



Marlene Dietrich Collection Berlin is a division of Deutsche Kinemathek - Museum für Film und Fernsehen

If you want your fellow fans to receive this newsletter or if you just want to add information write to mccb@deutsche-kinemathek.de. If you want to support the work of the 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>
You'll find us on the web at www.marlenedietrich.org and www.marlene.com

Dear friends and fans,

On December 27th we will all raise a glass of champagne to celebrate Marlene's 105th birthday. Those who are in Berlin will certainly gather at the grave – Silke and Werner will be there around 11.00 in the morning to bring some flowers. If you want to join us just bring champagne.
We wish you happy holidays and a successful new year.

Centenary



Franz Waxman
(1906. 12. 24. – 1967. 02. 24)

The Waxman family celebrated the centenary of Franz Wachsmann who in the US changed his name to Waxman.

This is an excerpt from the bygone "SoundlikeMarlene" website.

ALLEIN IN EINER GROSSEN STADT
Music: José d'Alba = Franz Wachsmann; Lyrics:
Kurt Gerhardt = Max Colpet
1. Recording: 1933, 07.19, Paris. Orchester
Wal-Berg, conducted by Peter Kreuder. At the
piano: Peter Kreuder. Matrix: 6476 _ BKP II.
Original Releases on 78: France: Polydor

530001; 524.181; Germany: Deutsche
Grammophon 25296-A ; USA 1937: Brunswick
85017 - Also in USA: Brunswick 7723 - USA
1950: Marlene Dietrich sings. Album Vox VSP
304 . Individual Record Nr. 16073. Published
on CD: "Mythos und Legende". Time: 3:43
Back Side: Mein blondes Baby
2. Recording: Arranged and conducted by
Burt Bacharach. Köln, August 1960.
Released in the Federal Republic of Germany
as fake Live Recording of the German show:
Wiedersehen mit Marlene. Matrix: EMI Electrola
2 YRA 1116/5 - RecNr. Electrola E 83 220.
Released in the German Democratic Republic
as Studio Recording: "Hallo Marlene." Amiga -
VEB Deutsche Schallplatten (DDR) 1976.
Matr.Nr.: 0403269 / 0403270; RecNr.: 8 40
030 . Studio version published on the CD
"Mythos und Legende". Time: 4:58
3. Recording: 1964, 12. 12., Live at
Queen's Theatre, London. Arranged and
conducted by Burt Bacharach. MatrixNr.: XSM
110758 / XSM 110759 . Released 1965 on
fontana 6444-101. Published on the CD
„Marlene in London“. Time: 5:32

One of the truly great bitter-sweet songs of the thirties. Marlene recorded this one in Paris 1933. Behind the scene manager was the brother of the german writer and dramatist Elias Canetti. Composer Franz Wachsmann and lyricist Max Colpet had already emigrated from Berlin to Paris. On the original release they used pseudonyms to prevent that the record would be banned in Germany.
Marlene wrote to Mercedes d'Acosta that she liked the recordings she did in Paris much more than the ones she did in Germany 1931.
The song became part of nearly every concert Marlene gave throughout her never-ending world tour.

On March 29 1951 Marlene made her famous appearance at the Academy Award to give the Oscar for the best foreign film. Instead of the film Marlene's dress made the headline. Next day March 30 Franz Waxman wrote to Marlene:

Dear Marlene,

I was terribly happy to witness last night's spontaneous ovation to you. It came from the heart of an audience that has elevated you beyond the popularity of an actress to the ranks of an ambassador of everything that is exciting about Hollywood. It was warm and sincere and I was glad to have been part of that audience –

As ever
Franz Waxman

This is a note from John Waxman on behalf of the centenary of his father:

I would like to call your attention to www.franzwaxman.com and the WAXMAN100 Festivals in Cherzow Poland (the former King's Hut, Germany) where FW was born as well as the 24-picture retrospective at The Museum of Modern Art in New York (December 16-January 17th). The MoMA list of films and events is online at http://www.moma.org/exhibitions/film_media/2006/Franz_Waxman.html. There will be a

symposium on the closing day. This is the first time that a composer has been honored by the Film Study Center. I also hope that the complete SUNSET BLVD. will be performed live with orchestra in Berlin next summer and I will have the good fortune to see you again! Best wishes,
John

A Letter from Hajo in Amsterdam

Thanks for another great informative newsletter!

I recently bought the newly issued DVD of "Just a gigolo" with the English and German version on it. To my surprise I found out that the scenes with Marlene are sometimes different and/or were edited differently for the two versions. In the German version there are some more "total" shots of her sitting and looking at David Bowie dance in the scene with Kim Novak (her scenes of this scene are edited out completely in the English version) and her singing of the title song has a different cut/take of the verse. Overall some extra bits and pieces of her footage is seen in the German film version (probably done at the time for the German market). Maybe you already know this, but if not, just some interesting info for the MD "fans". Best wishes from Amsterdam!!

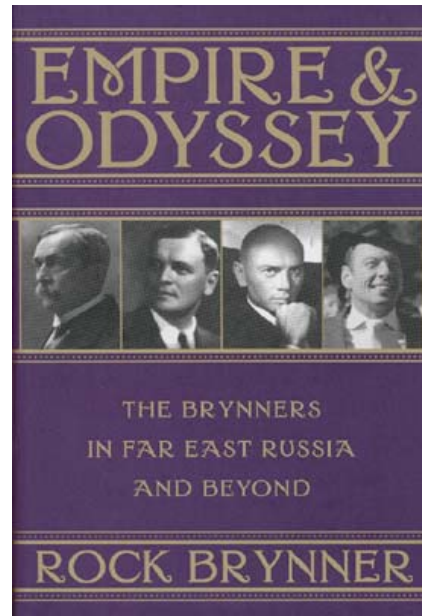
Hajo

Dear Hajo,

Thank you for this interesting information. I think that I saw this movie once and decided not to watch it again as it is probably one of the lousiest movies Marlene ever made. Now thanks to your note I really have to see it a second time.

Werner

New books



Rock Brynner: Empire & Odyssey. The Brynners in Far East Russia and beyond
Steerforth Press, Hanover, New Hampshire
2006, 331 pp.

On the back of this book is a review which reads: Rock Brynner spins an epic family saga in the Tolstoyan mode...

Rock Brynner states that his father directed Marlene in one episode of the TV series "Sure as fate". Hmm, that's new to us. Marlene hated TV. Is it true? Or is it just the Tolstoyan mode?

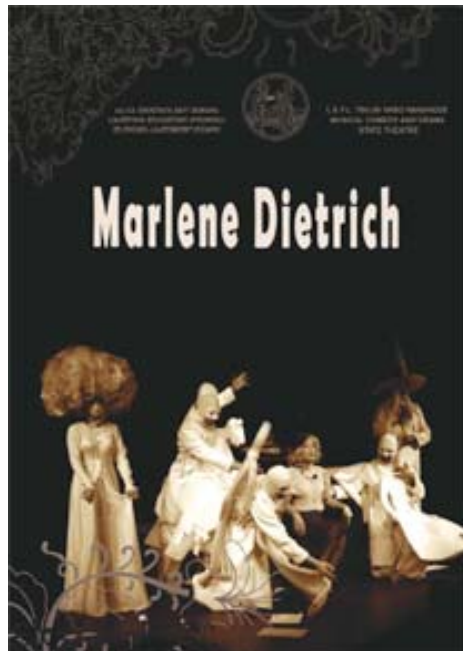


Jean-Loup Bourget, Eithne O'Neill: Lubitsch o la sátira romántica (Satire and Romance)
2005 Festival International de Cine de San Sebastián, 372 pp.

This is an English/Spanish translation of the 1987 French book "Lubitsch, ou la satire Romanesque" a very good, serious and truly wonderful analysis of Lubitsch's films. Read these last sentences on "Angel" and decide for yourself:

"Angel, a highly moral work, treats not only marriage, but also the marriage between reason and folly, and the necessary humility before the demands of happiness. At the end, the Barkers leave the salon together, with their back to the spectator. This 'discretion' reflects the uncertainty, the respect for the other, which is the sine qua non of a harmonious couple."

Theatrical Play



The Play "Marlene" had its premiere at the reopened Theatre for Drama and Musical Comedy of Tbilissi, Georgia on October 15, accompanied by the Photo exhibition "A legend in Photographs" of the Goethe Institut which could open only at November 10 as the exhibition was hold in Moscow and not forwarded to Tbilissi.

New exhibitions

"Pracht & Kraal"- "Beauty & The Bead. From Madonna to the Maasai
Amsterdam, Tropenmuseum Dec. 16 2006 – May 13 2007

Marlene Dietrichs Golden Dress from MDCB is there on display.

"Visconti"

Hommage zum 100. Geburtstag
Berlin, Schwules Museum Dec. 7 2006 – March 5 2007

New costumes at permanent exhibition of Filmmuseum



Dress for the promotion campaign of the Fritz Lang film RANCHO NOTORIOUS (USA 1951)
Design: Elizabeth Arden
MD called it „lobster“; she also wore it for a reception at the Waldorf-Astoria. It is made from 5 layers of tulle in various tones of red. Each layer has an expansive hemmed skirt encompassing 40 meters. It's on display for the very first time.



Marlene Dietrich wore this ensemble for her role portraying the gambler Maria, the Marchioness de Crevecoer in THE MONTE CARLO STORY (USA 1957; Director: Samuel A. Taylor)
Design: Jean Louis

DVDCollection



Marlene Dietrich Movie Collection (1930-1958)

Universal UK, 8223777, OriginalVersion in English. A collection of 18 films starring Marlene Dietrich. Films are: 'Angel', 'Blonde Venus', 'Desire', 'Destry Rides Again', 'The Devil is a Woman', 'Dishonored', 'The Flames of New Orleans', 'Follow The Boys', 'A Foreign Affair', 'Golden Earrings', 'Morocco', 'Pittsburgh', 'The Scarlet Empress', 'Seven Sinners', 'Shanghai Express', 'The Song of Songs', 'The Spoilers' and 'Touch of Evil'

It is quite a surprise that a collection like this has been published in Great Britain. We have not been able to watch it closely – it arrived just a few days ago. So here's a review from www.dvdreviewer.co.uk.

All films are presented in a 1.33:1 fullscreen format, but none appear to have undergone any remastering process for this box set. This would be fine if the transfers were crystal clear but the five films I watched all had varying degrees of grain, some striping and showed their age. For a box set with a RRP of £149.99, I would expect some cleaning up of the negatives and the removal of most of the blemishes, leading to a transfer that is as good as can be. Each film has 11 subtitle options, from English to French, German, Czech and Danish. Also, each menu is available in the same 11 languages.

Here's another review which starts with naming another aspect ratio. We wonder where these reviewers take their information from:

All the movies are presented in their original 1.37:1 Academy format and monochrome. Movies used to be. Deal with it. For movies between 76 and 62 years old, the pictures included in this set are very pleasingly free of

dirt and wear and tear and I suspect look just about as good as they did on their initial releases. There are some age-related artefacts about the pictures, but all in all any defects can be overlooked, especially if one considers how bad these movies could have looked in the hands of a studio which didn't care.

Morocco – soft picture (age-related) but considerably better than some releases of a similar vintage.

Dishonoured – sharper and higher contrast than Morocco, and like Morocco a slight exposure pulsing which is either down to negative age and deterioration or an actual camera artefact from the time.

Song of Songs – again rather soft but with better contrast rendition

Desire – But for a white (negative) tramline mid-screen which comes and goes throughout the movie, the image is otherwise excellent with lovely contrast and little other damage or dirt.

Follow The Boys – pin sharp rendition of a movie from its home studio vault rather than something inherited in a property buyout.

And here's the third review and the third different aspect ratio:

There's clearly been no big remastering job on this set, more's the pity. Both films are presented in 4:3 full frame format, and are, of course, monochrome. There's a fair bit of film noise which varies from scene to scene on 'Blonde Venus', the older of the two pictures, but it's remarkably free from the sort of minor print damage you'd expect from a film of its age. 'Golden Earrings' is slightly worse for wear, with a bit more grain and suffering much more from shimmer. That said, considering their age, the transfers aren't bad.

Our Christmas photos



They're clearly not the same but aren't both special? Is Pola more Dietrich than Negri or is Marlene more Negri than Dietrich? Pola made it first but Marlene made it last forever.

End of Newsletter