



Routes to the

# HEIMAT

A film journey from the Hunsrück to the Rhine

## Dear Guests, dear HEIMAT Friends

With his film cycles »HEIMAT«, »DIE ZWEITE HEIMAT« and »HEIMAT 3«, the latest of the series, Edgar Reitz has set milestones in German and international film history. Rarely has a film with its landscape and people touched the hearts of the audiences as HEIMAT did.

The characters in the film are unthinkable without their ties to the family, the villages and the landscape in the Hunsrück and Rhine valley areas.

This brochure introduces you to the most important locations in the Hunsrück and in the Loreley valley used in the film cycles. In addition to the many photos of film scenes taken here we also seek to present »real life« in the area, taking a closer look at the people who live there. The people of the Hunsrück who have deep roots in the region and are directly associated with the film locations or with the film crew themselves.

An ideal starting point for your route to the HEIMAT is the Hunsrück Museum in Simmern. The permanent exhibition here on Edgar Reitz, his film accomplishments and the film cycles will put you in the mood for HEIMAT.

So welcome, everybody, and let's make a start on your journey to the HEIMAT.

We will be happy to prepare your very own individual round trip to the various film locations. Whether you plan to travel alone, together with the family or as part of a group, travelling for one day or for more on the tracks of the Simons, we have just the right program for you at the ready!

We wish you an eventful, informative and HEIMAT-near journey.

Hunsrück-Touristik GmbH

## Impressum

Publisher:



**Hunsrück Touristik GmbH**

Gebäude 663 · 55483 Hahn-Flughafen

Fon: 06543-507700 · Fax: 06543-507709

info@hunsruecktouristik.de

www.hunsruecktouristik.de

Texts to the film:

**Regine Meldt · Mainz**

Explanatory texts on places and individuals:

**Jörn Winkhaus und Iris Müller**

**Hunsrück Touristik GmbH**

Film photos Heimat 1:

**Edgar Reitz Filmproduktionsgesellschaft · München**

**HPM Photographie · Simmern**

Film photos Heimat 3:

**Bernd Weisbrod · Ingelheim**

Report photos (in colour) »Places and People Today«:

**Jaqueline Felix Fotografie · Hasselbach**

Design and production:

**Wolke Design · Hasselbach**

Print:

**Bastian Druck · Föhren**

© All copyrights of the brochure especially text and any kind of reproduction remain strictly property of the publisher

This project was sponsored, within the framework of the EU Community Initiative LEADER+, by the EAGFL, with the support of the local activities group Lokale Aktionsgruppe Hunsrück and the state of Rhineland-Palatinate, as represented by the State Ministry for Economics, Transport, Agriculture and Viniculture.



European Union  
Europäischer Ausrichtungs-  
und Garantiefonds für die  
Landwirtschaft, Abteilung  
Ausrichtung (EAGFL)



With the kind support of:  
Rhein-Hunsrück Kreis · VG Emmelshausen · VG Kastellaun · VG Kirchberg · VG Rheinböllen · VG Simmern · VG St. Goar/Oberwesel  
Stadt Boppard · VG Rhaunen · EG Morbach

# Edgar Reitz

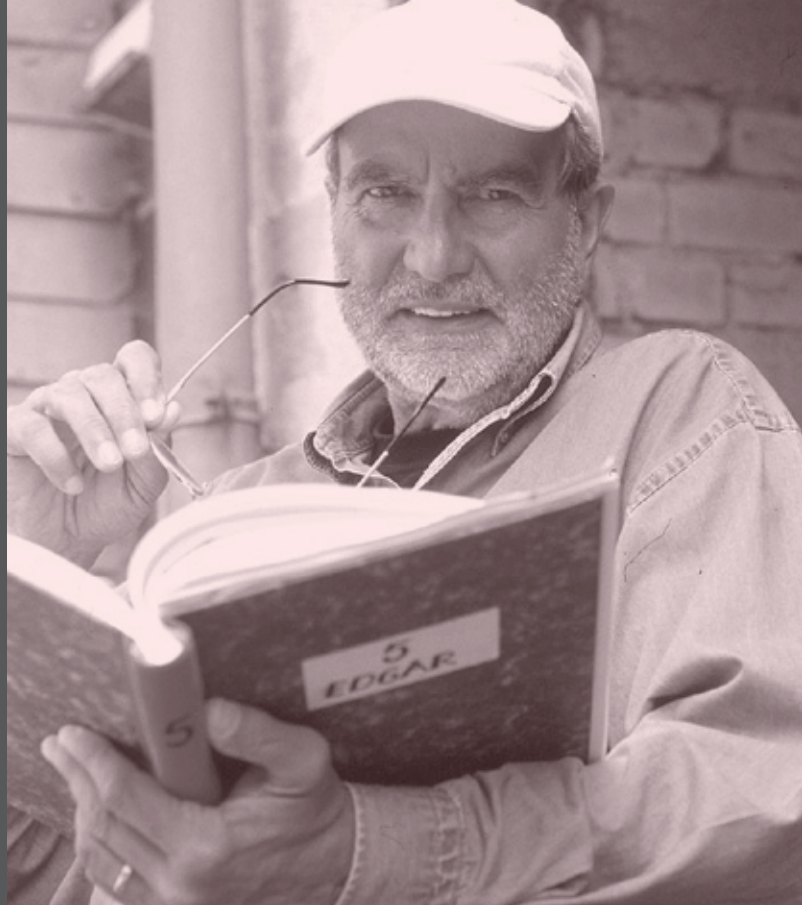
Edgar Reitz:

»Heimat is not something one simply finds somewhere. One has to win it, just like love and all other human values.«

Edgar Reitz was born in Morbach on 1st November 1932, the son of a watchmaker. His grandfather was a farmer and smith in Hundheim. Robert Reitz, Edgar Reitz' father, completed his watchmaker training in Bernkastel before running a watches and jewellery shop in Simmern in the 1920s. After marrying Maria née Becker from Hundheim, he established his own watchmaker shop in Morbach, building the house there in which his son Edgar grew up, together with brother Guido and sister Heli. As Morbach offered no opportunity to take an »Abitur« (A-levels) school-leaving certificate, his parents decided to send him to the grammar school in Simmern, some 40 km away. Robert Reitz wanted his son Edgar to study high-frequency technology.

Within his circle of friends in Simmern, however, Edgar Reitz developed an interest in the arts: he photographed, wrote poetry and plays, and founded a theatre group together with his German teacher Karl Windhäuser. Following the advice of this teacher, who recognized his talent and sought to encourage him, Edgar Reitz moved on to Munich after obtaining his school-leaving certificate. There he took Theatre Sciences, German Studies and History of Art and began his career as an author and director. He was one of the founders of the »Oberhausener Manifest«. Under the slogan »Papas Kino ist tot« [Father's cinema is dead] a new generation of filmmakers and authors laid their claim to modeling the future of the German film. Reitz' first film »Mahlzeiten« was distinguished at the International Film Festival in Venice in 1967 as the best »first work«. Over the following years Edgar Reitz made a series of feature films and documentaries, enhancing his reputation at the Ulm College of Design in the Faculty of Direction, Camera and Script.

Edgar Reitz is meanwhile one of the best-known directors of the »New German Film« and has won



many awards for his works. Since 1971 he has had his own production company in Munich, Widespread and lasting fame came in 1984 with his »HEIMAT, EINE DEUTSCHE CHRONIK« which was dedicated to his roots and the Hunsrück Heimat. »When I write about something, I must first know all the details. In the place where one was born one feels this much better,« said Edgar Reitz in an interview. »DIE ZWEITE HEIMAT. CHRONIK EINER JUGEND« followed in 1992 and »HEIMAT 3. CHRONIK EINER ZEITENWENDE« in 2004. Since 1994 Edgar Reitz has been »Professor of Film« in Karlsruhe. He lives with his wife, the actress and singer Salome Kammer, in Munich.

Sign at parents' house of Edgar Reitz in Morbach





HEIMAT 1

# Castle Ruin Baldenau

Katharina:

»No, no, the entire Baldenau is nothing but a church«

(HEIMAT, »Fernweh« [Wanderlust] 1919 - 1928, Part 1)

»Even in the Hunsrück, the radio has arrived,« read Glasisch in the newspaper in 1922. Thanks to Paul's technical skills, he managed to install a receiver in the ruin of Baldenau Castle, allowing all of those present to enjoy an organ concert broadcast from Cologne Cathedral.


This event is based on one of Edgar Reitz' childhood experiences: in a single night his father built a »one-pipe receiver« - as a Christmas present for his daughter. Edgar Reitz was thus a witness of how his birthplace, Morbach, gradually became integrated in the »global village«. The old world came to an end and the Hunsrück was networked to the rest of the world, thanks to radio and television. The first use made of



Marie-Goot (Eva Maria Schneider)

The only moated castle in the Hunsrück - built in 1320 by Balduin von Luxemburg, elector and archbishop of Trier - is attractively situated in the Dhron valley near Hundheim. The castle was first destroyed by the Swedish during the 30 Years War, and then later by the French in the year 1689.

the new receivers, however, was to spread Nazi propaganda even to the smallest villages in the German empire.



The Hunsrückhöhenstraße -  
»the street of wide views«  
- runs from Koblenz via Em-  
melshausen, Kastellaun, Mor-  
bach, Thalfang, Hermeskeil  
and Kell am See to Zerf near  
Saarburg.  
This roadway, which is some  
140 km long, was built in the  
summer of 1938 in only  
100 days.

HEIMAT 1

# Hunsrück- höhenstraße

Glasisch-Karl:

**»...and someone travelling from  
Paris to Berlin no longer passes  
through Schabbach, as previously.«**

(HEIMAT, »Reichshöhenstraße« 1938, Part 4)

The construction of Hunsrückhöhenstraße in 1938 by the Todt organization brought Otto Wohlleben and his assistant Fritz Pieritz to Schabbach. Maria fell in love with the charming engineer Wohlleben and started an affair with him, from which she gave birth to a son: the »Hermännche«. When he was just four years old, however, his father lost his life while defusing a bomb. The organization was named after the

general inspector for roads, Dr. Ing. Fritz Todt, and was charged, as from 1938, with the building of the »Westwall« - an extensive military fortification on the western borders of the empire. »That's the new times, because the cars don't want so many curves, and braking, and driving slowly in the villages,« remarked a Schabbacher. At the construction site the Saxon Martina, Lucie's one-time friend from the Berlin »Etagenbar« who wanted to visit her in Rhaunen, took the wrong road. The road was already shown on her map. The road workers carried her car over the fields to the old road. In return Martina invited the men to home-made curd cookies in Lucie's villa.





The new-renaissance villa, which stemmed from the late German »Grunderjahre« period of rapid industrial expansion, was located at Bahnhofstraße 11 in Büchenbeuren. It is surrounded by an extensive garden. This grand building, which was further enhanced in the early 20th century by a sandstone structure, nowadays houses a medical practice. The villa is meanwhile classified as a cultural monument.

HEIMAT 1

# Lucie-Villa

Lucie:

»The house is as empty as I am.«

(HEIMAT, »Weihnacht wie noch nie« [Christmas as Never Before] 1934 - 1935, Part 3)

Already at the laying of the foundation stone, Lucie knew: »Our house will be more beautiful than Gauleiter's.« The born Berliner and her ,Edu' moved into the magnificent villa in Rhaunen in 1935. Her husband was the local mayor. The former head of a Berlin »établissement«, she was ambitious and steadily strived to promote her husband's career. When Wilfried brought her a Christmas tree from Berlin, one Christmas, she heard that »Rosenberg, Frick and Ley« were coming to the Hunsrück and immediately invited them to a visit. On 16.01.1936 the »high« visitors came and Lucie was very excited. »... As I always say: come the right house - come the right life.« Martina too, Lucie's one-time employee from the Berlin bar days, visited her former boss in



Villa Alpers in Büchenbeuren

1938, inviting the road workers from Hunsrück-höhenstraße to come for curd cookies. Lucie never missed an opportunity to present herself in her villa: she invited, for example, the wedding guests to her for a musical evening after Martha's marriage by proxy. Whereas Lucie was carried away with Mozart's music, Wilfried discussed the »final solution« with an officer.

In 1946 the villa was again the stage for a piece of German history: the »Americans« occupied the house, and Lucie, Edward and their son Horst had to retire to the upper level, where they were forced to live in restricted conditions.



Mention is first made of Rhaunen in the year 841 ad. The old town hall, which was also referred to by the people of Rhaunen as »Roodes«, was built in 1723. It is characterized by its 4 oak pillars which support the slated upper floor. This historical building still serves the local council as a conference room and meeting place.

HEIMAT 1

# Rhaunen

Maria:

»He is somebody, he is the Mayor of Rhaunen«

(HEIMAT, »Weihnacht wie noch nie« [Christmas as Never Before] 1935, Part 3)

In »HEIMAT, Eine Deutsche Chronik« the town hall in Rhaunen is Edu's mayor's office. It was here, in front of his office, that his wife Lucie gave him the telegram from Maria in Hamburg saying that Paul had been ordered to provide proof within three days of his being an Arian. Otherwise he would not be permitted to leave the ship on which he had arrived from America. Eduard takes the matter into his own hands, but unfortunately Maria and her son Anton arrive too late and the ship has already cast off.

Edu's career as an NS mayor is in any case over in March 1945: the Americans march into Schabach. Edu experiences what it is to be afraid:



The Old Town Hall in Rhaunen

»I was the mayor of Rhaunen.« But Lucie replies: »There is always a need for a mayor,« and again sees a new chance. »Perhaps we can come to some arrangement with the Americans« she hopes, whereas Edu devotes more and more of his time to his hobby, photography.



The historical Herrenberg slate pit is more than just an ordinary attraction in the Hunsrück. Located below Bundenbach in Hahnenbachtal, it impressively conveys to the visitor the work of the miners, introducing at the same time the world of the fossils. Hand-picked tunnels, terrace-shaped mining areas and widenings show the difficult conditions under which slate was broken and waste was disposed of over the centuries.

HEIMAT 3

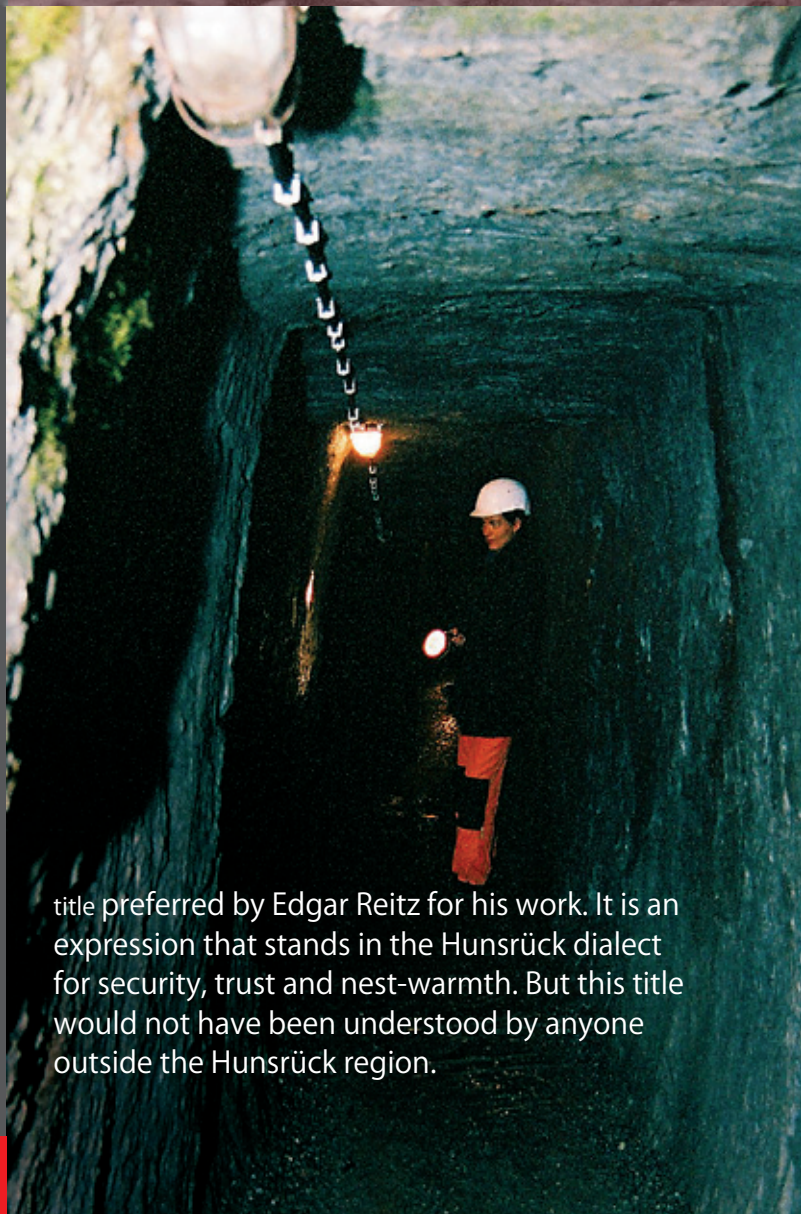
# Bunden- bach

Delveau:

»The Mountain Should Retain its Secrets«


(HEIMAT 3, »Follow me« 1997, Part 5)

The slate cave is one of the locations used in »HEIMAT. Eine deutsche Chronik« and »HEIMAT 3. Chronik einer Zeitenwende« by Edgar Reitz. In HEIMAT the young Hermännche strolls through the mine with his Klärchen. The secret lovers are nearly caught by Glasisch. Hermann does not know that, years later, he will return as a composer and will stage his own composition with a choir in the Low German language spoken in the Hunsrück region. This will be named »Gehaichnis«. His work of art will be a memorial to the Hunsrück. And so ends the eleven-part epic film. »Gehaichnis« would also have been the



title preferred by Edgar Reitz for his work. It is an expression that stands in the Hunsrück dialect for security, trust and nest-warmth. But this title would not have been understood by anyone outside the Hunsrück region.





Woppenroth is first mentioned in a deed of Wildgrafen Emich III dating from 6th July 1269. The lintel of the door of a chapel built here in 1750 reminds one of the chapel with the inscription »Grafschaft Dhaun 1750« [Earldom of Dhaun 1750], although this has long been integrated in the walls of the new chapel, above the vestry door. Near the village one of the few juniper heaths can still be found. Today Woppenroth has a local population of 304.



## HEIMAT 1

# Woppenroth

Wiegand:

»We are the centre of the world«

(HEIMAT, »Die Mitte der Welt« [The Centre of the World], 1919 - 1928, Part 2)

The fictitious Hunsrück village of Schabbach consists of the hamlets of Gehlweiler, Rohrbach, Maitzborn, Griebelschied and Woppenroth. It is the main film location for HEIMAT. Woppenroth contains the village square in which the war memorial was located and the »Hitlerweck« was distributed. It is here that the female French rider arrives and it is also here that the church is located, in front of which Martha and the 50 wedding guests see Ernst's aircraft throw her 50 red carnations. In the Gasthof Molz inn, Edgar Reitz was often seen discussing the film with his closest assistants and planning the shots prior to taking the scenes. An attempt to identify the house of the Wiegands family, however, is doomed to failure: this was specially built for the film. The hall of the inn »Zur Linde« was also subsequently demolished.



Marga Molz

In HEIMAT 3 there is a return to Schabbach: the house in which the Russian Galina finds a second Heimat with her family is located here. With the help of artificial snow the Christmas service was staged here in the church and the Gasthof Molz inn, run by Rudi and his wife Lenchen, served this time as a film setting. Hermann's nightmares were also filmed - in Woppenroth: his mother's coffin out on the street in the rain, an impressive scene filmed on the last day of shooting with the help of the fire brigade, and one that also relates to Maria's funeral in HEIMAT.

The ensemble of the Henninger family in Gehlweiler, Hauptstraße 26 - with house, barn, stables and smithy - is a cultural monument. It is arranged as a U-shape on the grounds. The tools in the smithy, including hearth, hammers and anvil, have been completely retained. The design and execution of the buildings suggest that the complex can be dated to the 1st half of the 19th century. The farm is a testimony to the craftsmanship present in the Hunsrück in those days.



HEIMAT 1

# The Smithy

Maria:

»They always left me, all of them.«

(HEIMAT, »Auf und davon und zurück«  
[Up and Away and Back Again] 1938 - 1939, Part 5)

The old smithy is the main film setting in HEIMAT. After her marriage to Paul, Maria moves into the house of the Simon family, located in the fictitious Schabbach, in 1922. She later also dies here in 1982. The interior scenes were shot in the house of the Scherer family in Rohrbach.

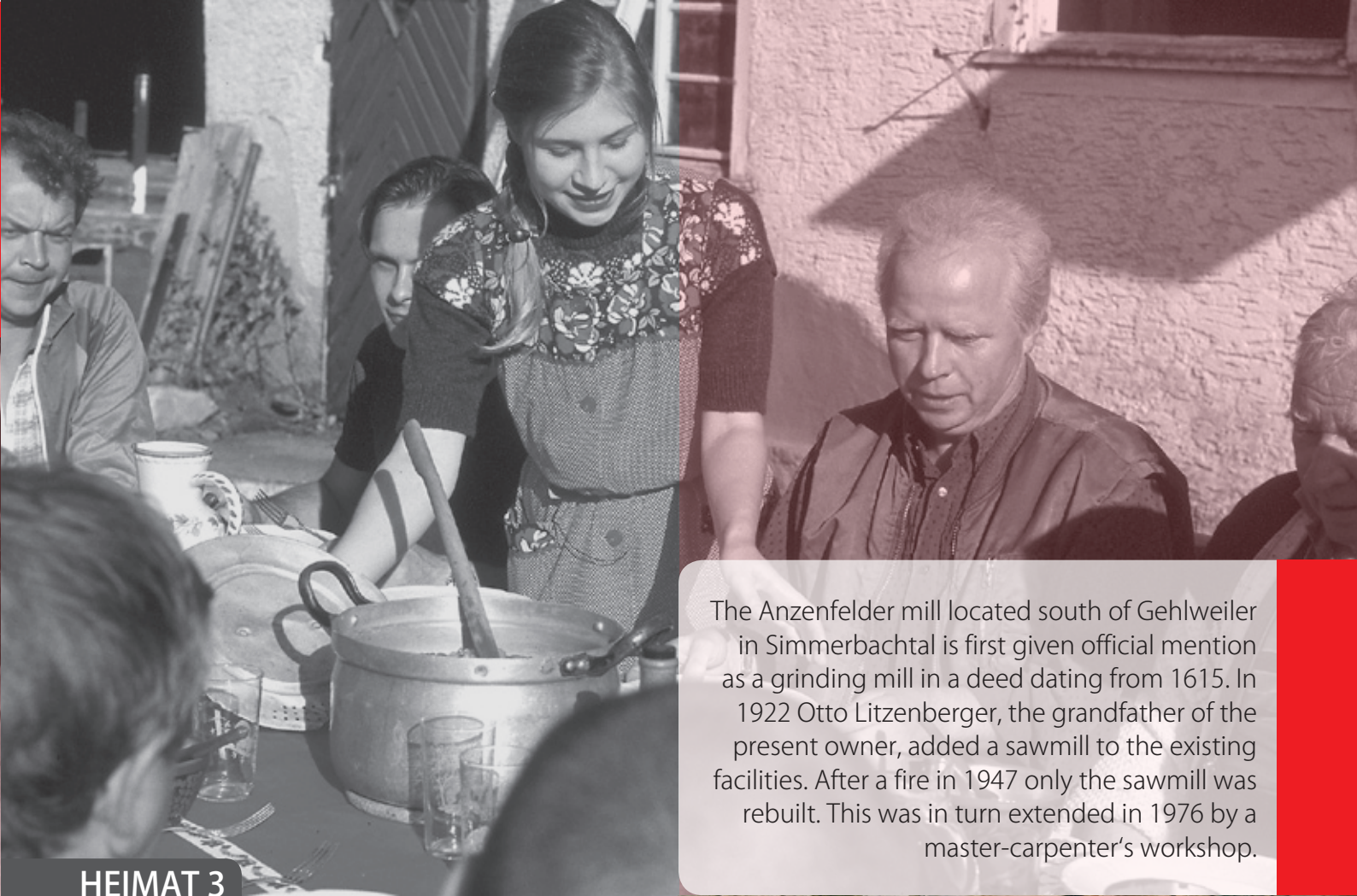
Johann Reitz, Edgar Reitz' grandfather, was by the way the smith in Hundheim, a small village near his birthplace, Morbach.

The marble plate commissioned by the Paul Simon Foundation, which Paul had mounted after Maria's death, still hangs next to the door. This was remounted solely for the HEIMAT 3 film set. When Hermann returned to the Hunsrück in 1989 he looked for the house he was born in in Schabbach, which appeared to be unlive



Erika and Hartmut Henninger

However Mara - Hartmut's wife - had put her horses in the one-time barn. It has meanwhile become a highly modern stables complex for tournament horses. The stud farm Höhenhof in Reckershausen served as the film setting.



The Anzenfelder mill located south of Gehlweiler in Simmerbachtal is first given official mention as a grinding mill in a deed dating from 1615. In 1922 Otto Litzenberger, the grandfather of the present owner, added a sawmill to the existing facilities. After a fire in 1947 only the sawmill was rebuilt. This was in turn extended in 1976 by a master-carpenter's workshop.

HEIMAT 3

# Anzenfelder Mill

The property owned by Ernst in Heimat 3  
Ernst:

**»Oh no, always just a brief contact with the ground and then off again immediately, that's me...«**

(HEIMAT 3 »Die Weltmeister« [»The champions«], 1990, Part 2)

In the former sawmill located on the Schabbach Goldbach lived the art collector and passionate pilot Ernst Simon. For his Cessna he had built a runway directly on his estate. The scenes, however, were shot in Riesweiler opposite the sports grounds.

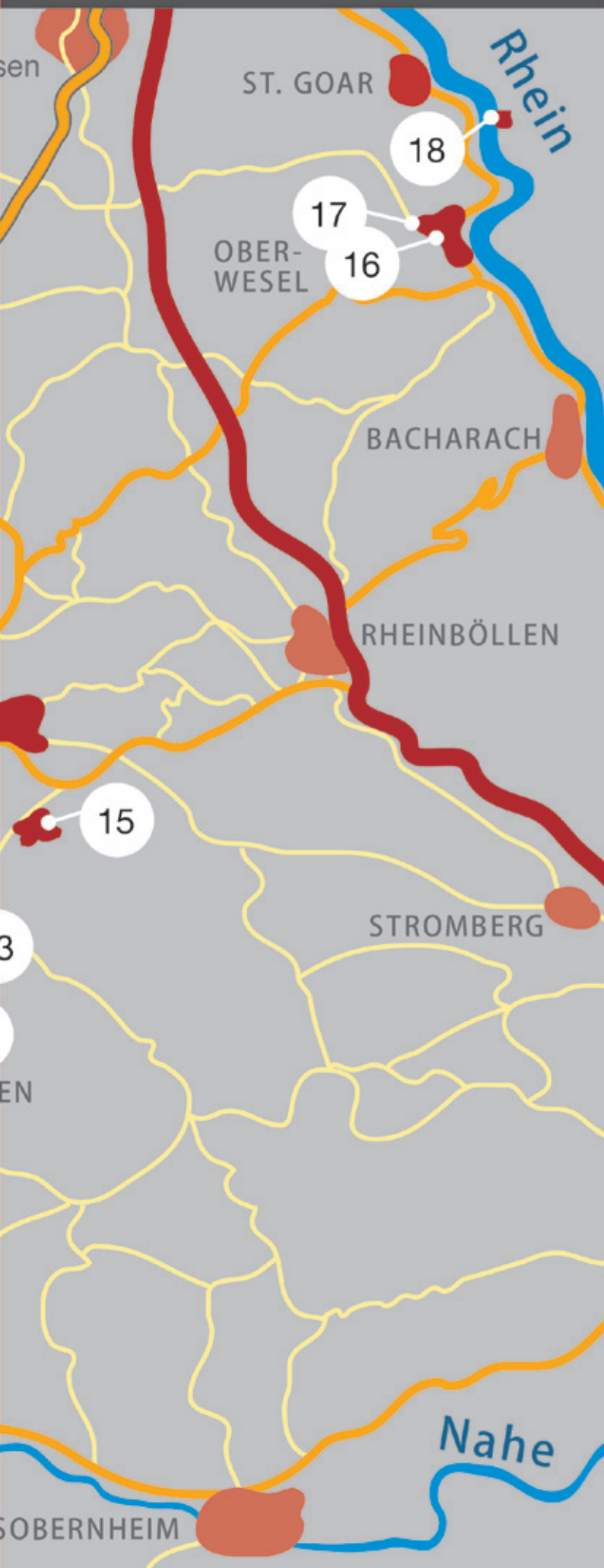
In 1992 he returned from a journey to Russia with a resettler family from Kazakhstan. This was another reflection of world history: shortly after the change to democracy in the East, countless resettlers of German ancestry streamed from the former Soviet Union to Hunsrück in the hope of



Werner Litzenberger

becoming wealthy and prosperous. Ernst initially welcomed the young Galina and her family to his home. Then, however, they moved to an empty house belonging to a GI family near Schabbach. At a press conference he presented his ambitious plans for a museum: his imposing collection of expressionist works would be exhibited in the slate mine which could be reached over the Goldbach bridge. The interior scenes were taken in the Herrenberg slate pit in Bundenbach. A flood, however, defeated this last attempt to secure the old values for the new century.





1	Morbach	Seite 3
2	Burgruine Baldenau	Seite 4
3	Hunsrückhöhenstraße	Seite 5
4	Büchenbeuren	Seite 6
5	Rhaunen	Seite 7
6	Bundenbach	Seite 8
7	Woppenroth/Schabbach	Seite 9
8	Gehlweiler	Seite 10
9	Anzenfelder Mühle	Seite 11
10	Maitzborn	Seite 14
11	Mengerschied	Seite 15
12	Ravengiersburg	Seite 16
13	Sargenroth	Seite 17
14	Simmern	Seite 18
15	Riesweiler	Seite 19
16	Oberwesel	Seite 20
17	Günderrodehaus	Seite 21
18	Loreley	Seite 22
19	Mannebach	Seite 23
20	Bell	Seite 24

At this point we would like to mention Eva Maria Schneider - alias Marie-Goot - on behalf of the many »Hunsrück actors, actresses and minor roles« involved in the three film cycles; HEIMAT, DIE ZWEITE HEIMAT and HEIMAT 3. Even today she still plays an active role on the stage as an actress with the theatrical group Dumnissus Kirchberg. And HEIMAT is still an important memory in the life of Eva Maria Schneider. »When I talk about the film today, it seems to me as though the shooting ended just a few weeks ago.«



## HEIMAT 1

# Maitzborn

Glasisch-Karl:

**»The road used to run from village to village to village. Now it runs past.«**

(HEIMAT, »Auf und davon und zurück« [Up and Away and Back Again] 1938 - 1939, Part 5)

At the end of Maitzborn there is the entrance/ exit to and from Schabbach. The telegraph masts were solely installed for the film work. This road was often used as a background for the movement of the figures. This is also the location of the basket-maker's house in which the basket-maker Hänschen lived together with his father. The one-eyed Hänschen is a good marksman and shoots off the porcelain insulators on the telephone masts.

The fifth part, »Auf und davon und zurück« [Up and Away and Back Again] begins here with a conversation between Glasisch and two other



Country lane at Maitzborn

citizens of Schabbach. »There'll be many who'll pass through the Hunsrück, who we'll never set eyes on...«,« realized Glasisch.

Certainly one of the most vivid scenes shot here was Paul's return on 13th May 1946. Shortly before the village sign he asks his chauffeur to stop and then he runs towards Schabbach.



The inn »Zur Wildenburg« in Mengerschied has existed since 1864. The hall with gallery, which was added in 1900, remained in operation until 1979. Then it was closed due to official regulations and could no longer be used. Over the past few years the hall was repaired and is now used by the present owner of the restaurant as a salesroom.

HEIMAT 1

# Mengerschieder Dance Hall

Kaisersaal Simmern in HEIMAT

Paul:

»I want my Schabbach to be happy.«

(HEIMAT, »Der Amerikaner« [The American]  
1945 -1947, Part 8)

This is the hall in which the engineer Otto Wohlleben and Maria first came into closer contact with each other at a Todt Organization event in 1938. They dance together, although Otto's arm is in plaster cast.

And much later, in 1946, Paul celebrates here his return from America to the Hunsrück. In the austere Post War years the whole of Schabbach

suddenly finds itself in party mood. Glenn Miller's hit »In the mood« and American delicacies contribute to the good atmosphere. »Paul, this is better than in peace times,« said Lucie enthusiastically. Only Maria, whom Paul had left 18 years previously, is unable to share in the celebrations. The two will always remain estranged.



Mrs. Xi Sun

Ravengiersburg owes its name to the noble Ravengar, who built a castle on the steep cliffs above the Simmerbach river in the 10th century. In 1072 the castle chapel was inaugurated and two years later an Augustinian canon foundation was founded. The foundation lasted until 1566. Then the rich estate passed into palatinate hands. Since 1699 the church is a Catholic parish.



HEIMAT 3



Pater Michael Knappe

# Hunsrück Cathedral in Ravengiersburg

Pauline:

»In my whole life I was never in the Catholic church ... but that's really the loveliest Christmas we ever had...«

(HEIMAT, »Weihnacht wie noch nie«  
[Christmas as Never Before] 1934 -35, Part 3)

In HEIMAT the people of the Hunsrück celebrate their »Christmette« [Christmas] here in the cathedral. Among them is Lucie, surrounded by members of the Simon and Wiegand families, who afterwards have themselves photographed by Edu in front of the cathedral in the snowy, glittering Christmas night.

In HEIMAT 3 the christening of Anton's grandson, Matthias-Paul-Anton, is filmed here. The entire Simon family is gathered. The proud grandfather insists on holding the child over the font while Father Bell performs the christening ceremony. »It really ought to be, ...in the name of the grandfather, the great grandfather and the great, great grandfather,« whispered Rudi Molz to his Lenchen.

None of the family suspected, at this time, that during the christening celebrations to follow Anton would name his grandson as his sole heir. In this scene some 50 »extras« from the surrounding area took part in the film, alongside the main actors and actresses.





The Nunkirche church near Sargenroth stands in the shade of old lime and chestnut trees. The Rochusplatz in front of the church was the medieval venue for the courts of the Ravensburg monastery. The church tower is a surviving remnant from medieval times. The new nave was built in 1745. The lower storey of the church tower contains murals and painted vaults dating back to the 13th century. The paintwork in the embrasures of the windows and in the chancel stem from the 14th century.



HEIMAT 3

# Sargenroth Cemetery

Pfarrer Bell:

»Some marriages are made in heaven.«

(HEIMAT 3, »Abschied von Schabbach« [Goodbye to Schabbach] 1999, Part 6)

The cemetery in Sargenroth is the Schabbach cemetery in HEIMAT 3. The funerals of Anton and Rudi Molz were filmed here. To this end the outfitters rebuilt the artificial HEIMAT graves. The tombstones had lain for over 20 years in the cellar of a house in Woppenroth. Anton's »modern« urn grave funeral overtaxed all in Schabbach: in comparison to the sorrow felt,



This grave is an imitation belonging to the Edgar Reitz film company. It will be removed again once the filming is over.

Dieses Grab ist eine Attrappe der Edgar Reitz Filmgesellschaft.  
Wird nach dem Filmarbeiten wieder entfernt.

the leave-taking graveyard scenes strike one as being lacking in style. A part of the old Hunsrück Heimat is buried with the patriarch Anton. When Hermann appears at the funeral of Rudi Molz, because he wants to recall only »his« Schabbach, he sees the graves of his distant and close relatives, his brothers Ernst and Anton. All of the citizens of Schabbach are deeply moved by the fact that the two, who were lifelong friends, would now be separated for ever.



Simmern, the district town of the district of Rhein-Hunsrück, is an intermediate centre. Schloßstraße, Marktstraße and Oberstraße form the centre of the town, which has some 7950 inhabitants. The Pro-Winzokino Hunsrück e.V., which is centrally located in Marktstraße, enjoys a close relationship with the Edgar Reitz Filmproduktionsgesellschaft. The films of Edgar Reitz are regularly shown here. Premiere celebrations for Heimat 3 were also held here in September 2004.



## HEIMAT 3

# Simmern

Maria:

»You have it good here in Simmern - a cinema just round the corner ...«

(HEIMAT, »Reichshöhenstraße« 1938, Part 4)

The old »Postlichtspiele« in Simmern are highlighted twice: in HEIMAT Maria and Pauline see »La Habanera« and »Heimat« with Zarah Leander and are absolutely enchanted. Afterwards one sees them leaving the cinema with their escorts, past the church of Stefanskirche and on to Kröber's watchmaker shop (now the optician's »Optiker Wagner«) in Schloßstraße. It was here that Pauline first met her husband, Robert Kröber, in 1923, she moving in with him a short time later.

Hitler's accession to power in 1933 was also filmed in this street: swastikas can be seen hanging from the upper windows and a placard stands in the middle of the street; SA troops marching through Simmern.



Pro-Winzokino Hunsrück Team

Years later, at the foot of the small stairs in front of Stefanskirche, Ernst hands over to Hermann the letter from Klärchen, thereby cheating his brother Anton and his mother. Edgar Reitz' route to the grammar school also brought him along here, by the way.

In HEIMAT 3, in the summer of 1999, Hermann runs through the pedestrian zone in Simmern with a large wreath, pausing in front of the photographer shop (now Fotostudio Reuland) because he sees the photo of Rudi and Lenchen taken in front of the »twins tree« on the day of their golden wedding anniversary. He goes in and buys it, on his way to the funeral of Rudi Molz.

Riesweiler, at the foot of the Soonwald, is a typical Hunsrück village with 776 inhabitants. The village, with its old framework and slate houses, is very attractive. Foot trails entice visitors to embark on a tour of the surrounding countryside. The Ermitage Reizenborn in Riesweiler forest is certainly worth a visit.



HEIMAT 3

# Riesweiler

Anton:

»Quality wins in the end.«

(HEIMAT 3, »Allen geht's gut«  
[Everyone's doing well], 1995, Part 4)

Riesweiler is a part of the fictitious Hunsrück village of Schabbach from HEIMAT 3. It is here that the luxurious new villas of the family patriarchs Anton and his son Hartmut - who fell in love with the beautiful Russian Galina - are located. Galina worked as a housekeeper for Hartmut's father. The football game between FC Schabbach and SG Eintracht Bad Kreuznach was filmed on the Riesweiler sports field. The FC Schabbach stadium was erected solely for the film. Anton, with a super performance, leads his club to victory and promotion to the next league.

The runway on Ernst's estate is located on the other side; in the film this was supposed to be in Goldbachtal, not far from Schabbach. This is where Tobi places his Lenin statue and where Marko has his pigeon fawn.



Sports ground Riesweiler

On the outskirts in the direction of Gemünden, on the left-hand side, is where the filming of the peace demonstration took place. On his way to Schabbach Hermann ends up in the midst of the demonstrators who were protesting here against nuclear armament and for peace. Some 400 »extras«, including countless school classes from the region, SWR television teams and photographers took part in the scene.

The Edgar Reitz film Filmproduktion office was also located in Riesweiler from January 2002 until November 2003. And during the filming, Edgar Reitz himself lived in the former forester's house (on the way to the sports fields next to the forest edge on the left).



Oberwesel is one of the largest wine-growing areas in the central Rhine region. The town is surrounded by a wall with gates and towers still preserved.

The Schönburg, situated high above the town, is one of the oldest strongholds in the Rhine valley. Today it is used as a hotel.

HEIMAT 3

# Oberwesel

Old man:

»The Rhine was not always the lost Heimat.«

(HEIMAT 3, »Allen geht's gut«  
[Everyone's doing well], 1995, Part 4)

It is here, in the Oberwesel marketplace, that Clarissa and Hermann arrive from Berlin (in HEIMAT 3) on 11th November 1989 and are held up at dusk by a Martinmas parade. They first book accommodation in the Hotel Schönburg. The fantastic view from the castle bedroom over the romantic Rhine valley reflects their mood: the late hour of love had arrived. But it is also the town, over which they have a wonderful view of their Günderrode house, that is now to become the centre of their lives. Hermann's daughter Lulu and her two friends visit the »Rhein in Flammen« [The Rhine in Flames] festivities here. On the riverside meadows they try bungee jumping, while Hermann and Clarissa gaze in wonder from




Market place of Oberwesel

their terrace at the overwhelming Rhine lights and at the fireworks display.

At the Oberwesel wine festival the 14-year-old parentless Matko chases his beloved wine princess Jessica, before throwing himself to his death from the cliffs of the Loreley.

On the bridge on the bank of the Rhine river Hermann meets an old man, who at high water philosophizes on the coming change of the century: »I love this wide river. It flows and flows and takes everything with it. All our rubbish.«



The Günderrodehaus stands on the »Sieben Jungfrauenblick« overlooking Oberwesel. Edgar Reitz had charged the firm of Ars Ligni GmbH in Münchwald with the construction of the film scenery. Their specially trained restorers dismantled the framework house built in 1780 at its previous location in Seibersbach in the Hunsrück. The reconstruction work for the film lasted several months. It was used initially as a ruin, then as an lovingly restored domicile. At present a small museum is being planned.

HEIMAT 3

# Günderrode House

Hermann:

»Clarissa, our house is waiting for you. Longingly. Like a dog.«

(HEIMAT 3, »Die Erben« [The heirs] 1997, Part 5)

Günderrode House is the main setting for »HEIMAT 3 - Chronik einer Zeitenwende«. Clarissa Lichtblau and Hermann Simon find the ruin of the romantic framework house on 11th November 1989. From now on it is to become the centre-point of their restless lives. The turbulence generated by this daredevil restoration draws a number of people in its wake: young building craftsmen from Leipzig and Dresden, members of Clarissa's family from Hamburg, friends from Berlin and Munich, and Hermann's relations in the Hunsrück. A meeting and cross-



ing point of personal histories from Eastern and Western Germany.

The name »Günderrode House« is based on a legend: some 200 years ago the well-known poetess Caroline von Günderrode (1780 - 1806) lived here, where she had a great love affair. This legend, however, proved to be false. The poetess never knew the house and her love experiences were all sorrowful. In the end she stabbed herself to death on the banks of the Rhine river.



HEIMAT 3

# The Loreley Valley

Hermann:

»This is the most beautiful place in the world, and we still can't find our peace.«

(HEIMAT, »Die Russen kommen« [The Russians are Coming], 1992/93, Part 3)

On meeting her »young love«, the conductor Hermann Simon, Clarissa tells him about a »place of longing«. From their Günderröde House the loving couple enjoy a fantastic view over the Loreley. This is a fictitious account, however, since the framework house is located in Oberwesel. It is a historical setting chosen by Edgar Reitz especially for his film. The location seems steeped in the old legends and fairy-tales, here where the fateful Rhine river has inspired countless German poets, such as Heinrich Heine and Clemens Brentano. From the terrace, Hermann sees the deadly accident by which his brother Ernst crashes with his



In the year 2002 UNESCO, the United Nations' world cultural organization, distinguished a total of some 65 km of the »Oberes Mittelrheintal« [Central Rhine Valley] between Bingen/Rüdesheim and Koblenz by naming it a »World Heritage Site«. This places the »Tal der Loreley« [Loreley Valley], with its unique landscape and cultural heritage, under very special protection.



Rock Spitznack

Cessna into the Loreley cliffs. Ernst's death raises the question of his inheritance. The Frankfurt inheritance agent Max Miese spreads the gossip that the parentless Matko could be the son of the deceased Ernst, and thus the rightful heir to the inheritance, worth millions. Matko now becomes the object of an increasingly shameless greed. He flees to the place on the Loreley cliffs where Ernst, his only friend, found his death. When his pursuers and his supposed mother discover his hiding place he springs from the cliffs into the deep.



HEIMAT 3



From the bench near the »twin tree« in Mannebach one has a particularly wide view over the delightful and idyllic landscape of the Hunsrück. This is perhaps the best place to try and appreciate the deep-rooted feelings of the people of the Hunsrück for their Heimat.

# Twin tree in Mannebach

Hermann:

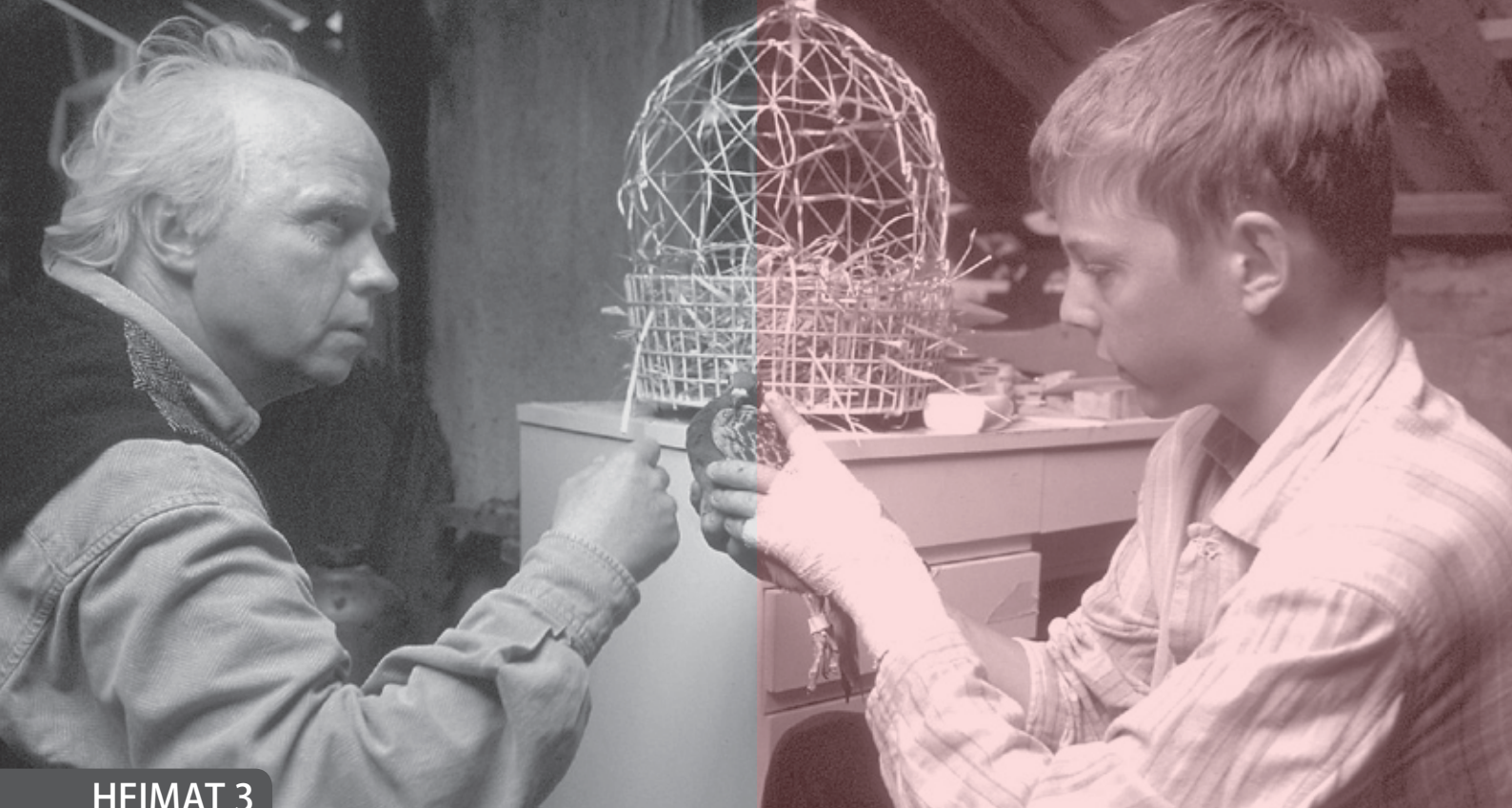
**»I though that as long as they were standing, love would last forever.«**

(HEIMAT 3, »Abschied von Schabbach«  
[Goodbye to Schabbach] 1999, Part 6)

It was at this »twin tree« that the Molz were photographed on the occasion of their golden wedding anniversary, shortly before Rudi Molz died. The death of the Schabbach landlord deeply affected both Hermann and Clarissa, for whom the married couple always stood as a sort of guiding star to eternal love. In remembrance Hermann bought the symbolic photo in a photograph shop in Simmern. On thinking of his old Latin teacher, Hermann makes an association

with the view on the picture of Philemon and Baucis by Ovid. The poor old couple Philemon and Baucis were rewarded by the gods for an act of hospitality. At their request that they end their lives together, they were transformed into an oak and a lime, whose branches were intertwined.

A short time later Hermann comes to the very spot where the photo was taken. At the foot of the magical tree, not far from Schabbach, the exhausted Hermann sits himself down - and falls asleep. In an endless series of nightmares he experiences his return to Schabbach; during which he realizes that his Heimat has been lost for ever.



HEIMAT 3

# Aussiedlerhof Bell

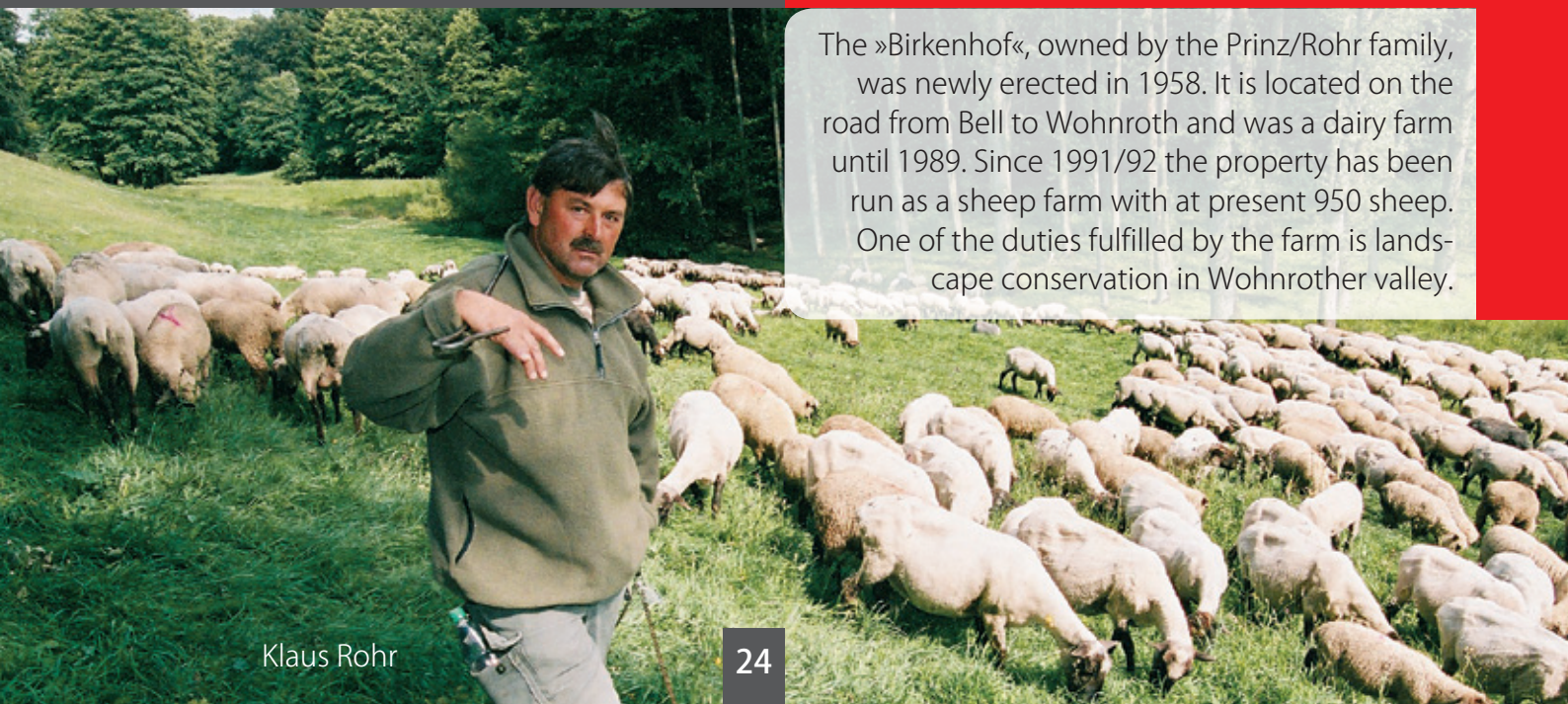
Ernst:

**»I sometimes wished I had had a son; one like you«**

(HEIMAT 3, »Die Erben« [The heirs] 1997, Part 5)

It was here in the »Aussiedlerhof« [resettlers' accommodation] that the parentless 14-year-old Matko lived with »Aunt Hilde«. Ernst felt himself drawn to the youngster, who wanted to be a pilot. Matko was a stray left behind by a Yugoslavi-

an cleaner. Both the inside and outside film shots were taken here: how Matko suffered from a bad toothache and how he showed Ernst his injured pigeon, how the Frankfurt inheritance agent Max Meise researches the case at Aunt Hilde's, whether Ernst is Matko's father, how Dieter, together with the estate administrator Dr. Kuhn, plans to have a blood test made on Matko and how a couple of youths threw stones at Matko's window in the night.



The »Birkenhof«, owned by the Prinz/Rohr family, was newly erected in 1958. It is located on the road from Bell to Wohnroth and was a dairy farm until 1989. Since 1991/92 the property has been run as a sheep farm with at present 950 sheep. One of the duties fulfilled by the farm is landscape conservation in Wohnrother valley.