

DIE ZWEITE HEIM@T

A new Generation

an e-mail discussion on Edgar Reitz' film 'Die Zweite Heimat'
April 2004 – December 2004

With introductions by Ivan Mansley

<http://heimat123.net>

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1 The first Songs, Hermann 1960

From: "Ivan Mansley" <ivanman dsl.pipex.com>

Date: Fri, 16 Apr 2004 14:41:46 +0100

DIE ZWEITE HEIMAT: A NEW GENERATION

PART 1: The First Songs, Hermann 1960

I would guess that, in some senses, my introductions to this film will be superfluous or even worse, as there must be many, many people out there who know far more about DZH than I do. I only saw it for the first time just over 6 months ago, having recorded all the episodes and then confining the tapes to my loft, with the intention of watching them one day, perhaps after I retired. In addition, to further add to my embarrassment, my expertise in the fields of music and the visual arts is virtually non-existent. I have been looking at the work of Alan Andres and Barry Fogden on the website and am mightily impressed. I wonder if they, or others, will be continuing and completing their encyclopaedic listing and identifying of the vast array of cultural references in DZH. I shall concentrate on matters such as characterisation, narrative, significances and symbols; in short, perhaps a plain man's guide/response to the film.

Well here we go! I am still suffering from Heimat withdrawal symptoms, as perhaps many of you are, but I had not realised, until now, how closely the beginning of First Songs grows out of Part 9 [Hermannchen] of "Heimat". Klärchen's letter has been intercepted and read by Maria. Anton has been sent for. The film opens with the camera panning around the kitchen concentrating on the unfinished business of slicing and preserving vegetables. The letter lies open upon the table. Hermann is shown in his room with the letter, having retreated there and locked the door. He screams, "Nein", as his mother and Anton beat upon the door, almost causing the picture of Hermann's father to fall to the floor. We had seen all this in "Heimat", hadn't we, but then we depart into new territory. He throws open the inner door and in a great burst of light he moves toward the outer window, and, in a strange orange light, Hermann makes his vow. There are religious overtones here. Strains of organ music are heard. The light from the window casts a kind of halo on Hermann's face, and, like a religious devotee, he vows to God that he will never love again, that he will leave the Hunsrück for ever, and that he will learn from the great composers of the past, for they were alone too. There is a slight problem in that our young, intellectual is a heretic, as he puts it later, but he knows God will hear him as "You are in me". This melodramatic, Romantic declaration sets the tone of the alienated artist, alone and defiant against the world, familiar in Romantic literature in both England and Germany. I think of the poets Coleridge and the young Wordsworth, Keats and Shelley. I also noticed that Hermann becomes aware of his reflection in the mirror of a wardrobe door, which has swung open; kneeling in his underpants he sees his image. I spotted this idea of reflection and image several times more, even in this first episode. Here is a man who watches himself, as it were. We return to the religious

theme once more, when we see Hermann thundering out the toccata in the church. In "Heimat" Lotti had appeared through the door, hadn't she?

I was convinced by Hermann's intellectual powers by his performance in the viva examination. By his intellectual display he converts his Grade 5 in Religion into a Grade 1 without offending the Chaplain too much!! I was convinced by Hermann's musical abilities by the tour-de-force of his concerto for the school audience, which is received with tumultuous applause. Not only is Marie-Goot in the audience but also Schnüsschen, whom we remember from the Rhineland fun-fair ["I showed him how to kiss"]. He rejects the Chaplain's request that he makes a retreat "to subdue his pride" but notes that, as the Chaplain moves off in the rain, "I saw that he was crying for me". Hermann has this great capacity to make others love him, as we see throughout the episode and the film. Our hero is now ready!

Do you notice how often it is raining in Reitz's films? It is September 2nd, 1960 when Hermann leaves in the early morning gloom and takes the bus out. "Leaving home I sought my second home" and he does not look back. The camera does, on a wet, dismal scene, with a farmer driving his sheep across the road in the murky darkness. We do not see or witness any farewell with his mother. On the train to Munich he meets a Herr Edel, played by Alfred Edel, an enigmatic figure who later nicknames Hermann, "Jesus". He is full of rhetorical flourishes, acts as a kind of Greek Chorus, and voices, perhaps, some of Reitz's own views. He warns Hermann and the other students, "The first of you to free himself from ideology, the first of you to succeed in that, will make it." I was reminded of the German at the Ellis Island Immigration Centre who warned Paul Simon against "-isms"; a similar thought, isn't it?

Once in Munich, Hermann falls on his feet wherever he goes. Renate is immediately attracted to him, offers him a place to sleep, and makes direct sexual advances on him. Frau Moretti is entranced by him and offers him accommodation from the end of the month. There is a wonderfully comic, and yet moving scene, where she sings Franz Lehar's "Gypsy Love" with wild and dramatic flourishes and Hermann accompanies her. All the young female workers make cow-eyes at him. She seems to have almost fallen in love with him. "Lad, you're a genius." Josef, Clemens' landlord genuinely likes him and has a key specially cut so he can practise whenever he wants. Clemens offers him a share of his room. The porter gives him a coveted key to one of the practice rooms because he is quiet and polite. He talks to Ansgar, Rob and Reinhardt, the student film makers and makes a best friend in Juan Ramon Fernandez Supercasseaux, the Chilean with 11 languages.

In the archive of old postings on the website I read a letter whose words I would like to quote. I did not make a note of the author's name and I hope he won't mind. Here are the words: "I think there is a lot to the doubling idea of Juan and Hermann, a very common dramatic device. Both begin as outsiders. One plays the game [by cheating on the entrance exam, incidentally] and becomes an insider, the other remains excluded." Again and again I watched the scene of Hermann's entrance examination and I feel most unsure that it was Reitz's intention to suggest that he cheated. At worst, in my opinion, he took advantage of a lucky chance and I am not even sure that he was watching the reflection for his answers. He seemed to be working them out correctly to me from his vast musical abilities. Even if he were helped somewhat, what was he supposed to do? Was he supposed to say, "Stop the exam and repeat it

on another occasion with new questions." I am very interested to hear other peoples' opinions on this. It does not seem to me that Reitz wants to present Hermann as a cheat. Juan does not pass, however, because his music is considered to be no more than "folklore". I thought his percussive piece and performance were wonderful but the academicians did not.

Reitz certainly conveys, with remarkable accuracy, the heady days of early student life, its excitements where all things seem possible, the unbelievable and yet touching arrogance of the young, the searching for confidence and maturity. Reitz makes much use of 1st person narrative in this episode. For instance, Hermann says, "It fascinated me [Volker's avant-garde music] as the city fascinated me." Or again, "Munich all I ever dreamed of-friends who think just like me." Anyone who has ever left home for university will find all these scenes stirring old memories. As I have written before, and promise not to repeat, I left my home in rural Derbyshire in late September 1956, four years before Hermann, but only 18 years old, for the cathedral city of Durham, where I attended the university, reading English. Reitz certainly captures that heady mix of idealism, arrogance, immaturity, and intellectual striving so well. I might add that neither I, nor my friends, if I might speak for them, had the ability of Hermann and his student friends as depicted in the film. More's the pity!

To finish, I would just like to say something about the use of musical pieces and their filming. I watched Carol Angier's film last week, where Edgar Reitz talks about the language of music and its importance. I cannot now remember exactly what he said, but it is easy to see that he is fascinated by the composition and performance of music. Look at Clarissa's cello lesson. The camera focuses in a loving way on the bow traversing the strings in close-up; one stroke forward and one back with the bow caressing the strings, echoing the description of masculine and feminine by the teacher. You see nothing but the strings and the bow. Very seductive! The high F note is paralleled by Salome Kammer's hauntingly beautiful and expressive face. In the concert the camera focuses on Volker's artistic and expressive fingers as they dance on the keyboard.

One last thing! Klärchen has sent her good-bye letter. Reitz likes doing the arrival of letters, delivered by postmen on different coloured bicycles, doesn't he? Now we begin the endless dance of attraction and distance between Hermann and Clarissa. He first sets eyes on her coming down the stairs and standing by the balustrade. As he passes they turn and look lingeringly at each other. Later, Hermann bumps into her. Apart from "Danke", as he returns a dropped item, no words have yet been spoken between them. They will be! Their relationship is to be a thread that runs through the whole film.

Ivan Mansley.

From: "Theresia en Martijn" <theresia_martijn_onetelnet.nl>
Date: Mon, 19 Apr 2004 17:25:19 +0200

As I'll join in from now (DZH), first a general notion on Heimat and this mailing list. I like the slow pace of the filming, leaving time and space for the viewer's thoughts and

for various interpretations. Harry Mulisch, a famous Dutch author, once said: A masterpiece is not enough, it needs talented readers. Well, I'm not sure whether any of us can approach Reitz' genius, but he inspires us to search our minds and put our notions down. I think it's a great idea to exchange these thoughts.

I'm Theresia's husband. She already wrote that I prefer DZH to Heimat. The main reason is that DZH's themes (music and film) appeal to me greatly. I teach autistic and (mentally) handicapped adolescents music and drama. In an interview Reitz once said his aim is to teach us to look in a new way. Those are probably not his exact words; I don't have the tape at hand. But I like the idea of his images healing our eyes. I get that when I walk out of a museum; Heimat has got the same quality: it lifts my spirits and slows me down.

I'm going to watch DZH for the second time now, with a notebook in hand this time. Good luck to you all. Enjoy the coming months!

THE TIME OF THE FIRST SONGS

Hermann vows he will never love again. Does he here curse his future relationship with Clarissa? Could that be the reason why (in DZH) it never solidifies/works? Hermann is a troubled mind, as is Clarissa, but they don't seem to find comfort in each other's company. They rather disturb one another, but at the same time stir and trigger each other's creativity. It seems they're two souls destined to be together (in chance meetings their worlds literally collide), but their (artistic) identity is stronger than their need for plain happiness.

I would like to discuss the images Edgar Reitz uses. For example the cauliflower carried around by the man Hermann meets on the train to München. Why a cauliflower? Hermann's first meeting with Clarissa: the concierge awards him a piano room key, because of his peaceful presence. Is this symbolic at all? And for that matter, why does he pass Clarissa on the stairs? Does he have to pass Clarissa (in life) to reach higher regions (musically)? When Hermann sees Clarissa he gazes with big wondrous eyes. He gazes at this beautiful image of a figure with a cello case. Reitz is a perfectionist with a keen eye for detail, but I wonder to what extent he ponders over the images he chooses to show us, and in this case, chooses to show Hermann. Hermann just experiences the scene, he doesn't think. So why should we think? Maybe we should just experience this beauty instead of trying to find meaning. But does Reitz calculate the probable effect of the images and events he chooses? Apart from the autobiographical bits, I wouldn't be surprised if he chooses a lot of his images instinctively. I suppose this would also account for the various possible interpretations. As I said earlier, watching Heimat really relaxes and unwinds me. It doesn't strike me as the work of a freak. So if he is a freak, he's a master at erasing his tracks.

In the same hall we see concert pamphlets falling down the stairs. Volker shouts: Die Musik ist tot, jetzt lebe die Musik! The king is dead; long live the (new) king. The clock in the concert room seems to say the time has come for a new, more experimental kind of music. I mentioned the Dutch author Harry Mulisch. One of the main characters in his book "The Discovery of Heaven" is a beautiful cellist called Ada. One of the other characters calls her "musicienne du silence". I like that phrase.

Seeing Clarissa playing silence in the scene made me think of this. I haven't consulted my watch, but it feels like this minute is real time. Hermann enthusiastically applauds. You can see his admiration for Volker.

The first part (The Time of The First Songs) is full of promise, oozing spontaneous creative musical energy: the singing Frau Moretti with Hermann behind the piano, the scene in the school canteen (students improvising with spoons on tables and radiators), the auditions (i.e. Juan's xylophone bit), the messing around with rulers and erasers on the grand piano, the minute of silence... Hermann perfectly fits into his new scene. He's born again at a place where music is born again. Die Zweite Heimat, or the second coming.

I look forward to react to the thoughts you all got from watching this part!

Regards, Martijn Sikkens

From: "Theresia en Martijn" <theresia_martijn_onetelnet.nl>
Date: Tue, 20 Apr 2004 21:31:14 +0200

Hi Ivan,

This is Martijn writing to you.

As on our tape we miss the first 20 minutes of "The Time of The First Songs", Theresia pointed out this part of your introduction to me. I read this bit, so I could get the full picture. For instance, the fact that Hermann vows he will never love again, I got from your mail. The rest of your mail I read later. I am sorry; I'm happy to comment on it now.

You call your introduction superfluous! Well, the above goes to show it isn't. But more than that your way of putting things is a pleasure! Very vivid! Your observations on Herr Edel were very interesting, casting him in a new light. I found him a bit of a bore actually and switched off (the train window offered a great view didn't it?) probably just before he started making sense. Next time 'round I'll pay attention and reconsider. To what extend do you think Reitz uses Herr Edel and other characters as a sounding board for his thoughts and views? If so, who are his favourite characters in this respect? I like the mirror bits. In the last part (in the Amsterdam hotel room) he smashes his reflection in the mirror, breaking the mirror glass, doesn't he? This in itself is kind of a mirror as well isn't it? If so, is there any middle scene that centres (mirrors) those 2 scenes? I guess I'm the freak, not Reitz. Sorry.

Perhaps I can help out a little on the subject of Hermann's assumed cheating. The second time 'round I missed this bit (was jotting down some notes), but I well remember it from the first time I saw it. I remember being under the impression he cheated, but that he was helped by fate (I took it he did not have 'absolute hearing' as I believe you call it) I can't cast a new light on it I'm afraid, but my impression (when I watched it last year) was, and still is, a fresh one. The notion of the 'doubling idea of Juan and Hermann' (whoever it was who wrote it) is most interesting indeed. For one thing, they're equally charismatic (although perhaps that's more in the casting than

the acting) and look like they're brothers.

'unbelievable and yet touching arrogance of the young' - nicely put. 'Reitz certainly captures that heady mix of idealism, arrogance, immaturity, and intellectual striving so well.' I agree.

Another quote from your introduction:

'Look at Clarissa's cello lesson. The camera focuses in a loving way on the bow traversing the strings in close-up; one stroke forward and one back with the bow caressing the strings, echoing the description of masculine and feminine by the teacher. You see nothing but the strings and the bow. Very seductive! The high F note is paralleled by Salome Kammer's hauntingly beautiful and expressive face. In the concert the camera focuses on Volker's artistic and expressive fingers as they dance on the keyboard.'

This sounds very poetic!

As you promised not to repeat you left your home in rural Derbyshire in late September 1956, four years before Hermann, I promise to not bring Harry Mulisch to this scene again. (Just one more time). In his novel "The Discovery of Heaven" there are many descriptions of the cello and Ada playing it. This in a style, so seductive, it made me consider buying a cello. (Turned out they're quite expensive! – perhaps, later). The Heimat bits with Clarissa didn't exactly change my intention to buy a cello.

A Heimat 3 introduction isn't useless luxury! Just keep 'em coming!

Regards, Martijn Sikkens

From: Raymond Scholz <rscholz zonix.de>

Date: Tue, 20 Apr 2004 22:25:58 +0200

"Ivan Mansley" <ivanman dsl.pipex.com> wrote:

> In addition, to further add to my embarrassment, my expertise in
> the fields of music and the visual arts is virtually non-existent.

Getting started with it while watching and enjoying DZH - that's what it did to me. DZH probably made me a Munich addict too. And I can recommend climbing up the stairs of Der Alte Peter like Hermann did. But by no means would I call myself an expert in any kind of these arts (except in climbing on steeples...)

With the starting of DZH I must confess, that I'm "more the DZH guy" like ReindeR beautifully expressed himself (and agree on what he said about Heimat too). Shivering whenever I see the Munich panorama that reminds me of the title sequence...

> I have been looking at the work of Alan Andres and Barry Fogden on
> the web-site and am mightily impressed. I wonder if they, or others,
> will be continuing and completing their encyclopaedic listing and

> identifying of the vast array of cultural references in DZH.

When I visited ReindeR's page for the first time after watching the first episode of DZH, I got virtually stunned by this impressive work. Like, I mean the impressive work of Alan and Barry (are you still with us?) and the impressive work of Reitz putting all those pieces together. I'd really like to see this project to be continued. Hopes that we see some kind of this on the DVD have vanished, haven't they?

> I also noticed that Hermann becomes aware of his reflection in the
> mirror of a wardrobe door, which has swung open; kneeling in his
> underpants he sees his image. I spotted this idea of reflection and
> image several times more, even in this first episode. Here is a man
> who watches himself, as it were.

Just to add a few reflections... The most notable reflection occurs at the moment when Hermann thinks of Renate as a woman "with all the senses of a woman". He faces his reflection in a mirror just as he finished this thought. Probably Hermann was shocked about thinking of breaking his vow on his first day in Munich...

Yet another reflection when Hermann tries to abandon his Hunsrück Bauerndialekt. Maybe these reflections could express more than a man watching himself? Reflections from his past, his memories?

> We return to the religious theme once more, when we see Hermann
> thundering out the toccata in the church. In "Heimat" Lotti had
> appeared through the door, hadn't she?

Besides Hermann wearing the same shirt in this scene, the casting of Henry Arnold as Hermann even brought back the same mischievous, slightly mocking smile as of Jörg Richter. Though I'm sorry about thinking of this unique smile at a dramatic scene where Hermann is crying while playing the organ...

> Do you notice how often it is raining in Reitz's films? It is September 2nd,
> 1960 when Hermann leaves in the early morning gloom and takes the bus out.
> "Leaving home I sought my second home" and he does not look back. The camera
> does, on a wet, dismal scene, with a farmer driving his sheep across the
> road in the murky darkness.

Interestingly, Hermann voice as the narrator's voice isn't coloured by the Hunsrück dialect - putting emphasis on fact that he is leaving home and his roots from that moment on?

> We do not see or witness any farewell with his mother. On the train
> to Munich he meets a Herr Edel, played by Alfred Edel, an enigmatic
> figure who later nicknames Hermann, "Jesus". He is full of
> rhetorical flourishes, acts as a kind of Greek Chorus, and voices,
> perhaps, some of Reitz's own views. He warns Hermann and the other
> students, "the first of you to free himself from ideology, the first
> of you to succeed in that, will make it." I was reminded of the
> German at the Ellis Island Immigration Centre who warned Paul Simon

> against -"isms"; a similar thought, isn't it?

Never thought of this before - but you're right. At least Herr Edel didn't try to sell his cauliflowers to Hermann like the immigrant tried to sell his boots... Both characters are some weird experience in a new world. Everybody has met people like this in foreign places I guess. And you think to yourself: If I meet people like this on the first day at a new home, what will the other people be like...? Usually everything turns out to be less bad than you imagined.

> In the archive of old postings on the web-site I read a letter whose words I
> would like to quote. I did not make a note of the author's name and I hope
> he won't mind. Here are the words: "I think there is a lot to the doubling
> idea of Juan and Hermann, a very common dramatic device. Both begin as
> outsiders. One plays the game [by cheating on the entrance exam,
> incidentally] and becomes an insider, the other remains excluded." Again and
> again I watched the scene of Hermann's entrance examination and I feel most
> unsure that it was Reitz's intention to suggest that he cheated. At worst,
> in my opinion, he took advantage of a lucky chance and I am not even sure
> that he was watching the reflection for his answers. He seemed to be working
> them out correctly to me from his vast musical abilities. Even if he were
> helped somewhat, what was he supposed to do? Was he supposed to say, " Stop
> the exam and repeat it on another occasion with new questions." I am very
> interested to hear other peoples' opinions on this. It does not seem to me
> that Reitz wants to present Hermann as a cheat.

Hermann denies having an absolute pitch and I don't think he does it in a false modesty. If all the great composers didn't have one (and Louis Armstrong couldn't even read notes...), why should our little genius willingly fail the examination? I believe he certainly is cheating but he does it with a clear conscience.

> Juan does not pass, however, because his music is considered to be
> no more than "folklore". I thought his percussive piece and
> performance were wonderful but the academicians did not.

I wonder whether the perception of that music at conservatories changed since then. I hope so.

> Reitz certainly conveys, with remarkable accuracy, the heady days of early
> student life, its excitements where all things seem possible, the
> unbelievable and yet touching arrogance of the young, the searching for
> confidence and maturity.

I really liked how Reitz demonstrating the self-assuredness of the young film makers "just shooting a film" and the musicians on their modern music rehearsals. Hermann watches them somewhat awestruck - not knowing that he'll soon become a part of them. Magic!

> To finish, I would just like to say something about the use of musical
> pieces and their filming. I watched Carol Angier's film last week, where
> Edgar Reitz talks about the language of music and its importance. I cannot

> now remember exactly what he said, but it is easy to see that he is
> fascinated by the composition and performance of music. Look at Clarissa's
> cello lesson. The camera focuses in a loving way on the bow traversing the
> strings in close-up; one stroke forward and one back with the bow caressing
> the strings, echoing the description of masculine and feminine by the
> teacher. You see nothing but the strings and the bow. Very seductive! The
> high F note is paralleled by Salome Kammer's hauntingly beautiful and
> expressive face. In the concert the camera focuses on Volker's artistic and
> expressive fingers as they dance on the keyboard.

Time to worship Gernot Roll, isn't it? Concert broadcasts often look grim to me. Musicians do look grim even if they enjoy what they're doing... But we are presented with true passion and beauty. Ivan, you were better in finding the right words to express what I meant. Dust arising from cello strings... what a great shot! Shooting in small rooms like Renate's chamber must have been challenging too.

Some random observations:

Renate pulling the airbed, Hermann was supposed to sleep on, towards her bed made me smile.

Hermann first calls himself Hermann. W. Simon when introducing himself to Juan. Perhaps Hermann felt shabby of his real name compared to Juan's...

Klärchen left an imprint (did I chose the right wording here?) on Hermann's bed.

Cheers, Ray

From: "Susan Biedron" <susan.jsbiedron.com>

Date: Wed, 21 Apr 2004 12:39:30 -0500

Yes, I also started out viewing this while still having Heimat withdrawal.

But one is quickly drawn into Hermann's story. We see Hermann go off on his journey to the big city. He gets stuck next to a bore on the train, Herr Edel. Hermann keeps looking out the window and Herr Edel keeps talking. Actually Hermann is quite good natured about it. I often wondered what role Reitz meant for Herr Edel and Ivan's "Greek Chorus" is a good answer. Edel is part of the big city, but a contrast to Hermann and all the new people Hermann meets - people of Hermann's own generation who are all starting out and full of hope for the future. Herr Edel seems to be someone who talks to anyone on the street because he is lonely and makes ends meet by eating cauliflower. I never paid attention to his cauliflower before - but perhaps someone else has a better idea about it.

Hermann immediately charms the women he meets and the viewer is happy to see Frau Moretti's joy that Hermann is a musician. You just know she is going to offer him a place to stay. It's too good to be true. Hermann is somewhat overwhelmed by Munich, (the high prices in the restaurants - he had nothing to eat on his first day) but

we can see he is a survivor; he takes advantages of all opportunities offered. Renate's coming on to him is so obvious and it is amusing when Hermann turns away when she steps over him to shut the curtains.

Hermann is also very realistic. He was considered a genius back in Shabbach, but here he knows he is only a little fish in the big pond. He is awed by the talent of other students.

I too have no musical education, other than I like to listen to most kinds of music. My inclination is to fast forward through the music lessons, but I don't because I think Reitz wants us to know what the students experience. Hermann talks about genius and then he meets someone that I think is a genius - Juan. Juan's music on the marimba (?) is fantastic - that I could have listened to more. Juan seems to be a true artist, he is just as talented as Hermann, but he is not accepted by the school.

Then Hermann sees Clarissa. Interesting that both Hermann and Clarissa's music teachers tell them they should find someone to love. After that they literally bump into each other.

Hermann has some unbelievable luck. He is accepted by the conservatory and makes friends wherever he goes. He even meets an old chum on the bus. But even this has a twist to show that life in the big city is very different. Clemens charges Hermann to stay in his room. Nothing is free.

I wasn't sure if Hermann cheated or not on the music exam. But I know the feeling as I definitely did cheat in high school on a music exam. I wanted to be in the school chorus and at freshmen entrance exams we were supposed to write the notes on paper as they were played on the piano. I copied from a girl next to me because she made no attempt to cover her paper. Of course, 2 years later when we had to audition and sing solo for the main chorus, they realized I could not sing and I was thrown out.

I have not finished watching this very long first part, but there is so much going on, I wanted to write before I forget!

Susan

From: "Ivan Mansley" <ivanman_dsl.pipex.com>
Date: Wed, 21 Apr 2004 21:28:42 +0100

The full title of this post is actually "Dr.Bretschneider and the Lavatory" or "Herr Edel's Cauliflower."

Before I begin, and I hope you are sitting comfortably, let me say how much I have enjoyed and learnt from all the contributions posted so far, after a slow beginning, and what pleasure I gain when you all point out things I had not seen at all.

When Hermann arrives in Munich his first port of call is Dr.Bretschneider's apartment.

Dr.B was a fellow student in Innsbruck with Hermann's teacher and is now a successful lawyer. As Renate, a second year law student, admits him, Dr.Bretschneider emerges from the lavatory with a newspaper in his hand. We may assume he has been reading it whilst occupied in the toilet [Leopold Bloom in James Joyce's "Ulysses" is fond of doing this, as are many men, I believe! I cannot speak for the opposite sex!]. What are we to make of this? Why did Reitz choose this little piece of detail? What is its significance?

As film analysts we are in a conundrum. Here are some arguments:-

1. Realism - many people read newspapers in the lavatory and the detail simply adds to the naturalism of the scene.

2. Character - Herr Bretschneider is a rather dishevelled, bear of a man, who is obviously used to getting his own way and is somewhat disorganised. This detail adds to that impression.

He is a great reader of newspapers and this emphasises the fact. There was also some business near the letterbox, which I did not entirely follow, where his fingers got caught. Was there another newspaper in the door?

Herr B could be seen as anally retentive with a desire to possess and a selfish non-concern with the problems of others. He certainly stoops to examining Hermann's belongings, while Hermann is at Frau Moretti's, and plays his music with his secretary. He is not very apologetic either, I noted, when discovered.

3. Circumstance - Hermann arrives unexpectedly and disturbs Herr B's domestic routine.

The latter seems most plausible! Any other ideas?

Now to Herr Edel and the cauliflower!

Susan was quite puzzled. She wrote: "Herr Edel seems to be someone who talks to anyone on the street because he is lonely and makes ends meet by eating cauliflower. I never paid attention to his cauliflower before - but perhaps someone else has a better idea about it." Raymond wrote: "At least Herr Edel didn't try to sell his cauliflowers to Hermann like the immigrant tried to sell his boots... Both characters are some weird experience in a new world. Everybody has met people like this in foreign places I guess. And you think to yourself: If I meet people like this on the first day at a new home, what will the other people be like...? Usually everything turns out to be less bad than you imagined." Martijn wrote: "Your observations on Herr Edel were very interesting, casting him in a new light. I found him a bit of a bore actually and switched off (the train window offered a great view didn't it?) probably just before he started making sense. Next time 'round I'll pay attention and reconsider".

As film analysts what can we say about Herr Edel's cauliflower?

1. Realism - We simply accept that he shops for vegetables outside the city because

they are cheaper, as he says. Mind you, we see him in what looks like quite an expensive restaurant later, chatting up a lady with a dog. He calls out to Hermann who has looked at the menu and found it colossally expensive.

2. Character - Herr E is an urban eccentric. He could have had a bag of carrots but there is also something eccentric about a cauliflower with its efflorescent floret, is there not? He desires to make an impression.

3. Circumstance - I can't think of anything!! Creative talent meets oddity?

I hope you enjoy this little jeu d'esprit.

Ivan Mansley.

From: "Ivan Mansley" <ivanman dsl.pipex.com>

Date: Sat, 24 Apr 2004 10:54:31 +0100

I shall be away on a short holiday in the English Lake district from today, April 24th, until Saturday, May 1st so the intro to Part 2 of DZH will be delayed until Sunday, May 2nd. I hope there will be some more discussion on Part 1 before that.

Ivan Mansley.

From: "Theresia en Martijn" <theresia_martijn onetelnet.nl>

Date: Mon, 26 Apr 2004 20:57:58 +0200

Dear all,

DZH was shown at the Film Festival in Rotterdam in 1993 on a Friday, Saturday and Sunday. I went there together with my mother on the Friday. At the cinema was Daniel Smith's mother (Juan in DZH). Apparently this actor lived (lives?) in the Netherlands and his mother came to Rotterdam to watch her own son on the silver screen. There was also a lot of press, I remember the radio interviewed us and many journalists from newspapers were there as well. DZH was really something special for the festival and the expectations were high. But at first the people stayed home, maybe they were scared of something that takes 26 hours. The cinema was empty. A few days later I read in the newspaper that DZH had become a success after all and people gave the film a high rate.

I remember I was excited when I saw the beginning of the film. The first minutes reminded me so much of the first film *. Then it all changed, the village became a city and the peasants became artists. I do like the atmosphere of the movie but the people don't touch me as much as the characters in Heimat I. I was born in the beginning of the seventies; it could be that the 60s are just too close to my date of birth. I just don't like that era, I don't like the music, don't like the Hippie stuff, the drugs scene, don't like the feeling of protest against everything. And then... you've

got a problem because DZH is nothing else than 60s. Of course I think the film is a brilliant reflection of this era, the styling is perfectly done once again. But what I try to say is that, although I can appreciate this movie for what it is, it almost never touches me emotionally. Besides there are too many long scenes in this film which sometimes leaves me bored and impatient. I think if this film would have been half of the original length it would have been such a different film and for me so much more interesting to watch. But I suppose many of you will totally disagree with me.

* Martijn already wrote that we miss the first twenty minutes of the film (this problem will be solved by Reinder by the way), so I only saw this scene once in my life. I can hardly wait to see the scene back. I want to know if the impact is still the same for me.

Our own video version starts when Hermann leaves the house in Schabbach. On the street he meets a man. Am I right and is this the same man as in the last episode of Heimat I, the man who Hermann meets at the cemetery? If I remember correctly his name is Wilhelm.

Ivan has asked our opinion about the fact whether or not Hermann is cheating when doing the entrance exam. I do think he's cheating, you see his eyes staring at the reflection on the piano and you see him considering what to answer. Will he be honest and say that he doesn't know the answer or will he cheat? I'm sure Maria will have taught him to be honest in every situation in life so at this moment Hermann is confronted with something very difficult. If he doesn't cheat they may not accept him, if he does they may catch him. He believes no one can see the reflection of the fingers, no one will find out that he cheats so he decides to do it. Though, in the end I think this scene is not about cheating but about luck. We will never know what would have happened if Hermann hadn't answered this question correctly, maybe his professional music career would have stopped here. I think what Reitz shows are that sometimes you need a little bit of luck in life to get where or what you want.

I've got a question as well. Frau Moretti seems a very pleasant and open woman and she seems to like Hermann a lot. She says she's got a room for him and he leaves his suitcase and some money. Later on it seems that the room never came vacant and we find out that Hermann's luggage has been stolen. Every time I watch the film I wonder if Moretti is cheating. Can we trust her or not? Is Reitz playing with the common prejudice about gypsies? I don't think we get a clear answer to what has happened exactly. A few episodes later we see Moretti is performing one of Hermann's pieces so apparently they stayed in touch with each other.

Theresia

From: "Susan Biedron" <susan jsbiedron.com>
Date: Mon, 26 Apr 2004 15:30:20 -0500

I watched the end of Part 1 a few days ago. I have enjoyed the various observations from others that point out things that I missed, such as Hermann wearing the same shirt as in Heimat and Herr Bretschneider reading in the bathroom. I guess Herr Edel

is to be thought of as an eccentric - I did not remember from previous viewings that he is sighted in an expensive restaurant in a later episode. Eccentrics in Shabbach, eccentrics in Munich!

Herr Bretschneider did have a lot of nerve to go through Hermann's belongings and then played his music on the piano. Perhaps since Hermann's music teacher was his friend, he thought he had some right - perhaps to see if Hermann really has some talent.

Was anyone surprised when Hermann turns angrily on Clemens? I had not watched DZH for about 5 years and had forgotten this scene. Hermann seems to direct all his anger with Schabbach towards his old friend, when Clemens is unable to describe or identify the female visitor. And it turns out that Klärchen really did not leave her name with Clemens.

Hermann seems to have outgrown his friendship with Clemens - but then he is befriended by the rather rustic character that runs the coal yard. However, this rustic character appreciates art and music. Is Reitz stating that ordinary people can appreciate art also? A good contrast to the preceding scene with Clemens when Hermann belittles Clemens' talent.

Susan

From: ReindeR Rustema <reinder.rustema.nl>
Date: Thu, 20 May 2004 21:49:53 +0200

At 14:41 +0100 16/04/04, Ivan Mansley wrote:

> It does not seem to me that Reitz wants to present Hermann as a cheat.
> Juan does not pass, however, because his music is considered to be no more
> than "folklore". I thought his percussive piece and performance were wonderful
> but the academicians did not.

A small and very late idea on the cheating by Hermann. A little far fetched perhaps, but it might be an important lesson to Hermann. He learns that honesty in the city doesn't bring you as far. Initially his 50 marks and luggage are stolen because of his honesty. But then he learns that a good story can get you places, he even gets his luggage and money back.

At the same time, our nice Juan with his really honest and authentic story does not get the appreciation from the academicians, big city folks. Frau Cerphal appreciates his background though! And Hermann himself seems to be also charmed by the mystery called Juan. Hermann allows himself another little cheating when he says his name is Hermann W. Simon... It is obvious that these young ambitious adolescents are busy with reinventing themselves, making up the story about themselves. This is the life they decide to live, not a life that is told to them, something that would happen to them when they would not have left their homes. Sometimes they succeed with their story, like Juan with Cerphal, and sometimes they don't, for example when

Hermann's story is in competition with Frau Moretti's story of her artist husband.

Another moment when their attempt fails is when they dress up and go the house of the rich people to give a performance. Unfortunately they are not cultured and their performance fails, in spite of all their efforts.

The older year students have impressive presentations, mysterious and attractive. Especially when many of them are gathered together in the Fuchsbau. As a contrast we see Renate walking around in this company of people, a bit lost and she wants to go home, together with Hermann. Hermann brings her into contact with an actress, so she can learn to act better, because she once said she wished to. This is the time and place to let your dreams come true by just inventing them on the spot and by living them they become reality because people want to hear such a story.

Perhaps?

--

ReindeR

From: ReindeR Rustema <reinder.rustema.nl>

Date: Thu, 20 May 2004 22:03:51 +0200

At 21:28 +0100 21/04/04, Ivan Mansley wrote:

> As film analysts what can we say about Herr Edel's cauliflower?

Cauliflower as symbol for the country side?

Even Big City Herr Edel is carrying around the country side with him, one can not survive without it, ignore it.

--

ReindeR

From: ReindeR Rustema <reinder.rustema.nl>

Date: Fri, 28 May 2004 23:23:55 +0200

I am catching up on old e-mail.

At 15:30 -0500 26/04/04, Susan Biedron wrote:

> I had not

> watched DZH for about 5 years and had forgotten this scene. Hermann seems to

> direct all his anger with Schabbach towards his old friend, when Clemens is

> unable to describe or identify the female visitor. And it turns out that

> Klärchen really did not leave her name with Clemens.

I had not watched DZH for about 10 years and had remembered the scene with Hermann reading Klärchen's letter completely differently. I was surprised to hear the voice of Hermann reading the letter in a voice-over. In my memory it was the voice of Klärchen, just like in the very first scene of the Zweite Heimat. Not only that, but I also remember flashes of Klärchen sitting on Hermann's bed waiting for Hermann. It turns out that these pictures were described in the letter, but they were not in the film at all! As always, not showing something is more powerful than showing it...

From: "Susan Biedron" <susan jsbiedron.com>
Date: Mon, 31 May 2004 13:37:43 -0500

ReindeR,

I also have a number of memories of DZH (and Heimat) that turn out to be not actual scenes. Like the letter they are implied and when I think back on it, I imagine it as one of the scenes on film. I know of no other film than DZH & Heimat that have had this effect on me.

I also liked your comment on the cauliflower - it shows that the city cannot live without the countryside!

Susan

2 A Stranger's Eyes, Juan 1960/61

From: Ivan Mansley <ivanman dsl.pipex.com>
Date: Fri, 30 Apr 2004 18:27:57 +0200

DIE ZWEITE HEIMAT: A New Generation

Part 2: A Stranger's Eyes, Juan 1960/61

I have been trying to think of an apt metaphor for this episode, which is so full of detail and has so many themes and narrative threads. It is like a vast plum pudding mixture, from which almost anything can be plucked, but sometimes, immersed in its ingredients, it is hard to discern the finished product. Reitz very helpfully provides the viewer, every now and then, with first person summaries from Hermann and Juan, which remind us of what has gone before and the position they have reached.

Let us look at the title for a moment. Juan, as a non-German in a strange land who has learned the language from a dictionary and reference book, obviously sees everything through the prism of a stranger's eyes. He is an outsider, looking in and despite his poise and multifarious talents he is insecure. In a scene towards the end of the episode, Josef shows Hermann a portrait of his mother who had died in the air raids of 1944. Her eyes are almost blank, enigmatic; Josef refers to how the artist has conveyed a sense of the times in her eyes. She is, of course, a stranger to Hermann and to us. Finally, we have the magnificent scene at Fraulein Cerphal's, where Clarissa, accompanied by Volker on the piano, sings "Zwei Fremde Augen", which has obvious relevance to the just developing relationship between Hermann and herself. I found this moment absolutely entrancing. I do not have a copy of the words [they are not in my Bella Musica booklet] but the theme is the fleeting nature of time: "You can't stop time" and the importance of love: "You see a stranger. He could become your friend". Meaningful glances are exchanged. It sounds corny, but, in fact it is beautiful.

It seems to me that the focus of this episode, despite the title, is not Juan but Hermann and his relations with two women, in particular; Renate and Clarissa. The actress, Franziska Traub, plays Renate brilliantly, for she has to act a fairly shallow, almost ugly, character, who is out of her depth amongst all the gifted students, and who basically has very little to offer. During the scene in the jazz pub and later at Frau Cerphal's she drifts about, alone; twice, she interrupts Hermann's conversations with Clarissa and all she wants to know is when they are going home so she can have sex with him. She is a sad and lonely figure. If she ever thought she had captured Hermann she knows by the time they get back to her apartment that she has failed. She asks him, "Are you thinking of the lovely Clarissa?" He obviously is, but she is determined to have her man! "It needn't be love", she cries, and Hermann obliges. You feel he does this almost out of pity, and in order to prove to himself that he is not made out of stone. He leaves her naked and sweating on the bed. After he has been robbed, Hermann rejects her sympathies as being like his mother's. Much later Hermann turns down an invitation to stay with her and her parents at Christmas,

as she stands clutching the arm of a new-found friend. People are constantly ignoring her and turning their back on her, and yet the actress manages to imbue her with a certain humanity and almost dignity.

Clarissa, on the other hand, is certainly beautiful and talented, and also, perhaps, even more of a complex character than Hermann himself. Hermann has admired her from afar, at the foot of the stone staircase in the Conservatoire. He has talked about her with Juan. He sees her name as deriving from Klara and Klärchen: "Names that haunt me". As Hermann and Juan wait at the door of the beer-hall and Clarissa passes, Juan remarks enigmatically: "Beware of beautiful women". Hermann knows that Juan has accompanied her to her mother's home in Wasserburg and wants to know whether they have slept together. He had described jealousy as "spiritual poverty" in conversation with Clarissa but we know he is jealous of Juan. In the marvellous scene where they leave Clemens' beer cellar together, Hermann demands to know, "How was it with Juan?" This is by far my favourite scene from this episode. All the complexities of Hermann and Clarissa are revealed through beautifully simple dialogue eg. You hate men / I think they hate me / Und ich / I like you / But you're wary / Ich auch. They are discovering each other. We have two faces in close-up which eventually meet in a passionate kiss. ["You are like a hedge hog, all prickles / Our prickles are internal"]. They have self-knowledge! I did misinterpret the end of the scene, however. Hermann's summary reveals that he had run away. I had thought that Hermann was expecting to be invited in to Clarissa's apartment and that Clarissa had turned away to continue climbing the stairs but I was wrong.

Juan, like Hermann, attracts women. One can tell that the Principal of the drama school is entranced by him. Clarissa takes him home to meet her mother, although he, more or less, invites himself. Clarissa is rather ashamed of her mother in a way. She describes her as a "simple woman" and we see a restless, rather stupid woman, in whose eyes we perceive a sadness and bewilderment. Her daughter is becoming a stranger to her [see Hermann's mother]. I wondered if there was anything sinister about her patron, Dr.Kirchmayer, whom we do not see in this episode, "who loves her more than his own daughter."!! Juan later comments about a mystery man in the background. On the return journey from Wasserburg, Juan and Clarissa kiss passionately [compare Hermann later] but they have agreed to "forget love". Earlier, on the journey down, there was a nice, little moment, when Clarissa is telling Juan about her mother, their arms lie along the window ledge but their hands do not quite touch. We know there is a gulf; that their relationship will not work.

Reitz interweaves the lives of Clarissa, Juan and Hermann and also shows us likenesses between them. All three have lost their fathers. We have seen what happened to Otto Wohleben in "Heimat"; Clarissa's father died in action and Juan lost his in an earthquake in a copper mine. All have problematic relations with their mothers. The idea of Juan and Hermann as doubles is a very interesting one. When Juan wonders if he is going mad Hermann replies, "Of course not. I don't belong either". He summarises that Juan's drama was to be too talented and that they were both in Munich to study music, although I noted that Juan claims to have other motives in coming to Germany but he does not tell us what they were. Clarissa has vowed never to marry ["Believe me I mean it"] as Hermann has vowed never to love again.

I would like to mention Herr Edel's death and the reaction to it. Herr Edel had been seen in the jazz cellar spouting views on music, free-loading other peoples' wine and confessing to be an alcoholic, even if a controlled one. Reitz is very good at directing these scenes of continual movement, of people drifting from group to group. It all seems so natural. Clemens joins Gisela [Is she Anton's daughter?]. Clarissa leaves her table with Volker and Jean-Marie and joins Hermann. She is concerned about him and her concern reveals great tenderness. It is as if they are already in love. She wants to mother him, just as Marianne had wanted to do earlier. Herr Edel is later found lying, frozen to death in the snow. All the students are shocked. Is this the first contact with death that most of them have had? Clarissa is very shocked, screams, and runs to a phone [practical girl!] and then, trembling, hugs her two lovers. It is a most moving moment and you feel the anguish and the momentary harmony of three souls, struggling to make sense of life and death and their own emotions.

My last paragraph concerns the loss / theft of Hermann's suitcase and its final recovery. It puzzled me when I first saw this episode and it puzzles me still. What exactly is supposed to have happened? When Hermann goes to Frau Moretti's to claim his room we see a man scuttling about in his underwear and she appears to be in a state of undress. His room has gone and his case has gone. Has Frau Moretti stolen the case for a lover? Evidently she recovers his belongings and sends a message via Gabi. It cannot have been burglars! His case and advance rent are returned, advice is offered, and Hermann is declared to be a genius. No explanation is offered. She must have repented her evil deed. "You comforted me, young man". Hermann's charm has won the day again!

I loved the concert of Volker's "Wacht Auf" in its own right, not just as part of the film. Juan did not like it or understand the words but Ivan liked it. I noticed Reitz's fascination with the audience and its reactions [see cinema scenes in "Heimat"].

I hope my introduction helps viewers. I did find it difficult to write, to see the episode as a whole and not in little bits!

Ivan Mansley [Cottage in Lake District, April 29th 2004.]

From: "Susan Biedron" <susan jsbiedron.com>

Date: Fri, 7 May 2004 17:43:40 -0500

Ivan and all,

> It seems to me that the focus of this episode, despite the title, is
> not Juan but Hermann and his relations with two women, in particular;
> Renate and Clarissa. The actress, Franziska Traub, plays Renate
> brilliantly, for she has to act a fairly shallow, almost ugly,
> character, who is out of her depth amongst all the gifted students,
> and who basically has very little to offer.

Renate very obviously needs some help - maybe a girlfriend to whom she can go for advice on dealing with men. She is constantly disparaging herself and seems to ruin

what few good moments there are between herself and Hermann by her comments - "Oh I get so sweaty", etc. Hermann, in spite of his statements that he will never return to Shabbach, feels homesick. I think he turns to Renate because he is lonely and perhaps a little intimidated by the new artistic friends he has met - when he and Renate return to her apartment it is interesting that the camera pans away from them to the poster on her wall with the statement about one's "Heimat." Hermann's homesickness shows up again when he becomes ill and asks for his mother.

I am curious as to what some of men in this group think of Renate.

- > I would like to mention Herr Edel's death and the reaction to it.
- > Herr Edel had been seen in the jazz cellar spouting views on music,
- > free-loading other peoples' wine and confessing to be an alcoholic,
- > even if a controlled one. Reitz is very good at directing these
- > scenes of continual movement, of people drifting from group to group.
- > It all seems so natural. Clemens joins Gisela [Is she Anton's
- > daughter?].

No, I think this is another Gisela.

- > Clarissa leaves her table with Volker and Jean-Marie and
- > joins Hermann. She is concerned about him and her concern reveals
- > great tenderness. It is as if they are already in love. She wants to
- > mother him, just as Marianne had wanted to do earlier.

I like this scene - I think that here one first sees that Clarissa does indeed have feelings for Hermann.

- > Herr Edel is later found lying, frozen to death in the snow. All the students are
- > shocked. Is this the first contact with death that most of them have
- > had? Clarissa is very shocked, screams, and runs to a phone
- > [practical girl!] and then, trembling, hugs her two lovers. It is a
- > most moving moment and you feel the anguish and the momentary harmony
- > of three souls, struggling to make sense of life and death and their
- > own emotions.

This scene reminds me of the Heimat episode when Eduard goes to Berlin and walks by the brothel to see a dead body being carried out - Lucie's friend (whose name escapes me right now) asks him if this is the first time he saw a dead person, and then tells him about the first time she saw someone dead. Apparently this is some marker in life for Reitz. Again it also shows the contract between the young artists and students who are just beginning their life story. Herr Edels' life is over, ending alone, drunk and frozen. A warning to all those at the beginning of life's journey?

When I thought about it, I have never seen a dead person except in a funeral home. Especially since the students knew this man, it must have been shocking to them.

- > My last paragraph concerns the loss / theft of Hermann's suitcase and
- > its final recovery. It puzzled me when I first saw this episode and

> it puzzles me still. What exactly is supposed to have happened? When
> Hermann goes to Frau Moretti's to claim his room we see a man
> scuttling about in his underwear and she appears to be in a state of
> undress. His room has gone and his case has gone. Has Frau Moretti
> stolen the case for a lover? Evidently she recovers his belongings
> and sends a message via Gabi. It cannot have been burglars! His case
> and advance rent are returned, advice is offered, and Hermann is
> declared to be a genius. No explanation is offered. She must have
> repented her evil deed. "You comforted me, young man". Hermann's
> charm has won the day again!<<

Frau Moretti is quite a colorful character. I too found the theft of the trunk puzzling. I think that she had a spat with her lover who either left or she threw him out. The lover came back and thus Hermann was out of luck. I would tend to believe that perhaps the mysterious lover stole the trunk and probably found there was nothing much in it that he could sell. OR - Frau Moretti does say to Hermann that she was angry that he never came back to visit her - so perhaps out of spite she invited the lover back. I think Frau Moretti also had amorous designs on Hermann and was disappointed he did not visit her. She does seem genuinely surprised that the trunk is gone and I believe she would not really steal from "a poor student." Or am I being naive?

Susan

From: theresia_martijn_onetelnet.nl
Date: Wed, 12 May 2004 11:52:15 +0200 (CEST)

Ivan thanks for writing such a good introduction once again! I imagine it is much harder to write an intro for DZH than for the first series. For me it is much harder to write a reaction on DZH. Look at the length of the film and it's 'only' about ten years of time. Heimat is much shorter and we had over 60 years to discuss. DZH is more a psychological story which is more difficult to translate into words (especially when you have to write in a foreign language).

I would like to comment on three things.

First, you wrote:

> We have two faces in close-up [Hermann and Clarissa], which eventually
> meet in a passionate kiss.

The first time I saw this scene it was in the cinema and I remember that you get a real close up of this passionate kiss. Between the lips of Hermann and Clarissa you see a thin line of slime hanging (sounds very off-putting now I write it down!). I couldn't see it when I watched it on TV, so it must be really thin. I suppose it's a detail which you can't direct but what has happened by accident. I think it's beautiful.

Second, you wrote:

> Clemens joins Gisela [Is she Anton's daughter?].

I think this is hardly possible, as Hermann was so much older as Gisela in 1982. I don't know her date of birth but in the sixties she must have been a child.

Three, you wrote:

> My last paragraph concerns the loss / theft of Hermann's suitcase and its
> final recovery. It puzzled me when I first saw this episode and it puzzles me still.

This seems to puzzle everyone! I already wrote about it in my last email. Question is does Reitz like it that such facts (very important to us they seem) are not clear and that we, viewers, will never find out what has happened. Or is it clear to Reitz what has happened and do we miss something here?

Theresia

From: "Ivan Mansley" <ivanman dsl.pipex.com>

Date: Thu, 13 May 2004 22:42:16 +0100

I am afraid we have only had 2 and a little bit responses to DZH Part 2. I believe that has been the smallest response so far in terms of quantity since we started the project. This has been a surprise to me as I thought the traffic would increase with more people having access to tapes and it recently being re-shown in Europe. Anyway hats off to the ladies!! Susan and Theresia made valuable contributions, and Theresia discussed the Frau Moretti episode in a post about DZH in general.

As regards the theft of Hermann's luggage perhaps Reitz is indicating that cities are strange places where the unexpected happens and where often it is difficult to ascribe personal responsibility. Anyway Hermann gets his luggage and money back and Frau Moretti has restored her sense of integrity. She seems like a woman led by her passions.

I have a slight feeling that Susan feels I am being sexist in my response to Renate. She wrote: "I am curious as to what some of men in this group think of Renate". No one replied! I remember Hermann thinking she was ugly! Anyway I say something nice about her in my Introduction tomorrow. I agree Susan that I was totally wrong about Gisela. Dates should have told me that! Theresia mentions it also. Mea culpa! By the way, Susan, thank you very much for your good wishes for my little week's break/holiday. You wrote:" Ivan, I always wanted to visit the Lake District. Many years ago when I was in college I had an English literature course - perhaps Wordsworth - Romantic poets? I could be wrong on that, but whoever the author was, he wrote about the Lake District." It certainly would have been Wordsworth.

["I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;

Beside the lake, beneath the trees,
Fluttering and dancing in the breeze."]

You are quite right. We visited Wordsworth's birthplace in a town called Cockermouth and his final home in Grasmere, Rydal Mount.

Theresia you are quite right when you wrote:" I imagine it is much harder to write an intro for DZH than for the first series." It certainly is and I am worried I am not doing the film justice. Theresia, you wrote about Clarissa and Hermann's kiss," The first time I saw this scene it was in the cinema and I remember that you get a real close up of this passionate kiss. Between the lips of Hermann and Clarissa you see a thin line of slime hanging (sounds very off-putting now I write it down!). I couldn't see it when I watched it on TV so it must be really thin. I suppose it's a detail which you can't direct but what has happened by accident. I think it's beautiful." Do you think substituting "mucus" for "slime" would make it less off-putting? However, reality is always more beautiful than escapism, isn't it?

Ivan Mansley.

From: Julian Pye <julian_pye yahoo.com>
Date: Fri, 14 May 2004 04:59:49 -0700 (PDT)

--- Ivan Mansley <ivanman dsl.pipex.com> wrote:

> I am afraid we have only had 2 and a little bit responses to DZH Part 2. I
> believe that has been the smallest response so far in terms of quantity
> since we started the project. This has been a surprise to me as I thought
> the traffic would increase with more people having access to tapes and it
> recently being re-shown in Europe. Anyway hats off to the ladies!! Susan and
> Theresia made valuable contributions, and Theresia discussed the Frau
> Moretti episode in a post about DZH in general.

I have been lurking for some time and have been reading the summaries for Heimat 1 and 2 with great interest. Unfortunately I have my videotapes of the series stored at my parent's place while I have been living in LA for the past four years. I am now living in the UK and trying to get my tapes and a VCR so I can participate. Please don't give up until then, even if it takes another two weeks :-). Until then I want to make some comments just based on my memory of seeing the series many years ago so I may be totally wrong and change my mind when I see the series again.

I find it is very interesting to see how people on this list see characters in the series differently, just as we had this discussion with Ivan's and Susan's views on Renate. When Heimat 1 was discussed 6 weeks ago I remember thinking that the treatment of Klaerchen by many on this list was quite harsh: I always saw Klaerchen as a city girl (which I remember is where she came from), as someone out of place in the farming villages of the Hunsrueck and her connection with Herman gave her a different perspective on life and made her his muse and ultimately gave him the will to leave it all behind, too.

Anyway, now Hermann has arrived in Munich and in episode 2 meets Renate.

I have to say that Renate is of course portrayed in a very unattractive light, physically, intellectually, with low self-esteem and esp. her Swabian accent is almost as uncomfortable to most German ears as a Saxian accent (I grew up in Munich and most people from there cringe at these accents).

She has low self-esteem and Hermann exploits her, almost once more to show himself the separation of emotions and physical love. It's just sex and an opportunity; no attraction whatsoever.

What's interesting about Renate is her journey. The entire series is about character growth during the 60s, for example some people who are too self-obsessed that they don't really change that much (Hermann), some who radicalize themselves (Helga) and some who grow intellectually (Schnuesschen).

Renate also grows, gains self-esteem and finds her right place. Episode 2 just sets the starting point for her journey, which is that of a lost girl out of place in the demands of a patriarchal society of the German 60s. The free spirit of the 60s allows her to progress in the end, although I remember that there was not much seen of her between the scene with Juan ('Do you think I am pretty?') and when she reappears as the owner of the bar and in the end as a mermaid on Hermann's train ride. Anyway, to give my 2 cents to Susan's question, concluding I think her portrayal in episode 2 is negative, but is intended to be that negative to show the starting point of her journey.

Anyway, these are just fragments that I remember. I hope to catch up soon.

Julian

**From: "Susan Biedron" <susan jsbiedron.com>
Date: Fri, 14 May 2004 14:43:16 -0500**

Ivan, Theresia, Julian and all,

First of all to Ivan's comment:

> I have a slight feeling that Susan feels I am being sexist in my response
> to Renate.

No, I don't think that at all! You were actually very fair with your comments about the character she plays. Like many of Reitz's characters, there are many facets to her. And of course, we somewhat view her through the eyes of Hermann.

> "I am curious as to what some of men in this group think of Renate". No one replied!

Julian, you wrote

> What's interesting about Renate is her journey. The entire
> series is about character growth during the 60s, . . .

I never thought about the characters that way - that is a good observation. Thank you for pointing that out.

> I have to say that Renate is of course portrayed in a very
> unattractive light, physically, intellectually, with low
> self-esteem and esp. her Swabian accent is almost as
> uncomfortable to most German ears as a Saxian accent (I
> grew up in Munich and most people from there cringe at
> these accents).

I did not pick up about her Swabian accent, knowing German as a second language and mostly Hoch Deutsch at that! There are a number of characters I cannot understand very well, but Renate is not one of them. I suppose that her regional dialect/accents is also part of her character. Something like myself, living most of my life in Chicago I find that some accents from other regions of the US are extremely irritating - South Carolina and Southern Indiana come to mind. Yet I just find German regional differences only interesting or hard to understand. I wonder if Germans visiting the US find regional accents annoying or merely interesting.

My versions of Heimat and DZH have English subtitles in white letters. I sometimes find it frustrating when I cannot understand the characters and the subtitles appear against a light background.

Ivan - I can't believe I remembered the author correctly! These are beautiful lines that immediately paint a picture in one's mind. It makes me want to be outside, hiking in some meadow. I guess to stick to the subject of DZH I should say that Reitz creates his own poetic images with film.

> I had an English literature course - perhaps Wordsworth - Romantic
> poets? I could be wrong on that, but whoever the author was, he wrote about
> the Lake District." It certainly would have been Wordsworth. ["I wandered
> lonely as a cloud/That floats on high o'er vales and hills,/When all at once
> I saw a crowd,/A host, of golden daffodils;/Beside the lake, beneath the
> trees,/Fluttering and dancing in the breeze."] You are quite right. We
> visited Wordsworth's birthplace in a town called Cockerthorpe and his final
> home in Grasmere, Rydal Mount.

Finally, I agree with Theresia that DZH is harder to comment upon than Heimat. It was much easier to make observations about Heimat. Hopefully the future observations of others in this discussion will make it easier to put thoughts into words.

> DZH is more a psychological story
> which is more difficult to translate into words (especially when you
> have to write in a foreign language).

Susan

3 Jealousy and Pride, Evelyne, 1961

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Date: Fri, 14 May 2004 08:12:30 +0100

DIE ZWEITE HEIMAT: A NEW GENERATION

PART 3: JEALOUSY AND PRIDE, EVELYNE, 1961

The episode begins with a funeral. As the mourners walk over the brow of the hill we notice Elisabeth Cerphal and Gerold Gattinger at the head of the procession. A young woman, whom we have not seen before, is left standing alone in the road. She slowly turns and heads back to the cemetery. All funerals seem to contain within them elements of drama. This is no exception. The ending of the episode, however, contains elements of slapstick, with the young film-makers rushing around Munich plastering everything and everyone with the slogan, "Papa's Kino ist tot". As an ending it left me distinctly unimpressed. On the other hand, the episode seemed rather low key for the first third or so, until the arrival of Hermann for the film showing, and the first coming together of Ansgar and Evelyne, and then, after that, there were numerous sequences, where my eyes filled with tears of recognition and delight at the complexity, truth and intensity of the relationships depicted.

Although Edgar Reitz provides all the necessary evidence for his viewers, I found it hard going to work out exactly the family connections of the Cerphals and the identity of Evelyne, our lone young woman on the road. Of course, Evelyne is in search of her own identity, after discovering on the night before her father's funeral, that the woman she has always called her mother was not her real mother. We are not told who informed her of the truth. Her quest to find out all she can about her real mother, and through this, her search for her own identity, provides one of the important threads of the episode. Later, after finding the place where she might have been conceived, she sums it up thus: "I sought my mother, I found myself. I sought myself, I found Ansgar."

There are two love stories at the centre of this episode; firstly, the one between Hermann and Clarissa, with entanglements provided by Juan and Helga, the poetess, and secondly, the infatuation of Evelyne and Ansgar, who first of all has to get rid of the actress, Olga. Let us begin with Evelyne and Ansgar. It is love at first sight!! Gisela Muller, the actress who plays Evelyne, has the most incredible face. It is square and masculine. In the darkness of the library she describes herself as ugly, in response to Ansgar's mocking description of himself as "small and ugly", whereas, in fact, he is tall and handsome. And yet, when Evelyne smiles, her face becomes wreathed in beauty and tenderness. She also has the most fantastic singing and speaking voice! When Ansgar hears her speak out of the darkness, he exclaims, "What a voice!" It is deep and gruff and very sexy! Ansgar is captivated. Later, when she sings the words of Helga's poems and Hermann's "Rain Songs", a crowd gathers and she finishes to wild applause.

In many ways Ansgar and Evelyne are opposites and they seem to represent two

different ways of looking at the world. Ansgar is a man transformed by love. In the earlier part of the episode he is rude, coarse and overbearing. He is incredibly rude and arrogant in his questioning of Herr Gattinger. He browbeats and abuses Olga, his supposed girl-friend, and is the source of her unhappiness. He is consumed by hatred. He hates his parents and unsuccessfully tries to forget them. He declares at one point, "I'm ashamed of them". He tells Evelyne, when she asks about Olga, that he hates Olga: "I hate her. I touch her, I use her body but I hate her." Evelyne, on the other hand, has had a happy childhood. We see her packing her dolls and teddy bears, as she is about to leave Neuburg. She loved her father dearly; he was her friend and confidant. Frau Ries likes her instantly, and Evelyne respects her. "Frau Ries had cradled my father. She held all the emotions of the past. She was the villa's memory." Ansgar is transformed by his love for her; transformed utterly. He helps her in her search for her mother's sister and becomes far more human. Reitz seems to be saying, in effect, "Look at the transforming power of love". Nonetheless, Evelyne and Ansgar are in many respects polar opposites. This is beautifully illustrated when Ansgar threatens to cut an earthworm he has found into four pieces. Evelyne prevents him. Ansgar tells her that her parents are dead and being eaten by worms, and that he is like an earthworm in that he just exists. Evelyne is having none of it. She tells him that her parents are alive in memory, that they are "almost more alive than we are", that she was "conceived in love", and that "If I say I love it's like a memory". Ansgar has literally tried to erase the memory of his parents by burning all the possessions they had given him and tries to expunge his past completely. His words about his parents reveal, however, that he has failed. He cannot forget their "renunciations" and hypocrisies, as he calls them. Reitz conveys to us that the past will not be expunged, whatever efforts we make.

Let us now turn to Hermann and Clarissa. It is these two lovers who give the episode its title. After their encounter on her apartment stairs, Clarissa writes to Hermann and begins with these words, "To hell with your jealousy and my false pride". There are the words of the title! However, this is not the full story. Clarissa has shown her jealousy also, as she watches Hermann with Helga. She has made Hermann jealous by dallying with Juan. One notes that she tears a strip off the bottom of the letter and writes only "I love you". I think it was only that which was posted. Reitz makes us aware also that her letter was only addressed to Mr. Hermann Simon, Munich. I take it that it would probably not be delivered with such a non-specific address. Did you notice?

When Hermann arrives at Fuchsbau, Frau Cerphal's villa, he finds Clarissa lying head down on stone steps in the company of Juan. There is some by-play about him missing a date and about the non-appearance of his cello concerto. After the showing of the students' film Hermann joins Juan and Clarissa. There is some unpleasantness. Juan accuses him of interrupting and calls Hermann a "long-eared arse" or was it the other way round? Clarissa calls them both fools and walks off. Juan claims to have wooed Clarissa successfully with his Spanish songs. This jealousy surfaces again when Hermann and Clarissa practice his cello concerto. She provokes it by asking if he has heard from Juan. He replies that he [Juan] is probably still there eavesdropping!! They are interrupted by Stefan, Reinhard and Helga who have been to the cinema. When Helga starts to pay Hermann some attention Clarissa clearly resents her as a possible rival and runs off. "Suddenly there was a tangle", comments Hermann as they part, with no definite future meeting arranged.

Jealousy is alive in their relationship.

Perhaps my two favourite scenes in the episode are the scene in the library between Ansgar and Evelyne and the scene between Clarissa and Hermann on the stairs of her apartment. When he realises there is someone else in the room, Ansgar lies on the floor by the bed, and the room is lit by moonlight with the shadows of leaves moving to and fro. There is a strange kind of chiaroscuro effect. Olga, in distress, had told Reinhard and Ansgar that she had seen their silhouettes as if "They were behind glass or under water". Well this is how this scene looked, and there is a further point which I noticed. Olga, as mentioned before, is utterly distressed because of Ansgar's behaviour towards her. When she tells Ansgar that she loves him, he retorts that she is lying. Then she sees through a window, with what appears to be rain running down the glass pane, Evelyne singing, but it is not raining! She is crying and the water depicts her tears. Significantly, Evelyne is singing the line, "Rain's been running through the roses". As Hermann accompanies Evelyne on the guitar, Clarissa stares meaningfully at him and then we see Clarissa's face staring in from the wet window. This idea/symbol of glass and water is continued, and thus, in turn, Clarissa's distress is also revealed.

Compared with Ansgar Hermann is gentle and passive, but his encounter with Clarissa, on the stairs of her apartment, is not only passionate but almost violent. Their desire for each other overcomes all prudence, and penetration appears to take place, only for it to be interrupted by a neighbour, an old man, who comes down the stairs and escorts Hermann off the premises. Hermann had gone to her apartment to deliver a letter of love, in which he shows great understanding of himself. He had written, "I seek you and keep running away from you". The letter is not delivered, because he cannot find the right place to put it, and it drops from his grasp and falls down the stairwell as the lights come on and Clarissa is seen ascending. She never reads it, just as Hermann never receives hers, if I am right! The tension and excitement of this scene, as well as the eroticism, held me in its grasp.

What else can I draw your attention to? There are some Shakespearian echoes. Renate, looking quite beautiful, on this moonlit evening, gives a rendering from the balcony scene of "Romeo and Juliet" and Herr Gattinger joins in from the balcony. Whatever else this enigmatic, mysterious character is, he obviously is a man of some education for he does this entirely from memory. Renate receives a kiss from Reinhard but then he apologises for doing so. Our hostess, Frau Cerphal, gradually gets drunk as the evening wears on and repeatedly tells different students, "In such a night as this you must fight for love/happiness". In Shakespeare's "Merchant of Venice" two young lovers comment upon the enchantment of a moonlit night after they have eloped together:

"The moon shines bright. In such a night as this.
Troilus methinks mounted the Trojan walls
And sighed his soul towards the Grecian tents
Where Cressid lay that night.
In such a night
Stood Dido with a willow in her hand
Upon the wild sea banks, and waft her love
To come again to Carthage."

Reitz would appear to know his Shakespeare. "On some enchanted evening, you will see a stranger" as the song goes. There are some pointers to future plot developments e.g. Reinhard's acquisition of a real Winchester rifle as a prop and significantly, I thought, Ansgar's balancing act with a glass of red wine on his right foot. The camera made much of this. Edgar Reitz obviously finds great interest in all the cinematic references. I wonder if the audience is as interested as he is! I was rather bored by Rob, Stefan and Reinhard's film or what we saw of it. There is a constant thread of how the new generation view their elders. What did they do in the war? Were they members of the SS? I suppose this must have been a very common feeling at the time, although one hopes not all were as rude as Ansgar to Gerold Gattinger! We see Hermann's delight in the sound of words put to music, partly under Helga's influence. This is shown in "Heimat" when he puts words of Hunsrück dialect to music which is performed in the mine. There is a long sequence, where the word "cat" is picked up and stored. I noted the specific title of the book Herr Gattinger was reading and which Helga is looking at. I do not know it, but apparently it was a sensation, when it was first published in 1959, so Gattinger is very up to date in his reading. It deals with Jewish persecution from 1105 in England to the Holocaust. There is a mysterious [for the moment] thread concerning Uncle Goldblum, an orthodox Jew, who was the one time partner of Elisabeth Cerphal's father. "We got him out." Is there a suggestion of a double meaning?

I have written myself out now! Remember the word "pride" in the title? Clarissa accuses herself of false pride but there are numerous examples of real pride e.g. Frau Ries in her devoted service to her supposed superiors, Evelyne in her dead mother, and so on. Here is a rich mine in which to delve!

Ivan Mansley.

**From: "Susan Biedron" <susan jsbiedron.com>
Date: Tue, 18 May 2004 11:27:48 -0500**

A few early comments on Part 3:

I have only watched about the first half hour, but this is one of my favorites because of Evelyne seeking to solve the mystery of her parents. One rather chilling part is when Evelyne and her half brother walk back to her father's grave and hear the gravedigger talking about how fast it takes a body to decompose in the ground. I suspect the gravediggers don't know the 2 young people are connected to the deceased. This must be very hard for Evelyne to hear.

For some reason I always thought that Evelyne learned the truth from her stepmother - but looking at this episode again, it really doesn't tell that part, does it?

Evelyne sets out on a journey to find the truth. One just knows that her parents' story will be very romantic. I found this fascinating and immediately sympathized with Evelyne, a gentle and likeable young woman. She feels déjà vu upon entering the Cerphal villa and then learns she was there as a small child. I always wonder about

the picture on the wall of Frau Ries' apartment - it looks like different views of Jewish men. Am I right about this? If this is an old picture, I would guess it was not on display during the war.

Just as she is beginning to learn about her parents' relationship, Evelyne finds romance herself. She is very compelling and seems to have the power to change Ansgar. What a different personality he is than Evelyne. But opposites attract and one has the feeling as soon as they meet, that they will become a couple.

This brings me to the mysterious Herr Gattinger. At the funeral scene, I first thought that he was a servant of Elisabeth Cerphal - he drove the car and takes care of the dog. (His dog or hers?) But then we see he is apparently Elisabeth's equal. He avoids questions from the students about his past, but their comments raise our suspicions. Helga (who in my opinion is a first class B****) finds his knowledge of poetry and literature interesting. This really irritates Stefan who is in love with her and was already annoyed by Gattinger in the previous scene with the old war surplus camera. Or does Helga converse with Gattinger to annoy Stefan?

Ansgar, tall, arrogant, blond and good looking really attacks Gattinger. It is ironic that Ansgar looks like a poster model for the SS.

Susan

**From: "Ivan Mansley" <ivanman dsl.pipex.com>
Date: Tue, 18 May 2004 21:28:03 +0100**

It was only while I was reading Susan's post that I remembered that I had intended to comment on the gravediggers who have prepared the grave for Evelyne's father.

Susan wrote:

> One rather chilling part is when Evelyne and her half
> brother walk back to her father's grave and hear the
> gravedigger talking about how fast it takes a body to
> decompose in the ground. I suspect the gravediggers
> don't know the 2 young people are connected to the
> deceased.

It does seem unclear as to whether they know that Evelyne and her half-brother are the children of the deceased. Their comments about the rates of decomposition of dead bodies in different soils have a distinguished literary predecessor!!

In Shakespeare's "Hamlet" Prince Hamlet and his friend, Horatio, stand unobserved and watch the digging of the grave of Ophelia, who has committed suicide, partly because of Hamlet's neglect of her. One of the gravediggers is singing while he works. Hamlet asks his friend:

"Has this fellow no feeling of his business, that a' sings in his grave-making?"

[Horatio replies]: Custom hath made it in him a property of easiness."

Hamlet eventually engages the gravedigger in conversation:

"How long will a man lie i'th'earth ere he rot?"

[Gravedigger]: Faith if a' be not rotten before 'a die..'a will last you some eight year, or nine year."

Eventually a skull is unearthed from the soil. It proves to be that of the court jester who had once played with Hamlet as a young child. Hamlet holds the skull and addresses it in a very famous line!

"Alas poor Yorick! I knew him Horatio, a fellow of infinite jest, of most excellent fancy"

Shakespeare got there before Reitz, but I feel sure this is another deliberate echo [see my intro for more]. Also the gravediggers' talk prefigures Ansgar's remarks at the end of the episode where he uses the earthworm to illustrate his point that the bodies of Evelyne's parents are rotting and being eaten by worms. He is studying medicine after all!

Ivan.

From: RalfEigl t-online.de (Ralf Eigl)
Date: Wed, 19 May 2004 22:39:21 +0200

Hello all,

A few words from a newcomer. I have actually been around all the time, watching, listening, reading with much interest all the contributions you wrote. I never had the time to really follow the watching of Heimat 1, but am trying hard to stay up-to-date with DZH. So allow me a few thoughts on episode 3:

In this, the showing of the film and the ensuing party is a masterpiece of Reitz's indeed. Just look at the wonderful scene between Ansgar and Evelyne in the dark - with the amazing pattern of shade and light to hide things and make them just a little visible at the same time for us to follow what is going on! How irresistibly this draws us into this secretive game, in which neither of the two knows what the other looks like. Along with it the quiet, calm voices - in particular, of course Evelyne's, which sounds all the more beautiful for the darkness that veils everything. Doesn't all this awaken a strong longing in all of us to be in either Ansgar's or Evelyne's place...?

This part 3 is also one that contains very strong and powerful moments of musicianship - Clarissa and Juan singing the South American folk tune, Evelyne's off-the-cuff improvisation with Hermann on the piano, and, towards the end, Clarissa and Hermann playing the Cello concerto.

Of course there are a thousand layers to this all - while the various musical activities

form the outer framework, jealousy is the foremost factor that determines feelings. There's Hermann, who keeps watching Juan and Clarissa while they are singing, watch Helga's disappointed glance when Evelyne enters the room and starts to sing, and a few minutes later Clarissa watching Hermann and Evelyne making music. Then there's Juan who - otherwise always very courteous and kind - for once loses control when he tells Hermann quite rudely that he disturbs him and Clarissa. Olga, a helpless bundle of frustration, and of course Clarissa, leaving angrily and disappointed when Hermann kisses Helga. Not to forget Stefan in the same scene, of course. Jealousy, frustration, confusion. And tears. You noticed that the window through which Olga watches Evelyne (and Hermann) is all wet with rain, although it's quite obviously a warm, dry summer evening. Tears on Olga's face and the rain - like tears - on the window. Later it is Clarissa who watches Hermann and Evelyne through that same window - no tears on her eyes but certainly inside.

In between all of this, Reinhard's beautiful gesture as he notices Renate's frustration.

Just a few words on the first half of this episode, and so much more one could say....

Ralf

From: "Maarten Landzaat" <gijis xs4all.nl>
Date: Sun, 23 May 2004 01:03:25 +0200

Hi all,

Sorry for not having contributed anything on DZH 1 and 2, I just didn't have much to add. They didn't move me much beyond the basic recognition of starting student life (I did go to university in 1982).

But I just watched DZH 3. I loved this episode, I found it hypnotizing. Not sure why yet, but maybe after writing this email I will have a better idea.

It's definitely Evelyne's beautifully deep voice, her sincere curiosity, the fact that she's interested in her family whereas all the others are not.

The dualities are there again:

Nazis-Jews

Day-night

Shadow-light

Jealousy-pride

Rich-poor

Love-hate

Old-young

Optimist-pessimist

On the surface they are opposites but the story tells us there is more to it: it connects the opposites, e.g.:

Nazis-Jews connected by Mrs. Cerphal's old publishing company, and the villa.
Jealousy-pride stemming from the same feeling (Juan/Hermann/Clarissa)
Rich-poor connected by Evelyne's rich father and poor mother.
Love-hate in the relation with Ansgar and Olga.
Old-young connected by Evelyne, who IS her own mother, and almost relives her romance.
Optimist-pessimist connected by the love between Evelyne and Ansgar.

Then there's the atmosphere in the Fuchsbau, which is sometimes very hostile, and then again very friendly and warm. Yet it doesn't seem strange or unnatural, it seems to be "necessary" and inevitable.

There was a lot of shadows and light. I'm not sure of the meaning, but it reminded me of the last episode of Heimat, which I also found kind of hypnotizing.

Ivan, you wrote after discussing the "slime" :-)) subject: "However, reality is always more beautiful than escapism, isn't it?" This is a beautiful statement in itself, and I think it can also be regarded one of the best descriptions of Reitz' work. He certainly shows the beauty of reality with the Heimats.

Maarten

From: Raymond Scholz <rscholz@zonix.de>
Date: Thu, 27 May 2004 23:50:04 +0200

Some late and random thoughts on the third part...

The second and third parts are a true feast for the Fuchsbau enthusiast I am. I've watched both parts in a row, but I'll comment on the latter only.

Evelyne's appearance reminds me of a butterfly. Let me explain...

We see Evelyne arriving at the Fuchsbau where Frau Ries takes care of her while Frl. Cerphal seems to be very rude until she discovers Evelyne's talents. Frau Ries hides her in the library which is located at the centre of the Fuchsbau. While the clique is gathering around her, she sleeps in her cocoon - the library. Ansgar accidentally discovers her in the dark library; at first we only hear their voices in the flickering game of shadows and light. We see Evelyne slipping through the door, shyly hiding at first. Only dressed with her nightdress she looks like a caterpillar which will instantly transform into a beautiful butterfly when she starts singing.

"Boah, ist das ne Stimme..." I particularly like this quote as Ansgar exclaims what we all think.

The glass of wine on Ansgar's sole reminded me of the wine bottle, Hermann threw over his shoulder which magically opened itself when hitting the ground. Any deeper meaning, some cinematic references or is it Reitz' way to express that he likes red wine?

We see fantastic camera movements within and outside the Fuchsbau visualising the Jealousy and Pride theme, hopping from lovers to lovers, rotating like a roulette wheel picking up snippets of conversation. The way Reitz shows all the artists, performing and working in the Fuchsbau is truly idealised but of an immense beauty. These moments make me gasp for breath! This is what I love DZH for.

Like Ivan I noticed about the address on Clarissa's letter to Hermann - probably a game of luck. I have some old letters from the 20ies with recipients in Hamburg and Hanover. Well, at least at these times, the recipient's name and home town must have been sufficient to deliver a letter :-)

Herr Gattinger is leaving the room twice with his dachshund when talks descend to the Nazi time... Reitz is trying to make him appear in a very German way by his clothing and acting, probably overdone here, I think.

Ansgar made me incredibly laugh when he entered the milk shop talking with the broadest Bavarian dialect I could think of. Just to give an intimate impression on Evelyne's aunt.

We see Ansgar smiling for the first time without any sign of irony or bitterness when Evelyne says "Der war total verliebt" talking about her father deeply fallen in love with her mother.

Evelyn says "Ich bin meine eigene Mutter" (I'm my own mother) while watching pictures of her mother. She finally knows who her mother was and on the way to her, she discovered herself.

Helga shows some interest in the Winchester rifle too. We all know what became of her...

A small goof showing that even the perfectionist Reitz may overlook small details. During the ride with the taxi we see a 1980s Mercedes Benz 190 in the background...

What an inappropriate last thought of an episode of true beauty.

Cheers, Ray

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Date: Fri, 28 May 2004 09:58:32 +0100

I have tried to separate out the administrative posts and those concerned with the forthcoming DVDs. I think we had 7 discussion posts in all or 5 if we exclude mine. It was nice to see Maarten again. He manages to say in a few words everything that I can in several pages. Raymond sneaked under the wire last night so I left things open until this morning.

Ivan.

From: "Susan Biedron" <susan jsbiedron.com>
Date: Mon, 31 May 2004 14:12:00 -0500

I have some "very late" comments on Part 3. We went camping on our long holiday weekend here and returned early because of rain. So I didn't send my final comments on time.

Part 3 is one of my favorites, but there is so much in it, I find it difficult to write about. I enjoyed Ray's comments:

- > The second and third parts are a true feast for the Fuchsbau
- > enthusiast I am. Evelyn's appearance reminds me of a butterfly.

It also shows how self-centered Elisabeth Cerphal really is. She has no desire at all to help her niece until she realizes Evelyne has a beautiful singing voice and fits into Frau Cerphal's role of patron of the arts.

- > We see fantastic camera movements within and outside the Fuchsbau
- > visualising the Jealousy and Pride theme, hopping from lovers to
- > lovers, rotating like a roulette wheel picking up snippets of conversation.
- > The way Reitz shows all the artists, performing and working in the
- > Fuchsbau is truly idealised but of an immense beauty. These moments
- > make me gasp for breath! This is what I love DZH for.

It is fascinating to watch the sudden changes in Hermann and Clarissa's relationship. They finally get together, alone in Fuchsbau. Alone at last! They look into each other eyes, very meaningfully and then Hermann then says they should play the Cello piece. Everything seems to go well and then Clarissa innocently asks if he has seen Juan. You can see the jealousy in Hermann immediately. Then Helga and Stephan enter. Clarissa in turn becomes very jealous and leaves the house when Helga insists on showing her latest poem to Hermann. Stephan becomes jealous of Helga's obvious interest in Hermann. And in the first of many such scenes, Hermann ends up running after Clarissa.

- > Like Ivan I noticed about the address on Clarissa's letter to Hermann
- > - probably a game of luck. I have some old letters from the 20ies
- > with recipients in Hamburg and Hanover. Well, at least at these
- > times, the recipient's name and home town must have been sufficient to
- > deliver a letter :-)

My immigrant great grandmother corresponded with her sister in Germany until her death. At the end of her life she lived with her daughter in Oak Park, Illinois. We have a postcard of hers sent from Germany with only her name and "Oak Park, USA." No state - and there are multiple "Oak Parks" in the US. This occurred in the early 1920's.

- > We see Ansgar smiling for the first time without any sign of irony or

- > bitterness when Evelyne says "Der war total verliebt" talking about her
- > father deeply fallen in love with her mother.
- >
- > Evelyne says "Ich bin meine eigene Mutter" (I'm my own mother) while watching
- > pictures of her mother. She finally knows who her mother
- > was and on the way to her, she discovered herself.<<

The romantic relationship of Evelyn and Ansgar is almost like a WWII film. I think Reitz wanted to show how love can change a person (Ansgar). Did Reitz also develop this part of the story to be a contrast to Hermann and Clarissa? Evelyne wants to know her mother so much, that perhaps she almost plays a role. Her love for Ansgar, which is real, is as doomed as the romance of her parents. Perhaps because we know the facts about her parents and her mother's early death, this is what tells us the love affair with Ansgar is also doomed??

Susan

4 Ansgar's Death, Ansgar 1961/62

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Date: Fri, 28 May 2004 11:12:15 +0100

DIE ZWEITE HEIMAT: A NEW GENERATION

PART 4: ANSGAR'S DEATH, 1961-62

For the very first time since the beginning of this project I felt, whilst I was watching this episode, that I was missing things by being non-German. Certain things had to do with language. For instance, when Evelyne is remembering her day, she recounts with amusement the old lady's pronunciation of "swan" and reflects that there are country people in the city. It is, of course, easy to see Evelyne's empathy with all those whom she meets. She really has a transcendent personality. There is Hermann's concert based on a German riddle designed to provoke Clarissa. There are cultural associations around the Faschingsfest which are probably peculiarly German. All the time I felt as if I was battling through a kind of fog with nuances about German life and character passing me by. Did this mean the content and themes were less than universal? I wonder what other non-German viewers feel.

Ansgar dies in a tragic accident towards the end of the episode, but it has been foreshadowed all the way through. There is no attempt at suspense. We know from the very beginning that Ansgar's wonderful love affair with Evelyne is doomed. Ansgar himself is obsessed with death. One of his earliest childhood poems was about death, as his mother reveals. He bequeaths some of his surviving poetry to Hermann with the words, "You can set them to music when I'm dead." He falls to the ground pretending to be dead when Olga fires the unloaded Winchester rifle at him. In addition, Hermann, in his commentary, declares early on: "I see a friend who was to die young" and gives us the exact duration of his love affair as 7 months and 4 days; a time in which Evelyne and Ansgar were never apart.

Ansgar earns money as a tram conductor and he dies when one of his feet becomes trapped in the closing doors of the tram and he is dragged down the street with his head and body being banged and traumatised on the road with Evelyne running after but being unable to save him. Just before they had been talking of going to the Carnival party and Evelyne had talked of him as a glorious Greek youth garlanded with laurel. Indeed, we have the death of a seriously flawed hero, for Ansgar is riddled with self disgust and injects himself with drugs to cover up his loathing of the world. He is a young man who has run out of time.

I mentioned that Ansgar's foot is trapped in the door and the camera gives us a close-up of his boot. Do you remember the scene in the previous episode in the garden, where Ansgar lay on the ground with a glass of wine balanced on his upturned foot? Evelyne drinks from the glass in a happier moment. There are numerous references to feet in this episode. Did you notice? Other than foreshadowing Ansgar's eventual death I do not know what significance they have. When Evelyne declares her love, while they are in bed in the library, she massages

or plays with his right foot. After Evelyne's singing lesson the camera focuses on Ansgar's feet as he walks along the stone steps carrying his conductor's satchel. We do not see his upper body. Did you notice that Evelyne had been singing from Wagner's "Rhinégold". One of the lines was something like doom and disaster await. She did not know that this would apply to her. After Hermann's riddle concert Frau Moretti collapses in a chair, as her legs ache after wearing high heels. "Oh my feet!" she exclaims. On the evening of the students' party we see the arrival of Helga and her best friend, Dorli from Dülmen, walking through the heavy but magical snowfall. The camera focuses on Dorli's glamorous court shoes as she steps in an icy puddle. I have just had an idea! Are we meant to think of the weakness as an Achilles' heel? One of Ansgar's weaknesses is his desire to fool around; this is what kills him because he is not paying attention. Feet, shoes, heel, fatal weakness, tragedy! Go figure, as they say these days!!

For the first hour of the episode I was interested but not terribly involved. I can place exactly where I became engaged by the complexity and depth of the emotions portrayed. It was when Hermann arrives at the Fuchsbau for the party, only to find Clarissa sitting outside waiting for him. She has not gone inside because she does not want to meet Helga, of whom she is bitterly jealous. From this point on the episode grows in strength and power. The love affair between Hermann and Clarissa runs alongside that of Evelyne and Ansgar and could not be more different. It is beset by all kinds of abandonments, withdrawals, jealousies, separation and coming together but it is no less deep. It is very, very troubled, however.

First, I have an apology to make. My memory had totally let me down. Hermann does receive Clarissa's vaguely addressed letter in which she declares she loves him but then she vanishes for 6 weeks and more. She returns home and we have all the business with Dr. Kirchmayer, "the mysterious man in the Mercedes" and the gift of the 18th century cello. This old man loves her and "suffocates" her, as she puts it. She is a deeply troubled soul. When she returns to Munich and meets Hermann, who is also now a very troubled young man, she pretends to be all light and cheerful. Hermann refuses to return her letter and accuses her: "You light fires everywhere and run away." Hermann is obsessed with her. She plays his cello concerto in Neuburg, Evelyne's home town [Why there?], and has won the music competition with it, whilst Hermann, the composer, gets virtually no attention at all. Could this happen today? I would have been bitter and angry also.

After his "Riddle" concert which was aimed at Clarissa, Hermann leaves and hands Clarissa a brown envelope which contains her letter and a piece of black material. I could not make out what this was. He takes it from a case. Is it a black scarf? Anyway it would seem to symbolize the death of their relationship. "I just wanted to return these", he says, as he thrusts the envelope at her. Then we have the scene between them outside the villa. It is beautifully done. Clarissa's confidence is fragile. Hermann reveals that he meant "love" when he talked of "friendship" in the snow at the time of Herr Edel's death. Hesitantly, Clarissa asks, "And now, is it allover?" and she is reduced to tears. "You have no idea", she says, and we can complete for her the words, "the depth of my love". One interpretation of her return home was to practise Hermann's cello concerto for 6 weeks so it would be perfect, as homage to him. He does not see this, and Clarissa is in distress once more. I loved this scene. She is a vulnerable young woman. She tells Volker, "It's all over between the cello

and me." She really means between Hermann and me.

The scenes between Ansgar and his parents, and between Evelyne and Ansgar's mother after his death, are bleak and utterly compelling. They are little masterpieces. As viewers we can see why Ansgar hates his parents so and yet we can sympathise with them a little. His mother pleads and wheedles; she calls him "pet" with every other breath. Ansgar is vehement and outspoken. "You stick like slime with your repulsive prayers". Ansgar's father is rigid and inflexible; he is a man of conviction. But like father, like son. Ansgar makes a mocking sign of the cross and declares, "I'm quitting your stage." In the second scene Evelyne returns to Ansgar's lodgings to return his few possessions and finds his mother there. The camera dwells on the dismal, dingy and spartan room. The grieving mother has upturned the room in search of her son's notebooks, even though in the earlier scene he had told her he had burnt them. She accuses Evelyne of being a thief and then has to discover a syringe. Evelyne tries to protect her by declaring that her son was not a drug addict but it does not really work. They part in acrimony; Evelyne is disgusted by the woman's mercenary feelings and her selfishness. When she cries "I want my Ansgar" Evelyne, that marvellous girl, is compelled to retort, "So do I, you stupid person." That such a beautiful romance should end with this bitterness and misunderstanding is ineffably sad and Reitz's direction and camera work reinforce this feeling of sadness and waste brilliantly.

I do have questions that I could not solve! Why does Fraulein Cerphal confide so intimately in Juan and tell him about Herr Gattinger's membership of the SS? Why does she want the painting carried downstairs to the party? Surely others might recognise the young Herr Gattinger, with whom she had once been in love. What did the cage of mechanical birds signify at the very beginning? Who was the fast asleep member of the audience at Hermann's comic concert? Was it Hartmut with the torch at Clarissa's concert? Who was S. Herman? There was a picture of an old Biblical looking figure of this name in the concert hall.

The breaking of the news of Ansgar's death is very well done. Dorli is in the middle of her stripping routine at the carnival party when Evelyne, almost unnoticed, makes her entry and pronounces the awful words, "Ansgar ist tod"!! She looks like an angel of death. All around her are masked and bizarre figures, now of nightmare. I was reminded of Edgar Allen Poe's short story, "Masque of the Red Death". Her grief is enormous but understated. She has one brief moment of utter anguish over Ansgar's leather jacket. I liked that. There was nothing too histrionic and overdone and over the top. In the final scene we see Hermann and Juan visiting Ansgar's grave in the cemetery. Did you notice the final shot taken from behind the crucifix, as if Christ is observing our two friends from high up, and, in the end, perhaps he is observing us all. I wonder if that was what Reitz was saying.

Ivan Mansley.

**From: Ralf Eigl <ralfeigl t-online.de>
Date: Fri, 28 May 2004 23:08:34 +0200**

Dear all,

I want to add a thought or two to Ivan's wonderful introduction, thank you so much for this, Ivan!

There are two things that impressed me above all in this episode: Firstly, of course, the wonderful portraying of Ansgar and Evelyne's relationship, which we all feel will end in tragedy. The signs are there all along the way, as Ivan so rightly observed.

What impressed me just as much was how Reitz describes the spiral of stubborn reactions and counter-reactions between Hermann and Clarissa. All the time we have a feeling that ONE sentence by the one or the other would be enough to break the ice and to bring the two of them together in full harmony. But this never happens. On the contrary: it is exactly the wrong sentences they say, the wrong words, the wrong gestures, the wrong reactions. This builds up enormous tension - to a point that definitely made me angry at those two young persons for saying exactly the wrong thing in the wrong place all the time.

We watch Clarissa return to Munich happy and with a joyful glint in her eyes when she sees Hermann. And we wait for a kiss, an embrace, a few kind words. And what happens? Hermann mentions her letter and she asks him to give it back to her! Why such a reaction? She loves him and asks for her letter back, which he can only interpret as a withdrawal of her love, as a negation, as a 'no, I do not really want you any more'. And that is where the spiral starts. Hermann is hurt and when we see the two of them together in front of the Fuchsbau, his childish revenge is that he returns her letter and her underwear to her (Ivan, that is the black cloth you took for a scarf - she had taken off her underwear when the two embraced on the stairs to Clarissa's room in Munich and Hermann had taken it with him). How deeply this must hurt her... Somehow this spiral of wrong reaction and even worse counter-reaction accompanies the two of them through the whole of DZH - one of several re-occurring themes that build enormous tension and make DZH such a masterpiece

I was wondering if everyone else was as astonished as I was at the very last scene of this episode, where the camera moves up higher and higher behind the cross. Ivan suggested this might mean that Christ observes Hermann and Juan, and maybe us all. Yes, I agree, but to me it made an even stronger impression, and 'determine' is rather the verb that comes to mind than only 'observe'. This short scene is quite intensive and strong - maybe a little frightening even?

One of the interesting questions Ivan asked was: Why does Fräulein Cerphal trust Juan more than everyone else by telling him about Herr Gattinger's membership in the SS? This surprised me too. The only explanation that I can think of is that - as far as we can see - Juan never joined in the aggressive attitude towards Herr Gattinger that all the others showed all the time. Moreover he is not German, which may make him appear more like a neutral party in this matter. And we should not forget that Juan is the only one that shows genuine interest in Fräulein Cerphal's and her family's past, whereas, at least up to this point, all the others seem to more or less ignore her as a person and see her as no more than the owner of the Fuchsbau and as such a welcome host for the group.

Ralf Eigl

From: "Maarten Landzaat" <gijs xs4all.nl>
Date: Tue, 1 Jun 2004 09:39:10 +0200

Hi all,

I'm preparing for my holiday to Andalucia for 4 weeks tomorrow so this is a short contribution.

Indeed Ivan, the feet are everywhere. If you know it beforehand, the number of feet-scenes is so high, it is almost funny. But if I don't know it, I wonder if I would have even noticed.

I noticed a parallel between Ansgar's death and the imminent demise of the coal (?) - shop where Hermann is living. Deaths in a city, their gaps soon to be filled. Hermann being offered a soon-to-be-vacant room by Frau Cerphal is in the same league I guess.

I also noticed that again, as in the final Heimat-episode, we're not to enjoy the party. Death is always around then.

The final scene is of a big church. Hermann talks about the parallel with life in a village. Evelyne talks about village people in the city. Reitz is saying something about city and village life I guess.

I cannot answer your good questions, Ivan. Just a few guesses:

Maybe the birds have something to do with Schicksal, fate, Life beyond our control, God/Jesus steering our lives? Ansgar said he didn't believe in fate at all.

Maybe bringing the painting from the cellar downstairs is also in this category: the spirits of great artists steering the lives of the Fuchsbau-artists?

Bye,
I'll join you after June 26!

Maarten

From: ReindeR Rustema <reinder rustema.nl>
Date: Tue, 1 Jun 2004 12:13:00 +0200

At 9:39 +0200 1/06/04, Maarten Landzaat wrote:
> I'll join you after June 26!

Actually, this summer we all take a break according to the schedule.

http://reinder.rustema.nl/heimat/viewing_schedule.html

On the 25th we watch part 6 (Kennedy's Children), on the 9th of July we watch part 7 (Christmas Wolves). Then we take a summer break and return the 3rd of September with part 8 (The Wedding).

But I expect people to use the holidays to catch up with the viewing and the discussion...

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ReindeR

From: Bart van den Dobbelaar <bart.vandendobbelaar@net>
Date: Tue, 01 Jun 2004 23:52:19 +0200

Ivan Mansley wrote:

> After his "Riddle" concert which was aimed at Clarissa, Hermann leaves and
> hands Clarissa a brown envelope which contains her letter and a piece of
> black material. I could not make out what this was. He takes it from a case.
> Is it a black scarf? Anyway it would seem to symbolize the death of their
> relationship. "I just wanted to return these", he says, as he thrusts the
> envelope at her."

They are her underpants, which Hermann, excitedly takes off her (and she lets him) in the scene in part 3, in the stairwell in Clarissa's apartment building, when Herman wants to post his hastily written letter, and Clarissa returns home, but before things get 'out of hand' the old man comes down to go to work and chases Hermann out of the building.

Interestingly, in that scene and here they are black; when earlier in part 3 we see Clarissa lose her balance from the bicycle where she is fooling around with Juan, we get to see she is wearing white pants ... One of the very few continuity-mistakes in DZH.

Bart

From: "Susan Biedron" <susan.jsbiedron.com>
Date: Fri, 4 Jun 2004 12:29:11 -0500

A few comments on Part 4 and my question about the music:

Ivan wrote:

> The scenes between Ansgar and his parents, and between Evelyne and
> Ansgar's mother after his death, are bleak and utterly compelling.

Did you notice that when Ansgar's father is shown praying in his son's room, part of the window frame behind him appears like a cross?

Ivan, here are my interpretations to some of your questions -

> I do have questions that I could not solve! Why does Fraulein Cerphal
> confide so intimately in Juan and tell him about Herr Gattinger's membership
> of the SS?

Juan is very charming and does act much more like an older person than the other students. He states that he feels older - perhaps because he grew up in South America, he seems to be from an earlier era. I would guess that he reminds Fraulein Cerphal of the young men of her youth.

> Why does she want the painting carried downstairs to the party?

I believe she wants to show the students that her house used to be the gathering place for famous artists and writers. She wants to fit in and have their respect.

> What did the cage of mechanical birds signify at the very beginning?

I have a bizarre idea on this. There is a very old song, I believe from the 1890's - "She's Only a Bird in a Gilded Cage". Could this be a reference to Elisabeth Cerphal? Whether this song is known in Europe, I have no idea.

She's only a bird in a gilded cage,
A beautiful sight to see.
You would think she was happy
And free from care.
She's not, though she seems to be.
It's sad when you think of her wasted life,
For Youth cannot mate with Age.
And her beauty was sold
For an old man's gold.
She's a bird in a gilded cage

I have some music related questions: Is Clarissa really playing the cello? It looks so real. If not, did Reitz hire a cello player and dub in the sound? Where did Reitz get all the musicians - did he hire actual music students for the film?

Susan

From: Bart van den Dobbelsteen <bart.vandendobbelsteen.net>
Date: Sat, 05 Jun 2004 00:19:50 +0200

Susan Biedron wrote:

> I have some music related questions: Is Clarissa really playing the cello?
> It looks so real. If not, did Reitz hire a cello player and dub in the
> sound? Where did Reitz get all the musicians - did he hire actual music
> students for the film?
>
> Susan

She plays for real. Reitz has indeed looked (for a long time!) to find actors who actually had a musician's background, or musicians who could act. E.g. Salome Kammer (Clarissa) was a fully qualified cello player when she took up acting (www.salomekammer.de), and she performs as a singer now (very much how she develops during DZH, singing Pierrot Lunaire and all kinds of contemporary music etc.), Armin Fuchs (Volker) was a piano teacher I think, Henry Arnold really studied piano and orchestra direction (www.henryarnold.de), I know Daniel Smith (Juan) studied percussion at the Royal Conservatory of Music in The Hague when my wife was a student there, Gisela Müller (Evelyne) is a singer, etc.

Bart

From: Th.Hoenemann t-online.de (Thomas Hönemann)
Date: Sat, 5 Jun 2004 08:28:02 +0200

Besides: Salome Kammer is Edgar Reitz's wife! And Henry Arnold is directing e. g. the Schwäbisch Hall Festspiele (see www.henryarnold.de). Armin Fuchs is a well known concert pianist.

Indeed: All of the actors are really playing their instruments or singing themselves. No fake, no double at all. This is really a great great quality.

Have a nice weekend,
Thomas

From: "Ivan Mansley" <ivanman_dsl.pipex.com>
Date: Sat, 5 Jun 2004 22:58:50 +0100

Susan wrote:

> I have some music related questions: Is Clarissa really playing the cello?
> It looks so real. If not, did Reitz hire a cello player and dub in the sound?
> Where did Reitz get all the musicians - did he hire actual music students for the
film?

Other very knowledgeable people have replied. I knew I had once read a very interesting account by Reitz himself about the problems of casting the film. I went to the archives of old postings on Reinder's website on Friday night. I got so interested and side-tracked that I did not find the following until this morning. It is a translation of an extract from "Drehort Heimat" translated, I think, by Alexander Blom. I take the

liberty of copying and pasting here:-

> One cannot play musicians.

> You decided not to work with playback in any scene and to take up live all the scenes with music in them. That had far-reaching consequences for the casting: You needed actors that are musicians at the same time.

>Brecht said: you cannot play the way in which work goes forward. An actor that only acts as if he can play piano or violin will never find the correct expression. The concentration and the effort that are involved in making music cannot be replaced with mimic and playback. Pay attention some time to the play of expressions on the face of a pianist who has to play a difficult passage on the piano. An actor always goes along with the music: wherever the music builds up to, there he falls apart. When the music resounds, he tears his eyes open, and when it becomes intimate, he shuts them. The musician's facial traits on the other hand derail where control is difficult. When the celliste has a change of position that requires her hearing for the intonation to be clean, that produces a mimish over-expression. An actor who has an education in music in addition ceases in this moment to be an actor and is a musician. The instrument demands his full concentration. At the same time stage performances were required that went to the very edge of what was possible. Salome Kammer had to play a truly difficult passage on the cello --- as Clarissa. Or, on Hermann's wedding-day, Volker speaks with her and at the same time plays Ravel's 'Gaspard de la Nuit,' no easy piece itself. To carry a dialogue on top of a musical performance, that demands an intensity that lies far beyond all possibilities of control. The demands made on a role like that of Clarissa or Hermann is so great that amateur actors --- in this case, that means: musicians that are not educated actors as well --- could not fill it. On the other hand, the actor in the role of Hermann had to be able to play Beethoven's 'Sturmsonate' with a certain virtuosity. So well, that even in the seduction scene in the Dülmen attic he doesn't break tempo ... In the Beethoven sonata there are slowing moments, the arpeggios in the Adagio, where one lets the tones echo away --- very well suited to taking the shirt off the pianist while he is playing ... That works almost as if it was composed for it. And before that Chopin, that sure, salonesque elegance, music created for seduction, or for making a shining impression. It is probably still relatively easy to find an actor who can also play the piano. It must be quite a bit more difficult, on the other hand, to find an actress with real cello skills. Salome Kammer was the first casting for which I made up my mind. We searched systematically and asked at all the acting schools, theaters and agencies. To that date there was in the whole West German Republic only a single actress who had studied cello; she had just been engaged at the state theater in Heidelberg. The search for a casting for 'Hermann' was an adventure.>

Susan also wrote:

> Did you notice that when Ansgar's father is shown praying in his son's room,
> part of the window frame behind him appears like a cross?

No, I didn't notice this. I must go back and have a look at this again. Ansgar's father was portrayed as a Jehovah's Witness, wasn't he? Ansgar makes a mocking sign of the cross as he rejects his parents and all that they stand for. We have the final

image in the cemetery, as Juan and Hermann leave, which I commented on and Ralf took up.

I should have welcomed Ralf when he posted on Part 3. I found your last post very illuminating and thought-provoking, Ralf. [Susan already knows I find her analyses valuable and stimulating.] Ralf wrote:

> I was wondering if everyone else was as astonished as I was at the very
> last scene of this episode, where the camera moves up higher and higher
> behind the cross. Ivan suggested this might mean that Christ observes
> Hermann and Juan, and maybe us all. Yes, I agree, but to me it made an
> even stronger impression, and 'determine' is rather the verb that comes to
> mind than only 'observe'. This short scene is quite intensive and strong -
> maybe a little frightening even? >

I wonder if you would care to expand on this, especially your use of the word "determine". I do not fully understand. Do you mean "control" by that? Did you mean that Hermann and Juan's actions are controlled by a higher being? Does this fit in with Edgar Reitz's philosophy? As they walk out of the cemetery I noticed that their figures become smaller and smaller. Are we puny, unimportant beings wrapped up in our own self-importance as set against a higher deity? Is Reitz suggesting this? I genuinely don't know!! Also I wondered if this might link in with the shot of the mechanical birds in their cage at the beginning. Like the birds, perhaps, we humans go through our robotic motions trapped forever in our cages which we do not even perceive. Certain things pertaining to Ansgar's death seem to suggest this.

Susan wrote:

> I have a bizarre idea on this. There is a very old song, I believe from the
> 1890's - "She's Only a Bird in a Gilded Cage". Could this be a reference
> to Elisabeth Cerphal?

I found this very interesting and it certainly seems to fit many aspects of Elisabeth Cerphal's position and character. I would have thought, however, if this were the case the image would have been in colour so we could have seen the gilded cage!!

I thoroughly agree with both Ralf and Susan about Frau Cerphal's trust in Juan.

Susan, for instance, wrote:

> I believe she wants to show the students that her house used to be the
> gathering place for famous artists and writers. She wants to fit in and have
> their respect.

> Juan is very charming and does act much more like an older person than the
> other students. He states that he feels older - perhaps because he grew up
> in South America, he seems to be from an earlier era. I would guess that he
> reminds Fraulein Cerphal of the young men of her youth.

Ralf wrote:

> One of the interesting questions Ivan asked was: Why does Fräulein Cerphal
> trust Juan more than everyone else by telling him about Herr Gattinger's
> membership in the SS? This surprised me too. The only explanation that I
> can think of is that - as far as we can see - Juan never joined in the aggressive
> attitude towards Herr Gattinger that all the others showed all the time.
> Moreover he is not German, which may make him appear more like a
> neutral party in this matter. And we should not forget that Juan is the only one
> that shows genuine interest in Fräulein Cerphal's and her family's past,
> whereas, at least up to this point, all the others seem to more or less ignore
> her as a person and see her as no more than the owner of the Fuchsbau and
> as such a welcome host for the group.

However, it was very risky, wasn't it? Juan could easily have talked to some of the others even if he is half in love with Mrs. Cerphal. Her past is dubious as Reitz makes clear. There is the ousting of Uncle Goldbaum [anti-Jewish Nazi sentiments?] and questions of the ownership of the villa could be revealed. If the picture is taken downstairs, as it is, then others e.g. Ansgar could recognise the young Herr Gattinger, just as Juan did. That could be very awkward!!

As regards Clarissa's underwear I can only say "Mea culpa!" I saw them coming down but I did not realise Hermann had taken the garment, as a trophy perhaps, or simply to hide them from the prying eyes of the elderly apartment dweller who escorts him from the premises. I noticed nothing in his hand. What it is to be young!!

Ivan Mansley.

From: "Susan Biedron" <susan jsbiedron.com>
Date: Sat, 5 Jun 2004 17:45:09 -0500

Bart and Thomas,

Thank you for the information about Salome Kammer and Henry Arnold. They have very interesting websites - both are multi-talented actors with many credentials. The people in this list are so knowledgeable, it seems all one has to do is ask!

I did not know Salome was Reitz's wife! I guess Reitz really lived the part of Hermann :)
With Reitz requiring the actors to be musicians, it is amazing that DZH was produced.

Susan

From: Ralf Eigl <ralfeigl t-online.de>
Date: Sun, 6 Jun 2004 13:34:05 +0200

Ivan asked what I meant when I said that the cemetery scene tells us that there is a power that 'determines' everything. His question was:

> I wonder if you would care to expand on this, especially your use of the word
> "determine". I do not fully understand. Do you mean "control" by that?

Yes, control is the word I should have used. When I wrote those thoughts down, it seemed to me that with the scene on the cemetery, Reitz wanted to tell us that there is something out there that controls everything that we do.

But the more I think about this, the more I believe that I was wrong. Maybe the real message is not so much that there is a higher being out there that controls everything we do, but simply that in the end we all share the same fate, that no-one can escape: death. Whatever we do, it all ends on a cemetery (just like the episode does). Just like the birds at the beginning of the episode, we are in a cage, and that cage is life and the fact that it does not last forever. To a certain, but limited extent we are able to move around. But there's that cage which we will never be able to leave (a REAL bird could, at least once someone leaves the door open, but not so a mechanical one). So there we have them again, those recurring themes: The very first scene opens a circle that is closed with the very last scene - we have an intro and we have an extro - wonderfully done!

Ivan also wrote:

> As they (Hermann and Juan) walk out of the cemetery I noticed that their figures
> become smaller and smaller. Are we puny, unimportant beings wrapped up in
> our own self-importance as set against a higher deity? Is Reitz suggesting this?

For the reasons mentioned above, my answer is No. Would Reitz want to bring the fear of God into our hearts? No, I believe he wants to make us aware that we all share the same inescapable fate, that we all have to die - and maybe in the end the message is not as dark as it seems at first, but rather one that tells us to live our lives more consciously, to enjoy and to make the best out of it. But I admit I am probably over-interpreting here...

By the way, the song "She's Only a Bird in a Gilded Cage", is that a German song? - We have a saying here in Germany 'Wie ein Vogel in einem goldenen Käfig', I didn't know there was a song too.

Ivan - you say it is risky that Fräulein Cerphal trusts Juan. Well, when we see Juan and her sitting there, talking to each other calmly, there is such an air of confidence, trust - almost some kind of intimacy about the scene that it seems almost natural that she does not tell him any lies.....

Or: isn't it possible that Fräulein Cerphal tells him just as sort of a revenge as all the others behave so badly towards Herr Gattinger?

Ralf

**From: "Ivan Mansley" <ivanman dsl.pipex.com>
Date: Thu, 10 Jun 2004 20:44:31 +0100**

This time we had 10 posts directly concerned with Part 4 from 6 different contributors. Maarten, I hope you enjoy your holidays and look forward to future posts from you when you get back. I always find your posts most enlightening as I'm sure do others.

I would like to raise a couple of points in Part 4, all found in the cemetery scene at the end. As the leaves fall in suitable melancholy mood, Hermann remarks, as he looks at the small wooden cross marking Ansgar's grave, "We have our first death in Munich." This is not really true, is it? We have Herr Edel's death [he lies frozen in the snow] at the end of Part 2, which affects the young people deeply. I noted also that Juan talks of suicide and claims that he would like to die like Hemingway. "End when I choose."

I remember asking before [in the discussion about the final part of Heimat and its depiction of an after-life] if anyone knew anything about Edgar Reitz's actual religious beliefs, if any. I don't think anyone replied. Thinking about the camera shot from behind and above the figure of the crucified Christ as Juan and Hermann leave the cemetery, I started to think of Ansgar as a kind of crucified Christ. I thought of the vehement way Christ ejected the money lenders from the temple and Ansgar's outspoken vehemence. It does not really fit as Ansgar hardly dies for any beliefs, does he? Except maybe for love? I also thought of how Christ died to redeem the sins of mankind in orthodox belief and to think where that might lead.

Anyway, on to Part 5 tomorrow!

Ivan Mansley.

**From: "Raymond Scholz" <rscholz zonix.de>
Sent: Sunday, June 13, 2004 11:07 PM +0200**

Well, again I'm a little too late for this discussion... I find this part very moving. It's so quiet in contrast to the latter parts, so much different. And I still sympathise with Ansgar who reminds me of a good friend (who is still alive - thank God).

On May 28 2004, "Ivan Mansley" <ivanman dsl.pipex.com> wrote:

> For the very first time since the beginning of this project I felt, whilst I
> was watching this episode, that I was missing things by being non-German.
> Certain things had to do with language. For instance, when Evelyne is
> remembering her day, she recounts with amusement the old lady's
> pronunciation of "swan" and reflects that there are country people in the
> city.

My interpretation of this scene was that Evelyne is amazed about the old lady who thinks that Evelyne has never seen a swan before. The old lady must have gotten the impression that Evelyne was from the country side, not knowing the birds of the city when she was asking for the "Bläßhühner". While looking up the "Bläßhühner" term in the book "Die Zweite Heimat" I find a similar explanation. In fact there are more

interpretations in that book that looks worth reading its 1000 pages... The bird-cage is explained as a sign of the artificial world at the Nymphenburger Schloß.

> There are numerous references to feet in this episode. Did you notice?

Not without your help :) I find this immense number of references fascinating.

> For the first hour of the episode I was interested but not terribly
> involved. I can place exactly where I became engaged by the complexity and
> depth of the emotions portrayed. It was when Hermann arrives at the Fuchsbau
> for the party, only to find Clarissa sitting outside waiting for him. She
> has not gone inside because she does not want to meet Helga, of whom she is
> bitterly jealous. From this point on the episode grows in strength and
> power. The love affair between Hermann and Clarissa runs alongside that of
> Evelyne and Ansgar and could not be more different. It is beset by all kinds
> of abandonments, withdrawals, jealousies, separation and coming togethers
> but it is no less deep. It is very, very troubled, however.

Yet another (funny?) side note: we can hear someone desperately trying to start his car in the background while Clarissa and Hermann talk to each other. Like a symbol for their love...

Cheers, Ray

5 Playing with Freedom, Helga 1962

From: "Ivan Mansley" <ivanman dsl.pipex.com>

Date: Fri, 11 Jun 2004 07:03:48 +0100

DIE ZWEITE HEIMAT. PART 5: PLAYING WITH FREEDOM, Helga 1962.

The title of the episode is in itself intriguing, is it not? Does Reitz mean to imply that the students are not real revolutionaries and that they are like little children playing in the sand pit, trying this and trying that and then going home to dinner? Is he suggesting that they are not really serious? Secondly, what kind of freedom is meant? Is it on the personal level? Here we would have young people struggling to find a modus vivendi of their own, free from the restrictions and prejudices of their parents or the previous generation. Or is it on the political level? Here there would be a search for new structures and organisation; a search for a new social order, if you like. These questions arise in the mind before we begin. What do we find?

The riots that begin on Corpus Christi, 22nd June 1962, in Munich, as depicted here are certainly not political to begin with. They involve the arrest of 3 street musicians, but what is quickly revealed, is the hostility of the forces of law and order [the police] to the younger generation, especially students. I take it these scenes are based on actual events. I do not remember here in the UK the same level of police brutality and corruption as we are shown here, although I do remember, for instance, being caught up in a massive anti-Vietnam protest in Grosvenor Square, the site of the American Embassy in London, and being knocked to the ground! I do not remember the year. Anyway, Hermann has his precious guitar smashed on the street cobbles by an irate policeman ["It was my guitar that provoked their hatred"] and receives two pretty violent blows from a police truncheon, as he runs down the stairs and escapes from the police station, where he has gone to protest about his treatment. He makes good use of these wounds later in his escapades.

When Helga arrives back at the Fuchsbau with bleeding hand [was this self-inflicted or am I being too cynical?] Fraulein Cerphal exclaims, "Have they declared open season on students?" and thinking back to the Nazis, "The mob is in uniform again." Hermann has been venting his anger upon the piano, but, after Elisabeth Cerphal attempts to reassure him that he will eventually be a success, he gives us an outline of his political cum creative position, which is not that of a left-wing radical but more a statement of a belief in individual freedom not freedom for others. It would be deemed hopelessly elitist and selfish by many. "I'll never do what pleases the masses, I swear it. The masses are sick and crude like the state. Long live the individual!" He shows no desire for any kind of corporate action. They are more the words of a creative anarchist, perhaps.

The tour de force of this episode is undoubtedly Hermann's seduction in Dülmen, not by two women, as at the age of 16, but by three women this time; Dorli, Marianne and Helga. The scene is brilliantly done. Everything seems so natural, as it happens, and yet, in reality, it is out of this world. Hermann sits at the piano playing Beethoven and is gradually stripped to the waist as he plays, whilst the three women caress and

soothe his wounds and sexually excite him and themselves. The scene is tremendously erotic but is never sordid or spoilt by shots of genitalia and tumescence, as in so many modern, exploitative films. The three sirens/enchantresses are sexual and beautiful, especially Marianne, played very sensuously by Irene Kugler. In a masterstroke of daring a little later, after the dinner party for Helga's 23rd birthday, Hermann escapes from the house and joins the bold Marianne in her apartment in scenes of abandoned and beautiful love-making. I remember the great swish of a wonderful piece of peacock blue and red drapery being towed into the bedroom.

I used the word "sirens" to describe Helga, Dorli and Marianne. I did this deliberately, as Reitz sets up all kinds of Homeric echoes for us. I do not know if we can make exact equivalences all round, but Hermann is certainly Odysseus. Hermann himself tells us as he arrives at Helga's house: "I tried hard to stay in control. I was Hermann W. Simon, the brilliant composer, with no roots, no Heimat, like Odysseus, cast up here by chance." At the door we have the Cyclops, the door keeper to Hades, the underworld; the port-hole in the door, through which Granny peers, is her one eye. We will see what a Hell is inside later. He is refused entry. After finding Helga and her friends in the street he is fed [Marianne pops a piece of hot-dog into his mouth] and he is not reluctant to reveal his wounds in order to elicit sympathy. In Dorli's attic food and drink are presented to the wounded hero. All the riches of the world, in the form of cakes and more cakes smothered in cream, are brought before him. It is a scene of excess. The camera focuses from above on writhing limbs and hands and feet and skin. It is noticeable that Helga takes a back seat in much of the action, quotes Nietzsche, I believe, and eventually faints. This brings proceedings to an end and Hermann is left as Dorli's prisoner. He reflects: "For a while I had a feeling anything was possible. Was this the start of something new? Freedom! I was afraid." He is certainly not talking about political freedom. What does he mean? Does he mean freedom from earlier experiences; from Munich; from Clarissa?? What exactly does he mean by the word "this"? Has he realised for the first time how attractive he is to women!!

Helga is in love with him. She had rebuffed him in the Cerphal library when he had tried to take her quite suddenly and violently on the couch, calling him an "animal" but she wished she had not turned him away. She has bought new sexy, black underwear to turn Hermann on, but all her efforts are undone by her repulsive and prowling grandmother. Hermann is unable to perform, although, of course he has Marianne's invitation on his mind as well. However, did you notice a grimace pass over Helga's features [twice, I think] as she prepares to receive Hermann? She reminds me of Renate in her obsessive/overwhelming desire for sex with Hermann, but there is something hard and off-putting about her character. She is a virgin, as a question to Marianne reveals, and may be partly afraid, but she is shown as lacking all warmth and spontaneity. The calculation is all too obvious! When I saw this episode for the first time I find I had scribbled these words on the list of episodes: "Hermann betrays Helga with Marianne. He makes the right choice!"

Hermann definitely succumbs to Marianne, the enchantress, the Circe of this episode. Her friends find her beautiful. Dorli says at one point, "If I were a man" and does not finish her sentence but means she would "fancy" Marianne. As Hermann and Marianne walk ahead Dorli and Helga whistle/sing, "Here comes the bride" and

mock with these words: "A nice couple especially from behind!" Marianne and Hermann make love passionately but also tenderly. Although there is an element of bravado in Marianne's behaviour [she is married with two twin girls] she seems to love Hermann very deeply. There is a wonderful touch from Reitz when he causes Hermann to find Marianne crying in distress underneath the twisted sheet. It is left unexplained. Is she crying for her lost youth [she is 11 years older than Hermann]? Does she feel guilty about the betrayal of her husband? Or most likely is she riven with anguish because she knows she will have to give up this youth of her desires? She must let him go! The beautiful enchantress and siren has now turned in to tragic heroine! She is perceptive. She can tell Hermann has been hurt in the past. She finds him gentle, unlike her husband [?] and does not want to lose him. "You're a dream", she says, but she is intelligent enough to know that dreams do not last. Your aged correspondent was deeply moved by this!!

I was moved in a different way by some of the characterisation. Did anyone else find Helga's grandmother a total caricature? She is the patroller of the corridors, the keeper of the gate; she drinks heavily from her bottle of Bols, stuffs her face with chicken legs, and makes coarse and vulgar remarks about, for instance, Dorli's family. She interferes in her grand-daughter's life and has a horror of sex but has no compunction in damning those of whom she does not approve. I did not believe in her for a moment! Neither do parents come out of things very well in DZH. Helga's father is prejudiced, right-wing and authoritarian as well as being argumentative and dogmatic. There is a little hell in that suburban house and it is easy to see why Helga becomes what she does. The stiffness and formality, as they all sit around the dinner table, tells us all we need to know about this bourgeois, suburban family.

Edgar Reitz writes very interestingly about his choice of Henry Arnold to play Hermann in "DreHORT Heimat" [see archive of old posts, page 952/3]. He says that "It would have been fatal if I had made a hero out of Hermann" and that "nothing better could have happened to the film." However, it is this episode that made me feel the inadequacies of Arnold's acting. He seems to lack depth. He portrays deep emotions by raising his eyebrows and rolling his eyes. Reitz seems satisfied that he should appear to be comic. He writes: "Hermann, who with his pipe dream of immortality comes out of the provinces and becomes an artist, manoeuvres himself again and again into life-situations that are downright comic: because again and again he demands too much from himself, both in an artistic respect and also in love. Henry Arnold could play a Hermann that one might laugh over. I offered him the role." To me, he constantly has the look of a small boy with his hand caught in the sweetie jar. Perhaps that was why Marianne was given the line, "Your eyes are so questioning."

I am not sure I want a Hermann to laugh at, nor was Marianne. Nor is Clarissa!! Did you notice the moth fluttering on the window sill of the room in the house in Sylt? Could it represent Hermann trying to find his way? I liked the mentions of England, especially when Hermann reflects as he arrives in Sylt on a day of evil black weather with rain and wind; "I imagined England beyond the horizon." You can say that again!!

Now to the ending! Back at Fuchsbau Clarissa is suddenly framed in the window. Her hands and wrists are bandaged, caused perhaps by over practising her cello and Hermann's piece? She asks Hermann about his music and he replies: "Mistakes" and

"Detours". He is talking about his personal life, not music, as I think she realises. He knows his true love is there next to him. I found it strangely refreshing to see her again; such is the power of Salome Kammer's performance. The whole of this episode has in its own way been a long and interesting detour!! But Hermann has not found freedom on any level, has he?

Ivan Mansley.

Sent: Saturday, June 12, 2004 6:32 PM -0500
From: "Susan Biedron" <susan jsbiedron.com>

Ivan,

I have not yet re-watched Part 5, but Granny is imbedded in my memory.

>> At the door we have the Cyclops, the door keeper to Hades, the underworld; the port-hole in the door, through which Granny peers, is her one eye. We will see what a Hell is inside later. He is refused entry. <<

I never thought about her as the Cyclops - what a brilliant analogy. Granny is indeed a horrible old woman.

>> I was moved in a different way by some of the characterization. Did anyone else find Helga's grandmother a total caricature? She is the patroller of the corridors, the keeper of the gate; she drinks heavily from her bottle of Bols, stuffs her face with chicken legs, and makes coarse and vulgar remarks about, for instance, Dorli's family. She interferes in her grand-daughter's life and has a horror of sex but has no compunction in damning those of whom she does not approve. I did not believe in her for a moment! <<

I did not think of her as a caricature because she reminded me immediately of my Aunt Ruth, deceased since about 1990. I think many families have one of these. In addition she reminded me of old women in the neighbourhood who were always spying on people on the street - especially children and young people - and just waiting for them to commit some transgression. I don't think she is a character at all - there were (are?) really people like her. I would guess Reitz based Granny as someone who scolded him when he was young.

Anyone else have a character like Helga's Granny in their past life?

Susan

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Saturday, June 12, 2004 11:08 PM +0100

Susan, I know that grannies like Granny Aufschrey exist in real life. In fact, one of my grandmothers was somewhat like her! My point is that she is depicted in DZH Part 5

in such broad strokes, without nuances or subtleties, that she is not a rounded character and can be seen as a caricature, as a stereotype, rather than a real person. Whatever the judgement she certainly leaves an impression!!

Ivan.

**From: "Susan Biedron" <susan jsbiedron.com>
Sent: Sunday, June 13, 2004 8:13 PM -0500**

Ivan,

I was so taken by her nastiness; I did not notice she was not a well-rounded character. But I will keep that in mind when I watch Part 5 again.

Susan

**From: "Susan Biedron" <susan jsbiedron.com>
Sent: Friday, June 18, 2004 9:14 PM -0500**

At the beginning of Part 5, Helga comments how hot it had been for days in Munich. Yet when we see the Corpus Christi procession, almost every person is wearing a coat or jacket. This has bothered me every time I have watched this scene. Did Reitz film a real procession on a cool day or was this staged for DZH?

> The riots that begin on Corpus Christi, 22nd June 1962, in Munich, as
> depicted here, are certainly not political to begin with.
> When Helga arrives back at the Fuchsbau with bleeding hand [was this
> self-inflicted or am I being too cynical?]

If the film showed how Helga injured her hand, I did not notice it.

> Helga is in love with him. . . . However, did you notice a grimace pass over
Helga's features [twice, I think] as she prepares to receive Hermann?

Yes, she grimaces twice and I did not notice this in previous viewings until Ivan mentioned it. After her aggressive pursuit of Hermann, I found this a little strange.

> There is a wonderful touch from Reitz when he causes Hermann to find Marianne
> crying in distress underneath the twisted sheet. It is left unexplained. Is she
> crying for her lost youth [she is 11 years older than Hermann]? Does she
> feel guilty about the betrayal of her husband? Or most likely is she riven
> with anguish because she knows she will have to give up this youth of her
> desires? She must let him go! The beautiful enchantress and siren has now
> been hurt in the past. She finds him gentle, unlike her husband [?] and does
> not want to lose him. "You're a dream", she says, but she is intelligent
> enough to know that dreams do not last. Your aged correspondent was deeply
> moved by this!!

I thought perhaps Marianne was crying because she felt Hermann was imagining his first love, (Klärchen) while they were making love. The fact that Hermann tells Marianne about Klärchen, also 11 years older, does show that Hermann is very comfortable with her.

> I was moved in a different way by some of the characterisation. Did anyone
> else find Helga's grandmother a total caricature?

I looked at "Granny" again - she is definitely pretty much one sided, but is briefly pleasant when Hermann first arrives at the birthday dinner. Apparently she has a drinking problem. I suppose that her character (no pun intended) is just one of the pieces of Helga's dysfunctional family. It's a great touch that Granny is sitting on top of the toilet while keeping watch on Helga.

Even though Helga turns out to be a terrorist and generally nasty person, in this episode, I like her, she has my sympathy.

Back to Helga's birthday dinner: Apparently a wave of homesickness hits Hermann when he is passed the dish of potato dumplings. He becomes suddenly sad and I suspect is thinking about his mother's home cooking. However, I was mystified when he sits down at their piano, cannot think of something to play and then asks for sheet music. In contrast to all the other times he just sits down at any piano and produces concert level music. In Helga's house he plays a very plodding piece with Helga. Is this to show that a family like Helga's suppresses art?

Is it too much of a coincidence that there is even a piano in the empty apartment above the bakery?

I thought it interesting at the end when Herman returns to Fuchsbau – after visiting 2 smaller towns, he is happy to be back in the big city. He ran away from Munich, but he returned. Now it is his Heimat.

Susan

**From: "Raymond Scholz" <rscholz zonix.de>
Sent: Sunday, June 20, 2004 10:55 PM +0200**

"Ivan Mansley" <ivanman dsl.pipex.com> wrote:

> The title of the episode is in itself intriguing, is it not? Does Reitz mean
> to imply that the students are not real revolutionaries and that they are
> like little children playing in the sand pit, trying this and trying that
> and then going home to dinner. Is he suggesting that they are not really
> serious? Secondly, what kind of freedom is meant? Is it on the personal
> level? Here we would have young people struggling to find a modus vivendi of

- > their own, free from the restrictions and prejudices of their parents or the
- > previous generation. Or is it on the political level? Here there would be a
- > search for new structures and organisation; a search for a new social order,
- > if you like. These questions arise in the mind before we begin. What do we
- > find?

I think the term "Spiel mit der Freiheit" has a determinate meaning in the German language implying that one carelessly plays with the freedom she/he has already established. Of course Reitz may have juggled with that interpretation taking the perception of "Spiel" literally. The students are in the process of questioning authorities and revolting against them (state, parents ...) and are testing how far they can go.

- > The riots that begin on Corpus Christi, 22nd June 1962, in Munich, as
- > depicted here, are certainly not political to begin with. They involve the
- > arrest of 3 street musicians, but what is quickly revealed, is the hostility
- > of the forces of law and order [the police] to the younger generation,
- > especially students. I take it these scenes are based on actual events.

Right, Reitz embeds the so called "Schwabinger Krawalle" into the DZH story. I'm not a historian but I see the Schwabinger Krawalle as the first uproar publicly noticed against national authorities after WWII. Stefan Aust's "Baader Meinhof Komplex" on the Rote Armee Fraktion mentions that Andreas Baader, who was born in Munich, took part in the riots. A link to Helga's future here?

BTW, did anyone notice the mock up of the Schwabinger street scene with all the police cars and the fire brigade like seen in model railways? Pretty strange, I've never seen something like that before in a movie. Well, not quite true. "München - Geheimnisse einer Stadt" by Michael Althen and Domik Graf has a similar scene with a model of the Münchener Rathausplatz. Anyone fond of Munich should watch this film. A little masterpiece in my eyes. The film has an accompanying commentary, fast, dense and probably difficult to follow for non native speakers of the German language. Erm, back to DZH...

- > The tour de force of this episode is undoubtedly Hermann's seduction in
- > Dülmen, not by two women, as at the age of 16, but by three women this time;
- Dorli, Marianne and Helga. The scene is brilliantly done. Everything seems
- > so natural as it happens, and yet, in reality, it is out of this
- > world.

I totally agree with you. Not much to say here. Beautiful!

- > I used the word "sirens" to describe Helga, Dorli and Marianne. I did this
- > deliberately, as Reitz sets up all kinds of Homeric echoes for us. I do not
- > know if we can make exact equivalences all round, but Hermann is certainly
- > Odysseus.

Great, I have to watch the arrival of Hermann in Dülmen again, keeping this in mind.

- > He reflects: "For a while I had a feeling anything was possible. Was

- > this the start of something new? Freedom. I was afraid." He is
- > certainly not talking about political freedom. What does he mean?
- > Does he mean freedom from earlier experiences; from Munich; from
- > Clarissa?? What exactly does he mean by the word "this"?

Freedom through his power? Power to entrance women, artistic power? Free love?

Cheers, Ray

From: "Raymond Scholz" <rscholz@zonix.de>
Sent: Sunday, June 20, 2004 11:01 PM +0200

"Susan Biedron" <susan@jsbiedron.com> wrote:

- > I thought perhaps Marianne was crying because she felt Hermann was imagining
- > his first love, (Klärchen) while they were making love. The fact that Hermann
- > tells Marianne about Klärchen, also 11 years older, does show that Hermann
- > is very comfortable with her.

My thoughts about that scene were quite similar with a little about-turn. Marianne and Hermann are sharing the same fate, a similar relationship in the past. Marianne is Klärchen for Hermann and Hermann reminds Marianne of a past relationship with interchanged roles.

Cheers, Ray

From: "Ivan Mansley" <ivanman@dsl.pipex.com>
Sent: Tuesday, June 22, 2004 11:48 AM +0100

Susan wrote earlier: "At the beginning of Part 5, Helga comments how hot it had been for days in Munich. Yet when we see the Corpus Christi procession, almost every person is wearing a coat or jacket. This has bothered me every time I have watched this scene. Did Reitz film a real procession on a cool day or was this staged for DZH?"

I haven't been back to re-check but could it be that Reitz is suggesting that the religious devotees are conservative by nature and that they are all "buttoned up". I deliberately use a clothing idiom to suggest perhaps rather inhibited, repressed characteristics. It is also interesting that the student revolutionaries still wear collar and ties at this time which is authentic! [Hermann, Stefan etc.]

Susan also wrote concerning the character of Helga: "Even though Helga turns out to be a terrorist and generally nasty person, in this episode, I like her, she has my sympathy." Well, I will have to disagree here. I found there to be something strangely repellent, hard and selfish about her personality. She demands sex with Hermann and everything else gets pushed to one side. There is a ruthlessness here, from which Hermann escapes! I am cheating slightly by referring to future events, but

Susan has mentioned her future role as a terrorist, and I would just observe that Reitz must make that journey credible. If Helga had had more warmth and genuine humanity then she might not have followed that route. I mentioned Helga grimacing and Susan noted: "Yes, she grimaces twice and I did not notice this in previous viewings until Ivan mentioned it. After her aggressive pursuit of Hermann, I found this a little strange." Could it be that Helga being virginal and so desperate to lose her virginity is also afraid of making herself so vulnerable and subservient to a male and is also apprehensive about any pain involved?

I found myself in full agreement with the insightful comments of Raymond and Susan on the nature of Marianne's tears. I had overlooked the overpowering presence of Klärchen in memory and Marianne's great sensitivity in feeling that presence.

Ivan Mansley.

**From: "Bart van den Dobbelsteen" <bart vandendobbelsteen.net>
Sent: Tuesday, June 22, 2004 12:27 PM +0200**

Ivan writes:

"I had overlooked the overpowering presence of Klärchen in memory and Marianne's great sensitivity in feeling that presence".

And don't forget the hint Reitz gives us on Hermann's reminiscence: again the looking into the large mirror in Marianne's bedroom. I haven't reviewed the episode yet, but I remember this very clearly.

We have discussed the significance of the mirror scenes before. I have always thought they were indications of Hermann's reminiscence of Klärchen and of his vow: 'nie mehr die Liebe' - the mirror scenes always come up when with other women, budding love, whichever. So also here. And he only smashes the mirror in the last episode, before he goes home 'to learn to wait'.

Bart

**From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Thursday, June 24, 2004 11:39 PM +0100**

Well we must bid good bye to Part 5 now. There were no late entrants, under the wire as it were. 3 other people than myself sent in contributions and we had a grand total of 9 posts. Are there any more DZH enthusiasts out there who could put us all on the right track?!

Ivan Mansley.

From: "Ralf Eigl" <ralfeigl t-online.de>
Sent: Friday, June 25, 2004 1:27 PM +0200

I have read your interesting comments on episode 5 and - although very late - would like to add a few thoughts on Helga, who this episode is dedicated to.

I had not seen DZH for at least 5 years and had a picture of Helga as the very chaotic, depressive, even aggressive person she is in the last few episodes (if I remember correctly, that is...). When re-viewing the first episodes, therefore, I was very much surprised to see such a young, cheerful person - still a child, actually. It struck me like "Ah, what a nice old photograph of Helga, just look at how very young she is on there..." - I reacted as if she were a real-life person. Reitz knows very well to bring his characters very close to us, doesn't he! In her we see a character development described very beautifully. Episode 5 brings about the change. And it seems to be a forceful change. Unwillingly she is drawn into the tumults with the police in Munich (like all the students); unwillingly she is drawn into the triad with Dorli and Marianne although she wants Hermann for her own.

Look at Helga sitting on the floor and dipping her finger into the whipped cream and then looking up to Hermann - eyes wide open, like a child, admiringly, lovingly, then when Hermann is kissing Dorli and Marianne and asks Helga to join, she empties her glass at a draught to find the courage to join the others. What innocence there is still in her! All of a sudden she faints. 'What is wrong?' Those are Dorli's words and they echo ours as we watch, surprised, worried. Again and again we see Helga struggling to win Hermann for herself.

A few other observations:

Did you notice that - when we see the family on Sylt watch the events in Munich on the black and white TV, we suddenly see red flames of fire appear in the middle of the TV - Munich is on fire! It is the flames from the open fireplace reflected right onto the screen. Wonderful idea!

And: was I mistaken or is it true that amid all the upheaval and revolution, we see Hermann for the first time at all remembering his home in Schabbach when he eats dumplings at Helga's place in Dülmen?

Ralf

From: "Susan Biedron" <susan jsbiedron.com>
Sent: Friday, June 25, 2004 4:57 PM -0500

Ralf,

Your comments on Helga,

> When re-viewing the first episodes, therefore, I was very much surprised
> to see such a young, cheerful person - still a child, actually. It

- > struck me like "Ah, what a nice old photograph of Helga, just look at
- > how very young she is on there..." - I reacted as if she were a
- > real-life person. Reitz knows very well to bring his characters very
- > close to us, doesn't he!

Yes, I forget all the time that Reitz's characters are not real people!

- > In her we see a character development described
- > very beautifully. Episode 5 brings about the change.

I think that is why I had sympathy for Helga at the beginning of Episode 5 -until this point, she is seen as a somewhat sweet young student trying to write poetry, etc, who is suddenly caught up the student revolution. Even as she rides home on the train to visit her family and childhood friends, everything about her appears to be "normal." But after Episode 5, Helga becomes a nasty, unsympathetic person, as Ivan indicates in his introduction to Part 6. We can see some of the roots of her problem in her family.

- > Did you notice that - when we see the family on Sylt watch the events in
- > Munich on the black and white TV, we suddenly see red flames of fire
- > appear in the middle of the TV - Munich is on fire! It is the flames
- > from the open fireplace reflected right onto the screen. Wonderful idea!

I'm glad you pointed this out - I admit I did not notice this!

- > And: was I mistaken or is it true that amid all the upheaval and
- > revolution, we see Hermann for the first time at all remembering his
- > home in Schabbach when he eats dumplings at Helga's place in Dülmen?

But I did notice Hermann's "Heimweh" during the family dinner. It was a long time since Hermann had sat down with a family for dinner and not surprisingly he suddenly thought of home and his mother's cooking.

I would also like to comment on what Ivan wrote:

- > I mentioned Helga grimacing and Susan
- > noted:" Yes, she grimaces twice and I did not notice this in previous
- > viewings until Ivan mentioned it. After her aggressive pursuit of Hermann, I
- > found this a little strange." Could it be that Helga being virginal and so
- > desperate to lose her virginity is also afraid of making herself so
- > vulnerable and subservient to a male and is also apprehensive about any pain
- > involved?

Good point!

Also, about the Corpus Christi procession Ivan wrote:

- > Susan wrote earlier: "At the beginning of Part 5, Helga comments how hot it
- > had been for days in Munich. Yet when we see the Corpus Christi procession,
- > almost every person is wearing a coat or jacket. This has bothered me every

> time I have watched this scene. Did Reitz film a real procession on a cool
> day or was this staged for DZH?"

> I haven't been back to re-check but could it be that Reitz is suggesting
> that the religious devotees are conservative by nature and that they are all
> "buttoned up".

Perhaps Helga is also "buttoned up" and uptight due to her upbringing and family heredity (why not be modern and blame it on the family) - after this she explodes as a revolutionary.

Susan

**From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Friday, June 25, 2004 10:21 PM +0100**

Ralf wrote: "Did you notice that - when we see the family on Sylt watch the events in Munich on the black and white TV, we suddenly see red flames of fire appear in the middle of the TV - Munich is on fire! It is the flames from the open fireplace reflected right onto the screen. Wonderful idea!"

I watch each episode twice, once right through without stopping and once pausing all the time in order to make notes. The first time I saw Episode 5 I thought something had gone wrong with the recording with all the red flares on the screen!! You are exactly right. The link with the fire in front of which Tommy's parents are lying is quite clear. A very neat and clever touch! However, if you consult your tape again at the point where Tommy's parents, clothed only in towels, are listening to Hermann's playing and just before the news reader on TV says "Guten Abend" at the beginning of the News the camera suddenly shows a scenic shot of the surrounding countryside. I thought I could see the coastline and what looked like a lighthouse with flashing red beams pulsing from it. I couldn't make much sense of this. I started thinking, "Is Hermann being symbolically warned of danger perhaps from being involved with the actress wife who definitely flirts with him?" Are these red flares also from the fire, do you think? They are not being reflected in a TV screen though, are they? I saw this on my second viewing and just now when I re-checked. Have a look! Or is it my imagination?

Susan wrote about Helga:" Perhaps Helga is also "buttoned up" and uptight due to her upbringing and family heredity (why not be modern and blame it on the family) - after this she explodes as a revolutionary."

I am inclined to a psychological interpretation of Helga's character as well. Her father is a very authoritarian character [at the drop of a hat he is reminding his daughter of whose house it is and giving his views on students and life in general] and her mother seems weak. She hardly speaks, as I remember. Helga seems to have inherited that streak of dogmatism and desire to control. Revolutionaries, whether of the Right or Left wing persuasions, often wish to dictate and impose their views on the unwilling. How's that for a bit of dangerous amateur psychology!

Ralf also remarked:" And: was I mistaken or is it true that amid all the upheaval and revolution, we see Hermann for the first time at all remembering his home in Schabbach when he eats dumplings at Helga's place in Dülmen?"

I seem to remember this also. Moreover, in Part 6, at the little dinner party arranged at Schnüsschen's borrowed flat, she and Hermann talk at some length about Hunsrück food and potato dumplings. They use colloquial terms and Juan has to ask for a translation ["taters" = Kartoffeln]. In my introduction I mentioned how often Reitz's camera dwells on the preparation of food. Here we see several close-ups of Juan's empanadas as they are taken from the oven and have a little wine sprinkled on them.

Ivan Mansley.

From: "Maarten Landzaat" <gijs xs4all.nl>
Sent: Sunday, July 04, 2004 12:04 AM +0200

Sorry if this is late, but I was on a 4 week holiday to Andalucia (which was great BTW!).

Ivan, thanks for your encouraging words! I watched part 5 yesterday. I did not know the title then, because my tape just starts after it, and I did not read the viewing schedule. I was sure it had to be something to do with fleeing/escaping, which I felt was the central theme to this episode.

I saw the fleeing in:

- Hermann leaving Munchen- Helga leaving München
- The rich family with the piano learning son, fleeing München to a beautiful place on Sylt, walking around naked
- Helga fleeing her parent's world
- Hermann's thoughts about his leaving the Hunsrück
- The rain, which makes you run for shelter
- Hermann fleeing from Helga's parents' house to Marianne
- Marianne's flight from her marriage
- In the end, Helga flees from everything: her family, her friends, München, her belief in her love for Hermann.
- Clarissa's implied suicide attempt (that's how I interpreted her bandaged wrists): a flight from life.

On every "flight", the film deals with the question whether it was good to flee or not. The general feeling seems to be "no, it's not good". I believe in the end Hermann says something like "It's just detours."

The "sirens" scene in Dülmen is indeed brilliant. Regarding the combination food/love, I remembered Maria feeding Otto eggs.

Was there some significance in the location of Sylt, is it not about as far from Munich as can be? (In Germany, that is)

The Munich riots couldn't be escaped; they were on TV everywhere, all the time.

Ivan wrote:

> The title of the episode is in itself intriguing, is it not?

It is! I think that since freedom is so new, one has to play around with it before it can be handled wisely. Playing is having fun and sometimes making painful mistakes. In the episode it is shown both on the personal level (Hermann/Helga & friends) and on the society level (the riots).

> Secondly, what kind of freedom is meant? Is it on the personal level?

>

> Or is it on the political level?

Wouldn't you agree that both levels are intended? Both levels are addressed in the episode.

> Hermann definitely succumbs to Marianne,

...

> There is a wonderful touch from Reitz when he causes Hermann to find

> Marianne crying....

> she does not want to lose him. "You're a dream", she says, but she is intelligent

> enough to know that dreams do not last. Your aged

> correspondent was deeply moved by this!!

So was I!

I remember Hermann replied something like "yet I'm very real too."

Maybe this refers to the title again, since "freedom = turning dreams into reality"??

The whole of this episode has in

> its own way

> been a long and interesting detour!! But Hermann has not

> found freedom on

> any level, has he?

He didn't find much luck, that's for sure. But I think he did experience his freedom to travel, to flee, to seduce women, to make love to women he doesn't love, to stand up for his rights at the police station, etc. But he found that freedom alone doesn't bring you a lot.

Susan writes:

> Is it too much of a coincidence that there is even a piano in the empty

> apartment above the bakery?

Funny, I had the same thought. The master baker playing the piano, yeah right!

Anyway, the attic scene more than compensates for this!

Maarten

From: "Ralf Eigl" <ralfeigl t-online.de>
Sent: Sunday, July 04, 2004 11:47 AM +0200

Susan and Maarten agreed:

>> Is it too much of a coincidence that there is even a piano in the empty
> apartment above the bakery?

I wasn't disturbed by this in the least. What about Helga meeting the young filmmakers while travelling to Dülmen?

A piano on a master baker's attic does not seem that weird to me. I have been playing music for 30 plus years, have bought quite a few used instruments, too. Let me tell you: Attics are THE places for unused pianos. And, Maarten, the master baker does NOT play the piano, that's exactly why it is standing on the attic. But do not misunderstand me; I know every individual perceives such things differently and why not!

Sometimes I think that you encounter coincidences in real life that are so incredible and bizarre that no scriptwriter on this earth would dare use them in their stories....

Which brings me to what I was actually going to say: I believe that almost ANY coincidence used in a film script is O.K. as long as it is presented convincingly. To me this one is.

Ralf

From: <theresia_martijn_onetelnet.nl>
Sent: Monday, July 05, 2004 2:57 PM +0200

Maarten wrote:

Was there some significance in the location of Sylt, is it not about as far from Munich as can be? (In Germany, that is)

Edgar Reitz went to Sylt himself before he started writing the script for Heimat I. I think he got in a depression after his latest project didn't become a success. So he fled to Sylt and withdrew himself. After Sylt he went to the Hunsrück and stayed there for quite a while, there he started with writing Heimat I.

As so many things this Sylt-scene could be autobiographical.

Theresia

From: "ReindeR Rustema" <reinder.rustema.nl>
Sent: Monday, July 05, 2004 9:48 PM +0200

At 15:57 +0200 5/07/04, <theresia_martijn.onetelnet.nl> wrote:

> Edgar Reitz went to Sylt himself before he started writing the script for
> Heimat I. I think he got in a depression after his latest project didn't
> become a success.

He wrote Die Heimat in reaction to the Hollywood television-film Holocaust (1979), which he thought was not a good way to deal with the war for the Germans.

<http://www.imdb.com/title/tt0077025>

A film I still haven't seen. Meryl Streep is in it. Did any of you see it? 475 minutes long. The description sounds boring:

> "Holocaust" follows each member of the Jewish Family Weiss
> throughout Hitler's reign in Germany. One by one, the family members
> suffer the horrible fate of extermination under Anti-Semitic Nazi
> Law until only one son remains at the end of World War II. A
> sub-plot follows the story of Eric Dorf, a young German lawyer with
> a good heart who is changed into a mass murderer by membership in
> the SS.

ReindeR

From: "Susan Biedron" <susan.jsbiedron.com>
Sent: Saturday, July 10, 2004 5:49 PM -0500

ReindeR,

I believe that I saw this a long time ago on television. I had totally forgotten about it until your email. (Which in itself says something - because I do remember another American mini-series from this time frame very well, "Roots" by Alex Haley which was about slaves in the south and their African heritage.) - I did not realize Meryl Streep was in this movie, but she probably was not famous at the time. If I remember correctly - and I could be wrong because it was a long time ago - schools recommended that older children should watch this program.

When I first watched Heimat in 1994, I read in the brochure that came with the video tapes, that Reitz wrote Heimat in reaction to this Hollywood movie. At the time I completely understood his feelings, as being from a German-American family I was really tired or all Germans portrayed as evil.

I recall very little about "Holocaust" but I surely do not want to view it again to

analyze it!

Susan

6 Kennedy's Children, Alex 1963

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Friday, June 25, 2004 11:51 AM +0100

DIE ZWEITE HEIMAT. PART 6: KENNEDY'S CHILDREN, Alex 1963.

I was very struck by the haunting images of the lowering winter skies, the dark clouds fringed with dying sunlight, the flocks of crows roosting in the bare branches of the trees, and the plaintive and melodic voice singing and articulating the Nietzsche text with which the episode opens. The words resonate with meaning for our human protagonists as well as being descriptive. My mind keeps returning to these opening images again and again.

All viewers are quickly made aware that all the events are supposed to take place on the day of President John F. Kennedy's assassination, November 22nd 1963. Everyone alive at the time is supposed to remember where they were when the news was announced. I do, vividly. I was playing bar billiards in a North London pub when a seated drinker with a radio ordered quiet and we all listened with a great sense of foreboding and anxiety. Juan, Hermann and Schnüsschen were watching Elizabeth Taylor in Joseph Mankiewicz' "Cleopatra". Once again we have a scene set inside a cinema where we watch the reactions of the audience to what they are seeing. I wonder how many there are in all in the two Heimats!! Taking the idea of events being compressed into a single day, I might cite as a literary comparison James Joyce's "Ulysses" where the events all take place in Dublin on one day in June 1904, now known after the main protagonist as "Bloomsday".

The crows are associated with Alex, the perpetual student. One bedraggled bird is seen shaking itself outside his window as he sleeps until noon. An idea quickly established itself in my mind. The town crow is a scavenger and so is Alex. He is completely shameless and spends the whole day approaching his student friends trying to borrow money. Ironically, one of the people he approaches is Clarissa, who is also trying to borrow money for an abortion, having become pregnant by either Volker or Jean-Marie. A later scene shows Alex rummaging through dustbins to find bottles to redeem to get a little money to continue to pester others. The previous image has been of rats around the same dustbins scavenging for food. The link is unmistakable.

It seems to me that the link which unites all the disparate elements of this evenly paced episode is the theme of friendship and the examination of this concept. Alex's father's portrait speaks to him and tells him that a friend is someone who lends you money. Alex pursues this mercenary concept begging in turn from Hermann, Clarissa, Jean-Marie, Stefan, Reinhard, Rob, and finally Olga, who guesses what he has come for, and rejects with great vehemence his ideas and his group of friends, after his remark that "You are not wrong, comrade." She hates the use of such, to her, phoney left-wing language. All these efforts of Alex's are totally unsuccessful. His luck turns when he decides he has enough money, after redeeming more bottles,

to call 6 "friends" to invest in his future. He finds a wallet with 150 DM in it inside the telephone booth. Alex is an exasperating figure. We know his definition of friendship is wrong and his continual scrounging is morally indefensible. But there is more to him than just this. He is extremely intelligent and well-read; better read, says Hermann, than his professors. He is also self-aware. He understands himself. When Olga rounds on him and the whole group of "arrogant geniuses" as she calls Jean-Marie, Volker and Hermann, he retorts, "Nice that you acknowledge his genius, I'd even call that friendship." Note the last word.

After finding the wallet Alex does try to call the old man who might have left it and return the money. However, he then goes down in my estimation as a moral character when he spins a lying tale to Stefan of how a complete stranger gave him the money for a piece of translation from the Russian. He shows his quick wits, quoting his father's words as if they were Pushkin's and making up an almost plausible story. Alex is given the last words, as all the students and their associates are gathered together in the warmth of the Cerphal villa sharing food, "And all us friends were together after one year." As Wittgenstein puts it "the totality of facts" makes him understand that his definition was limited and wrong.

What of other friendships? Clarissa and Hermann continue their tortured way. Someone with more sensitivity than Hermann perhaps would have realised what she wanted the 800DM for and put out the hand of friendship and understanding. Instead, his anger and frustration get the better of him, and this is mirrored in the images of empty cold stone in the Conservatoire with its deserted corridors and hard marble balustrades. They fence with each other. They are both desperate. Hermann: "I wrote the piece for you, only for you." Clarissa: "You're my only friend." After Clarissa's abortion recriminations start to break out between Volker and Jean-Marie but Jean-Marie is decisive. He will not go into details about his sexual relations with Clarissa and states "I want us to stay friends. Stop brooding." Schnüsschen, now Waltraud, finds an old friend. Renate finds her Bernd, and last, but not least, our 3 film directors are reunited over a pot of goulash. Reinhard and Stefan had quarrelled bitterly but a spoon of peace is offered and accepted.

The character who refuses friendship and feels so bitter and anguished about her rejection by Hermann and her lack of recognition as a poet is Helga. She stage manages her suicide in a very calculated way. Alex finds her lying on the bed in her apartment where he has gone to break the news of Kennedy's death to her. She has marked her face with black lines [signifying?] and is wearing what looks like the same black underwear in which she tried to seduce Hermann. One nipple is discreetly showing. Candles flicker and gutter. The scene is like some weird shrine. Stefan, who has followed on after Alex, saves her life by forcing her to vomit. Alex does his ineffectual bit. Later she rejects the man who has saved her life, talking about her suicide attempt in flippant and mocking tones and accusing Stefan of only helping her, "So you can say you've done your duty. You can't claim you love me." She has no words of gratitude at all.

I would just like to say a little about the scenes connected with Clarissa's abortion. She sends for Volker and Jean-Marie to announce that she is pregnant and either could be the father, but that she does not want to have the child, and, most shatteringly, that she does not love either of them. There is considerable comedy in

the scene which surprised me. Jean-Marie and Volker are shown arriving together. Both are carrying flowers; roses, to be precise. Both are carrying black umbrellas and are wearing dark overcoats and black shoes. Edgar Reitz has fun making them like Tweedledum and Tweedledee in this scene. Both raise their flowers in unison, place their umbrellas side by side, crumple the wrapping paper of the flowers together and place on the floor by the umbrellas to catch raindrops perhaps. At one point both are on their hands and knees together! It is all very carefully choreographed. Volker, in particular, is hurt by her announcement and asks, "Aren't you afraid of losing us as friends?" This has special resonance with the overall theme.

As Clarissa departs for Rosenheim for her abortion she just misses meeting Hermann at the station. Fate intervenes and her train pulls out! The scene where she walks through the foggy streets to the doctor's basement surgery is powerfully done. She is alone and without friends. The details are awful; the stirrup chair stands menacingly. The coughing doctor holds up two dreadful metallic instruments and tells her to relax. We are not spared many details and her pain and terror and isolation are wonderfully acted. It is noticeable that at the end, around the happy table of friends in the Cerphal villa, Clarissa is absent. She has had the fortitude to do what she feels she has to. Later, after her return, we see how Volker is hurt and how he sees the truth about Clarissa and Hermann. "She was playing with us." In their desire to remain friends we can think back to Hermann and Juan.

What else should be mentioned? We have the incessant rain. Edgar Reitz's favourite weather!! I noticed colour being used on occasions that do not correspond with the convenient fiction of b/w [day] and colour [night]. For instance, when Alex has failed to borrow from Jean-Marie who is withdrawing money from the bank for Clarissa, he stands in the rain-swept street and sees arrays of food in a delicatessen in colour. It emphasises the attractiveness of the food to our hungry philosopher. Have you noticed how often Reitz's camera focuses on the preparation and cooking of food? Here we have Olga's fried eggs and the ingredients for Reinhard's goulash laid out on a board. I noticed Clemens on drums in the film making scene. Finally, I must mention that the felling of the cherry tree, which crashes through the window of the practice room in Fraulein Cerphal's villa, must surely be symbolic that the old order is changing. Elisabeth Cerphal is thinking of selling up. This is how Chekhov uses the felling of such trees in "The Cherry Orchard", a play which I am sure Edgar Reitz knows. Thus, the new-found amity at the end of the episode, their new and self-chosen Heimat", rests on fragile foundations, as does all human life perhaps.

Please watch this tightly structured episode and comment if you have the time and inclination.

Ivan Mansley.

**From: "Susan Biedron" <susan.jsbiedron.com>
Sent: Friday, July 02, 2004 5:18 PM -0500**

Comments on Part 6:

Ivan wrote:

- > I was very struck by the haunting images of the lowering winter skies, the
- > dark clouds fringed with dying sunlight, the flocks of crows roosting in the
- > bare branches of the trees, and the plaintive and melodic voice singing and
- > articulating the Nietzsche text with which the episode opens.

Is the singing the voice of Clarissa?

Regarding Alex: he keeps stating he is a victim of individualism. Yet he himself is guilty of thinking only of himself. Of course, he cannot know that Clarissa is faced with a much worse problem when he asks her for money. But he continues to interrupt people who are obviously very busy working or arguing, to ask them for money. I felt sorry for him at first, but he quickly becomes very irritating with his begging.

- > All viewers are quickly made aware that all the events are supposed to take
- > place on the day of President John F. Kennedy's assassination, November 22nd
- > 1963. Everyone alive at the time is supposed to remember where they were
- > when the news was announced.

Here is my memory - I was in school, in gym class. The principal of the school made an announcement on the loud speaker that the president had been shot. At that time we did not know he was dead. I do not remember when we learned that. I do know that the day of the funeral, everything was closed; my parents were home from work. We watched the funeral on television, even though my parents did not like and did not vote for Kennedy. It was not until many years later, when I visited my ancestor's village in Germany, that one of the residents told me how much the Berlin speech had meant to Germans. Even though the joke was often made here that Kennedy actually said "I am a donut."

- > I would just like to say a little about the scenes connected with
- > Clarissa's abortion. She sends for Volker and Jean-Marie to announce that she is
- > pregnant and either could be the father, but that she does not want to have
- > the child, and, most shatteringly, that she does not love either of them.

But it is also clear at this point that Volker really cares for Clarissa. He is concerned about her, worries about doing something illegal, and at first assumes she will have the baby. Jean-Marie, on the other hand is very practical - he asks if she has found a reliable doctor, asks what it will cost.

- > As Clarissa departs for Rosenheim for her abortion she just misses meeting
- > Hermann at the station. . . . We are not spared many details and her pain and terror
- > and isolation are wonderfully acted.

This scene is very scary. It is also extremely sad that she is so alone - even Hermann is now angry with her. But even if she had told him the truth about why she needed the money, I would guess he would have been angry.

- > What else should be mentioned? We have the incessant rain. Edgar Reitz'

> favourite weather!!

The weather fits all the problems of the characters. People are bundled against the cold, they are wet; they have colds.

Susan

From: "Raymond Scholz" <rscholz zonix.de>
Sent: Monday, July 05, 2004 10:11 PM +0200

"Susan Biedron" <susan jsbiedron.com> wrote:

> >I was very struck by the haunting images of the lowering winter skies, the
> >dark clouds fringed with dying sunlight, the flocks of crows roosting in the
> >bare branches of the trees, and the plaintive and melodic voice singing and
> >articulating the Nietzsche text with which the episode opens.

>

>> Is the singing the voice of Clarissa?

The booklet of the O.S.T. says "Savina Giannatoy" and Google suggests "Savina Giannatou".

Cheers, Ray

From: "Raymond Scholz" <rscholz zonix.de>
Sent: Tuesday, July 06, 2004 11:06 PM +0200

On Jun 25 2004, "Ivan Mansley" <ivanman dsl.pipex.com> wrote:

> It seems to me that the link which unites all the disparate elements of this
> evenly paced episode is the theme of friendship and the examination of this
> concept. Alex's father's portrait speaks to him and tells him that a friend is
> someone who lends you money. Alex pursues this mercenary concept begging
> turn from Hermann, Clarissa, Jean-Marie, Stefan, Reinhard, Rob, and finally Olga,
> who guesses what he has come for, and rejects with great
> vehemence his ideas and his group of friends, after his remark that "You are
> not wrong, comrade." She hates the use of such, to her, phoney left-wing
> language.

In this scene - probably for the first time - I liked Olga. She is the one who does the plain-talking without the self-pity (Alex) and the lethargy (Helga) our friends seem to have been infested with.

> What of other friendships? Clarissa and Hermann continue their tortured way.
> Someone with more sensitivity than Hermann perhaps would have realised what
> she wanted the 800DM for and put out the hand of friendship and
> understanding. Instead, his anger and frustration get the better of him, and

> this is mirrored in the images of empty cold stone in the Conservatoire with
> its deserted corridors and hard marble balustrades. They fence with each
> other. They are both desperate. Hermann: "I wrote the piece for you, only
> for you." Clarissa: "You're my only friend." After Clarissa's abortion
> recriminations start to break out between Volker and Jean-Marie but
> Jean-Marie is decisive. He will not go into details about his sexual
> relations with Clarissa and states "I want us to stay friends. Stop
> brooding." Schnüsschen, now Waltraud, finds an old friend. Renate finds her
> Bernd, and last, but not least, our 3 film directors are reunited over a pot
> of goulash. Reinhard and Stefan had quarrelled bitterly but a spoon of peace
> is offered and accepted.

To quote Rob: "Wenn zwei Regie führn - das ist die Hölle!" I wonder whether Reitz intersperses autobiographical material here. Reitz and Alexander Kluge co-directed "In Gefahr und größter Not bringt der Mittelweg den Tod" in 1974. Then later in 1976 Kluge took over direction of "Der Starke Ferdinand" while Reitz was left with co-production of this movie. Reinhold Rauh talks about an open conflict between them in his biography of Reitz. Kluge was interested in a cinema and TV program far beyond usual conventions while Reitz attached importance to the aesthetical preparation of the story line.

We see some more of that "film in a film in a film..." the recording of the "Raumatmo" for example. I don't know much about film-making but I assume that recording "relative silence" must have a certain significance. But most probably there are ways more comfortable for the actors to accomplish this. So this must be some statement by Reitz. Time stands still? Hmmm! Perhaps a forerunner of bullet-time "invented" for the Matrix series :-)

When Renate arrives at the film location I thought that Reitz tried to make her look prettier than usual (or than she is). Given a colourful umbrella as an accessory, accompanied by coaxing piano play and shyly hiding behind the coloured window panes. Well, Bernd must have been impressed by her appearance.

> I would just like to say a little about the scenes connected with Clarissa's
> abortion. She sends for Volker and Jean-Marie to announce that she is
> pregnant and either could be the father, but that she does not want to have
> the child, and, most shatteringly, that she does not love either of them.
> There is considerable comedy in the scene which surprised me. Jean-Marie and
> Volker are shown arriving together. Both are carrying flowers; roses, to be
> precise. Both are carrying black umbrellas and are wearing dark overcoats
> and black shoes. Edgar Reitz has fun making them like Tweedledum and
> Tweedledee in this scene. Both raise their flowers in unison, place their
> umbrellas side by side, crumple the wrapping paper of the flowers together
> and place on the floor by the umbrellas to catch raindrops perhaps. At one
> point both are on their hands and knees together! It is all very carefully
> choreographed. Volker, in particular, is hurt by her announcement and asks,
> "Aren't you afraid of losing us as friends?" This has special resonance with
> the overall theme.

We can see a poster of "Jules et Jim" in Hermann's room at the Fuchsbau twice.

Yet another complicated story of love and friendship but not comparable.

- > As Clarissa departs for Rosenheim for her abortion she just misses meeting Hermann at the station.

Clarissa is leaving (again) while Schnüßchen arrives. Again, Herrmann immediately drops back into the Hunsrück dialect when he is getting into touch with his Heimat. Schnüßchen incorporates the cordiality and straightforwardness Clarissa is missing. Juan states that she isn't an artist with a certain kind of aversion. Schnüßchen is the promise of a middle-class life - remember the well-equipped kitchen at the flat of her colleague?

- > Fate intervenes and her train pulls out! The scene
- > where she walks through the foggy streets to the doctor's basement surgery
- > is powerfully done. She is alone and without friends. The details are awful;
- > the stirrup chair stands menacingly. The coughing doctor holds up two
- > dreadful metallic instruments and tells her to relax. We are not spared many
- > details and her pain and terror and isolation are wonderfully acted.

Probably without any significance: the camera glances at Albrecht Dürer's famous Rabbit drawing at the wall. Forgive me, I'm showing off that I recognised at least one piece of art...

- > What else should be mentioned? We have the incessant rain. Edgar Reitz' favourite weather!!

Reitz must have been inspired by a "summer" we're experiencing in Northern Germany this year...

- > I noticed colour being used on occasions that do not
- > correspond with the convenient fiction of b/w [day] and colour [night].

Interestingly, this is the first episode with Gerard Vandenberg behind the camera after Gernot Roll left the project.

Cheers, Ray

From: "Maarten Landzaat" <gijs xs4all.nl>
Sent: Wednesday, July 14, 2004 10:49 PM +0200

Hi everyone,

I just finished watching part 6 (Kennedy's Kinder, Alex). Sorry to be late again, I'm slowly catching up after my holiday. Here's my unstructured list of observations:

What a depressing episode! Crows, rain, colds, rows, abortion, hunger, suicide, broken friendships. The only warm parts were the Hermann/Waltraud/Juan (eating)

scene, the final scene of everybody together (eating), Renate and Bernd (eating), Olga and Alex (about to eat eggs).

Although I find it difficult to make out what this episode is about, friendship seems to be a central theme.

Eating seems to symbolise friendship. Alex is continuously looking for money for food (=friendship?).

I noticed the Suesse Paprika is mentioned a little too often to be coincidental, but I have no clue as to its meaning. Anybody???

Money seems to symbolise lack of friendship. The rich Jean-Marie is the coldest. Money is associated with abortion. The money argument doesn't bring the 3 quarrelling filmmakers together (food does in the end).

Fate seems to be a driving force for friendship: Snüsschen's arrival, Bernd and Renate, Alex and Olga: all coincidences. But fate also almost blows up the entire Fuchsbau clan: through the falling tree and through Frau Cerphal's plans to sell the house. The money left for Alex is a coincidence.

Did anybody notice the numerous references to Italy/Rome/Romans? I counted:

- the Chianti- picture of the Colosseum where Juan/Snusschen/Hermann eat
- Cleopatra movie
- The Roman outside the movie theatre
- Olga wanting to go to Rome

Maybe a reference to the "demise" of the Fuchsbau friendships? Did anybody recognize the melody Juan plays in the last scene? We (my girlfriend Roel and I) recognize it musically, but we don't know what it is.

Hermann's very much absent and passive in this episode, but he does play a central role in many stories.

What about Clarissa's numerous and intense olfactory perceptions at the doctor's house? Is there any significance, or does she just have a better sense of smell since she's pregnant?

Rosenheim: an ironic name for the village where the abortion takes place.

Capabilities: Ivan already commented on Alex equating genius with friendship. I thought Juan was surprised that Hermann likes Schnüsschen, who is neither an artist nor an intellectual. Olga talks about fading capabilities of herself, Alex and Helga.

The Jules et Jim poster looked very much like the Clarissa/Volker/Jean-Marie scene.

I wasn't yet born in 1963, so unfortunately I cannot tell you where I was. The closest thing is that I remember exactly where I was when my mother called me on my holiday about the 9/11 tragedies.

The humour in the Clarissa/Volker/Jean-Marie scene was somehow "very 60's". It reminded me of the Avengers (John Steed & Emma Peel) TV series from the 60's.

Bye! Maarten

7 Christmas Wolves, Clarissa 1963

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Saturday, July 10, 2004 11:37 AM +0100

DIE ZWEITE HEIMAT. PART 7: WEIHNACHTSWOLFE [CHRISTMAS WOLVES],
Clarissa 1963.

Clarissa, crying in her lover's arms towards the end of the episode, sobs, "Why is it such an effort to be happy?" Nearly all our new generation discover the realities, the sadness, and the loneliness of adult life breaking through their previously relatively carefree lives. Their relationships are tormented and often twisted. Through his different narrative strands Edgar Reitz shows us how difficult relationships between men and women, and between children and parents, can be.

Let us take a look at some of these narrative strands. Clarissa is a free spirit in many ways, and yet she is troubled and tormented. She has taken Volker and Jean-Marie as lovers in turn and has had to abort her baby by one of them. She is consumed by guilt. Early in the episode we see her visiting an art gallery, ironically full of pictures of Madonnas and bouncing fat babies to remind her of what she has done, as she had been advised to do on "sad and desperate days." There is a significant moment when she is passed by two nuns, hand in hand, one of whom turns to look at her. She has Clarissa's face! Symbolically, the religious life beckons as a way of erasing the guilt she feels, or perhaps reinforces that guilt. Eventually, Clarissa has to be rushed to hospital with septicaemia and acute anaemia, the result of a septic illegal abortion, as a doctor pointedly remarks. Later, there is a scene when Clarissa's landlady visits her in hospital. She hears a scream and rushes into Clarissa's room where she finds Clarissa trapped underneath her drip apparatus and her mother lying on the floor. It is unclear what has happened, but it would seem not beyond the bounds of possibility that Mrs. Lichtblau has tried to harm her daughter. In her grief and disappointment she has become a monster. On seeing Volker, she rounds on him and exclaims, "You sex-fiend." Volker is nothing of the sort, of course.

Mrs. Lichtblau gets even worse. After Clarissa has cut her hair and returns to her room she calls her daughter "a murderer". These are awful words for a mother to call her daughter, and I found the moment shocking and truly appalling. The whole scene of Clarissa in hospital at Christmas and her final hurried departure is truly well-done. She has been deliberately put in a room with a mother and new-born baby in order to teach her the joys of motherhood. Reitz enjoys drawing contrasts between the ostensibly happy family unit and the distressed Clarissa and her mother. I found much to interest me here. Clarissa is reading Musil's "The Man without Qualities". This is not a novel I know but Edgar Reitz obviously expects his audience to know it. She reads about colours and their significance. For instance, she reads that "blue" for the fictitious Clarissa meant fidelity and femininity. Clarissa's surname can be translated as "light blue", and yet she has not exactly shown fidelity in its orthodox sense. However, if Hermann is her true love, perhaps she has. Another striking aspect of this scene is the way Edgar Reitz focuses on the book through tangles and

strands of Clarissa's hair. If hair is a woman's "crowning glory" [Biblical?] then Clarissa punishes herself by cutting much of it off, even though she still looks incredibly beautiful afterwards. Before this there was a moment, a striking moment, but whose true significance escaped me. Clarissa stands in front of a window, holds a strand of her hair aloft, and then with a dramatic gesture lets it fall suddenly, with her arm left upright above her head. Does any one have any comments on this?

There is a scene between Renate and Juan, which echoes the earlier one between Hermann and her. In both she wants sexual relations and in neither case does she succeed. I was surprised by Juan's brutal "Nein" to her question as to whether she would make a passable actress. He is right but its harshness took my breath away. The most physically violent scene, of course, occurs between Stefan and Helga in a mountain hut. Their relationship is portrayed as doomed from the start. He cannot get close to her. "You live behind a thousand panes of glass", he says. As they climb the Alpine peak and reach the hut at the top she constantly taunts him, mocks his manhood, spouts anti-capitalist sentiments about Christmas [sees his little gift-wrapped present as having an "ominous smell" and being symptomatic of consumerism] and endlessly complains about vague, metaphysical angsts until Stefan can bear it no longer and silences her with an empty wine bottle, which he forces into her mouth, followed no doubt, although not shown, by violent rape which she has invited. Again a very well-handled scene!

Let us now turn to Hermann. We know that Hermann and Schnüsschen are not right for each other. Edgar Reitz conveys this most skilfully. She is a sweet little miss and claims a common upbringing and background as a bond between them. Their incompatibility is nicely shown by Reitz during the preparations for Hermann's concert. Who is moving and making the floorboards creak? She is! Who wants to make her man look like Leonard Bernstein but knows nothing of the music? Why, Schnüsschen! She is concerned above all with appearance. Later we see her in Frau Moretti's beauty parlour trying to improve her own looks. Helga crosses swords with Hermann before his concert begins, referring to the death of their love. "I'm your widow", she says. Reitz cleverly shows Hermann and Schnüsschen drifting together and arranging to be married, but Hermann is hardly convincing when he says that he is in love with her or at least he thinks so in answer to Clarissa's question.

When Clarissa flees the hospital she ends up with Hermann who is alone at Fuchsbau on Christmas Eve. Their reunion makes a very special scene and provides the episode with its title. Hermann is perhaps the wounded Nietzschean hero, having cut his hand on a rusty nail whilst demolishing a fence for firewood. There is an echo of earlier events here. Clarissa and Hermann, wrapped in a blanket, sit watching the dancing flames in the stove. Stefan is lighting the stove in the Alpine hut as Helga taunts him, just before the violent consummation, but more importantly we might remember the moment of love between Hermann's parents, Maria and Otto, where Maria's face was beautifully lit by the flames from the stove, as the Allied bombers drone overhead. How complicated have personal relations become now! It is Clarissa who makes the breakthrough now, however, when she comes to Hermann's bed. Otherwise they might have each been left in their isolated worlds. They cry and caress. Hermann says, "I am your wolf and you are my wolf". I found this analogy rather strange, but if the words of the song Clarissa sings right at the end, accompanied by Hermann on guitar, reflect reality, then there is no consummation.

"And they did not love each other

And they did not have each other
And they were tender to each other

The wolves."

They seem to have failed again. I do not find Hermann convincing as a lover or as supremely attractive to women. I think the acting is at fault here but I know Mr. Reitz disagrees with me. I liked Jean-Marie's summing up of Hermann: "He's the sorcerer's apprentice. Derivative but talented."

I would like to mention the relationship between Volker and Jean-Marie. Someone argued that Reitz does not show any homosexuality in DZH and that this is a weakness. It seems to me that Reitz shows a very close bond between these two young men. I noticed an affectionate hand on Volker's shoulder in Strasbourg. They sublimate their differences and do not quarrel. They are not shown as homosexuals but they are shown as great friends who confide in each other and discuss matters sensitively and in a mature way that belies their years.

A very short scene caught my eye. Evelyne is singing in a church accompanied by an organist. There is only one other person in the church; an African in traditional dress. Is he one of the three Kings? If so, there is no birth, only an abortion.

Ivan Mansley.

From: <david.mascall ntlworld.com>
Sent: Monday, July 12, 2004 6:20 PM

DIE ZWEITE HEIMAT. PART 7: WEIHNACHTSWOLFE [CHRISTMAS WOLVES], >
Clarissa 1963.

> Clarissa, crying in her lover's arms towards the end of the episode,
> sobs, "Why is it such an effort to be happy?"

Oh dear - onto episode 7 and I have failed to read or respond to any of the emails due to a new job and other pressures. I am glad to see the discussion continues, and that you continue your labour of love, Ivan. I feel you've captured the bittersweet and dark atmosphere of this episode very well. Once again, I haven't seen this episode for some time, but your account brought memories flooding back.

This is one of my favourite episodes in DZW, or at least one of the most moving, particularly in its ending. "Entertaining" is not perhaps the word to describe it, however. I see it as Reitz's reaction to the sometimes very enforced jollification of Weinacht/Christmas, which can mask desperate, tragic, or just plain sad circumstances.

To my mind, it also follows recurring themes about the restless and unsatisfied nature of "the artist", and of emotional "truths", present in much of DZW.

Hermann and Clarissa, in their on-off "hedgehog" way, DO know themselves - they can acknowledge the emotional "truth" of their unspoken, unadmitted love and mutual attraction in brief, cathartic circumstances. However, they are also painfully aware of the fierce independence and pride they cherish as part of their artistic temperament, and which drives them apart at other times.

They remind me of a childhood toy I had: a set of magnets in the shape of rods which fit into rings. When a pair of rods is brought together in opposed polarities, there is a strong repulsion. If constrained by the rings, they always repel, but this can turn swiftly into an equally strong attraction if the constraining rings are removed and the rods can twist about their axes, as they invariably do.

> When Clarissa flees the hospital she ends up with Hermann who is
> alone at Fuchsbau on Christmas Eve. Their reunion makes a very
> special scene and provides the episode with its title. Hermann is
> perhaps the wounded Nietzschean hero, having cut his hand on a rusty
> nail whilst demolishing a fence for firewood. There is an echo of
> earlier events here. Clarissa and Hermann, wrapped in a blanket, sit
> watching the dancing flames in the stove. Stefan is lighting the
> stove in the Alpine hut as Helga taunts him, just before the violent
> consummation, but more importantly we might remember the moment of
> love between Hermann's parents, Maria and Otto, where Maria's face
> was beautifully lit by the flames from the stove, as the Allied
> bombers drone overhead. How complicated have personal relations
> become now!

>It is Clarissa who makes the breakthrough now, however,
> when she comes to Hermann's bed. Otherwise they might have each been
> left in their isolated worlds. They cry and caress. Hermann says, "I
> am your wolf and you are my wolf". I found this analogy rather
> strange,

I've always rather liked this analogy, because of its play on opposites. Even predators like wolves co-operate and show each other tenderness and affection, though they may fight in the social context of the pack for dominance, influence, and just plain survival. To the outside world, they are just savage creatures, devoid of any mercy.

> but if the words of the song Clarissa sings right at the
> end, accompanied by Hermann on guitar, reflect reality, then there is
> no consummation.
>
> "And they did not love each other
> And they did not have each other
> And they were tender to each other
> The wolves."
>

> They seem to have failed again.

Maybe not. They find consummation in an emotional sense, and in physical contact and reassurance, but not a sexual sense. They both acknowledge their desires, and the circumstances which keep them apart. OK - it is done in a negative way, "and they do not love each other, and they did not have each other" - but it's an admission that this is what they would want.

"And they were tender to each other" - they find comfort not in joy, but perhaps in shared pain and acknowledgement.

A classic paradox, and stirring stuff, to my mind.

I leave it to other contributors to decide whether this qualifies as my heartfelt statement of admiration for Reitz's work (my fervent hope), or whether it has more in common with "pseud's corner". What the hell. I enjoyed writing it, and hope someone shares those opinions, or wants to discuss them.

Once again, many thanks to Ivan and the discussion group for rekindling and reminding me of my love of this wonderful film-series.

David Mascal

From: "Susan Biedron" <susan.jsbiedron.com>
Sent: Monday, July 12, 2004 9:08 PM -0500

Ivan and all,

I haven't watched all of Part 7 yet, but have a few comments. Once again, Ivan your wonderful introduction is making me look at scenes in a different way.

> Later, there is a scene when Clarissa's landlady
> visits her in hospital. She hears a scream and rushes into Clarissa's
> room where she finds Clarissa trapped underneath her drip apparatus
> and her mother lying on the floor. It is unclear what has happened,
> but it would seem not beyond the bounds of possibility that Mrs.
> Lichtblau has tried to harm her daughter. In her grief and
> disappointment she has become a monster.

I used to think that Mrs. Lichtblau was so upset that she fainted?? She may call Clarissa a murderer, but I doubt she would actually come to physically harm her daughter, for whom she has sacrificed much.

> Let us now turn to Hermann. We know that Hermann and Schnüsschen are
> not right for each other. Edgar Reitz conveys this most skilfully.
> She is a sweet little miss and claims a common upbringing and
> background as a bond between them. Their incompatibility is nicely
> shown by Reitz during the preparations for Hermann's concert. Who is
> moving and making the floorboards creak? She is! Who wants to make

- > her man look like Leonard Bernstein but knows nothing of the music?
- > Why, Schnüsschen! She is concerned above all with appearance <<

I have to say that Schnüsschen seems to calm Hermann. He is very stressed before the concert, yelling at everyone. But Schnüsschen makes him smile and relax. I don't think she is only concerned with appearance.

- > Helga crosses swords with Hermann before his concert begins,
- > referring to the death of their love. "I'm your widow", she says.

Notice that Helga is wearing a black mantilla - Jackie Kennedy was shown in many photos wearing a lacy black mantilla on her head. These became very popular with women. There is even a reference to Kennedy in a magazine in Clarissa's room.

- > I do not find Hermann convincing as a
- > lover or as supremely attractive to women.

I think Hermann appears to all the women here as a "sensitive, tortured genius" - a type that many women are attracted to. By the way, I am always surprised that Evelyne is the one who recommended the abortion doctor to Clarissa. If Evelyne had not been named, I would have guessed Olga.

Susan

From: "Raymond Scholz" <rscholz zonix.de>
Sent: Monday, July 19, 2004 10:57 PM +0200

· Ivan Mansley <ivanman dsl.pipex.com> wrote:

- > Mrs. Lichtblau gets even worse. After Clarissa has cut her hair and
- > returns to her room she calls her daughter "a murderer". These are
- > awful words for a mother to call her daughter, and I found the moment
- > shocking and truly appalling.

I strongly agree with that. Certainly one of the most surprising scenes for those among us who still believe in the good of each human.

- > The whole scene of Clarissa in hospital at Christmas and her final
- > hurried departure is truly well-done. She has been deliberately put
- > in a room with a mother and new-born baby in order to teach her the
- > joys of motherhood. Reitz enjoys drawing contrasts between the
- > ostensibly happy family unit and the distressed Clarissa and her
- > mother.

Another cruelty Clarissa has to cope with: a Christmas carol played on the record player at the hospital is "Ihr Kinderlein kommet":

<http://german.about.com/library/blmus_ihrkinderl.htm>

- > Another striking aspect of this scene is the way Edgar Reitz focuses
- > on the book through tangles and strands of Clarissa's hair. If hair
- > is a woman's "crowning glory" [Biblical?] then Clarissa punishes
- > herself by cutting much of it off, even though she still looks
- > incredibly beautiful afterwards.

The script suggests that Clarissa cuts of her hair that grew during the time of her miseries. The scissors are working towards the past.

- > Before this there was a moment, a
- > striking moment, but whose true significance escaped me. Clarissa
- > stands in front of a window, holds a strand of her hair aloft, and
- > then with a dramatic gesture lets it fall suddenly, with her arm
- > left upright above her head. Does anyone have any comments on this?

Some symbol of hanging herself? Probably a daring interpretation. The script (yes, again...) tells that Clarissa detects her hair narrowing her mind, her perspective in a figurative way.

- > There is a scene between Renate and Juan, which echoes the earlier one
- > between Hermann and her. In both she wants sexual relations and in
- > neither case does she succeed. I was surprised by Juan's brutal "Nein"
- > to her question as to whether she would make a passable actress. He is
- > right but its harshness took my breath away.

Maybe we could blame Juan's lack of familiarity with the German language. He is not a native speaker and remember what he told Hermann on their first day in Munich about how he learnt German (and all the other foreign languages). Juan cannot know how "Nein" sounds to Helga in this very moment where he should have said something like "Du hast sicherlich nicht das Talent, was andere haben aber du bist sehr bemüht und mit deinem Willen und deiner Durchsetzungskraft..."

- > The most physically violent scene, of course, occurs between Stefan
- > and Helga in a mountain hut.

I was impressed by the way Reitz handled those strands. All characters are involved in relationships of psychological or physical violence, cruelties, hurting themselves and each other. A diabolic and haunting scenario.

- > When Clarissa flees the hospital she ends up with Hermann who is alone
- > at Fuchsbau on Christmas Eve. Their reunion makes a very special scene
- > and provides the episode with its title. Hermann is perhaps the
- > wounded Nietzschean hero, having cut his hand on a rusty nail whilst
- > demolishing a fence for firewood.

The issue of the Süddeutsche Zeitung Hermann's blood trickles on caught my attention. The headline reads "Die Toten, die neu erröten(?)" (~ the dead who blush again) I'm unsure about the verb. We're waiting for the DVD release, aren't we...?

- > A very short scene caught my eye. Evelyne is singing in a church

> accompanied by an organist. There is only one other person in the
> church; an African in traditional dress. Is he one of the three Kings?

The script suggests this too.

> If so, there is no birth, only an abortion.

Another probably minor parallel: Clarissa renews her bandages at the ladies' room while Hermann tries his Leonard Bernstein look-a-like pullover -- in another ladies' room.

Cheers, Ray

From: "Ralf Eigl" <ralfeigl t-online.de>
Sent: Tuesday, July 20, 2004 11:28 AM +0200

Did you notice the scene towards the end when Clarissa and Hermann are in the Fuchsbau and when both are standing behind each other in the half -shade and it definitely looks as if there were only one head with two faces looking in exactly the opposite direction, Hermann's to the left and Clarissa's to the right?

I wonder whether that was just a game Reitz plays for the sake of the nice effect it makes or whether he really wants to tell us that the two of them are ONE (or maybe should be ONE) but are still striving in totally different directions...

One remark back to the scene with the crows: This reminded me of Schubert's song cycle 'Winterreise' with the famous part about the crow, which is the only being that accompanies the traveller and is true to him until his death.

Die Krähe

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl, bald als Beute hier
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr geh'n
An dem Wanderstabe.
Krähe, laß mich endlich seh'n
Treue bis zum Grabe!

Ralf

From: "Susan Biedron" <susan jsbiedron.com>
Sent: Tuesday, July 20, 2004 5:47 PM -0500

Maarten,

you mention eating in Part 6:

- > The only warm parts were the Hermann/Waltraud/Juan (eating) scene, the final
- > scene of everybody together (eating), Renate and Bernd (eating), Olga and
- > Alex (about to eat eggs).....
- > Eating seems to symbolise friendship. Alex is continuously looking for money
- > for food (=friendship?).

This is true and something I did not previously notice. What do you think about the scene in Part 7, when Hermann and Schnüsschen have tables of food and wine prepared after Hermann's concert and no one shows up?

I can understand why Helga and Renate/Juan do not attend Hermann's post concert celebration. But what about all the others - Frau Moretti, Frau Cerphal, Olga - and even Alex? Surely he should be there to mooch free food. Apparently in this case food does not help with friendship.

- > I noticed the Suesse Paprika is mentioned a little too often to be
- > coincidental, but I have no clue as to its meaning. Anybody???

I took this just to be Reinhard's specialty. Sweet paprika, especially sweet Hungarian paprika, is considered culinarily superior to hot paprika. It costs more than the hot variety - I guess they are trying to say Reinhard's goulash is a true specialty.

Susan

From: "Susan Biedron" <susan jsbiedron.com>
Sent: Tuesday, July 20, 2004 6:06 PM -0500

Regarding Mrs. Lichtblau and Clarissa's hair:

When I first saw this scene where Clarissa returns from cutting her hair to find her mother in her hospital room, what I expected from Mrs. Lichtblau was a comment on her daughter's hair. So I was also shocked that instead she says "Murderer!"

- > If hair
- > is a woman's "crowning glory" [Biblical?] then Clarissa punishes
- > herself by cutting much of it off, even though she still looks
- > incredibly beautiful afterwards.

And it is a really nice haircut too - well shaped, etc. She looks as if she returned from a hair salon. Clarissa is a very strong person to survive all the terrible experiences

that happen to her in Part 7.

Regarding Juan's comments:

- > There is a scene between Renate and Juan, which echoes the earlier one
- > between Hermann and her. In both she wants sexual relations and in
- > neither case does she succeed. I was surprised by Juan's brutal "Nein"
- > to her question as to whether she would make a passable actress. He is
- > right but its harshness took my breath away.

For all of Juan's charm, he is completely honest with women. He says what he thinks, even if he is hurtful. Later he will also be brutally honest with Fraulein Cerphal.

- > The most physically violent scene, of course, occurs between Stefan
- > and Helga in a mountain hut.

I did not like watching the scene with Helga and Stefan climbing up the mountain and in the hut. Why does Stefan even go with Helga? After their earlier episode on the stairs, I would think Stefan would stay as far from Helga as possible, let alone try to be alone with her in a mountain hut. Is he a glutton for punishment? Helga is really a disturbed woman.

Susan

From: "Maarten Landzaat" <gijs xs4all.nl>
Sent: Tuesday, August 03, 2004 11:00 PM +0200

- > Did you notice the scene towards the end when
- > Clarissa and Hermann are in the Fuchsbau and when
- > both are standing behind each other in the half
- > -shade and it definitely looks as if there were
- > only one head with two faces looking in exactly
- > the opposite direction, Hermann's to the left and
- > Clarissa's to the right?
- > I wonder whether that was just a game Reitz plays
- > for the sake of the nice effect it makes or
- > whether he really wants to tell us that the two
- > of them are ONE (or maybe should be ONE) but are
- > still striving in totally different directions...

Yes, I noticed this too! (No cheating here: I try not to read the contributions before watching an episode, not even Ivan's introductions, just to keep an open mind)
I'm sure it's not only for the nice effect. Your interpretation is certainly valid.
My interpretation was the Janus-head. I don't know much about this, but I remember from school
Janus had two faces on one head. January is called after Janus because it looks to both the old year and the new year. This fits quite well with Christmas time.

In a broader sense, the time depicted is a transition too: between the clique of students-time and the more lonely, though married, adult life.

Maarten

From: "Maarten Landzaat" <gijs xs4all.nl>
Sent: Tuesday, August 03, 2004 11:04 PM +0200

Susan wrote:

- > What
- > do you think
- > about the scene in Part 7, when Hermann and Schnüsschen have
- > tables of food
- > and wine prepared after Hermann's concert and no one shows up?

Yes, you're right; here the not-eating accentuates and symbolizes the friends not showing up.

- > I can understand why Helga and Renate/Juan do not attend
- > Hermann's post > concert celebration. But what about all the others – Frau
- > Moretti, Frau
- > Cerphal, Olga - and even Alex? Surely he should be there to
- > mooch free food.
- > Apparently in this case food does not help with friendship.

I was also wondering why this happened. It sure helps with the theme of this episode, but why didn't they show up?

Maarten

From: "Susan Biedron" <susan jsbiedron.com>
Sent: Wednesday, August 04, 2004 6:13 PM -0500

Maarten,

I'm glad someone else is mystified by this. Heimat is supposed to be "on holiday" now, so I don't know if anyone else will comment. One could say the purpose is to push Hermann to break with his group of friends and find comfort with Schnüsschen - but in my opinion it is still very unrealistic that not one friend shows up. I also wonder who paid for all that food and wine - perhaps Schnüsschen because she has a regular income? Surely such a spread would be beyond Hermann's means?

Susan

**From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Monday, August 30, 2004 8:59 PM +0100**

There was one matter which puzzled several of our contributors in Part 7 and that was the fact that no one turned up to Hermann's party after his successful Spüren concert. He had provided masses of food and drink and yet he and Schnüsschen are alone in the villa in the early hours of the morning. He has been deserted by his friends. I see that I wrote in my notes, "Why? I wonder." It is only human to speculate! We know that Renate sees not going as some form of revenge for her rejection by Hermann. "Now we've really stood Hermann up." And Juan, perhaps rather surprisingly, accepts this notion with great glee. Volker had made his excuses beforehand, and both he and Jean-Marie are at the hospital with Clarissa. Were the others being diplomatic and desirous of leaving the two alone together so romance would blossom? Did they think Hermann was getting too big for his boots and needed taking down a peg or two?

However, perhaps we are looking at it in the wrong way. If the director of the film does not deal with the motives of all Hermann's friends and we are not told, then perhaps we should be focusing elsewhere. And glancing at the scene again, it seems to me that we should be concentrating on the effects of their non-arrival. Hermann and Schnüsschen are alone together. Hermann is restless and disappointed. "It's a conspiracy", he exclaims. What Reitz is doing here, I think, is showing their fundamental incompatibility. Hermann describes how he has taken a "banal" chord and altered it in a way never done before. It is evident that Schnüsschen does not understand. This is made quite explicit when Schnüsschen pours a glass of golden Rhineland wine and remarks that the wine would be "wasted on your arrogant friends, like your music". Hermann replies, "Schnüsschen, you don't understand it at all. During their love-making later that evening Hermann declares his hatred of "academic bitches" and "intellectual women." The viewer knows that Hermann is attempting to deny Clarissa and that he will not succeed. The scene ends with him watching himself in an enormous mirror; he is watching himself betray his true inner self.

I also noticed the camera lovingly focus on all the food and wine that will be wasted. Is this a portent, a pointing forward to the wedding feast in Part 8? I think we know that marriage between these two is not the true path despite the bond of their heimat and upbringing.

Just a few belated thoughts!!

Ivan Mansley.

8 The Wedding, Schnüsschen 1964

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Friday, September 03, 2004 7:51 AM +0100

Well, here you are! What you have all been waiting for after our long summer break!!!

"Things fall apart; the centre cannot hold;" [W.B. Yeats: The Second Coming]

IVAN'S INTRODUCTION TO: -

DIE ZWEITE HEIMAT: PART 8. THE WEDDING, SCHNÜSSCHEN, 1964

The first half an hour of this episode seemed very even-paced, and to be honest, less than riveting. Panic began to arise in my breast. What was I going to write about it? All the themes seemed fairly obvious. We had the contrast drawn between Schnüsschen's love of family and her rootedness in it [opening scene is the New Year's Eve party attended by all her extended family; 26 adults and 17 children in all] and Hermann's loneliness and isolation. ["I must make my own way", he says. "All these things - Hunsrück, mother, home - are all chance."] Juan is also conscious of his own loneliness and difference from those around him. We are introduced to what appears to be the perfect couple, Elisabeth and Rolf, in whose flat Hermann and Schüsschen create their little love nest. There is much by-play with a black condom and a black negligee. Hermann feels he is in love. He shrugs at his memory of his vow never to fall in love again, and the two young lovers snuggle down to sleep after their love-making like two infants in a nursery. They are secure and warm and happy. Like Eduard in "Heimat" Schnüsschen wishes time would stand still and Hermann echoes her thoughts.

Then there come some moments of brilliant cinema which shatter this illusion. It is a betrayal by Hermann of his inner self and of Clarissa. It is done through cinematic image, not words, and it gave me the clue to what this episode is about and how to approach it. The trouble is that it cannot be explained simply. It is about betrayal. It is about the human impulse to create harmony, and about the destruction of this harmony through selfishness, lust, feelings of alienation and loneliness, quarrelsomeness, and many other human weaknesses. The breaking of harmony and the arrival of discord are central to this episode. For instance, and obviously, Hermann's wedding day ends in the tragedy of Juan's attempted suicide and the ejection of all the students from Frau Cerphal's villa for all time. [Compare the ejection of Adam and Eve from the Garden of Eden]. Paradise has vanished. In the rest of this piece I will attempt to illustrate how Edgar Reitz handles this theme.

We see a train in the darkness. It is the Orient Express. The camera dwells on the signboard: Bucuresti Nord to Paris Est. Alone in a compartment is Clarissa, sleeping with her cello in her arms. We return to the young lovers, and the sleeping Schnüsschen fades into/becomes Clarissa. She rises, and wearing the black negligee which reveals her naked form, she approaches the mirror. Hermann wakes

and calls her name, but she silences him by holding her finger to her lips, and then fades or perhaps erotically enters another world through the mirror. Now, as Hermann lies back and takes Schnüsschen in his arms [the two women's hair styles make them look almost indistinguishable for a moment] he is thinking of Clarissa. The next scene shows him writing a letter to Clarissa and, as he mouths the words "I was just dreaming of you", there she is behind him uttering the words, "I dreamed that I visited you". The meaning is clear. Clarissa is his true love; they are part of and in each other's dreams, and he is in the process of betraying her and himself. Hermann then envisions her by the balustrade at the foot of the steps in the Conservatoire with snow falling all around. She is soundlessly calling his name. She is summoning him and there he is behind her: "I was just dreaming of you. Now I'm happy to hear your voice." We did not hear it. Is she calling him not to marry? Is she calling for help before the cold snow of death and betrayal overcomes her?

This dream sequence is followed by another; in a way, even more brilliant than the first. This is a nightmare of Clarissa's. She jumbles Hermann's concert with the details of her visit to the abortionist. She reveals to the doctor that her back has turned into a cello, and we see him, complete with harrowing coughing, sewing up the sound apertures as if in flesh, and powdering over the result. The flesh is wrenched and pulled. Reitz is suggesting Clarissa's feelings of guilt at not playing in Hermann's concert mixed with the guilty horrors of her abortion; the pregnancy being the result of the attention of men she does not love. How many betrayals do we have here? In its grotesque horror this sequence reminded me of scenes from a surrealist film I saw long ago; "Le Chien Andalou" directed by Luis Bunuel and Salvador Dali [?] Very, very striking!!

Hermann's proposal of marriage to Schnüsschen comes after a scene which illustrates well the complexities of human emotion and has tragic implications. Schnüsschen is not without intelligence and she knows that the seeds of incompatibility are there. She is worried: "There's something I don't understand. You're different with me." She knows that he is hiding something from her; that really he considers her stupid. "I'm too stupid for you". She is certainly not intellectual, but her feelings are hurt. She wishes, with tears in her eyes, that he would play something just for her. "I've always wished you would." Yet she is desperately in love! Hermann does not answer but we know she has hit upon the truth. Another betrayal!

I will now jump to the reception, banquet, and party after the Registry Office wedding. Reitz handles large groups of actors masterfully, especially around tables eating and drinking as we have observed before. There are so many details, many of which I missed on first viewing. We notice Stefan change his place at table so he does not have to sit next to Helga. Has he seen the light about her true nature? Later she changes places with Annikki, the Finnish girl who has come with Juan. Presumably she wishes to torment Stefan some more!! This exchange puts Annikki next to Rob, who immediately decides she will be his next conquest. Juan, in fact, later witnesses him ushering her into another room/cellar in order to fulfil his lusts. Both Rob and Annikki have betrayed Juan. I do not think Reitz is saying that this betrayal is the direct and sole cause of Juan's suicide attempt, but it certainly contributes. Juan is left alone to muse over the mechanical birds in their cage. Jean-Marie spends the evening trying to nibble one of the waitresses and not the nut cutlets! Helga is drawn by her sexuality to one of the bandsmen, a trumpeter named Wladimir from the

Rhineland. We do not hear what she says to him, the camera looks back at them from a distance. However, Wladimir grabs her by the arm, marches her back to the house, slams her up against the wall, and then virtually rapes her in a kind of store-room. It is violent sex. All this is happening on Hermann's happiest day and we haven't finished.

Stefan witnesses or hears Helga's sexual encounter. He drunkenly provokes Wladimir who reacts and shoves him into Reinhard. The two old friends fight. There is discord everywhere. Elisabeth and Rolf, the couple we had thought so perfect, exchange bitter words before departing in anger. Alex feels betrayed by Juan's suicide attempt and screams at him. Rob betrays the Finnish girl by saying to Juan, "It wasn't serious any of it." She is mortally offended and stalks off alone. Stefan and Reinhard have a furious quarrel about the rifle and fight again. Frau Cerphal feels betrayed by them all before throwing them all out. She tells Juan, "I thought you had self-control." Poor Volker has his love for Clarissa thrown back in his teeth. Clarissa has arrived late after her return from Paris and seeing all the empty glasses and plates remarks, "So that was Hermann's wedding". There is a sense of desolation. She almost sobs that something ends every day, "It's like a merry-go-round." I remembered the fun fair at the end of "Heimat" with the ghostly riders and the death of Glasisch.

Betrayal and discord are everywhere. Back in their flat Schnüsschen tries to initiate sex but it seems forced and lacks spontaneity. There had been several shots of Hermann in the later stages of the evening with stern face and a twitch in a facial muscle watching proceedings. He has to be called at one point, "This is your wedding." At the very end the camera focuses on the empty table with its left-overs, half-drunk bottles and glasses of wine, wine-stained tablecloth and the awful gleaming rifle. There is a strong sense of finality, of ending, of melancholy. There is a final tableauesque shot of those left at the end with Alex all alone on the verandah steps, signifying perhaps the death of rationality. There are, of course, moments of delight and happiness e.g. the fitting of the rings that Pauline has brought on the fingers of the bride and groom, the success of Volker's present, the mock oompah band but discord, betrayal, and acrimony reign supreme. Such is the nature of human affairs, says Reitz.

I am aware that there is much I have not dealt with. I have a few questions of my own.

1. Why did Reitz not give Evelyne any dialogue at all?
2. Was her African boy-friend in traditional dress the man in the church?
3. What was the significance of the scene where Clarissa plays the cello in a kind of audition? The professor seemed to damn her with faint praise: "Fine. It was O.K." He offers her a ticket for "The Golden Gate". What is that? At first I thought they were in San Francisco and this was a reference to its bridge. Later Jean-Marie or Volker asks her whether California was O.K. The Eiffel Tower gives us Paris as the location but they were speaking in English. Why? The professor was definitely not English. Was her playing too heavy? He reminds her that Cesar Frank was a French composer.

4. I had not realised Helga was Jewish, had you? There was no evidence she was when Hermann visited her parents' home in Dülmen, or did I miss something? She wears a necklace with a Star of David medallion for the wedding party. There is some talk of going to a kibbutz. At one point Wladimir is playing with the medallion. Or is it an affectation on her part?

5. Last but not least! What does Rob have in the small box he carries? It appears to be some kind of disgusting joke. Annikki, the Finnish girl screams when shown the contents, and the waitress at the door nearly vomits. I must have missed something!

Ivan Mansley.

From: "Susan Biedron" <susan jsbiedron.com>
Sent: Wednesday, September 08, 2004 3:45 PM -0500

Ivan and all,

> 2. Was her African boy-friend in traditional dress the man in the church?

I believe so.

> 4. I had not realized Helga was Jewish, had you? There was no evidence she
> was when Hermann visited her parents' home in Dülmen, or did I miss
> something? She wears a necklace with a Star of David medallion for the
> wedding party. There is some talk of going to a kibbutz. At one point
> Wladimir is playing with the medallion. Or is it an affectation on her
> part?

I don't think Helga is Jewish. I had the impression her necklace was some kind of affectation.

Regarding Juan: when he and Schnüsschen are talking in the park, Juan comments that he is the type of person no one misses. He is always travelling - what is he searching for?

In one of the opening scenes, Hermann and Schnüsschen are talking about their family relationships and obvious differences. Schnüsschen needs to see her family and share her experiences with them - Hermann does not. Yet Hermann comments that with Schnüsschen, he feels like he has never left the Hunsrück. So in spite of denying any homesickness or feeling for his Heimat, he admits he knows he feels comfortable with her. One thing that struck me in this episode is that Hermann and Schnüsschen have many physical similarities - they could easily be taken for brother and sister. Perhaps that is how their relationship should have stayed.

Is the betrayal and discord seen in the other characters a means to show that Hermann and Schnüsschen's seemingly happy marriage/love is really false?

After today, I will be out of the discussion until the end of September. I am making a sort of "Heimat" visit myself. We are going on a long planned trip to visit my grandfather's village in Hinterpommern (Poland near the Baltic). Quite an adventure!

Tchuss
Do widzenia :)

Susan

**From: "MYaroshevsky" <ohmfilms videotron.ca>
Sent: Wednesday, September 08, 2004 11:17:30 AM -0400**

Greetings to all,

Just wanted to point out a favourite moment in the Hochzeit episode.

It's a 10 second shot of Clarissa in a Paris cemetery. She stands over the grave of Joris Ivens. The tombstone reads 1898-19__ (a flower obscures the date of death which was in fact 1989). A magical time warp of a tribute to the man Reitz called 'an angel'.

Yours in film,
Michael

**From: "Raymond Scholz" <rscholz zonix.de>
Sent: Wednesday, September 08, 2004 10:36 PM +0200**

· "Ivan Mansley" <ivanman dsl.pipex.com> wrote:

> There is much by-play with a black condom and a black
> negligee.

Not to mention fireworks... I'd forgotten about them since I feel ashamed watching a director like Reitz making use of the allegory. Ah, and some foretaste of children dropping in at the wrong moment.

> Then there come some moments of brilliant cinema which shatter this
> illusion.

Which you made into some moments of brilliant description. Thanks for this, again.

> I will now jump to the reception, banquet, and party after the Registry
> Office wedding. Reitz handles large groups of actors masterfully, especially
> around tables eating and drinking as we have observed before. There are so
> many details, many of which I missed on first viewing.

Pauline and Marie-Goot wearing the same dress and generally being very

embarrassing to all the guests. Father Schneider certainly draws a more civilized picture of a Hunsrücker.

And later, some kind of Hunsrück gathering in the Fuchsbau kitchen, chanting drinking songs in contrary to the modern music and presumably incomprehensible French song Jean-Marie performs.

> 5. Last but not least! What does Rob have in the small box he carries? It
> appears to be some kind of disgusting joke. Annikki, the Finnish girl
> screams when shown the contents, and the waitress at the door nearly vomits.
> I must have missed something!

I cannot find this on heimat123.net anymore... But Google reveals
<http://www.xs4all.nl/~rrr/heimat/books.html> - then look for "Excerpt, pp.215-219". I'm not sure whether the box qualifies as a MacGuffin too:
<http://en.wikipedia.org/wiki/MacGuffin>

Cheers, Ray

From: "Susan Biedron" <susan jsbiedron.com>
Sent: Thursday, September 09, 2004 2:38 PM -0500

Darn, I wanted to know what was in that box! :) I will add that I have learned much about film in general from this group. Thank you again, Ivan for a wonderful analysis.

Susan

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Thursday, September 09, 2004 10:08 PM +0100

Brilliant Ray! Thank you very much for the references. I had never heard of a MacGuffin before nor had I heard of Wikipedia. So Rob's box is a reference to Bunuel's "Belle du Jour"; a Reitzian reference for film "buffs". I loved this remark of Reitz's: "No sexual perversion staged before the camera can be as exciting as that which remains hidden beneath the lid of the casket. I cited this scene in 'Die 'Zweite Heimat.' Let your imaginations run riot! It says something about the character of Rob, doesn't it? I remember that I likened the scene in which Clarissa rolls up her jumper to reveal her back has turned into the wooden front of a cello, to something from another Bunuel film. That looks even more likely now!

In your reference to excerpts from "Drehort Heimat" pp. 215-219 there is a section entitled "A Rose for Joris Ivens". I do not know his films but Reitz obviously admired him greatly. He tells us, "Two months later [death of Ivens in June 1989] the team was in Paris, and we visited him in the cemetery. Spontaneously, I suggested that my lead actress should lay a rose on his grave. We filmed it, and as the camera swung up from the hand with the rose to Clarissa's face, a gust of wind came and moved her hair. That moved us so much that we took up the scene in the film." Michael has

drawn our attention to this scene which he calls "a favourite moment." I think I shall have to differ slightly. This is a graceful and courteous act of homage to an admired fellow film-maker on Reitz's part, but it does detract somewhat from the story, and Reitz prides himself on being a storyteller. It is supposed to be 1964; awkward questions start to arise. Is Clarissa really a film "buff"? Have one of the film-makers [Rob, Reinhardt, Stefan] suggested this course of action? It doesn't work in terms of the film-story, does it? One wonders how original cinema audiences reacted to this little scene, if they noticed it.

Susan wondered about Juan, "He is always travelling - what is he searching for?" I hope it doesn't sound too pompous but presumably this chameleon-like character is searching for himself! Susan also asked, "Is the betrayal and discord seen in the other characters a means to show that Hermann and Schnüsschen's seemingly happy marriage/love is really false?" That is what I meant to suggest. Certainly Hermann is betraying himself. Schnüsschen, I think, is swept up by ideas of romantic love and admiration for a fellow Hunsrückian.

Susan, I hope your trip back to your grandfather's village in Poland is everything you want it to be. I take it that it will be your first visit. It will be an exciting voyage to an ancestral "Heimat".

Thank you both Susan and Ray for your kind words about my introduction[s]. It is what makes it all worthwhile!

Ivan.

**From: "Maarten Landzaat" <gijs xs4all.nl>
Sent: Sunday, September 12, 2004 9:27 AM +0200**

Thanks all for your insights on the falseness of the marriage, and all the beautifully filmed circumstantial evidence for this. Beautifully filmed, but painful to watch! I could feel for Hermann being seduced into something he doesn't really want.

Schnüsschen is sweet but also very calculating: "I have the best cards" she says.

About the fireworks: first I thought it was a dream or just a (worn-out) cinematic metaphor, but then Elisabeth and Rolf come home dressed the same as the ones in the boat in the fireworks scene. So the fireworks scene was "true" after all!

Further, I noticed a recurring East-to-West sub theme:

- Japanese influences in the Elisabeth and Rolf household
- The shadows of the Japanese boat and the Eiffel tower in Elisabeth and Rolf's house
- Clarissa on the Orient Express going west to Paris
- Clarissa going further west to LA/Golden Gate
- Beatles songs (the Beatles' fascination with gurus from the East)
- Helga's Wladimir ("from Russia? No, from Rhineland")

I am all excited about going to the Heimat 3 premiere in Munchen next week with my girlfriend! I managed to book night trains from Amsterdam, and even a reasonably cheap hotel.

Who of you will be there as well? I'd be happy to meet you!

Bye,
Maarten

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Thursday, September 16, 2004 9:58 PM +0100

Traffic has been very light, I'm afraid. 5 posts + 2 of mine. I suspect all eyes, ears and thoughts are on Heimat 3. Good wishes to all who are going to Munich at the weekend for the German premiere and I hope you enjoy Mr. Reitz's latest work. Please tell us all about it. I haven't seen a single word about any showing in Venice at the film festival.

I know there are people out there who have contributed to discussions on earlier episodes of DZH. Where are you now? Please return. I am sure you have valuable ideas to contribute, or maybe you would like to write an introduction for Parts 10-13? Come on, you don't have much time!!

Ivan Mansley.

From: "Ralf Eigl" <ralfeigl t-online.de>
Sent: Friday, September 17, 2004 7:38 AM +0200

A very late contribution about a tiny detail: I wonder whether the cage with the mechanical birds plays a role here - behind it we see Juan and it almost looks towards the end of the scene as if he were caught in that cage - mere accident or intention?

Or is this intended to describe Hermann's situation, who - now that he is married - is caught in a cage he does not want to be in?

You may remember that the cage was used earlier on in the Ansgar episode. I had misinterpreted it back then and given it a meaning like above - but someone wrote that Reitz had then used the mechanical birds to show the artificiality of Nymphenburg castle and its gardens, which was to be seen in the background of the scene then...

Ralf

9 The eternal Daughter, Fraulein Cerphal 1965

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Friday, September 17, 2004 8:00 AM +0100

DIE ZWEITE HEIMAT: PART 9: THE ETERNAL DAUGHTER; FRAULEIN CERPHAL, 1965

I read somewhere that Parts 9-13 of Die Zweite Heimat were only written after Parts 1-8 had been filmed and that there is a change of mood beginning with this episode. Of course, the stories are all interesting and we want to see how different characters develop and how the different plots and threads unfold, but this episode seemed flatter than the preceding 8, or was it just me? I was less emotionally involved; less moved, perhaps.

Fraulein Cerphal's "story" was less than compelling and somehow her "twenty missing years" were never very plausible to me. There is sadness and melancholy, but I wonder whether these feelings were fully conveyed to the viewer; whether these emotions were felt through the images. The title of the episode is taken from a piece of actual dialogue. Juan purports to read Fraulein Cerphal's character and her past from a pack of cards which he has asked her to cut. Having turned up the Queen of Diamonds he tells her, "You are the eternal daughter", and whilst admitting he has gained his information from observation and questioning, not the cards, he goes on to accuse her of knowing that Herr Gattinger had betrayed Edith [Goldblaum's daughter] and that she had allowed this because she was in love with Gattinger. [Edith was taken to Dachau concentration camp, only 20 kilometres away, where she died.] He adds, "You know to whom your house belongs" and we have already seen her dying father's concern about this. It does not belong to her. However, even if faintly reluctant, by the end of the episode she has arranged to sell the villa to a property development company who are planning to build 150 flats on the site, making her a very rich woman. Assets are seized and sold off! Reitz is depicting through the Cerphal story the history of Germany. There is a skeleton in the Cerphal past. There is a darkness in Germany's twentieth century history which many people try or tried to suppress. It does feel unduly schematic to me.

I was more interested in the way Reitz links scenes and episodes. Elisabeth Cerphal is asked by Juan to cut the cards with her left hand. Her dying father has something wrong with his right hand. It looks like a claw, and in the scene where he begins to write his last will and testament he writes uncertainly with his left hand, whilst the camera has focussed on his useless right hand with all its raised veins showing. Volker brilliantly plays Ravel's Piano Concerto in D major for the left hand only. Perhaps others might like to discuss the significance of this. When Hermann leaves the Conservatoire with his diploma he uses it as a makeshift umbrella. [I noticed a reflection in the piano lid again/see his entrance examination but there was no cheating this time]. In the very next scene we see Fraulein Cerphal on her way to Cerphal Verlag with an umbrella which refuses to close and is abandoned on a road bridge.

When Alex finds Juan engaged in origami he exclaims, "From a philosophical point of view you're going mad, Juan." Juan certainly becomes the invisible man, as well as the obsessive man. He goes to visit Hermann, sees him engaged in bathing the baby, and vanishes. Hermann only sees a shadow on the wall of the stair-well. He approaches the restaurant where Volker and Clarissa are celebrating the former's concert success with champagne. Mrs. Lichtblau notices him through the window but then he is gone. He is the eternal outsider and loner! One notices how the episode begins and ends with Juan constructing his mosaic of an Indian/Aztec god in the garden [in place of the clef?] whilst wearing his funny, boat-shaped paper hat. He knows that the villa will be torn down but he wishes to finish. There is something pathetic about him. Earlier we had seen him in the foyer of the theatre where Volker is playing. He witnesses Volker's triumph through pushing a door ajar, but then walks disconsolately away. He senses his own failure and his own loneliness.

Hermann has retreated into domesticity but bemoans the fact that no one ever visits him anymore. One senses that things are not quite right between Hermann and his wife, Schnüsschen. Three times she asks him whether she and the baby are in his way, and three times he does not answer. She promises to ask again for a fourth time the following day. Hermann does seem, however, perhaps surprisingly, to be quite a good father. As a husband he is less convincing. "Don't worry, I'm fond of you", is a pretty feeble declaration of love.

What of Clarissa meantime? She returns from America where she has had some success in a recording studio and invitations to perform in concerts in Boston and San Francisco, as she corrects her mother. Her hysterical anguish about the damage to her cello in the baggage hold of the plane is moving. The cello "waited 200 years for me." She is still a tortured soul. Her mother's open hypocrisy is almost amusing. Volker, the one-time sex-fiend has become a great pianist and that in her words "changes your feelings". He can stay in her home, and, like Juan before him, is presented with a toothbrush. Volker and Clarissa are presented by Reitz as a very attractive couple, and one wonders whether she will find happiness here. There is an under thread about Dr. Kirchmayer's love for her [present of pearl ear-rings; "You've grown even lovelier in America".] but this must be doomed, even if she does lead the old man on a little.

It is amazing how one can miss things of significance on first or even second viewing. I will return to this in a moment. Part of the plot concerns Fraulein Cerphal's visits to her father's publishing company, now in public hands, in order to retrieve, on her dying father's instructions, a brown envelope and other items from the safe in his locked office, which no one else is allowed to enter, as it turns out. Her first visit is at dead of night, when she manages to set off a burglar alarm and is arrested as a suspected criminal. There is a certain amount of suspense here. What will she find? Will she be discovered? On her second visit she is treated as an honoured guest. There is apparently a contract in existence, granting her father access to his old office for life and also to other members of the family. The present management are "astonished" but showing true Germanic discipline <vbg> they are supposed never to have gone in to the office. There is some nice by-play where they show themselves to be desperately curious about the contents of the office and its secrets, but pretend not to be so. She opens a photograph album where she upturns a picture of her

father in Nazi uniform. We are only given a glimpse as she moves hastily on. There are secrets locked away in German history. It is "a sacrosanct office". Reitz is telling us this. Throughout the episode there is great stress on locked entrances, master keys, keys dropped in puddles [Juan], forced entries and so on. The past, however, cannot help Elisabeth Cerphal. She begs, "Say something father", and then we have a camera shot of her father's empty leather chair. I shall return to that chair, as the film does!!

On her third visit, at night as was the first, she finds her father's war-time pistol wrapped in a cloth. She accidentally discharges it and the bullet would have killed anyone sitting in the chair. The camera hones in on the bullet hole in the back of the chair. I have written in my notes, "She has symbolically killed her father?!" We are given the exact time of this event, because she asks one of the security guards who have rushed to the scene, for the time. She is told 12.30 a.m. I had not realised the significance of this detail, nor had I understood the significance of Frau Ries giving the time of Elisabeth's father's death as 12.25 a.m. exactly the same time as she fired the pistol!! Elisabeth Cerphal sees the symbolic significance, doesn't she? Watch her face! It was only on my 3rd note-taking/viewing that I registered this.

Helga is at the head of the spouting left-wing student protestors who invade the villa. She has continued to torment Stefan by declaring she is pregnant but that the baby is not his. Olga is worried by dreams and female anxieties. Renate descends ever further into cheerful vulgarity!

Now 5 questions:-

1. Immediately after the picture of Elisabeth Cerphal's grandmother is unwrapped on the gravel outside the sanatorium there is a single shot of a boat on a lake under the setting sun. There is no explanation. Has it something to do with the painting? Or is it pointing to some future event? The death of Reinhard, for instance! Or is it just a shot of a location at the bottom of the neighbouring parkland with no immediate relevance at all? Strange!!

2. Elisabeth Cerphal mentions to her father on his death-bed that Evelyne will sing at the Paris Opera. Is that our Evelyne, the beloved friend of Ansgar? Father Cerphal appears to understand. We did not know he knew her, did we? Perhaps it suggests the interwoven nature of all the lives we have participated in or is a remnant of an old script?

3. Father Cerphal wants the landscape picture on the wall facing him to be replaced by a picture of Elisabeth's grandmother, his mother I take it! "I've looked my fill at it", he says [of the landscape]. There is a shape at the top left of the painting, which looked like a skull to me. Father Cerphal suddenly becomes terrified at the sight of it, cries out, and pulls the sheet over his head. Was he reminded of his own mortality by the sight of this shape? Does the enormity of death suddenly terrify him or have I misunderstood?

4. When Volker and Clarissa visit the shop where Clarissa's cello is being repaired he asks her about a photo on the wall of her old room. Which photo was it and what is the significance of the question?

5. I did not understand the final dialogue between the Professor and Elisabeth at the Conservatoire. She asks whether he will encourage her further studies. He answers both No and Yes! Can anyone explain?

I hope all the above will help fellow lovers of this film to enjoy, appreciate and understand this episode of the film. If not, the fault is my own.

Ivan Mansley.

**From: "Foerderer, Walter (MED)" <walter.foerderer@med.ge.com>
Sent: Friday, September 17, 2004 2:23 PM +0200**

Here some - hopefully useful - comments to some questions....

> 2. Is that our Evelyne, the beloved friend of Ansgar?

Yes, it's our Evelyne and Elisabeth Cerphal is her aunt.

> 3. Does the enormity of death suddenly terrify him or have I misunderstood?

The landscape picture is painted in the style of the "Blaue Reiter" and shows an abstracted landscape and a part of the picture, a hill with some trees, looks as a skull. Yes, he has definitely fear of death..

> 4. Which photo was it and what is the significance of the question?

They are talking about a photograph by Man Ray showing the back of a woman in the shape of a cello (f-holes)

> 5. He answers both No and Yes! Can anyone explain?

It's presumably due to the translation that this conversation is not clear enough. Let me try to analyse it. In German:

Fraulein Cerphal: "Sie machen mir Mut, ja?"

Professor: "Eigentlich nicht."

Fraulein Cerphal: "Nein?"

Professor: "Eigentlich ja, das heisst nein."

In English (although I do not know how it is dubbed into English):

Fraulein Cerphal: "You encourage me, do you?"

Professor: "Not really."

Fraulein Cerphal: "No?"

Professor: "Actually yes, that means no."

So the "Actually yes" is enforcing her question "No?" and the "that means no" is related to the encouragement. In fact he says NO.

Regards, Walter.

I am looking forward to see some of you in Munich tomorrow!

From: "Maarten Landzaat" <gijs xs4all.nl>
Sent: Tuesday, September 28, 2004 11:00 PM +0200

I also noticed the keys:

- people with keys are denied access (Juan, Elisabeth)
- people without keys gain themselves access illegally (the philosopher, Helga's club)

which I guess points to the underlying villa-ownership question (which in turn probably points to a general issue).

Queen of diamonds: does it refer to Elisabeth Cerphal's planned geology study? I also wasn't too terribly excited about this episode. Somehow this detailed character description didn't feel necessary to me. But I can't really explain why.

I liked the music though! The re-occurring arpeggiated(?) piano piece was beautiful, and the left hand piece by Volker! (the funny 'boo-ba-plink-ploink-stop' piece was less to my taste).

I'm just thinking of the right hands. Were all right hands dead? (Daddy's was paralysed, Volker's did nothing, Elisabeth probably shot her father with her right hand.)

When Juan stands on his head and hands, he holds his hands exactly over the eyes of his mosaic god. Does this mean anything?

What did Gerold Gattinger do in Spain?

Ivan wrote: Now 5 questions:-

- > 1. Immediately after the picture of Elisabeth Cerphal's
- > grandmother is
- > unwrapped on the gravel outside the sanatorium there is a
- > single shot of a
- > boat on a lake under the setting sun. There is no explanation. Has it
- > something to do with the painting? Or is it pointing to some
- > future event?
- > The death of Reinhard, for instance. Or is it just a shot of
- > a location at
- > the bottom of the neighbouring parkland with no immediate
- > relevance at all?
- > Strange!!

I don't know, I'm afraid I didn't even notice the scene. (That should teach me to read your intros first!) Another possibility is that it depicts Frau Cerphal's longing to travel?

- > 3. Father Cerphal wants the landscape picture on the wall
- > facing him to
- > be replaced by a picture of Elisabeth's grandmother, his
- > mother I take it!
- > "I've looked my fill at it", he says [of the landscape].
- > There is a shape at
- > the top left of the painting, which looked like a skull to me. Father
- > Cerphal suddenly becomes terrified at the sight of it, cries
- > out, and pulls
- > the sheet over his head. Was he reminded of his own mortality
- > by the sight
- > of this shape? Does the enormity of death suddenly terrify
- > him or have I
- > misunderstood?

I noticed another painting near the door with a skull on it, in a later scene. It was very short; I'll have to look back again.

- > 4. When Volker and Clarissa visit the shop where
- > Clarissa's cello is
- > being repaired he asks her about a photo on the wall of her
- > old room. Which
- > photo was it and what is the significance of the question?

I think there was the famous photograph of a woman's back with cello-like f-holes painted.

I'm not sure about the significance of the question or the entire issue, for that matter.

- > 5. I did not understand the final dialogue between the
- > Professor and
- > Elisabeth at the Conservatoire. She asks whether he will encourage her
- > further studies. He answers both No and Yes! Can anyone explain?

My understanding was that it was just a case of a negative question, where an affirmative answer causes confusion: does the answer confirm the negative, or does it just confirm?

Maarten

From: "Ivan Mansley" <ivanman_dsl.pipex.com>
Sent: Thursday, September 30, 2004 11:28 PM +0100

Traffic has been very, very light. Indeed, it hardly seems worth the candle now! All the excitement resides with Heimat 3. Unfortunately there is no English version [subtitles] as yet so I cannot join in.

Maarten's Points:

< When Juan stands on his head and hands, he holds his hands exactly over the eyes of his mosaic god. Does this mean anything?

What did Gerold Gattinger do in Spain?>

Perhaps he does not want the god to see the situation he is in. I cannot answer your last question nor do I remember the reference.

Walter's Reply: < Yes, it's our Evelyne and Elisabeth Cerphal is her aunt. >

Yes, mea culpa!! I had forgotten their relationship. Silly me!

Ralf's Tiny Detail [Part 8] < A very late contribution about a tiny detail :

> Ralf asks about Juan and the caged, mechanical birds.

< I wonder whether the cage with the mechanical birds plays a role here - behind it we see Juan and it almost looks towards the end of the scene as if he were caught in that cage - mere accident or intention? >

I turned back to my notes and saw that Juan was staring in a melancholic fashion at the caged mechanical birds on a table just before he goes outside to the lawn and attempts to commit suicide with the rifle. He is shown sitting outside on the steps with the cage and has opened the cage. It was my interpretation that he saw himself as being like a caged bird that cannot open its wings and fly and that suicide is the only means of escape. It thus most probably relates to Juan rather than Hermann.

Lastly I am going to copy below an e-mail I received from the BBC. It has made me very angry. It surely proves that the BBC is "dumbing-down." Heimat and Die Zweite Heimat were "jewels-in-the-crown" on BBC 2's 40th anniversary, and yet now they say Heimat 3 will have no popular appeal. How could they?!! Could I urge list members, in particular those who pay the BBC licence fee, as I do, to bombard that organisation with e-mails of protest and complaint at their high-handed, arrogant and short-sighted decision?

[COPY] Dear Mr Mansley Thank you for your further e-mail regarding ? Heimat 3? that was addressed to my colleague Joanne Fleming. As Joanne is not currently available, I am pleased to resplond [sic] on her behalf.

Firstly may I apologise for the delay in getting back to you. However, I was waiting on our research team to get back to me about your enquiry. They have told me that our schedulers considered that there would not be sufficient interest to warrant broadcasting the programme. I understand that this may come as some disappointment to you. However, please be assured that your request for the programme to be shown will be registered for the attention of our schedulers.

Thank you again for taking the time to contact the BBC.

Regards, Geoffrey Watt, BBC

Information
Wide Wonderland

<http://www.bbc.co.uk/> - World

My introduction to Part 10 will follow tomorrow.

Ivan Mansley.

From: "Raymond Scholz" <rscholz@zonix.de>
Sent: Thursday, October 14, 2004 10:56 PM +0200

· On Sep 17 2004, "Ivan Mansley" <ivanman@dsl.pipex.com> wrote:

Ok, I'm breaking the rules again... This time I managed to watch the parts 9 and 10 in a row and there are a few things to add.

> DIE ZWEITE HEIMAT: PART 9: THE ETERNAL DAUGHTER; FRAULEIN CERPHAL, 1965

> Fraulein Cerphal's "story" was less than compelling and somehow her "twenty
> missing years" were never very plausible to me. There is sadness and
> melancholy, but I wonder whether these feelings were fully conveyed to the
> viewer; whether these emotions were felt through the images.

I cannot share this perception because in my eyes Hannelore Hoger plays Elisabeth Cerphal very well. Like her childish behaviour. Remember the scene where she buys the dress, she has seen before and then returns home sitting on the floor like a little child eating chocolates? Her uncertainty, her lack of independence from the father.

> The title of the episode is taken from a piece of actual
> dialogue. Juan purports to read Fraulein Cerphal's character and her
> past from a pack of cards which he has asked her to cut. Having
> turned up the Queen of Diamonds he tells her, "You are the eternal
> daughter", and whilst admitting he has gained his information from
> observation and questioning, not the cards, he goes on to accuse her
> of knowing that Herr Gattinger had betrayed Edith [Goldblau's
> daughter] and that she had allowed this because she was in love with
> Gattinger. [Edith was taken to Dachau concentration camp, only 20
> kilometres away, where she died.]

Yet another distance of 20. She knew Edith for 20 years, 20 km to Dachau, Elisabeth says that she is missing 20 years and Juan states that Elisabeth's life has stopped 20 years ago.

> He adds, "You know to whom your house belongs" and we
> have already seen her dying father's concern about this. It does not belong
> to her. However, even if faintly reluctant, by the end of the episode she
> has arranged to sell the villa to a property development company who are

- > planning to build 150 flats on the site, making her a very rich woman.
- > Assets are seized and sold off!

The insert at the beginning of the scene where Elisabeth Cerphal is selling the villa caught my attention: "23. August 1965". I was asking myself why the exact date was given while other inserts restricted to a year. Only very few moments of DZH can be associated with concrete dates (like Kennedy's death). There must be some significance! The only thing I came up with (after some web research) was the Hitler-Stalin-Pakt (also known as Molotow-Ribbentrop-Pakt), signed on the 23rd of August, 1939.

<http://en.wikipedia.org/wiki/Molotov-Ribbentrop_Pact> says: ----*The Molotov-Ribbentrop pact, also known as the Hitler-Stalin pact, was a non-aggression treaty between Germany and Russia, or more precisely between the Soviet Union and the Third Reich. It was signed in Moscow on August 23, 1939, by the Soviet foreign minister Vyacheslav Molotov and the German foreign minister Joachim von Ribbentrop. The non-aggression treaty lasted until Operation Barbarossa of June 22, 1941, when Nazi Germany invaded the Soviet Union.*

In a secret appendix to the pact, the border states Finland, Estonia, Latvia, Lithuania, Poland and Romania were divided in spheres of interest of the parties, that within a year would injure their sovereignty. ----

- > Reitz is depicting through the Cerphal story the history of
- > Germany.

Where is the link to the Cerphal story? I feel there is something Reitz wanted to say. Two evil parties signing a contract?

- > I was more interested in the way Reitz links scenes and episodes. Elisabeth
- > Cerphal is asked by Juan to cut the cards with her left hand. Her dying
- > father has something wrong with his right hand. It looks like a claw, and in
- > the scene where he begins to write his last will and testament he writes
- > uncertainly with his left hand, whilst the camera has focussed on his
- > useless right hand with all its raised veins showing. Volker brilliantly
- > plays Ravel's Piano Concerto in D major for the left hand only. Perhaps
- > others might like to discuss the significance of this.

I didn't come to any conclusion. The human hands are part of so many allegories that one may find an appropriate explanation for this. But I think...

- > When Hermann leaves the Conservatoire with his diploma he uses it as
- > a makeshift umbrella. [I noticed a reflection in the piano lid
- > again/see his entrance examination but there was no cheating this
- > time]. In the very next scene we see Fraulein Cerphal on her way to
- > Cerphal Verlag with an umbrella which refuses to close and is
- > abandoned on a road bridge.

.... Reitz is simply playing with these pictures and they have no significance other than to be cinematic tricks.

- > He approaches the restaurant where Volker and
- > Clarissa are celebrating the former's concert success with champagne.
- > Mrs.Lichtblau notices him through the window but then he is gone. He is the
- > eternal outsider and loner!
- > Hermann has retreated into domesticity but bemoans the fact that no one ever
- > visits him anymore.

Did you notice the prison-like window to Schnüßchen's and Hermann's room? Hermann as a prisoner in his own home. Well, I've never seen a window like this before, open to the well.

[Mother Lichtblau and Volker]

- > Her mother's open hypocrisy is almost amusing. Volker, the one-time
- > sex-fiend has become a great pianist and that in her words "changes
- > your feelings". He can stay in her home, and, like Juan before him,
- > is presented with a toothbrush.

Great, I already had forgotten about Juan visiting Clarissa's home.

- > Volker and Clarissa are presented by Reitz as a very attractive
- > couple, and one wonders whether she will find happiness here.

If I were Clarissa I'd first convince Volker to get rid of his ridiculous moustache which must hurt her skin and her eyes :-)

- > It is amazing how one can miss things of significance on first or even
- > second viewing. I will return to this in a moment. Part of the plot concerns
- > Fraulein Cerphal's visits to her father's publishing company, now in public
- > hands, in order to retrieve, on her dying father's instructions, a brown
- > envelope and other items from the safe in his locked office, which no one
- > else is allowed to enter, as it turns out. Her first visit is at dead of
- > night, when she manages to set off a burglar alarm and is arrested as a
- > suspected criminal.

Yet another detail accompanying the picture of mortality and decay of this episode. Several times (I only remember this scene with the policemen) the name "Cerphal" (emphasis on the first syllable) is pronounced as "Zerfall" (emphasis on the second syllable - decay, decomposition).

- > There is a certain amount of suspense here. What will she find? Will
- > she be discovered? On her second visit she is treated as an honoured
- > guest. There is apparently a contract in existence, granting her
- > father access to his old office for life and also to other members
- > of the family. The present management are "astonished" but showing
- > true Germanic discipline <vbg> they are supposed never to have gone
- > in to the office.

And if they would have done, they'd have queued up before...

> Helga is at the head of the spouting left-wing student protestors who invade
> the villa.

Jumping over the closed gate while Alex has already started a philosophical reasoning about it. What a difference...

Cheers, Ray

10 The End of the Future, Reinhard 1966

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Friday, October 01, 2004 12:05 AM +0100

AN INTRODUCTION TO DIE ZWEITE HEIMAT: PART 10: THE END OF THE FUTURE, REINHARD, 1966.

We have come a long way from the simplicities of bilberry picking and the blacksmith's forge to this story of a corrupted past, a tortuous and convoluted sexual relationship, and a mysterious death, which may be either accident or suicide, although the latter is more likely in the opinion of your commentator. It is difficult to explain but I felt that somehow there was a gap left between what the images of the film were depicting and the weight and complexity of the ideas and relationships behind them. The emotional freight / baggage is too heavy for the vehicle. In addition, I feel that the Cerphal / Goldblum theme has taken over the film and lessened its impact and interest a little.

I found the last 10 minutes of the episode had the most dramatic impact for me. Reinhard has finished writing his script, "Esther", based on the life of Esther Goldbaum, the illegitimate daughter of Gerold Gattinger and Edith Goldbaum. Edith was the chosen playmate of Elisabeth Cerphal, and later died in the Dachau concentration camp where she was sent after her betrayal to the Nazis by the man who fathered her child, Herr Gattinger. I hope I have these details all correct! Reinhard joins his friend and colleague, Rob, at an hotel on the Ammersee. We have a short scene where Rob, drinking his cup of coffee, strides on to the shingle beach and observes his friend, Reinhard, out on the lake in a small rowing boat, reading his script whilst rocking the boat from side to side quite violently. This lends some credence to the notion that his disappearance and death could have been an accident, but the camera focuses on the upturned script in the empty boat, lying where it has been neatly placed. It cannot have been an accident, as the script could not have fallen like this and would have probably gone into the water. Reinhard, it would seem, has taken his own life.

This final scene is very well done. Hermann is the first to spot the empty boat, and he and Volker think the boat may just have slipped its moorings. However, there is a sense of impending doom and growing panic. A police boat and divers arrive. Rob has called them. He has sensed what has happened. "He always rocked about, but.....;" his voice tails away. There is a metallic clanging of a bell in the background. The characters realise the enormity of what has happened, and the final shot is of police boats with their lights on, as darkness falls and the grey-black waters of the lake swirl and eddy. Ideas and image cohere.

Having opted for the suicide interpretation it is then possible to go through the episode and find clues to support this theory or option, but I do admit that Reinhard remains for me a somewhat enigmatic character and I am hard-pressed to explain exactly why he takes his own life. What do others feel? Has Edgar Reitz fully realised

this character and made his motivations clear to you? He is a fitness fanatic [notice the boxing gloves and punch-bag attached to the ceiling of his apartment], and one of the first things we learn about him at the beginning of this episode is that he has picked up some form of amoebic dysentery in Mexico [Montezuma's Revenge, as the doctor calls it] and is very troubled by it. When Hermann arrives at the ruins of the Fuchsbau, Reinhard is ensconced behind the construction barrier, defecating, trousers round his ankles. There are times when he is in considerable pain, and it cannot have raised his spirits. Reinhard feels the loss of old, happy times in the villa very keenly. His earlier life was unsettled. He apparently changed school 5 times. In his commentary Hermann says of Reinhard: "His soul was full of the world's greatness [vastness??] and it was too much for him". There we have a clue! He is self-centred. He mocks Hermann's domesticity [kinde and kuche] and admits he doesn't like children. Reinhard's age becomes important, especially in relation to Trixi, but it has come up before. It is his 33rd birthday and Alex comments, "Christ's age... Time to do something for your immortality." Has he got those words in his ear at the end? It seems he cannot come to terms with human loneliness and selfishness. He asks Alex, "What's wrong with us?" I am sure the reply does nothing to reassure him, however wise it may be. "The same as with everyone else. We are mirror images of the whole." Alex may be quoting. It sounds a bit Platonic to me! Reinhard observes a lack of solidarity among his contemporaries on his return from S. America ["Everyone skulking in their own corner".] and declares, almost defiantly, "I want to belong, to be needed." Of course, we all want that, but Reinhard has yet to come to terms with the realities of life, perhaps. Talking about his script he tells Trixi, "For now I'm just sad. Because I'm sad I write."

Later he offers the lead role in his new film to Olga. He does this in the form of a postcard which is read aloud in Trixi's hearing. In a fit of jealous rage she hurls Indian ink all over Olga's smart looking outfit and storms out. When Reinhard does return in person from Venice, Trixi sees him in the street and rams his car door with her bicycle. Trying to placate her Reinhard follows her into a café, but his words are spurned and Trixi with a dramatic flourish accuses him thus: "Let me tell you something. You're a washout. You'll never make a good film." It is hard to believe that a grown man would pay too much attention to the words of a 15 year old girl but they must have resonated. And now the embittered, jilted, jealous teenager thrusts these words at him: "You're a flag in the wind...Fluttering, waving and drooping!" Her final shot, as she walks through the door, is expressed in the memorable words, "Bury yourself, Reinhard." Could these words have influenced his final actions? They must have echoed in his mind as he sat in the boat. Is he a "hollow man", as T.S.Eliot, the Anglo-American poet, put it?

We must, of course, consider the Venetian scenes and Reinhard's relationship with Esther. They seem to fall deeply in love, if that is the right way to express their tortured and often masochistic entanglement. At one point Esther declares that Reinhard in telling her life-story through his film script is "falsifying" her and that he is being "too romantic, too German." Somehow, I felt that these scenes were very German in their mixing of sexual and violent episodes. I hope German readers will excuse me! We have a kind of macabre dance of death. We have Esther, astride a naked Reinhard, taking photographs. We have talk of beheading and where the blade will enter the neck and where it will emerge. We have Esther basically imprisoning Reinhard, because, in the frenzy of her passion, she does not want him

to leave. She appears to be trying to wrench out his hair and gouge his eyes out, as he lies struggling on the floor. The violence erupts suddenly out of nowhere. Before his death he has sent her a postcard saying, "Sometimes I'm ready to give up the film and rush to you. How could I face you without having told Esther's story? It's my way of loving you, isn't it?" Here lies the real reason for his suicide, I think. He fears that his film will be a failure and that he cannot fully deserve Esther's love. It is possible that such thoughts have surfaced in the mind of Edgar Reitz himself at some time. Esther had accused Reinhard's writing of being "cheap and exaggerated." Did he also come to believe that this was true?

The Venetian scenes are set in winter. We see darkened alleyways, dark shuttered buildings, sinister winding colonnades and bridges, rats on the canal-side; a city full of enclosed worlds and brooding secrets. It is all shot in a kind of muted black and white, except for the scene where Esther, dressed in a kind of red jump-suit, is projecting images of Reinhard. Everything is then suffused in a melodramatic red. These scenes reminded me of two other films set in Venice; "Don't Look Now", starring Donald Sutherland and Julie Christie, which I saw in the early 70's, had Venice as a wintry, desolate backdrop with ghostly hauntings ending in death; secondly, I recall, Dirk Bogarde as von Aschenbach, in the film version of Thomas Mann's novella "Death in Venice". There we had the tortured passions of an elderly man for a beautiful youth set in Venice and written by a German! Do the shots of a flooded St. Mark's Square, through which Reinhard wades, presage a watery end? I think this shot is repeated almost at the end which certainly suggests this.

There is something I wanted to say about the way in which themes are picked up and used by Reitz and also the way in which he elides from one scene to another. For instance, Reinhard muses about beheading at the sight of the photograph of his head and neck. He argues that we live in an age when this could not happen unlike the way it happened to Esther's mother in the Third Reich. Esther not surprisingly corrects him by saying that her mother was gassed not beheaded. Our minds are focused on the horrors of such deaths. Later at the Ammersee Clarissa's attention is drawn to a beheaded figure [rather grotesque, I thought] on the church wall, and when she ventures inside there is a depiction of St. Alban being executed. Some rather horrific cherubs are in attendance. A nun tells her that the Christian message is "He that believes in me will have everlasting life". The head can be replaced, as Clarissa suggests. There is no suggestion that Reinhard was a believer but our minds are invited to explore Christian theology and how it might apply to Reinhard's death.

A quick note on two elisions. Juan is left playing the flute on the site of the ruined Fuchsbau. It begins to pour with rain. We see water pouring down the window and walls of Clarissa's bedroom which is then followed by the breaking of her waters. Trixi hurls blue Indian ink at Olga in the cutting room, snatches Reinhard's postcard and storms out. We then see the postcard on the ground where she has thrown it with blotches of blue ink upon the picture of the Bridge of Sighs which then merges with the real bridge and we are back in Venice. Clever!! It took me sometime to work that one out.

You might notice there are 3 babies in the episode; Hermann and Schnüsschen's child, Lulu [Simone?], Volker and Clarissa's little Arnold, and Helga's unnamed baby,

seen in a basket after Helga is hauled from the bulldozer. Stefan may or may not be the father. At any rate he seems concerned. The Hermann-Clarissa thread is not developed much further, but we are made to realise that all is not well with Volker and Clarissa. They marry but the baby does not really unite them. Clarissa tells Juan that she envies him living alone. Volker has turned sadly away. Juan talks of a love affair on board ship and Clarissa remarks, "Something like that comes only once", and the camera looks over to Hermann. There is a good dramatic scene between Clarissa and her mother after the breaking of her waters during the night. She states that she does not really love her husband but sums up his character as being "tender and intelligent and patient" and as a musician he is "sometimes almost a genius". How contrary are women kind!! Hermann certainly does not possess all those qualities, but I digress. Mrs. Lichtblau now appears in a good light, in my opinion, as the reassuring voice of commonsense. Clarissa declares, "I can't just take life as it comes", and mother replies, "You MUST". [My capitals!] There we have it in a nutshell! The yearning adolescents, although they are no longer really that, can only become fully adult when they accept mother's advice. The journey to adulthood is a long one. Reinhard cannot make it.

This leads me on to the title. Reinhard's suicide is certainly the end of his future. I noticed someone say of the developer's sign board that there was the future; office blocks and so on but that will continue not end. Perhaps Maarten will give us some clues? We have the Beatles song "Yesterday" on the soundtrack in the night-club with this line heard very clearly; "All our troubles are here to stay". That is what our new generation find. I leave you with only one question this time:-

1. What happens to Fraulein Cerphal and Herr Gattinger after their furious quarrel about the lost money? Esther locks the door after entering Reinhard's room and places her cap over the handle so they are not spied upon through the keyhole, perhaps. She has crawled over to the door so as not to be seen. And we do not see them [Cerphal and Gattinger] again in the rest of the episode.

Ivan Mansley.

From: "Ivan Mansley" <ivanman.dsl.pipex.com>
Sent: Sunday, October 03, 2004 5:09 PM +0100

Hello!

If there are any list members out there who are hesitant about writing in and are watching DZH or remember the film how about debating the following questions:-

1. Do you think Reinhard's death was the result of an accident or was it suicide?
2. If it was suicide why do you think Reinhard took his own life?
3. What is Reitz telling us about the "New Generation"? Or about life in the 60s or whatever?

Ivan Mansley.

From: "Maarten Landzaat" <gijs xs4all.nl>
Sent: Monday, October 04, 2004 11:05 PM +0200

Although I agree with Ivan that the Goldbaum-stories sort of digress from the more interesting main characters, I quite liked this episode. I guess it's about identification: I can identify more easily with Reinhard's struggle in life than with Frau Cerphal, who is deliberately ignorant about her Nazi past.

I think Reinhard committed suicide, but I'm only guessing. You mention many relevant things, Ivan. I felt that Reinhard wasn't sure whether he was a good enough film maker to make the film about Esther. And since this would not only be a film, but also "life" for him (in his letter he writes: "Aber wie koennte ich vor Dir bestehen, ohne die Geschichte von Esther erzaehlt zu haben?"), he feels he isn't up to life in general. Especially right after he came back from South America, he felt that all the rich stories in his head weren't apparent from the film he made. This is confirmed by the lady in the cutting room. When filming the ruins of the Fuchsbau, he again is frustrated by the limits of what can be filmed.

The club of friends has broken up. The Fuchsbau is gone. For everybody, the future is no future anymore, it has actually begun. Schnüsschen now wants Hermann to make money. There are already three children. Reinhard needs money for his film. There is no room for dreaming about the future.

I noticed the following forward references to Reinhard's "watery end" as Ivan described it:

- Venice/the (dirty) water
- Venice/the movies: I was also reminded of "Death in Venice" and "Don't Look Now"
- Renate's underwater performance
- Someone mentioning Reinhard was as old as Jesus (later he walks on water in Venice!)
- The dead cats
- Reinhard fantasizing about his neck cut through
- Venice/the rats
- you're a flag in the wind.

Ivan wrote:

- > Somehow, I felt that these scenes were very German in their
- > mixing of sexual
- > and violent episodes. I hope German readers will excuse me!

Ivan, can you explain that to me? Why do you think this is German?

- > Here lies
- > the real reason for his suicide, I think. He fears that his
- > film will be a

> failure and that he cannot fully deserve Esther's love.

We seem to agree :-)

- > There is no suggestion
- > that Reinhard was
- > a believer but our minds are invited to explore Christian
- > theology and how
- > it might apply to Reinhard's death.

Roel told me Esther is a chapter in the Old Testament. I tried to read it; it is a small chapter, but it was translation from 1890, which made it quite difficult for me to understand. From what I did understand, I noticed two possible relevant things:

1 Esther did not have a father and mother; she was raised by Mordechai, an uncle I believe. This applies to our Esther in a sense.

2 Esther managed to revoke a law that encouraged everyone to kill all Jews and take their possessions. Our Esther didn't do this of course, but the subjects are very much related to Esther's life.

- > This leads me on to the title. Reinhard's suicide is
- > certainly the end of
- > his future. I noticed someone say of the developer's sign
- > board that there
- > was the future; office blocks and so on but that will
- > continue not end.
- > Perhaps Maarten will give us some clues?

I interpreted "the end of the future" as "the future has actually begun, therefore it is no longer future". All characters are beyond their youth; they have children, lack of money, no more friends around. The reality of life hits everybody.

- > 1. What happens to Fraulein Cerphal and Herr Gattinger after their
- > furious quarrel about the lost money? Esther locks the door
- > after entering
- > Reinhard's room and places her cap over the handle so they
- > are not spied
- > upon through the keyhole, perhaps. She has crawled over to
- > the door so as
- > not to be seen. And we do not see them [Cerphal and
- > Gattinger] again in the
- > rest of the episode.

I don't know, that was indeed a strange scene. And why the cap? The doors had windows, hadn't they?

Maarten

From: "Susan Biedron" <susan.jsbiedron.com>
Sent: Monday, October 04, 2004 11:48 PM -0500

Ivan,

I just started watching Part 10 today. Previously I assumed that Reinhard's death was an accident. But after reading your introduction, suicide seems more likely. I will watch with this thought in mind.

Unfortunately I have much work to catch up on after vacation, so I am behind in watching DZH.

> We have the Beatles song
> "Yesterday" on the soundtrack in the night-club with this line heard very
> clearly; "All our troubles are here to stay". That is what our new
> generation find.

The nightclub is really a depressing scene. All the people there do seem to be troubled - Alex is still spouting philosophy but doesn't seem to be doing anything useful with all his education. Renate has really gone "downhill" - I used to admire Renate but here she is in a fish tank. She will do anything to be "on stage."

Susan

From: "Ivan Mansley" <ivanman.dsl.pipex.com>
Sent: Tuesday, October 05, 2004 9:43 PM +0100

Ivan wrote:

> Somehow, I felt that these scenes were very German in their mixing of
> sexual and violent episodes. I hope German readers will excuse me!

"Ivan, can you explain that to me? Why do you think this is German?"

Originally I made the remarks above and Maarten asked me to explain. When I made the remark I felt a little uneasy, and perhaps I shouldn't have made them. My evidence is very slender; in fact it's just a feeling!! The relationship between Esther and Reinhard on one level is a battle of wills, isn't it? As she beats him about the head she screams, "Do you have me now? Is your curiosity sated?" Funnily enough I thought of the German philosopher, Nietzsche. One of his central concepts is, I believe, the will to power. Here is a quote:

< Not just instincts but also higher level behaviours (even in humans) were to be reduced to the Will to Power. This includes both such apparently harmful acts as physical violence, lying, and domination, on one hand, and such apparently non-harmful acts as gift-giving, love, and praise on the other. >

There we have the combination we can see in these scenes. I also thought of Jung and Freud who explored the dark recesses of the human mind. Both German but

perhaps describing universal truths!

Reinhard talks of the act of beheading and exactly where the blade would penetrate in exact and graphic detail. The gloom and darkness of the scenes suggest those dark recesses of the mind mentioned above. Clarissa stares at the decapitated images of St. Alban outside and inside the church by the lake and this relates back, doesn't it? I have never seen such iconography in England! There is a strange [Germanic?] mixture of the macabre and grotesque with piety + sexuality?? [Look at those cherubs].

The story of "Death in Venice" by Thomas Mann involves the desires and lusts of an old man for a pretty youth. He dies! Love and death. Maybe it's not Germanic at all, or not specifically. Here are some lines from the English poet, John Keats; Ode to a Nightingale [1820]:

*"Darkling I listen; and, for many a time
I have been in half in love with easeful Death,
Called him soft names in many a mused rhyme,
To take into the air my quiet breath;
Now more than ever seems it rich to die,
To cease upon the midnight with no pain."*

I am sure that is how Reinhard felt as well. I cannot explain any better than this, and I know it's pretty feeble. I need some examples from German films for further illustration. Wim Wenders? "Paris, Texas."?

Ivan Mansley.

**From: "Susan Biedron" <Susan.jsbiedron.com>
Sent: Thursday, October 07, 2004 9:15 PM -0500**

Comments on babies and Venice:

> You might notice there are 3 babies in the episode; Hermann and
> Schnüsschen's child, Lulu [Simone?], Volker and Clarissa's little Arnold,
> and Helga's unnamed baby, seen in a basket after Helga is hauled from the
> bulldozer. Stefan may or may not be the father. At any rate he seems
> concerned.

I always thought Ivan (from the Rhineland, not our Ivan!) was the father. But I guess we will never know. LuLu (or the actress who plays her – are babies called actresses?) is a gorgeous baby.

> The Hermann-Clarissa thread is not developed much further, but we
> are made to realise that all is not well with Volker and Clarissa. They
> marry but the baby does not really unite them. Clarissa tells Juan that she
> envies him living alone. Volker has turned sadly away. Juan talks of a love
> affair on board ship and Clarissa remarks, "Something like that comes only

> once", and the camera looks over to Hermann. <<

I often wonder why Clarissa got pregnant the second time with Volker. They did have birth control back then. Because she felt guilty about her earlier abortion? Or because her true love Hermann is married and has a child – did Clarissa decide to have one of her own? I wonder about this because she does not seem ready for motherhood. She longs to be on her own and when Hermann asks about her music, she replies "Ich bin ein Frau." Is she punishing herself?

> There is a good dramatic scene
> between Clarissa and her mother after the breaking of her waters during the
> night. She states that she does not really love her husband but sums up his
> character as being "tender and intelligent and patient" and as a musician he
> is "sometimes almost a genius".

And after this statement, Clarissa adds again "Almost." You can tell she is thinking of Hermann. I don't think Clarissa and Volker are married yet at this point. She tells Hermann at the Fuchsbau site that "Volker wants to get married." Volker also mentions at the Fuchsbau funeral that "Lichtblau" is a nice last name. I believe they finally marry after the baby arrives.

> The Venetian scenes are set in winter. We see darkened alleyways, dark
> shuttered buildings, sinister winding colonnades and bridges, rats on the
> canal-side; a city full of enclosed worlds and brooding secrets.

The Venice scenes are beautiful. They really show Reitz's artistry. I could look at these scenes again and again.

Susan

From: "Susan Biedron" <Susan.jsbiedron.com>
Sent: Tuesday, October 12, 2004 5:03 PM -0500

Maarten, Ivan and all,

After thinking about whether Reinhard committed suicide while watching the rest of part 10, I have come to the conclusion that he did. Originally I thought "why would he commit suicide? He has finished his script and has found love with Esther." But I now agree with Maarten and Ivan:

> I think Reinhard committed suicide, but I'm only guessing.

You mention many relevant things, Ivan. I felt that Reinhard wasn't sure whether he was a good enough film maker to make the film about Esther. . . .

> Especially right after he came back from South America, he felt that all the
> rich stories in his head weren't apparent from the film he made. This is
> confirmed by the lady in the cutting room. When filming the ruins of the

> Fuchsbau, he again is frustrated by the limits of what can be filmed.

We see Trixie in the park in Munich, the sky has a yellow gold cast. The scene then switches to Venice and Esther's studio with the same yellow gold tones. Two very different women who try to possess Reinhard. Esther seems very happy with her photos of Reinhard that show her love for him, but he quickly changes the mood of the conversation when he talks about beheading. When he shows Esther his completed work, she doesn't want to read it. She accuses Reinhard of taking something from her but she also does not want him to leave. Perhaps she suspects something bad will happen. I think Reinhard subconsciously is hurt when Esther does not want to look at his work. But at the time he is only anxious to return to Munich. He walks away from Esther, into the water - an ominous sign.

Reinhard seems to be very optimistic when he and Olga go to pick up the script copies from the printer. It looks like fame and success is in the future. Then Trixie literally runs into him and accuses him with revengeful teenage words. It is hard to believe that he would take her seriously – if only we could see a little more of Reinhard before he gets in the boat.

Reinhard is shown in the rocking rowboat, reading his script. Surely he could save himself if he lost balance and fell out? I didn't think of this before.

At this time, the "new life" of the group of friends arrives on the scene. Hermann and Volker with their wives, babies and baby equipment crammed into a VW bug, out for a day trip to the country. They seem like old couples - the men in front, the women in back. But it's not ideal family picture it appears to be at first. Clarissa is still not into motherhood – when Schnüsschen suggests little Arnold is fussing because he is hungry, Clarissa irritably replies she sounds like her mother. Clarissa goes into the church and leaves Schnüsschen with the 2 children. Volker and Hermann then notice the empty boat in the water.

At the point Clarissa comes out of the church door, my tape ends. (A few years ago, someone sent me a description of what happens after that.)

Although it seems Reinhard has finally found his story and written it successfully, he cannot fit into this new life. The old life - Fuchsbau and the old friends are changed. Some, like those in Renate's bar seem to have gone "downhill." Hermann, Volker and Clarissa seem to have joined conservative society. Even Frau Cerphal has lost her money. Perhaps Reinhard seems something of himself in her. She never grew up and now instead of an arts patron, she is a bitter woman. He has doubts about his talent. His "Heimat" is no longer there. He was more fragile inside than he appeared.

By the way, the scene in the Volkswagen, where Volker wants to open the windows brought back memories. My first car was a VW Bug and if there were too many people in it in cold weather, the windows would steam up and you couldn't see out. The defrosters never worked well in the Bug and you had to enlist the front seat passenger to wipe off the inside of the windows!

Susan

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Thursday, October 14, 2004 8:20 PM +0100

I don't know what I can do differently but it gets quite lonely with so few posters!! Other than me only Susan and Maarten proffered their thoughts on Part 10. Susan did have 3 bites at the cherry tho'. <vbg>

Susan, you wrote:

< I always thought Ivan (from the Rhineland, not our Ivan!) was the father. But I guess we will never know.>

I think you meant Wladimir, the trumpeter from the Rhineland [see Part 8]. We Ivans are not so potent!! <vbg>

3 more episodes to go! Let us go out with a bang not a whimper! More contributions please! Heimat 3 can wait a little while!

Ivan.

From: <mmerilai stc.cx>
Sent: Thursday, October 14, 2004 11:30:17 PM +0300

Lainaus Ivan Mansley <ivanman dsl.pipex.com>:

> I don't know what I can do differently but it gets quite lonely with so few
> posters!! Other than me only Susan and Maarten proffered their thoughts on Part
10.

I think I joined this mailing list last year only after I read about the idea of DZH marathon, with in-depth introductions for each episode. So far, I've been more than satisfied with Ivan's write-ups and the contributions by others, as scarce as they are. Probably I won't have time for more than lurking, but please go on!

Cheers, Mikko Meriläinen, Finland

From: "Patricia Farrelly" <pfarrelly ntlworld.com>
Sent: Thursday, October 14, 2004 10:09 PM

I don't want Ivan, Susan and Maarten to feel lonely so here goes . . .

I think the powerful theme of Part 10 is that of change and particularly change seen through the eyes of the returning outsider - Reinhard feels that Hermann has changed; that Alex has changed; he finds the Fuchsbau transformed into a pile of rubble; he encounters Elizabeth Cerphal, once wealthy, suddenly broke. In Renate's

U-Boat, Renate's boyfriend says to Reinhard -"Yesterday we were closed, today we are open. It changes." Reinhard finds the changes difficult, and for him it is as much a loss of the past as the end of the future - the world he left only months earlier has altered in all sorts of unexpected ways and he finds himself even more on the outside. And of course, there is his death.

In Esther's studio, Reinhard imagines what it would be like to be beheaded. He imagines the rising panic, the moment the blade touches his neck. Just before she goes down to the water and discovers with the others that Reinhard is dead, Clarissa goes into the church and finds the statue of the beheaded saint. I've not thought about it in any depth and so I can't put it into words, but I feel somehow that these two linked references tell us something about Reinhard's death. I think it's unimportant whether he committed suicide or not.

Patricia

From: "Ralf Eigl" <ralfeigl t-online.de>
Sent: Thursday, October 14, 2004 10:54 PM +0200

Thank you very much, Ivan, for a wonderful introduction to part 10. As my tape of episodes 10 and 11 does not work properly and nearly comes to a halt every few seconds, I cannot re-view this episode now and therefore what I am writing is from memory.

I last saw this episode quite a few years ago and what I remember is that Reinhard's death came very much as a surprise to me and was not something you would have expected from the rest of the episode. I had thought that yes, of course Reinhard seemed to be going through a crisis, that he suffered from the loss of the circle of friends, from alienation and disorientation perhaps, but neither to an extent that suggested he might commit suicide. Still it seemed obvious that he killed himself and that his death was not by accident..... The end of the episode - well-filmed as it is - did not seem quite logical. It left me with a big WHY??

I also remember that - although I liked the episode - I felt that it led the viewer a little far off the central storyline, but that may have been my very personal opinion only...

Ralf

11 The Time of Silence, Rob 1967/1968

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Friday, October 15, 2004 8:32 AM +0100

AN INTRODUCTION TO:-

DIE ZWEITE HEIMAT: PART 11: THE TIME OF SILENCE; ROB, 1967/68.

Rob is dramatically blinded, fortunately not permanently, by a violent flash from one of the lamps being used for the first screening of the VariaVision film on modern transport made by Rob and associates, funded by Consul Handschuh and other financial backers, with electronic sound effects engineered by Hermann and some commentary written by Helga. The scene where this happens is fast-moving and full of tension. The main participants are struggling to be ready, as soon as Consul Handschuh has finished speaking to the press. The audience has seen Herr Zielke, a war-time comrade of the Consul's but an ardent traditionalist who is bitterly opposed to the experiments of those he sees as snotty-nosed young upstarts, lurking beside a sparking fuse cabinet. It was unclear to me whether he had deliberately sabotaged the electrics or whether he just maliciously keeps the information about the malfunction to himself. In any case, the scene moves at speed and the tension is ratcheted up.

Through this episode we see Rob grow in stature. He has always felt himself to be under the shadow of Reinhard. In one of his commentaries he says, "He [Reinhard] was always the auteur among us...He told stories", but later he remarks, "I used to leave it to Reinhard, but now I was an auteur." He is finding a voice as a film-maker. The Consul says of him, "He's an eye person. He chases images. Like the devil chases poor souls." It occurs to me that Edgar Reitz is reflecting different aspects of himself as a film-maker in the characters of Reinhard and Rob. The former feels that the most important truths escape and are hidden from the camera, whilst the latter feels that the truth can be conveyed through images. I liked the scenes in the boathouse where Rob demonstrates his work and theories to the Consul and his party. I feel sure that by these means Edgar Reitz is conducting a debate with himself about the nature of film-making and what he feels about it.

Now what are we to make of Rob's sudden blinding? Does it have any symbolic significance? Is this the punishment of the gods? Rob at one point arrogantly remarks to Herr Zielke, "I see truth." Could he be being punished for such boastful claims? I am not sure how to interpret this. In addition, certainly at first, I felt that a more suitable title for the episode might have been "A Time of Blindness" or "A Time of Seeing", but, in fact, the title is "The Time of Silence". I have reflected on this and will outline my thoughts, but I feel there is more to be said on this subject. I hope others will contribute on this matter. Rob tells us that there was not much talking in his family. We see him with his father, a forester and hunter. They do not talk but watch. A deer is shot. Rob tells us that his father taught him to "look properly" and also that he became a cameraman because he didn't "think much of talking". Here we have silence. This is beautifully illustrated at the end of the episode where Rob's

father leads him gently down to the lake. Rob removes his bandages. Despite pain and tears he has recovered his sight. Not a word is spoken! Incredible and very moving!

There are other silences though, aren't there? These are of a more intangible kind. We have Hermann's silence to his wife about his adulterous fling with Erika Brandstätter, the Consul's attractive assistant. He has had his eye on her since first meeting! He shows himself to be a resourceful liar, as he smears grease and petrol from a parked motor scooter on to his face and hands, before going inside and pretending to have been involved in a car breakdown. There is Schnüsschen's inner hurt and bottled up feelings of neglect. We witness Volker's inner hurt and feelings of betrayal at Hermann's hands. We witness Clarissa's growing hysteria and feelings of inadequacy. Are these "silences" included in the title, do you think?

The episode looks in considerable detail at the parallel marriages of Hermann and Schnüsschen, and Volker and Clarissa, and the interweaving of their lives. We see them altogether for the first time for a dinner party in Volker's apartment. There is warmth and friendship. It is shot in colour. Schnüsschen is wearing her expensive Pierre Cardin dress, which has left them penniless for the rest of the month. [I didn't like it at all, but what do I know?!!] Clarissa has bought a fish for supper which is wrapped in newspaper. This is to prove significant! The camera lovingly focuses on the pale colour surrounding its gills [Edgar Reitz is always good on food as observed before], and the purplish colour of its flesh where the body is separated from the head. Hermann does the beheading, as the women, especially his wife, are too squeamish. Even he, however, does not want to eat it if it came from the Ammersee. Reinhard's body might have fed the fish. There is great attention to detail. We have the thump of the body as the fish is thrown down on to the newspaper and scrunching sounds as the blade of the knife cuts through the fish's neck. We see the yellow stains on the newspaper where the fish has been wrapped, and through the stains Hermann's eyes glimpse an article, which reveals that his soundtrack for Rob and Reinhard's film on the cotton industry has been awarded a prize for best music at the Cannes' Advertising Film Festival. He has never been informed, which seems a little incredible to both Volker and the viewers. This is to prove the turning point for Hermann financially. Consul Handschuh, the head of Isar Films, has accepted the prize for him and later declares his intention to conquer "new worlds" with Hermann. I thought this scene of the dinner party worked beautifully in cinematic terms and it was the first scene of the episode where my attention was held, 100%.

Volker is left an outsider by Hermann and becomes bitter and jealous. We see the strains of his marriage emerge. Clarissa is highly strung, almost neurotic. The song she sings to her baby is full of gloomy thoughts about sorrow and grief. Is it meant to be her own composition? Or is it a lullaby known to German mothers? Her husband does not want to talk about his feelings. We see the distance, literal and metaphorical, between them as they sit at table.

I liked the way Reitz inter-cuts the scene of Hermann's infidelity with Volker's visit to the Simon apartment where he finds Schnüsschen alone. They tremble on the brink of an affair, don't they? Schnüsschen seems to lead him on a little, I thought. She introduces the subject of his love life with Clarissa, and wonders half-seriously whether he calls her "Madam" in the course of their love-making. She obviously sees

Clarissa as a superior kind of person. A little later, after Volker starts to relate a little of his life-story, she says, "You're a strange fellow. You could be a really great man, a great artist if...you weren't too scared to show your feelings." This seems a little like an invitation, which she makes with a half-flirtatious smile, and Volker takes it as such, but when he tries to kiss her she rebuffs him and sends him off like a naughty schoolboy with a peck on the cheek. Schnüsschen has talked of her neglect by Hermann. Through the inter-cutting we are made aware that Hermann is being unfaithful at that very moment and there are some interesting parallel details. Both couples are drinking wine. We have a shot of an empty wine glass on a tray by Erika's bed. Schnüsschen is seen drawing the cork from a bottle and pouring a large glass for Volker. Both couples discuss formality of address. We have mentioned the "Madam" discussion concerning Clarissa, and Erika asks Hermann how formal she should be with him the next day at work. "Right, Fraulein Brandstätter", Hermann replies. You can also find other neat little parallels. For instance, Volker envies Hermann [electronic studio], whilst Schnüsschen envies Clarissa [reasons unspecified].

After Hermann's failure to tell the truth to his wife – truth goes down the plug-hole with the soap as he washes his face-Schnüsschen and Clarissa meet [pre-arranged?] in the park. On first viewing I had marked this scene down as both compelling and revealing. It is a truth-telling session. Clarissa declares that she had never liked Schnüsschen, and the latter replies, "I know why. Because you were the love of Hermann's life." And then it all comes pouring out. She is unhappy, lonely and unfulfilled in her marriage. "Hermann never wrote a song for me. For you, but not for me." So there is jealousy there too. And then I do not know whether this is a mistake by Reitz or an exaggeration on Schnüsschen's part as she declares, "I really longed for it, but do you think I could tell him." She had in Part 8, just before he suggests marriage, if my notes serve me right. "I'd rather have bitten out my tongue than say it to him." She sees herself as a tragic figure. She feels unwanted, undervalued and uneducated. "I feel Hermann left me long ago, in his heart." She is right, of course, although Hermann is a good father. Reitz points up so well the miseries men and women bring upon themselves by unsuitable marriages. And all is not well with Clarissa either. On return home she dumps the crying baby in her husband's lap, more or less ignores her mother who is cleaning her smelly fridge, departs with her cello and returns it to the house of Dr. Kirchmayer in an act of renunciation! Marriage and domesticity have caused her to abandon music. She is anguished and in despair.

I am aware I have not written anything about the Esther story and her search for the truth about her mother. In some ways I feel this is the least interesting part of the episode, although there are silences here too. "Germany is a book with pages torn out." Somehow I feel that this strand is too didactic. Reitz is defending himself against accusations that he has not dealt effectively with Germany's Nazi past and as a result the story-telling becomes a little formulaic. [What was the mouse-like object in Esther's soup in the inn in Dachau, and why did the camera dwell on it, by the way?] Nor have I written about the scenes involving the left-wing, so-called revolutionaries, Helga, Katrin and Dirk. Reitz satirises them and makes them sufficiently obnoxious; their self-centred behaviour is abominable but they were part of the historical furniture of a time I remember well!

Ivan Mansley.

From: "Susan Biedron" <Susan jsbiedron.com>
Sent: Wednesday, October 20, 2004 6:18 PM -0500

Ivan wrote:

> What was the mouse-like object in Esther's soup
> in the inn in Dachau, and why did the camera dwell on it, by the way?

It looked like liver dumpling soup to me. I believe the German name is Leberkäse - ??
It is actually very delicious - tastes more like a meatball than liver.

The only reason I could think of for the long shot of the soup, is that perhaps it is ironic that Esther's father is trying to comfort her with a typical German food after her frustrating visit to Dachau. He also comments earlier that he'll look for a place to eat because she will be hungry – he doesn't put it in so many words, but he means "eat something, you'll feel better."

I agree that her story seems to be tacked on. But she did love Reinhard and after she visits the Ammersee, I think it would seem even odder if we didn't hear anymore about her.

Susan

From: <JoelOYoung aol.com>
Sent: Thursday, October 21, 2004 8:11 AM +0200

Leberknödelsuppe

From: Thomas Hönemann <th.hoenemann freenet.de>
Date: Thu, 21 Oct 2004 23:23:49 +0200

Dear Ivan and others,

First of all, Ivan, let me thank you for your great introduction to part 11, and all the efforts you did during the last year for us. When I read the introduction the pictures of the film came back into my mind. Luckily I at last found the time to watch the episode again this evening. The weeks and month before were so busy (even for HEIMAT-reasons) that I just did not find the time to participate in the discussion actively.

I want to pick up your thoughts about the title of this episode - "The time of silence". In fact, there is no silence at all - there is much talking, but, and this is what I felt, there is much empty talking, much talking without saying any constructive word. What is described here is not a loss of words, but a loss of truth and honesty, of meaning.

To me this episode seems to be deeply permeated by feelings of desperation and loneliness. And this all refers to those two couples, Hermann and Schnüsschen, Volker and Clarissa. The scene that pointed me on this most was the one where Clarissa and Schnüsschen were talking on the old graveyard (Munich Nord-Friedhof): not only the loss of colour, the winter and graveyard atmosphere, but Schnüsschen expressing all her desperation, at last crying. She feels not to belong to the world of those who are studying, those who are close to the arts. She regrets that Hermann never wrote a song for her, and this only is symbolising what she makes her doubt about his loyalty. (And finally all this is proved by Hermann's night with the secretary.) The scene in the graveyard for me is the most impressive scene, even because Schnüsschen is obviously not that dumb and bird-brained as we all could believe from how she was introduced to us, with her dialect, her naivety and her unselfconsciousness (Did you recognize: when Hermann is talking to her he often falls back into the dialect. Is he going to show us, that nobody is able to deny his origins/background?). To me she appears to be a woman with a very big emotional sensibility, what is called 'emotional intelligence' today, we easily can conclude this from the conversation with Volker. She is analysing all his personal problems very clearly, that clearly, that he is going to try to bring their dialogue to another (absurd) topic because of his embarrassment. She is nobody who is talking in scientific language, but with her own and quite easy words she is able to hit the mark very precisely. - Volker. He is the other tragical character in this "game" of playing with each other's emotions. Those two are brothers in mind - or at least brothers in destiny. But even Clarissa is suffering from the situation, she obviously is unsatisfied with her life, not able to lead it to that way she would like to lead it to ... the bringing back of the Cello is a most conspicuous symbol for all her desperation and aimlessness - She is complying with the situation by giving away her last chance (her tool) to flee from the situation. See her coming back from the walk on the graveyard with Schnüsschen, tossing her child (Arnold) in the arms of Volker who is busy in composing, hearing her mother's reproaches, and then spontaneously deciding to leave to bring back the instrument to Dr. K. - no act of liberation at all, but an act of desperation, of getting deeper into the capture of her family and life that she never wanted to live that way.

So, to resume it, this is what "time of silence" means to me, the inability of couples to express the own feeling towards each other anymore, because there is definitely no future in their relationships, no more word to say besides terms of politeness.

A further aspect: Those things that are shown as details of the "Varia Vision" here are indeed some aspects of Reitz' former life as a filmmaker. In 1965 Reitz worked for the "Insel-Film", whose principal was Norbert Handwerk (see the parallel to Konsul HANDschuh). They worked for the architect Paolo Nestler and built a film-event for the International exhibition of Traffic in Munich which started on 25.6.1965, financed by the German "Bundesbahn" (German National Railways). And this event, this installation has a very clear similarity to what we saw at the VariaVision. So in this part of the film Reitz again worked on his own history. As far as I know in 1965 there was no accident like in DZH, but the concept, as I said, was the same.

That's it for tonight, I hope to be able to continue contributing in the discussion. All the best to you, I am looking forward to your comments,

Thomas

<http://home.t-online.de/home/th.hoenemann/heimat/index.htm>

P. S.: You as experts of DIE ZWEITE HEIMAT are willing to join a little quiz? Have a look at Salome Kammer's photo on

<http://home.t-online.de/home/th.hoenemann/heimat/h3actors.htm>.

Are you able to recognize the background? - I did not invent this quiz myself, but this was the question Salome Kammer asked me as well when sending in the photo for my webpage.

From: Thomas Hönemann <th.hoenemann freenet.de>

Date: Fri, 22 Oct 2004 13:39:26 +0200

Dear HEIMAT-Friends,

In addition to last night's contribution I am attaching a file showing the structures of Reitz' installation for Inesfilm in 1965 which was presented at the International exhibition of Traffic in Munich. It is taken from the book Reinhold Rauh: Edgar Reitz - Film als Heimat, Munich 1993, Page 61.

There is another Detail: Mr. Zielke is a person who even appeared in HEIMAT. He (as Hauptmann Zielke) is the commander of the propaganda-company Anton is working for at the east-front (see HEIMAT, film 7). Later in HEIMAT (see film 10) Anton tells the same story about the filming tactics referring to the movements of the German ranks: In the films they ever had to walk from the left to right, regardless if they were on the advance or withdrawal. This is exactly the story that Rob is told by Konsul Handschuh. (As Konsul Handschuh says this is referring to an instruction Josef Goebbels, the Nazi-minister of propaganda, once gave. Moving from the left to the right should suggest going forward, attacking, fighting the opponents down. - I cannot prove or disprove if this detail was real or fictive.). Zielke even is played by the same actor, Thomas Kylau, in both, HEIMAT and DIE ZWEITE HEIMAT.

A very nice weekend to all of you,

Thomas

<http://home.t-online.de/home/th.hoenemann/heimat/index.htm>

From: "Ivan Mansley" <ivanman dsl.pipex.com>

Date: Fri, 22 Oct 2004 23:29:07 +0100

Thomas wrote:

< The quotings from and parallels to HEIMAT, that appear in HEIMAT 3, are a really great pleasure for me. Here some examples, I will be thankful for further references (some of the following aspects, all marked with *, were found by Theresia Sikkens van-der-Meij who indeed is a very competent HEIMAT-lover, thank you very much,

Theresia!).>

I loved the way you and Theresia found parallels with Heimat from scenes in Heimat 3! I feel quite shut out in not being able to see H3 yet and probably not for some time, if at all. Anyway it sent my mind back to scenes from Heimat and created a sense of fondness and nostalgia. One senses all the time that there are references forward and back in Mr. Reitz's films.

When you wrote:

< So, to resume it, this is what "time of silence" means to me, the inability of couples to express the own feeling towards each other anymore, because there is definitely no future in their relationships, no more word to say besides terms of politeness.>

I think you are agreeing with me that the "silence" is inside the human heart of characters whom Reitz shows us acting just like we may have done in the same circumstances.

You wrote also:

< There is another Detail: Mr. Zielke is a person who even appeared in HEIMAT. >

I could kick myself about this!! I thought he, the actor Thomas Kylau looked vaguely familiar but it never crystallised. In addition, the remarks about marching left to right rang a bell but I couldn't think where I had heard them before. The perils of growing old!! But I often wonder how much detail a member of a cinema audience would have retained who sat through Heimats 1 or 2 in a continuous sitting with breaks, of course. The cinematic experience must have been quite different from someone watching it episode by episode on TV. And from someone who goes on to analyse it like we do.

Thank you for posting to we English speaking viewers of Mr. Reitz and going to all the time and trouble to translate your thoughts. I wish I could reciprocate.

Best wishes
Ivan Mansley.

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Thursday, October 28, 2004 8:46 PM +0100

There were more passive readers than active contributors this time. Thank you, Thomas in particular for your active contributions, and thanks to others for your words of encouragement. You know who you are!

Ivan Mansley.

From: "Ralf Eigl" <ralfeigl t-online.de>

Sent: Thursday, October 28, 2004 10:26 PM +0200

A few words on a number of aspects in this episode that have not been touched yet:

I love the sequence showing Rob and his father when they are out hunting by the lake. The scenery is beautifully filmed, Rob's inner monologue accompanies everything very quietly, a soothing pattern of words which helps to give the scene the very peaceful atmosphere it radiates - this is very nice to watch and listen to.

I have always liked the inner monologues that Reitz uses in some (all??) episodes. With their even flow of words they contribute much to the thoughtful and quiet atmosphere that determines Heimat 1 + 2. I often thought that the actors must have spent quite some time practising those monologues to slow their voices down and find the peaceful and quiet rhythm of the words.

Those monologues may well have been as hard to perform as the 'normal' sequences where the actors are heard AND seen, maybe harder...

What I enjoyed most in this episode was the conversation between Schnüsschen and Volker. Not only is this excellently planned script-wise, but also beautifully acted by the two protagonists. This dialogue seems very 'real' to viewers, everything comes very naturally. There is no music in this scene and you can hear each and every little noise and sound very clearly, which adds much to the real-life atmosphere. A beautiful scene!

Ralf

**From: "Maarten Landzaat" <gijs xs4all.nl>
Sent: Thursday, October 28, 2004 10:49 PM +0200**

Sorry again for the late contribution, Ivan.

There was a grim atmosphere in this episode. There was certainly much "schweigen".

And graveyards and empty talking. Although the talks on the graveyard were not empty at all.

Stretching it a bit, the silence was:

- in the relation between Hermann and Schnüsschen
- in the relation between Clarissa and Volker (eg rough about the child)
- in the relation between Volker and Hermann (e.g. the jealousy about the electronic studio)
- in the head of Hermann (there was no music at all, he said)
- in the cover-up talking of Frau Cerphal, noticed by Esther
- Esther felt everybody was covering up her history: Cerphal, her father, Dachau
- in the emptiness of the VariaVision: everybody only obsessed by the technology, not content.

Helga's texts would have added content, but she is kicked out of the project

- in the relation between Helga's clan and Schnüsschen

- Rob's father in the treehouse
- Clarissa returning the cello
- the absence of dialogue between Hermann and Erika.

The way Frau Cerphal "writes" her thesis (by sleeping on a couch letting others do the work) illustrates that story-telling can be heavily influenced by bad motives.

All relations became colder, as was the weather.

Erika has a sharp nose; in Heimat 3, Hermann's prostitute also has a big nose. Coincidence?

Ivan wrote:

- > Now what are we to make of Rob's sudden blinding? Does it
- > have any symbolic significance?

I remember a TV interview with Reitz in which he elaborated on this scene, which I got from Reinder.

Unfortunately I don't remember what Reitz said.

- > You can also find other neat little
- > parallels. For instance, Volker envies Hermann [electronic
- > studio], whilst Schnüsschen envies Clarissa [reasons unspecified].

I didn't notice these parallels; you are right!

- > I am aware I have not written anything about the Esther story
- > and her search
- > for the truth about her mother. In some ways I feel this is the least
- > interesting part of the episode, although there are silences here too.
- > "Germany is a book with pages torn out." Somehow I feel that
- > this strand is
- > too didactic. Reitz is defending himself against accusations
- > that he has not
- > dealt effectively with Germany's Nazi past and as a result
- > the story-telling
- > becomes a little formulaic.

I also have problems identifying with this story, although I'm beginning to like Esther.

- > [What was the mouse-like object
- > in Esther's soup
- > in the inn in Dachau, and why did the camera dwell on it, by
- > the way?]

I found this to be a parallel with the fish scene: both gross! Leberknodelsuppe, I tried it once during a skiing holiday, but never again! Now that I think about it: both the Knodel and the fish are under water...

Reinhard again?

Time for bed now,

Maarten

From: "Maarten Landzaat" <gijs xs4all.nl>
Sent: Thursday, October 28, 2004 10:54 PM +0200

> I have always liked the inner monologues that Reitz uses in some (all
>??) episodes. With their even flow of words they contribute
> much to the
> thoughtful and quiet atmosphere that determines Heimat 1 + 2.

I definitely agree.

> What I enjoyed most in this episode was the conversation
> between Schnüsschen and Volker.

You remind me of my puzzlement with the end of this scene:
why did Schnüsschen suddenly throw Volker out?
It happened just after he confessed that he was jealous, I believe. But,
that's no reason, is it? I thought it was rather rude.

Maarten

From: "Susan Biedron" <Susan jsbiedron.com>
Sent: Friday, October 29, 2004 6:48 PM -0500

Maarten and all,

I wondered about Schnüsschen's action also. But right after she told Volker to leave,
she tells him that she hopes he will visit again. It's as if she realized she was rude
and tries to make up for it. It's rather mystifying.

> You remind me of my puzzlement with the end of this scene:
> why did Schnüsschen suddenly throw Volker out?
> It happened just after he confessed that he was jealous, I believe. But
> that's no reason, is it? I thought it was rather rude.

Regarding the Leberknodelsuppe:

this is something I really like. Twice a year I get together with my former German
Class friends at the Chicago Brau Haus, a Bavarian restaurant. I always order this
soup as it is really good there. But . . . I never thought about it in comparison with the
fish. Perhaps Reitz does not like this soup and puts it in a class with dead fish. Are
these food items intended to remind us of the dead Reinhard and Esther's dead
mother? Food is supposed to make everything better? In Hermann's case, the fish

does lead to success.

- > I found this to be a parallel with the fish scene: both gross!
- > Leberknodelsuppe, I tried it once during a skiing holiday, but never again!
- > Now that I think about it: both the Knodel and the fish are under water...
- > Reinhard again?

As in the scene in the restaurant with the soup, Esther's father is totally clueless when he tells Esther that she will eventually inherit the top two floors of the new condos on the Fuchsbau property. He can't understand why this does not make her happy. But in spite of this, he comes off as having much more character than Frau Cerphal - at least he has tried to be a father to Esther.

Susan

From: "Ivan Mansley" <ivanman_dsl.pipex.com>
Sent: Friday, October 29, 2004 9:44 PM +0100

Maarten thought Schnüsschen rude to ask Volker to leave after his uninvited visit and Susan was rather mystified. My take on the scene is quite different and clear. I see an underlying sexual tension being pointed up. I have not referred back to the scene on video but am consulting my notes [also please refer back to my intro!].

Schnüsschen rather abruptly starts asking Volker about his love life [Do you call her/Clarissa Madam? etc.] After Volker talks a little about his parents she observes, with rather a coquettish smile flickering on her features, that she admires Volker and that he could be a really great man if he wasn't "too scared to show his/your feelings". This is obviously on one level a sexual invitation. It does not seem realistic to me that she would be talking about "feelings" in his music. She then goes on to talk about her loneliness and how she hardly ever sees her husband. Put yourself in Volker's place. How would any man be likely to interpret that? He is being encouraged to show his feelings to an attractive woman who confesses to being lonely! She tells him that she envies Clarissa. Why? This is not made clear as I said in my intro but it could certainly mean because she is Volker's wife. At this point Volker tries to kiss her. She rebuffs him and sticks some food into his hand or was it his mouth? Remember that Volker's marriage is in great difficulties. Is he being denied sex/marital rights? [This is a surmise but quite possibly, surely?] Schnüsschen then asks him to leave. It seems clear to me that she does not want matters to go any further at that moment. She still thinks she can save her own marriage and is not ready to commit adultery. She has led Volker on somewhat but then withdraws. Maybe she has become a little frightened at her own daring? She has had second thoughts but surely such behaviour is quite common. She still admires Volker and does not wish him to feel hurt so she gives him a little peck of a kiss on the cheek. Volker is hurt, however!

Reitz is making his parallels again between the two couples. Hermann has committed adultery. Will his wife with his rival and friend? Clarissa is swinging away from Volker in other directions and she has never really loved him. Hermann really loves Clarissa and Clarissa really loves Hermann although neither of them fully knows it! Who is

Volker to love?!! Schnüsschen? Jean-Marie? Now you will all want to call me an elderly sex maniac! But it all makes sense in terms of Edgar Reitz's film, I believe.

Ivan Mansley.

From: "Foerderer, Walter (GE Healthcare)" <walter.foerderer@med.ge.com>
Sent: Sunday, October 31, 2004 2:16 PM +0200

I had the same feeling like Ivan when I watched the scene. Then I got curious and I checked the "Die zweite Heimat" book from Reitz and found the following description of the scene (skipping the dialogues):

"When Volker tries to kiss Schnuesschen she fights with herself. She does not want to belong to the losers as Volker does. It becomes clear to her that she has to act right now. She is fully sensible. She looks into Volker's eyes while she passes the cheese sandwich to him and asks him to eat. Volker begs her pardon."
"Schnuesschen is now very cool. She feels herself that superior that the situation has lost all erotic tension."

Walter

From: "Susan Biedron" <Susan.jsbiedron.com>
Sent: Sunday, October 31, 2004 6:57 PM -0500

Ivan & Walter,

Thanks for pointing out about parallels between the two couples. I didn't look at this scene that way before, but now it is clear. Reitz is illustrating (1) the differences between Hermann and Schnüsschen - he has already committed adultery, Schnüsschen is not yet ready to do this. She still has hope. (2) Clarissa is rebelling against her marriage, Volker is just sad. (3) Hermann and Clarissa are both unhappy in their marital relationships but neither is allowing themselves to realize that what they are missing is each other.

Susan

12 A Time of many Words, Stefan 1968/69

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Friday, October 29, 2004 8:06 AM +0100

AN INTRODUCTION TO

DIE ZWEITE HEIMAT PART 12: A TIME OF MANY WORDS; STEFAN, 1968/69.

In a way, this episode seeks to come to terms with that period of “hippy” freedom of the late 60s which it portrays with shuddering and stunning accuracy, when the zeitgeist was almost totally left-wing and the background was fuelled by drugs and popular music. Reitz is looking back some 20 years, just as Shakespeare looked back some 100 years when writing his history plays. This enables Reitz to find a distance and a perspective with which to view events in his own life. I believe that what happens to Stefan in Berlin almost exactly parallels developments in Reitz’s own career as a film maker.

All the absurdities and contradictions of the revolutionary students are shown. The episode begins with Stefan and Olga travelling together to Berlin by car. We see them arrive at the checkpoint to the DDR, where they are met by stony-faced officials and a corrupt policeman who stops them and extorts a 100 DM fine. The camera just glances at an unmended pot-hole in the surface of the autobahn. Things are not what they appear. Later when left-wing squatters have torched the building in which they had run a kindergarten a female member of the crowd that has gathered to watch the firemen yells “Why don’t they go over the Wall to the Communists?” but we know why they don’t; the Communist utopia is no utopia at all. A reporter corners Helga and she is forced to admit, “There are always contradictions”, and there are questions about violence she cannot answer. We see absurdities, such as the doors having been removed from the lavatory cubicles, and the naked Kathrin telling Hermann, who has got up in the night for a pee, that one must be prepared to shit in front of one’s comrades and that they must put an end to “petty, bourgeois coyness”. We see the failure of members of the commune to look after Helga’s child. We see the criminality of Sigi and Trixi, as they steal cars and ransack Hermann’s apartment. We see drug overdosing!

And yet, and yet! Reitz shows us the genuine idealistic side. Just as Stefan is about to pull the plug on the film he is supposedly directing, Reitz gives Ulla these words: But it was good, these dreams of freedom and participation. They raised our hopes.” There was much anti-Americanism at this time because of the Vietnam war, but Reitz is careful to give Hermann a speech of praise for the Americans, for their love of liberty and hatred of militarism. It has the air of a rather planted peroration but it is forcefully there. “They smelled good and they loved freedom”. Schnüsschen, in some ways a very naïve character and an irritating one, does develop and progress through the ideas of female emancipation current at the time. The young are attempting to break down old barriers and divisions; perhaps to heal urban alienation through collective thinking and acting. But in the end it does not work. No filming is

done because of endless discussion

Despite the political focus it was the personal stories and the development of characters that really held my interest. For instance, we have the ending, if that is what it is, of Hermann and Schnüsschen's marriage. A blazing row takes place in the kitchen which ends with each of them hurling their wedding rings over the balcony and into the gardens. It is all quite impulsive, not calculated. Schnüsschen is completely without discrimination in her choice of friends and those she leaves in the apartment. There have been two hash-smoking, leather clad biking types from Berlin whom the police have come and arrested. There has been a character called Manni, with a skull tattooed on his chest, who threatens Hermann with violence. We know, of course that Hermann has been unfaithful and when Kathrin makes a sexually explicit invitation over the phone to him, one sees Hermann's eyes light up. He accuses his wife of using her studies as a means of working out her complexes and after the ring throwing he walks out and significantly flies to Berlin where Kathrin awaits. In his voice-over he describes this as a "silly row" but I suspect he deceives himself. It does not take long for Schnüsschen to regret what has happened and that night she goes searching for the rings with her little girl. We later see her in distress in Renate's night-club and goes in search of her husband to Consul Handschuh's. After his Berlin episode Hermann returns home only to find his wife has gone leaving a message in exactly the same words that the Consul has used. What is sauce for the goose is sauce for the gander or the other way round.

It is interesting to see how Reitz has made Hermann very sexually orientated. Whilst the other students are making revolutionary statements to camera, Hermann and Kathrin are copulating on a giant four-poster bed [a film prop], hidden behind screens. A workman, brought in by Stephan, discovers them at play. Quite a comic moment! Later on the Kurfurstendamm one sees Hermann gazing erotically at Kathrin's long legs and taking her hand. Even when he is making his speech about the Americans he is trying to touch her hand. I loved these little details. Talking about sex, now might be a good time to say a few words about the orgiastic scene in the commune. I thought Reitz got this scene so right as a depiction of its time.

It is shot in soft focus through green and yellow filters to suggest the miasma of drug taking. One unnamed couple is having intercourse on the floor throughout and their orgasmic sounds and cries intermingle with the hypnotic Jimi Hendrix music. We see Hermann and Kathrin chewing cannabis cake. Kalle mimes to the music using a tennis racquet as a simulated machine gun/guitar until he eventually hallucinates. Heiner, who bears a striking resemblance to Jim Morrison of The Doors, mimics a female strip tease, strips to a loincloth and works himself into a state of arousal. Hermann and Kathrin start love-making and Heiner appears to join in. He appears to mount Hermann and then something seems to snap in Hermann's mind. Either he does not appreciate being ravaged by another male or he is offended in his own maleness by the fact that Kathrin is sexually enjoying the experience regardless of who her male lover actually is. None of this is presented pornographically, as it so easily could have been, and the viewer is caught by this depiction of trance-like states interrupted by sudden bursts and crescendos of noise. As Hermann leaves, perhaps having come to his senses and rejecting the influence of drugs....remember his wife had called him "chicken" for not being prepared to take any...motor bikes roar in.

What of Clarissa? She is increasingly seen as self-centred. I noticed that when Volker departs for Baden-Baden and says that he will think of her and the child, she replies, "I'll think of me, too." Her relationship with the American woman certainly seems to have something of the lesbian about it. She turns to another woman not her husband for comfort, solace, and maybe even sex. It seemed to be hinted at. Reitz makes some parallels between the two couples, I think. Both Schnüsschen [sociology studies] and Clarissa [jazz singing] make new departures and are happy in their new roles. Both Hermann [electronic studio and freedom, both artistically and financially] and Volker [commission from Sudwestfunk Radio Orchestra] are successful. Both marriages are in trouble! Both men are good fathers to their children, better than the mothers! At one point Schnüsschen has forgotten all about her child and runs out of Clarissa's apartment desperately searching for a taxi.

This leads me naturally to what I regard as the best scene in the whole episode and the only scene which moved me deeply, very deeply! It is the final scene and it beautifully depicts the bond between father and daughter, between Hermann and Lulu. It works through the images, as good cinema always does. Father and daughter are in a cable car alone together. I was not sure of the location. Was the water below a lake or the Rhine? Perhaps Hermann has driven back towards the Hunsrück in the Citroen he buys, because his daughter likes it? They are shown with the setting sun lighting up their faces. Hermann is reading an article, by Kathrin or about her, in Stern magazine. Some of her words could apply to Hermann [e.g. "The mother smothers the child with love, the child flees."] but her finishing words are wrong and the scene signifies this without words at all. She writes, "We speak this truth. Nothing is as it was." But there, staring at us in the dying rays of the sun, are two faces, in warm colour. One is the face of a happy and trusting child, the other the face of a happy and protective father. Kathrin is wrong. This is one of the eternal verities. It was and it will be! That is what Reitz is telling us, I think. The sunlight reflects on the water and the credits roll. My heart missed a beat!

Ivan Mansley.

P.S.1. I am now going downstairs to root out my old Jimi Hendrix and Woodstock records and put some flowers in my hair and fly off in my imagination to San Francisco!

P.S.2. How well I remember the eternal debates of "A Time of Many Words"! In the school where I worked in the late 60s and early 70s we had endless staff meetings about the lack of discipline amongst the pupils where everyone, but everyone, had to have their say at length, while the children ran riot and then we had to analyse that. The Headmaster was not as decisive as Stefan!

**From: "Susan Biedron" <Susan.jsbiedron.com>
Sent: Thursday, November 04, 2004 7:09 PM -0500**

Ivan and all,

This is my least favorite episode of DZH. Everyone seems to be frustrated and the so-called revolutionaries are running amuck. There is much empty idealistic talk.

What would Reinhard think if he were alive and saw what happened with the production of his film? Does Stefan give Helga and her revolutionary friends jobs because he still loves her? Here we learn that Stefan is definitely not the father of her child. Stefan is a wuss.

As Ivan writes, Reitz shows us many contradictions. Trixi and her friends who live in the west and seem to have everything are stealing and taking drugs. At the same time there are the grim realities of socialist life in the DDR - not exactly a utopia.

Hermann has finally achieved success - he has money and artistic freedom. But his personal life is a disaster. When he returns home he finds a cluttered apartment with Schnüsschen's hippie friends. I like it when he asks them if they had ever heard of work. It reminds me of a Heimat episode where Hermann and his school friends are practicing music in someone's cellar. The owner asks them to leave because she doesn't approve of their music.

Hermann also expects Schnüsschen to follow a different set of rules than he does. Hermann has an affair with his co-worker and stays out late – but complains to his wife that their apartment is a mess and there is no food in the fridge. I do understand his anger at finding a strange girl passed out in his bed. I like Schnüsschen's character, but in this instance she behaves like an idiot when she tells Hermann to sleep in Lulu's room.

We also see the rivalry between Volker and Hermann again. Hermann brags to Volker about his studio, Volker brags about his radio contract.

Volker also comes home to an unexpected scene of women singers that Clarissa has invited to stay in their apartment. - Clarissa is obviously happy and the harmony of voices is very pleasant. Jean, who accompanies Volker, is enchanted. A big contrast to the scenes Hermann finds in his home. Yet Volker can see Clarissa is pulling away from him and their son. (I am looking forward to seeing the grown up Arnold in Heimat 3 - how did this kid turn out?)

Ivan wrote:

>> It is interesting to see how Reitz has made Hermann very sexually orientated <<

I wonder about how this fits into the story - is it autobiographical or is it to show that Hermann is searching for something?

I totally dislike the hippy drug scene when Hermann is with Kathrin and the others - this shows one of the worst aspects of this era. Sorry Ivan – as far as I'm concerned the only good part of this era was the music. Yes, when I was a student I identified with many alternative ideas of the time. But I was eventually soured by all the loony ideas and thoughts that came out of this era, including a very close childhood friend who went to the University of Colorado at Boulder and came home a very different and anti social person.

I do agree about the scene showing the love between Hermann and Lulu - it's super.

Susan

From: "Thomas Hönemann" <th.hoenemann freenet.de>
Sent: Saturday, November 06, 2004 9:30 PM +0200

Dear Ivan,

Thank you again for this enlightening introduction.

Let me tell you first, that I deeply agree with your analysis of the last sequence of the film and what Reitz is going to say us through that. Your conclusion is very sensitive and moving, and very true - regarding the background of that time. By the way: The cable-car is climbing the Zugspitze, Germany's highest mountain, located in the Bavarian Alps. (This cable car will reappear in HEIMAT 3, part 1.)

After having watched this episode two days ago there were two things still keeping my mind occupied. The first is the stereotype most people have about the 68-generation which is confirmed in the way Reitz shows them. And even the title of the episode fits: The time of many words - many words, sometimes too many words are spoken, lots of things are discussed, but nothing is said. Words and meanings, maybe even life and its meaning, are sometimes lost in the way people behave. (A funny detail: Schnüsschen is nearly quoting this title after having explained to Hermann what sense all the people and books in their home would make. - Of course this quotation is ironically meant, Reitz is wanting to point us on a lack of really clear and explaining, senseful words.)

First of all Stefan's attempt to direct a film, based on Reinhard's plot. All his struggling is condemned by discussions. Discussions about the political aims and justification (!!) of the film and so on. What irony of destiny, that of all things the Americans, the capitalists, achieve to turn around his frustration, giving him money to stop the whole project and helping him to find a way out of the situation this way.

And then all those discussions at the university. Sometimes it seems that of all they are saying it is more important to use scientific and political words than giving any sense to what they are saying. When listening to those discussions it was almost hard for me to stay calm, because this is what I sometimes experience in my job: Discussing without any end and without leading it on any constructive way of going on, of doing something concrete. And then even Schnüsschen with her naive and helpful mind: she indeed is, like you pointed out, disregarding Herman and Lulu, and I really can understand that the situation escalates in the end. But even Herman shows a lack of responsibility for his family, it seems everybody is trying to live his own revolution, but maybe without any goal at all.

In my eyes the part dealing with Clarissa and her American friend is really well and affectively done. It is so easy and even self-evident to feel with her. In the one scene

at night, when she leaves her marriage-bed to attend her friend, her loneliness is really tangible. I don't think that she shows even a slice of lesbian behaviour or ambitions, but in my eyes her behaviour towards the other girl shows a very very deep longing for security and emotional warmth.

Two sequences reminded me of other films from that time which show parallels to the content.

The first refers to the behaviour of the film-team. It reminded me - even if this film is based on a slightly different story - of Rainer Werner Fassbinder's "Warnung vor einer heiligen Nutte" (1971) (1(Beware of a holy whore), see <http://www.imdb.com/title/tt0067962/>). Even this film is about a film team meeting at the set but being not able to start working, being captured in discussions and sexual desire.

The second film I was reminded of by watching is Bambule (1970) (<http://www.imdb.com/title/tt0065449/>) written by Ulrike Meinhof who later was one of the most wanted terrorists in Germany (leader of the Baader-Meinhof gang, see http://www.crimelibrary.com/terrorists_spies/terrorists/meinhof/1.html).

Bambule deals with questions of failed education in a children's home. I see there a concrete parallel to Helga and her "Kinderladen".

Yes, and in the end, Hermann is characterised as a searcher, but for what is he searching? Definitely not for the economic security of making money with electronic music for commercials (did you know that Edgar Reitz created more than 50 TV-commercials when working for the Insel-Film in the early 60s?). And even not for adventure, the free way of life, which becomes clear for him after his experience at the "Kommune". Thinking about family will raise mixed feelings to him: he wants to be a good family-father, is searching for emotional security, but his love for Schnüsschen is decreasing more and more, and this happens even faster as she breaks the intimacy of their little home which is no home, no "Heimat" for him anymore. Indeed, at the end of this episode there are more questions than answers left, and this sentiment will even be dominating the last part.

All this points me again to a key-scene of HEIMAT 3 where Hermann and Ernst are sitting, drinking a glass of really good red wine: "Everything we believed in ..." says Hermann, and Ernst cuts him off: "... made us sad." Life is not made to think and discuss endlessly, but to act and live it.

Best regards to you all, have a very nice Sunday, Thomas <http://home.t-online.de/home/th.hoenemann/heimat/index.htm>

From: "Ivan Mansley" <ivanman_dsl.pipex.com>
Sent: Thursday, November 11, 2004 9:04 PM +0100

We have only had 2 posts on this episode, both thought-provoking in my view. I feel it necessary to disagree or at least clarify what I wrote in my introduction.

Susan wrote:

< I totally dislike the hippy drug scene when Hermann is with Kathrin and the others - this shows one of the worst aspects of this era. Sorry Ivan - as far as I'm concerned the only good part of this era was the music. Yes, when I was a student I identified with many alternative ideas of the time. But I was eventually soured by all the loony ideas and thoughts that came out of this era, including a very close childhood friend who went to the University of Colorado at Boulder and came home a very different and anti social person.>

I have looked again at what I wrote. There is nothing there that implies approval or disapproval of what we witness in the scene of orgy in the commune. All I was saying was that the scene is a striking one full of hallucinatory images which suggest the drug-induced states of the participants. It is a good piece of cinema. In fact, Hermann is our representative as it were and he leaves! Thus Edgar Reitz exposes the follies of the age. The excesses of the 60's speak for themselves. For instance, the development of Helga into an urban terrorist is a consequence of the currency of fashionable revolutionary ideas of the time and the writings of fashionable philosophers and thinkers of this period, some of whom are mentioned in Schnüsschen's book-buying spree. I don't doubt at all the facts you mention in your final sentence, Susan.

Thomas wrote:

< In my eyes the part dealing with Clarissa and her American friend is really well and affectively done. It is so easy and even self-evident to feel with her. In the one scene at night, when she leaves her marriage-bed to attend her friend, her loneliness is really tangible. I don't think that she shows even a slice of lesbian behaviour or ambitions, but in my eyes her behaviour towards the other girl shows a very very deep longing for security and emotional warmth.>

I still cling to my notion of a lesbian element or tendency here. I thoroughly agree with your first 3 sentences, Thomas. Mind you, her loneliness is partly self-induced, isn't it? She has pushed her husband further and further away. Even if he wasn't her lover he could have been her friend. I agree she is looking for <security and emotional warmth> but that was what Volker was looking for when he approached Schnüsschen. His wife chooses another female! I do not mean there is anything sexually explicit only a tendency. Also see in my Intro to Part 13 Clarissa and her bevy of "witches" at the Press Conference and her refusal to sleep on the bed [marriage bed in the Hotel Acacia].

Tomorrow, November 12th will see my last introduction. Shall we have the usual 2 week period for discussion and then from say 25th November to December 2nd for attempts at overviews of DZH? Favourite episodes, scenes, characters, actors and actresses. The nature of Edgar Reitz's achievement and so on. Or you could combine a review of Part 13 with an overview. Is that OK for everyone? And let's have plenty of contributions in order to end with a bang not a whimper!

Ivan.

13 Art or Life, Hermann and Clarissa 1970

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Friday, November 12, 2004 8:13 AM +0100

AN INTRODUCTION TO:-

DIE ZWEITE HEIMAT, PART 13. ART OR LIFE: HERMANN and CLARISSA, 1970.

I am finding it very difficult to begin writing. I have more notes than on any other episode, I think. My head is swarming with ideas. Why the hesitation? It has to do with the sadness and melancholy of ending, I think. I did not want Die Zweite Heimat to end, as end it must. It has become like life; we do not perceive the end nor do we wish it to arrive in normal circumstances! Well here we have the final episode of this great film and I will try my best to show how Edgar Reitz depicts a sense of finality, a sense of resolution to all his separate strands of story and how he unifies them, in a sense, in the character of Hermann.

Hermann, of course, is at the centre of this episode. I have changed my mind almost totally about his character. At the age of 30 he really comes of age! At times he appears to be on the edge of total breakdown, and yet we see him deal with all the difficulties in his life, and they are many, with an impressive maturity and acceptance of what the future might hold for him. His soliloquies or commentaries carry great weight, and his analyses of the position he finds himself in are often commanding and exact. Let me illustrate.

We see him first amongst all the merriment of the Oktober Beer Fest. He represents the isolated, aloof intellectual, unable to participate in all the communal enjoyment and conviviality around him. We might note, however, that it ends in a brawl! Crushed between Consul Handschuh and his wife Hermann reflects that Schnüsschen would have been in her element there. "But I hated this closeness. It crushed all real feeling with the weight of its banality," he muses. He starts to feel his age. He is still hopeful about life, but feels doubts about his abilities and talents. This thought comes into his head: "Had fate decided that I would never realize my dreams?" Such uncertainty is a new development for him. He remembers his friends, as he takes stock amidst the merriment, but his thoughts are touched by melancholia. He quotes the poet, Hesse. He had once set these words to music. "The world was full of friends\When life was light\Now the mist descends\They're lost from sight", but he cannot find any words for Erika, as she says goodbye to him at the taxi stand. She sees their previous relationship as a "game", though a good one! He cannot articulate an honest response.

Later, in a bar, Herr Zielke makes Hermann a surprising financial offer, but Hermann's thoughts are elsewhere. In fact, his identity seems to be dissolving. He is on the verge of a crack-up. He begins to doubt his own existence. "The money existed, I didn't." There follows the first of many surreal sequences in this episode. Volker, Jean-Marie, and an unknown woman push past him, and, realising who they

were, he follows. He stumbles into a kind of palace piazza where he witnesses the young woman dancing to a piece by Volker. There is a debate about the nature of art and the idea of an audience, but Hermann is bewildered. "It had happened. I was sure I had gone mad." He sees his friends as dazzled by "artistic madness". We do not see Volker and Jean-Marie again in the film.

Hermann receives another extraordinary financial offer almost immediately. Consul Handschuh and his wife are childless. He is a very wealthy man and the film constantly stresses this. Hermann is brought to dinner in a chauffeur driven Rolls-Royce. Electronic gates open to reveal a beautiful house by the Ammersee. There is a private cinema in the house. Consul Handschuh is found in bed after his exertions of the previous day. A whirring of machinery raises one end of the bed so he is in a sitting position. He is a man in search of a son. Hermann is the chosen one. "I wish I had a son like you." He offers to bequeath his entire business to Hermann, if Hermann will dedicate himself to his work with electronic music. However, we know from a soliloquy delivered as he looked out of a window that Hermann has lost interest in the studio and music. "My pride had taken a fall. I'd lost hope. What was music to me?" Hermann is not dazzled by all the trappings of wealth. He is a young man of integrity, isn't he? We know he will eventually refuse but he asks if he has to decide there and then. The Consul replies, "No. But soon." I take it that he knows his death is imminent and that is why his wife falls sobbing into her husband's arms. We do not see them again. [I was a little puzzled by Mrs. Handschuh's reception of Hermann. She asks whether Hermann had realised that the glad-handing and exertions of the previous day had been "play-acting" and when he shrugs an enigmatic smile flickers over her features and there is a long silence. I felt there was something significant here that I had missed.]

Afterwards, in the Königsplatz, where he had first made music with Juan, he analyses what has happened with great precision. His thoughts are worth quoting, as an example of how insightful he has become. "Twice in 24 hours I'd become the dream and hope of an ageing man. Twice I'd been offered fantastic sums to manage. It was my youth and idealism that were worth so much money. I began to be ashamed of them." He knows that both are perishable commodities. "I needed advice." He decides he must see Clarissa for this and finds from her mother that she is on tour and is informed of her itinerary. He goes in search of her in what is one of the great rail journeys in world cinema!! I mean that slightly tongue-in-cheek. It is a voyage through Hermann's past, through his memories, through his head. He is a traveller through time, but Reitz gives us all the naturalistic details as well; timetables, stations, scenery, hotels and so on.

Let us just pause for a moment. At this juncture in the episode Hermann has come into contact with 9 characters from his past if we count Mrs. Handschuh as one [he has only met her once or twice before]. They are Volker, Jean-Marie, Mrs. Lichtblau, Herr Gross and Herr Zielke, Consul Handschuh, Erika and Alex. In the early hours of the morning Alex has turned up at Hermann's apartment [he is living separately from his wife and daughter] demanding alcohol. He is raddled and dishevelled. Hermann gives him a bottle of whisky [look out for the label!!!] and reflects lucidly, as Alex declares that women are the future and that men are redundant fossils, "Strange that Alex was making himself the archetype of male decline." We only see Alex once more as he dies of some kind of alcoholic seizure amongst all his books in a sudden

and violent scene that dramatically brings home the total waste of a fine and well-read mind. Such are the sadnesses of our world, Reitz seems to be saying.

Let us now return to Hermann's journey, using his free, first-class rail pass [a nice touch this!]. In the course of it he meets a younger version of himself [vision]; Renate at her most grotesque; Schnüsschen and Lulu who both reject him; Juan in the role of a circus acrobat; Marianne with her twins in Dülmen; Frau Krause [did you remember her? I didn't! Answer: Dr. Bretschneider's assistant]; Granny Aufschrey drinking on the train lavatory, Elisabeth, the photographer; Clarissa; Frau Cerphal and Gerold Gattinger in the front row of the audience at Clarissa's "Witches Passion" concert [did you spot them? There are 4 glimpses of them including one where Frau Cerphal beckons to Hermann. She has a new red-headed hair style. I have to confess to missing them totally at first]. Hermann also sees a wanted poster of Helga, a member of the murdering Baader-Meinhof gang now, and a newspaper picture of a wounded Stefan at the hands of the police in search of terrorists; he talks and sings to Kathrin in Berlin on the phone from a hotel bedroom; and finally, of course, Glasisch in the flesh showing off his operation scars. There are probably two more as well. During the performance of Clarissa's concert Hermann has a sudden vision of the all female cast advancing on him over the seats in the auditorium/the audience has vanished. They turn into all the females the adult Hermann has had relations with. They include, I think, Tommy's mother and the half-naked student from his concert with her back made to look like a cello + Erika, Renate, Helga in corset/underwear, Marianne and Kathrin. He sees them as avenging harpies accusing him of untold crimes against womanhood.

Hermann and Clarissa find each other then and enjoy a night of love in the Hotel Acacia in Amsterdam. On arrival in the city Hermann had said to himself with reference to Clarissa, "I knew what I yearned for. At last I knew what my goal was." But there is to be no happy, Hollywood conclusion. In the morning Clarissa has gone, leaving a note which one of the pretty chambermaids reads: "Wait for me. I've an appointment." Hermann admits to himself that so often he has made women wait for him, starting with his mother. He tries to wait and fill in the day. He returns to the hotel. Clarissa is still not there. He sees his face reflected in the folding mirror around the dressing table, a face full of anxieties, and suddenly takes a glass ash tray and hurls it at the mirror. It shatters it and the fragments all have shattered images of himself. He is not whole and he knows it. He is in pieces. He takes the train for Simmern and home. "I was running away". Yet again!! But would Clarissa have returned? My take on it is that Reitz is suggesting she would not. There is a little sign on a wooden door giving the time of her press conference as 14.00hours [did you spot it?]. She could have invited Hermann there, had she wanted! She prefers her artistic venture and female friends. Lesbian influence??! There is certainly an ambiguity here about Clarissa's motives and behaviour to put it no higher. Must Hermann take all the blame for this breakdown? I expect you will all have views about this.

As he composes his letter to the Consul in his mind he says, "I'd like to learn to wait." If that relates to life it could mean waiting once again for Clarissa and accepting blame. But perhaps he means "Art". He will wait for new inspiration, for a new creative direction perhaps and rejects the Handschuh option. Here we have the title of the episode which I note does not contain a question mark. Art or Life or both

possibly? I would have thought you cannot have one without the other. Hermann will write, "I have other dreams" but then "I must find out what they are". This is rather curious, is it not? He will wait for revelation. What did you make of the ending? Reitz seems to be saying, "Now make your own judgement. I will not do it for you." There is sadness, a sense of loss, melancholia, but also the possibility of new departures. In other words, the human condition!
Ivan Mansley.

From: <Bradnsj aol.com>
Sent: Friday, November 12, 2004 17:34:54 PM -0600

Hello all, I've not fully caught up with the list yet, but on reading Ivan's intro to Part 13, particularly the piece below, I'm reminded of two quotations.

Firstly, from Hippocrates as translated into Latin, "Ars longa vita brevis".

Secondly from Oscar Wilde, "Paradoxically, as it may seem, it is none the less true that life imitates art more than art imitates life."
Do these give us any clue, or am I just stating the obvious?

Best wishes
Neil

From: "Thomas Hönemann" <th.hoenemann freenet.de>
Sent: Sunday, November 14, 2004 12:33 PM +0200

Dear Ivan,

This was again a really great introduction, thank you very much. Nobody except you would be able to analyse this atmosphere of disenchantment, loneliness, melancholy, remembering, searching and perplexity in such a clear and precise way. After having watched the episode on Friday evening I made many notes referring to this aspect, but after having read your introduction now most of them are redundant, only would be poor repetitions of what you already said in such a convincing and affectionate way.

But there are still some thoughts left, which I would like to add to the discussion:

First of all I want to pick up your question if Clarissa would have been coming back or not. I think she surely would, in my mind she really has no ambition to evade Hermann anymore. In their talking at night it seems to me that she is opening all her mind to him for the very first time. A wall between them seems to having been torn down. Indeed it seems a bit like a Hollywood-staging for that moment. But it is none, the unlucky end already gleams by Hermann's words: "After seven years no atom in one's body is the same like before." In my mind this already shows his disillusion, his disappointment of not "having found what he was looking for" (reminds me of a nice U2-song) - not even in being deeply together with Clarissa. And this already fits in

how you, Ivan, describe his character. So Clarissa is just another step on his "long way home" (reminds me of a nice song by Supertramp ...). After having lost or rejected everyone and everything, not economically but psychologically, there is - that is what Reitz seems to want to say to us - only one alternative left: Going back to his roots, going back home to Schabbach and his mother. And Reitz is the best one to tell us this, because he experienced it the same way when he flopped with "Der Schneider von Ulm" and retired to the island of Sylt in the snowy winter of 1979, where his idea and first concept for HEIMAT was born.

Did you notice the way the camera follows Hermann down the road as he arrives in Schabbach in the same way as it tracked back along the receding road away from Schabbach at the end of the last part of HEIMAT?(while the choir is singing in the cavern. - And then good old Glasisch meeting him, recognising him at once, and telling him finally, that he (Hermann) had not changed at all ...

This fits to HEIMAT 3 when Hermann returns to Schabbach, he at once is integrated back into the village's community, in people's mind he had not been leaving but just away for a little while (this is how Reitz expresses it).

Another point is how Reitz is handling dialect (again), most obvious in the scene at the train where he has the vision of himself, looking like he left Schabbach to go to Munich 10 years ago. "That's me!" - this will be the subtitle. But did you recognize? He does not say "Das bin ich!" but "Dat sinn eisch!" - in the most intensive Hunsrück dialect we heard of him since Dülmen when he remembers his mother's cookery (see Film 5). I like how Reitz is using the dialect to illustrate Hermann's disposition and feelings (for so many times in the film, this is just another example).

One of the scenes that moved me most is the one at the telephone with Kathrin singing that sentimental song of searching for home and happiness. I found out that it is a song titled "The Wanderer", lyrics by Georg Philipp Schmidt, Music by Franz Schubert (again!), see

http://www.recmusic.org/lieder/get_text.html?TextId=14604 (there is also an English translation on this page!). This scene impressed me so deeply because I felt Hermann's feeling so well expressed - the last line says it all: "There, where you are not, there is your happiness." And I also was impressed by the deep comprehension Kathrin has for Hermann. They are brothers in mind, I felt.

Finally a thought which treats a more secondary aspect: In the second sequence, placed at the bar where he went with his assistant Groß and (Hauptmann) Zielke, there are two movie-posters on the wall: "Abschied von gestern" (1965, "Yesterdays Girl", see

http://www.german-cinema.de/archive/film_view.php?film_id=641) by Alexander Kluge, where Edgar Reitz worked as the cameraman, and "Mahlzeiten", Reitz' first own feature film ("Lust for Love", 1967,

<http://www.filmzentrale.com/rezis/mahlzeiten.htm>, sorry, I found no adequate site in English until now). These two films were very important and influential for the "New German Cinema" in the sixties. [By chance I am just working on the English translation of Reitz's biography where all these things play an important role. I will inform you as soon as the English version is online, the German already is, see <http://home.t-online.de/home/th.hoenemann/heimat/erb.htm>].

Ivan, I really would like to separate the discussion of part 13 from the one about the complete ZWEITE HEIMAT, I think this would be the way we did it with HEIMAT, too.

Best regards to you all, especially to those who are able to join the Amsterdam screening of HEIMAT 3 this weekend. Many thanks to Ivan again,

Thomas Hönemann

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Wednesday, November 24, 2004 11:45 PM +0100

I just wanted to thank Thomas for his very gracious comments in his post of 14/11/04 and take up one or two of his points.

As regards Hermann's use of dialect I noticed that the English sub-title, when Hermann sees his younger self on the train, reads "Here I be". This phrase would not spring naturally to the lips of any Englishman, so I guessed it was indicating some dialectal use in German.

You mentioned the character of Kathrin and her understanding of Hermann referring to them, I think, as "brothers in mind." However, there are scenes where she comes across as childish and almost contemptible e.g. the setting on fire of the American flag in Schnüsschen's travel office, her comments about lavatories and the absence of doors. I remembered that Hermann had visited his mother in Schabbach in the summer of 1969 [see Episode 10 of Heimat: The Proud Years] with 2 girl-friends, Kathrin and Maria. I have consulted my notes for this. Of course, Hermann is played by a different actor, Peter Harting, and Kathrin by a different actress but I assume it was our Kathrin. Remember Hermann being reprimanded by his mother for the growth of a beard. It must have been after he bought the Citroen Cabrio to take Lulu travelling as that is the car he arrives in, I think, with his 2 female friends. Who was the other? Reitz sometimes seems to have forgotten this visit when Hermann talks of not having been home for 10 years, doesn't he? I also remember that when Hermann visits the sickly, declining Paul in the apartment adjoining Anton's factory [Episode 11 of Heimat: The Feast of the Living and the Dead] he self-pityingly declares that he is alone after having been left by 2 women. I conclude that these are Schnüsschen and Kathrin. He has obviously lived with the latter for some time.

Thomas wrote:" One of the scenes that moved me most is the one at the telephone with Kathrin singing that sentimental song of searching for home and happiness. I found out that it is a song titled "The Wanderer", lyrics by Georg Philipp Schmidt, Music by Franz Schubert (again!), see http://www.recmusic.org/lieder/get_text.html?TextId=14604 (there is also an English translation on this page!). This scene impressed me so deeply because I felt Hermann's feeling so well expressed - the last line says it all: "There, where you are not, there is your happiness."

Thank you for the link to the translation of the song. It does seem pessimistic, if that is the right word. It seems to suggest that the desired "homeland", where the "roses

bloom" and they speak "my language" is a chimera and can never be attained. Therein lies a great tragedy. It responds to a feeling we all have from time to time and is a comment on the titles of the two films.

I would just like to comment on the ending again. Hermann assumes that his mother will be there waiting for him and that motherly love will cause her to take him in. Presumably she does but it was a large expectation, was it not? Glasisch remarks that Hermann is arriving for his mother's 70th birthday but he was not there, was he? I think others might have commented on this. Glasisch has had an artery removed from his leg to use near his heart and Hermann asks why he didn't need it in his leg. Glasisch replies: "Blood finds another path". Do you think, Thomas, this could apply to Hermann and his return to his mother [the blood of family!]?

Ivan.

**From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Thursday, November 25, 2004 11:13 PM+0100**

If anyone has anything they want to say about the last episode [Part 13] please say it now!! There hasn't been much discussion. We have had a slightly cryptic note from Neil, a gracious insightful and informative piece from Thomas, and apologies for absence from Susan!! [We missed you!]

May I now suggest 1 week, November 26th - December 3rd, for submissions/postings on overviews of Die Zweite Heimat as a complete film. You can write anything you like e.g. one word, one sentence, a paragraph, a long or short essay, a book, whatever. Try to see the film as a whole but you can pick out favourite episodes or scenes, discuss characterisation, the playing of different actors and actresses, compare with Heimat, discuss themes and meanings, the film's importance in cinema history, the nature of Edgar Reitz's achievement and so on and so on. I am not too proud to beg!! Let all the sleeping lurkers and one time contributors return and write something. If you do not, I shall feel I have failed, and I am sure you do not want me to feel that!! I shall take it personally if you don't write!!

The deadline for contributions will be midnight on Friday, December 3rd 2004. [See I'm becoming a dictator<vbg>]. I will then write some sort of conclusion over the weekend December 4th/5th. Our marathon will have reached the finishing tape!

Turning aside from administrative matters I should like to write a little about the scene in Part 13 where Hermann is rejected by both his daughter and his estranged wife, Schnüsschen, at the travelling circus by the Rhine where Juan has performed as acrobat with a Javanese partner. Lulu is sulky. She hasn't seen her Daddy for a long time and we shouldn't read too much into it, perhaps. But rejection is in the air. With his ex-wife rejection is made totally explicit, isn't it? She is in conversation with Juan and when Hermann arrives she has nothing to say to him. She rejects him and walks away from him into the big top. She has responded to his question about Lulu's behaviour contemptuously and coldly. [Are you surprised?] I think this is the first time we have seen Hermann totally rejected by a woman in the whole film. It must have

given him great food for thought. Did you notice, as he strides through the field past the parked cars and beyond, a riderless horse run towards and past him? A symbol of the freedom he has lost? Before I forget Hermann and Juan had very little to say to each other, once such good friends. How time brings its estrangements, Reitz seems to say.

One other little thing about how Heimat and DZH interlock/enmesh or fail to do so occurred to me. In Episode 10 of Heimat we learn that Paul is not in America but in Baden-Baden where Anton goes to find him. Paul has provided Hermann with an electronic studio and all its equipment, courtesy of sale proceeds from Simon Electric. I remember Paul and Hermann going off to record nightingales in the park, with Anton completely forgotten. There is no mention of this in DZH at all, is there? Hermann's trip to Baden-Baden must be presumed to have occurred after Consul Handschuh's magnanimous offer of a studio in Part 11 of DZH in 1967. ["You'll be free, free as a bird."] So using his freedom Hermann had acquired 2 studios!! I wonder if Reitz ever got confused with his story lines!

Ivan Mansley.

**From: "Susan Biedron" <Susan.jsbiedron.com>
Sent: Friday, November 26, 2004 7:35 PM -0500**

Ivan wrote:

> One other little thing about how Heimat and DZH interlock/enmesh or fail to
> do so occurred to me. In Episode 10 of Heimat we learn that Paul is not in
> America but in Baden-Baden where Anton goes to find him. Paul has provided
> Hermann with an electronic studio and all its equipment, courtesy of sale
> proceeds from Simon Electric. I remember Paul and Hermann going off to
> record nightingales in the park, with Anton completely forgotten. There is
> no mention of this in DZH at all, is there? Hermann's trip to Baden-Baden
> must be presumed to have occurred after Consul Handschuh's magnanimous offer
> of a studio in Part 11 of DZH in 1967. ["You'll be free, free as a bird."]
> So using his freedom Hermann had acquired 2 studios!! I wonder if Reitz ever
> got confused with his story lines!

Ivan, good point. With all the times I have watched Heimat and DZH, I did not notice the contradiction about the two studios. I have had a tendency to watch them as separate entities - but one really should watch DZH with Heimat in mind.

> Before I forget Hermann and Juan had very little to say to each other,
> once such good friends. How time brings its estrangements, Reitz seems to say.

I still do not really understand the estrangement between Hermann and Juan, unless one can trace it back to early rivalry over Clarissa. Although by this time, it is long clear that Clarissa had no romantic interest in Juan. Can anyone comment on this? Does Juan appear in Heimat 3? He is such an interesting character, he deserves his own "spinoff series." It is true that relationships evolve or decline over the years -

people simply lose contact.

The Heimat Trilogy is my favorite "film" because of its power to transport me to the world of my ancestors/heritage. I only know of one person among my acquaintances here in the US who has seen it. Years ago, a man in my German class who was born in Austria bought the video set when it first became available - he talked about it in class and tried to get together a group to view it, but ran into problems finding a viewing location. Like Hermann and Juan, our lives took different paths.

I am also interested in finding a DVD set of Heimat 3 that will play in the US.

Susan

From: "Maarten Landzaat" <gijs xs4all.nl>
Sent: Sunday, November 28, 2004 11:42 PM +0200

Better late than never, as we say here. Here's my comment on part 13. I didn't comment too much lately because my 4-year-old-son pressed the record button leaving my 10-11-12 VHS tape almost completely overwritten:- (and because I was already spending so much time on Heimat3 in Munich and Amsterdam.

My part 13 copy didn't have subtitles so I probably missed some essentials. I will catch up later with the DVDs.

I am writing this first part without having read other people's comments. So sorry if I make superfluous comments.

As opposed to the other recent parts, I found this one very compelling again. The dreamlike atmosphere, the loneliness and problems of Hermann were conveyed very convincingly, to me anyway.

Circles:

The story ends at the place of the beginning; Schabbach.

The merry-go-rounds are there again, just as in the final episode of Heimat. Hermann returns to a tent near the Rhine, wasn't this where he got his first kiss from Schnusschen?

Wasn't Glasisch dead by the way??

Animals: Bird in Amsterdam,

Circus animals,

Two horses without riders (is that English?): in Heidelberg and Bacharach.

I haven't got a clue about any significance.

Women: I thought that women were the central issue of this episode, more so than "Kunst oder Leben".

We see all Hermann's women passing, either real or in fantasy.

It is the century (or year?) of the woman. There's the Hexenpassion.

Alex dies, which I think also stresses the 'victory' of women.

Balloons:

I noticed coloured balloons earlier, but now I noticed that the colours of the balloons matched the colours of the women that were subject of the story at those particular times:

1: at the Oktoberfest, there was somebody with red and white balloons. Right after that Erika appears with her clothes in the exact same colours

2: After the Handschuh visit, there were yellow and blue balloons. Immediately after that, Hermann goes to Renate's U-boot, which is illuminated by these exact two colours.

3: There was a nun with yellow and red balloons. I think this referred to the colours on the Hexenpassion poster, so to Clarissa.

Water:

Venice and Amsterdam. When you draw a line from Venice to Amsterdam, I would think the Hunsrück is in the middle.

Venice was on a Death in Venice film poster in Stefan's apartment. Later I believe I heard Hermann read from a newspaper that Stefan received some award in Venice.

I believe I saw a Hexenpassion poster in the Lijnbaansgracht under the bridge to the Melkweg.

Death in Venice maybe also refers to the two 'decaying' elderly men: Handschuh and Zielke.

I saw big bars protecting trees from cars near the Amsterdam canals. I'm pretty sure these bars weren't there yet in the seventies!

Now I will read the other emails.

Ivan's introduction: Wow, you have put it to words beautifully again! I did not recognize Elisabeth, Frau Cerphal and Gattinger. I saw them on the title role though...

About Hermann and Clarissa in Amsterdam: I also thought that Clarissa indeed should have returned by the time Hermann was back at the hotel room with his flowers, judging by the time of Clarissa's press conference. Their relationship is still very difficult.

About the ending: I agree it is totally open. All friendships have ended, Hermann's career is on a standstill; he is back at his place of birth. He chose not to jump into the empty baby bed of the Handschuhs, but to return to his own Heimat.

Thomas, like you I also felt for Edgar Reitz, he certainly must have gone through much of Hermann's emotions when he went to Sylt.

DVD:

I also finally received the Heimat 1 DVD from Tartan! It is indeed nicely packaged, and there's a nice book with lots of useful information. The picture quality is SO much better than my old VHS tapes. Needless to say, I'm very glad. I'm sorry we didn't have these DVDs available before we started our collective viewing. MANY thanks to Reinder for his lobbying for these DVDs!

Amsterdam premiere:

I did not attend the Amsterdam premiere (Munich was a little too recent), but I did go

see the discussion afterwards with Edgar Reitz, Salome Kammer, Geert Mak and Pieter Verhoeff. It was quite interesting, although the limited command of German of the two Dutchmen kept the discussion on a fairly superficial level. There was interesting talk about the parallels between music and film, that there needs to be a pulse, a rhythm, which forms a basis on which a story can be told. I'm an amateur musician so I could relate to that. Maybe it partly explains why I like Heimat so much. The most interesting was Reitz's present activity: he told he was cleaning up Heimat film material. He found there was about 5 hours' footage from Heimat 3 that was of usable, very high quality. It was only left out for the sake of the 'rhythm' of Heimat3. Then he told about his new idea to make a new Heimat flashback series, also using such material from Heimat 1 and 2. It would start with the Heimat 3 ending: crying Lulu going back inside to see her kids, and then a flash back story would start. I'm looking forward to it! This Edgar Reitz knows no rest.

Good night,
Maarten

From: "Ivan Mansley" <ivanman.dsl.pipex.com>
Sent: Thursday, December 02, 2004 1:33 AM +0100

Maarten wrote: < Wasn't Glasisch dead by the way?? >

You've got your chronology in a bit of a twist here, Maarten. Glasisch dies in the last episode of Heimat, the year being 1982 [Heimat Part 11, The Feast of the Living and the Dead]. Hermann returns to Schabbach and meets Glasisch in 1970 [DZH Part 13, Art or Life]. Glasisch thus has 12 years to go!!!

You also wrote:

< Two horses without riders (is that English?): in Heidelberg and Bacharach. I haven't got a clue about any significance.>

Nothing wrong with the English!! In my post of 25/11/04 I wrote of the riderless horse that gallops past Hermann as he leaves the circus:

< Did you notice, as he strides through the field past the parked cars and beyond, a riderless horse run towards and past him? A symbol of the freedom he has lost?>

That was only a tentative guess. I noticed the other horse too as it was led across the historic square by a stableman/ostler. I thought of the French horsewoman in Heimat but that didn't seem to lead anywhere. Could it have been a comment by Reitz on the vast changes wrought in transport over a relatively short historic period? The horse was the traditional means of getting from one place to the other over the centuries; now we have Hermann swanning around the country on a free, first class rail pass; old meets new in an ancient city!! Probably totally fanciful!

I hadn't noticed the colour of the balloons and their relation to the different women. In my own mind I feel sure Clarissa was not going to return to Hermann. That is the

significance of giving the time of the press conference as 2p.m. on the little notice. She did not need to leave so early before Hermann awoke and he could have accompanied her. I know Thomas differs on this. Hermann cannot wait. When he says he is going home to learn to wait ["I'd like to learn to wait"] perhaps he means to learn the art of patience, which is a mature accomplishment after all, and then the nature of the "other dreams" will be revealed.

Ivan.

From: "Susan Biedron" <Susan.jsbiedron.com>
Sent: Thursday, December 02, 2004 8:57 PM -0500

While watching Part 13, I noticed something I had never seen before. Right after the title, in the lower right corner is "Für S." Does anyone know what this meant? A dedication?

I like the ending to DZH as Hermann's story comes full circle. It begins with Hermann's comment at Oktoberfest that Schnüsschen would have liked it - she enjoyed being surrounded by her family and lots of people. Does this mean Hermann considers his co-workers his family now? Hermann, on the other hand, says he does not like to be surrounded by family, he could not wait to get away. He mentions that he has his friends.

Then things start to happen (the offers from Consul Handschuh and Herr Zielke) that make Hermann realize that success is not that great when you have no one to share it with. He comments suddenly that feelings of homesickness start to come over him. When he needs advice, he thinks about his grandmother. Hermann gets on a train, like in the first episode of DZH, looking for something, hoping to find Clarissa. Throughout part 13, Hermann's friends reappear - many of them have not turned out very well. His attempt to connect with his little daughter fails. Hermann finally finds his great love Clarissa and they get together, but for some reason, she does not come back to him as planned. Hermann is left waiting.

At the end it seems everyone has left Hermann - the only thing left is his family and he returns to his Heimat. He walks down the familiar road to Shabbach.

Even though there are some inconsistencies with the characters in Heimat, Reitz ties DZH to Heimat very well. No matter what happens with friends and lovers, one's family is always there.

By the way, I thought the rail pass was a fantastic gift. Around the time that I first saw Heimat and DZH, I worked for DER Tours that was affiliated with German Rail. Employees got a discount train pass once a year. Our big boss received a permanent free rail pass when he retired.

I have learned much about Reitz and film in general in this discussion. There are some very knowledgeable and insightful people in this group! Ivan, thanks once again for leading this discussion! Fantastisch!

Susan

DZH – The whole Film

**From: "ANASTASY TYNAN" <evlogite sbcglobal.net>
Sent: Friday, November 26, 2004 6:18:20 PM -0800**

Ivan:

DZH has meant more to me than any other film. The deaths of Reinhard & Ansgar and the alcoholic intellectual (name escapes me) were reminiscent of other deaths in my own university circle. The characters of Evelyne and Schnüsschen--so resonant of women in my life. The places of Heimat-- Trier, Munich, Berlin, Oberbayern-- I've lived there, experienced Deutschland in Herbst, lived in a Berliner Wohngemeinschaft, and lived with my Verwandtschaft in a small hamlet off the beaten track.

I have benefited by all your great contributions and insights and will refer back to them as I watch my own personal copy of the Heimat trilogy, which I hope to buy/receive (are you listening St.Nick?) in the next few weeks. (Can anyone suggest a version for American DVD players, with optional English subtitles?)

Again, thanks all

Happy Thanksgiving

**From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Friday, December 03, 2004 1:16 AM +0100**

DIE ZWEITE HEIMAT: THE WHOLE FILM

The first and most obvious point about this film considered as a whole is its incredible length. The Imdb web-site says of it: <With a total running time of 25 hrs 32 min, it holds the Guinness World Record for 'Longest Film Commercially Shown in Its Entirety' as it premiered on theater screens in Munich, Germany in September 1992>. Somewhere Edgar Reitz tells us not to underestimate this length of time, and also funnily enough that he nearly needed even more time to tell his stories. There must be someone, somewhere, who saw this film right through in one sitting with a few coffee breaks. The experience must have been very different from watching it the way we have done.

The second point I would make is how incredible for one director to make one masterpiece and then follow it with another!! To my mind Die Zweite Heimat is undoubtedly a masterpiece. One cannot help making comparisons with the original Heimat. They are very different films but their methods are fundamentally the same. Thomas has written about this. In both films the stories unfold slowly; they are pursued with integrity, and there are no scenes in either film designed to titillate and

excite the audience and score cheap effects and thrills. Which film do I prefer? I cannot answer. Perhaps my heart warms more to Heimat but my intellect responds more to DZH. I admit that I like complexity. I like to unravel relationships and fit myself into the predicaments and anxieties of characters.

Let us just consider the stories of some of the characters in DZH and their outcomes in the film:-

- Juan- the talented and perpetual outsider. Attempts suicide in Frau Cerphal's garden and ends as a circus acrobat. He had predicted/wished this on the banks of the river after their little concert in the house of a rich industrialist.
- Reinhard- commits suicide by drowning in Lake Ammersee. The world is not as he wants it to be.
- Alex- the perpetual student; a man of very fine mind but dies in an alcoholic stupor.
- Helga- a very troubled young woman but talented. Becomes an accessory at the very least to murder. Often twisted and bitter.
- Stefan- rather enigmatic, undoubtedly talented, makes Reinhard's film, ends severely wounded after police raid on his apartment.
- Rob- rather fades away; temporarily blinded thro' his experiments in cinema.
- Volker and Jean-Marie. I see them as a pair! Genuinely talented musicians. Volker unable to satisfy his wife, Clarissa. I would have liked Mr. Reitz to have devoted a complete episode to these men. I found both of them very sympathetic and interesting.
- Evelyne and Ansgar. The latter meets his death in a tragic accident brought about by a certain foolhardiness. I wished Evelyne had not been allowed to fade out of the film as she did. Were there any contractual reasons for this? What a marvellous voice she had!!
- Hermann, Clarissa and Schnüsschen! Hermann and Clarissa's love affair is at the heart of the film. They dance around each other but do not find union. Both their actual marriages are unsuccessful. They are shown as talented and tortured individuals. Schnüsschen does not have the depth of character to satisfy Hermann. The stories of these characters are interwoven as if by magic almost. And how enthralling they are!

And consider the host of others not mentioned above:- Clemens, Consul Handschuh, Kathrin, Kohlen-Josef, Tommy's mother and father, the Aufschrey family, Erika, Marianne, Dorli, Olga, Herr Bretschneider, the academics at the Conservatoire, Renate, Berndt, Elisabeth, Frau Cerphal, Gerold Gattinger....I could go on and on! And what a range of German society they represent! We have musicians, writers, academicians, capitalists, film-makers, beer drinkers, brawlers, housewives, photographers, ex-opera singers [Frau Moretti], working men [Josef], bandsmen[Clemens]...One could go on and on.[I see I have just said that, so I will

say it again!]. What a rich tapestry!

Have any of the actors and actresses published recollections of working on Reitz's films? I am very interested to know how far they had any licence to improvise or suggest and how far they had to stick to the script they were provided with. I am sure German list members could help out here. For instance, is the dialogue, as given on the erfilm web-site, what the actors were provided with or what emerged?

I think my favourite episode was probably Ansgar's Death. My favourite scene was probably the seduction scene in the attic in Dülmen. I changed my mind about Henry Arnold's acting of Hermann. He certainly brought depth to the last episode. I would single out Salome Kammer as Clarissa and Armin Fuchs as Volker for my "woman and man of the film".

What does it all add up to? For me, the film depicts the struggle to find maturity amongst a group of student intellectuals but which reflects our own struggles. Life is not simple! We all make mistakes, says Herr Reitz, and we are all bonded together. "No man is an island", as the English poet and cleric, John Donne in the 16th century, wrote, and this film, which speaks movingly and clearly to me, reinforces that idea. Whilst Hermann at the end of the film may feel that there is an opposition between art and life, I do not think that this is Edgar Reitz's view. His film and its stories [Art] have helped to give meaning to my life [Life]. I cannot think of higher praise than that.

Ivan Mansley.

**From: "Chuck Wheat" <fateofgold yahoo.com>
Sent: Tuesday, December 14, 2004 10:13:02 AM -0700**

I would like to add a comment about the music in DZH. I absolutely loved it! I've always been interested in the 20th century trend in virtually all art forms away from the beautiful and orderly and into.... something different and more challenging. I'm not saying that this trend was successful. In fact, it created a crisis in most areas of art, including music, painting, dance, and others. The problem seems to be that any artist who wants to adhere to older forms tends to appear stuffy and old-school, yet the new forms fail to satisfy the general public's art consumption needs. DZH is a fabulous dramatization of this struggle. This crisis is not really resolved yet, but it's starting to look like it will ultimately be resolved by letting the "aberrations" of the 20th century be forgotten through the passage of time...

In music I'm drawn to dissonance and chaos to some extent. Classical: Varese and Schoenberg. Jazz: Coltrane, Horace Silver. Rock: Frank Zappa, Robin Trower. So, with these interests and tastes, I was bound to love DZH.

A question about music in Heimat: does anyone have lyrics for "Geheischnis"? Actually I think someone speaks most of the same words early in the first episode... nice foreshadowing and closure. The word Geheischnis isn't in my Wahrig dictionary, but it sounds like it means "what things are called". The choral piece of that name is my favorite piece of music from all of the Heimat series.

Chuck

From: "Susan Biedron" <Susan.jsbiedron.com>
Sent: Tuesday, December 14, 2004 5:26 PM -0500

Regarding Chuck's comments on the music in DZH - music plays a much larger part than in Heimat. If I think back on Heimat, the only two pieces of music that stand out for me are the powerful theme song (which continues in DZH) and the very sweet tender notes (sometimes piano notes) that play in the background when a scene is particularly sentimental. I can hum it, but do not know how to describe it. I would have to go back and look at Heimat to find the particular scenes.

But back to DZH: when I first viewed the scenes with the sometimes atonal, "alternative" music, I could not wait for that part to be over. But gradually I became somewhat used to it - probably because Hermann's struggle with his composing was part of the plot. This summer I attended an outdoor concert in which an unusual piece was played and I found it rather interesting. So while I would not go out and buy a CD of this music, I have at least found it sometimes acceptable. So DZH has opened my horizons musically, if only a little.

I cannot read music and have never had lessons of any sort. My tastes evolved from strictly rock n roll to classical and folk (ethnic) music. In 1993 my husband and I visited Vienna and bought tickets to an evening concert in St. Stephen's historic cathedral - we were expecting something like Bach played on the magnificent organ. To our great disappointment, the performance consisted of new compositions by a local organist - it was very weird. I did not see DZH until the next year. I think back to that concert and wonder what I would think of it today.

I think Reitz brings out the struggles of all artists and perhaps all people who have new ideas and try to bring about changes. I am continually blown away by the knowledgeable comments about music and film from the participants in this group.

Susan

From: "Foerderer, Walter (GE Healthcare)" <walter.foerderer@med.ge.com>
Sent: Monday, December 20, 2004 2:51 PM +0200

Chuck wrote:

A question about music in Heimat: does anyone have lyrics for "Geheischnis"? Actually I think someone speaks most of the same words early in the first episode... nice foreshadowing and closure. The word Geheischnis isn't in my Wahrig dictionary, but it sounds like it means "what things are called". The choral piece of that name is my favourite piece of music from all of the Heimat series.

Look here: <http://www.erfilm.de/h1/11/08.html>

CHOR Ue, unne, vore, hinne Drue, drunne, drauße, drinne Loo, doo, hie Frickelscher un Kieh Knäpperscher, Krieschele, Wehle un Schlehe Verziehlscher, Geheischnis. Eisch, meisch, deisch ue, unne, vore, hinne loo, doo, hie Frickelscher un Kieh Knepperscher, Krieschele, Wehle un Schlehe Verziehlscher, Geheischnis. Vatter, Mutter, Kinn Unkel un Gesinn die Goot und der Pat, im Himmel schwätzen sie Hunsrücker Platt.

Chuck, I have similar interest in music and I fully agree with your statement. The DZH music is terrific and I love it as well.

Walter

From: "Chuck Wheat" <fateofgold yahoo.com>
Sent: Monday, December 20, 2004 4:26 PM

At 06:51 AM 12/20/2004, Foerderer, Walter \ (GE Healthcare\) wrote:
>Look here: <http://www.erfilm.de/h1/11/08.html>

>> CHOR Ue, unne, vore, hinne Drue, drunne, drauße, drinne Loo, doo, hie
> Frickelscher un Kieh Knäpperscher, Krieschele, Wehle un Schlehe
> Verziehlscher, Geheischnis. Eisch, meisch, deisch ue, unne, vore, hinne
> loo, doo, hie Frickelscher un Kieh Knepperscher, Krieschele, Wehle un
> Schlehe Verziehlscher, Geheischnis. Vatter, Mutter, Kinn Unkel un Gesinn
> die Goot und der Pat, im Himmel schwätzen sie Hunsrücker Platt.

>> Chuck, I have similar interest in music and I fully agree with your
> statement. The DZH music is terrific and I love it as well.

>> Walter.

Thanks, Walter. Btw the music performed by Clarissa in Episode 4 of Heimat 3 was pushing me past my limits! I wonder if it truly represents mid-90's avant-garde music in Europe...

Chuck

Valedictory Remarks

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Monday, December 13, 2004 9:57 PM +0100

Let me begin these concluding remarks with a few facts and statistics. I wrote to the list for the first time on 25/08/2003 and suggested an on-list discussion of DZH which I had just finished watching for the first time. Reinder was enthusiastic. We decided to widen the idea and begin with Heimat before moving on to DZH. At Reinder's suggestion I "volunteered" to introduce each episode on 20/09/2003 and we began on 31/10/2003. Here we are over a year later having completed what we set out to do!! It has been a long, and for the most part, a pleasurable journey.

The following statistics are not 100% accurate because I have had to use my judgement. I have stripped out all the posts concerned with the administration of the discussion e.g. Reinder's server going down, and all the posts which have provided factual information about the films and their showing e.g. times of screening in Simmern, types and availability of DVD's and players, reports of tours in the Hunsrück, and such-like things. If the fact communicated grew out of discussion of a particular episode and directly related to it I have counted it. For instance, I have included Joel's one word post <vbg> giving us the correct German name for the soup Esther was eating in the Dachau restaurant. Please don't misunderstand me. I am not devaluing the factual posts [for instance, the post which drew my attention to the ER web-site was invaluable. I was able to look at the dialogue in German, of course, and translate some of it via Babelfish so as not to make any really stupid errors] but I want to concentrate on the discussion of the episodes.

We had some 332 posts from 30 contributors. The main contributors were as follows with the no. in brackets being the no. of contributions:- Ivan Mansley [82]; Susan Biedron [65]; Maarten Laandzaat [28]; Thomas Hönemann [22]; Theresia en Martijn [21]; Raymond Scholz [20]; Reinder Rustema [19]; Joel OYoung [12]; Ralf Eigl [9]; Neil Bradley [9]; Walter Foerderer [9]; David Mascall [6]; Wolfgang Floitgraf [6]. If you thought you had written more your other contributions are in my Heimat Info [155] or Admin [153] folders!! My combined introductions total more than 40 thousand words!! Each introduction probably represents something like 12 hours of viewing and writing!!

I have enjoyed doing this immensely, although sometimes I did feel, like Charles Dickens must have felt, the pressure of writing for a deadline without quite knowing what to say. I think I discovered a joy in writing and at times my fingers danced over the keyboard, and my ideas flowed freely. At other times it was hard graft! I thank all of you who contributed and enhanced my understanding of these great films. Thanks to Reinder for grappling away with all the technical problems behind the scenes. The biggest thanks of all, of course, must be paid to the genius of Edgar Reitz, and the skill and dedication of his story-telling. I hope our discussion will have helped, in however minuscule a way, others to appreciate his work.

If Heimat 3 is actually shown on the BBC next year then maybe I can come out of retirement.....Now there's a threat for you!! Meantime, bearing in mind the words of the wit and author, Oscar Wilde, who declared that the best thing you could read on a long boring train journey was your own diary, I shall re-read my introductions and all the discussions, and watch Heimat and Die Zweite Heimat again.

Au revoir or better perhaps Auf Wiedersehn

Ivan Mansley.

**From: "Susan Biedron" <Susan.jsbiedron.com>
Sent: Tuesday, December 14, 2004 5:29 PM -0500**

Ivan,

If I had to summarize your guidance through a year and a half of Heimat, it would be BRAVO!!!!!!!!!!!!

Susan

**From: "ReindeR Rustema" <reinder.rustema.nl>
Sent: Friday, December 17, 2004 10:01 PM +0200**

As the monumental discussion of Heimat and Die Zweite Heimat was nearing the end I increasingly felt it should go out with a bang and not silently.

How can we ever properly thank Ivan in return for making all this happen? Without ever missing a deadline every other Friday you could always expect a carefully written rich introduction to yet another episode. Thank you Ivan! How can we best show our gratitude? All together?

Usually, you thank someone 'on stage' with an applause. So why should we not do that through this medium?

Everyone who has enjoyed the work of Ivan, just reply to this message. That will be the equivalent of clapping your hands together in an auditorium. When someone else has replied to this message, just reply to that reply and then the next one to that reply and so on (do not start a new thread). It does not matter if you have contributed or not, if you have finished reading everything yet or are postponing reading it until you own the DVD. Let an online applause resonate with all 169 members replying to this message (and quote the previous respondents) so Ivan can print it as one 2 meter long e-mail to pin up on the wall next to or on a door he uses daily.

Ivan, thank you!

-- ReindeR