

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 informations 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,
Werner Berggruen became the 114th Honorary Citizen of Berlin. Berggruen, art collector of international fame who donated his collection to Berlin, heavily criticised the new buildings at Potsdamer Platz where our offices are located. He was especially angry about the "Marlene Dietrich Platz". His statement: "Any song sung by Marlene has more feeling and atmosphere than this place."

Hmmm. Lucky us, we are located on the other side of the street, the Sony building.

The American filmmaker Curtis Harrington came to the funeral of his good friend Helmut Newton. At a more or less private gathering we showed his new film "Usher" in our archive cinema. It turned out that we've found a letter by Curtis to Marlene in the collection about a meeting they would have in Las Vegas. Curtis was quite flattered that she kept his letter. But if you, dear reader, has ever written a letter to Marlene we might find that one too. And you might also be flattered to be in the company of Curtis, Ernest, Erich Maria, Rudi and so many others.



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Curtis Harrington meeting Marlene again

Congratulations:

A belated Happy Birthday to Gero Gandert, Filmmuseums senior curator, who turned 75 just a few days ago. Gero was one of the driving forces in the acquisition of the Marlene Dietrich Collection.

You'll find Peter Rivas toast on Gero at <http://www.marlene.com/gerobirthday63004.htm>



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Gero Gandert in Hollywood 2003, talking to Roland and Ute Emmerich

From a doll's house

Mentioning Helmut Newton does not always provoke good feelings. Here is a statement by Frank van Ras:

"Fake Dietrich photo by Helmut Newton

In his book "Work", the recently deceased, well known photographer Helmut Newton has included his picture of a Marlene Dietrich doll, claiming it to actually be a portrait of the real Dietrich. The doll was made by the American artist Clark Hanford.

Newton already used one of Hanford's Dietrich dolls in his May '83 Playboy photoshoot with Nastassia Kinski, a photoshoot re-published this 2004 spring by Playboy.

The Dietrich doll was used without the artist' permission and without credit in Playboy.

Several years after the '83 photosession Hanford was approached by Newton to do another set of Dietrich doll photos. It was agreed to only because Newton promised that

the pictures were to be used to promote the artist's [Hanford] work. This later proved to be an empty promise. Newton used polaroid, explaining that the grainy blow ups would look like "the real thing".



This photo of Dietrich "the doll" is now being used and named as the real Dietrich. It can be seen in the Newton book "Work" (page 161). The title says: Marlene Dietrich. Portrait. Unknown date.

The artist Hanford is not credited anywhere and his copyrights are, so far, being ignored. Clark Hanford lives in Westport, Connecticut, USA."

Beside the awful copyright violation this also can be seen as sort of a compliment to Clark Hanford. Newton just thought this doll being so wonderfully true to the real Dietrich that he would get away with the fake.

And here are letters referring to the same subject:

I was quite surprised after reading hajo and frank's letter in newsletter 62 that it was a marlene dietrich doll in that Nastassja Kinsky photo. I always thought it was a multimedia photo where marlene was cut from another photo and merged into the one helmut newton took. I guess it really shows his artsmancraft. Keep on the good work you guys are doing!

Regards,
LINDA SHENG

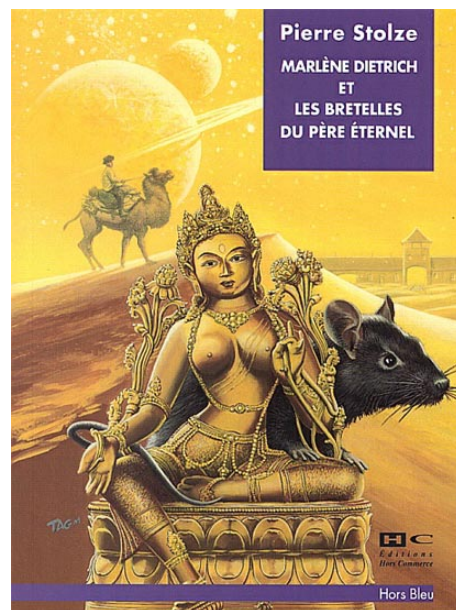
Correction: In our issue 62 we very wrongly identified the Hanford doll as an Alexander doll. Our sincere apologies.

Books



Marlène Dietrich, Erich Maria Remarque: Dis-moi que tu m'aimes. Témoignages d'une passion

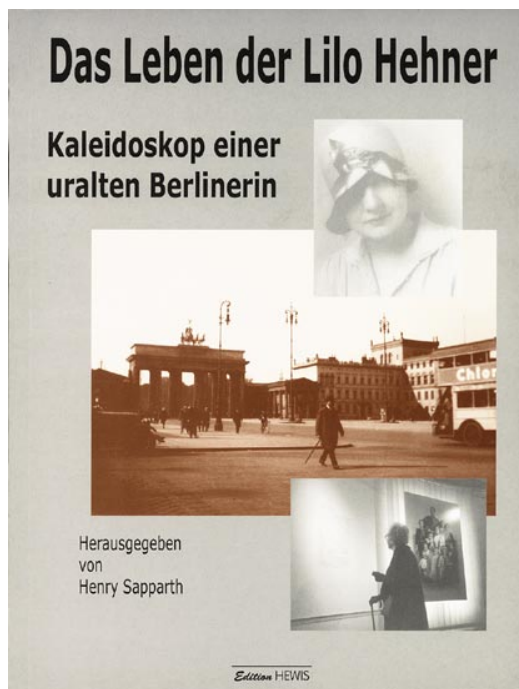
Édition établie par Werner Fuld et Thomas F. Schneider, Traduit de l'allemand par Anne Weber; Le Livre de Poche, Paris 2004, 283 pp. You remember the first edition of the book at Éditions Stock at the end of 2002, with a man on the cover that was not Remarque... (see Newsletter 47). Now it has been re-released in pocket edition, this time with Remarque on the cover.



Pierre Stolze: Marlène Dietrich et les Bretelles du Père Éternel

Éditions Hors Commerce, Paris 2002, 307 pp. This is part three of a SF trilogy. The first two are: « Greta Garbo et les crocodiles du Père

Fouettard » and « Marilyn Monroe et les samourais du Père Noel ». We got this book just one day before finishing this newsletter and did not have a chance to read it. Is it good, is it just trash? Has anybody read it yet?



Das Leben der Lilo Hehner. Kaleidoskop einer uralten Berlinerin
Edited by Henry Sapparth. Edition HEWIS,
Verlag für Kunst und Geschichte Henry Sapparth, Berlin 2000

In Newsletter 63 we made our congratulations to Lilo Hehner, friend of Marlene during her schooldays. Lilo has published her memoirs and apart from Marlene she has a lot more stories to tell about the history of Berlin and the encounters with representatives of Berlin culture. This is a hard to find book and it also has a very uncommon design. Good to have this in our library.

<http://www.EditionHEWIS.de>

Correction

Web-Sites:

Werner has uploaded a list of the complete MDCB holdings of 33s by Marlene at www.soundslikemarlene.de. The link to the list is on the HomePage. Let us have your corrections, please.

End of Newsletter 65 Part One

Part Two: 50 years ago
Special about the 1954 performance at Café de Paris