



## NEWSLETTER No.15

October, 6th 2000

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](mailto: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>

Filmmuseum Berlin has opened its doors for the permanent exhibit on September 26th with a grand opening. In short, that is why this newsletter is overdue. We also have to regret that for some time now inside Filmmuseum Berlin and MDCB we have difficulties with our e-mail support. During the past weeks those of you who have tried to reach us may have get the notice "User unknown". This was due to a change in our e-mail domain name which now is [filmmuseum-berlin.de](http://www.filmmuseum-berlin.de). If you should get again the notice „User unknown“ please send your remarks to [info@filmmuseum-berlin.de](mailto:info@filmmuseum-berlin.de).

We have been made aware of another "fatal error" inside <http://www.filmmuseum-berlin.de>. If you want to subscribe to our Newsletter you get the message "Object not found". We really would have liked to straighten this up but the people responsible for programming themselves are "hard to find". If you have not yet subscribed to the Newsletter and would like to do so write to [mdcb@filmmuseum-berlin.de](mailto:mdcb@filmmuseum-berlin.de) or [info@filmmuseum-berlin.de](mailto:info@filmmuseum-berlin.de).

The opening itself was fabulous. Among the guests internationally known were Maria and Peter Riva, Joe von Stroheim, a famous sound cutter and son of Erich, the Kohner family with Lupita and Pancho (Paul Jr.), Nicola Lubitsch, her mother and her daughter, Ray Harryhausen, Craig Barron, Forrey Ackerman, Mago, Roman Polanski and many more. Press reviews were generally in favour. Only one critic disliked the museum at all, one was not satisfied with the food supplies of the opening which may be neglected as a serious comment and one from the newspaper „Franfurter Allgemeine Zeitung“ said that it is too small compared to Paris, London and Los Angeles. No mistake, these are Andreas Kilbs words. This unusually good informed critic (must be someone who knows the world, but – alas! – the world does not know him yet) must have meant the Momi in London which to our teeny weeny bits of informations is closed till 2003. He is also very fond of the Filmmuseum in Paris which is closed also at the old location at the Trocadero and has not opened yet at the new one. But the greatest wonder of it all is that he

located a Filmmuseum in Los Angeles. All our guests from L.A. said that they wished to have a museum like ours. They should ask Andreas Kilb from "Frankfurter Allgemeine Zeitung" – he knows where it is. Please Andreas, hand over the address to us stupid people! And we do not mean the Hollywood Entertainment Museum.

As we have mentioned so often, the Filmmuseum Berlin is not a Marlene Dietrich Museum but one on german/american film history featuring Marlene Dietrich and - in a seperated space - Special Effects.

Beside the catalogue there is also a german and english exhibition guide which is not only extremely informative but also makes a nice present for anybody who wishes to come to Berlin.



### FilmMuseum Berlin. Die Ausstellung / The Exhibition

Berlin: Nicolaische Verlagsbuchhandlung  
2000. 101 pp., 106 photos, 9,80 DM.

If you want to visit the Filmmuseum Berlin make sure to drop us an e-mail in advance. It may be very crowded and there may be certain times with limited access only. We will do our best that members of this e-mail club will get in when they want to (within opening hours of course) and that they do not have to stand in line. This – we are sorry to say – applies not to guests who just take a look at our newsletters at <http://www.marlene.com/news-views/>

Our e-mail club member Miguel Padro from San Francisco visited the archive with his friend Roger Freeman on September 19th and the museum September 29th. It took them nearly three hours to walk through the museum which must have meant that is not such a boring place at all.

Our e-mail member Daniel Leab made us aware that the photograph of Marlene and Loretta Young may not be showing Loretta Young at all but Linda Darnell. Can somebody of you verify this? Yes, we sometimes have a problem identifying artists which are not so well known in Germany. And we appreciate any help and corrections you may give and have.



© Filmmuseum Berlin - MDCB

Loretta with sunglasses and Marlene on the right side - but who are the two persons on the left?

### **News**

On September 12th at Goethe House New York a meeting of people interested in the new Filmmuseum Berlin took place. The meeting was arranged by Berlin Tourismus Marketing – our thanks go to Mr. Nerger and his crew which made this possible, and the Goethe House for their hospitality. Peter Riva, Marlenes grandson, gave a touching speech which you can read at <http://www.marlene.com/news-views/document4.htm>

Berlin Tourismus Marketing also produced a flyer for Marlene centenary in four languages: english, german, italian and french. As this flyer is really too large in bytes we will not send it as newsletter which we initially intended. But you can download the flyer in a short time at <http://www.fffb.de> section news and press info, specials,

The “Arsenal” is the art cinema which is closely linked to the Filmmuseum – Arsenal in fact is two cinemas. If you want to see what is on their screens go to <http://www.fdk-berlin.de/arsenal/calub.html>

The poster for „Pittsburgh“ (USA, 1942) auctioned at ebay made 370,- Dollar. We stepped out at 300,- - there must have been a Wayne fanatic bidding us out.

The newly formed company Movie Treasury is planning to bring out “The Blue Angel” on DVD – that means the german and english version plus the screen test for Marlene and more bonus materials. Announcement is made on their website <http://www.movietreasury.com>.

The new book by Rainer Rother on Leni Riefenstahl „Die Verführung des Talents“ will be presented at Filmmuseum Berlin October 10th at 7 p.m. accompanied by a reading of „Marleni“ (see Newsletter 14).

The Japanese TV-company Telecom Staff is producing for the Channel NIHON HOSO KYOKAI (NHK) a documentary on the song “Where have all the flowers gone” and did some filming at MDCB. The screening in Japan will be on October 12th.

Apart from Marlene we draw your attention to a book which was published by our colleagues Wolfgang Jacobsen and Werner Sudendorf: Metropolis. Stuttgart/London: Edition Axel Menges 2000, 240pp., 200 photos. The book is available at amazon.com .

### **Forthcoming Quatsch by Diana McLellan**

We usually do not write about books which has not been published yet. This time we will make an exception because the book by Diana McLellan: The Girls: Sappho goes to Hollywood, to be published in October by St. Martins Press is such a bundle of misinformation, rumour and gossip that it even surpasses our Newsletter 6 “Elysium Press Agency” statement. We would not be surprised if we would find that statement in McLellans book quoted as a further proof of a lesbian affair between Garbo and Dietrich.

The recent issue of "talk"- magazine (October 2000) prints an excerpt of the book which deals with Garbo and Mercedes deAcosta. Nothing new on that part - the good thing about the "talk" magazine article is that it contains a few photographs of Mercedes deAcosta which have not been seen for a while. But when it comes to Marlene – uh, my god, such a nonsense we never expected to see published.

McLellan tells us that there was a lesbian relationship between Marlene and Garbo which began when the two actresses played together in G.W. Pabsts "The joyless street" in 1925. The fact that nobody is able to recognize Marlene Dietrich in that picture is not an argument which McLellan accepts at all.

According to her research Marlene ordered all sequences with her acting to be cut from all prints of this film. Did she succeed? According to McLellan she did, but only till McLellan came along and took a look at the film where she detected Marlene even in a truncated version. To get this right: "The joyless street" was restored some years ago by Filmmuseum München under the direction of Chris Horak to considerable length. Papers, script and photographs relating to the original version of the film are stored at Filmmuseum München also. There is no Marlene in the restored version of "The joyless street" and no hint for Marlene in the related material. How come?

The plain truth is that Marlene has never been in "The joyless street". The rumour that she played with Greta Garbo was initially thrown into the world of gossip writers by Heinrich Fraenkel with his book "Unsterblicher Film. Von der Laterna Magica bis zum Tonfilm." 1956: München, Kindler Verlag; on page 291 he shows a still -people standing in line- from „The joyless street" and declares rather apocryphal: Marlene Dietrich in the middle.

Although Hertha von Walter, the actress which was confused with Marlene, declared over and over again that she played the part, the misunderstanding was too good to be left out by biographers. McLellan has more testimonies than her own eyes. First there is the film librarian Madeline Matz who also has to declare: Yes, looks like Marlene. Well, we can easily imagine that the librarian in her despair and utter need to get rid of McLellan finally gave in. And there is David Bret, author of "Marlene, my friend" who states that Marlene once confided to him that she played in "The joyless street". Bret to our knowledge is the only one to tell that Marlene was born in 1900 thus ignoring the birth certificate. Fine testimony.

We will refer to McLellan's book again when it is published and comment on her other ridiculous statements.

Right now look at this photo from "The joyless street" and make up your own mind.



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Asta Nielsen, Hertha von Walter and Werner Krauss (f.l.t.r.) in „The joyless street“.

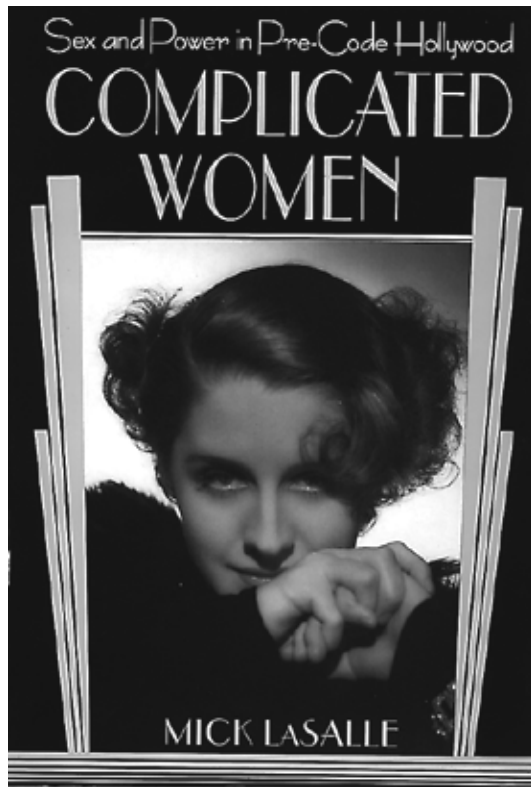
This is Filmmuseum Berlin's own journal on film history. This issue is focused on Melodram and contains some lesser known photographs with Marlene as well as an article on the MDCB-Newsletter.



FilmGeschichte. Newsletter des Filmmuseums Berlin - Deutsche Kinemathek

Issue 14, September 2000, 120pp., 25 photos, 10,- DM.

Sex and power and complications: who isn't interested in this combination? Apart from the headline title this is not a complicated book to read, on the contrary: it is amusing, entertaining and historically instructive. Marlene is featured with „Blonde Venus“ and her song „Hot Voodoo“.



Mick LaSalle: Complicated Women. Sex and power in pre-code Hollywood  
New York: St. Martin's Press, 2000 (Thomas Dunne Books) 293 pp., 48 photos, 25,- \$.

End of Newsletter