



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

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Focus of this newsletter is Marlenes movie „I kiss your hand, Madame“ produced in 1928. It was shot as a silent film and shown with a sound insert – Richard Tauber is singing the title song and Harry Liedtke at the piano is opening his mouth as if he would be singing. Nobody thought about synchronisation in those early days of sound film; that is why every attempt to play the record of Richard Tauber and try to match it to Harry Liedtkes acting at the piano is in vain. The restored version of "I kiss your hand, Madame" will be shown for the first time in Great Britain at the National Film Theatre London in July.

For exact dates look at

<http://www.bfi.org.uk/showing/nft/filmsshowing.php3>.

Two actors from this film played in better known movies of Marlene. Karl Huszar-Puffy was the innkeeper of and in "The Blue Angel" and Hans Heinrich von Twardowski was Iwan Shuwolow in "The Scarlet Empress".



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Karl Huszar Puffy (Talandier) is watching Marlene and her Lover

Once you have seen the film (or looked carefully at all the photos of this Newsletter) you will realize that Marlene used the african doll even before "The Blue Angel". It is her good luck charm which she called „Maskotte“. „I kiss your hand, Madame“ is also the answer

to our Trivia section. If this was too tough for you, try our next question. It is even tougher.



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Harry Liedtke and Marlene Dietrich, her good luck charm - the african doll - is sitting on the table looking quite surprised.

Fact sheet is on the A&E Biography feature on „Marlene“ which was on air on April 25th in the US and Canada. It is an interesting piece of research with some rarely seen documentary material.

As we are moving now to our new offices at Potsdamer Platz 2 you have to wait for about a month for our next newsletter. Nevertheless, keep the news coming - we are still there.

#### **News**

Perathon Film donated a 35 mm print of „Marlene“ to Filmmuseum Berlin - MDCB. The film is now slowly leaving the list of the TOP 50. In the last three weeks it dropped from 32 to 49.

In the german weekly „Die Zeit“ former chancellor Helmut Schmidt is asked which song he remembers most. His answer is „Sag mir, wo die Blumen sind“ (Where have all the flowers gone) sung by Marlene. Go to: <http://www1.zeit.de/tag/aktuell/200023.schmidt2.html#27>

In the same issue of „Die Zeit“ journalist Helmut Sorge is reporting how he got an interview with Marlene Dietrich for the german weekly „Der Spiegel“ in 1991. According to Sorge he send her flowers, flowers and more flowers – that did it. Oh really? So she did it for flowers?

### **Auctions**

A still photo (portrait of Marlene) for the film „Ship of lost men“ by photographer Karl Ewald sold for 3.000,- DM (estimated price was 1.500 – 2.000,- DM) – Another, widely unknown photo portrait of Marlene in the twenties by painter Emil Orlik (4 5/8 x 3 1/2 in.) also fetched 3.000,- DM (estimate: 2.800 – 3.200); a Marlene portrait by photographer Max Jacoby (wrongly dated 1959 instead of 1960 and rather a press photo than an artistic portrait) showing Marlene with closed eyes, her face being overshadowed by a bold headed man, made 1.600,- DM (estimate 1.500 to 2.000). All these sales were made at auction house Galerie Grisebach in Berlin, auction Nr. 78 on May 25th - <http://www.villa-grisebach.de> . These results may tell you that Berlin is a good place to sell Marlene photos but – alas – not to buy.

At the Sothebys Marlene 1997 auction in Los Angeles a two piece casual ensemble designed by Jax was offered for 50 – 75,- Dollars and fetched 575,- \$. Now it was offered at the Pop Culture auction of Superior Galleries for 1.000 to 1.250,- \$. The price results of the Pop Culture auction may be seen in a short while at <http://www.superiorsc.com/>

### **Feature Film**

#### **„I Kiss Your Hand. Madame“**

Deutschland, 1928. Produktion: Super-Film GmbH Berlin; Regie: Robert Land; Buch: Robert Land nach einer Originalerzählung von Robert Land und Rolf E. Vanloo; Kamera: Carl Drews, Gotthardt Wolf; Musik des Titelliedes: Ralph Erwin; Text: Fritz Rotter, gesungen von Richard Tauber; Bauten: Robert Neppach; Regieassistent: Friedel Buckow; Kameraassistent: Fred Zinnemann; Aufnahmeleitung: Fritz Brunn; Darsteller: Harry Liedtke (Kellner Jacques), Marlene Dietrich ( Laurence Gérard), Pierre de Guingand (Adolphe Gérard), Karl Huszar-Puffy (Percy Talandier) sowie Hans Heinrich von Twardowski; Atelier: Efa ; Ufa Tempelhof; Außenaufnahmen: Paris; Drehzeit: Dezember 1928 - Januar 1929; Uraufführung: 17. 1. 1929 Berlin, Tauentzien-Palast.

#### **A note on the restoration**

No print of this film with the „sound insert“ of Richard Tauber is known to exist. The original negative also seems to be lost forever. Three remaining prints were located. One danish

print in The Danske Filmmuseum and two american prints (Library of Congress/ Eastman House Rochester). For the american release the film was cut and newly edited .



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Wiener Erstaufführungsplakat zu „Ich küsse Ihre Hand, Madame“, 1929  
Grafik: Atelier Hans Neumann, Wien  
Druck: Münster & Co., Wien  
Format: 183 x 126,5 cm

Luckily the german censorship card with the complete line-up of the intertitles has survived. By comparing the three prints with the censorship card the danish one seemed to be closest to the original german version. The danish safety print from 1965 has been made from a rather bad nitrate which was destroyed after the printing of the safety copy. A fine grain at the Bundesarchiv/ Filmarchiv Berlin made from the safety print has been used as the basis for the restoration. Some errors which occurred during the printing process has been corrected and all the german titles were put in at the correct places. The arrangement into seven acts of which each one tells its own story has been reconstructed too. However the restored version now measures 1.893 m including the additional prologue whereas the original film had a length of 2.020 m. It is hard to tell if something is missing in terms of „additional picture material“ as you never know how long the original intertitles were at the time of its original release. The new titles were shot for a „quick reading“ audience and are most likely shorter in meters than the original titles.

Research and restauration have been done by Martin Koerber; the restauration itself has been made possible due to financial support through Beta-Taurus, Munich and a grant from the Kunst- und Ausstellungshalle in Bonn. The restaured version was first screened at the opening of the exhibition „Marlene Dietrich“ at the Kunst- und Ausstellungshalle in Bonn on November 10th, 1995. The Salonorchester Cölln, conducted by Helmut Imig accompagnied the film with a compilation of music from the twenties. Richard Taubers singing was put in at the right place (with the wrong mouth movements of Harry Liedtke) according to the record „Ich küsse Ihre Hand, Madame“ (Odeon 8351a).

The performance was recorded by Zweites Deutsches Fernsehen and the film was aired by Arte on May 8th, 1996. A video was released by Absolute Medien but has vanished from the online-catalogue.

A 35 mm print is in distribution at Filmmuseum Berlin – Deutsche Kinemathek. It is best screened with 24 p/f and runs 70 minutes.

**Additional reading:**

Gero Gandert (Hg): Der Film der Weimarer Republik. 1929. Berlin, New York: Walter de Gruyter 1993, S. 305 –308.

Werner Sudendorf: Marlene ohne Sternberg. In: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH (Hg): Marlene Dietrich. Bonn 1995. Reprinted by Deutsches Filmmuseum Frankfurt 1998, S. 17 - 20

**Fact Sheet**

*Biography: Marlene Dietrich. Marlene inventing Dietrich.* Written & Produced by John Griffin; Directed by Angie Corcetti; Supervising Producer: Andrew Tilles; Narrated by Eric Braeden; Edited by Cameron Spencer; Location Producer (New York): Rick McCay; Camera: Peter Good, Michael P. Kelly, Jeff Silverman, Larry Warner; Sound: Richard Henning, Don Jones, Kate Bunell, Gary Scharlach; Make Up/Hair for Ute Lemper: Vera Lee Stabell Stromsted; Production Assistants: Brian Tessier, Olivia Varela; Music: Willie Etra, John Griffin, Robert Israel, Scott Townsend; Motion Control: Lars Bunch; Post-Production Audio: Mike Rodriguez; Copyright Research by Motion Picture Information Service, Elias Savada, Director; Archive Materials: ABC News Videosource, Academy of Motion Picture Arts & Sciences, Archive Films & Photos, Art Ressource Erich Lessing, BBC Worldwide, CBS News Archives, Bob DeFlores Film Archive, Hasso Felsing, Stan Freeman, Friedrich Wilhelm Murnau Stiftung, Leatrice Gilbert Fountain, Archives of Milton H. Greene LLC, Heidelberg Films, ITN Archive, Peter Kavel, The Kobal Collection, Marlene Dietrich Collection Berlin, Estate of Lin Mayberry,

National Archives, Col. Barney Oldfield, Producers' Library Service, Sabucat Productions, David S. Siegel, Transit Film GmbH, UCLA Film&Television Archive, Universal Television Enterprises Inc., Ernest Vaht, Las Vegas News Bureau, Estate of Josef von Sternberg, WPA Film Library; Special Thanks: Daniel Cilento, Melodie Hollander, Lisa Koerner, Terry & Daniel Plunkett, Ernest Vaht, Don't Tell Mama Cabaret/Piano Bar New York; Executive Producer: Peter Jones; A&E Executive Producer: Carol Anne Dolan; Produced by Peter Jones Productions for A&E Network, 53 Minutes.

**Exhibitions**

Commenting the opening of the „Expo 2000“ in Hannover the italian daily “Corriera della Serra“ remarked: „This no longer is the Germany of Goethe, but that of Marlene Dietrich, no longer the Germany of Schiller, but of Boris Becker...“. Strange to find Goethe juxtaposed to Marlene, even stranger if you look for Marlene at the Expo – you hardly find a picture of her.

The city of Bremerhaven on June 2nd started one of the many outlet-exhibitions of Expo 2000: „Adventure Pathfinding – Emigration to America“. Featured is - among others - Marlene Dietrich. It is called „an interactive exhibition“, but no adress for a web site is given.

**Trivia**



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This is a protrait of Marlene with one of her composers and conductors. The picture was probably taken in Paris 1933. The man felt himself portraited in the song „Peter“; when he recognized he was not the only „Peter“ he fell apart from Marlene and wrote a lot of nasty things in his autobiography. Who is that man? First three right answers will get a free copy of „Marlene. A Legend in Photographs“ which accompagnies the Goethe-Institute exhibition. Remember: this book is really rare – you can not buy it in any shop.

End of Newsletter