



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

If you want your fellow fans to receive this newsletter or if you just want to add information write to mdcb@deutsche-kinemathek.de. If you want to support the work of the 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>
You'll find us on the web at www.marlenedietrich.org and www.marlene.com

Dear friends and fans,

If you have finished your job and you think you've done it all right you fall into a sort of a little depression. Where is the next challenge? Does anybody take notice of the nice results you achieved? Well, the professionals do and we thank all those who congratulated us to the exhibition in Krems. But what about the general public, what about the fans? We sent out several brochures of the Krems exhibit for free and the reaction was: null, zero, silence. Get up, all you lazy dukes and princesses, do your work, don't just stand around and watch. At least you could say: Thank you, I don't like it, but I keep it.

Krems catalogue

Maria Rivas contribution to the Krems catalogue was translated and printed in German. Here is the original version:

Discipline - order - the stringent categorizing of life itself to ensure immaculate achievement was Marlene Dietrich's professional core. Those privileged few, conjoined to her in the thirties knew and understood that countries, as well as individual cities, had their designated classification as to how, why and when they impacted on my mother's existence. Hollywood, always meant hard work, a pay check, then escape. Chicago, was only a whistle stop to change trains and avoid reporters. New York, a transient luxury on one's way to increased luxury awaiting one on a Trans-Atlantic steamer. South Hampton meant trains to London with many references to the timelessness of their interiors and Queen Victoria. London was class, with every conceivable capitol "C" imaginable stamped with Dietrich's special aristocratic respect. Cherbourg was the port one hurried from by boat train to get to Paris. Paris, the only city in the world with a special "blue light" that makes all women beautiful

meant clothes, clothes, and more clothes - endless fittings and constant dining. And then - Vienna. Actually all of Austria, the land of gilded cherubim, Sacher Torte, Schlagsahne, Schnitzel and Strauss. For this romantic woman the whole country seemed forever bathed in dappled sunlight and somehow it always was. Here my mother smiled - not the fame smile expected by the press but soft, a young girls one. Vienna always was for fun. Austria a duty-less place, a beautiful place of personal freedom - that is until the Anschluss, when all was lost. I am very glad that Dietrich has once more returned, this time within the guardianship of the Austrian Filmgallery, the Deutsche Kinemathek – Marlene Dietrich Collection Berlin and my son David.

Maria Riva

Thank you Maria again for honoring us with your recollections and so much of your time.

Centenary

Mike Todd

(June 22 1907 – March 21 1958)



© Deutsche Kinemathek – MDCB

Mike Todd and Marlene at the set of "Around the world in eighty days" – one of six photos with Mike Todd which Marlene kept in a frame.

Falling In Love Again

There is a nice video of the late Klaus Nomi performing the song at <http://www.youtube.com/watch?v=k2Nn5JhKQyU>

Who wrote the english lyrics for the songs of the "Blue Angel"? - Different names are given on the labels (for example: Sam Lerner) but the real author is Sam Winston. Winston came with Sternberg to Berlin and was responsible for many English versions of Ufa-films up to 1933. In a letter to Sams brother Carl dated November 24, 1957 producer Erich Pommer confirms that Sam was the author of the English lyrics; Pommer is worried that Sam Winston may not get any royalties for his lyrics if they were used by the Fox "Blue Angel" remake.

Did Franz Waxman had anything to do with the music of the "Blue Angel"? – Yes, in a letter to Herbert G. Luft, dated October 4 1949 Waxman wrote: "I actually met Erich Pommer for the first time when I was called to the UFA studios in Berlin in 1930 to help on some orchestrations for the film "The Blue Angel". I was then a young music student in Berlin and, of course, I was fascinated with the world of films. I was also fortunate to get to work on a picture which since has become a true classic."

Both documents are part of the Eric Pommer Collection at Deutsche Kinemathek – Museum for Film und Fernsehen

Legal Affairs

For some months it was impossible to get the 18 DVD Box Set of Marlene films published by Universal. In the meantime the legal discussion has been settled. According to the British newspaper "The Guardian" in a contract drawn up between Universal and Dietrich's estate (which is MDCGmbH in Munich) in September 2006 it was agreed, that a sticker has to be put on each box set stating that the name and the picture of Marlene was being used "with kind permission of the Marlene Dietrich Collection". According to the Dietrich Collection GmbH - which represents her heirs - in addition to leaving off the sticker, Universal has failed to pay an advance fee, which was also agreed in the lengthy contract.

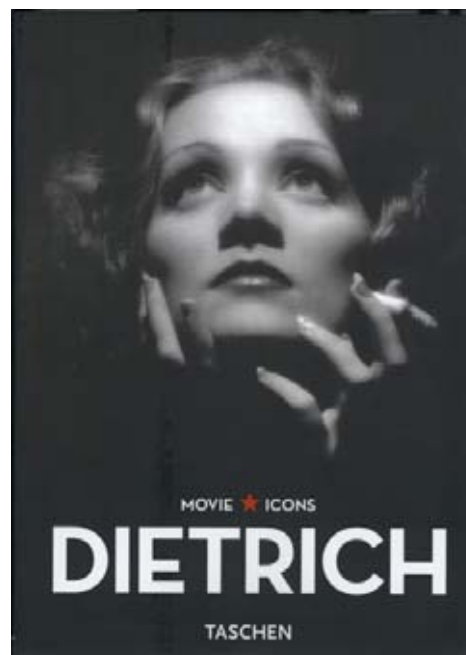


The article in "The Guardian" mocks itself about the attitude of MDCGmbH. But what would happen if the writer of the article would find his contribution - opposed to the contract signed with the editor – completely changed? And would he still be amused if he would not get

paid for his article? We can see him running for a good lawyer...

Here is the article http://film.guardian.co.uk/features/featurepages/0,,2055445,00.html#article_continue

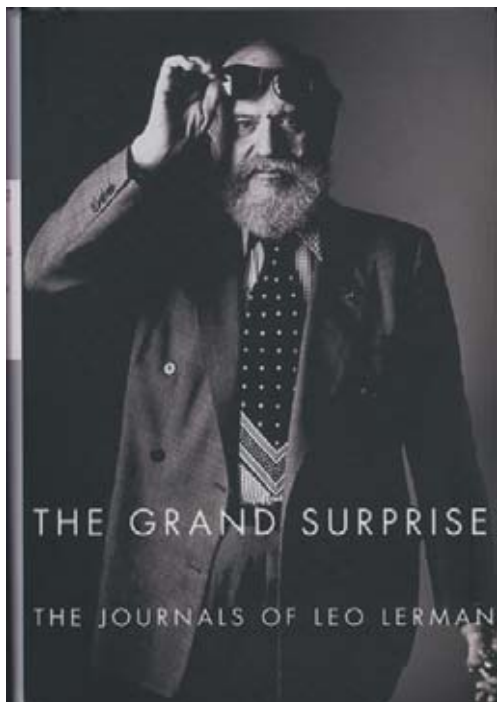
New books



Movie Icons: Dietrich

Edited by James Ursini, Taschen, Köln 2007, 192 pp.

In the series of Movie Icons taschen published this book on Marlene. You can't go wrong with Marlene photos if you have the Kobal archive on your side. In addition to those glamour portraits we all know and love there are just one or two which we have not seen before. It is also great to have those ads from movie journals in high quality printing for the first time. And we're not getting angry anymore in seeing those frame shots reprinted (without any credit) which Werner took from the early silents in 1978 when nobody cared to look at the films to identify Dietrich. Ah, the famous shot of Marlene in her Lola Lola outfit visiting Kurt Bernhardt on the set of "Die letzte Kompagnie". It must have taken some time to find its way from the album of cameraman Günther Krampf at Kinemathek to a reproduction in the Kobal archive. The problem with books like these is that there got to be something written in it. How much nonsense can you write on two pages? How many mistakes can one put into one side of filmography? The taschen book sets a new standard which will hardly be matched in other books to come.



The Grand Surprise. The Journals of Leo Lerman

Edited by Stephen Pascal, Alfred A. Knopf, New York 2007, 654 pp.

There are those voluminous books which look so seriously at you that you have to push yourself to start reading. This one was lying on our coffee table for two weeks until some night at ten p.m. we opened it. That was the wrong time of the day. At three in the morning we felt that we just had a short glimpse of a man that was a monument of knowledge and honesty. We were convinced that we could read this book twenty-four hours a day without one moment of getting bored.

Leo Lerman was writer, critic, editor at Condé Nast and a man-about-town at the center of New York's artistic and social circles from the 1940s until his death in 1994. Stephen Pascal, his assistant for more than ten years, has edited his journals. Reading the introduction you can imagine what difficulties he has been going through. He survived successfully some desperate moments and delivered a truly wonderful book.

Lerman knew Marlene from the 1944 until her death. Each note in his diaries is full of affection and intelligent distance. His descriptions of the lady are funny and sad, admiring and pitying, very personal and intimate – the observations of an intelligent, witty, but never cynically personality who never has been the star, but the star's best critic.

Leo Lerman's journals will guide you through the history of the American culture from the 40s to the late 80s, of which Marlene is just a little part. There is no better guide. And there is not one remark on Marlene which we wouldn't

be proud of reprinting here. We take the liberty of quoting an excerpt from Leo Lerman's obit first published in Vogue, July 1992.

One evening we went to a party together. And she was done up with perfect simplicity. She always let her body speak for itself. There wasn't a woman in the room – and the room was filled with all sorts of beautiful women wonderfully dressed – who looked better than Marlene. And little Hope Hampton, a flurry of feathers, diamonds, crystal drop-beads, came up to her and peered at her and said, looking up her face, "Who did it?" And Marlene said, "God."



© Deutsche Kinemathek – MDCB

Doing their job: Leo Lerman (with beard) and Marlene at a reception

New acquisition



© Deutsche Kinemathek - MDCB

Bust of Marlene created by Edgardo Simone in the 1940s

The Dietrich bust is signed on the inside by Edgardo Simone. This is the artist's original model, from which bronze copies were made.

The son of a Brindisi doctor, Simone studied at the Beaux Arts Academy in Rome from 1906-1913, receiving a Doctorate of Design and Sculpture. Decorated with the Croix de Guerre three times and decorated by King Victor Emmanuel III and Queen Margherita, Simone was widely recognized as a celebrated sculptor in his own country before immigrating to the United States in the late 1920s. Simone created war, funeral and city monuments in 26 Italian cities.

Upon arriving in New York, Simone quickly established himself in society, executing busts of the likes of Thomas Edison, General J. Pershing, Justice Frankfurter, Henry Ford, Oliver Wendell Holmes as well as Brandeis and Mussolini himself. In addition, such diverse personalities as socialite Mrs. Howard Chandler Christy (Nancy Palmer Christy) and Sally Rand, who made her mark as the famous Fan Dancer at the Chicago Century of Progress World's Fair in 1933-1934, sat as models in his studio. Other well-known American celebrities and personalities portrayed by Simone include two busts of President Franklin D. Roosevelt, as well as a bust of Jane Storrs and author Theodore Dreiser, whose bronze bust is part of the permanent collection of the Metropolitan Museum of Art in New York.

In 1940, Simone married internationally known American pioneer classical composer Radie Britain in Arizona. In the 1940s, the Simones moved to Los Angeles, where Edgardo became actively involved in Arts, Painters and Sculptors clubs, winning many awards and recognition for his work. Employed at MGM Studios, Simone executed busts of many of Hollywood's most well-known celebrities, including Marlene Dietrich and David Niven. Additionally, Simone created a full-sized depiction of Christ on the alter cross used in the film "The Song of Bernadette" and a ceramic center piece in the style of Della Robbia for make up artist Jack Dawn.

Marlene Audio Book

In July the Marlene audio book by Werner will be named "Audio book of month" at Hessischer Rundfunk.

Frank van Ras was so kind to send his impression of the audio book:

This is an original, nice and easy alternative way to absorb a biography for lazy people who do not like to read.

This audio CD tells the story of Marlene's life in highlights: from her childhood in Berlin to her film career in Hollywood, her stage shows

throughout the world and her last years in Paris.

Told not in a conventional way with only easy and well known facts about Marlene like in other documentaries, but for many people also with surprising details and never heard before facts and background information. The CD contains even for the die-hard fans some surprisingly interesting material. Some very interesting background information which has not come to the attention in many other documentaries.

From the first sound of Marlene's voice on this CD, I was caught in a melancholic way.

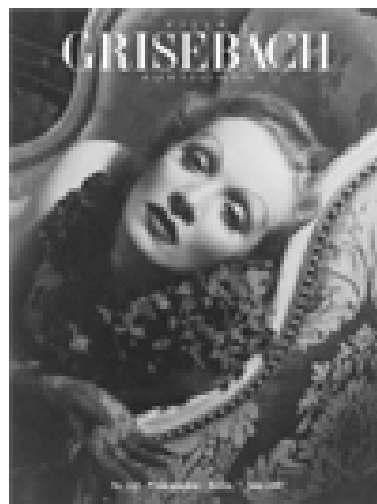
Throughout the CD, Marlene's voice can be heard several times, which makes you hunger for more.

This audio CD is a must have for all Marlene Dietrich admirers!!

Auction results

Villa Grisebach in Berlin auctioned several vintage photos of Marlene by well known photographers. If our memory does not fool us these photos were sold by Marlene in the eighties to a gallery in Santa Monica. In the last ten years the collection has been offered several times to different institutions and galleries all over the world. Here are some of the results:

Alfred Eisenstaedts portrait from 1929 in tuxedo at a Berlin press ball: 4.500 Euro
Edward Steichen, 1934: 18.000 Euro
Irving Penn, 1948: 10.000 Euro
Herbert List, 1960: 3.200



A letter

Melanie from London:

I visited the Film Museum on Tuesday. I have waited a long time to see the Marlene Dietrich Collection. Overall, I was very impressed and thoroughly enjoyed my visit but I wanted to see

more! There were only 4 outfits in the main room and all these were from the 40s and 50s. Plus two war time outfits. Nothing from the 1930s.

I think you may change the outfits from time to time. Would it be possible for you to advertise the changes on the website. I would come back again to see different outfits and memorabilia.

My other point is that I was wandering through a different floor of the museum and, quite by accident, I came up on Dietrich's Blueboy outfit! I couldn't believe that this important antique outfit was hidden away like this away from the main collection. It would be very easy to overlook this outfit. The room it is in is not very stimulating or exciting. There was nobody in this room but me. Most visitors were in the main part of the museum.

Of course my best advice would be to give much more room to the Dietrich Collection and rename the museum 'German Film Museum and Marlene Dietrich Collection'.

Thank you for letting me see some of the Dietrich Collection.



© Deutsche Kinemathek/Görner

Dear Melanie,

Thank you for your letter. Yes, it is true that we change the costumes from time to time. They were not made for permanent display. Our regular Newsletter readers know about this and we hope that you will join us. You can read all past Newsletters at www.marlenedietrich.org. But may I correct some mistakes. There are six, not four costumes displayed in the main room of the permanent exhibition.

And yes, it is sad, that people don't estimate enough the changing exhibitions. At the moment we are showing costumes by the german company Theaterkunst and we incorporated the "Blue Boy". I am sorry that you find this exhibition not stimulating. Did you really see the original sketches for the "Metropolis" costumes? Some people would die to see them, others obviously don't. If you follow the Newsletter and you should come again to Berlin please send us an e-mail about two weeks ahead of your arrival. We are always happy to guide the readers of our Newsletter through the collection. But please understand that we may be busy with other projects if you just call us at the moment you are in the house and ask if we please could fulfil our promise.

Video news

New videos are on our video blog at www.marlenedietrich.org/video.htm.

In addition to our video on the exhibition at Krems we are kindly permitted by Österreichisches Filmmuseum, Vienna to show Marlene at Salzburg from Austrian newsreel 1936.

Beside this we show Marlenes first appearance on screen in „Der kleine Napoleon“ (The little Napoleon) of 1923.

End of Newsletter

Because of summer vacation Newsletter 89 will probably be published at the end of August.