

A film by Markus Imboden

With Paolo Villaggio Marianne Denicourt Cornelia Gröschel etc.

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**General
information**

Genre: Fiction/Drama
Duration: app. 100 min.
Versions: Swiss-German, German, French, English
Format: 35mm, 1:1.85, colour
Start of shooting: 7.8.2000
Duration of shooting: 10 weeks
Completion: January 2001
Premiere: February 2001
Locations: Engadin Scuol, Berlin
Production: VEGA FILM AG, Ruth Waldburger
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Synopsis Heidi, a little girl, experiences the death of her mother. Now an orphan, she is taken to stay with her grandfather, a mysterious hermit known as the Mountain Man. He is not at all enthusiastic about his new grandfather role. But the young Heidi gradually manages to win him over. Then she has to leave him and move to Berlin to live with her aunt Dete, whose difficult daughter Clara needs a companion. The grandfather is left behind in sorrow. Clara does not like her new "little sister" at all. Heidi cannot stand Clara's attacks and runs off alone into the unknown city. She has but one goal in mind: to get back to her grandfather. But her attempt to escape fails. After that Clara at least starts to show her some respect. Heidi supports Clara and convinces Dete to take her daughter to a concert of her favourite band. Dete forgets all about the concert. The same evening Heidi takes the train to Switzerland, back to her grandfather. Clara is deeply disappointed by her mother and tries to follow Heidi. Dete finally finds the despairing Clara lonely on a platform at the train station. At last mother and daughter find a way to communicate with each other. Dete decides to take better care of her daughter, nevertheless they do need and love each other. Heidi arrives at her grandfather's. He is overjoyed to have her back with him.

Production Notes

Why produce "HEIDI" today? - Statement by the producer

"Heidi" is famous throughout the world, along with "William Tell", as Switzerland's great myth. Young Heidi takes on both the world she knows and a foreign environment with innocence and courage. Heidi epitomises Switzerland - just as the Mountain Man, a bitter, stubborn old loner, also embodies something Swiss. Heidi travels abroad, has to prove herself, succeeds, then returns to her mountains - like many Swiss do.

As a book, "Heidi" is the family classic of Swiss literature. And Heidi remains a symbol of our longing for a world intact - the search for the healing powers of undamaged Nature.

Apart from the significance of the Heidi myth, as a classic and a symbol it offers ideal material for a film. Various cinema and television versions have been made over the years, including a Japanese cartoon series.

Classics call for reinterpretation. It is surely no coincidence that a new film version of "Heidi" is being produced in Switzerland at the turn of the millenium.

A film presenting this great national symbol figure from a modern perspective, will contribute to a new image of today's international, and frequently misunderstood, Switzerland.

Ruth Waldburger

Director's comments

That Heidi we all know: an orphan who coaxes her grandfather, a grey-bearded recluse, back into society; a boy of her own age, with whom she strikes up a firm friendship; the mountain she loves and the strangeness of the far-off city where she meets Clara, an invalid living in an over-protected environment, and helps to cure her. Heidi's journey through all that, with all her efforts and achievements, has become a Swiss-made legend.

Heidi in the year 2000: she is still the orphan girl she was; well meaning and bursting with a natural intelligence. But today's Heidi is much more worldly-wise. (alt: sophisticated) She's a rebel when need be and though still a faithful in friendship, she's a person who has learnt to get to grips with what she believes to be right and moreover, to take the consequences of her actions. She knows what she wants and fights really hard to achieve it. This is a modern Heidi ; a young person with contemporary ideas and principles; a heroine who is a go-getter and who touches us by simple, intuitive integrity. It is through her, from her standpoint, that I want to tell this story.

The film's decors are well-defined:

High up: The mountain, with its spectacular beauty, exuding energy. And its darker side: its unpredictability, its wilderness, its danger. A world where nature still calls the tune.

Low down: The busy town, with its perpetual movement, persistent communication. Today's "Heidi" does not pass simple judgment on these two very different worlds. It doesn't just show the first as a snow-white paradise and the second as a grey asphalt jungle. It is less categorical.

The difference between these two worlds is for her more fundamental, subtler, more existential. It exists only through her, through her experience, through her regard. When Heidi decides to return to the mountain, it is a clear declaration of belonging. In her affirmation she brings life to her chosen place of origin. It becomes part of her and she part of it.

Her struggles, her burning determination not to lose her identity and her natural ability to set in motion those around her, lends a strong human dimension to the story, one which is almost sensual.

Director's comments

Johanna Spyri's main motive when she wrote Heidi - her first novel - was to produce a story that would both capture and engage the imagination of her young son. It is a story that - like all the classics - lends itself well to regular new adaptations. This kind of work involves more than cosmetic alterations: It means inventing a totally fresh interpretation, restructuring, forging a new mise-en-scène and showing the story in another light; in this case, that of a new millennium. And all this must be achieved skilfully, without compromising the charm, the imaginative vigour and the dreams that are inherent in the original. For example, it means exploiting the implicit beauty and powerful fascination of the mountain, without giving way to the usual picture postcard imagery.

This movie is aimed at providing robust entertainment for kids, and for those that love children and who can still relate to a story, which is simple, but full of the rich magic of childhood.

The dramatization, the mise-en-scène, the cinematography and the editing style will combine to set the tone of the film. And the music they produce will be that of today and now.

In a scene from Luigi Comencini's 1952 film "Heidi", Peter and Heidi shout their names out from the mountaintop. And the mountain sends back the echo: "Heidiii, Heidiii, Peterrr..." This reflects the essence of our film, which sends an echo from today back to the "Heidi" of times past.

Markus Imboden

Cast

| | |
|----------------------------|---------------------|
| Heidi: | Cornelia Gröschel |
| Mountain Man: | Paolo Villaggio |
| Dete: | Marianne Denicourt |
| Peter: | Aaron Arens |
| Clara: | Nadine Fano |
| Adelheid: | Valentine Varela |
| Mrs. Müller: | Babett Arens |
| Mrs. Geissler: | Sabina Schneebeli |
| Mr. Geissler: | René Schnoz |
| Man Dairy Shop: | Josef Bierbichler |
| Mr. Blöbeli: | Herbert Leiser |
| Mrs. Blöbeli: | Anne-Marie Kuster |
| Clavadetscher: | Andrea Zogg |
| Horst: | Klaus Knuth |
| Erika: | Alice Bruengger |
| Local Hero: | Paul-Felix Binz |
| Waitress: | Shelley Kästner |
| | |
| Mrs. Dubreuil: | Andrea Eckert |
| Assistant Dete: | Elena Meissner |
| Boy in Subway: | Marius Fischer |
| Controller Subway: | Jurj Kramer |
| Passenger Subway: | Ralph Misske |
| Beggar Girl: | Alice Deekeling |
| Elegant Lady: | Peggy Lukac |
| Jeweller: | Manfred Möck |
| Priest: | Uwe Steimle |
| Student: | Robert Stadlober |
| Doris: | Julia Hummer |
| Girl: | Charlotte Mellahn |
| Filling-station attendant: | Carl-Heinz Choynski |
| Truck Driver: | Torsten Ranft |
| Aldo: | Roland Scheer |
| Katja: | Valea Scalabrino |
| Police Man: | Andreas Heinzl |
| Waitress Ice Cream Shop: | Nadja Petri |
| Man 1: | Jef Bayonne |

Crewlist

Producer: Ruth Waldburger
Director: Markus Imboden
Screenplay: Jasmine Hoch
Martin Hennig
Assistant Director: Nicole Front
Continuity: Julia Hintermüller
Production Manager: Pierre-Alain Schatzmann
Production Assistant: Helene Hofer
Accounting: Movie Accounting - Marc Mahler
Location Manager: Henriette Scherer
Production Manager Berlin: Hildegard Westbeld
Director of Photography: Peter Indergand
Camera Assistant : Andreas Scneuwly
Gaffer: Christoph Eser
Sound: François Musy
Production Designer: Susanne Jauch
Production Designer Berlin: Martina Brünner
Wardrobe: Claudia Flütsch
Makeup Artist: Simone Pfluger
Still Photographer: Fabio Derungs
Editor: Bernhard Lehner
Assistant Editor: Gion-Reto Killias
Director of Programm TSR: Françoise Mayor
Composer: open

Filmography
Paolo Villaggio

2000 DENTI (Regie: Gabriele Salvatores)
2000 AZZURRO (Regie: Denis Rabaglia)
Filmfestival Locarno
Goldener Leopard für das Gesamtwerk von Paolo Villaggio
1999 FANTOZZI 2000 (Regie: Domenico Saverni)
1998 UN BUGGIARDO IN PARADISO (Regie: Enrico Oldoini)
1997 BANZAI (Regie: Carlo Vanzina)
1996 FANTOZZI, IL RITORNO (Regie: Neri Parenti)
1995 PALLA DI NEVE (Regie: Maurizio Nichetti)
1995 IO NO SPIK ENGLISH (Regie: Carlo Vanzina)
1995 CAMERIERI (Regie: Leone Pompucci)
1994 CARI FUOTTITISSIMI AMICI (Regie: Mario Monicelli)
Offizielle Selektion, Filmfestival Berlin
1994 LE NUOVE COMICHE (Regie: Neri Parenti)
1994 FANTOZZI IN PARADISO (Regie: Neri Parenti)
1993 IL SEGRETO DEL BOSCHIO VECCHIO (Regie: Ermanno Olmi)
Nastro d'Argento für schauspielerische Leistung
1992 IO SPERIAMO CHE ME LA CAVO (Regie: Lina Wertmüller)
1991 LE COMICHE 2 (Regie: Neri Parenti)
1990 FANTOZZI ALLA RISCOSSA (Regie: Neri Parenti)
1990 LE COMICHE (Regie: Neri Parenti)
1989 HO VINTO ALLA LOTTERIA DI CAPODANNO (Regie: Neri Parenti)
1989 LA VOCE DELLA LUNA (Regie: Federico Fellini) (Löwe für bester Schauspieler, Venedig)
1988 FANTOZZI VA IN PENSIONE (Regie: Neri Parenti)
1988 IL VOLPONE (Regie: Maurizio Ponti)
1988 COME E DURA L'AVVENTURA (Regie: Flavio Mogherini)
1987 ROBBA DA RICCHI (Regie: Sergio Corbucci)
1987 SCUOLA DI LADRI 2 (Regie: Neri Parenti)
1987 I POMPIERI 2 - MISSIONE EROICA (Regie: Giorgio Capitani)
1987 RIMINI RIMINI (Regie: Sergio Corbucci)
1986 GRANDI MAGAZZINI (Regie: Castellano & Pipolo)
1986 SCUOLA DI LADRI (Regie: Neri Parenti)
1985 I POMPIERI (Regie: Neri Parenti)
1985 SUPERFANTOZZI (Regie: Neri Parenti)
1985 FRACCIA CONTRO DRACULA (Regie: Neri Parenti)
1984 A TU PER TU (Regie: Sergio Corbucci)
1983 FANTOZZI SUBISCE ANCORA (Regie: Neri Parenti)
1982 SOGNI MOSTRUOSAMENTE PROIBITI (Regie: Neri Parenti)
1982 BONNIE E CLYDE ALL'ITALIANA (Regie: Steno)

Filmography
Paolo Villaggio

1982 PAPPÀ E CICCIA (Regie: Neri Parenti)
1981 IL TURNO (Regie: Tonino Cervi)
1981 FRACCIA, LA BELVA UMANA (Regie: Neri Parenti)
1980 LA LOCANDIERA (Regie: Paolo Cavara)
1980 FANTOZZI CONTRO TUTTI (Regie: Neri Parenti, Paolo Villaggio)
1979 DOTTOR JECKYLL E GENTILE SIGNORA (Regie: Steno)
1978 DOVE VAI IN VACANZA? Episode: SÌ, BUONA
(Regie: Luciano Salce, Alberto Sordi, Mauro Bolognini)
1978 PROFESSOR KRANZ, TEDESCO DI GERMANIA (Regie: Luciano Salce)
1978 IO TIGRO, TU TIGRI, EGLI TIGRA 2. Episode
(Regie: Renato Pozzetto, Giorgio Capitani)
1978 QUANDO C'ERA LUI... CARO LEI ! (Regie: Giancarlo Santi)
1977 IL BELPAESE (Regie: Luciano Salce)
1977 TRE TIGRI CONTRO TRE TIGRI (Regie: Sergio Corbucci)
1976 IL SECONDO TRAGICO FANTOZZI (Regie: Luciano Salce)
1976 IL SIGNOR ROBINSON, MOSTRUOSA STORIA
D'AMORE E D'AVVENTURE (Regie: Sergio Corbucci)
1976 SIGNORE E SIGNORI, BUONANOTTE Episode : IL DISGRAZIOMETRO
(Regie: Luigi Comencini, Nanny Loy, Luigi Magni, Mario Monicelli, Ettore Scola)
1975 DI CHE SEGNO SEI ? (Regie: Sergio Corbucci)
1975 ACQUA FANTOZZI (Regie: Luciano Salce)
1975 LA MAZURKA DEL BARONE, DELLA SANTA
E DEL FICO FIORONE (Regie: Pupi Avati)
1974 TOUCHE PAS A LA FEMME BLANCHE (Regie: Marco Ferreri)
1974 ALLA MIA CARA MAMMA NEL GIORNO
DEL SUO COMPLEANNO (Regie: Luciano Salce)
1974 SISTEMA L'AMERICA E TORNO (Regie: Nanny Loy)
1973 LA TORTA IN CIELO (Regie: Lino Del Fra)
1973 CHE C'ENTRIAMO NOI CON LA RIVOLUZIONE? (Regie: Sergio Corbucci)
1972 BEATI E RICCHI (Regie: Salvatore Samperi)
1972 CERCANO AFFETTO (Regie: Vittorio Gassman)
1970 BRANCALEONE ALLE CROCIATE (Regie: Mario Monicelli)
1969 SENZA FAMIGLIA NULLATTENTI PENSANDO A TE (Regie: Aldo Grimaldi)
1969 EAT IT (Regie: Francesco Casaretti)
1969 I QUATTRO DEL PATER NOSTER (Regie: Ruggero Deodato)

Bio-/Filmography
M. Denicourt

Marianne Denicourt ist in Frankreich eine gefragte Bühnen- und Filmdarstellerin und hat schon mit zahlreichen Regie-Größen des französischen Films zusammengearbeitet (u. a. Claude Lelouch, Jacques Rivette, Arnaud Desplechin, Patrice Chéreau)

Auswahl der wichtigsten Kinofilme:

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| 1999 | Sade (Regie: Benoît Jacquot) |
| 1999 | Une pour toutes... (Regie: Claude Lelouch) |
| 1998 | A mort la mort ! (Regie: Romain Goupil) |
| 1998 | Le plus beau pays du monde (Regie: Marcel Bluwal) |
| 1998 | L'homme de ma vie (Regie: Stéphane Kurc) |
| 1997 | Le fils perdu (Regie: Chris Menges) |
| 1995 | Le jour et la nuit (Regie: Bernard Henry Levy) |
| 1995 | Passage a l'acte (Regie: Francis Girod) |
| 1995 | Les enfants de l'automne (Regie: Christian de Chalonge) |
| 1994 | Comment je me suis disputé (Regie: Arnaud Depleschin) |
| 1994 | Haut bas fragile (Regie: Jacques Rivette) |
| 1994 | Péchés mortels (Regie: Patrick Dewolf) |
| 1992 | L'instinct de l'ange (Regie: Richard Dembo) |
| 1991 | La sentinelle (Regie: Arnaud Desplechin) |
| 1990 | La belle noiseuse (Regie: Jacques Rivette) |
| 1990 | La vie des morts (Regie: Arnaud Desplechin) |
| 1989 | Les aventures de Catherine C. (Regie: Pierre Beuchot) |
| 1988 | La lectrice (Regie: Michel Deville) |
| 1987 | L'Amoureuse (Regie: Jacques Doillon) |
| 1986 | Hôtel de France (Regie: Patrice Chéreau) |

Bio-/Filmography Cornelia Gröschel

Cornelia wurde 1987 in Deutschland geboren. Sie wohnt in Dresden und hat zwei Schwestern und einen Bruder. In der Schule sind ihr die Fächer Deutsch, Englisch und Sport am liebsten. In der Freizeit hört sie gerne Popmusik und entspannt sich beim Reiten, Tanzen, Geige und Flöte spielen.

Für die Rolle der "Heidi" haben sich rund 400 Mädchen beworben. 20 kamen in die engere Auswahl und aus ihnen wurde Cornelia Gröschel schliesslich ausgewählt.

Cornelia Gröschel hat schon in mehreren Fernsehproduktionen mitgewirkt.

Fernsehfilme:

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| 2000 | Klinik unter Palmen |
| 1999 | Schlosshotel Orth (Episodenhauptrolle) |
| 1999 | Einmal Himmel und Retour |
| 1998 | Ein rettender Engel (Hauptrolle) |
| 1998 | In aller Freundschaft (Hauptrolle) |

Bio-/Filmography Markus Imboden

Markus Imboden, born 1955 in Interlaken, Switzerland. After studying in electronics he got a high school degree and later on he studied German Literature and history at the University of Zurich. 1981-86 Imboden was working as an assistant-director at different theatres in Germany and Switzerland. Since "Moviestar" he is an established film director.

Filmography:

Director: **Komiker**, feature film with Beat Schlatter, Patrick Frey, Brigitte Beyeler, Pinkas Braun, Stephanie Glaser, Walo Lüönd, Mathias Gnädinger, Fritz Lichtenhahn
(ca. 90 min., Vega Film, 1999)

Director: **Sturmzeit**, two part television-film for ZDF, RAI, ORF, SF DRS and Poland Television
(2 x 90 min., Regina Ziegler Filmproduction, 1997)

Director: **Bella Block "Auf der Jagd"**, television drama for ZDF
(100 min., Objektiv Film GmbH, 1998)

Director: **Frau Rettich, die Czerni und ich**, feature film Awards: German Film Award 1998
(100 min., Bavaria Film/Lunaris Film, 1998)

Director: **Bella Block, "Tod eines Mädchens"**, television drama for ZDF with Hannelore Hoger, Martina Gedeck, Karl Kranzkowski, Marek Harloff, Imogen Kogge, Josef Ostendorf, Camilla Renschke
Awards: Grimme Award for best actress (Martina Gedeck), Golden Camera for actors Marina Gedeck and Marek Harloff
(96 min., Objektiv Film GmbH, 1997)

Director: **Kids von Berlin**, 5 television episodes for ZDF with Susanne Schäfer, Mathias Matz, Barbara Philipp, Veit Stübner, Hans Teuscher, Dieter Mann, Frank Giering, Jackie Schwarz, Johanna C. Gehlen, Florian Lukas, Rainer Luxem
(5 x 45 min., Regina Ziegler Filmproduction, 1996)

Director: **Katzenjunge**, feature film with Beat Schlatter, Patrick Frey, Babett Arens, Max Gertsch, Roeland Wiesnekker
(100 min., Vega Film, 1996)
Awards: Prix Walo (Swiss TV - award), "Golden Moments" (Swiss lottery - award)

Director: **Auf eigene Gefahr** (2nd cycle of episodes), 4 television episodes for Swiss Television with Tekla Karola Wied, Doris Kunstmann, Walter Kreye, Jackie Schwarz, Hermann Lause, Bernhard Schütz, Pierre Besson
(4 x 48 min., Regina Ziegler Filmproduction, 1995)

Director: **Polizeinotruf 110, "Alte Freunde"**, television drama for ARD/NDR with Peter Franke, Kurt Böwe, Svetlana Schönfeld, Robert Hunger-Bühler, Günter Schubert, Rainer Luxem
(90 min., Polyphon Film- and TV productions, 1995)

Filmography Markus Imboden

Director: **Die Direktorin**, 6 television episodes for Swiss Television with Sabina Schneebeli, Hannes Schmidhauser, Walo Lüönd, Stephanie Glaser, Robert Hunger-Bühler, Hanspeter Müller, Ueli Jäggi (6 x 48 min., Vega Film, 1995)

Director: **Der Fahnder**, 3 television episodes for WWF with Jörg Schütttauf, Jophie Ries, Swetlana Schönfeld, Ueli Jäggi, Hermann Lause, Dietrich Matausch (3 x 48 min., Bavaria Film, 1994)

Script and Director: **Ausgerechnet Zoe**, television drama for NDR with Nicolette Krebitz, Caroline Redl, Henry Arnold, Jürgen Vogel, Nicole Hesters, André Jung (90 min., Studio Hamburg in Co-production with Vega Film, April 1994)
Awards: Adolf Grimme Award 1995, quality award of Federal Department of Interior Switzerland

Director: **Auf eigene Gefahr**, 4 television episodes for ARD/WDR with Thekla Carola Wied, Mathias Fuchs, Ulrich Pleitgen, Peter Fitz, Carlton Chance, Harold Leipnitz, Rainer Luxem, Grace Mattaka, Peter Matic, Karl Michael Vogler, Eva Rieck, Gunter Berger, Roland Schäfer (4 x 48 min., Regina Ziegler Filmproduction, 1993)

Director: Eurocops “**Bildersturm**” and “**Bis dass der Tod euch scheidet**”
2 television episodes for Swiss Television with Barbara Rudnik, Peter Fitz, Roeland Wiesnekker, Fritz Lichtenhahn, Robert Hunger-Bühler, Mathias Gnädinger, Silvia Jost, André Jung, Nicole Ansari (2 x 52 min., Condor-Productions, 1991)

Script and Director: **Bingo**, feature film with Ruedi Walter, Mathias Gnädinger, Robert Hunger-Bühler, Immy Schell (90 min., Vega Film, 1990)
Awards: quality award of Federal Department of Interior Switzerland
Festivals: Locarno, “Low-Budget-Festival” Hamburg, Hof, “Prix Futura” Berlin

Script and Director: **Blues Black & White**, shortfilm with Hilde Ziegler, Simone Hassler, Andreas Loeffel (6 min., Imboden-Filmproduction, 1987)
Awards: quality award of Federal Department of Interior Switzerland; winner best short film International Filmfestival Vevey, winner “best short film” at the Filmdays Chur (Switzerland)
Festivals: International Filmfestival Berlin, Cannes “International Critic’s week”, Locarno, Warschau

Script and Director: **Moviestar**, feature film with Iris Peynado, Albert Kitzl, Ralph Schicha, Ingold Wildenauer, Peter Bollag (45 min., Xanadu-Filmproduction, 1986)
Awards: quality award of Federal Department of Interior Switzerland
Festivals: Solothurn, Locarno, Mannheim, “Max Ophüls-Preis” Saarbrücken, Paris