

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.fff.de>

Dear friends and fans,

This is our 75th newsletter and we've been thinking for quite some time: What feature shall we produce, what question shall we answer to make this a special number? Help comes from the lady herself. Celebrating the 75th number our very special is the new book by Marlene which is published in Germany and Italy.

But before turning to the new book let's remember that the very first Newsletter was published on March 31 2000. We sent it out to 55 people we selected. Right now about 1000 people are getting the news and with all the questions we are getting (and answering) outside this publication we have the feeling that you are not getting tired of the lady and of the newsletter too.

Thank you all for making us feel part of a growing community.

Here are some of the mails we were receiving lately:

Andrew Leblanc from New Orleans:
I have survived Hurricanes Katrina and Rita and have a new computer and email address. Please continue to send the MD Newsletters.

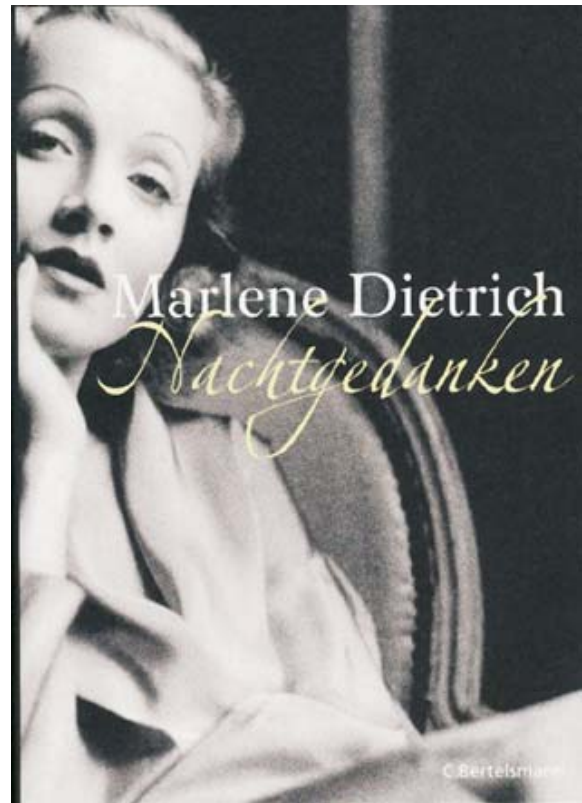
Eduard Star Busmann:
Dear fantastic crew of the Filmmuseum,
My e-mail address has been changed...
I hope you do not mind the trouble, since your newsletters always make my day, if not more!
Thank you very much

Correction and Excuse

Our limited knowledge of the English language may lead to a choice of words which just sound "charmingly wrong". More seriously it may give you a wrong impression. This is the case for Chris Horak whom we named in our last number in the review to Helmut Aspers book "Filmexilanten im Universal Studio". No, Chris wasn't fired, his job just wasn't there anymore. We've learned that the correct expression is "Let go" for somebody who loses his job

because somebody ignorant feels that there is no need for the job anymore.
Sorry Chris, and our sincere apology.

Now here is the cover of Marlene's new book "Nachtgedanken". The cover also is available as a poster.



Originaltitel: In her own hand
Translated by Reiner Pfeleiderer
192 pp, 50 pictures, € 20,00 [D] / SFr 34,90

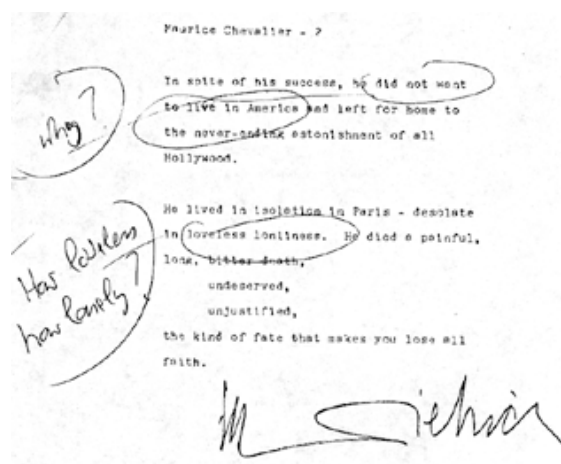
<http://www.randomhouse.de/book/edition.jsp?edi=180291>

History of this publication:

According to a letter by Marlene to Leo Lerman from January 12 1987 she wanted to publish the poems in a book. She wrote:

“Through the years I have written what is called here “BOUTS RYMÉS” – not real poems – but my thoughts put into words in form of a poem.”

Because her autobiography has never been published in its original English version Marlene also put together her thoughts on important people she met and sent this manuscript to Terry Miller. He sent the manuscript back with notes and questions.



Page 2 on Maurice Chevalier of the original typescript with handwritten remarks of Terry Miller and signed by Marlene

For the new book Maria Riva combined the poems and portraits. We are happy to be the first to present you the original English version of

Maria Riva

Preface to “Nachtgedanken”

Having chosen withdrawal as requiem to an existence of seemingly endless, frenetic adulation that demanded the daily fabrication of visual perfection, my mother hoped for oblivion insured by chemical means. When, much too often, these failed to arrest her ever-agile mind, she cursed the night, turned on her bedside lamp of alabaster (once my father's pride), plucked pen and paper from her private stationery store kept by her side – or Noel Coward's portable typewriter, a Hermes' relic, and thus equipped, knowing sleep was hopeless, allowed her thoughts to roam. Would she be pleased that now those so private, sleepless moments are within these pages? Being such a private person, the ultimate paradox of this timeless icon, I doubt it. Yet, for many reasons, these deserve exposure.

Over the years, many have asked and continue to, why Marlene Dietrich became so reclusive; having made up their minds long before that the only possible reason must have been vanity, that she needed to preserve the acclaimed beauty that was, not expose its destruction into disenchantment. This is incorrect. My mother chose her disappearance because she was simply tired of being Marlene Dietrich, that endless effort demanded of such creatures who embody a concept of perfection without being perfect.



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Maurice Chevalier photographed by Eugene Robert Richee

No one who has not had to balance on that most precarious of pedestals of acquired fame can understand what such desperate acrobatics demand of such vulnerable beings. Often a specialized loneliness is chosen to escape. Despite their inherent sadness, their time marked weltenschmerz, I find these recently discovered thoughts from such a fascinating woman – fascinating.

Poem that isn't in the book

Going through the files of MDCB we've found this poem written April 15, 1985. It somehow did not make it for the book but we think it is of special interest for her feelings towards the word "Heimat".

I suddenly realized
 That I'm
 An IMMIGRANT !
 I never used that
 Word before
 (For myself
 I mean !)
 I read so much
 About IMMIGRANTS,
 How they must
 Adjust
 To customs
 And the words
 Of foreign lands
 Maybe because
 I was never
 Treated
 Like an
 Immigrant !
 Nobody made
 Excuses
 For me.
 Not then –
 Not now.
 Nobody cares
 About my roots
 Just as well !!!

The original

Here's how one of the many poems looks the way Marlene wrote it.

HOLLYWOOD
 ACADEMY AWARDS
 AKA "OSCAR'S"

COME AND GET IT !!!
 If you won't come
 you won't get it!
 YOU CAN CREEP,
 crawl or roll
 'Cause if you're
 Not there
 you can't get it!
 With Henry Fonda
 I woulda
 slow you got away
 with this so-called,
 morbid bit.
 Please, say!!

First page of the original manuscript
 © Filmmuseum Berlin – MDCB

Meet Maria Riva

Maria Riva in person will present and discuss the new book early evening November 11 at Filmmuseum Berlin, Potsdamer Strasse 2, first floor.

Admission is free but seats are limited. If you want to come please send an email to mdcb@filmmuseum-berlin.de. And please – send it in time.

November 12th Maria will sign the book at Berlins famous Kaufhaus des Westens in Tauentzienstrasse

You can see Maria Riva on german television (ARD, 1st program) at the talkshow "Beckmann" on Monday night, November 14th.

And if you missed all of these exciting events just wait for our next newsletter.

Preview

Filmmuseum Berlin will open a special exhibition on Hildegard Knef November 23 2005



Photo: Walter Fischer

Hildegard Knef and Hollywood astrologist Caroll Righter with the ever present Marlene in frame.

End of Newsletter