

The Devil is a Woman

Synopsis:

During carnival week in the south of Spain, Antonio Galvan, expatriate of Spain, sees Concha Perez and becomes infatuated with her. He then meets his old friend Don Pasqual, who relates the story of how Concha ruined him: Pasqual rescued Concha from work in a cigarette factory, gave her enough money to live on and proposed marriage to her, but she disappeared after sending him a letter saying she never wanted to see him again. Three months later, Concha came to ask him for money and professed her love for him, but after receiving the money she refused his second proposal. Six months later, he ran into her at a nightclub where she was the lead singer. He still loved her, although she was consorting with a young bullfighter. After one show, Pasqual broke into her room and beat her upon discovering her with the bullfighter. Later, he bought Concha's contract from the nightclub owner, and Concha rode off with the bullfighter as Pasqual watched from the balcony. Because of their association with Concha, Pasqual lost his military commission and the bullfighter committed suicide. Pasqual makes Antonio swear that he will not see Concha, but Antonio has coffee with her, breaking his promise so he can exact revenge for his friend. Antonio falls in love with her, though, and when Pasqual breaks in, he challenges Antonio to a duel. The next morning, they meet and Antonio shoots Pasqual, then the police arrest him. Concha uses her feminine wiles to win his release and two passports, but as she and Antonio cross the border together and are about to board a train for Paris, she changes her mind and takes the return train to be with Pasqual, breaking Antonio's heart.

The Costume Designer:

Travis Banton was the star costume designer at Paramount during the studio's heyday of glamour and sophistication in the 1930's. During his tenure (1924-38), he created

imaginative, often daring designs for stars like Kay Francis, Carole Lombard, Mae West and, most famously, Marlene Dietrich. His best work was done in tandem with the director Josef von Sternberg, cinematographer Lee Garmes and art director Hans Dreier. Collectively, they created a visual style of costume, make-up and scenery, which became known as 'Hollywood baroque'. For Banton, this emphasized the use of sumptuous, figure-hugging, often heavily embellished or reflective fabrics, as well as imparting a sense of kinetic energy through the prodigious use of trailing feathers or veils. He also coached stars like Dietrich on posture and demeanour to compliment 'the look'. He is generally considered one of the most important Hollywood costume designers of the golden age.

The Temptress:

The Devil is a Woman makes masquerade its very leitmotif – from Marlene Dietrich's inexorably made-up face to the near-grotesque disguises worn by revellers at Seville's carnival.

Conchita's Black Veil (Carnival Costume)-

"The carnival costume which she wears when the hero first sees her is delightfully imaginative the use of veiling and black chenille dots seems to supply exactly the right amount of excitement for that scene." - **The "Fashion Side" of Marlene Dietrich in "The Devil is A Woman". 1935 Costume Tests!**



So, let's start with chenille. What is it? Named for the French word for caterpillar, chenille is the name for both the type of yarn and the fabric that makes the soft material. The threads are purposefully piled in creating the yarn, which resembles the fuzzy exterior of the caterpillar. Chenille is a woven fabric that can be made from a variety of different fibers, including cotton, silk, wool, and rayon. Chenille yarn and fabric are fixtures in fashion and home decor, and the soft, fluffy textile has a unique history and manufacturing process.

Marlene isn't just wearing a black veil with chenille black dots; she's wearing her own style of a Mantilla. A mantilla is a traditional Spanish and Latin American liturgical lace or silk veil or shawl worn over the head and shoulders, often over a high comb called a peineta, popular with women in Spain, as well as in Latin America.[1] It is also worn by Traditional Catholic and Plymouth Brethren women in various parts of the globe, Mennonite women in Argentina, and without the peineta by Eastern Orthodox women in Russia, often white, with the ends crossed over neck and draped over the opposite shoulder. For these denominations, the mantilla is worn as a Christian head covering by women during church services, as well as during special occasions.[2][3] A smaller version of the mantilla is called a toquilla.

Conchita's Lace//



“Marlena reminded me of a great white peacock with his tail spread in that white lace gown with the enormous head she told me that the lace was a priceless heirloom which you had sacrilegiously cut to drape it flatly about her shoulders avoiding that clumsy look which even lace can have if not handled skillfully the wrist treatment of this gown intrigued me enormous Lee and I saw that the frills were made of layers of finally accordion pleated satin used with a crepe side out here again I was reminded that you're used carnations with every single costume varying their color and placing it isn't surprising that this Spanish theme has already had an international fashion influence for there is so much that is flattering and adaptable about the costumes miss Dietrich is wearing in the devil is a woman.” - **The "Fashion Side" of Marlene Dietrich in "The Devil is A Woman". 1935 Costume Tests!**

