



FOR EVER

A FILM BY HEDDY HONIGMANN



ALVING
LIP READING

TITANIC

SYNOPSIS

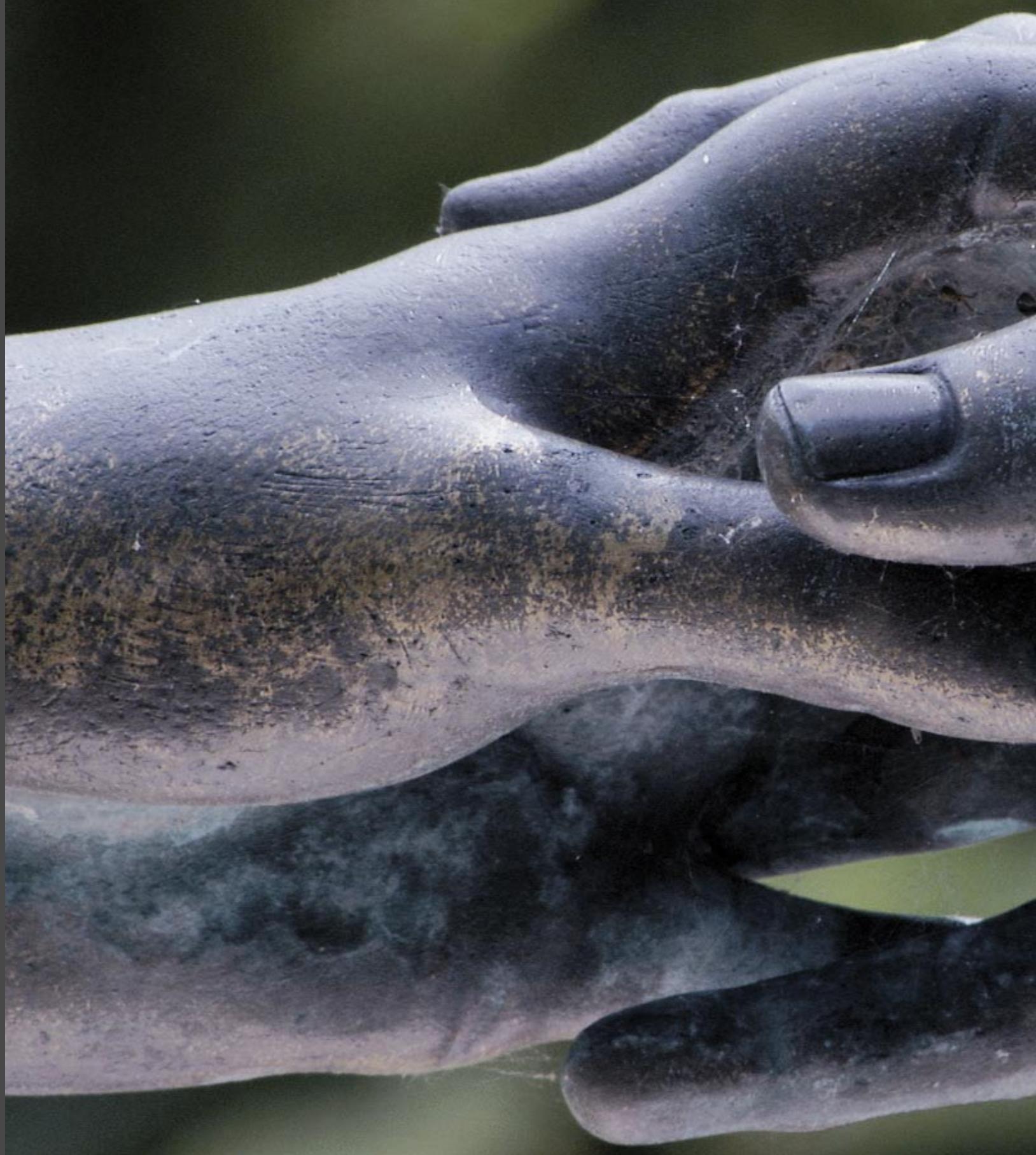


FOREVER is a film about the power and vitality of art, about a place where love and death go hand in hand and beauty lives on: the Père-Lachaise cemetery in Paris.

Père-Lachaise – one of the world's most famous and beautiful cemeteries – is the final resting place of a gifted group of artists from various periods in history and virtually all corners of the world. Some, such as Piaf, Proust, Jim Morrison and Chopin, are still worshipped to this day. Others have fallen into oblivion, or are visited only occasionally by a single admirer.

In **FOREVER** we see the mysterious, calming and consoling beauty of this unique cemetery through the eyes of today's visitors. Many come for their 'own' beloved: husbands, wives, family and friends. Others honour 'their' artist by leaving behind a personal message or a flower. While admirers share with us the importance of art and beauty in their lives and their sorrow for the loss of those dearly departed, the graveyard gradually reveals itself not only as a resting place for the dead, but also as a source of peace and inspiration for the living.

Death offers little consolation except for the passing of time, the melancholia of a moss-covered tomb, and the beauty and power of a piece of music, a poem or a painting.





FOREVER es una película sobre el poder y la vitalidad del arte y sobre un lugar donde el amor y la muerte van mano a mano y la belleza vive para siempre: el cementerio de Père-Lachaise en París.

Père-Lachaise es el lugar de descanso eterno de un número de artistas excepcionales de diferentes épocas y lugares del planeta. A algunos como a Piaf, Proust, Jim Morrison y Chopin se les sigue venerando hoy en día. Otros, sin embargo, han caído en el olvido, o reciben sólo la visita de algún admirador aislado.

En **FOREVER** se ve la belleza misteriosa, tranquilizante y consoladora de este cementerio único a través de la mirada de sus visitantes actuales. Muchos vienen a estar con sus seres queridos: esposos y esposas, familiares y amigos. Otros, vienen a rendir homenaje a los artistas que admiran, dejándoles una nota personal o una flor. Y mientras que algunos admiradores van compartiendo con nosotros la importancia que el arte y la belleza tienen en sus vidas y otros el dolor por la pérdida de los que han partido, el cementerio se va mostrando, ante nosotros, no sólo como un lugar para el descanso eterno de los muertos sino también como un manantial de paz e inspiración para los vivos.

La muerte ofrece poco consuelo, excepto aquel que nos da el paso del tiempo, la melancolía de una tumba cubierta de musgo y la belleza de una pieza de música, un poema o una pintura.



DIRECTOR'S STATEMENT



Every now and again, an image, an encounter or a scene moves me to the extent that it is forever etched on my memory and later becomes the catalyst for making a film.

A cemetery in a village in Andalusia. Walls with alcoves. Flowers. The sun. In a corner on a stool, opposite an alcove: Lucia, about 70 years old. She's smoking a cigarette and humming.

When she gets ready to leave, I approach her. ‘**No, I don't normally smoke – only when I'm here with my husband**,’ she says. The song she was humming is based on a poem García Lorca dedicated to Dolores ‘**La Parrala**’, a famous ‘cante jondo’ singer.

In the little notebook I keep to record special encounters, I enter the date of our meeting: 25 October 1996. ‘**On a dark stage, La Parrala converses with Death**’, says Lucia, with a lilting voice. ‘**When I sing, I do it for my husband... such wonderful lyrics, such powerful music**’.

This scene with Lucia kept haunting me, possibly because of the association with those themes that are eternal and continue to preoccupy us: the insoluble mysteries of love and death.

When I visit the cemetery Père-Lachaise in Paris in May 1998, I see how a young woman puts a red and a white flower on Chopin’s tomb. On George Méliès’ grave is a passport photograph of a girl. On the back is written ‘**merci**’. Père-Lachaise too, is registered in my book of encounters.

There is little consolation where death is concerned. With Lucia in my heart and the tranquil beauty of Père-Lachaise in my mind, I simply had to make a film that celebrates love and offers a serene perspective on death. A film about how beauty can console, forever.

Heddy Honigmann



De vez en cuando alguna imagen, encuentro o escena me conmueven hasta tal punto que se me quedan grabados para siempre en la memoria y se convierten, posteriormente, en los catalizadores de mis películas.

Un cementerio en un pueblo de Andalucía. Paredes con nichos. Flores. Sol. En una esquina, sentada en un taburete, delante de un nicho, Lucía -de unos 70 años- está fumando un cigarrillo y tarareando una canción.

Cuando se dispone a marcharse, me acerco a ella. “**No, normalmente no fumo. Sólo lo hago aquí, cuando estoy con mi marido**” me dice. La canción que tarareaba está basada en un poema que García Lorca le dedicó a Dolores ‘**la Parrala**’, una conocida cantao-ra de cante jondo.

En la pequeña libreta que llevo conmigo para anotar momentos especiales, escribo la fecha de nuestro encuentro: 25 de octubre de 1996. “**En un escenario oscuro, la Parrala conversa con la muerte**” dice Lucía, con tono cantarín. “**Cuando canto, lo hago para mi marido... ¡Qué letra, qué música tan fuerte!**”

El encuentro con Lucía se quedó en mi memoria, quizás porque está relacionado con aquellos temas eternos que siempre nos han preocupado: los misterios insolubles del amor y la muerte.

Cuando visito el cementerio del Père-Lachaise en París, en mayo de 1998, veo que una mujer joven pone una flor roja y blanca sobre la tumba de Chopin. Sobre la tumba de Georges Méliès hay una fotografía de una chica en tamaño pasaporte. En la parte posterior de la fotografía leo sólo la palabra ‘**gracias**’. En mi libreta de momentos especiales anoto también el Père-Lachaise.

Hay poco consuelo delante de la muerte. Llevando la presencia de Lucía en el corazón y la belleza tranquila del Père-Lachaise en la mente, me fue imprescindible hacer una película que celebrara el amor y ofreciera una visión serena de la muerte. Una película sobre el consuelo que la belleza nos ofrece, para siempre.

Heddy Honigmann

YOSHINO KIMURA

Studies piano in Paris.

“My father died 7 years ago for overwork. It was suddenly and we were all so panicked, and I was so deep in sorrow, but I know he loved Chopin’s music very, very much. So every time I play Chopin, I feel I am dedicating the piece to my father. I hope he will be pleased about that.”

Estudia piano en París.

“Mi padre murió hace 7 años de agotamiento, causado por exceso de trabajo. Ocurrió de repente... y nos afectó muchísimo a todos... y yo estaba tan triste... Pero sé que amaba muchísimo la música de Chopín, así que cada vez que toco algo de él, se lo dedico a mi padre. Espero que le guste el detalle.”





FREDERIC CHOPIN

(1810-1849)

composer | compositor



“He is a romantic composer. You have to feel the sentimentality... and sometimes sorrow. There is every kind of feeling in his music.”

“Es un compositor romántico. Hay que llegar a sentir su gran sensibilidad... y a veces la pena. Su música alberga muchas emociones.”





STÉPHANE HEUET

illustrator | ilustrador

“Take Leonardo da Vinci. Just go to the Louvre and you’ll find 4 Cubans, 10 Chinese, 15 Dutch and 20 French people all staring at the gaze of a woman who has returned to dust. The painter is no longer with us, but both continue to move us. **Isn’t that eternity? Isn’t that the power of art?**”

“Mira, por ejemplo, el caso de Leonardo da Vinci. Si vas al Louvre encontrarás a 4 cubanos, 10 chinos, 15 holandeses y 20 franceses observando, todos, la mirada de una mujer que se ha convertido en polvo. El pintor ya no está entre nosotros tampoco, pero tanto el uno como la otra nos afectan todavía.

¿No es eso la eternidad? ¿No es ese el poder del arte?”



“Proust gives you eternity. If you’re able to become that 10-year-old child again then you can live forever. Then you’re immortal. All the moments of your life are stored inside you. Until you die. An extraordinary discovery by Proust.”

“Proust te da la eternidad. Si puedes volver a ser el niño de 10 años que fuiste un día, puedes vivir para siempre. Entonces eres inmortal. Todos los momentos de la vida están almacenados en tu interior. Hasta la muerte. Un descubrimiento extraordinario de Proust.”

MARCEL PROUST
writer | escritor
(1871-1922)



LEONE DESMURES

Regular visitor of Père-Lachaise, takes care of many graves, among others Apollinaire's, Hedayat's and Modigliani's.

Visitante habitual del Pere-Lachaise, se ocupa de varias tumbas, entre ellas las de Apollinaire, Hedayat y Modigliani.



"This is Modigliani's grave. A day after his death his model jumped out of a window. She loved him so much that she couldn't bear his death."

"Ésta es la tumba de Modigliani. Un día después de morir, su modelo se tiró por el balcón. Lo amaba tanto que no pudo soportar su muerte."





APOLLINAIRE

(1880-1918)

poet | poeta

“He died during the First World War. He was wounded by a grenade but then he died of the Spanish flu. It was highly contagious at the time and it killed a lot of people. He wrote wonderful poems. And he made many Calligrams. Here you can see a heart, with the text of his Calligram: ‘my heart is like an upside-down flame’.”

Poeta, iniciador de la poesía moderna.
“Murió durante la Primera Guerra Mundial. Le hirió una granada, pero murió después, de gripe, que era muy contagiosa en aquella época y mató a mucha gente. Escribió poemas fantásticos y también muchos caligramas. Aquí se ve un corazón, junto con el texto de su caligrama: ‘mi corazón es como una llama al revés.’”



REZA KHODDAM

taxi driver | taxista

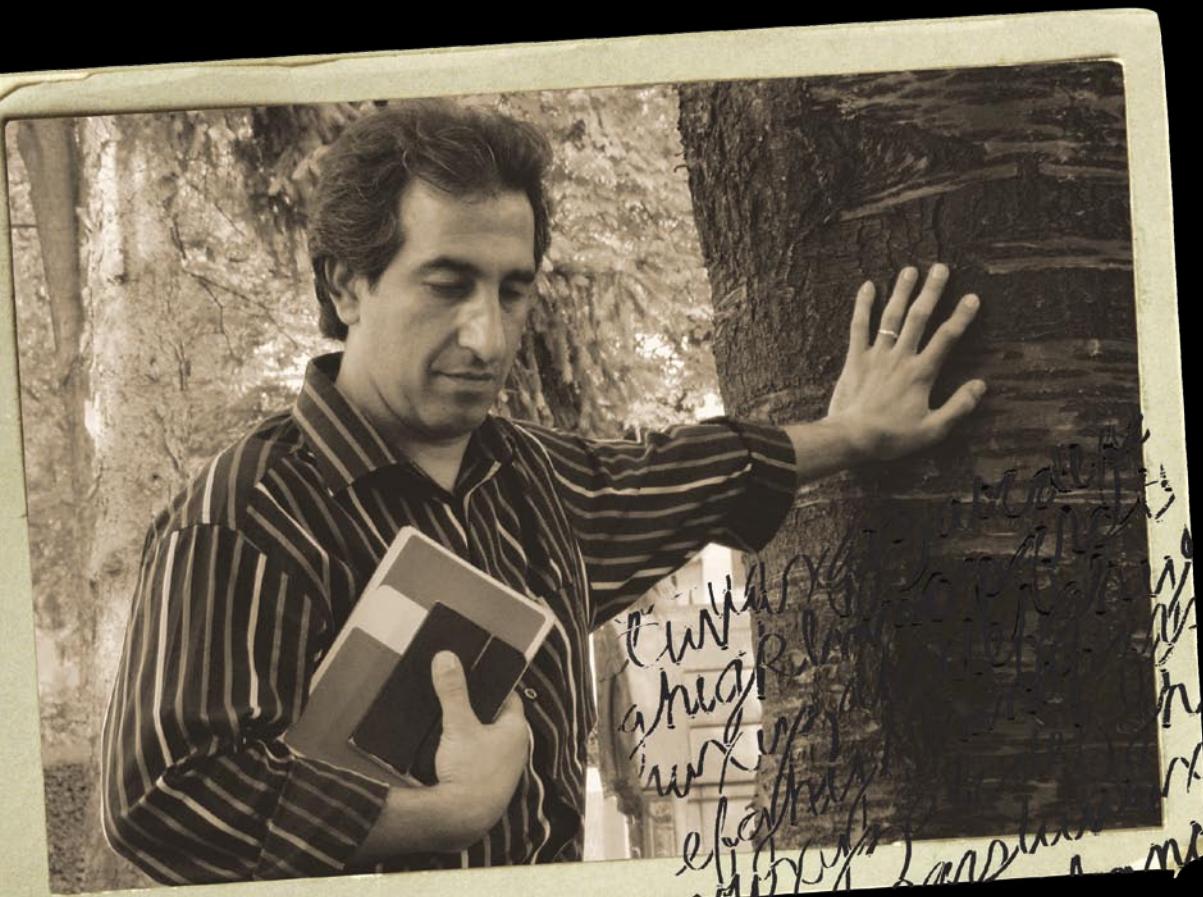


“At the moment, I’m a taxi driver. That’s how I make a living. But my real reason for living , what keeps me alive, is singing Persian classical music. Yes, that’s my passion. That’s how I can stand living here. Through music I keep in touch with my Persian roots. That’s how I keep my culture alive.”

“En este momento soy taxista. Así me gano la vida. Pero la razón por la que vivo, lo que me mantiene realmente vivo, es cantar música clásica persa. Sí, esa es mi pasión. Gracias a eso soporto mi vida aquí. La música me mantiene en contacto con mis raíces persas. Así conservo mi cultura.”

SADEGH HEDAYAT (1903-1951)

writer | escritor



One of Iran's greatest modern writers. "In one of his books he writes about why someone leaves their country. It's in 'The Blind Owl'. The sentence goes like this: 'I'm so tired... of the people around me.' He was tired of other people. He'd had enough of his surroundings, of everything he saw going on in his time... That's why I left Iran. I was also a bit tired of everything."

Uno de los escritores iraníes modernos más importantes. "En uno de sus libros escribe sobre la razón por la cual un personaje abandona su país. Es en 'La lechuza ciega'. La frase dice así: 'Estoy tan cansado... de la gente que tengo a mi alrededor.' Estaba cansado de la gente. Se había cansado de lo que le rodeaba, de todo lo que estaba pasando en aquella época... Por eso me fui de Irán. Yo también estaba un poco cansado de todo."





VALÉRIE BAJOU

historian | historiadora



Jean-Auguste Ingres (1780-1867)

painter | pintor



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«When I was a little girl, I thought the figures in the paintings were alive. And I wanted to stay with them in the evening when it became dark and the public had gone home.»

«I feel as if I'm surrounded by a large family. What's so wonderful is that I can look at each painting... truly take it in. Really... get inside each work.»

«Cuando era pequeña, me parecía que las imágenes de los cuadros estaban vivas y me gustaba estar con ellas por la noche, cuando oscurecía y la gente se iba a casa.»

«Siento como si estuviera rodeada por una gran familia. Lo más maravilloso es que puedo mirar cada cuadro... y realmente absorberlo. Sí... meterme dentro de cada obra.»

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BERTRAND BEYERN

guide of the graveyard | guía del cementerio

“What she told me was: ‘Bertrand, if your life is filled with the music of Chopin, the novels of Balzac, the poems of Musset, then you’ll never be alone.’”

“This is the tomb that moves me most of all. I’ve watched it fall into ruin over the years. Fortunately someone has remembered her. Twenty years ago you could still read this poem. But now it’s completely faded. There’s a fragment, still visible of this poem below. Her flame still glows. Soon there won’t be much left of her tomb but a few broken stones.”

“I think I learned to count in the graveyard. Reading dates for births and deaths and working out how long people lived. My first alphabet was carved in stone.”

“Lo que me dijo fue lo siguiente: ‘Bertrand, si llenas tu vida con la música de Chopín, las novelas de Balzac y los poemas de Musset, nunca estarás solo.’”

“Ésta es la tumba a la que más cariño tengo. He visto cómo se ha deteriorado con el paso del tiempo. Afortunadamente, alguien se ha acordado de ella ahora. Hace veinte años se leía todavía este poema. Pero ahora está borrado del todo. Hay un fragmento todavía visible del poema, aquí abajo. Su llama todavía brilla. Pronto no quedarán de su tumba más que unas cuantas piedras rotas.”

“Creo que aprendí a contar en el cementerio. Leía las fechas de los nacimientos y las muertes y calculaba los años que había vivido la gente. Mi primer abecedario fue esculpido en piedra.”

ELISA MERCOEUR

(1809-1835) poet | poetisa



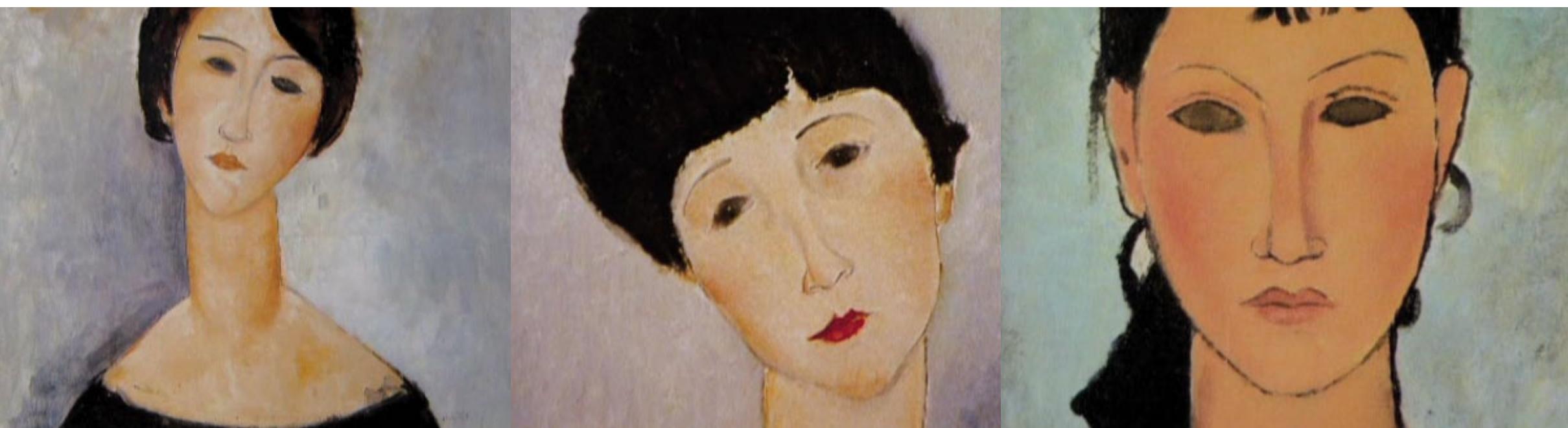




DAVID POUZY

He studied art history, but his job has no relation to that; he lays out dead people. He sees his job as a kind of consolation to people who lost their beloved.

Estudió Historia del Arte pero su trabajo no tiene nada que ver con eso; amortaja a los muertos. Ve su trabajo como una forma de consuelo para los que han perdido a un ser querido.



AMADEO MODIGLIANI (1884-1920) painter | pintor

“There is a tremendous force in his paintings and also a serene melancholy. He portrays what these people meant to him. His models, these faces, they are mirrors.”

“Sus cuadros tienen una fuerza tremenda pero también una melancolía serena. Él pintaba lo que la gente significaba para él. Sus modelos, esos rostros, son espejos.”





MICHELLE SANTACREU

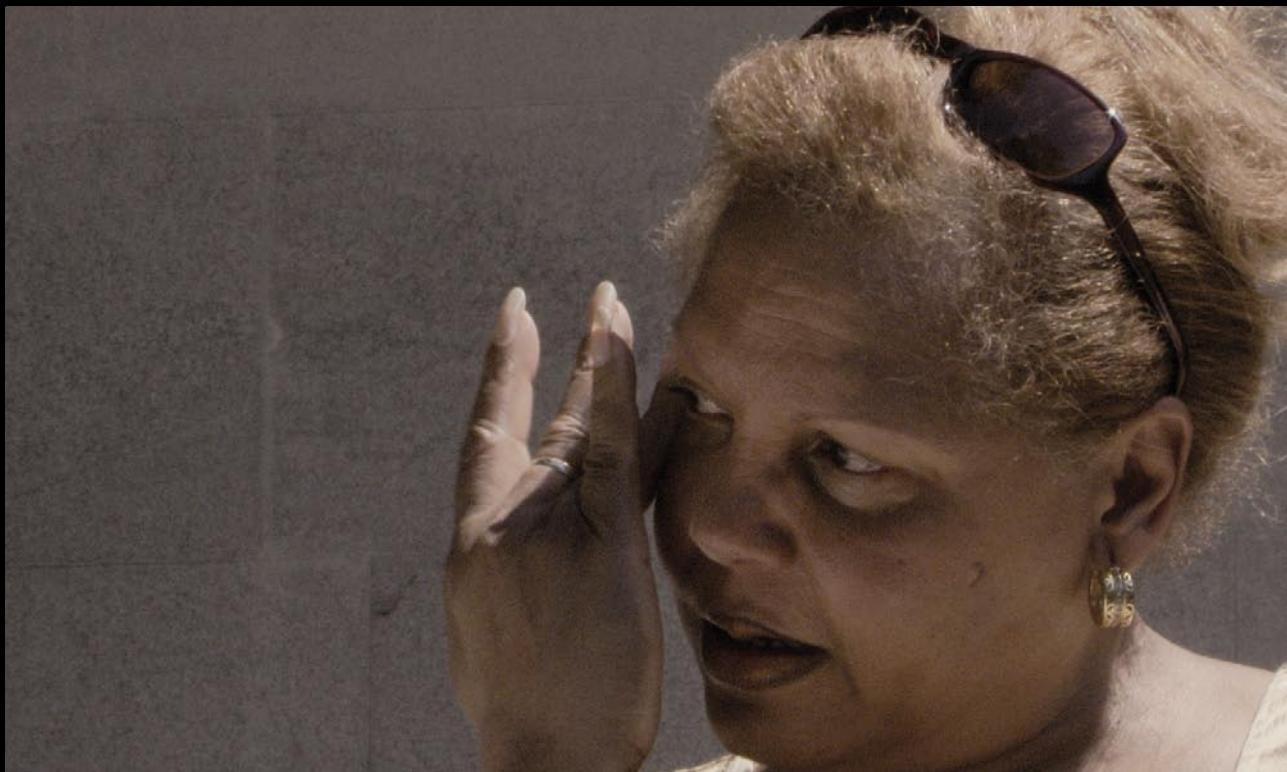
Regular visitor, her husband is buried at Pere-Lachaise. “At first I came here every day, now I come once a week. I finally accepted that he is never coming back. We hear about death every day, but when it touches you personally it’s very hard to bear. Very hard.”

Visitante habitual; su marido está enterrado aquí. “Al principio venía todos los días pero ahora vengo una vez por semana. Por fin he aceptado que no volverá. Oímos hablar de la muerte todos los días pero, cuando te toca personalmente a ti, es muy difícil de soportar. Muy difícil.”

MADAME DERBALIAN

Regular visitor, her father is buried at Père-Lachaise. “I do this every week. Even in the winter I bring water from home to clean the grave. I tell my father about everything I see. That’s important for me. Because in his way he was an artist. He was a man who loved beautiful things so I’m sure he likes listening to me. That’s why I’m always happy when I see beautiful things. It makes me happy, and I know now that he’s happy too. It’s wonderful to surround yourself with beauty.”

Visitante habitual; su padre está enterrado aquí. “Vengo cada semana; incluso en invierno, traigo agua de casa para limpiar la tumba. Le hablo a mi padre de todo lo que veo. Es importante para mí porque, en cierto modo, él era un artista. Era un hombre al que le gustaban las cosas bellas así que estoy segura de que le gusta escucharme. Por eso siempre me alegra de ver cosas bellas. Me hace feliz, y ahora sé que él también es feliz. Es maravilloso poder rodearse de belleza.”





CHRISTOPH & BRUNO

Two blind friends, both cinephiles, they love Simone Signoret.

Dos amigos ciegos, cinéfilos y enamorados de Simone Signoret.

simone signoret (1921-1985)

actress | actriz

Ahn Jungki

Admirer of Proust from Korea.

Admirador de Proust de Corea.







LADIES | SEÑORAS

The three ladies on the bench. Jim Morisson's grave is close to where they always sit.

Las tres señoras del banco siempre se sientan ahí para charlar. La tumba de Jim Morrison está cerca de donde se sientan.

Jim Morrison (1943-1971)

singer | cantante

Lady 1: I come every day.

Lady 2: Often, two or three times a week.

Lady 3: I come here to water the plants on my neighbour's grave.

Lady 2: For my husband. He's close to Jim Morrison. So we're Morrison's neighbours. He doesn't give us any trouble. When he was alive, my husband used to say: "We'll never be alone." He was right: there are always people around.

Señora 1: Vengo todos los días.

Señora 2: Yo a menudo, dos o tres veces por semana.

Señora 3: Yo vengo a regar las plantas de la tumba de mi vecino.

Señora 2: Yo por mi marido. Está cerca de Jim Morrison, así que somos vecinos de Morrison. No hay problema. Cuando estaba vivo, mi marido solía decir: "Nunca estaremos solos." Tenía razón: siempre hay gente pasando delante de su tumba.

MARIA CALLAS

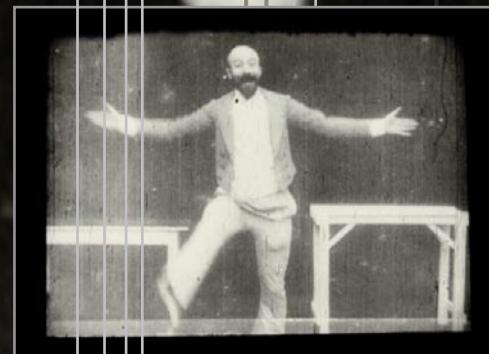
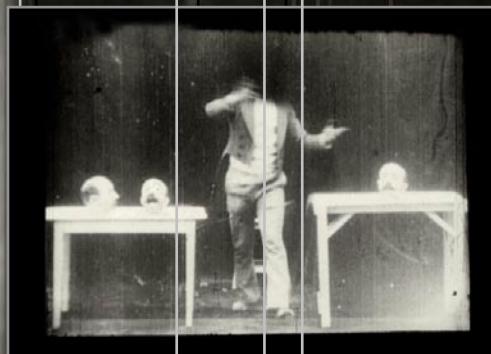
soprano

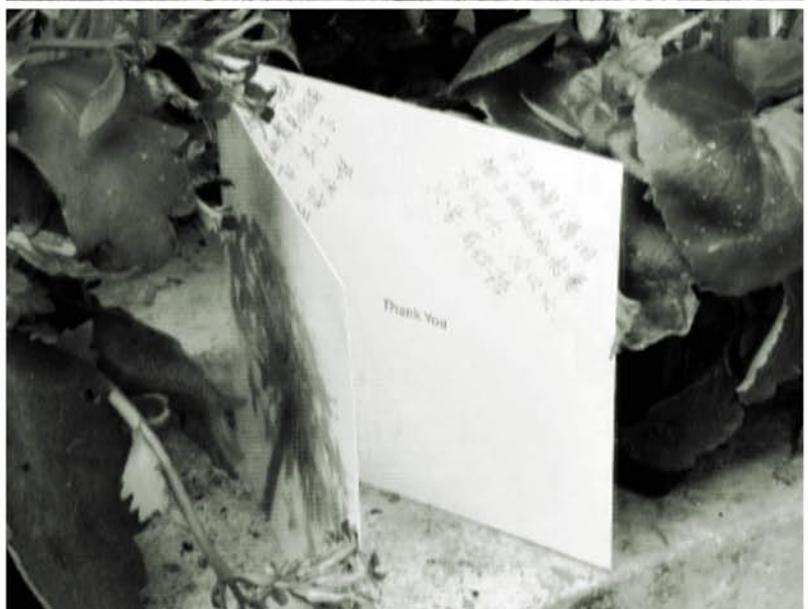
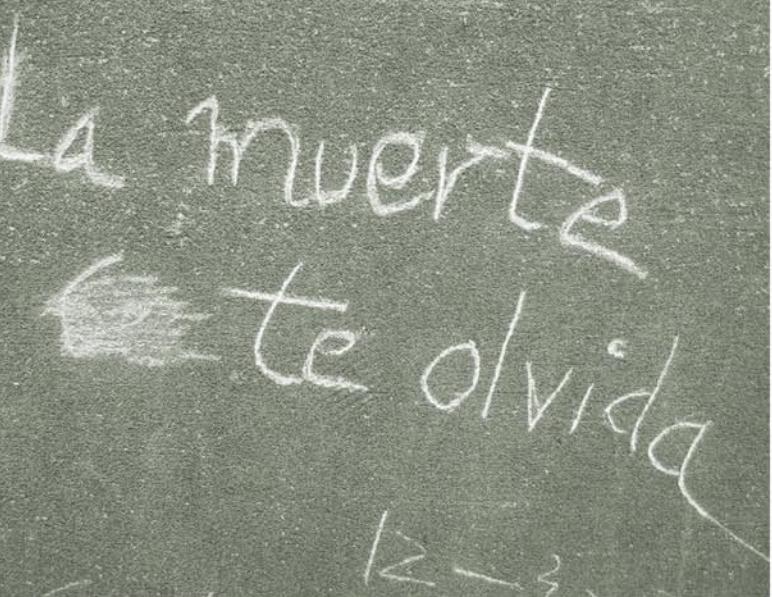
(1923-1977)

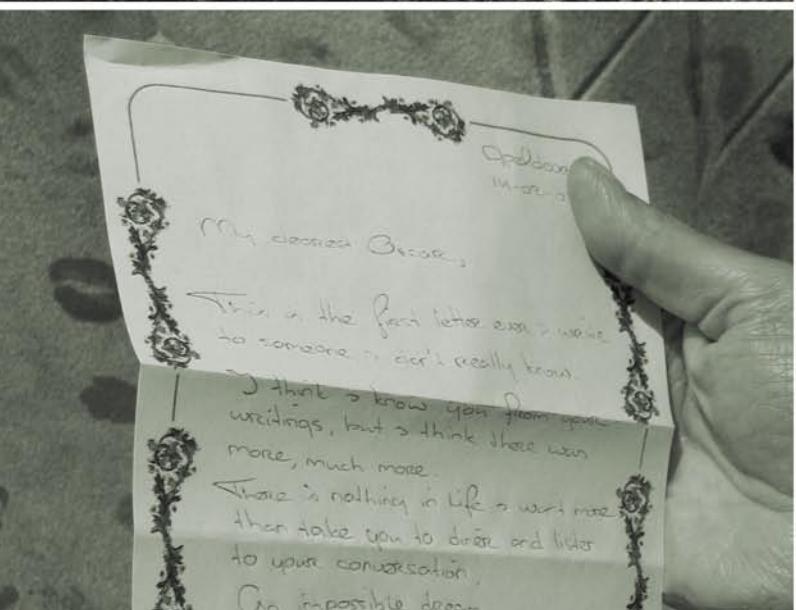


georges melies

(1861-1938)







In FOREVER we show that art and life belong together, that they are inextricably linked. In these days economics and politics seem more important than culture; yet while cultural values are everlasting economical and political ones seem always short-lived. To put it differently: we need art like we need our daily bread as it teaches us why we live and how.

'Art consoles' is the central theme of FOREVER and perhaps this not only applies to individuals alone but to complete nations. With the recent expansion the European Union has become larger in population than the United States. But whereas the Americans seem to have their national pride and common enemies to bind them together, the Europeans still search for the common ground to shape them into one Federal Nation. It is in us sharing our love for and our understanding of Art that we might find the elements to do so; this in spite of our differences in language, values and life expectations. In Art we can all share the same emotions and beliefs, all feel proud of our past and all feel European. Where else have the Arts been so well treasured and supported as in France? And how else can one experience that better than by walking over the cemetery of Père-Lachaise.

FOREVER is a homage to those artists who helped us to shape our appreciation of beauty. The film is thematically and philosophically the most accomplished project by Heddy Honigmann and is in itself an expressive example of the youngest art form. As such it will in my opinion prove a great contribution to our cultural heritage. It might also give us something to hold onto in these difficult times, namely the belief that Art transcends our selves and our times and forever will provide us with an insight into our lives, our loves and our emotions.

Carmen Cobos





En FOREVER mostramos que el arte y la vida van de la mano unidos de modo inextricable. A pesar de que hoy en día la economía y la política amenazan con cobrar más importancia que la cultura, ha quedado demostrado que los valores culturales son perennes mientras que los políticos y económicos parecen ser caducos. Dicho de otro modo: necesitamos el arte como pan de cada día. El arte nos enseña cómo y por qué vivimos.

‘El arte nos sirve de consuelo’ es el tema central de FOREVER. Quizás no es esto válido sólo para los individuos, sino también para naciones enteras. Con su última expansión, la Unión Europea cuenta ahora con más habitantes que los Estados Unidos. Sin embargo, mientras que los norteamericanos parecen estar unidos por el orgullo nacional ante sus enemigos comunes, los europeos aún siguen buscando un suelo común en el que sentirse como Nación Federal. Sólo nuestro amor y comprensión por el Arte nos puede proporcionar el lápiz que profile dicho suelo. Incluso a pesar de nuestras diferencias en idiomas, valores y expectativas ante la vida, el Arte nos permite compartir las mismas creencias y emociones. Gracias al Arte podemos llegar a sentirnos orgullosos de nuestro pasado, sentirnos todos europeos. ¿Dónde han sido apoyadas y veneradas las artes con tanta pasión como en Francia? No hay mejor modo de experimentarlo que caminando por el cementerio de Père-Lachaise.

FOREVER es un homenaje a todos aquellos artistas que nos ayudaron a desarrollar nuestra apreciación por la belleza. Esta película es el proyecto más logrado a nivel temático y filosófico de Heddy Honigmann. Además, la obra es en sí misma un ejemplo expresivo de la forma más joven de arte. Considero que como tal, esta película se convierte en una gran contribución a nuestro patrimonio cultural. Puede que incluso nos ofrezca algo a lo que aferrarnos en los tiempos difíciles que corren: la creencia de que el Arte trasciende más allá de nosotros mismos y de nuestro tiempo. El Arte nos proporciona elementos para la comprensión de la vida, el amor y las emociones.

Carmen Cobos

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REZA KHODDAM
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VALÉRIE BAJOU
CHRISTOPHE MENEZ
DAVID POULY
STÉPHANE HEUET

AND

CLAIRE ZALAMANSKY
FATHÉ AZZOUG
MARIA CARCELEN
HOURIA DOUCHET
LÉONE DESMASURES
MME DERBALIAN
MME OXENAAR
AHN JUNGKI
MICHELLE SANTACREU
AND ALL THE WORKERS AND
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CHRISTIAN PARISOT
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VOLUMEN 2. A L'OMBRE DES JEUNES FILLES EN FLEUR
RSBY MARCEL PROUST
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MUSIC

LE TEMPS DES CERISES

COMPOSED BY

JEAN-BAPTISTE CLÉMENT

PERFORMED BY

YVES MONTAND

UNIVERSAL

DE LA MAIN GAUCHE

COMPOSED BY

DANIELLE MESSIA & JEAN FRÉDÉNUCCI

PERFORMED BY

DANIELLE MESSIA

BARCLAY/UNIVERSAL

A LA UNA YO NACÍ

TRADITIONAL

PERFORMED BY

CLAIRE ZALAMANSKY

FANTAISIE IMPROMPTU IN C SHARP MINOR, OPUS 66

COMPOSED BY

FRÉDÉRIC CHOPIN

PERFORMED BY

YOSHINO KIMURA

NOCTURNE NO. 8 IN D FLAT MAJOR, OPUS 27, NO. 2

COMPOSED BY

FRÉDÉRIC CHOPIN

PERFORMED BY

YOSHINO KIMURA

CASTA DIVA (NORMA)

COMPOSED BY

VINCENZO BELLINI

PERFORMED BY

MARIA CALLAS

OPERA OF PARIS, 1958

BRAZILIAN LIKE

COMPOSED BY

MICHEL PETRUCCIANI

PERFORMED BY

MICHEL PETRUCCIANI SEXTET

NORTH SEA JAZZ FESTIVAL, 1998

MOJO CONCERTS,

DREYFUS JAZZ

WITH SPECIAL THANKS TOSECRÉTARIAT GÉNÉRAL DE LA VILLE DE PARIS
MISSION CINÉMA – CATHÉRINE WALRAFEN, RÉGINE
HATCHONDO & MARIE-JOSÉE LAMBERT
DIRECTION DES PARCS, JARDINS ET ESPACES VERTS,
LE CIMETIÈRE DU PÈRE-LACHAISE – HENRI BEAU-
LIEU, CHRISTIAN CHARLET, PASCALE TRUCHON-
THIERRET MAIRIE DU 20ÈME ARRONDISSEMENT DE
PARIS – JEAN-MICHEL ROSENFIELD FORUM DES
IMAGES - JEAN-YVES DE LÉPINAY & ALAIN ESMÉ-
RY JEFF BLEDSOE & MARIANNE BONICEL
INSTITUT NÉERLANDAIS - RUDY WESTER & HARRY BOSCYRILLE LIBERMAN ANDRÉ ATÉLLIAN CAROLE
AMIELPIERRE LORRAIN LAURENT BECHETOILLE
MAXIME HÉRAUD MATHILDE GIRARD ELISABE-
TH HOWER LAURA MIMOUNILAURENCE CAM-
PA SAMIA BORDJIALAIN CHOTIL-FANI YANN DE
GRAVALAHMAD SALAMATIANFAMILIE SUBASI
GEORG MERTINNATHALIEL'HERMITTE GERMAINE MOUNIERAURELIEN
LAMBERT EDWART VIGNOTPILAR ROBLES HAN-
NA ZAWORONKO
ANNE-MARIE MALTHÈTE-QUÉVRAIN, MARIE
LAURE ROPERCH, LILI FRERIKS, MAARTEN
KLOOS, MARJOLEIN MELKMAN, NOËL FAUST,
WIM VAN SLOOTEN, HENK TIMMERMANS, EDDY
WARMERDAM, CASPAR WINTERMANS, CRISTI-
NA ALONSO, CLAUDE ALAZRAKI, JOHN DURIE,
SEAN MCGLINN, ANNETTE ESKÉNAZI, RUUD DE
BRUYN, HOLLAND SUBTLTING, JOKE TREFFERS,
BART VAN DE BROEK**LITERARY TRANSLATIONS**CÉLINE LINSEN
MARJA & MIKE GOULD
MIRTHE LUTEIJN
JELLE NOORMAN
JOE JOHNSON.**COMMISSIONING EDITORS NPS**CEES VAN EDE
ANNEMIEK VAN DER ZANDEN**PRODUCED BY**

CARMEN COBOS

THIS FILM WAS MADE WITH THE PARTICIPATION OF

NEDERLANDS FONDS VOOR DE FILM

COBO FONDS

STIMULERINGSFONDS NEDERLANDSE CULTURELE

OMROEPPRODUCTIES

THUISKOPIE FONDS

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HEDDY HONIGMANN

DIRECTOR. BORN IN 1951 IN THE PERUVIAN CAPITAL LIMA, WHERE SHE LIVED UNTIL 1973. AFTER STUDYING BIOLOGY AND LITERATURE AT THE UNIVERSITY OF LÍMA, SHE STUDIED FILM AT THE CENTRO SPERIMENTALE DI CINEMATOGRAFIA IN ROME. HEDDY HONIGMANN HAS THE DUTCH NATIONALITY SINCE 1978 AND LIVES IN AMSTERDAM.

1986/1987 MIND SHADOWS; FEATURE/115'/COLOUR/35 MM.

PRODUCED BY ROLF ORTHEL IN CO-PRODUCTION WITH VPRO TELEVISION.

BASED ON A NOVEL BY J. BERNLEF.

OFFICIAL FESTIVAL SELECTION AT THE ATLANTIC FESTIVAL ATLANTIQUE (1987).

FESTIVAL INTERNATIONAL DU NOUVEAU CINÉMA MONTRÉAL (1987).

BERLIN (1988).

GOTHENBURG (1989).

BIÉNNALE VIENNA (1989).

1988/1989 YOUR OPINION PLEASE;

SHORT FICTION/13'/COLOUR/35 MM.

PRODUCED BY ROLF ORTHEL.

VARIOUS FESTIVALS AND SEVERAL PRIZES.

1992/1993 METAL AND MELANCHOLY; DOCUMENTARY/80'/ COLOUR/16 MM.

PRODUCED BY ARIEL FILM PRODUCTIONS IN CO-PRODUCTION WITH VPRO TELEVISION.

OFFICIAL FESTIVAL SELECTION AT THE IDFA (1993), ROTTERDAM (1994), CINÉMA DU RÉEL PARIS (1994).

WINNER 'GRAND PRIX' CINÉMA DU RÉEL PARIS 1994.

WINNER 'JOHNNY JORDAAN PRIZE' OF THE AMSTERDAM ART FUND 1994.

WINNER 'GOLDEN PIGEON' AND THE MERCEDES-BENZ AWARD LEIPZIG 1994.

'BEST ETHNOGRAPHIC DOCUMENTARY' FESTIVAL DEI POPOLI FLORENCE 1994.

CERTIFICATE OF MERIT IN VALLADOLID AND LEIPZIG 1994.

SPECIAL JURY PRIZE GOLDEN GATE AWARDS SAN FRANCISCO 1995.

SPECIAL MAYOR'S AWARD YAMAGATA DOC. FILM FEST. 1995.

1995 AU REVOIR; FEATURE/115'/COLOUR/35 MM.

PRODUCED BY ARIEL FILM IN CO-PRODUCTION WITH NOS TELEVISION.

OFFICIAL FESTIVAL SELECTION IN LOCARNO, SEMAINE INTERNATIONALE DU CINÉMA À PARIS,

WINNER BRONZE LEOPARD ('BEST ACTRESS' JOHANNA TER STEEGE) AND

WINNER F.I.C.C. AWARD LOCARNO 1995.

WINNER DUTCH FILM CRITICS AWARD DUTCH FILM FESTIVAL UTRECHT 1995.

1996 O AMOR NATURAL; DOCUMENTARY/76'/COLOUR/35MM.

PRODUCED BY PIETER VAN HUYSTEE FILM & TV IN CO-PRODUCTION WITH NPS TELEVISION.

OFFICIAL FESTIVAL SELECTION IDFA 1996.

WINNER JURY PRIZE MONTRÉAL 1997.

WINNER 'CERTIFICATE OF MERIT' INTERNATIONAL FILM & VIDEO DIVISION, CATEGORY 'The Arts' GOLDEN GATE AWARDS SAN FRANCISCO 1997.

WINNER 'PRIX SPÉCIAL' PRIX ITALIA 1997.

1997 THE UNDERGROUND ORCHESTRA; DOCUMENTARY/108'/COLOUR/35 MM.

PRODUCED BY PIETER VAN HUYSTEE FILM & TV IN CO-PRODUCTION WITH VPRO TELEVISION.

WINNER SCAM PRIZE CINÉMA DU RÉEL PARIS 1998.

WINNER CHIEF DAN GEORGE HUMANITARIAN AWARD, VANCOUVER INTERNATIONAL FILM FESTIVAL 1998.

WINNAAR ASTRA FILM FESTIVAL, ROEMENIË, 1998.

WINNER DUTCH FILM CRITICS AWARD DUTCH FILM FESTIVAL UTRECHT 1998.

1998 2 MINUTES SILENCE, PLEASE; DOCUMENTARY/87'/COLOUR/35MM.

PRODUCED BY PIETER VAN HUYSTEE FILM & TV IN CO-PRODUCTION WITH NPS TELEVISION.

CLOSURE FILM DOCUMENTARY FILM FESTIVAL NYON & MANY FESTIVALS.



DIRECTORA. NACIDA EN LIMA LA CAPITAL DE PERÚ EN 1951, DONDE RESIDIÓ HASTA 1973. DESPUÉS DE ESTUDIAR LITERATURA Y BIOLOGÍA EN LA UNIVERSIDAD DE LIMA, ESTUDIÓ CINE EN EL CENTRO EXPERIMENTAL DE CINEMATOGRÁFIA EN ROMA. HEDDY HONIGMANN TIENE NACIONALIDAD HOLANDESA Y DESDE 1978 VIVE EN AMSTERDAM.

1999 **CRAZY;** DOCUMENTARY/97'/COLOUR/35MM.

PRODUCED BY PIETER VAN HUYSTEE FILM & TV IN CO-PRODUCTION WITH VPRO TELEVISION.

WINNER AUDIENCE PRIZE IDFA 1999.

'BEST LONG DOCUMENTARY' DUTCH FILM FESTIVAL Utrecht 2000.

'BEST HISTORIC DOCUMENTARY' FILM FESTIVAL VALLADOLID 2000.

WINNER CDS FILMMAKER AWARD DOUBLE TAKE FILMFESTIVAL USA 2001.

2001 **GOOD HUSBAND, DEAR SON;** DOCUMENTARY/50'/COLOUR/VIDEO.

PRODUCED BY APPEL & HONIGMANN IN CO-PRODUCTION WITH IKON TELEVISION.

WORLD PREMIÈRE AT IDFA 2001. MANY FESTIVALS AND TV-BROADCASTING ALL OVER THE WORLD.

NOMINATED AS BEST EUROPEAN DOCUMENTARY.

2001/2003 **FILM RETROSPECTIVE** AT THE VIDEOTHEQUE OF PARIS/FESTIVAL DU CINÉMA DE PARIS.

FILM RETROSPECTIVE AT THE ROBERT FLAHERTY SEMINAR, NEW YORK CITY.

FILM RETROSPECTIVE IN THE FILM MUSEUMS OF BARCELONA, VALENCIA AND MADRID, SPAIN.

FILM RETROSPECTIVE IN BERLIN (CINEMA ARSENAL IN CO-OPERATION WITH THE BERLIN FILM FORUM).

FILM RETROSPECTIVE AT THE WALKER ART CENTER, MINNEAPOLIS.

FILM RETROSPECTIVE IN GRAZ, AUSTRIA.

FILM RETROSPECTIVE AT THE MUSEUM OF MODERN ART NY, PACIFIC FILM ARCHIVE SF, TORONTO & CHICAGO.

2003 **DAME LA MANO;** DOCUMENTARY/120'/COLOUR/35MM.

PRODUCED BY PIETER VAN HUYSTEE FILM / APPEL & HONIGMANN IN CO-PRODUCTION WITH VPRO TELEVISION.

OFFICIAL SELECTION COMPETITION IDFA. MANY FESTIVALS.

MENTION OF HONOR AT THE 'DANCE ON CAMERA FILM FESTIVAL LINCOLN CENTER, N.Y.' 2004.

'IMPACT ON MUSIC' AWARD AT THE NASHVILLE FILM FESTIVAL, 2004, USA.

BEST DOCUMENTARY, CHANNEL ISLANDS INDIE FILM FESTIVAL, 2004, USA.

BEST MUSICAL FILM, TIBURON FILM FESTIVAL, 2004, CALIFORNIA USA.

JAN CASSIES AWARD FOR HER WHOLE WORK FUND FOR CULTURAL FILMS FOR TELEVISION.

2004 **FOOD FOR LOVE;** 12 DOCUMENTARIES/25'/VIDEO/SERIE.

PRODUCED BY APPEL & HONIGMANN AND DE HOS

PREMIERE UTRECHT 2004; PREMIERE JANUARY 2005 MOMA; TV-PREMIERE JULY 2005

2005 **FRAMED MARRIAGE;** DOCUMENTARY/50'/ BETA /PREMIERE SEPTEMBER 2005.

PRODUCED BY APPEL & HONIGMANN AND THE IKON-TELEVISION

2006 **FOREVER;** DOCUMENTARY/90'/35MM/COBOSFILMS & NPS

J. VAN PRAAG AWARD FROM THE HUMANIST ASSOCIATION FOR HER WHOLE WORK ("WHERE IMPORTANT UNIVERSAL THEMES AS SURVIVAL, ARE DEVELOPED IN A UNIQUE FILMIC FORM")

COBOSFILMS

COBOS FILMS IS AN AMSTERDAM BASED COMPANY THAT PRODUCES HIGH-QUALITY FEATURE LENGTH DOCUMENTARIES FOR THE CINEMA AND TELEVISION. CARMEN COBOS IS THE COMPANY DIRECTOR, WORKING TOGETHER WITH ASSOCIATE PRODUCER JUDITH VRERIKS.

2006 FOREVER | CO PROD. NPS

FEATURE DOCUMENTARY BY HEDDY HONIGMANN ABOUT THE VITAL POWER OF ART, ABOUT A LOCATION WHERE BEAUTY LIVES FOREVER, THE PARISIAN CEMETERY OF PÈRE-LACHAISE. PRE-SALE SBS, SVT, YLE, ESTONIA TV. SUPPORTED BY MEDIA.

2005 THIS WILL NEVER GO AWAY | CO PROD. HUMAN

OBSERVATIONAL FILM IN A WOMEN'S REFUGE. MIRELLA, SYLVIA AND JOHANNA HAVE FLED FROM THEIR VIOLENT PARTNERS. IN AN EFFORT TO RESTRUCTURE THEIR LIVES AND TO UNDERSTAND WHAT HAS HAPPENED, THEY TALK, SCOLD, LAUGH AND—MOST OF ALL—THEY TELEPHONE A GREAT DEAL.

2004 SCHOOLPLEIN

A SHORT DOCUMENTARY ABOUT TEENAGERS AT THEIR SCHOOLYARD IN AMSTERDAM. PRE-SALE HUMAN TV. SELECTED FOR DUTCH FILM FESTIVAL 2005, DEBUT COMPETITION. WINNER MONTHLY NEW ARRIVALS AWARD OF THE NPS & IFFR.

2003 TWINKLE TWINKLE, LITTLE STAR | CO-PROD. AVRO, ZDF-ARTE

CHILD STARS FROM THE EARLY YEARS OF HOLLYWOOD - MICK ROONEY, MARIE OSBORNE, SYBIL JASON, DICK MOORE, BABY PEGGY - LOOK BACK ON THEIR YOUTH. IN ASSOCIATION WITH YLE, SVT, RTBF & MEDIA.

THE LAST VICTORY | CO-PROD. IKON TV

FEATURE DOCUMENTARY ABOUT THE STRUGGLE OF A SMALL COMMUNITY IN SIENA TO WIN THE FAMOUS HORSERACE CALLED IL PALIO. IN COMPETITION FOR THE JORIS IVENS AWARD, IDFA '03. CINEMA RELEASE IN THE NETHERLANDS, UNITED KINGDOM & POLAND. SOLD TO SBS, YLE, TVC, DOCUMENTARY CHANNEL, HBO, SVT AND VRT.

AWARDS:

BEST DIRECTOR, 2004 INFINITY FESTIVAL ITALY.

GRAND PRIZE FOR THE BEST FILM, 2004 ISMAILIA FILM FESTIVAL EGYPT.

DUTCH FILM AWARD, BEST EDITING , Utrecht 2004.

DUTCH FILM AWARD, BEST CAMERA , Utrecht 2004.

GRAND-PRIX KRASNOGORSKI FESTIVAL, RUSSIA 2004.

NOMINATIONS:

DUTCH FILM AWARD, BEST FEATURE DOCUMENTARY, Utrecht 2004.

EUROPEAN FILM ACADEMY DOCUMENTARY 2004- PRIX ARTE.

2002 MAMA BENZ & THE TASTE OF MONEY | CO-PROD. IKON & RNTV

FEATURE DOCUMENTARY ABOUT THE BUSINESS RELATIONSHIP BETWEEN AFRICAN SALESMEN AND DUTCH SALESMEN. SOLD TO: YLE, TELEVISIÓ DE CATALUNYA, ARTE FRANCE, STUDIO HAMBURG GERMANY, FILMMAKERS LIBRARY USA, TV ONTARIO. SHORT LISTED DUTCH ACADEMY AWARD 2003.

CARMEN COBOS AS CO-PRODUCER

2000 TWO LOVES | CO-PROD. AVRO-ZDF ARTE

DOCUMENTARY ABOUT CONTROVERSIAL POET LORD ALFRED 'BOSIE' DOUGLAS, LOVER OF OSCAR WILDE.

AWARD: DUTCH ACADEMY AWARD, 2001

NOMINATIONS: OFFICIAL DUTCH ENTRY GOLDEN ROSE MONTREUX 2001 ARTS CATEGORY.

SHORT LISTED: EBU 'THE GOLDEN LINK AWARD' 2002

SOLD TO: SBS, NRK & BBC KNOWLEDGE.

COBOS FILMS ES UNA COMPAÑÍA CON SEDE EN AMSTERDAM QUE PRODUCE DOCUMENTALES DE ALTA CALIDAD PARA EL CINE Y LA TELEVISIÓN. CARMEN COBOS ES LA DIRECTORA Y TRABAJA CON JUDITH VRERIKS, PRODUCTORA ASOCIADA.

A CRY FROM THE GRAVE | CO-PROD. BBC/NPS/WNET/WDR

IN THIS TWO HOURS DOCUMENTARY DIRECTOR LESLIE WOODHEAD REVEALS THE MOVING HISTORY OF THE BIGGEST MASSACRE IN EUROPE SINCE WW2 IN WHICH 7714 MEN OF SREBRENICA WERE KILLED.

AWARDS:

DUTCH ACADEMY AWARD, 2000

IDFA SPECIAL JURY AWARD, 1999

FIPA AWARD, 2000

BANFF, FESTIVAL GRAND PRIZE AND FACTUAL PROGRAMME PRIZE

SOLD TO: AUSTRALIA, BOSNIA, DENMARK, FRANCE, HUNGARY, ITALY, JAPAN, NEW ZEALAND, NORWAY, SPAIN, SWEDEN, SWITZERLAND, CANADA & BELGIUM.

1998 WORKING FOR LABOUR | CO-PROD. NPS

FEATURE DOCUMENTARY ABOUT THE ELECTION CAMPAIGN OF THE DUTCH LABOUR PARTY AND PRIME MINISTER WIM KOK. OPENING FILM OF IDFA 1998. THEATRICAL RELEASES IN THE NETHERLANDS.

1997 LÁGRIMAS NEGRAS | CO-PROD. NPS

FEATURE DOCUMENTARY ABOUT THE CUBAN QUINTET 'LA VIEJA TROVA SANTIAGUERA'. THEATRICALLY RELEASED IN THE NETHERLANDS, GERMANY, AUSTRIA & AMERICA .

AWARDS:

DUTCH ACADEMY AWARD, 1999

AUDIENCE, CHICAGO LATIN FILM FESTIVAL, 1999

HOLLAND FILM AWARD, 1999

AUDIENCE & SILVER SPIRE AWARD, SAN FRANCISCO INT. FILM FEST. 1998

GOLDEN PLAQUE, ARTS. CHICAGO INT. FILM FESTIVAL 1998

DUTCH FILM AWARD, SPECIAL JURY AWARD, Utrecht 1998

SOLD TO: ODYSEE, DISCOVERY CHANNEL, RAI SAT, DUNA TV, WNET/NEW YORK, WORLD LINK, CINE 5, ARTE, DANISH FILM INSTITUTE, VRT, ONCE TV.

THE HUNT | CO-PROD. NPS

FEATURE DOCUMENTARY IN WHICH AN ENGLISH FOXHUNT IS BEING FOLLOWED DURING A HUNTING SEASON AGAINST THE BACKDROP OF INCREASING PUBLIC RESISTANCE. THEATRICAL RELEASES IN THE NETHERLANDS.

AWARDS:

PRIX ITALIA 1999

NEWPORT INTERNATIONAL FILM FESTIVAL 1999

SPECIAL MENTION SAN FRANCISCO FILM FESTIVAL 1998

NOMINATIONS:

VPRO/JORIS IVENS AWARD, IDFA '97

BAFTA AWARD 1998

DUTCH FILM AWARD, UTRECHT 1998

SOLD TO: BBC, NHK, YLE, DR, SVT, RTBF, LA SEPT ARTE, CANAL + POLAND, SBS, SOSEGABLE, VRT, DOC CHANNEL, CATALAN TV AND SUNDANCE CHANNEL.

1993 ROMANCE DE VALENTIA - ONLY THE BRAVE | CO-PROD. VPRO

DOCUMENTARY ABOUT THE ART OF BULLFIGHTING IN SPAIN. THEATRICAL RELEASE IN THE NETHERLANDS & USA.

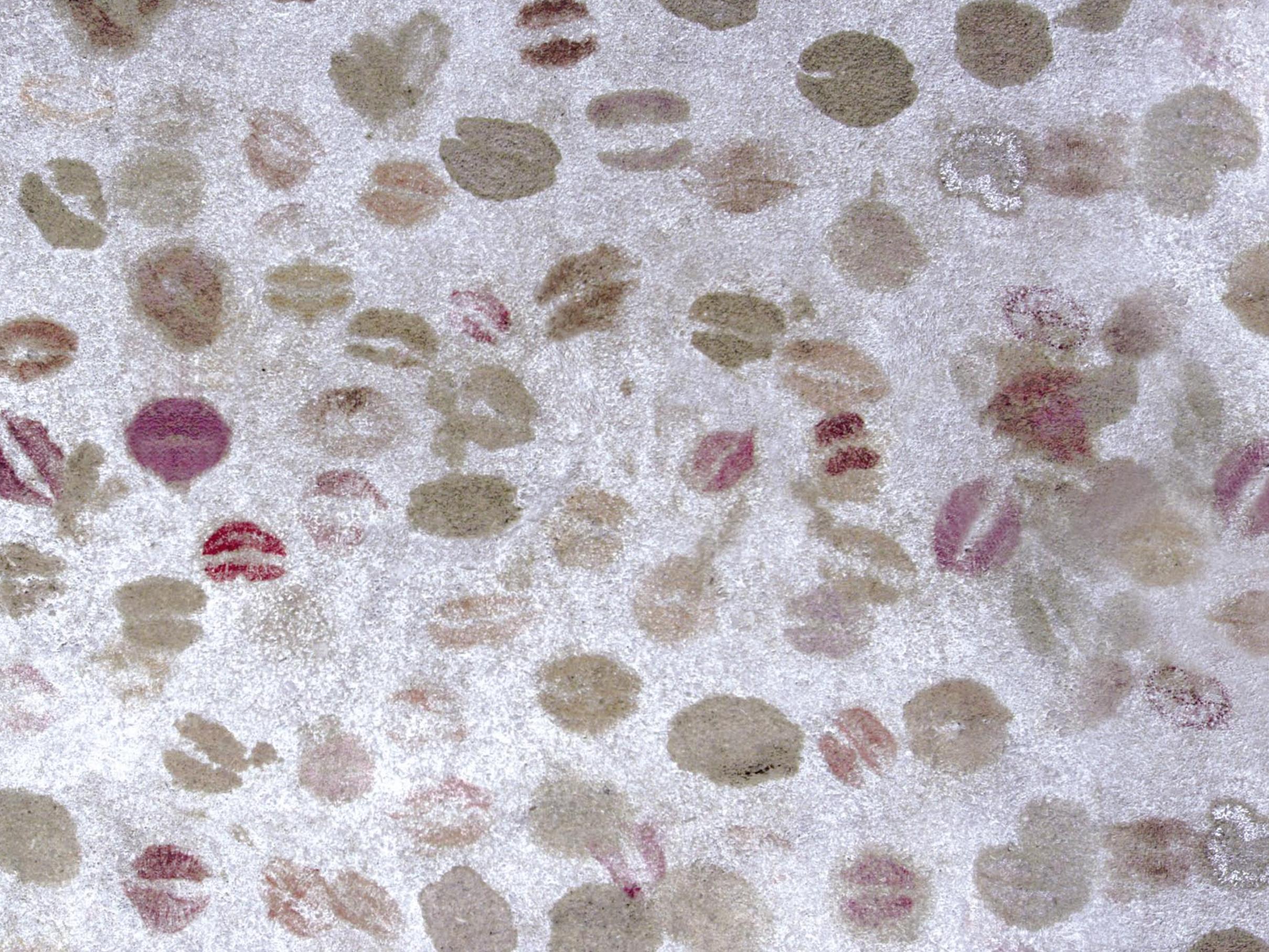
AWARDS:

GOLDEN HUGO FOR BEST DOCUMENTARY, CHICAGO 1994

BEST DOCUMENTARY, TROY 1994

SOLD TO: BBC, SBS, AT5, TV1000, ONCE TV, TV RIJNMOND, ARD.





THE END



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FOREVER
A FILM BY HEDDY HONIGMANN

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