

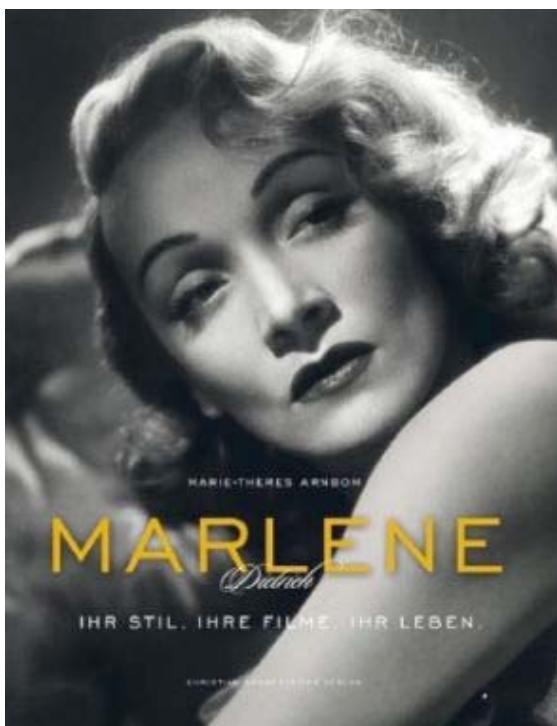


NEWSLETTER No. 97 Part Two

January 7th, 2011

Marlene Dietrich Collection Berlin is a division of Deutsche Kinemathek - Museum für Film und Fernsehen; e-mail: mdcb@deutsche-kinemathek.de.
Deutsche Kinemathek may not be held responsible for any opinions or comments in this newsletter.
Responsible are the editors Silke Ronneburg and Werner Sudendorf. 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.fk-mff.de>
You'll find us on the web at www.marlenedietrich.org and www.marlene.com

New books



Marie-Theres Arnbom: Marlene Dietrich.
Ihr Stil. Ihre Filme. Ihr Leben
Christian Brandstätter Verlag Wien, 2010,
303 pp.

A new book – especially a new picture book – is always welcome. You name it “Marlene Dietrich” and yet, it has to have a more specific title. So this one is called “Her Style – Her Films – Her Life”. Not less. Marie-Theres Arnbom has assembled some very nice photos, even some lesser known, and gives Marlene’s life story – well known with no surprises or new findings, but some wrong and unprecise dates. Also, none of the photographers is credited and we miss a bibliography where you could find all the sources Frau Amborn is quoting from. Well, she must have found the rarest one

somewhere but she doesn’t tell. Too bad, it’s just another picture book. May we quote Marlene herself? At a party she was asked who the good-looking guy was she danced with: “Ach”, she sighed, “it was just another fan.”



Глеб Скороходов: Пять вечеров с
Марлен Дитрих / Gleb Skorohodov: Five
evenings with Marlene Dietrich

Gleb Skorohodov is a wellknown journalist and writer in Russia. He wanted to do an interview with Marlene during her stay in Moscow at the End of May and beginning of June 1964. Gleb was invited by a friend, a musician of the orchestra that accompanied Marlene’s tour, to

the rehearsals. Also he wondered how Marlene would be welcomed by the Russian people as except «Judgment at Nuremberg» and «Witness for the Prosecution» none of her movies were distributed anymore in Russia. Gleb is writing nice little stories and anecdotes about Marlene's stay and gives a rather colored memory from a very special point of view.

Tour dates Moscow and Leningrad (today St. Petersburg again) 1964:
From documents at MDCB

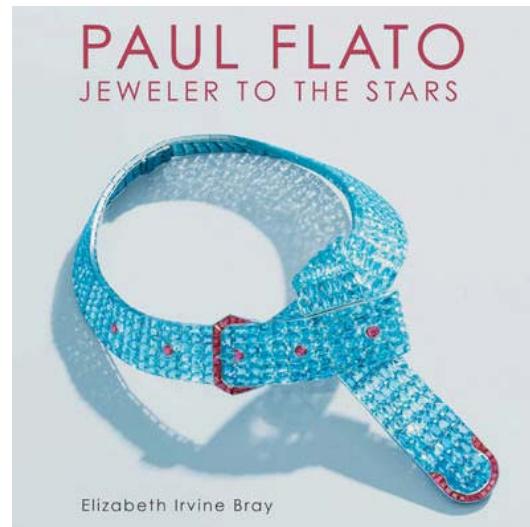
May 19
Flight Paris – Moskau;
welcomed at the airport among others by actress Tamara Makarova ;
Stays at Hotel „Ukraina“ (one of the seven sisters, Moscow's skyscrapers in the Stalinist style)

May 21
Travel to Leningrad
stays at Hotel „Astoria“ (room # 112)

Shows
May 22: Puschkin Theatre (Soirée, 8 p m)
May 23: House of Culture named Gorki (Matinee 3 p m + Soirée 8 p m)
May 24: House of Culture named Kirov (Soirée 8 p m)
May 25: Comical Opera (Soirée 8 p m)
May 26: House of Culture Kirov (Soirée 8 p m)
May 27: House of Culture Dzerjinsky (Soirée 8 p m)
May 28: House of Culture Gorki (Soirée 7 p m)
May 29: House of Culture Kapranov (Soirée 8 p m)
May 30: Returns to Moskau - Stays at Hotel „Metropol“ (which she liked better than „Ukraina“)

Shows:
May 30: House of writers (meets Konstantin Paustowsky who gives her two of his books with inscription)
May 31: House of Cinema
June 1: Leisure time
June 2: Theatre Estrada (7 p m)
June 3: Theatre Estrada (4 p m + 7 p m)
June 4: Theatre Estrada (4 p m + 7 p m)

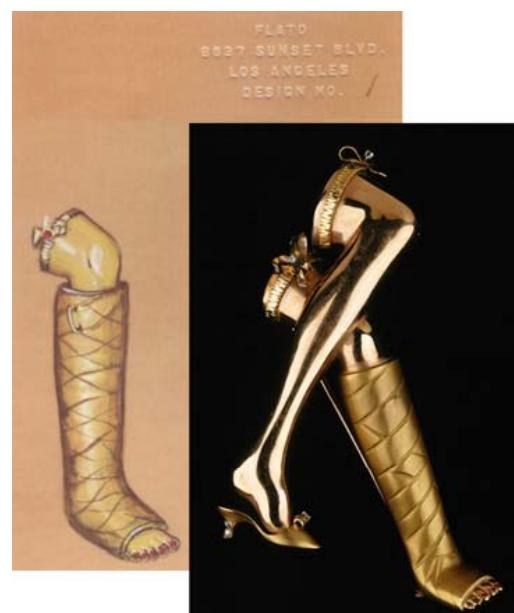
June 5: Departure for Paris



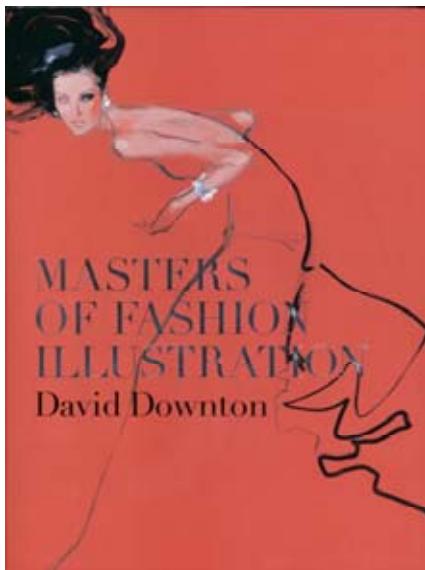
Elizabeth Irvine Bray: Paul Flato. Jeweler to the Stars

Elizabeth Irvine Bray and Antique Collectors' Club, Woodbridge UK, 2010, 223 pp.

Paul Flato was a legendary New York based jeweller who in his long career worked for the rich and famous, lived in luxury and also had to spend some time in prison for cheating some of his fellow jewellers. Among the Hollywood stars he worked for were Greta Garbo, Rita Hayworth and Merle Oberon. This fabulous coffee table book tells his life story.



From the book: A sketch of the Broken Leg brooch which Joe Pasternak gave to Marlene after she broke her leg during the production of "The Lady is willing"
From MDCB: The original brooch



David Downton: Masters of Fashion Illustration

Laurence King Publishing, London 2010,
224 pp.

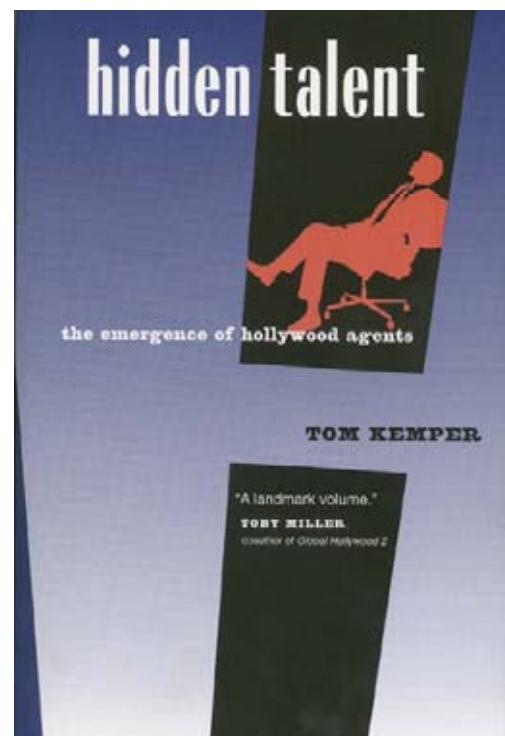
Celebrates the art work of André-Edouard Marty, Carl Erickson, Marcel Vertès, Tom Keogh, Antonio Lopez, Étienne Drian, Tony Viramontes, Bernard Blossac, René Bouché, Giovanni Boldini, J.C. Leyendecker, Erte, Francis Marshall, Coby Whitmore, Bob Peak, Andy Warhol, Kenneth Paul Block, Tony Viramontes and others. This is one of the few occasions to learn more about Bouché who designed the famous portrait for Marlene's "I Wish You Love" world tour.



Francesco Welti: Der Kaufhaus-König und die Schöne im Tessin. Max Emden und die Brissago Inseln

Verlag Huber, Frauenfeld, Stuttgart, Wien
2010, 312 pp.

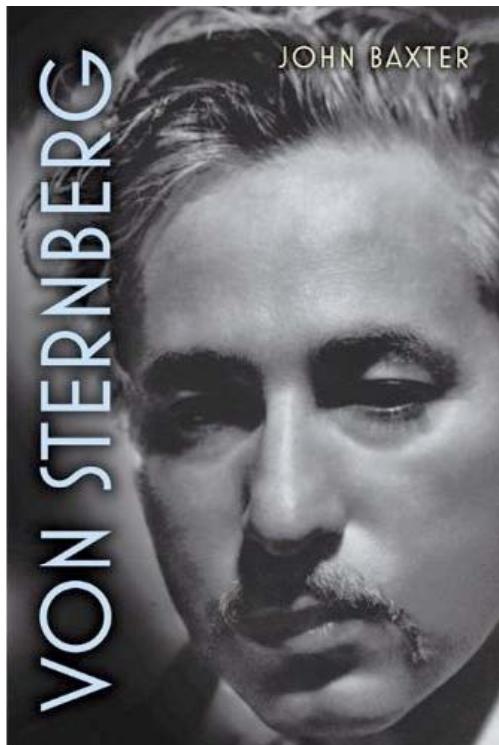
The south of Switzerland was a resort for Germany's rich people. It combined the advantages of Italy (sun and sea) with the low taxes of Switzerland. Max Emden was a department house king and this is his biography which also refers to Erich Maria Remarque and his relationship to Marlene.



Tom Kemper: hidden talent. the emergence of Hollywood agents

University of California Press, Berkeley, Los Angeles, London, 2010, 293 pp.

One finds books on all sorts of people in the film industry but never has there been one on agents and agencies. If you as a film scholar are not living in Los Angeles or New York you would never know which agency was powerful and which one was not. Tom Kemper is the first to give the agents the credit they deserve; his book also indicates – sometimes in detail – their relevance. We always thought that Harry Edington was a powerful agent because his clients included Greta Garbo and Marlene Dietrich. In Kemper's book he is estimated as one of the minor agents and Kemper also describes when and how Marlene turned from Edington to Charles Feldman. There is so much more in the book on other actors, directors and agents that we strongly recommend it to anyone who is interested in the Hollywood system.



John Baxter: Von Sternberg
The University Press of Kentucky, 2010,
304 pp.

John Baxter was one of the first to devote his studies to the films of Josef von Sternberg. One wouldn't share all of his opinions he published in his book "Just watch" on "Blonde Venus" but you had to admit that Baxter did some wonderful research work. Ah, the footnotes in "Just watch" are a complete book in itself. So we were expecting a great study with this new publication having in mind that something new on Sternberg is overdue. What we read is confusing. Some pages are exciting but some stories are written as if to please the reader of "Confidential magazine" Sternberg made love to Marlene – hold on, the expression is "fornicated" – on a tiger skin in a bedroom with a mirrored ceiling. Is that anything we need to know? Is this not rather something Baxter enjoys writing? And when you look at the footnotes, if you care for the sources Baxter as any other researcher is depending on, you just can't believe your eyes. Sometimes six, sometimes ten footnotes, and most of them read "Ibid". Why is he not telling what he found or to put it in another phrase: why and what is he hiding it for? Are his sources not serious? Is he serious? We know at least of one person to whom he expresses his thanks for cooperation whose name he spells completely wrong. Baxter, so we have been told, just wanted to compile his thoughts on Sternberg in one volume and if it is that what you expected you get it here. It's a new book by Baxter but is it also a serious one

on Sternberg? On the other hand we're pleased to see that Baxter used the "Blue Angel" chronology in our marlene-dietrich.org website. He also uses information from the MDCB Newsletter. Alas, he doesn't tell anybody. To sum it up: a lot of Baxter, too little on Sternberg. What a pity.



Robert Nippoldt/Daniel Kothenschulte:
Hollywood in den 30er Jahren

Gerstenberg Verlag, Hildesheim 2010, 176 pp. According to the reviews many people love this book. We won't harm the artist and the editor if we drop some water in the wine. To transfer classic glamour photography into the art form of graphic design doesn't match our taste. To us it is something of the sort of what is happening with classic pop music nowadays. "Queen" and "Abba" has become musicals and yes, you hear the sound of the music but it's not the real thing. And you don't use a cover representing the sixties for a book that deals with the thirties. The graphic version of Milton H. Greene's famous photo on the cover together with the title "Hollywood in the thirties" becomes a bastard – neither this nor that, neither right nor wrong. Our reader Horst Zumkley also pointed out that there are some grave errors in the Marlene-section. Quite rightly he is also confused that a George Hurrell photo illustrates a section on Richee's photography. However he loves the book.



Wearing a pants suit and equipped with newly painted eyebrows Heidi Klum is posing in Marlene-Style in the Glamour magazine "City". We haven't been able to get hold of this number. If anyone of you out there could help us, please.

Music



Johannes Haage Trio plays Marlene Dietrich
Anyone who loves cool jazz will enjoy these versions of ten Marlene songs. Anyhow, even if you don't like it, collectors should have this. And the design of the CD is really nice.

End of Newsletter 97 Part Two