

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 information 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,

Greta Garbos centenary is rapidly approaching. Wolfgang Theis, head of Filmmuseums photo archive, is making his own exhibition at Schwules Museum Berlin starting September 13. Greta Garbo established her career in some remarkable silent movies. Marlene was born four years before Greta and denied having played in silent movies because the days of silent movies were over when her career began. When Marlene was asked if she has seen Greta Garbos movies she answered: Oh yes, but that was when I was very young. Is there anything new on Greta Garbo? If you enjoy Van Morrison there is a song called "Just like Greta" on his new album "Magic Time".

Summer is tourist season. Hajo and Frank visited MDCB and left a handful of very interesting gifts. And also our good friends Cynthia and Marwan were there from Belgium. We enjoy the visits of our fans – so don't be shy. If you want to see who's behind the Newsletter and what the archive is really like come to Berlin and give us a phone call in advance.

An announcement by Patricia Hartshorne and Michael Elphick [too late for the Newsletter]

Many thanks for mentioning our current show, 'ME AND MARLENE', in your newsletter in September 2004. It helped to bring more real Dietrich fans to the performances in Manchester.

We have been touring from Darlington to London - at the Jermyn Street Theatre, just off Piccadilly Circus, we met a gentleman who was Marlene's family doctor for over twenty years. He found my performance as Miss Dietrich, and the script, excellent - and accurate! We've met fans everywhere and they have all been very impressed.

We are taking the show to the Edinburgh Festival Fringe for most of August.

'ME AND MARLENE'

Sex, glamour - and a penchant for men's clothing. A haunting and humorous look at the colourful life of Marlene Dietrich, through

the songs and experiences of this Hollywood legend.

'ME AND MARLENE' from GlovesOff Productions at the Edinburgh Festival Fringe Café Royal, Venue 47, 5 -28 August
Venue Box Office: 0131 556 2549
Patricia Hartshorne and Michael Elphick
GlovesOff Productions

And by Apollo Varietè Düsseldorf:

The entertainer and moderator Christian Kolonko, also known as Chris Crazy presents his show CHRIS VON KOPF BIS FUSS MARLENE in Apollo Varietè in Düsseldorf, September 1 to 30
Premiere: Saturday, September 4 at 9 p.m.

New Photo:

It is not well known that Marlene during her so called "European vacation" in 1931 went to London to attend the British premiere of "Morocco". We present some of the pictures taken at that occasion.



Marlene at the London Premiere of Morocco in March 1931



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Questions and answers:

Twan Houben, The Netherlands
 I would like to know in which year the song "Sag mir wo die Blumen sind" was recorded and where. Was the song part of a movie?

No, it wasn't part of a movie. Here is the entry of "Sounds like Marlene" – the website that isn't anymore.

Music: Pete Seeger; German lyrics: Max Colpet
 Recorded in Paris May 12th 1962.

Arrangement and orchestra direction: Burt Bacharach

German Federal Republic: Matrix: 7 XRA 2555.
 RecNr. Electrola EG 9288. Also E 22180.

Back side: Die Welt war jung

German Democratic Republic: Amiga Matrix: N 404 1764; RecNr. 4 40 032

Back side: "Die Antwort weiß ganz allein der Wind"

South Africa: Matrix: 7 XRA 2555-2. RecNr. His Masters Voice SAB 6040

Also as: Matrix: 7 XEA 20678; RecNr: His Masters Voice POP 1196 - Matrix: LB-1844; RecNr. Liberty 55690 (Back side: Lili Marlene) - Independence IND-91 (Back side of "Where have all the flowers gone").

Note:

The German version of the Pete Seeger song "Where have all the flowers gone" became Marlene's biggest hit after the war - if not in her entire career. She recorded the German version first, then the English and then the French version.

In the early sixties youth culture and its music with the Beatles, The Rolling Stones and Bob Dylan was a way to protest against the culture and the lifestyle of the establishment. Marlene Dietrich at the age of 61 probably was one of the few German singing (and speaking) individuals of considerable age who could do an anti-war song and get away with it. The German Chancellor Helmut Schmidt remembers this song as one of the few pop-songs by which he was moved. Max Colpet's translation into German also is a masterpiece of transforming the spirit of the song into another language. Colpet heard Marlene sing the song in its original version at the Olympia, Paris and immediately translated it into German. The record company first thought the song too pretentious for the German market. But when Marlene sang it at the Schlagerfestspiele in Baden-Baden, Germany, people ran to the record shops to buy it. After its success Colpet was confronted by cabaret writer Helmut Qualtinger with the remark: "You forgot the line 'Where have all the Nazis gone'".

After the tremendous success of "Sag mir, wo die Blumen sind" Pete Seeger sent a demo tape to Marlene with other songs he wrote and performed. The only other song by Pete Seeger Marlene Dietrich recorded was the German version of "Turn, Turn, Turn" (Für alles kommt die Zeit)

More "Where have all the flowers gone"
 The record was also published as a single in the German Democratic Republic.



The picture for the record sleeve was taken at the GDR airport Schönefeld where Marlene had to change planes for her performance in Warsaw, January 18th & 19th, 1964.



Foto: Kurt Böttger

Too late – not yet

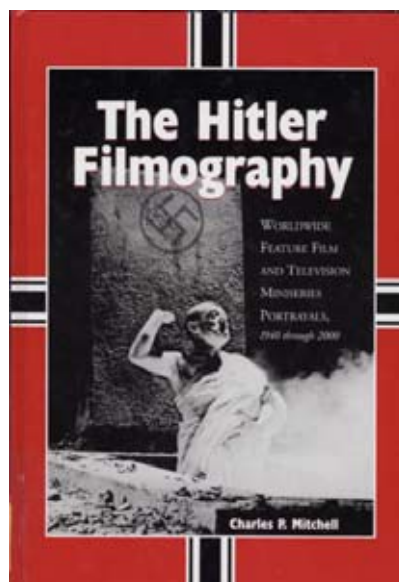
UCLA in their International Film Preservation Series was screening “Nana” by Jean Renoir. Zolas “Nana” was a film that Sternberg wanted to do with Marlene before they did “Blonde Venus”. And looking at Renoirs “Nana” (or even reading Zolas novel) you will realize that Nana appeared on the stage as “Blonde Venus”. Hmmm. Missed it? Read the novel. Anyhow you can still enjoy Sternbergs “Anatahan” at UCLA August 26. There are only two legitimit prints that exist: one as a donation from Meri von Sternberg in

Filmmuseum Berlins archive and one in the possession of Meri von Sternberg herself. The print UCLA is showing is from the Cinematheque Francaise – and we thought the French would be so scrupulous regarding copyright...

Auction

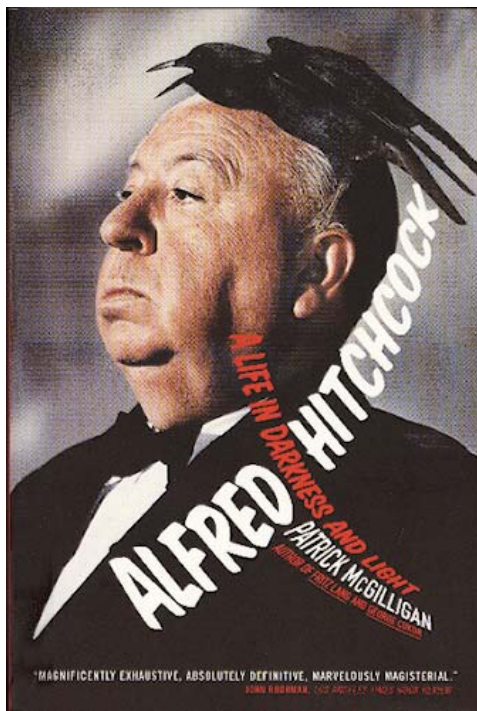
Christie’s South Kensington is offering three Marlene Posters at the forthcoming Vintage Film Posters auction on September 11th the wonderful Austrian “Blonde Venus” poster is estimated \$22.000 – 29.000. Also on auction: A Swedish poster of “I kiss your hand, Madame” from 1929 (\$530 – 880) and a Swedish poster of “Shanghai Express” (\$870 – 1300). Online catalogue at www.Christies.com

New Books



Charles P. Mitchell: The Hitler Filmography. Worldwide Feature Film and Television Miniseries Portrayals, 1940 through 2000 Mc Farland & Company , Jefferson, North Carolina and London, 2002, 293 pp.

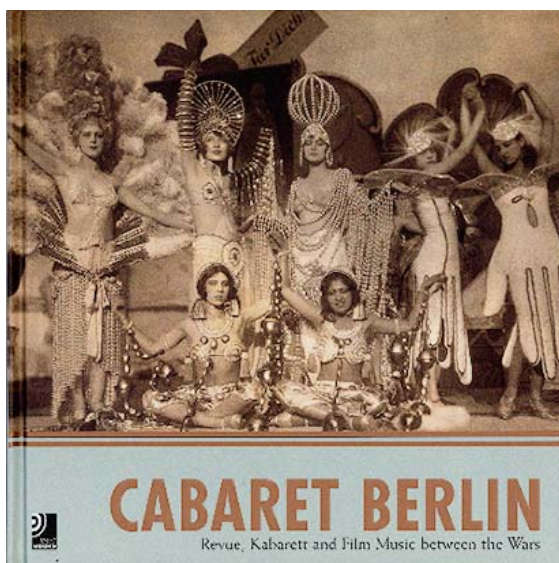
This year - celebrating 60 years after the collapse of the Third Reich - has brought a lot of feature films and TV faction-serials in which Hitler was present. “The Hitler filmography” covers about one hundred feature films and TV miniseries in which an actor is really seen as Hitler. As the book was published already in 2002 (and probably finished a long time before) we only wish that an updated edition will be out sometime. It is such an important study, it helps us to understand what foreign nations think of germans and what fantasies the name “Hitler” evokes – which tells us more about the hidden passions of these foreign nations than about Hitler. Hitler and the movies mostly is “A Foreign Affair”.



Patrick McGilligan: Alfred Hitchcock. A Life in Darkness and Light

Paperback edition, Harper Collins Publishers, New York 2004, 850 pp.

Pat McGilligan's book has been out for some time now but it escaped our attention without any special reason. As with all of his biographies McGilligan again has proved to be a master of research. And he also is a trustworthy and entertaining guide through the mountain of information he compiled. We even found some new sources for "Stage Fright". A "must have" book for Hitchcock fans.



Cabaret Berlin. Revue, Kabarett and Film Music between the Wars

With 4 CDs: Rudolf Nelson, Friedrich Hollaender, Ralph Benatzky u. Werner Richard Heymann, Mischa Spoliansky
 Edel CLASSICS, Hamburg 2005, 120 pp.
 This is the perfect gift for somebody who is interested in German popular culture of the twenties. Cabaret Berlin is a bilingual coffee table book with excellent photos of Berlin, its cabarets and the stars of the twenties. The book captures the atmosphere of innocence and sin, luxury and everyday life – even a subway station is photographed as it would be an empty stage. Inside the book are four CDs with the songs and sounds of their time.



Birgit Wetzig-Zalkind: Das ist Berlin. Eine Stadt und ihre Stars

Birgit Wetzig-Zalkind und die Literatur-Agentur Axel Poldner Media GmbH, Berlin, München 2005, 208 pp.

21 stars and their homes are listed in this book - which makes 21 chapters and short biographies. Not all of the stars are so well known as Conrad Veidt, Emil Jannings or Marlene Dietrich. The biographies mostly are well known but they are told in a way that you don't feel bored by hearing some of the old stories again. And some stories even were new to us. Contains also well researched chronological biographies of the 21 stars.

End of Newsletter