



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

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## DESTRY RIDES AGAIN

### Marlene Dietrich: „Some Suggestions"

A type-written manuscript by Marlene Dietrich from her archive.

- 1.) Introduction of Frenchy is too fast and the song is over before you know who she is and what she is up to.
- 2.) Coffee spilling is not clear.
- 3.) "You've Got That Look is" badly cut.

FIGHT: We have a shot of us after she twists my leg - where I'm on top of her - we get up, land on table, turn around standing, I tear her dress - we fall on the floor - This wasn't used at all and it was quite clear that the doubles were fighting instead of us.



Before Jimmy pours water we are rolling on the floor towards camera - this wasn't used either. After Jimmy pours water one should stay on us to see reaction. There are better takes of my kicking Jimmy after I get up. Show me throwing first three glasses at Jimmy - then as there are no more glasses I jump on table and then on his back. It looks now too studied, as I jump too quickly and one doesn't see WHY. The line „Who is buying me a drink" should be pulled up as it's lost in the long shot. I would try

to put in the last part of the scene where they say, „Who is the boss of Bottleneck" and cheer?

### FRENCHY'S COTTAGE

There is a scene where I do not fall while telling him „I've people behind me who take care of anyone who gets in my way" which is much better and the fall doesn't get any laugh there anyway. Don't cut to maid while she says, „This is the peculiarest acting man" but stay with me, also after I have wiped off my mouth - hold the pause there as it is important before I wipe my face with dressing gown.

### SCENE OUTDOOR WITH MATCH

Scene should be longer - as it is weaker now than the scene in my cottage where he seems interested and holds me before telling me to wipe off the makeup. I think a few more lines might build it as each scene between us [Frenchy and Stewart] should top the one before.



The Pink Costume  
Costume Designer: Vera West  
Foto: © Filmmuseum Berlin - Marlene Dietrich Collection

„BOYS OF THE BACKROOM"

I would suggest a shot of Frenchy at the curtain seeing Jimmie before she comes out - - The sound of my voice at the very start of the song sounds too forced and that is why the song doesn't have the effect right from the start as it should have. The end is cut so short that there is no reaction to the song - We have a shot where I jump down from the bar after I finished singing. The song itself could be cut better - for the closeups could be spotted better but I would have to point that out seeing the rushes again.



Frenchy's scene with women has no punch as one doesn't understand what she says after the first line. I had the feeling that the women were going to beat her up and as one doesn't see Hervey say „What shall we do" and as Frenchy doesn't say „I'll tell you what you can do" - one doesn't know that she organized the women to fight. So that when the women come down the street she looks as if she is astonished about it. The man climbing up the house looks like anybody but Jimmy as his riding into the scene swinging his horse around is cut off. Only when he kicks the door open does one know it is he.

Frenchy's conversation in the saloon seeing Jimmy is alright - but then her getting through the women is cut so short in bits and pieces that the emotion it gave you in the rushes is gone completely. One cannot expect to have anybody move you by chopping a scene up like that.

We have better scenes where it is quite apparent that she gets the shot. This one looks as if she just covers him and only after he has shot and he says „Fenchy!" one suspects that she has been shot.

Naturally, the sign „Welcome to Bottleneck" is bad after the death. I don't have to point this out.

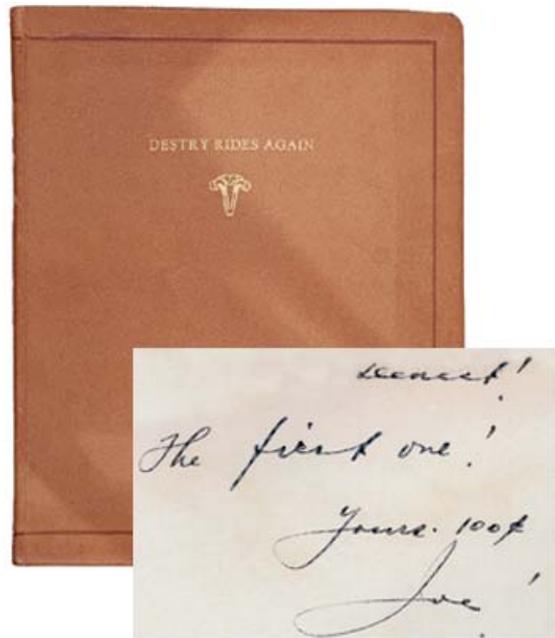
„AT THE TABLE"

It isn't clear that Frenchy wants to stop the conversation. There should be a closeup (while the two men are talking) of her watching it so that when she jumps up with the line, „Fine conversation ....." you know what she is driving at.

After Jimmy leaves after his speech the camera is too far away from me to get over the look I give him as he goes away. As this is the spot where I was told it was necessary to see in my face that I fell for Jimmy - - it should be a close-up if you want this to mean anything.

The scene should be put in where Frenchy tells the maid to get Destry over to her house and then we'll know that she is excited but acts calmly when he comes to see her. Now it looks as if she is calm and one doesn't understand why she calls him at this moment. It may even look as if she held him at her house so that Wash could get shot. After he runs out the music with a great sweep should take up her yelling: „Tom stay here!" as now it is cut off and as the scene is short, one cannot get all the dramatic thrill one could get out of it if the yelling were a bit longer - but the music picking it up where she stops yelling staying with him entering the jail and then stopping short when he sees Wash, will do it.

I think Wash dies too long.



The original script with an autograph of Joe Pasternak  
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