

Dressing the part - Sternberg, Dietrich, and costume

Fairleigh Dickinson University Press - German Film @ Clark 2012: Sternberg and Dietrich

Description: -



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Rhetoric.
Discourse analysis.
Dialogue analysis.
Sermons, English -- 17th century.
Atheism-- Early works to 1800.
Atheism-- Sermons.
Atheism-- Controversial literature.
Christianity and atheism -- Early works to 1800.
Nature -- Religious aspects -- Early works to 1800.
Religion and science -- Early works to 1800.
Costume
Dietrich, Marlene
Von Sternberg, Josef, 1894-1969 -- Criticism and interpretation
Dressing the part - Sternberg, Dietrich, and costume
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Notes: Includes bibliographical references (p. 182-190) and index.
This edition was published in 1993



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From costume sketch to screen

As cabaret singer Amy Jolly whom, according to a bonus feature on the disc, was apparently a real person, who knew? When she leaves him for another man he returns to his school as a broken old man, and dies Visual 11 editions published between 1934 and 2001 in English and held by 602 WorldCat member libraries worldwide Catherine, a German princess, married the Grand Duke Peter, the heir to the Russian throne. You can do a careful comparison with the on-screen view of the wand.

Morocco (film)

Revista de Historia de Cine, no.

Where Credit Is Due

The depiction of blacks has much in common with Sternberg's sympathetic depictions of working women in An American Tragedy and Macao.

Marlene Dietrich

Though Cooper would land on his feet, the legacy of the fantastic film Morocco belongs to Dietrich. And also, in its stoney splendor, exhausting Fetishism and the representation of Motherhood in Von Sternbergs Blonde Venus 1932 , Women and Film: Both Sides of the Camera.

Style Essentials

Every curve of his body is underlined by his form-fitting suit.

COSTUMES FROM THE WIZARD OF OZ: A ROAD OF RUBIES AND GOLD

As for the book Dietrich Icon, I think it is worth ordering if you like books that treat Marlene as a subject of academic research. Von Sternberg loved to use locations, lighting, and costumes to emphasize the exotic eroticism of his leading lady, and they all come together to perfection in Shanghai Express.

Marlene Dietrich

The costumes and props that had been used as tools in the dream factories for decades, often discarded, suddenly became valuable memorabilia in the late 20th Century. The background is full of irregular streaks of light and shadow, complex arcs and patterns of light. Sadly, there is a big gap in our collection for films between 1967 and 1986.

Review: DIETRICH & VON STERNBERG IN HOLLYWOOD on Criterion Blu

They understand the historical value these elements represent. Marlene Dietrich in her Hollywood film debut as the tuxedo-clad Amy Jolly in Morocco, directed by Josef von Sternberg.

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