

October 20, 1993

Dear Cedo and Paul:

I would just like to bring to your attention the fact that our new director of photography, three days into shooting, has not received a French translation of the screenplay. The fact that he was brought here without ever having received a copy of the screenplay (in any language) speaks volumes about the state of the production. One perhaps thinks that D.P.s don't need scripts.

He was also not shown any footage of the film he is taking over.

In addition, we are facing imminent shortage of high-speed raw stock. Production was informed about it by the camera department a while ago, but it seems that nothing has been done and today we may not have enough film to complete the night scenes.

Re: the overtime discussion of yesterday: members of the crew were complaining today that they were not offered any pay for the potential overtime. In that context, I did not appreciate my name being used in these public negotiations ("helping the director," etc.).

Yours sincerely,

Milcho Manchevski

cc: Simon Perry

to directeur du developpement, Polygram audiovisuel
Paris, France

January 14, 1994

... If Polygram doesn't have confidence in the composers I have chosen, than the only solution I see is that I work out a deal with them whereby I pay for the production of the music which will be used in the film. I have no idea what Polygram's music budget is, yet in order for the film to have good music, I am prepared to take over this task if Polygram is not sure Zlatko and Goran are good enough and if we keep having misunderstandings concerning that issue. I believe Goran and Zlatko are very good and I believe that their record will be internationally successful. I also must act fast enough to meet the deadlines set by the producers and investors, since we all saw the detrimental effect that inefficiency and slow reaction can have on the production as a whole, not to mention the domino-effect caused by indecisive action. We must not allow the same to happen on the music front, yet here we are three weeks from first cut and without decisions on who will write and perform the film's music.

I hope you understand this letter for the matter-of-fact clarification of my position (in lieu of the time pressure and of your fax) that it is.

Hope all is well, and see you soon.

Sincerely yours,

Milcho M. Mirovski

30 SEPTEMBER 1993

Dear Milcho,

Re: Before the Rain

I write to you as representative of the bond company. As you know I took over financial control of the above film from Tuesday 28th September 1993. Before and since that time I have had meetings with you to express my concern over the current dealys to the shooting schedule and to express my concern over the 24:1 film ratio that has been achieved over the first eight days, which is double the budgeted 12:1 ratio. As the bond representative I must now ask you to assure me in writing that you can achieve the completion of the schedule within 54 shooting days and that you can and will catch up the 1 day we are behind after 8 days. I must also ask you to give me written assurance that you can shoot these 54 days within the 12.93 shooting ratio. I would assure you of my help in supporting you to acheive this and would appreciate your written reply.

Yours sincerely,



Paul Sarony

cc Film Finances
FGF

July 14, 1993

Dear Judy, Sam & Cat:

I just wanted to state for the record the fact that four and a half months into preparation of this film, seven weeks before the beginning of principal photography and one week before official pre-production, the director of "Before the Rain" has yet to see a single figure from the budget of the film.

Sincerely,
Milcho

A handwritten signature in blue ink, appearing to read "Milcho", is written over the typed name.

MEMO

To: Milcho Manchevski

From: Paul Sarony

Date: 14/11/93

cc Simon Perry/British Screen
David Aukin/Channel 4
Graham Easton/ Film Finances
Francois Garcon/FGF
Frederique Dumas/Noe Productions
Gorjan Tozija/Vardar Films
Cedomir Kolar, Cat Villiers, Judy Counihan

As we were unable to finish our meeting last night I felt it important to convey in writing the current situation regarding the film Before the Rain. We discussed the fax from FGF regarding their intention to give you 48 hours notice and their rescinding this further to the Investors agreeing additional funds to extend the shoot in Macedonia to the week ending 7/11/93, with filming finishing on Saturday 6/11/93, and that they would not put you on notice providing you work under the revised parameters of schedule and budget. I also informed you of the Investors instructions that you complete everything in Macedonia prior to 7/11/93 and once again within the parameters of the shooting days, hours and facilities available within the new budget. To reiterate, the investors consider that the period to the 7/11/93 is the total period of time for shooting in Macedonia. The Investors will then take a further decision on the Production returning to London as to whether they will continue funding of the Production to complete the London shoot. You expressed great concern in completing the work within this time and you were going to let me know whether you were prepared to accept these parameters and I urgently await your decision to this end today. I proposed a new calendar schedule, which I attach to this memo and which was formulated by myself and the new Macedonian 1st AD, Vanja and I now need to fix the schedule with you in order that Production can support you in the best way possible within a FIXED schedule.

I feel it is important that via this memo I should repeat your deep concern that the problems you find yourself facing in completing this schedule were not totally of your own making and that you feel a lot of Production delays due to a very poor pre production period and certain very poor pre production personnel. As you know I do not totally agree with this, however, the production has replaced certain key personnel as you have requested and we have also supplied you with additional assistants, dialogue coaches, translators and most recently an additional Macedonian 1st AD to help you out of your schedule delays as well as arranging for Nick Gator to come to Macedonia for discussions with you.

I must now ask your agreement to the conditions requested by the Bond Company and Investors and your agreement to the attached schedule or suggested new calendar schedule. I assure you of mine and the Productions best efforts to assist you in completing as much as possible within the cost, time and budget available.

