



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

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You'll find us on the web at www.marlenedietrich.org and www.marlene.com

Dear friends and fans,

German weekly Newspaper "Die Zeit" published in its supplement "Zeit Geschichte" a list of 50 German shining examples. The authors expressly declare their list is not a ranking list. Making their selection they were inspired by the question if these persons are missed nowadays and wished to be among us again.



Marlene was selected due to her sense of decency and to her outlook in general as well as to her political outlook by author Katja Nicodemus.



Why she finds these characteristics expressed in a colorized portrait taken from a black and white Western we don't know.

Obituary

Christian Bauer

(September 9 1947 – July 27 2009)



© Tangram Film

We met Christian Bauer for the first time in 1992 when we invited him to make the documentary "Das zweite Leben der Marlene Dietrich". Well, we heard of him before as he won a price for his doc on the moving of the Munich airport. If he's good in describing that move he must be even better in showing the shipment of the Marlene Dietrich archive from New York to Berlin. And he was. "Das zweite Leben der Marlene Dietrich" still is one of the best films on Marlene and her collection ever made. He kept on touching the subject "Marlene" in other documentaries as "The Ritchie Boys". We always thought of him as being our choice if there ever was to be another documentary on a subject which not necessarily would be Marlene. He's gone his own way and left us in a shock. Good bye, Christian.

**Irving Penn
(June 16 1917 – October 7 2009)**

Irving Penn, at the age of 92, has died. You may read the NY Times obit by Andy Grundberg here:

<http://www.nytimes.com/2009/10/08/arts/design/08penn.html?hp>

G. Ray Hawkins wrote:

In 1982 I acquired a large collection of vintage photographs from Marlene Dietrich. They were all portraits of her, taken by some of the most famous & talented artists of the 20th century. Included in the group were portraits by Steichen, Avedon, Penn, Horst, Hurrell, Lord Snowdon, Baron Wolf von Gudenberg, Cecil Beaton, and William Claxton. Perhaps the most amazing group in this collection were the 14 proof prints that Penn, in 1947, had sent Dietrich shortly after their sitting. The result is best described as a collusion. A word that to me, means a gigantic collision, of historical proportions of creative forces, that fuse together into a new and more powerful creative moment. The proof prints show the tightness and discipline that these two exercised in their respective work. One, in front of the camera. The other behind it.

Alexander Vertinsky

Slava Bortnik from Belarus wrote:

I think it is important to mention her friend Alexander Vertinsky, famous Russian artist, poet, singer, composer, cabaret artist and actor. He was born 110 years ago (1889). He wrote about Marlene in his memoirs and even wrote a song tribute to Dietrich.



Vertinsky met Marlene in Paris in 20s in Casanova restaurant where he sang. Later he saw her in Hollywood in 30s. In 1964, during her Soviet tour, Marlene visited his grave in

Moscow. According to publication, Dietrich was there with Vertinsky's widow - Lidiya Vertinskaya.

Here is the quote from Vertinsky's memoir: "Marlene Dietrich is not only the great actress, in real life she is a charming, highly intelligent and extraordinary refined woman presented by fine mentality and unique individuality. She loves Russians very much, and that warm kindness with which she met me, touched me deeply. We met in Paris, but there our acquaintance was fleeting, and I doubted, whether she has remembered me. We have happened to meet again in Hollywood, in an observatory where she came with the little daughter and two detectives constantly accompanying her as gangsters repeatedly threatened to steal the girl. I have imperceptibly approached her and said: "You came here to look at stars, but you are the brightest of stars". She has turned to me and I was surprised of that joyful affability with which she has called me by name. Later we often met during my stay in Hollywood, and once she was so lovely to arrange a special party in my honor." (Unofficial translation by Slava Bortnik) Slava reported as well that Marlene being in Moscow 1964 visited the grave of Alexander Vertinsky at Novodevichy Cemetery.

Donations

From Judith Gollings



Judith Gollings and Andrew Granger visited MDCB archives

Judith Gollings and her partner Jo Piercy had been known to Marlene since 1964. They watched her performances in UK, did her little favours and kept contact for years since then. Jo had passed this year in spring and Judith contacted us to deliver their Marlene collectibles as photographs, autographed by Marlene or taken by herself, correspondence and programs of her shows to the archives.

From Peter Goldstein

This year in June Marlene's letters to Mago were auctioned at Stargardt. Fortunately Hajo from Amsterdam was successful to purchase them. Hajo will keep them together and offers to have a look at them if you are interested. So they are accessible as the other half of the correspondence which is here in the archives.

A few weeks ago Mago's brother Peter was in Berlin, came to MDCBs and donated a file of about 40 photographs, clippings from the 1960s to the early 1990s, theatre programs and tickets of the Tivoli Varieteen named to Mago and Marlene Dietrich and Mago's autobiography „Klä Av, Klä På“ published in Stockholm in 1988.

New Books



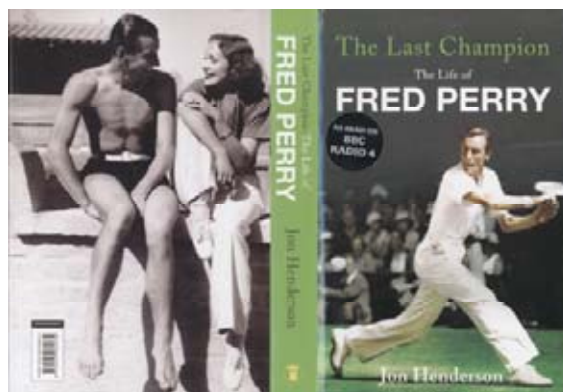
Erich Kettelhut

Der Schatten des Architekten

Edited by Werner Sudendorf; Belleville, München 2009, 483 pp.

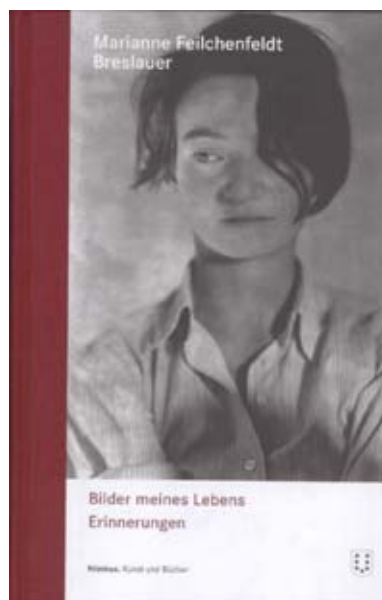
The memoirs of the film architect Erich Kettelhut finally have been published.

Kettelhut is best known for his work for Fritz Lang's *Nibelungen* and *Metropolis*; working until the end of the fifties he designed the sets for more than 90 German films. Kettel was not involved in the making of *The Blue Angel* but he was interested in seeing Marlene perform and Sternberg directing. So there are some remarks on the production of *The Blue Angel*. Nothing earthshaking but good to have.



Jon Henderson: The Last Champion. The Life of Fred Perry

Yellow Jersey Press, London 2009, 292 pp. Fred Perry was not only the best tennis player Britain has produced, he also was a very successful business man designing leisurewear. Jon Henderson tells his life story which - without even being translated into German - received a very favourable review here. There are about a handful of photos taken 1934 showing Marlene sitting next to handsome Fred in the California sun. There is no real story to the photos; they might have had a good day together and because there are cameras around Marlene is putting up her loveliest smile. Was there a love affair? Who knows, who cares?



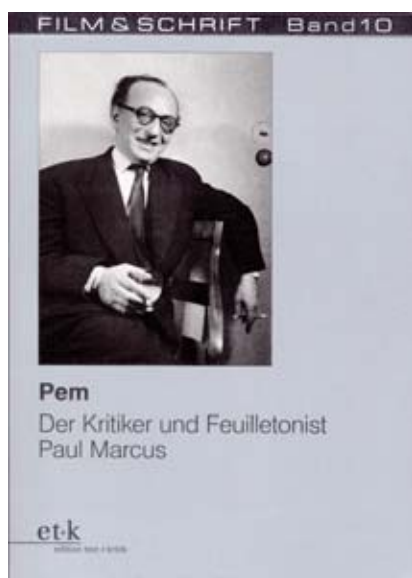
Marianne Feilchenfeldt Breslauer: Bilder meines Lebens. Erinnerungen

Nimbus Kunst und Bücher, Wädenswil (CH) 2009, 231 pp.

As Marianne Breslauer she was a renowned photographer and as Marianne Feilchenfeldt she was the wife of the art dealer Walter Feilchenfeldt who specialized in French

impressionist paintings. What a wonderful life they had, even with the Nazis on their trail. Always discreet, yet always in an open minded spirit Marianne describes her meetings and encounters with Man Ray, Josef von Sternberg, Ruth Landshoff, Franz Hessel and his wife, Karl Vollmoeller, Erich Maria Remarque and Marlene. And these are just a few of those she met. It is truly a wonderful book, carefully edited, with fotos by Marianne and others. There is even an index.

Marianne finished writing her memoirs in 2001 at the age of ninety. It was first published as a private printing for friends but is now available for the public – thanks to the sons Walter and Konrad and Bernhard Echte who carefully edited the memoirs. A treasure, worth every penny.



Pem

Der Kritiker und Feuilletonist Paul Marcus

Edited by Rolf Aurich and Wolfgang Jacobsen
edition text + kritik, München 2009, 339 pp.

Let us now praise an edition which to my knowledge gets no reviews at all by film critics. Our colleagues Wolfgang Jacobsen and Rolf Aurich just published the tenth volume of the series „Film & Schrift“ which is devoted to the major and minor film critics in Germany. The new volume is on „Pem“ which is Paul Marcus who had to emigrate in 1933 to London and kept on publishing as a freelancer until his death in 1972. Pem is introduced with an essay by Jens Brüning; the articles selected for the book span the period from 1929 until 1972. Beware: Once you start reading you can not stop, regardless if Pem writes about Marlene, Josef von Sternberg, Alexander Korda, Emil Jannings or other famous people of his time. Alas, there is no index – if you don't remember the page you are looking for you have to read the book again. Good strategy.



Angelika Kuzniak: Marlene

Wydawnictwo Czarne, Wolowiec 2009,
199 pp.

Angelika Kuzniak has written the first biography focused on Marlene in Poland. We can't read Polish very well but we know that Angelika did come several times to Berlin to research in the archive and that she traced down every detail of Marlenes stay in Poland – she even talked to people who saw her show there. So this book must be something definite on Marlene in Poland. Maybe someone who understands polish can add something to this short note.



Ulrich Döge: Barbaren mit humanen Zügen. Bilder des Deutschen in Filmen Roberto Rossellinis

Wissenschaftlicher Verlag Trier, 2009, 336 pp.

We always wondered about the english script of „Germania anno zero“ which is in the archive. Tag Gallagher gave us some hints about the differences of the film and the script but Ulrich Döge even went further. In his Rossellini book he focusses on images of the german in the movies of Rossellini. And he looked through the pages of Rudi's diaries and found a lot of entries with the names Kolpe, Rossellini and others. He also tells of some interest of the director casting Dietrich in a major role – interest went to zero when Rossellini met Ingrid Bergman. Dietrich had to blame someone for that – she chose her agent Charles Feldman as victim. Thank you Ulrich for this excellent study.



Weimar Cinema. An Essential Guide to Classic Films of the Era

Edited by Noah Idenberg, Columbia University Press 2009, 360 pp.

Another book on „Weimar Cinema“ with essays on some key films of that period. Among them Patrice Petros contribution „National Cinema/ International Film Culture. The Blue Angel in Multiple Language Versions.“ Well, we know about the differences between the german and the english version since decades, we know about Joe von Sternberg being american, we know why different language versions were made – hey, would it add a new dimension if we focus on the making of the script in Vollmoellers villa in Venice, Italy? - but we still not know how the french version looked like. Was there one? At least there was an ad of the „Cinema des Ursulines“ in Paris announcing the french version. The last mystery of „The Blue Angel“ that's not solved.



Abraham Rodriguez: South Bronx

Éditions du Rocher, Monaco 2009, 348 pp. This is translated from the english. It has not yet been published in Germany and we haven't read the original nor the french version. Running quickly through the pages there is a foto of Leni Riefenstahl with Hitler and one of Marlene (without Hitler). So the story has something to do with Germany in the thirties. Let's hope it's good.

New exhibitions

„MAGO - den svenska scenes elegant“
Judiska Museet Stockholm,
November 1 2009 – September 19 2010



First biographical exhibition on Mago presenting personal belongings from early years in Berlin, drawings and sketches for costumes for theatre and film and some of the costumes and dresses he designed for Dramaten Theatre in Stockholm; also an interview documentary by Bengt Wanselius and an interview about Berlin 1938 remembered by Magos brother Peter. Marlene would have liked it as she did, when she visited an exhibition on Magos costumes and sketches in 1964.



July 1964, Marlene visits an exhibition on Magos costumes and costume design of an Ingmar Bergman film

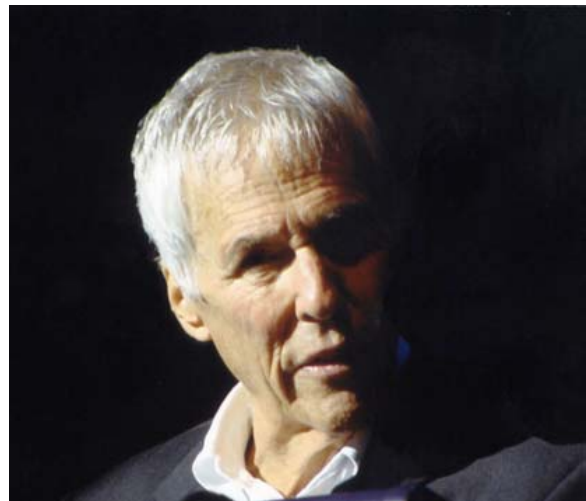


„Romy Schneider. Wien – Berlin – Paris“
 Deutsche Kinemathek, Museum für Film und Fernsehen, Berlin
 Dec. 5 2009 – May 30 2010
 Catalogue published at Henschel Verlag
 Leipzig 2009, 111 pp.
 Romy Schneider still is a celebrated film star in Germany, a German icon born in Austria like many others who made her film career in Germany. French cinemas are currently showing the wonderful documentary „L'enfer d' Henri Goerges Clouzot“ with a lot of unpublished footage from this not finished film.

In the exhibition and also partly in the booklet there are some notes by Romy on Marlene plus the cover of the Romy biography by Hildegard Knef with Marlene's comments:
 „Chutzpah! She did not know her“ and „Be sure she does not write about me“

What about Burt Bacharach?

Cynthia and Marwan from Antwerp had the chance to visit a concert of the Maestro given in July in the Konining Elizabethzaal in Antwerp: We had our tickets for over three months which seemed ages. .. and now after the long wait the evening was there, and there he was – the man who conducted Marlene's Music for a long time (even in this theatre). Burt Bacharach was on stage, he walked to his piano and started the show. Within the first fifteen minutes he did a potpourri of hits, he had to do it so quick because in the following two hours he did them all, the old and the new ones, with jokes and small stories in between. After the show he was so pleased that we showed him pictures of Marlene and himself, that he started talking about her with a big smile on his face. He is a great man.

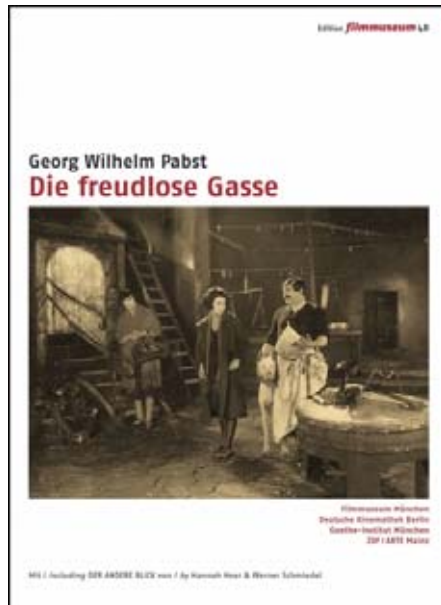


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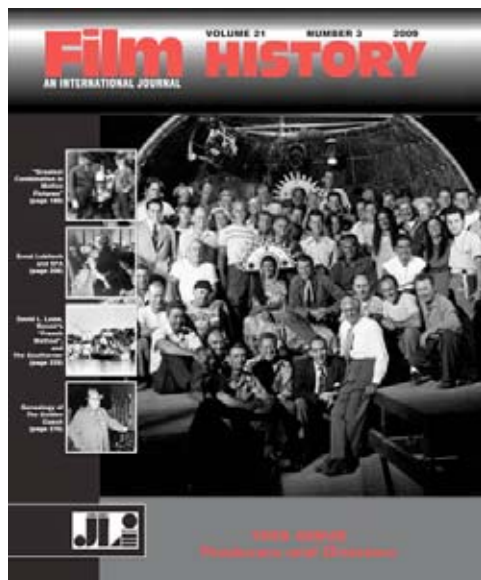
„Morocco“ done in Marakesh?

Various newspapers reported on the reopening of the legendary Hotel „La Mamounia“ in Marakesh. The hotel is regarded as being the best one in Africa – Alfred Hitchcock used it for his 1956 „The man who knew too much“. For the reopening the newspapers declared that also „Morocco“ was filmed in there. History repeats itself: Sternberg would have been delighted as he was when an Arab prince congratulated him for showing Morocco as it really is. The film was completely shot in the US.

New DVD



Munich Filmmuseum published a new restoration of „The joyless street“ with a lot of bonus material. The film itself – just in case you've never seen it – is a wonderful and extraordinary example of Weimar cinema with Greta Garbo and Asta Nielsen playing the female lead. In the brochure that goes with the film is among others an article by Werner in German giving proof that Marlene is not playing in the film.



Film History #21

Stephan Droessler is the director of Munich Filmmuseum. In the last issue of „Film History“ (Volume 21, Issue 3, September 2009 – Producers and directors; Guest editor: Janet Bergstrom) he has written an extensive study

on the German-American film company and studio „Efa“ which is „Europäische Film Allianz“. Beside being an excellent research on a hard to research subject it also answers the question why Marlene's first film „Napoleons kleiner Bruder“ aka „Der kleine Napoleon“ aka „So sind die Männer“ had its first showing one year after it was finished. Answer is simple: two companies fought about the ownership of the film. The belated release did not add any value to the film.

Notion

In the journal **German Life and Letters**, Volume 61 Issue 1, Pages 171-185 Simon Richter has published this essay: The Return of the Queen of the Night: Joseph von Sternberg's *Der blaue Engel* and *Die Zauberflöte*. Here is the abstract:

After decades of scholarly inattention, the musical complexity of Joseph von Sternberg's *Der Blaue Engel* (1930) and Friedrich Hollaender's score is beginning to be recognized. In this article, I argue that Sternberg in fact conceived *Der Blaue Engel* not only in quasi-operatic terms, but also as a response to the gender politics of Mozart and Schikaneder's *Zauberflöte*.

Scientists should think about a new word replacing „gender politics. Everytime we hear „gender politics“ we feel it's time to go sleep. Yes, it might be an interesting place Mozart's *Zauberflöte* against Sternberg's „Blue Angel“. But it is not true that the musical complexity was not recognized before Simon Richter heard the score. Eva J. M. Schmid was the first who gave the hint on *Die Zauberflöte* in the early eighties. Actually decades ago...

Happy holidays!

End of Newsletter