



Marlene Dietrich Collection Berlin is a division of Deutsche Kinemathek - Museum für Film und Fernsehen

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You'll find us on the web at www.marlenedietrich.org and www.marlene.com

Dear friends and fans,

This Newsletter slowly turns into a quarterly. People who never read the newsletter wonder if anybody at all is still interested in Marlene Dietrich. Well, if they download the many issues of the Newsletter at www.marlenedietrich.org they will know. So we realized that what we do is keeping track of the history for those who doubt there is one. Hmm, that's not a bad job for a film archivist, isn't it. Here's what happened in the last ten weeks:

Lost Earring found in Blackpool

This made the headline in early January. Danny Hayes was so kind to give us some British newspapers that cover the story. Thank you, Danny.

And the story goes like this: "When Marlene Dietrich lost an earring trying out a new roller-coaster at Blackpool, she was confident the amusement park staff would find it for her. Seventy-three years later they have. "

That comes as a surprise: Should Marlene try a new roller-coaster just for fun? Or was she paid to do so? More mysteries arose when we checked the photo that goes with the news.



Here's the photo which was published as being from her visit in 1934. The Blackpool Amusement Park was called The Pleasure Beach. And here is the same lady wearing the

same clothes in front of the same roller coaster at Regent's Park in 1954.

Well, it certainly does not mean that the story is a fraud but the picture is nothing of a proof. We understand what the newspaper people worried about. A story like that doesn't sell without a picture that proves it really happened. Turns out it doesn't.



© MDCB
Marlene Dietrich accompanied by Harold Fielding and Bernard Crabtree

Loris Ferrari from Zürich:

We always hear that the live recording of the German Show "Wiedersehen mit Marlene" is a fake, there are studio recordings. In fact, they are 100% the same as the CD "Mythos und Legende". BUT: Marlene's talking between the songs is no fake, she really talks...(How I love when she says "Nun welches....haben Sie vergessen?). So what is really fake and what is really live on this record? Since we got the talking, is there any chance that we got one day the whole show live on a CD?

Dear Loris,
 Marlene recorded the songs and the talking 1960 in a Berlin studio and then mixed the recordings with applause (probably from her Munich performance as this applause was recorded and is part of the collection). To make it sound even more lively some people present during the studio recording had to go into the next room to clap hands and shout "Bravo". Sounds strange but according to the documents we have this should be what really happened. Marlene didn't love to take the risk of publishing a real live recording.

Centenary

Cesar Romero
 (1907. 02. 15. – 1994. 01. 01.)



© MDCB
 Marlene and Cesar Romero in a Hollywood restaurant 1935

Cesar Romero was a nearly unknown actor at the time when he replaced Joel McCrea who was fired by Sternberg in "The devil is a woman". This is what Romero said about working with von Sternberg:
 He used to bawl Marlene out in German and she would cry. Her German maid would stand on the sidelines, and while he was yelling at her, the maid would be holding her face going 'Oh! Oh!!!' The things he must have been saying to her . . .
 He made things very difficult for people. He was a little king; he controlled everything, and his word was law. He would sit down in front of the camera, and she would have a little thing to say: 'I love you.' He would keep the camera rolling and he would repeat the line to her behind the camera. 'I love you/ she would say, and he would say 'I love you.' 'I love you,' she would repeat. This would go on for fifty or sixty times. It was incredible.
 At Christmas time, the crew would line up, and he would come out with Miss Dietrich, and they would sit down in chairs. He would call each person's name and they would go up and be

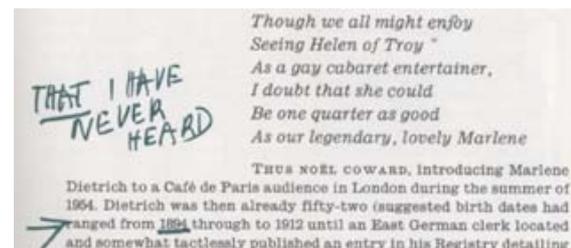
handed their Christmas gift. I didn't get anything, but the crew would.
 One day Dietrich came up to me and asked if I was finding things difficult. I said, well, yes. And she told him. He said, 'So, you told Miss Dietrich that I'm difficult to work with? And he proceeded to get back at me.
 I had to run down a flight of stairs, and I had Cuban heels on my boots. I did it once. He said "Do it faster.' He made me do it about fifteen times, and every time he would say 'faster,' until it got to the point where I was leaping them four and five at a time. Finally I fell and damn near broke my neck. The next day I went to see the rushes and I was sitting in back of him. He watched all those takes of me going down the stairs, then turned to the script clerk and said 'Print take two.' He was just a difficult man and he didn't make things easy at all.

Obituary

Sheridan Morley
 (1941. 12. 05. - 2007. 02. 16.)

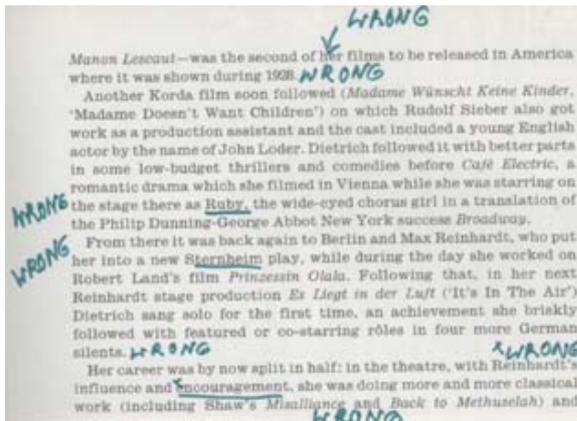


In 1976 Morley published his biography on Marlene Dietrich at ElmTree Books/Hamish Hamilton in London. Marlene got a copy and immediately started to write remarks. Here is the first page



"... suggested birth dates had ranged from 1894 through to 1912 ..."

and this side seems to be totally wrong too



The Good German

Steven Soderbergh's new film about Berlin in the late forties received mixed reviews and was often compared to Billy Wilder's "A Foreign Affair". Well Steven, it's no shame to lose when you're placed in competition to Billy Wilder.

Cate Blanchett also was not really fond of being compared to Marlene.

And why did you shoot a film like this at all? Nobody knows...



Billy Wilder's „A Foreign Affair“: Marlene Dietrich and John Lund

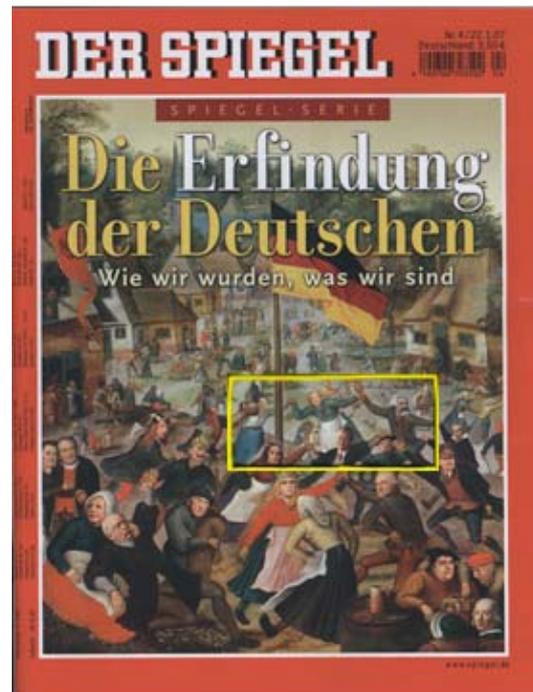


Steven Soderbergh's „The Good German“: Cate Blanchett here with Tobey Maguire

La vie en rose

Another biopic, this time on the life and career of Edith Piaf. We were bored but it got good reviews. There is a short sequence in which Piaf (Marion Cotillard) meets Marlene (Caroline Sihol) in a New York restaurant. Piaf is so stunned that she can only stammer: "Mar - le - ne." That's how we remember the scene; perhaps our memory is fooling us – but we remember it as being very stupid.

On the Cover of DER SPIEGEL



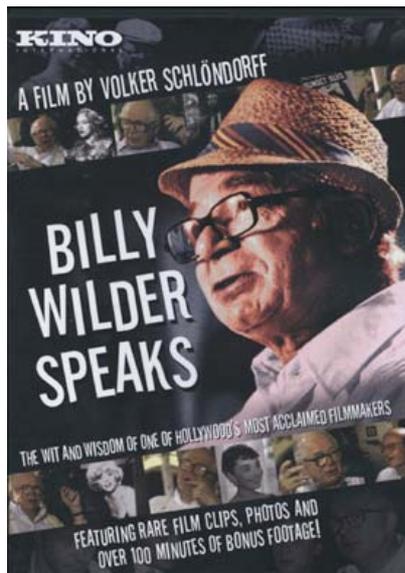
This cover of the German weekly "Der Spiegel" Nr. 4/2007 introduces a new series called: The invention of the Germans. How we became what we are.

Marlene is seen dancing in the middle of Rosa Luxemburg and Karl Marx.

We liked the company - Marlene would have been furious...

New DVD

Speaking of Billy Wilder the interview he gave to Volker Schlöndorff finally was published by Kino, New York.

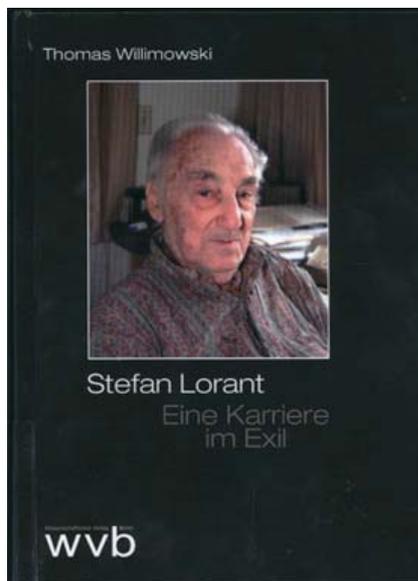


Billy Wilder Speaks

A Film by Volker Schlöndorff
NTSC, DVD edition by Kino International
NY 2006

Including special features: 70 minutes of additional interview footage and on-camera commentary by Volker Schlöndorff; Billy Wilder trailers and filmography and a Making of the Film by Volker Schlöndorff.
As good as any Wilder film.

New Book



Thomas Willimowski: Stefan Lorant - Eine Karriere im Exil

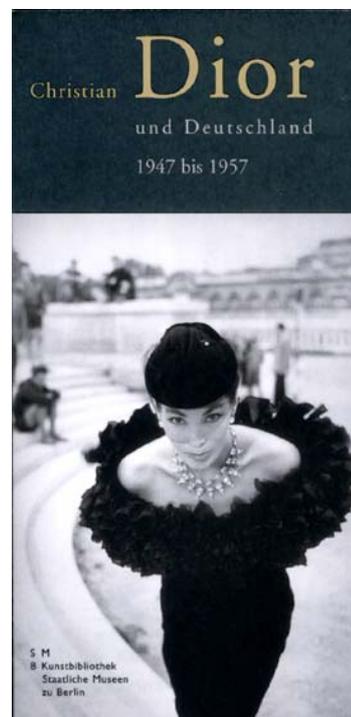
Wissenschaftlicher Verlag Berlin, 2005,
571 pp.

Stefan Lorant was a man of many professions. He was cameraman, director, editor, storyteller and knew the rich and mighty people...

This is a biography on Stefan Lorant and Thomas Willimowski has done a great job of

editing and research. Why do we recommend this book to you? Because in 1922 Stefan Lorant did a screen test of Marlene and explained to her that she has no talent at all. Here is an excerpt of the story as Lorant told it in News Chronicle, London, October 1st, 1935 as part of the series They Became Stars: Marlene asked excitedly, „Do you think it'll turn out good?" - „We'll soon know," I replied, glad to be able to go home. At the time I gave no further thought to the episode. When we ran off the test film, we had a good laugh at the funny way the young thing jumped down from a fence. In the close-up, the girl, who was quite pretty in real life, looked distinctly ugly. Broad face, expressionless eyes, uncouth movements. The opinion was unanimous: no talent whatever. She never came back again. The director who had recommended her notified her, as painlessly as possible, that she was quite unsuitable. She disappeared. If I had given her a thought at all, I should only have imagined her married to some shop assistant or bank clerk in the provinces, and that the film test in the sweltering Studio would live in her memory for the rest of her days as a foolhardy episode of her youth.
But at the time I did not give her a thought.

New exhibition



„Christian Dior und Deutschland 1947 bis 1957“

Kunstsibliothek, Staatliche Museen zu Berlin in cooperation with Deutsche Kinemathek – Marlene Dietrich Collection Berlin and Kunstgewerbemuseum, Staatliche Museen zu Berlin, February 13 – May 28 2007



Seven Marlene costumes are on display. Seen here is a two-piece evening dress called „Cygne Noir“ (black swan) from Autumn/Winter collection 1949/50

The exhibition catalogue was published at Arnoldsche Art Publishers Stuttgart, 270 pp., in English and German and includes detailed information by our textile archivist Barbara Schröter on each of the seven Marlene worn costumes of this exhibition.

Gossip

Gwyneth Paltrow said in an interview that she would like to play Marlene in a biopic and she also would like to produce the film.

German actress Veronica Ferres is considered to play Lola Lola in a theatrical version of Heinrich Manns novel “Professor Unrat” in London.

Next new costume at permanent exhibition of Filmmuseum



This pink coloured costume with black pearl embroidery and matching gloves was designed by Hattie Carnegie in the 1940s. Marlene wore this ensemble on stage performances during WWII and later in “Martin Roumagnac” (France 1946, directed by Georges Lacombe)

End of Newsletter