

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 [mdcb@filmmuseum-berlin.de](mailto:mdcb@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.fff.de>

Dear friends and fans,

Five years ago Filmmuseum Berlin opened its permanent exhibition and the Filmhaus. Celebrating this anniversary October 2<sup>nd</sup> Filmmuseum Berlin will open the doors for free for everybody who wants to come. Short films will be shown continuously until 5 pm when "A Foreign Affair" will be presented as our feature film of the day.

For all of you who will miss that glorious event – which literally means most of you – you may take another chance to come to Berlin. The city has some exciting new plays to offer (among them Shakespeares "The winter's tale" directed by Robert Wilson), exhibitions on expressionism, the presentation of Marlene's new book with the help of Maria Riva November 13<sup>th</sup> at Filmmuseum Berlin and the opening of an exhibition on Hildegard Knef (Neff) November 23 to celebrate her 80<sup>th</sup> birthday. More on Marlene's new book in our next issue. For events on Hildegard Knef go to [www.80-Jahre-Knef.de](http://www.80-Jahre-Knef.de)  
Here are some interesting

### Letters

Deborah Landis: When our office is fielding member's complaints about an exhibition in Berlin, we pay close attention. Designers have reported that Sony Filmhaus fabulous permanent exhibition *Marlene Dietrich* feature exquisite film costumes that mysteriously appear to have designed themselves. Miss Dietrich's costumes seem to be on display without any creative attribution, surprising for a museum exhibition.

The failure to credit the incomparable Travis Banton, Vera West, Irene, Jean Louis and any number of others has frustrated visiting costume designers on both sides of the Atlantic. Paramount and Warner Brothers did not design those costumes, nor did those incredible screen costumes spontaneously combust from the collective unconscious. These talented costume designers, and the visiting public, deserve better. Their meticulous collaboration with the great Dietrich created an immortal icon. What's in a name? Everything!

If you have any questions regarding this or any other question about costume design, please feel free to contact me anytime. Thanks so much.

Deborah Landis, Ph.D.  
President, the Costume Designers Guild



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Thank you Deborah for your remarks. We could give you a long answer regarding the situation of costume designers in Germany and of the archives which collect costumes and costume designs.

Deborah's complaint is serious and we are discussing from time to time with people who work in the film business: Who gets the credit in the exhibition? If you display stills: would you name the photographer or the cameraman or the people you see or the lighting man? For stills of film machinery: Would you name the company or the engineer or the photographer or...? And what about the designer of the fine apparatus?

If you give credit to all people involved in a museum display you end up with the largest labels in the world. And that's why there is a convention which has been silently agreed upon by simply everyone who does a book or an exhibition on film: Always give the title of the film and credit the director.

However when we did an exhibition on Marlene costumes in Paris we credited each and every designer. Nobody cared to write to us the two words: "Well done".

Deborah, we too like some encouragement.

Can anybody imagine how much it needs to convince the administration of a city that it is about time to build up a textile department in a film archive? Try that with the administration in your city; speak to your national film archive and you will see what we mean. And would you please name one film archive which has a textile department.

By the way: Catherine Martin, the Academy Award winning costume designer, when visiting the museum raved so much about its design and the costumes she saw that she simply forgot to complain. Hmm.... Deborah, come to Berlin and we talk it over. Also look at the second part of our Newsletter.

Richard Leibius:

I would like to know why great films like Blonde Venus, Scarlett Empress etc have not been released on DVD. Any advice would be appreciated.

We can't answer that because they have been published some years ago. Go to ebay and you'll see.

Hallo , Ich habe ein problem ,, ich wunsche lyrics van Marlene Dietrich „Still war die nacht“ ist ein problem vors ie zenden deine tekste ????? of eine link nar lyrics Marlene ,, graag is von kleine handicapte frau ,, jos

We understand that Frau Jos wants the lyrics of **STILL WAR DIE NACHT**

Lyrics: Max Colpet; Music: Lothar Olias  
Recorded probably in October 1966 in Paris.  
First published as 45 Single on Philips 346024 BF; First and only time on a Marlene CD: Idole - Marlene Dietrich. Polyphon Germany 1992.  
Time: 2:21

#### *Note*

Contract was signed with Edition Esplanade Records Hamburg September 14 1966. The date of the recording is yet unknown, but the record was published on the german market early November 1966 and reached in its first week (week of November 25 1966) place 39, in the week of December 10 Place 23 in the Top Forty.

The money Marlene received was in DM and went straight to her sister Elizabeths bank account in Celle (about 3.655 in June 67)  
The german version was recorded first. The playback tapes were brought to England and Marlene recorded the English version in Brighton between November 21st and 26th at 2 am in the morning. She was not happy with this procedure.

The song is sometimes included on "Song for Christmas" CDs.

This wasn't was Frau Los wanted – she wanted the lyrics – Sorry, there is this damned Berlin lawyer who cashes in on everyone who

publishes lyrics without clearing the copyright first. We won't go for a risk like that.

Iselda Marie:

Where can I purchase this film of Marlene's life....who did the film? This is a serious inquiry. So a response would be appreciated. How much is the film to purchase on DVD?

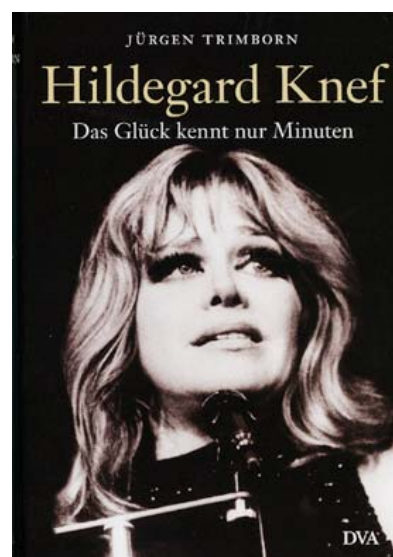
Iselda, the film is called "Her own song" and was directed by David Riva. It's available practically everywhere and especially at amazon.com or ebay or...

#### **New recording**

We had the chance to get a never released recording from Marlenes life performance at the Opera theatre in Buenos Aires on Wednesday, August 12, 1959,

Though the quality is rather mixed it is a vivid and very intense experience. Thank you Jorge for generously giving this to the archive.

#### **New Books**

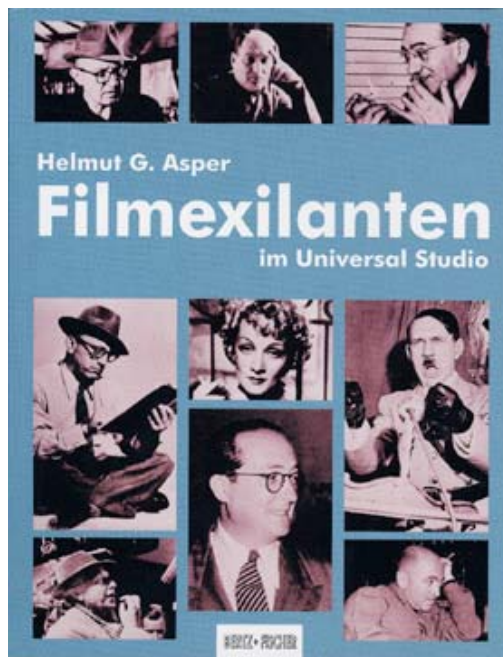


Jürgen Trimborn: Hildegard Knef. Das Glück kennt nur Minuten

Deutsche Verlags-Anstalt, München 2005, 511 pp.

You really wonder sometimes why somebody writes a book on a person he doesn't like. You name any prejudice on Hildegard and you'll find it in this book. Trimborn found out that Knef in her autobiography lied about some facts. So what? No autobiography is meant to be literally believed. He also found out that Marlene in the fifties took a lot of pills and made Knef a drug addict. May we remind him that the only pill which was tried to be banned officially was Verhütungs-Pille. Any other chemical device to ease your troubled mind was declared to be healthy in the fifties.

What a childish way to write on a great star.



Helmut G. Asper: Filmexilanten im Universal Studio 1933 – 1960

Bertz + Fischer, Berlin 2005, 317 pp.

Helmut Asper is a well known researcher on all aspects of German film-exile in Hollywood. He started research on the exiles at Universal when Chris Horak for a short time became the chief archivist of Universal. When Vivendi took over Universal Horak was fired because the film business thinks that there is no need to preserve their own history. Asper finished his book without further access to the Universal files and presents a fine study of the different aspects of film exile in the studio which benefited so much from the Germans and vice versa.

Asper reprints the suggestions by Marlene on "Destry Rides Again" and we thought these might be of interest to you too.

Speaking of German film exile we have compiled a list of our holdings which refer to Germans in Hollywood. You can get the listing by just sending a mail to us.

End of Newsletter 74 Part One

Part Two: A special on "Destry Rides Again"