

Marlene Dietrich Collection Berlin is a division of Filmmuseum Berlin - Deutsche Kinemathek

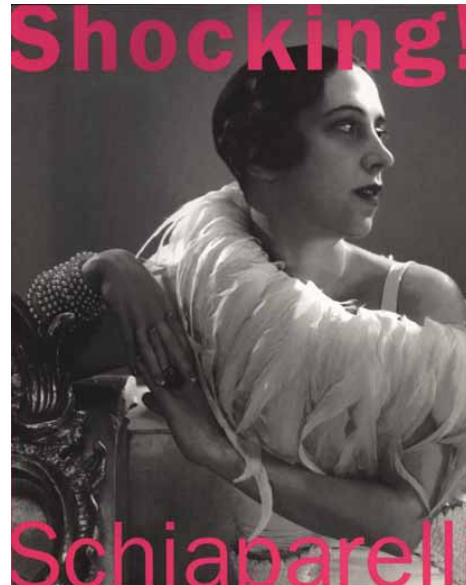
If you want your fellow fans to receive this newsletter or if you just want to add informations write to mccb@filmmuseum-berlin.de . If you want to support the work of the Filmmuseum Berlin-Deutsche Kinemathek of which Marlene Dietrich Collection Berlin is a division you can do so by joining the "Friends and Supporters of Filmmuseum Berlin". Just go to <http://www.fffb.de>

Dear friends and fans,

Thanks to the marvellous work of Catherine Join-Dièterle and her staff the exhibition in Paris " Marlene Dietrich – Création d'un mythe" is having a great success. More than 30.000 people visited Musée Galliera till the end of August despite the heat. The exhibition may be prolonged but if you want to make sure to see it you should go there till October 12th – the last official day of the exhibition.

The Musée Galliera has a shop where you can buy the catalogue. For collectors it may be interesting to know that the book sold at Musée Galliera has a correction leaflet inside which gives the correct name of the director of Filmmuseum Berlin (Hans Helmut Prinzler) and the correct name of our institution (Filmmuseum Berlin instead of Filmmuseum). This is the rare one as other bookshops in Paris sell the book without the leaflet. There are also two different posters: A big one which gives credit to Goethe Institute and Collection Marlene Dietrich and a small one which doesn't. Is that an important information for other people than hard boiled collectors? Well, not really except that Paris Musées and Filmmuseum Berlin agreed on the correction leaflet and the credits on the poster. If you have the the book without the leaflet you have the wrong book, if you have the poster without the credits you have the wrong poster. Are you feeling fooled by Paris Musées? Welcome to the club we're already in.

There are institutions like Paris Musées which you spell P like problem. And there are exhibitions like "Shocking! Schiaparelli" at the Philadelphia Museum of Art which you spell E like easy. They not only produced a wonderful big catalogue but they also made sure that we receive the catalogue two weeks ahead of the opening. A touch of class which we enjoyed. Go see the exhibition in Philadelphia starting September 28 which includes two costumes by Marlene never displayed before. "The art and fashion of Elsa Schiaparelli" runs till January 4 and will then travel to the Louvre in Paris.



Dilys E. Blum: **Shocking!** The Art and Fashion of Elsa Schiaparelli
Philadelphia Museum of Art 2003, 320 pp.

Obituary
Bob Hope
(29. 05. 1903 – 27. 07. 2003)



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Marlene Dietrich and Bob Hope on the March of Dimes broadcast in Hollywood 1946

Leni Riefenstahl

(22. 08. 1902 – 08. 09. 2003)



Marlene remarks on Leni Riefenstahl:



© Filmmuseum Berlin - MDCB

Sviatolav Richter and Marlene

When browsing through a record shop to look for some good music we happened to stumble over "Sviatoslav Richter: Out of later years. In memoriam Marlene Dietrich" which was on "Special Sale". The concert was recorded on the day Marlene Dietrich was buried in Berlin. Richter is said to have sent 500 roses as his sign of condolence.

Marlene and Richter got acquainted in Moscow, where Marlene performed in May 1964. Sviatoslav Richter was among the exclusive circle of artists which was invited to meet Marlene in the House of Arts. They met again in the same year. When Marlene performed in Edinburgh in August and September 1964 during the Edinburgh

International Festival Richter at the same time gave a concert at Usher Hall and Marlene joined it. There are two program flyers in her estate.

It is quite some time since we've found the following contribution on Richter and Marlene on the Internet. We tried to find it again but it seems to have vanished into the digital Nirvana. Here's a (shortened) report by Paul Moor from Berlin. We tried to contact him without success. Slava of course is Richters nickname.

"Because of other commitments for the Usher Hall, the two Slavos [Richter and his wife Nina] couldn't even begin their Beethoven marathon until 10.30 p.m. - the only concert I ever attended that began on one day & ended on the next, around 2 a.m., with two intermissions (during the second of which Rudi Serkin came backstage, begging Slava's understanding for his reluctant departure, but he needed his sleep for a gig of his own the following day). The afternoon of the day that marathon finally ended, Slava played his solo recital, moved to an afternoon the hall had free. (The morning after that, we flew via London to Zurich, thence by train to Lucerne.)

During the wee hours after that Beethoven bash, Slava & Nina & I got back to Edinburgh's George Hotel to find a trilingual (German/French/English) handwritten note in their box. In essence: "Only my own appearance tonight kept me away from your Beethoven recital, but I hope you can still join me & a couple of friends in the dining room" - by then about 3 a.m. The signature: Marlene Dietrich.



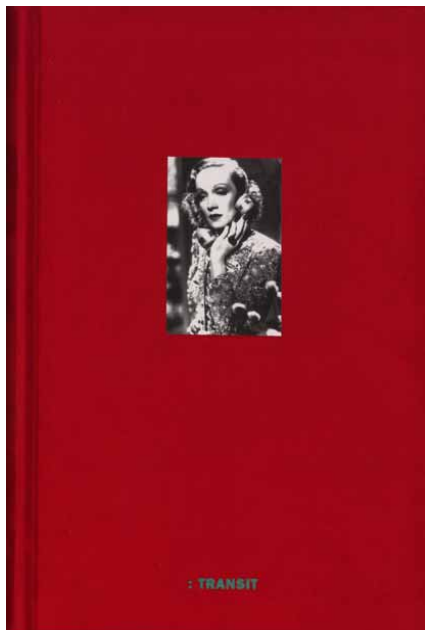
Slava, bone-tired, looked stunned. Nina, also exhausted, giggled and urged Slava to go with me: she herself wanted only to collapse into bed as soon as possible. Thus Slava - with eager me in tow - proceeded to the almost totally darkened dining room, where we found

Dietrich in the most remote corner with a young female journalist and a man I only realized later was the theater critic Kenneth Tynan.

Because of extreme fatigue all around, Slava & I didn't stay long, and such conversation as he & Dietrich could manage – almost entirely banal pleasantries - proved totally forgettable. I do recall she told him she'd studied violin in her youth, and retained an important love for good music. When she said she & her conductor Burt Bacharach could & would attend Slava's solo recital, since they'd moved it up to an afternoon, I don't believe either of us took that seriously. The afternoon of that recital mere seconds before Slava took his place at the piano, into a side box, unostentatiously & unnoticed, slipped Dietrich & Bacharach. I don't know where they spend the intermission - escaping worshippers constituted a major problem for her - but they stayed until the recital's end, when they disappeared from their box as swiftly & unobtrusively as they'd arrived. At least at that meeting, their first, I didn't have any impression of two spontaneous soulmates - but of course Slava got to Paris many times after that, where she lived, and that meeting may well have had a sequel, possibly more than one.

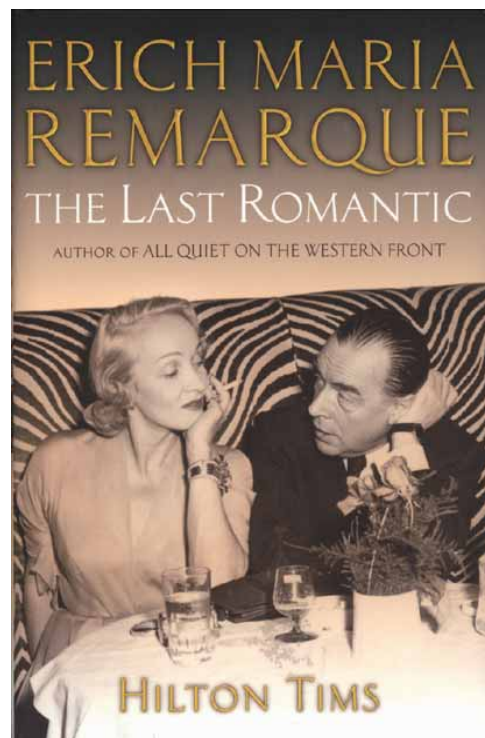
New books

It is already three months that a new book on Marlene had been published. Weren't we all getting a bit nervous asking ourselves: Does the lady lose her attraction, does the public think about 100 books are by far sufficient? Calm down, help is on its way.



Marlene Dietrich Adressbuch
Edited by Christine Fischer-Defoy;
Transit Verlag, Berlin 2003, 319 pp.

“Marlene Dietrichs Adressbuch” is a completely new approach to Marlene's life. Christine Fischer-Defoy, author and filmmaker, researched the addresses which Marlene wrote down in a little addressbook from the early sixties. There are addresses in Switzerland, England, Italy, Germany and ...and . By relating the biographies of the people Marlene made note of Fischer-Defoy also tells us a lot of new details of the kind of relationship these people had to Marlene. There is even a not so small section on the “hidden sister” and there are a lot of new photographs never published before. How did that happen? Well, Fischer-Defoy spent a long time in the archive of MDCB – that is why. Some of you may ask: What did she do to get access? There is just one simple answer: she asked for it. It's a great book, a good work – but it is in German only. Never mind if you do not understand every word – the design is great too and the book will surely be a collector's item in the future...



Hilton Tims: Erich Maria Remarque. The Last Romantic

Constable, London 2003, 240 pp.
There aren't so many English written biographies on Erich Maria Remarque on the market. The last publication was Julie Gilbert's “Opposite attractions” on Remarque and Paulette Goddard.

This new one fooled us at first. Seeing the jacket we first thought this would be the English edition of Remarque's letters to Marlene. No, it's a new one on Remarque. It is

rather short and comprehensive which is okay if you aim at a public which wants to know something on Remarques life but not everything the authors knows. But again - seeing the cover with Marlene you would expect something new on her and Remarque. Fooled again. It's only a cover.

CD and DVD

Loris Ferrari made us aware of these Clooney/Dietrich songs which are available at Bear Records:

- Good for Nothin'
- Too Old to Cut the Mustard (including Marlene's Introduction)
- Dot's Nice, Donna Fight
- It's The Same
- Besides (He's a Man)
- Land, Sea and Air

Alas, you have to buy the whole 7 CD Box called „Come On-A My House“ to get the songs.

Alexandre Andre discovered a new Japanese DVD of MOROCCO:



Alexandre surely was disappointed that his list of DVDs in our last Newsletter provoked no reaction at all. No one before compiled a list exhaustive as that one – that's probably the reason why. Keep on with the good work, Alexandre.

Alexandre adds this information:

There's a pre-ordering for this DVD at amazon.co.uk :

“Marlene Dietrich - Evening With”
DVD Release Date: 20 October, 2003

Edition Details:

- Region 2 encoding (Europe, Middle East & Japan only)
- PAL
- ASIN: B0000CAPTZ"

Is this the well known concert again? Which version? – We have to wait and see.

Special Exhibition



From August 21 to November 16 a new special exhibition on Luchino Visconti is on show at Filmmuseum Berlin. It is titled „Götterdämmerung – Luchino Viscontis German Trilogy“ and focuses on his films LA CADUTA DEGLI DEI (Die Verdammten/The damned, 1969), MORTE A VENEZIA (Tod in Venedig/ Death in Venice, 1971) and LUDWIG (Ludwig II., 1973).

Visconti admired Marlene deeply. On his desk stood her photograph with the dedication “I always think of you”.

Two letters of Visconti to Marlene and her answer are displayed in the exhibition for the first time.

End of Newsletter