



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

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### **New Format**

In general the new format seems to have been well received. Some of the recipients had trouble downloading the file which – we apologize – was really too big. Some computers had to work for twenty minutes which surely makes you nervous; but an IMac in Canada made it in a few seconds. The shortest response was „Got it, like it“. Short and good, thanks. We keep on working to make this newsletter look better and we guess that you all like the idea to include photos.

### **Any Marlene collectors in Great Britain?**

Faye Dicker writes from Channel Four in London:

I'm a researcher for the UK Channel Four programme Collectors' Lot, we're a daytime programme which celebrates a nation of collectors, looking at much lived and treasured objects. We're currently working on our fifth series and are always looking to feature new collections; we would love to run an item about Marlene Dietrich. I wondered if you might know of any collectors in the UK who might be interested in this possibility. Ideally we'd be looking for some one who had an expansive collection of memorabilia which related to her life, perhaps even personal belongings. If you have any suggestions of who I should contact as part of my research for this I would be most grateful. I can be contacted on the above email address and would love to hear from you.

If you feel like being the one Channel four is looking for write to [twofour3@twofour3.demon.co.uk](mailto:twofour3@twofour3.demon.co.uk). Good luck and remember: The budget of TV productions is so small, oh so small that

you start to believe they are running used tapes in their camera.

### **Music and Marlene**

We get a lot of e-mail requests asking us always the same question: On which record/CD can I find the „Name it“ song? After working for some weeks on a list of CD's and songs we finally decided that this list would be too specialized even for a newsletter concentrating on Marlene. The point is that basically the same songs are published over and over again on different CD's. To publish the release of these new CD's is like doing an online catalogue. There is next to nothing to review as the songs are all well known.

Everybody who is capable of sending e-mails should also manage to contact one of the big online music-shops which usually provide you with track listings and sometimes even with song samples. To be sure to get the original recordings from the early thirties you should go for a CD which includes the description „Early Recordings“ or „Songs from 1928 – 1933“. Otherwise you may get the 1939 or even a 60s recording of “Falling in Love again” whereas you wanted the original one.

The technical quality of the recordings vary from disc to disc depending on the quality of digital transfer/restoration. There isn't one disc to our knowledge which is totally bad from the technical point of view except „On Stage, Screen and Radio“ which is just awful (Release date: 1992; Marlene Dietrich. On Screen, Stage and Radio - 2 CDs. Legend CD 6006 – 6007; Booklet with 18 photos from the collection of Jacque Hubert. Text: Alan Eichler. Filmography).

As a general guideline you should have more trust in the newer releases than in the old ones; the more expensive ones often invested more time for the restauration process and provide you with a good booklet.

Instead of getting questions we like to ask you: Which is your favourite CD, LP, record or song? As reference to our readers and to the community of fans and friends of Marlene Dietrich we will publish the answers - if there are any.

### Weintraubs Syncopators

The TV channel Arte (France and Germany) has just recently screened the wonderful documentary on Weintraubs Syncopators – the jazz band which accompanied Marlene in „The Blue Angel“. Jörg Suessenbach, the writer/director of the film, provided us with the following statement of Stefan Weintraub on his work on „The Blue Angel“.

„We played the whole music for the film except background music which was played by a symphonie orchestra, otherwise we were in the film visible with Marlene Dietrich sitting on the Grand Piano and we were sitting around her. The rehearsals didn't find an end. Sometimes we were there about 20 hours a day in the studio. Josef von Sternberg the director of the film wanted everything perfect and he got it. I felt it was a big film because there were good actors. It was a great success and went all over the world.“



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First photo taken between shots shows Marlene relaxing on the Grand Piano. Ady Rosner plays the violin and covers the faces of Horst Greff and Kurt Kaiser. The headless piano man covered by Marlenes leg is Friedrich Hollaender. Stefan Weintraub is at the drums.



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While Marlene is playing Ady Rosners violin Friedrich Hollaender gets excited. The other members of Weintraubs Syncopators act rather indifferent. Marlenes eyes and even her legs look straight at the camera. As film historians we look at the microphon hanging down straight over Marlenes hat. And the chaine coming out of the big feather at the right side of Marlene may also be connected to a hidden mike.

Recording sessions were done for the records (not for the actual filming) on the following days:

Nimm Dich in Acht vor blonden Frauen  
Instrumental 1930.01.30

Ich bin von Kopf bis Fuß auf Liebe  
eingestellt  
Instrumental 1930.01.30

Nimm Dich in Acht vor blonden Frauen  
With Marlene 1930.02.06

Ich bin von Kof bis Fuß auf Liebe  
eingestellt  
With Marlene 1930.02.06

Falling In Love Again  
With Marlene 1930.02.06

Blonde Women  
With Marlene 1930.02.06

Kinder, heut abend, da such ich mir was  
aus  
With Marlene 1930.02.19

Ich bin die fesche Lola  
With Marlene 1930.02.19

Naughty Lola  
With Marlene 1930.02.19

For the instrumentals Weintraubs Synciopators are named as musicians; for the vocal versions Friedrich Hollaender and his Jazz-Symphonics (Symphoniker) are named as musicians. The Jazz-Symphonics are most likely identical with the Weintraubs but there may be some extra musicians joining the band for the recordings. For example the american musician Mike Danzi claims to have been part of the band at these recordings.

The instrumentals as well as the actual songs are all published in the box set: Friedrich Hollaender: Wenn ich mir was wuenschen duerfte. Release date: 1996; 8 CDs. Bear Family Records. BCD 16009 HK - P.O.Box 1154 -D 27727 Hambergen.

Included is not a booklet but a very good book on Hollaender with a lot of well researched articles and rare photos of Marlene Dietrich. But: It is written and published in german language only.

### **Fact sheet**

*Weintraubs Syncopators - bis ans andere Ende der Welt*

Idee und Buch: Joerg Suessenbach;  
Regie/Realisation: Klaus Sander, Joerg Suessenbach; Mitarbeit: Axel Fischer;  
Kamera: Axel Fischer (BVK); Ton: Jan Bendel, Steve Foy; Schnitt: Uli Peschke;  
Tonmischung: Clemens Grulich; Sprecher: Leon Boden, Jenny Groellmann, Uwe Mueller; Projektentwicklung: Walter Brun, Henrike Maass, Corinna Volkmann;  
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Archivmaterial: Australian Broadcasting Company, Bundesarchiv/Transit Film GmbH, Film World Pty. Ltd., Friedrich-Wilhelm-Murnau-Stiftung/Transit Film GmbH, Landesbildstelle Berlin, ScreenSound Australia, Stiftung Preussischer Kulturbesitz, Stiftung Stadtmuseum Berlin, Stiftung Deutsche Kinemathek, University of South Carolina.  
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### **More exhibitions**

Australia: Melbourne: June 5th – July 15th. Marlene Dietrich. A Legend in Photographs. 39 Pictures from The Marlene Dietrich Collection Berlin.

RMIT Gallery Storey Hall, 344 Swanston Street. Organized by the Goethe Institute Melbourne, 449 St Kilda Road, Melbourne. The exhibition will be accompanied by a film show June 7th till Juni 21rst in the Captiol Theatre, Swanston Street, opposite Town Hall. Films on show will include the silents „A Modern Du Barry“ and „Ship of lost souls“ plus „The Blue Angel“, „Manpower“ and „A Foreign Affair“.

For more details see

<http://www.Goethe.de/an/mel>

### **Cemetary**

Have you ever been on a cemetary and looked for a grave according to the numbering system of the cemetary itself? You may as well spend your time in a café reading a good book or watching the girls/ boys go by – at least it is a more amusing way to waste your time.  
If you enter the cemetary at Stubenrauchstraße and you study the information sheet you will recognize a strange numbering (like 34/16) for Marlenes grave; but there is no way to find these numbers on the map of the cemetary.  
Here is what you do: Once you entered the cemetary you walk straight to the chapel and turn to the right in front of the big tree. Take the next little street to the left, than the big street to the right and the next big street to the left. About fifty meters in front of the hall of caskets you turn to the right. Walk another 20 meters and there you'll find Marlenes grave. If you go the same way back look to the right and after just a few moments you recognize the graveyard of Marlenes mother Josephine von Losch. And

if the weather is fine and you have some more time to spend you may also visit the graves of Ottomar Anschuetz, inventor of the precinema Anschuetz Apparatus or the mechanic Josef Bamberger who build cinema projectors.

### **Trivia**

This photo shows Marlene in a pre „Blue Angel“ film. She plays the female lead; it was produced as a silent film and shown with sound.



What is the title of the film? The first three persons who send us the correct answer will get a free copy of the booklet „Marlene. A legend in photographs“ which accompanies the Goethe Institute exhibit.

End of Newsletter