

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 information 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,

We have been working really hard since some time now to produce a new web-site on Marlene. Well, aren't there enough sites on Marlene? Yes, there are more than enough but there is no site which gives you full filmographic data, book and exhibition listings, Specials and much more. You might never have missed a site like that but once you've been there you'll ask yourself: How could I manage to live without it? At least we hope so.

So give it a try and go to www.marlenedietrich.org

Old but new I:

While researching a sound film pioneer by the name of Ludwig Czerny we came across an interesting document on an early Marlene Dietrich film.

Czerny in the early twenties - the period of silent films - invented a tool for the musical conductor. The notes were printed on the lower side of the film print and the conductor – playing live and seeing the notes - could follow the music thus putting music and film into exact sync. Czerny's company was called "Noto-Film"



G. m. b. H.

In one of his early films Czerny used the then unknown actor Willy Fritsch who later on in Germany became a famous star. It happens that some time ago a friend of ours, Heiner

Ross from the cinema Metropolis in Hamburg, donated the original manuscript of Willy Fritsch's memoirs to Filmmuseum Berlin. Fritsch mentions the Czerny film but he also remembered playing with Marlene in Alexander Korda's "Der Tänzer meiner Frau". According to Fritsch Marlene acted as a member of a girl jazz-band.

Apparently no film print has survived and the photos in Filmmuseum Berlin's photo archive don't show the jazz-band. However we've found a photo in an illustrated program which shows a girl at the piano who looks just like Marlene in these early stages of her career. Is this really her? We won't know until a better photo or a film print surfaces.



Is it Marlene playing the piano?

Der Tänzer meiner Frau

Produced by Felsom-Film. Germany 1925.

Director: Alexander Korda; based on the French play "Le Danseur de Madame" by Armont and Bousquet; Scenarists: Adolf Lantz and Alexander Korda;

Cast: Maria Corda, Viktor M. Varkonyi, Lea Seidl, Livio Pavanelli, Willy Fritsch, Hans Junkermann, Hermann Thimig, Olga Limburg
Premiere: November 6 1925, Berlin, Ufa Theater, Kurfürstendamm

Old but new II:

Warsaw is not that far away from Berlin and our friend Grzegorz Piotrowski came over to donate a tape of Marlene's famous Warsaw concert of February 27 1966.



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On stage of Congress Hall of Culture and Science Palace in Warsaw.

The tape – actually a cassette – titled “Marlene Dietrich – Live” was officially published by WIFON in Poland and features the following songs:

I can't give you anything but love • You're the cream in my coffee • My blue heaven • The boys in the backroom • Laziest gal in town • Shir Hatan • La vie en rose • Johnny • Go away from my window • Don't smoke in bed • Naughty Lola • Marie, Marie • Frag nicht, warum

New exhibition I

“À la garçonne” , September 4 to December 30 2004, Stedelijk Mode Museum Hasselt (Belgium);

Marlene Dietrich Collection Berlin lent four costumes: Black tuxedo by Knize as in “Morocco”; whole two piece suit worn at the set of “Song of Songs”; white naval uniform from “Seven Sinners” and the circus ringmaster suit worn for a charity event March 31, 1954, in Madison Square Garden.

Press info:

Women's liberation seen from a fashion angle. Or how equal rights also translates into the right to wear practical clothing, a privilege previously reserved exclusively for men. The subject of women and trousers is a fascinating story that threads its way through two hundred years of fashion history. Using classic models that were originally designed for men, but were then hijacked by women and often transformed until they were unrecognisable, the Fashion Museum has created a selective reconstruction of this story.

The first instance of a woman going into battle wearing men's clothes probably dates back to the 15th century with Joan of Arc. She paid for it with her life, when a few years after being

glorified as a hero, she was burned at the stake. A few of her illustrious compatriots and fans of men's suits and the accompanying cigar also created a furore a few centuries later. They were the writer George Sand (1804-1876) and the legendary actress Sarah Bernhardt (1844-1923). It was these two women and not Marlene Dietrich (1901-1992) who first introduced the notion of women wearing a trouser suit. Marlene Dietrich, however, did the same thing with a degree of refinement that probably inspired Yves Saint Laurent to design a sexy dinner suit for his own version of the “garçonne” at the end of the sixties.



Dinner suit by Yves Saint Laurent inspired by Marlene Dietrich's suits

The designer who probably takes the greatest credit for this dress code is Coco Chanel. She was already wearing her lovers' clothing at the beginning of the last century, and it was she who launched the sailor look for women. Her most famous icon, the little Chanel suit, was only actually created 1954 at the end of her career.

The most striking development in fashion today is the increasing trend towards casual lines; a continuing attempt to achieve comfort without sacrificing elegance and the ever diminishing gap between women and men's fashion.

New exhibition II

Three costumes from MDCB are to be seen at exhibition „Fashion Passion. 100 Anos de Moda na Oca“, September 14 to December 12 2004, BrasilConnects Cultura & Ecologia, Oca, Sao Paulo, Brasil.



For more information go to http://www.brasilconnects.org/cultura/exposicao_detalhe.aspx?exp=15

Letters:

Me and Marlene

Michael Elphick:

As an actress and cabaret performer, Patricia Hartshorne had been working on Dietrich songs for some time, and we have now written a new one-woman show called 'ME AND MARLENE' The next performances are 7th, 8th, 9th October at the Royal Northern College of Music in Manchester.

Plagiarism

In Ihrem Newsletter Nr. 45 v. 27. September 2002 fand ich folgendes Advertisement: „Liebe mich. Erich Maria Remarques Marlene. Szenen aus seinen Briefen und Tagebüchern sowie dem Roman Arc de Triomphe is a theatrical reading now showing at Literaturhaus Fasanenstraße September 25.-29. and October 1.-4. 2002. Andreas Stadler on the basis of Remarques letters to Marlene. Director: Lars Wernecke; Dramaturgist: Suzanne Jaeschke. With Suzanne Jaeschke and Andreas Stadler. “

Es handelt sich bei diesem Stück „Liebe mich“, das in verschiedenen Berliner Zeitungen auch unter dem Titel „Wenn Diven lieben“ angekündigt wurde – um ein Plagiat. Es ist ein Plagiat meines Ende 2001 fertig gestellten, und im Herbst 2002 vom NDR im Sendesaal des Funkhauses Hannover zur Aufführung gelangten Stückes „Sag mir, dass du mich liebste ... - Zeugnisse einer Leidenschaft. Marlene Dietrich und Erich Maria Remarque“. Gegen den Schweizer Schauspieler und Plagiator Andreas Stadler – der sich als Autor meines Stückes ausgibt – sowie gegen seine Produktionsfirma sind rechtliche Schritte bereits im Gange. Sie werden verstehen, dass es mir wichtig ist, dass es in Ihrem Newsletter zu einer Richtigstellung kommt, bzw. es einen Hinweis auf diese widerrechtliche Nutzung meiner Autorenrechte gibt, um neuerlichen

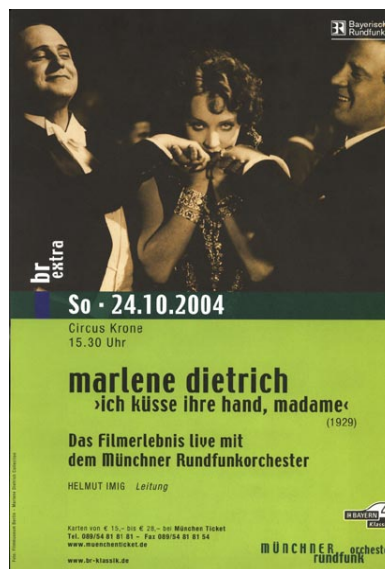
Verstößen einer widerrechtlichen Aufführung, Nutzung und/ oder Verbreitung vorzubeugen. Das Stück war und ist ein echter, und mein verdienter Erfolg.

„Sag mir, dass du mich liebste ...“ wurde am 16. April 2004 im NDR gesendet (105min), und wird im kommenden Jahr anlässlich der Verleihung des Erich-Maria-Remarque-Friedenspreises der Stadt Osnabrück in Remarques Geburtsstadt aufgeführt werden. Dr. Evelyn Dörr

English summary:

Dr. Evelyn Dörr states that the actor Andreas Stadler wrongly identifies himself as the author of the play: Love Me. Erich Maria Remarques Marlene. Evelyn Dörr, author of the play „Sag mir, dass du mich liebste ... - Zeugnisse einer Leidenschaft. Marlene Dietrich und Erich Maria Remarque“ is suing Stadler for plagiarism.

Screening:



A special screening of “Ich küsse Ihre Hand, Madame” with live music of Münchner Rundfunkorchester takes place in Munich, Cirkus Krone on October 24. The film and the music will tour through Germany. We'll keep you update on forthcoming tour dates.

Right or wrong:

In our last Newsletter we showed Marlenes costume “Leda and the swan”. We named Dorothy di Frasso as host of the party. Maria Riva in return tells us that Basil Rathbone was the host. Oops – there are some news clippings in the archive which cover the event as di Frassos party, but these are the sort of news (and newspapers) which one shouldn't rely on for serious research. So it might as well been Basil Rathbone's party – will the serious Rathbone expert please stand up?

End of Newsletter