



NEWSLETTER No. 90 Part One

December 20<sup>th</sup>, 2007

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 [mccb@deutsche-kinemathek.de](mailto:mccb@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](http://www.marlenedietrich.org) and [www.marlene.com](http://www.marlene.com)

Dear friends and fans,

Again this number is overdue but as you had to wait for such a long time we made it bigger than the usual newsletter. Well, to get this bad conscience off our back we should change from a monthly newsletter to a quarterly. Four newsletters a year is more than no newsletter at all. It may be more than four but no less. Promise.

Have a great holiday season and a happy New Year.

We had our annual meeting with Peter Riva, we closed down the exhibition in Krems at the end of November and there will be some new items displayed at a exhibition which has been opened December 19<sup>th</sup> in our own rooms. Exhibition is called "Wenn ich Sonntags in mein Kino geh" which roughly translates into "Sundays when I go to my movie house". It displays the era of german soundfilm-operetta.



Käthe von Nagy in "Ich bei Tag und Du bei Nacht" (Germany 1932, directed by Ludwig Berger) is on the cover of the catalogue

### Eva Orbanz



After nearly 30 years Eva Orbanz, head of our film archive, left the Kinemathek. In terms of Dietrich she was the one who talked to the Museum of Modern Art about a take of "Witness for the prosecution" which Moma's film department holds in its archive. The shot was made in case people would recognize Marlene in the telephone booth as Christine Vole when she called lawyer Sir Wilfrid Robarts for a meeting to give him the secret letters. Finally we received the take. To get something out of the Museum of Modern Art is an achievement you should get a medal for. Eva also organized the first complete retrospective on Marlene in Berlin 1978. She sent the books to Marlene – ahem, those who were made by Werner – and received the "Thank you" letter.

Weeks after the letter arrived Marlene tried to sue the Kinemathek for publishing the books – we now know that this was her usual routine. Eva still is president of the Federation Internationale des Archives du Film. So here's to Eva: Good bye and hello again.



Everybody knows him as Jean Louis. Here he is seen drawing the sketch for the famous swans down coat – the sketch itself is in the Marlene collection. He also designed the famous Rita Hayworth “Gilda” dress and Marilyn Monroe’s “Happy Birthday, Mr. President” naked outfit. Jean Louis took the idea from his tassel dress sketch for Marlene. Unhappy Marlene could not sue him as he stole the idea from himself...



**Centenaries**  
**Jean Louis Berthault**  
 (October 5 1907- April 20 1997)



**Sydney Guilaroff**  
 (Nov. 2 1907 - May 28 1997)

Make up artist and chief hairstylist at MGM studios from 1934 – 1970s. Here he is preparing Marlene’s hair for “Kismet”. Well, he is not relaxed



Marnuse Els from South Africa made us aware of the 40th anniversary of Marlene's performance on Broadway. Marnuse assembled fotos, reviews and other memorabilia into a pdf and asked us for a song list. Thank you Marnuse for your thoughtful present which for copyright reasons we can not publish in the Newsletter.



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In Front of the Lunt Fontanne Theatre on October 9 1967  
Marlene liked this photograph and ordered three dozen prints

**Dietrich on Broadway  
Lunt-Fontanne Theatre Oct. 9 – Nov. 11 1967**

**Line up of songs:**

Overture  
Can't give you anything but love  
Cream in my coffee  
My blue heaven  
Boys in the backroom  
Laziest gal in town  
*Short break*  
When the world was young  
Jonny  
Go away from my window  
I wish you love  
White grass  
Boomerang Baby  
Shir hatan  
La vie en rose  
Lola  
Don't ask me why I cry  
Everyone's gone to the moon  
Marie-Marie  
Lili Marlene  
Where have all the flowers gone  
Honey Suckle Rose  
Falling in love again

**Mark Hellinger Theatre Oct. 3 – Nov. 30 1968**

Preparing the production schedule Jerry Adler from Alexander Cohen's office wrote to Marlene on August 16 1968.

Excerpt:

"The total rehearsal time with the orchestra is three hours less than your last New York date because Stan Freeman and I felt you would need less time since the great majority of the orchestra know the show."

Marlene underlined this in red and made a sidenote: More time without Burt not less  
Rehearsals with Marlene took place in the Mark Hellinger Theatre on

September 27:	3 pm – 6 pm
September 28:	10 am – 2 pm 3 pm – 7 pm
September 30:	10 am – 2 pm 3 pm – 7 pm
October 1:	10 am – 2 pm 3 pm – 7 pm
October 2:	7 pm dress rehearsals
October 3:	1 pm dress rehearsals

With the exception of the first song the line-up was exactly the same. Here is the timing according to Marlene:

Overture	3.07
Marrying Kind	2.15
Dialogue	1.46
Cream in my coffee	1.23
Dialogue	1.56
My blue heaven	2.10
Dialogue	.22
Boys in the backroom	1.40
Dialogue	.33
Laziest gal in town	2.40
Go off	1.00
When the world was young	4.18
Jonny	5.50
Go away from my window	2.30
I wish you love	2.50
White grass	3.10
Boomerang Baby	2.24
Shir hatan	2.50
La vie en rose	2.55
Lola	1.40
Don't ask me why I cry	4.00
Everyone's gone to the moon	3.22
Marie-Marie	4.27
Lili Marlene	3.22
Where have all the flowers gone	4.05
Honey Suckle Rose	3.05
Falling in love again	1.35
	66.35

Opening night was October 3, 9 pm



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Announcement at the Mark Hellinger Theatre

### Help needed for “Boys in the darkroom”

One of the rare recordings is the parody of Boys in the Back Room which Marlene sang for Mitchell Leisens birthday during the making of “Golden Earrings”. Here are the lyrics but there are some words which we could not figure out. Can you?

1:18 min.

Go see what the boys in the darkroom have done  
To save us from having to sell  
Go see what the boys in the cut room have done  
To tell you we're wishing you well.  
Perhaps we should have bought a present  
Or baked a cake with candles all aflame.  
But me and the boys in the cloakroom exist  
To save all [with skill?] [to faze all ?]  
We'll work for you still  
The lady is willing the [?? lame?]  
And we all use  
your dime and gossip?  
[and we all knew your diamond xxx?] [gossard?]  
With rubies and the drawing of a dame.  
Go see what the boys in the back room have said  
that script was a flop [without pops?]  
his beer without hops  
that bossman was tops in the game  
And now we eat, so come on over  
We're drinking to your glory and your fame.  
For us and boys in the back room have done.  
That's all of the pitch  
In honor of Mitch,  
that son of a bitch in the game.

### Judgement Day

You may remember the discussion about a Marlene-domain by a young Danish fan. This had a serious background which we could not tell you about until now. Johan D. from South Africa in 2004 bought the domain marlenedietrich.com und did not use it until 2007. Then he offered the domain to the Dietrich family for 10.000 Euros. A court in Geneva now decided that you can't just by a domain using the name of an important person and then sell it to the person you stole the name from. This so called cybersquatting was declared illegal by the Geneva court of the World Intellectual Property Organisation (WIPO).

End of Newsletter 90 Part One

Part Two: New books