

Date: Fri, 6 Feb 2004 14:34:40 -0000
From: "Ivan Mansley" <ivanman dsl.pipex.com>

"Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so...
...Thou'rt slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell;"
[John Donne 1573-1641]

HEIMAT Part 7: DIE LIEBE DER SOLDATEN [SOLDIERS and LOVE]

For the sake of convenience we can divide this episode into four acts and I shall say something about each in turn.

Act 1. Anton and the propaganda film unit somewhere in Russia on the Eastern Front. Somehow I had the feeling in this section that Reitz was more concerned with a private debate about the role of the film-maker than about the narrative drive of the film as a whole. We see troops watching a film with Anton doing the projecting and the soldiers singing and swaying along with the female lead. Was it Marlene Dietrich? There is the conflict between the artistic imagination and reality; this is brought sharply into focus by the captain arranging the branch of a tree in what he hopes is an artistic manner whilst villagers are being executed into a mass grave. Anton is shown as a sensitive soul who jerks violently at the sound of gunfire, but, of course, he cannot intervene. There was one very memorable image where the barrel of the telephoto lens turns into the barrel of a machine gun belching fire and bullets, but, to be honest, I found this section somewhat contrived and ultimately confusing, especially back in the processing lab, where two films seemed to be showing simultaneously; one a murder mystery based on the story of Dr. Crippen and the other documentary footage of refugees being herded down to a river.

Act 2. Otto and Pieritz in Schabbach. Reitz certainly makes up for things with this wonderful section. Otto and Maria find true happiness, although, I think, we know it is doomed. The hesitations of the two at first meeting is handled beautifully. They talk of externals; their true emotions are being suppressed. The scene in the bedroom is done with great tenderness. I noticed the way we see first Lotti's Corporal open the window, which then elides into Otto upstairs, looking out at the bombers droning above them, with their intolerable weight of iron. In the moon and candlelight, with the illumination on the faces of Otto and Maria, the scene has a painterly quality. Who does it remind you of? Rembrandt, perhaps? Otto tells Maria: "You've become more beautiful than before", and she certainly has! I was reminded, at times, of paintings of the Virgin Mary. I wonder if this was intentional. One particular moment, where I felt this intently, was when Maria puts a log into the stove, and the flames, with a blue tinge, light up her face, giving it an unearthly radiance. I was very impressed by the way the camera focus came from directly behind the head of either Otto or Maria into the face of the other. It makes us, the audience, feel the presence of both characters. Maria explains why she sent Otto away [I shall not attempt to put this into words and spoil it], and in the background, all the time we have the droning of the bombers, rising and falling, which orchestrates their intimacies. In colour, we see the household asleep, including the cat on the stairs, and as Otto and Maria finally sleep their scene changes to colour. When Otto departs the next day his misinterpretation of a remark by Maria and the favourite gloves hanging in the windscreen prepare us for what is to come. This section, I thought, was touched by genius.

Act 3. Tragedy of Bomb Disposal. This section is overwhelming in its power. We know Otto is going to die. The bomb is like a giant slug, lying under a railway turntable. There

is an elegiac note from a flute, as Otto and Pieritz march towards the turntable, and then, Otto alone, moves into the mist. We have the excruciating slowness of the donning of the gloves, the clearing of dirt and debris from around the fuse, and the slow ratcheting of the giant spanner. We are waiting with a huge sense of foreboding! Now I wish to be fanciful. The figure, who appears, inspecting the line is not a railwayman! He is Death, the Grim Reaper!! His hammer is the sickle/scythe; he is dressed in an old cap and scarf which envelop his features [the hood]. When he is lifted up after the explosion his face momentarily looks like a skull. He speaks to Otto: "I used to check this stretch", and then very significantly: "I'm always on duty." Death is always with us and he has come for Otto!! [see Durer's engravings. He was German, wasn't he?]. I noticed, on second viewing, that he only has one arm. I am not sure if this signifies anything. The association of death and maiming perhaps. The act finishes with the lonely figure of Maria on the rain-swept road [she knows what has happened] and Otto's explosion leads to the explosions of jettisoned bombs and raging fires. Corporal Specht is dead and the end is in sight. We have the birth of Martha's baby to show us life goes on. This section is also a masterpiece in its own right.

Act 4. Eduard and Lucie and the arrival of the Americans. The scene begins with a clever elision between Eduard taking a photograph of the villagers around a water-filled crater and the actual photo mounted in an album with a note beside it: "Entry of Americans into Schabbach on 18th March, 1945" and rather grimly: "H. Much & H. Specht killed in action 12.3.45." Death is everywhere! Lucie is obsessed with losing her possessions [dresses in particular] and is desperately calculating how to ingratiate herself with the Americans. She even demands that Wilfried leave in order to save her own skin. Only Eduard has the good sense to see: "Thank God it's over". The arrival of the two negro American military policemen is given great emphasis. They saunter up to the window with nonchalant ease, grinning, chewing gum, and talking lazily to each other. What a contrast with the demented Wilfried, making the Nazi salute and screaming "Deutschland, Deutschland über alles" just before they get there. The credits roll over the faces of the two black soldiers, which become frozen in mid-conversation, and the film stock has changed to colour which heightens our concentration on this last, abiding image. Reitz is saying, "Here is the new order, which will be totally different from the old, in every way imaginable."

Ivan Mansley.

Date: Tue, 10 Feb 2004 11:13:24 -0600
From: "Susan Biedron" <susan jsbiedron.com>

Hello Ivan and all,

My comments on "Act 1"

Yes, I agree that Reitz here lets his own interest in film making get in the way of the plot. But it is amazing when you realize how much WWII was filmed. I have heard statistics on this but cannot remember - was this the "most filmed war?" The part about the film editing is very confusing, but I guess that Reitz is trying to show the horrors of war.

Act 2. The scene returns to Schabbach where everything is peaceful. I like the part where Maria comes from upstairs carrying the heavy comforters, sees Otto and then continues to hold on to the comforter (what is the German word for those heavy covers on the beds?) even when she finally sits down at the kitchen table. Then when Kath brings in little Hermann, one can really see the resemblance he has to his father Otto. This was good casting.

I was happy that Maria and Otto finally had a chance to talk and explain their feelings. It makes what comes later a little easier to bear.

Ivan wrote:

> In colour, we see the household asleep, including the cat on the
> stairs, and as Otto and Maria finally sleep their scene changes to
> colour."

This is also one of my favorite scenes. The house is an island of peace in the middle of war. But after this part about the peaceful house, as they say in German "alles ist los".

Act 3. Tragedy of Bomb Disposal. Ivan wrote:

> This section is overwhelming in its power. We know Otto is going to die."

I think Otto knows it also. You can see it in his face when he comes to the railroad yard. He pauses and looks.

Ivan:

> Now I wish to be fanciful. The figure, who appears, inspecting the line is not a
> railwayman! He is Death, the Grim Reaper!! His hammer is the sickle/scythe;
> he is dressed in an old cap and scarf which envelop his features [the hood].
> When he is lifted up after the explosion his face momentarily looks like a
> skull. He speaks to Otto: "I used to check this stretch", and then very
> significantly: "I'm always on duty." Death is always with us and he has come
> for Otto!! "

Yes! Ivan this is great. It never occurred to me before.

Unfortunately, I originally saw DZH before I watched Heimat, so I knew from comments that Otto was killed by a bomb. Yet everytime I watch this scene, it is very tense when Otto starts to clear the debris away from the bomb. I don't want to watch it. But even a new viewer would know the bomb is going to explode. You can feel it.

I also think that when Maria is shown riding on her bicycle, stopping, knowing in her heart that Otto is dead, she suddenly looks much older. Perhaps it is the daylight, but she has aged since the still beautiful woman of the previous night.

Act 4. Eduard and Lucie and the arrival of the Americans.

What happened to Wilfried? He has dark circles under his eyes, he looks ill. Did he suddenly age because he knew Germany was losing the war? It's not like he suffered the hardships of the soldiers on the front. And here is Lucie again, "changing her stripes" to make good with whoever is in power. You have to admit it, Lucie is a survivor. Earlier she idolized Wilfried, now she throws him out of the house.

I hope someone besides me makes some comments on Part 7.

Susan

Date: Tue, 10 Feb 2004 21:50:26 +0100

From: "Foerderer, Walter (MED)" <walter.foerderer@med.ge.com>

Hello,

Just to let you know that I would really like to post my comments on the episodes but I do not have access to them and I do not remember them that well.

I really enjoy reading the introductions of Ivan and Susan's remarks and the discussions about Heimat. Keep on going!

Susan, the German word for comforters is - at least in the area where I live - "Oberbett" or - funny enough - a French expression: "plumeau"

Regards
Walter

Date: Thu, 12 Feb 2004 06:36:50 -0800 (PST)
From: ANASTASY TYNAN <evlogite sbcglobal.net>

> (what is the German word
> for those heavy covers on the beds?)

In the western part of Germany, they are called (after the French) Duvet-- otherwise we always called them Federbett (feather beds). Wouldn't sleep without one.

Cheers,
Anastasy Tynan
San Francisco, CA

Date: Fri, 13 Feb 2004 13:29:15 +0000
From: <david.mascall ntlworld.com>

Thanks for your efforts again, Ivan.

I have only made time to see part of this episode, but can recall more from memory. Was the John Donne quote used as an introduction to the film itself? I can't remember.

> Act 1. Anton and the propaganda film unit somewhere in Russia on the
> E.Front. Somehow I had the feeling in this section that Reitz was more
> concerned with a private debate about the role of the film-maker than about
> the narrative drive of the film as a whole.

I'd agree in general but would like to make the following off-topic observations:

Film was a very influential medium in WW2 for all of the combatant nations. The German film industry itself is particularly interesting, as they sometimes seemed to be trying to outdo Hollywood, albeit in a very European way. Sometimes the role of the film-maker or even extra as part of the propaganda machine was almost as real as the war itself.

Some pre-war and wartime German cinema production was pure propaganda - like the historical film "Kolberg" on the subject of sacrificial struggle (a common fascist theme), for which Goebbels ordered significant numbers of troops to take part as extras in the battle scenes. This was sanctioned despite the desperate military situation on the Eastern front at the time (late 1944). There was a very interesting programme on the subject of Goebbels and Nazi propaganda as part of a BBC2 series shown around the time of "Heimat" ("We have ways of making you think"?), which examined this and other German films of the time.

By contrast, the 1943 adaptation of "Baron Munchausen", very rarely seen, is a real colour gem, and could be described as an act of resistance by its creators, despite its occasional "inserted" propaganda themes. It is interesting to compare this with "morale-raising" material produced by Hollywood or the English film industry at the time. Despite the authorities' intention to show the superiority of a German figure, it comes across as more of a success for the creators of this very imaginative film, some of whom were distinctly anti-Nazi.

Popular media in wartime is a subject that fascinates me - for example, the items of popular culture that crossed battlefronts with ease - songs like "Lilli Marlene" and some jazz music, for example. I have seen a claim that the Gypsy Jazz musician Django Reinhardt owed his survival and freedom of movement in occupied Belgium and France to a Luftwaffe "patron".

>
> Act 2. Otto and Pieritz in Schabbach. Reitz certainly makes up for things
> with this wonderful section. Otto and Maria find true happiness, although, I
> think, we know it is doomed..... This section, I thought, >was touched by genius.

>
I too think this is a brilliant evocation of the temporary and fragile nature of happiness in wartime. On this theme I also found the scene which features the "Zwei Beine" poem very moving, where the unfortunate soldier has sent his poem which uses the device of comparing his lover's legs and the legs of his machine gun. The soldier is gone: the poem and his lover remain. Forgive me if I'm misplacing this from another of the wartime sections.

> Act 3. Tragedy of Bomb Disposal.....

Not much I can add here - except to say that I had never thought of the old man as "death" before. Otto seems distinctly annoyed by him, as if he's too preoccupied with his work to see the danger in what he's doing.

On the other hand, we don't get an explanation of why Otto chose to do this work if I recall correctly - perhaps someone can correct me on this point? Or was it his Jewish connections that forced him to take up this role?

> Act 4. Eduard and Lucie and the arrival of the Americans. Reitz is saying, "Here is the
> new order, which will be totally different from the old, in every way
> imaginable."
>
> Ivan Mansley.

I think Lucie is the most interesting figure here - as others have commented, she turns from one extreme to another almost instantly. Perhaps she's meant to represent a certain kind of person who will find prosperity and success whatever the circumstances - but whose determination to be so overcomes all moral scruples. I seem to recall that Eduard first met her in a Berlin brothel, though this may be my memory playing tricks on me. I do not have the relevant episode of Heimat on tape - and can still recall being very annoyed that I failed to record it at the time!

It may be a case of all change - Stunde Null - but for Lucie it's more a case of "The King is dead, long live the King!".

Date: Fri, 13 Feb 2004 10:02:31 -0600
From: "Susan Biedron" <susan jsbiedron.com>

David,

I believe it is in the bedroom scene with Otto and Maria, Otto tells Maria that when she sent him away, he felt he did not want to live, so he volunteered for the bomb disposal squad. Ironically, he then states he could ask for a transfer - that engineers are so in demand that no one cares about "the size of your nose."

> On the other hand, we don't get an explanation of why Otto chose to do
> this work if I recall correctly - perhaps someone can correct me on this
> point? Or was it his Jewish connections that forced him to take up this
> role?

Your comments on the German wartime film industry are very interesting. I will have to see if I can find a copy of "Baron Munchausen" to rent.

Susan

Date: Fri, 13 Feb 2004 17:37:50 +0000
From: <david.mascall ntlworld.com>

Dear Susan

Thank you for your answer to my question. As usual, my memory seems to be at fault!

As for Münchhausen, I saw this ten years ago or more, and was surprised because it was a quite lavish spectacle for the time and place - a feast of Afgacolour rather than Technicolor. My mother-in-law, who grew up in the UK during WW2, saw it at the same time that I did and described it to me as "more fun than what we used to see in the cinema at the time".

You may find it difficult to rent or buy, but you can get a flavour of the film from the entry in www.imdb.com, or other comments on the internet. It's a little racier than Hollywood films of the time, as you'll see from the comments in IMDB. But do bear in mind there are a few numbing propaganda moments, like nearly all films produced in Europe or the USA at that time.

Regards

David

Date: Fri, 13 Feb 2004 22:22:44 -0000
From: "Neil Jeffery" <neil.jeffery98.freemove.co.uk>

Baron Münchhausen, starring Hans Albers and a host of SS men as flunkies, is available to buy on DVD in Britain.

I get mine from www.play.com

Neil

Date: Fri, 13 Feb 2004 23:52:07 +0100

From: ReindeR Rustema <reinder@rustema.nl>

At 14:34 +0000 6/02/04, Ivan Mansley wrote:

> Otto tells Maria:
> "You've become more beautiful than before", and she certainly has! I was
> reminded, at times, of paintings of the Virgin Mary. I wonder if this was
> intentional. One particular moment, where I felt this intently, was when
> Maria puts a log into the stove, and the flames, with a blue tinge, light up
> her face, giving it an unearthly radiance.

As I wrote in the news-section of the website today, the Die Heimat series will appear on DVD this year, it is definitive.

This scene made me wonder wether Reitz will digitally enhance the film. In this scene the flames are in colour while the rest remains in black and white. Also in some other scenes similar colourations are done. But these colourations are not very precise, probably due to the technology of film on celluloid rather than an artistic decision by the author. Are there any technicians present who know more about this? Digitally it could be very precise, I am sure.

The news item as mentioned on the website:

> 13-2-04
>
> It is definitive, there will be a DVD release of Die Heimat end of 2004! More details
> will follow here as soon as they are known. Meanwhile you can subscribe to the DVD
> e-mail newsletter by signing the petition for the DVD release. In the next newsletter
> there will be as much detail about it as possible. The newsletter will appear when
> there are 900 or 1000 responses, probably in one or two months time (currently
> 840). E-mail me your questions regarding the DVD release you would like to have
> answered in the newsletter and I will try to get an answer to it and share it with all of us
> in the newsletter and on this website.

<http://reinder.rustema.nl/heimat/news.html>

BTW, Ivan, I felt the Grim Reaper also in the scene with Otto and the bomb, but I didn't realise it was him until you read what you wrote. Thank you!

--

ReindeR

Date: Sat, 14 Feb 2004 13:57:11 -0600
From: "Susan Biedron" <susan.jsbiedron.com>

So far all I can find in the US is the Monty Python "Adventures of .." from 1989. As far as I know (perhaps with new technology I am mistaken) British or European DVD's won't play in the US.

By the way, a belated thank you to Anastasy and Walter regarding German words for those wonderful German "comforters"/Duvet/Federbett/Oberbett/Plumeau.

I have one, here called a Duvet, and I can't sleep without it either! There are a few scenes in Heimat that shows the front of the house and a Federbett is airing out the window. A familiar scene in Germany.

Susan

Date: Mon, 16 Feb 2004 23:38:16 -0000
From: "Ivan Mansley" <ivanman dsl.pipex.com>

David wrote:

> I have only made time to see part of this episode, but can
> recall more from memory. Was the John Donne quote used as an introduction to
> the film itself? I can't remember."

David, may I pay great respects to your phenomenal memory. I watched the original screening of Heimat on BBC 2 in 1986, I think, almost 18 years ago, and when I watch now, never having seen it again, it is as if I am watching it for the first time! I do not remember, as far as I can tell, anything at all from my first viewing. Over what period of time are you exercising your memory, if I might ask? The quotation is not part of the original! It's only me showing off! As a retired ex-teacher of Literature, if I can think of an apposite quote, I throw it in at the beginning of my introductions. Maybe some of them are not very apposite!

You also wrote:

> There was a very interesting programme on the subject of Goebbels and Nazi
> propagand as part of a BBC2 series shown around the time of "Heimat" ("We
> have ways of making you think"?), which examined this and other German films
> of the time.

I didn't see this but was very interested in your remarks.

On the subject of Otto and Maria you wrote:

> I too think this is a brilliant evocation of the temporary and fragile nature of happiness in
> wartime. On this theme I also found the scene which features the "Zwei Beine" poem
> very moving, where the unfortunate soldier has sent his poem which uses the device
> of comparing his lover's legs and the legs of his machine gun. The soldier is gone: the
> poem and his lover remain. Forgive me if I'm misplacing this from another of the
> wartime sections.

It seems to me to be even more universal than you put it. It is a "brilliant evocation of the temporary and fragile nature of happiness" full stop. At any time! My only reservation about the death of Corporal Specht was that I felt I didn't know him very well. When he read his poem to Lotti I was very surprised at his poetic sensibilities! Your memory was absolutely spot on.

As it was when you wrote:

> I think Lucie is the most interesting figure
> here - as others have commented, she turns from one extreme to another
> almost instantly. Perhaps she's meant to represent a certain kind of person
> who will find prosperity and success whatever the circumstances - but whose
> determination to be so overcomes all moral scruples. I seem to recall that
> Eduard first met her in a Berlin brothel, though this may be my memory
> playing tricks on me. I do not have the relevant episode of Heimat on tape -
> and can still recall being very annoyed that I failed to record it at the
> time!

Eduard did meet her in a Berlin brothel. She has disguised these antecedents with great skill. Did you notice how she had disguised herself as the maid, to Eduard's horror, in the hope of making the Americans think she was not the mayor's wife but a person of no importance?

Ivan Mansley.

Date: Thu, 19 Feb 2004 22:27:21 -0000
From: "Ivan Mansley" <ivanman dsl.pipex.com>

Well we had better put Part 7 to bed now, perhaps under one of those German comforters that were talked about. The discussion got off to a rather slow start [I thought everyone had vanished!!] but picked up. There were 7 contributors offering 11 posts. Good news about the DVD later this year. Must go now and finish off my intro to Part 8. No peace for the wicked!!!

Ivan Mansley.

Date: dinsdag 17 februari 2004 12:50
From: david.mascall ntlworld.com

Thank for your for kind reply, Ivan.

I made recordings (albeit not very good ones) of nearly all of Heimat, and all of "Die Zweite Heimat". Thinking about it, this was probably at the time of the second TV showing for "Heimat" in the UK - the early 1990s. I've watched the tapes at various times since, so my memory is somewhat "assisted" - and not as phenomenal as you suggest....

I thought that you had selected the John Donne quote - but I feel it is very appropriate for the episode. Many congratulations on your choice. I'm always pleased to be reminded of the life and work of this very interesting man whose art and life are both very worthy of study.

As for the "Zwei Beine" poem, perhaps it is too polished for Corporal Specht to have produced, though servicemen (especially conscripted ones) have produced some very profound poetry. Perhaps it is early appearance of one of Reitz's favourite themes - the relationship between Art and life - which he develops much further in "Die Zweite Heimat" with Herman and his circle. Of course, it's a matter of debate as to whether DZH has universal themes, or more rarified ones!

I will now have to watch my tapes to remind myself whether Lucie appears very much in the forthcoming episodes, which I cannot remember very well, except that they concentrate on Maria's children and their relationship to Schabbach as they grow or return from the war.

I am certainly looking forward to the beautiful guitar music which accompanies the "Herrman" episode. Perhaps that's looking too far forward for the moment, though.

Regards

David

Date: Sat, 21 Feb 2004 18:52:41 +0100
From: "Maarten Landzaat" <gijs xs4all.nl>

> Well we had better put Part 7 to bed now

I'll be quick then! I have watched the episode a little late; I didn't have it at first, but Reinder was very kind to send me a DVD! (to avoid questions: it is no DVD quality but a copy of a VHS tape).

Things that struck me:

- many number 2/duality issues:
 - swallow (the forked tail)
 - the legs/beine poem
 - the title: the contrast between liebe and the soldiers' business: war
 - concentrate on technique or contents (in the photo lab)
 - love and death (of Otto)
 - stick to your beliefs or be opportunistic (the last scene)

- why did Maria ask Otto to bed so many times? Does it mean anything? Does she want to save him from the cold/death?

- How the title is present throughout the entire episode (sorry if I start boring you with my title obsession :-). I found it in:
 - "Soldat" Otto loving Maria (the sound of the planes is "used" for their romance)
 - The love of Otto for Maria, and her rejection of him when Paul came along, made him enlist the Bomb defusing service, which eventually led to his death.
 - "Soldat" Anton loving his optics (the shooting is "used" for his filming)
 - The focus on the child of Soldat Otto, the product of his love for Maria.
 - The focus on the child of Soldat Anton, the product of his love for Martha.
 - Corporal Specht and Lotti.
 - The (twisted) love of the photodienst captain for "higher art".
 - The interest of soldiers in the movie about love (first scene)
 - Wilfried keeps on loving nazism even in the face of the Americans
 - The love (or lust) of the American soldiers for chewing gum and maybe Lucie?

- The extreme beauty of Maria's and Otto's love scene!

Thank you all for your observations (especially the grim reaper!), it makes watching so much more interesting!

Maarten

Date: Fri, 27 Feb 2004 11:07:49 +0100
From: Bradnsj aol.com

Hello everyone

Part 7

A very, very late and brief contribution as I have only just caught up with viewing the previous 6 episodes.

*I thought the introductory piece on the use of film was very interesting and obviously full of irony. Not at all boring.

*No, it's not Dietrich on the film.

*The whole sequence on the crater and the photo was too hurried-how did we get from that to the American arrival??

*A general point here, how does Reitz get these performances out of his actors? Do they spend months building up an ensemble and improvising around the script? The scenes between Otto, Maria and Pieritz are SO natural. And what about Hermännchen?

*the Die Biene scene reminds me of another John Donne reference; his poem below has the allusion to the legs of the compass following each other, or am I being too fanciful?

A VALEDICTION FORBIDDING MOURNING.

As virtuous men pass mildly away,
And whisper to their souls to go,
Whilst some of their sad friends do say,
"Now his breath goes," and some say, "No."
So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move ;
'Twere profanation of our joys
To tell the laity our love.
Moving of th' earth brings harms and fears ;
Men reckon what it did, and meant ;
But trepidation of the spheres,
Though greater far, is innocent.
Dull sublunary lovers' love
-Whose soul is sense-cannot admit
Of absence, 'cause it doth remove
The thing which elemented it.
But we by a love so much refined,
That ourselves know not what it is,
Inter-assurèd of the mind,
Care less, eyes, lips and hands to miss.
Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to aery thinness beat.
If they be two, they are two so
As stiff twin compasses are two ;
Thy soul, the fix'd foot, makes no show
To move, but doth, if th' other do.
And though it in the centre sit,
Yet, when the other far doth roam,
It leans, and hearkens after it,
And grows erect, as that comes home.
Such wilt thou be to me, who must,
Like th' other foot, obliquely run ;
Thy firmness makes my circle just,
And makes me end where I begun.

* Is the Simon household Protestant or Catholic? There are so many crosses and paintings and I'm not sure that they were used to going to a Roman Catholic church (all the references from Lucie at the proxy wedding).

*Yes, the over the shoulder shots in the bedroom between Maria and Otto - PERFECT!! It seems so natural - how much freedom does Reitz give actors within the confines of the script?

*Otto doesn't know what to do - he's so confused. "Come to bed... ? But why did she send me away?"

*Are Otto's gloves just a bit over-emphasised, or wouldn't I have noticed them otherwise?

*What is the literal translation, on the railway wagon, of Röder in the phrase "Röder müssen rollen für den Sieg".

Right on to look at Episode 8

Best wishes

Neil Bradley

A very, very late arrival on the scene who watched the original showing on BBC in the '80's

Date: Fri, 27 Feb 2004 11:21:59 +0100

From: "Foerderer, Walter (MED)" <walter.foerderer med.ge.com>

> what is the literal translation, on the railway
> wagon, of Röder in the phrase " Röder müssen
> rollen für den Sieg".

It's not "Röder" but "Räder" = wheels

"wheels must roll on for the victory"

Walter

Date: Fri, 27 Feb 2004 11:23:49 +0100

From: Jack.Woollven telekurs.com

Neil asked:

> what is the literal translation, on the railway
> wagon, of Röder in the phrase " Röder müssen
> rollen für den Sieg".

Without looking at the film again, I suspect you misread it. It probably said "Räder müssen rollen für den Sieg", i.e. "Wheels must roll for victory"

Jack Woollven