"Pretty colors. Lots of Hermann Löns." Review of *Grün ist die Heide* (November 21, 1951)

Abstract

Heimatfilme were the dominant film genre in West Germany from 1950-1956; between 1951-1958, West Germany produced 240 *Heimatfilme*, which constituted 20% of the nation's total film production. 1956 was a record year; 36.3% of all films produced that year were *Heimatfilme*. *Grün ist die Heide* [*The Heath is Green*], possibly the best-known of these films, tackled one of the most popular themes in the *Heimatfilm* genre: the enormous number of people who had been forced from their homelands as a result of the war. The protagonist of the story, a Pomeranian landowner, fled westward after the war, and is welcomed by the residents of the Lüneburg Heath, where the natural beauty of the forest allows him to forget what he has lost. In the climactic moment of the film, he asks that the residents of the Heath welcome others who have fled. He thus becomes representative of all expellees, speaking not only for himself but for everyone who fled in the aftermath of the war, and the residents of the Heath become representative of the German public who are being asked to integrate expellees. *The Heath is Green*, and many other *Heimatfilme*, spoke directly to themes that everyday Germans were dealing with after the war.

Source

New in Germany: The Heath is Green

The Heath is Green (Germany). Screenplay smithy Bobby E. Lüthge laboriously fabricates a plodding plot with commonplace motifs of operetta-style romance and Germanic spirit. A stellar cast, even in the minor roles. Game warden Rudolf Prack, seldom without his shotgun. Hans Stüwe as an impassioned gentleman—a poacher stalking deer in a dark forest. Pretty colors. Lots of Hermann Löns. (Berolina.)

Source of original German text: "Neu in Deutschland: Grün ist die Heide," *Der Spiegel*, November 21, 1951. Accessible online at http://www.spiegel.de/spiegel/print/d-20668516.html.

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