



NEWSLETTER No. 97

Part One

January 7th, 2011

Marlene Dietrich Collection Berlin is a division of Deutsche Kinemathek - Museum für Film und Fernsehen; e-mail: mdcb@deutsche-kinemathek.de.

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BOULEVARD DER STARS

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Eröffnung des BOULEVARD DER STARS

MARLENE DIETRICH 1901-1992

10.-9.2010

Berlin Potsdamer Straße

10785

To all friends of Marlene Dietrich Newsletter

Dear friends and fans,

At the beginning of the new year we surprise you with a newsletter covering last year's happenings. Never before have we done a newsletter covering a whole year. Why? Marlene still rings a bell with a lot of people in her 119th year but the sound is becoming softer. Her name will not disappear but the newsletter might be with its 100th No. Say, if we do one newsletter each year the last one will be in 2013. At least, that's a perspective, isn't it.

Since 2002 our dear colleague Gero Gandert first tried to convince everybody he met that we should have a Walk of Fame in Berlin which shouldn't be named "Walk of Fame". For some

time he named it "The red carpet" till it became the

Boulevard der Stars



“Boulevard der Stars” now is right in front of the Filmhaus. And as you can see there is something left of the red carpet. In February 2010, the afternoon before the opening night of the new “Metropolis” version the “BoS” was installed. A jury nominated the names of 40 stars starting this honorary mile on September 10 in the middle of Potsdamer Straße in Berlin. Among these 40 celebrities are: Mario Adorf (actor), Michael Ballhaus (photographer), Barbara Baum (costume designer), Artur Brauner (producer), Vicco von Bülow (aka Lorient; author, actor, director), Doris Dörrie (author, director), Klaus Doldinger (composer), Angelica Domröse (actress), Rainer Werner Fassbinder (author, actor, director), Bruno Ganz (actor), Götz George (actor), Dominik Graf (author, director), Helga Hahnemann (entertainer), Corinna Harfouch (actress), Werner Herzog (author, director), Alexander Kluge (author, director), Hildegard Knef (actress), Wolfgang Kohlhaase (author), Hans-Joachim Kulenkampff (entertainer), Fritz Lang (director), Ruth Leuwerik (actress), Carl Mayer (author), Wolfgang Menge (author), Armin Mueller-Stahl (actor), Asta Nielsen (actress), Max Ophüls (director), Wolfgang Petersen (director), Peter Przygodda (editor), Edgar Reitz (director, author), Günter Rohrbach (producer), Jan Schlubach (architect), Romy Schneider (actress), Hanna Schygulla (actress), Max Skladanowsky (film pioneer), Georg Stefan Troller (documentary director), Margarethe von Trotta (director), Wim Wenders (director), Billy Wilder (director, author) and Konrad Wolf (director).



A birdwatcher from Munich glammers himself up with the presence of Marlene.

Looking through the Pepper' Ghost Cameras you can see the life size celebrity posing on it's star and you can be photographed with your

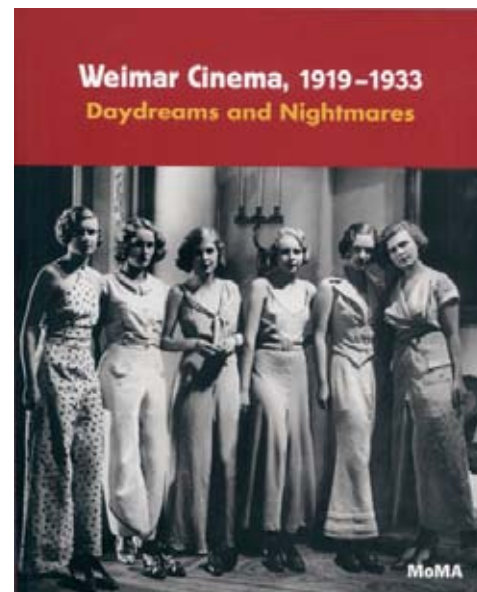
idol as long as your companion has a cell phone on hand.

Book and Retrospective

The museum of Modern art is showing a retrospective of German films in the twenties called “Daydreams and nightmares”. In the accompanying book Werner published an essay on Marlene, her films and her image before the “Blue Angel”.

Information for the retrospective and the book at

<http://www.moma.org/visit/calendar/films/1117>



Weimar Cinema, 1919 – 1933 Daydreams and Nightmares

The Museum of Modern Art, New York 2010, 224 pp.

Auction Results

Fine Books and Manuscripts auction at Sotheby's New York, Dec. 10



Left: Illustrated letter from Cocteau to Marlene, September 10 1953, 1 p.
 Estimate: 3,000 – 6,000 \$
 Realized Price: 3,750 \$

Right: Illustrated letter from Alberto Giacometti to Marlene, Dec. 12 1959, 3 pp.;
 Estimate: 18,000 – 25,000 \$
 Realized Price: 266,500 \$!!!!!!!

Christie's auction of Popular Culture
 Nov. 25 South Kensington
 Two "Scarlet Empress" costume sketches by
 Travis Banton



For Miss Dietrich, costume # 4, dated 8-23-33
 Estimated: 5,000 – 7,000 £;
 Realized Price: 10,000 £



For Miss Dietrich, costume # 4, dated 8-3-33
 Estimated: 4,000 – 6,000 £;
 Realized Price: 5,000 £

Fifty years ago: The making of „Wiedersehen mit Marlene“



Rüdiger Piesker and Marlene during the recording of „Wiedersehen mit Marlene“ at Berlin-Lankwitz Studio, July 1 and 2 1960

Rüdiger Piesker, composer and producer at radio station RIAS Berlin remembers (sorry, this is in german only):

„Marlene Dietrich probte ungeheuer konzentriert und intensiv. Mit dem bei uns üblichen Playback-Verfahren konnte sie sich nicht anfreunden. Sie wollte, wie in den USA, live mitsingen, was unseren Toningenieur Klaus Kiehn angesichts des großen Orchesters und ihrer, wie sie selbst zugab, ‚kleinen Stimme‘ vor erhebliche Probleme stellte. Sie erbat einen Monitor, um während des Gesangs ihre Stimme zu hören und sich kontrollieren zu können. Wir funktionierten den Kommando-Lautsprecher zum Monitor um; nun hatten wir vom Regieraum aus keine Möglichkeit mehr, der Interpretin und dem Orchester irgendwelche Wünsche mitzuteilen. So einigten wir uns auf ‚Daumen nach oben‘ bzw. ‚Daumen nach unten‘, was wiederum zu Irritationen führte. Es war eben nicht ganz der Stil, mit einem Weltstar zu kommunizieren, der sich eine Klavierdecke über einen Garderobenständer hängen ließ und daruntertrat, um die Stimme akustisch präsenter zu machen. So verlief der erste dreistündige Aufnahmetag in einigermaßen gespannter Atmosphäre. Der zweite Tag brachte dann in einer siebzehnstündigen Produktionsphase – ohne Pause mit einer Tüte Aprikosen – den musikalischen Durchbruch, und ab nun unterhielten wir uns auf deutsch.“

From: „RIAS Berlin: eine Radio-Station in einer geteilten Stadt“; Reimer, Berlin 1994

Marlene for free

If you were looking for "Jigsaw" and couldn't find it here's a source where you can get it for free: www.archive.org

And once you're on this site just do a search for Marlene Dietrich and you'll spend hour after hour looking and downloading free documentaries and music. That should fill your free time for quite a while.

New exhibitions

"Reisebegleiter. Koffer-Geschichten 1750 bis heute"

Germanisches Nationalmuseum Nürnberg, Dec. 9 2010 – May 1 2011



This image is based on a b/w photograph taken aboard SS Bremen by photographer Richard Fleischhut.

It makes the cover of the catalogue and for the exhibitions poster. As his granddaughter remembers Fleischhut loved to shoot the prominent passengers enthroned on a luggage mountain. And indeed it's not Marlene's luggage as the labels attached to the suitcases prove. An original trunk from her, produced by the Berlin company Albert Rosenhain is also on display at the exhibition in Nuremberg. A highly informative catalogue - with a North German Lloyd luggage label as a bookmark - accompanies the exhibition.

"Marlene Dietrich. Photographien von Milton H. Greene (u.a.)"

Theatermuseum Hannover, January 13 – March 27 2011

Four shootings (sessions) with Marlene 1952, 1953, 1955 and 1972 brought up highlights of

portrait photography. 42 of Greenes images are presented in this exhibition added by some other of the great Hollywood studios.

Exhibitions poster: The famous "legs" portrait done for LIFE in 1952

Fatal error

The image is a screenshot of the website sueddeutsche.de. At the top, the site name 'sueddeutsche.de' is displayed. Below it is a navigation bar with links for 'Politik', 'Wirtschaft', 'Gold', 'Kultur', 'Sport', 'Leben', 'Karriere', 'München & Region', and 'Bayern'. A secondary navigation bar shows 'Home > Leben' and a list of articles: 'Quiz: Die Hobbys der Promis', 'Haseobjekte', 'VIP-Klick', 'Das Duell', and 'Die Pi'. Below the navigation, the article title 'Die wahren Stilikonnen' is visible, followed by 'Bild 5 von 26' and navigation arrows. The main article title 'Stil statt Style' is prominently displayed.



Die Pose, die Mimik, das Kleid: Seit Marilyn Monroe im Film *Das verflixte siebte Jahr* auf einem Lüftungsschacht stand und unbeholfen ihr weißes Kleid zu bändigen versuchte, gehört das rückenfreie Neckholder-Kleid zu ihr wie der Schmolzmund und die dramatisch geschminkten Augen. Mit ihrem naiven Charme, dem Mix aus Vamp und Unschuldsgel, dem halbgeöffneten Mund und dem Schönheitsfleck über der Lippe inszenierte sie sich als Sexsymbol der fünfziger Jahre. Auch wenn sie immer gegen ihr Image als verführerische Blondine ankämpfte, verbindet man sie immer noch mit dem Klischee - und ihrem einzigartigen Look.

Im Bild: Marlene Dietrich im Film *"Das verflixte siebte Jahr"*, 1954

From: <http://www.sueddeutsche.de/leben/die-wahren-stilikonnen-stil-statt-style-1.1026057>,

Nov. 24 2010

Billy Wilder Retrospective

January 14 – February 6

At the "Babylon" Berlin, the famous cinema build by Hans Poelzig, this retrospective will take place just a few days before the Berlinale. In the style of the city's official PR slogan "Be Berlin" the retrospective is called "Be Billy Wilder". Why not "Be Wilder"?

End of Newsletter 97 Part One

Part Two: New books