



Marlene Dietrich Collection Berlin is a division of Filmmuseum Berlin - Deutsche Kinemathek

If you want your fellow fans to receive this newsletter or if you just want to add informations write to mdcb@filmmuseum-berlin.de . If you want to support the work of the Filmmuseum Berlin-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>

Dear friends and fans,

this is the time of year when you have to be very disciplined. If you go to a supermarket you'll get lured away by well placed christmas sweets which taste oh! so good. Watch out – if you fall now for these goodies you have to diet in times when your neighbours enjoy tons of bakery, chocolate and Lebkuchen. We have the privilege of tasting for you all those products which are put out now especially for Marleniacs like you and us. And to tell you a secret: we never diet.

First sweetie is a letter by David Riva, director of „Her own song“. It reads like this: Many thanks for your continued coverage of my film in your newsletter. I thought I would be helpful by telling you that it is playing at many film festivals here in the US and also will be screened for the first time in California by the Goethe Institute in conjunction with the Dietrich Film festival and exhibition at the Hollywood Museum. That screening is October 7th at 7:30 - maybe you can fly over and make it! I also wanted your readers to know that the e-mail for questions on the Documentary is still "DIETRICHDOC@AOL.COM" and also that the DVD is being released by MGM Home Entertainment this December.

David, we couldn't make it to Los Angeles in time but if some of our readers live in the Boston area they should direct themselves to The Boston Jewish Film Festival which will take place November 7-17. MARLENE DIETRICH: HER OWN SONG is scheduled to screen Sunday, November 17 at the Coolidge Corner Theatre.

Returning to California and especially to the „Forever Young“ exhibition at Hollywood Entertainment Museum David and Rene Rodriguez are sending us this note from San Francisco:

Just a quick note to say that my wife and I made the trek from San Francisco to Los Angeles to view the Marlene exhibit at the Hollywood Entertainment Museum. We enjoyed it very much and appreciated all the time and effort

involved in making such an exhibit possible. The pictures, mementos, and film clips were well chosen and nicely displayed. Indeed, we even found her star on the Hollywood Walk of Stars. As an added bonus, we also toured the Queen Mary (now a floating hotel and museum) and learned that Marlene Dietrich had sailed aboard her. Thanks David and Rene, it just proves that the „Blue Angel“ sails everywhere.

For those in the Los Angeles area there is a chance to meet Maria Riva as well as her grandson Matthew Riva plus the Mayor of Berlin Klaus Wowereit at the HEM, November 12th, 3 to 4 p.m. Matthew will hand over to the Mayor a portrait he has done of his great-grandmother which will be later placed in the Berlin gallery of Honorary Citizens of Berlin. And here is what the painting looks like:



On the very same evening there is a screening of "Die Frau, nach der man sich sehnt" at the AFI theatre. It is a rare chance to see this exceptional pre- "Blue Angel" film in the US. The screening was made possible with the help of our friends of Friedrich-Wilhelm-Murnau-Stiftung.

On October 14th Norbert Schultze, composer of Lili Marleen, died in Bad Tölz, Bavaria at the age of 91.

Lale Andersen was the first to record „Lili Marleen“. Marlene Dietrich sang „Lili Marleen“ during the war years and on stage and it is her interpretation which made the song an all time standard. Other vocalists who recorded the song were Vera Lynn, Perry Como, Connie Francis, Hank Snow, Amada Lear, Patricia Kaas, Ute Lemper and many more. For more details see MDCB Newsletter 23 and 24. Lyrics are also at www.soundslikemarlene.de/Lyrics/LL/II.html#LiliMarlene

Friedrich-Wilhelm-Murnau-Stiftung with Filmmuseum Berlin – MDCB also produced the german edition of the DVD „Der blaue Engel“ - published in the US by Kino and in Germany by BMG. This edition had been nominated to receive an award in the categorie „Best Special Edition“ for the German DVD awards. Other nominees were Star Trek (7 DVDs), Marilyn Monroe (12 DVDs), Back to the Future (3 DVDs) and Pearl Harbour (3 DVDs). And the winner is: Pearl Harbour.

Vera from Portugal sends this interesting piece of information:

There is a very good documentary on Marlene made in the eighties by Frédéric Mitterrand (French TV channel Antenne 2), unfortunately I do not think there will ever be a commercial edition, it belonged to a series called "Étoiles et Toiles". The text is published in "Destins d'étoiles", volume II, P.O.L. Editions Fixot, 1991.

If anybody of you could make us a photocopie of this essay we would appreciate it.

The October edition of „Geo Special“ is focused on Berlin. It contains an article by Judka Strittmatter about April 30th in 1960 when Marlene arrived for her show in Titania Palast.

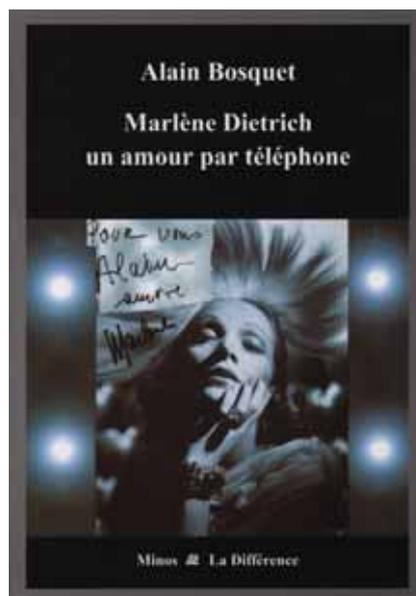
And slightly Off Topic: Through funding of the Stiftung Deutsche Klassenlotterie Berlin Filmmuseum Berlin has acquired the estate of Hildegard Knef who died nearly a year ago in Berlin. A small part of the estate will probably be displayed in December at Filmmuseum Berlin. We'll keep you informed.

There's more for you in the bag.

New books:

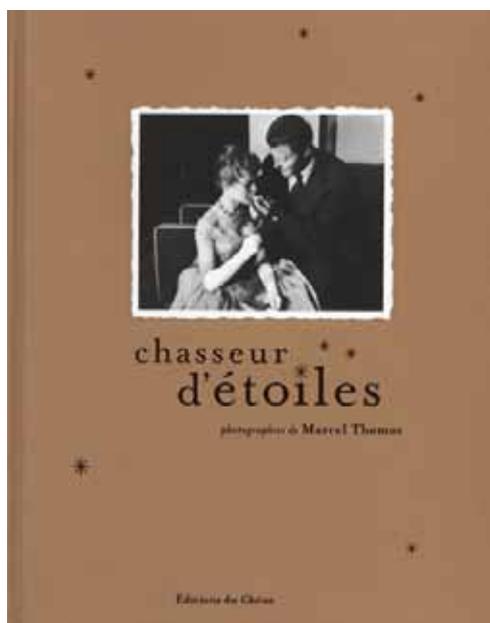


S.S. Praver: The Blue Angel (Der Blaue Engel). bifi Publishing, London 2002, 79 pp. In the excellent BFI Film Classics series S.S. Praver has done a marvellous study of the Blue Angel. If you are specially interested in „The Blue Angel“ this is the book you got to have. Some minor details (for example the cooperation between Heinrich Mann and the script authors) leave to be discussed. Still this is the best piece on Sternbergs mise en scene and his concept of using sound effects we have read for a long, long time. Intelligent, easy to read and stimulating.

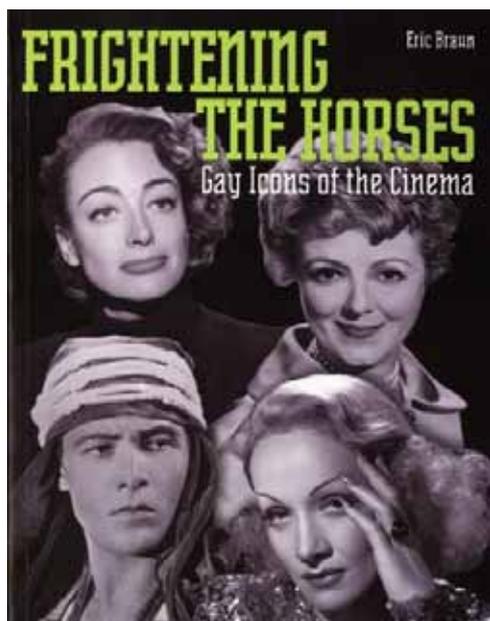


Alain Bosquet: Marlène Dietrich. une amour par telephone. Minos La Différence, Paris 2002, 111 pp.

This is the pocket book edition of the french poet's remembrances; Bosquet was the husband of Norma, Marlenes secretary and friend.



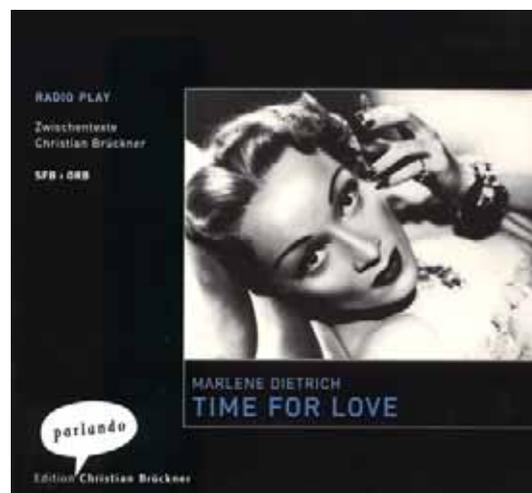
Chasseur d'étoiles. Photographies de Marcel Thomas, proposées par Gérard Gagnepain, Éditions du Chêne – Hachette Livre, 2002, 255 pp. Marcel Thomas was a french amateur photographer and fan. From the fifties to the eighties he photographed famous people coming out of theatres or entering a cinema. This edition has two beautiful and widely unknown photos of Marlene.



Eric Braun: Frightening the Horses. Gay Icons of the Cinema. Reynolds & Hearn Ltd., London 2002, 224 pp.

Eric Braun's "Frightening the Horses" is an encyclopaedia about Gay Icons of the Cinema. It has biographies of the "usual suspects", articles on subjects like "Circumventing the censor" and as always it sometimes misunderstands the representation of a gay person through an actor in cinema for the personal sexual preference of that certain actor. And if you are broadminded enough to forgive the many mistakes (William Riva, the husband of Maria, is not at all the son of Tamara Matul) it is an amusing coffee table book. We like especially the way he introduces Marlene by comparing her with Tallulah Bankhead and Greta Garbo. If you take every sentence seriously you'll surely land on the wrong track; if you don't you might enjoy the book.

New CD:



Marlene Dietrich. Time For Love. Radioplay. Zwischentexte Christian Brückner . 2 CDs (122 min.), Parlandoverlag, Berlin 2002. Four radio plays "Train to Berlin", "Chapter in Rio", "Swimming Murder", "Episode in Cap Ferrat", produced in 1953/54 by Marlene Dietrich for CBS, narrated in German. We don't know if this CD is the one you were looking for but it certainly has some new material which was never released before. Four episodes from the famous 50s radio series „Time for Love“. These were digitally restored from the masters in MDCB by Sender Freies Berlin and edited by Christian Blee. The edition contains also a few words of german narration for those in Germany who don't understand english. But the german words are not any sort of „voice over“ or „dubbing“. It doesn't spoil the original atmosphere.

Our apologies go to Murray and Joel Woldman. We will publish your letter in No. 47.

End of Newsletter