One

Part Two: May 1945