“Stunning, often hypnotic... Almost has the impact of a masterpiece... Shakes you up... Coming seemingly out of nowhere, it's a movie that seems somehow fully formed, unshakably confident, the work of a filmmaker alive and inventive in every shot he takes.” (Chicago Tribune)

“Powerful and passionate... Its greatness rests in the timeless truths of its narrative... Some of the most luminous closeups since Ingmar Bergman discovered color... Together, the filmmakers and performers create scenes of such emotional opacity that at times we seem to be reading tiny fluctuations of the soul.” (Dallas Observer)

“Eerily beautiful film... Stunning... Meaningless death can be transformed into meaningful art.” (Richard Schickel, Time Magazine)

“Fierce poetry, but also a sense of authenticity... An amazing feature debut. Conveys the passion that cannot be concocted, even in Hollywood.” (MacLean’s)


“Brilliant... an important new director announces his arrival.” (Gene Siskel)

“Macedonian masterpiece” (Los Angeles Reader)

“Master from Macedonia” (Outlook Rave!)

“High calorie visual feast.” (Max Alexander, Variety)

“Visually and narratively stunning... Heartfelt, poetic and violently anti-violent.” (Deborah Young, Variety)

“Rugged, passionate, lyrical, haunting and wildly improbably poetic, 'Before the Rain' is one of the most memorable motion pictures we're likely to see this year.” (Michael Medved)

“It literally thunders with emotional power.” (Washington Post Weekend Section)

“Impressive, devastatingly ironic job.” (The Seattle Times)

“Before the Rain' has both poetic immediacy and a frightening premonition force... Manchevski has superb visual skills; he also has the unforced volatility that marks a natural-born director... Serbedzija gives the character immense sexual authority and a restless, antic humor. Serbedzija is a lion-like, charismatic character that he effortlessly carries the burden of rage and grief.” (David Denby, New York Magazine)

“Stunningly photogenic, often poetic, cinema-savvy.” (Boston Phoenix)

“A rare, heartfelt gem.” (New City, Chicago)

“The editing here is a great lesson in the art of mood-cooking... The last forty minutes or so of this movie are as tight and luminous as anything you'll see onscreen this year... With its flashes of rapture and its groundswell of good sense, 'Before the Rain' is a movie that doesn't even dream of solving or dissolving the nightmares in the former Yugoslavia - it just shows a few people trying to behave decently and getting nothing for their pains except more pain.” (Anthony Lane, The New Yorker)

Before the Rain bears consideration as one of the most important films of the 1990s. (Ann Kibbey)

“Poignant examination of individual pain and [..] a fascinating historical rumination.” (Dallas University News)

“A remarkable achievement.” (Entertainment Today)

“A gleaming virtuosity and visual panache.” (Michael Wilmington, Chicago Tribune)

“A finely crafted lament on the cyclical nature of violence... Testament to how film can probe ancient themes while remaining thoroughly modern.” (The Toronto Star)

“A rare, heartfelt gem.” (New City, Chicago)

“The editing here is a great lesson in the art of mood-cooking... The last forty minutes or so of this movie are as tight and luminous as anything you'll see onscreen this year... With its flashes of rapture and its groundswell of good sense, ‘Before the Rain’ is a movie that doesn’t even dream of solving or dissolving the nightmares in the former Yugoslavia - it just shows a few people trying to behave decently and getting nothing for their pains except more pain.” (Anthony Lane, The New Yorker)

Before the Rain bears consideration as one of the most important films of the 1990s. (Ann Kibbey)

“Poignant examination of individual pain and [..] a fascinating historical rumination.” (Dallas University News)


“Striking.” (Chicago Reader)

“Impressive film.” (Tacoma’s News Tribune)

“Beautiful craftsmanship... strong performances.” (San Francisco Chronicle)

“A powerful cry from the heart.” (The Boston Sunday Globe)

“Self-assured sweep and coherence of visuals... A poetic statement.” (People Magazine)
“Thought-provoking... suspenseful... rich.” (The Island Ear)

“Stunning and poetic.” (Dallas Morning News)

“Manchevski’s achievement is all the more admirable. He’s made an art film in a hostile climate.” (LA Village View)

“The movie casts a special kind of spell.” (Detroit Free Press)

“Manchevski succeeds on a grand scale with a groundbreaking film of love and war. Cinematographer Manuel Teran brings grave beauty and telling detail to Manchevski’s stirring cry from the heart.” (Peter Travers, Rolling Stone)

“It has the look of a slick Hollywood production, yet makes no effort to soften or simplify its complex issues.” (New York Newsday)

“Perhaps the most impressive aspect of Manchevski’s drama is the masterful way he sustains an air of profound foreboding.” (The Houston Post)

“A guarantee: it will haunt you for days.” (Premiere)

“Remarkable... Extraordinary sense of simultaneity.” (Rick Groen, Globe and Mail)

“Stunning triptych.” (Angela Baldassarre, Globe and Mail)

“Weirdly beautiful ethnic fable.” (San Jose-Mercury News)

“This film, made by sophisticated filmmakers for mature audiences is a profound musing on humanity.” (*****) (The Toronto Sun)

“Edgy, unsettling movie that I find extremely hard to shake.” (Seattle Post-Intelligencer)

“A work of art this finely wrought renders conversation redundant.” (Dallas Observer)

“He has made an important and – I suspect, classic statement – a film about images that may properly be mentioned in the same sentence as Chris Marker’s La Jetée and Michelangelo Antonioni’s Blow-Up.” (Ian Christie)

*Essays partial listing:
Bacholle, Michele, Pushing the Limits of Autobiography: Schizophrenia in the Works of Farida Belghoul, Agota Kristof and Milcho Manchevski;
Brown, S. Keith, Macedonian Culture and Its Audiences: An Analysis of Before the Rain;
Bubits, Sabine, Kriegsfilm am Balkan: Milcho Manchevski’s “Before the Rain” mit dem Aspekt des “Selbstexotismus” (book);
Christie, Ian, Never-Ending Story;
Crnkovic, Gordana P., Milcho Manchevski’s Before the Rain and the Ethics of Listening;
di Oliveira, Joao Vicente Ganzarolli, Before The Rain - An Aesthetics Of Paradox;
Ilieva, Angelina, Permutations of the Mythic Lens: The Gaze of the West in Milcho Manchevski’s Films “Before the Rain” and “Dust”;
Kibbey, Ann, Montage and the Semiotics of Credibility: An Analysis of Before The Rain;
Kleen, Björn af, Before the Rain in Utrikespolitiska Föreningen;
Lambevski, Sasho Alexander, Feeling the Paranoiac, the Schizzo and the Depressive: A Semiotic Analysis of Macedonia’s Emotional Architecture in Before the Rain;
Makarushka, Irena, Religion, Ethnicity and Violence in Before The Rain;
Marciniak, Katarzyna, Transnational Anatomies of Exile and Abjection in Milcho Manchevski’s Before The Rain;
Manning, Erin, Waiting for Faces to Speak Pictures: Estrangement, Silence and Eternal Recurrence in Manchevski’s Before The Rain;
Soria, Marta and Arnau, Pablo, Analisis Estetico Y Etico De Una Pelicula (Ejemplo de pelicula analizada: Before The Rain de Manchevsky);
Taylor, Romy, A Balkan Solution? Fluid Identities in Manchevski’s 1994 Before The Rain;
Yien, Denis, James Joyce’s “Finnegan’s Wake” and Milcho Manchevski’s “Before The Rain” - Storyboard for Hyper-Narrative Assignment
Director makes dazzling debut in *Rain*

By RENE RODRIGUEZ
Herald Movie Critic

At rainclouds loom on the horizon through much of *Before the Rain*, and by the time they burst, open, in deluge, the release carries the weight of soul-shaking catharsis. First-time director Milcho Manchevski has made a debut so astonishingly assured in writing and technique, he is guaranteed a footnote in movie history even if he never makes another film.

The movie is told in three chapters: The first, “Words,” is set at a 12th-Century monastery where a young, Macedonian monk (Gregoire Colin) who has taken a vow of silence discovers a girl (Labina Mitrevska) hiding in his chamber. The second, “Faces,” takes place in London, where a photo editor (Katrin Cartlidge) must choose between pursuing an affair with a passionate photographer (Rade Serbedzija) and reconciling with her estranged husband (Jay Villiers). The third, “Pictures,” follows the photographer as he returns to his native village in Macedonia.

Throughout each of the stories, the tragi-comedy of civil war continually intrudes on the characters’ lives. No one — not the peaceful monks, not the simple peasants, not even the civilized Londoners — is spared the consequences of the struggle raging in the former Yugoslav Republic, where longstanding hatred between Albanians and Macedonians seethes unchecked. “There is no reason to fight here,” the photographer tells a villager upon his return to his childhood home. “They’ll find a reason,” his resigned friend replies. “War is a virus.”

The genius of *Before the Rain* is in how Manchevski toys with narrative and time. The three stories cover a lot of emotional ground, exploring issues of faith, devotion, love, responsibility and jealousy. The movie is rich with accessible themes.

But Manchevski doesn’t stop there. Much like Quentin Tarantino did in *Pulp Fiction*, Manchevski plays with the movie’s chronology. Things don’t always take place in the order you think they do. But unlike *Pulp Fiction*, whose structure was an entertaining trick, the continuum here is used to illustrate the futility and devastation of war as it intrudes on innocent lives.

Manchevski cleverly links his three stories by actions, images, and even sounds (including, of all things, the Beastie Boys!) and ultimately uses the structure to accentuate the sad irony of his tale. The device is much more effective than having the characters simply voice Manchevski’s anti-war message. Movies are about showing, not telling, and *Before the Rain* exemplifies that credo, growing even more haunting as you piece together its bewitching puzzles after the credits roll.

On a cinematic level, *Before the Rain* is equally stunning. Manchevski has a superb command of editing, using rapid-fire cuts in one scene to heighten tension and suspense to unbearable levels. He also knows the power of a memorable image: One long conversation takes place in a taxicab where the city streets are reflected on the car’s windows, providing a large scrolling backdrop to the increasingly intimate talk.

Manchevski, whose best-known previous work is the music video of *Tennessee* for Arrested Development, already has the eye of an accomplished filmmaker. *Before the Rain* is the sort of remarkable movie debut that reinstills your faith in the medium’s viability as genuine art.
deutschen Kinos

-Mazedonisches Meisterwerk: „Vor dem Regen“

Von REINHARD TSCHAPKE

Wunderbare Landschaften und harte Schäpse, betreute Frauen und ärmliche Männer, reich an Waffen - ein wunderbarer Western vom Balkan! Milcho Manchevski’s Mazedonien, einst Republik von Jugoslawien, wirkt eher wie ein Palast im Wasteland. In drei gesicherte, miteinander verknüpfte Episoden erzählt der junge Regisseur und Autor von drei Männern, deren Biographien auf tragische Weise mit Mazedonien verbunden sind: Kiriłl, der schwergewichtige junge Mönch, Anne, die Frau zwischen zwei Männern, schließlich Aleksander, der international renommierte Fotoreporter, der nicht findet, was er sucht, weder im Beruf noch in der Liebe.

So kehrt Aleksander aus London zurück in seine seit Jahrhunderten geschundene Heimat. Rade Serbedzija spielt den desillusionierten mazedonischen Journalisten, der wieder zu den rauchenden Schnäpssen strebt. Müde durch sein Dorf verläßt ihn zwischen die Feinde zwi- schen Mulsimen und Christen. Und als endlich der Regen des Titels einsetzt, lösen sich alle Spannun- gen auf eine gegenwärtig im östli- 

„Vor dem Regen“ (Großbritannien/Mazedonien) 1994. 115 Minu- 


eva, Jay Villiers.
BEFORE THE RAIN

Written (in Macedonian, Albanian, and English, with English subtitles) and directed by Milcho Manchevski; director of photography, Manuel Teran; edited by Nicolas Gaster; music by Anastasia; production designers, Sharon Lamofsky and David Munns; produced by Judy Counihan, Cedomir Kolar, Sam Taylor, and Cat Villiers; released by Gramercy Pictures. Running time: 116 minutes.

With: Katrin Cartlidge (Anne), Rade Serbedzija (Aleksandar), Gregoire Colin (Kiril), and Labina Mitevska (Zamira).

In a sedate London restaurant, two people meet to discuss their marital troubles. They agree that they need more time, not realizing that there is no time left. In the background, away from the main action, an unexplained argument has begun to brew, as a waiter is taunted by an increasingly wild-eyed stranger. “Sir, I didn’t do anything,” the waiter insists to his boss. He appears to be right. It doesn’t matter.

We will never know what the stranger’s grievance was, only that it proved the point of Milcho Manchevski’s devastating Before the Rain: that violence escalates organically and mysteriously, in ways that mean there can be no innocent bystanders in an explosive, hair-trigger world. In a film that unfolds unpredictably, with a Mobius-strip structure oddly like that of Pulp Fiction, the one constant becomes an air of foreboding. The birth of a lamb, a pregnant woman in a cemetery, the sight of a small boy toying with a machine gun: any of these things may signal sudden disaster.

“War torn” is the preferred cliché for events occurring near Mr. Manchevski’s native Macedonia, but this film takes a more intuitive view of violence than that. “War is a virus,” suggests a doctor in the film, providing a suitably unruly model for the uncontrollable peril Mr. Manchevski explores. The rain of the title is the hard rain Bob Dylan described. And the Macedonian hilltop setting where much of the film unfolds is divided by such stubborn bitterness that different parts of the landscape experience different weather.

It’s a red-letter occasion when two first-time directors with films as hugely effective as Before the Rain and Lee Tamahori’s Once Were Warriors make their New York debuts on the same day. Of the two, Mr. Tamahori has the brute force, while Mr. Manchevski has the poetry. Working in a sophisticated, elliptical style, he joins filmmakers as disparate as Krzysztof Kieslowski (Red) and Atom Egoyan (Exotica) in finding his story’s deepest meaning in hauntingly oblique connections. Ideas that defy reason, like the immutability of hatred and violence, may be best approached this way.

Before the Rain, opening today at Lincoln Plaza, begins with and returns to a remote Macedonian monastery, which might seem a safe haven from random bloodshed. It starts off peacefully, with the sight of Kiril (Gregoire Colin), a beatific-looking young priest, working in a vegetable garden. When he returns to his bedroom, he finds a surprise: Zamira (Labina Mitevska), an Albanian girl with oddly close-cropped hair, is hiding there. There would be a language barrier between these two anyway, and there is the added obstacle of Kiril’s vow of silence.

As the monks meet for prayers, death makes its entrance: armed Macedonian villagers have arrived, demanding to search the monastery in their hunt for Zamira, who they say is a killer. So edgy that they wind up machine-gunning a cat, these intruders do not see in Kiril the purity that is apparent to the audience. They soon rob him of any refuge he may have known as a young monk, leaving him absolutely adrift when the episode is over. Mr. Manchevski needs no
more terrible image of an uncertain, treacherous world than the sight of Kirill lost at the end of this episode.

This opening section of the film is called "Words." The next story that is told, "Faces," is seemingly separate and may or may not occur next in time. Set in London, it features Katrin Cartlidge (who was so memorable in Naked, and is fine again here) as Anne, who works in a photo agency. When first seen, Anne is looking at two bare chests, one Madonna’s, the other that of a hollow-eyed, starving man. Before the Rain uses such juxtapositions with chilling authority, to powerfully ironic effect.

Anne has been involved with Aleksandar (Rade Serbedzija), a rakish Pulitzer Prize-winning Macedonian photographer with a wary view of war. "Peace is an exception, not a rule," Alex maintains. Meanwhile, Anne’s mother accuses her daughter, who is pregnant, of a different sort of nonchalance. "No problem is so formidable that you can’t just walk away from it," her mother says icily. In fact, Before the Rain proves an overwhelming argument for the opposite point of view.

Breaking off with Anne during the London sequence, Alex returns to his family for an episode called "Pictures." (Mr. Serbedzija, a forlornly magnetic presence, seems much more at ease during the film’s non-English-speaking segments.) Not having visited the place in sixteen years, he finds his home half-destroyed and armed friends and relatives, who are Macedonian Christians, patrolling the tiny village. Nearby, at a neighboring settlement, Albanian Moslems are doing likewise.

Alex’s former sweetheart, who could be Anne in a different life, lives in the Moslem village and barely dares speak to him. That is not Alex’s only reason for sensing how absurd and dangerous these divisions have become. Casually, he takes a weapon away from a half-naked boy and finds that the child’s uncle looks angry. It’s not clear whether the uncle thinks the boy was endangered or is simply irritated to see him lose his gun.

Mr. Manchevski’s taste for ambiguity sometimes leads Before the Rain into blatant paradoxes, so that it does not unravel quite the satisfying completeness that Pulp Fiction did; after this film circles back to its denouement, a minor narrative strand involving photographs of Kirill and Zamira is left deliberately unexplained. Neither the presence of such loose ends nor the film’s slight straining of its rain metaphor diminishes the final impact of an overwhelming vision.

Transfixed in horror, Before the Rain watches the promise of violence seep into every last aspect of its narrative. Mr. Manchevski tells his story elegantly and leaves his audience with a warning too strong to be ignored.

—J.M., February 24, 1995
Tre racconti, un solo grande odio

"Before the Rain" primo film (in concorso) del macedone Manuscheski

Incontro con Kadrin Caradige, interprete del film di Manuscheski

"La Macedonia e la Bosnia non sono così lontane da noi"

Lido Venezia
Before the Rain ★ ★ ★ ★
NO MPAA RATING, 114 m., 1995

Rade Serbedzija (Aleksandar), Katrin Cartidge (Anne), Gregoire Colin (Kiril), Labina Mitevska (Zamira). Directed by Milcho Manchevski and produced by Judy Courihian, Cedmir Kolar, Sam Taylor, and Cat Villiers. Screenplay by Manchevski.

If you are the average consumer of news in North America, you have been hearing about the Bosnians, the Serbians, and the Croats for years now, and you are not sure quite where they all are, or why they are fighting, or which are the people and which are the places. They are basically all a lot of people with mustaches who hate each other, and the UN can’t do anything about it.

It’s not entirely your fault. The news reports concentrate on today’s violent developments; we get stories we can’t understand unless we already know so much that we don’t need them to begin with. Yet if I were to tell you that Before the Rain provides a context for those stories, you would still probably be indifferent, because it’s simply not your war.

There is another reason to see Before the Rain. This is one of 1995’s best films, a brilliant directorial debut for a young man named Milcho Manchevski, born in Macedonia, educated at Southern Illinois University, now a New Yorker who made award-winning MTV videos before returning home to make this extraordinary film. Work like this is what keeps me going, month after month and film after film: After the junk, this is a reminder of the nobility that film can attain.

The movie is made in three parts, two in Macedonia, one in London. The story circles back on itself, something like Pulp Fiction, and there is a paradox, a character who seems to be dead at a time he is still alive. Manchevski was not influenced by Tarantino; they were making their films simultaneously, and in Before the Rain the circular structure has a deeper purpose: It shows that the cycle of hate and bloodshed will go on year after year, generation after generation, unless somehow men find the will to break with it.

The London sequence is the most chilling for North American armchair news viewers who think Bosnia is not their concern. I cannot describe it without giving away its shattering surprise. It involves a photographer named Aleksandar (Rade Serbedzija), born in Macedonia but now a citizen of the world, who leaves the war in Bosnia in disgust and returns to London, where a married British woman, Anne (Katrin Cartidge), has long been his lover. We think this segment will deal with their story, and so it does, but in an unexpected way which shows that no war is really very far away, and no man is an island.

The first and third parts of the film take place in Macedonia, which, like Bosnia and Serbia, was part of Yugoslavia. The fighting has not reached there, but there is great tension between Muslims and Orthodox Christians, and the atmosphere, Manchevski feels, is heavy with anticipation and foreboding, as before a heavy rain. In the first part, an Albanian Muslim girl is suspected of having killed a Christian, and takes refuge in the cell of a bloodless youth who, as a monk, has taken a vow of silence. In the third segment, Aleksandar returns to his homeland to see the Muslim woman he once loved, and almost has his throat slit by her grandson.

Manchevski tells his story in a clear, ironic, elliptic style: This is like an art film about war, in which passions replace ideas. The character of Aleksandar is the most compelling one in the film; played by Serbedzija, the best-known movie star in Yugoslavia, he has a worldly, weary attractiveness, something like Bruno Ganz in Wings of Desire. The first and second parts of the film, while working on their own, also function as a setup for the extraordinary payoff, in which he goes home to find that home as he recalls it no longer exists, that childhood playmates are now bitter enemies, rehashing the details of crimes so old they are merely hearsay.

Aleksandar’s return is fueled by guilt. “I killed—my camera killed—a man,” he explains. While shooting in a war zone, “I complained I wasn’t getting anything exciting, so a guard pulled his gun and shot his prisoner for me.” He finally decides to remove himself from this circle of hatred, and Manchevski has said in interviews that the seeming “time paradoxes” in his film—the moments when things happen that shouldn’t be able to happen—are his way of showing that we are perhaps not trapped by time, that sometimes there is an opening, an escape.

The construction of Manchevski’s story is intended, then, to demonstrate the futility of its ancient hatreds. There are two or three moments in the film—I will not reveal them—where hatred of others is greater than love of one’s own. Imagine a culture where a man would rather kill his daughter than allow her to love a man from another culture, and you will have an idea of the depth of bitterness in this film, the insane lengths to which men can be driven by belief and prejudice.
The Current Cinema

BALKAN HOMECOMING

"Before the Rain" and "The Quick and the Dead."

By Anthony Lane

It isn’t often that you can go up to friends and say, “Hey, guess what, I just saw this cool Macedonian movie!” Here’s your chance. “Before the Rain,” which is written and directed by Milcho Manchevski, has picked up an Academy Award nomination for Best Foreign Picture; there are plenty of slicker works gunning for Oscars, but none more impassioned or wiser to the perils of passion. It also happens to be instructive, although, since it deals with the niceties of Balkan politics, you should be warned that “instructive” means “likely to leave you twice as confused as you were when you entered the theatre.”

The plot is divided into three parts, which makes it notably more coherent than Macedonia itself—the only patch of the former Yugoslavia, incidentally, where American ground troops are serving with the United Nations peacekeeping force. If they have any idea what’s going on, good for them.

When the action begins, it doesn’t feel like action at all. We find Kiril (Gregoire Colin), a young Orthodox monk, happily tending his tomatoes in the middle of nowhere. The landscape around him could be the background of a Giotto—cool blue heavens, mammoth gray rocks that seem to fold and pile on top of one another instead of jutting out. Manchevski lingers over all this beauty just long enough to make us dream of timelessness, of a country adrift from history, and then snaps his fingers and cuts the idyll dead. Time starts up: a bunch of small boys torture a tortoise and cry “Go, Ninja Turtle!” In Kiril’s monastery, the monks’ chanting rises like smoke in the dome, as it has always done, but the frescoes around them are lurid with plague and torment, and the camera soon catches a pair of boots on the threshold of the church, announcing the arrival of armed thugs. Although it’s easy...
"Haunting is just as human as sharing.*

...*

Mitevska), a member of the Albanian minority, and the thugs are looking for her. She killed one of their relatives—with a pickax, it turns out. One shudders to think what he was trying to do to her. From this one infectious act—which, like the offstage wriggling of a Greek tragedy, we never see—the entire story roots and spreads. When the monkey discovers Kiril and Zамира together, the two are sent out into the world to make their own way. But they don’t get far; Zамира falls into the bosom of her family, and the welcome there is even more virulent than it is elsewhere.

This first section closes with the sound of a storm, which melts into the hiss of a shower, under which a young woman is raising tears—the start of Part Two. This is typical of Manchevski: he doesn’t just make connections but floods you from one narrative to the next, spoiling together lines and images that have only the faintest kinship. We are now in London, dropped without warning into the life and loves of Anne (Katie Cartwright), who appears at first to have nothing to do with Kiril and Zамира. Slowly, the details sharpen: Anne has fallen for Kiril’s uncle, a bear-shaped photographer named Aleksandar (Rade Serbedzija), and he asks her to accompany him to glorious Macedonia—not so much a vacation, more a way of life. Somehow, she manages to spurn this delightful offer, choosing instead to go out to dinner with her estranged and winishup husband. They settle down to a cozy argument, but gradually realize that their fracas is just a warmup act. The main attraction is a bearded customer who shouts at a waiter, leaves the room, and then returns to drive home his point with a pistol. The editing here is a great lesson in the art of mood-cooking: Manchevski increases the pace of his cutaway shots until the surrounding anxiety starts to shimmer, and you find yourself narrowing your eyes and preparing for the flash point. Oddly, really, because you don’t actually believe it for a second. After all, where is this place? Can I book ahead? Most London restaurants swoon with excitement if you break your tooth on a bread stick.

This middle section of “Before the Rain” is by far the weakest; the dialogue stiffens up, and for a while you can smell the self-importance rising from the movie. And I think we’ve had enough of photographer heroes, with their automatic guilt trip about detachment versus responsibility. Manchevski doesn’t need to lay his moral worries before us for our inspection; most of his film is so skilled that we can glimpse them out of the corner of our eye. Fortunately, Serbedzija is far too strong and confident an actor to let a few haphazard lines get in his way; he turns Aleksandar into something richer than a case study in professional tension. The man’s cares seem bound up with his lusts; as he drives himself toward danger, he starts to look like a one-man state—the same in history, shaggy with appetite, mad at Anne in the back of a London taxi. The sheer bulk of him takes over the movie; it comes as no surprise when, at the start of the final section, he flies back to Macedonia, bringing the plot home.

The last forty minutes or so of this movie are as tight and luminous as anything you’ll see onscreen this year. Details double back on themselves, tying knots that you can’t quite unpick. When a sour, Chekhovian veterinarian delivers a lamb and tries to wash off the blood and afterbirth, murmuring, “Will these hands ne’er be clean?,” you can help recalling a casual exchange from the second part of the movie: Anne is discussing the trials of the heart with her mother, who says, “Thus conscience doth make cowards of us all.”

The film is crammed with people not understanding one another, or not wanting to, and this flicker of a shared culture, scraps of Shakespeare tossed up on either side of a continent, gives you a sudden, ridiculous stab of civilized hope. Other conjunctions are harder to spot; for instance, the climax of “Before the Rain” seems to take place ahead of the opening scenes, but I’m still not sure. Manchevski isn’t fooling around with chronology merely for effect; he’s not trying to be difficult, although he is suggesting that the experience of people such as Zамира and Aleksandar is itself so emotionally difficult that they can barely make sense of it. A brother shoots a sister in the back; a local half-wit, leaning against a mound, is hanged and told to join a manhunt; a village divides down the middle, Orthodox Macedonian against Albanian Muslim. That sounds too heavy for an evening at the pictures, I know, but Manchevski takes the situation and distills its dramatic spirit until he arrives at a pure, almost lightweight image: Aleksandar, with a plastic bag of presents from the West, crossing enemy lines to see a former sweetheart. He is stopped by gunmen on the path to her house; around him, little boys grin at the promise of public violence; eventually, he is allowed past. While her father accepts the gift of a Zippos, her son, less courteously, offers to slit the visitor’s throat.

THE QUIRK AND THE DEAD stars Sharon Stone as a mysterious gunslinger who rides into the town of Redemption and squares off against a local bully named Herod. All of which should make it clear that here is a deeply unusual picture, whose most pressing concern is to show us what Sharon Stone looks like in leather pants. She looks just fine, but the attempt to clothe her in Clint Eastwood restraint is a lousy fit. Given that Stone also co-produced the picture, it’s amusing to see how often she dallied...
Блесак из срца таме

"Пре кише" редитеља Милча Мачевског (мађарско-енглеско-француска продукција), улоге: Раде Шербенек, Катрин Карпић, Григор Колен, Лебица Митева, увођак First Production, Београд, Елктрлни пав, Грани при Венецијанском фестивалу.

Једно од задовољства у познавању филмског критичара јесте прилика да се гледацом подложи интензивности и лепоте докажући у синтези са новим филмским добом. Стога његова оданање, без боја, од претераности и јаких речи, дебитантски филм младог мађарског режисера Адалберта Мачевског "Пре кише" је душом, аутентичним филмским језиком и непосредним криклогим приступом наставља најбоље традиције југословенске политикамографије из претпоследњих деценија, подсећајући својим до- метом на врућаци ожељене у децама Мачевског, Павловића, Петровића, Кутишу и Карловића, да не иде дао љане.

Катрин Карпић и Раде Шербенек у филму "Пре кише"

"Пре кише" је филм својевремено нарачен у стварном простору и спојено је његових чуних филмских истица (извршни фотографија Марко Мачев Терапе), у чијем тематском лектицу се премињују митско и историјско, промену и савремену, југословенску осећања да је у миру живот које се сагледују са комоцима, к ново претеве буђење симптома дела, националних раздора и атмосфери сваког идуће дела. Реч је о трима члана јединица, од којих је часа и рота дађући неги у Мађарској, а другу у срцу Југославије. У првој, млада мађарска култура Јерокло (фразизирована француска гумена Григора Колен), велика замрзнута кућа, стенахрач незваних складица смештена мађарског језика и ментаљних носитеља штапокарске лике. Свако прелезици је један од нових етапа у одржавању власти, на којим је ниска култура и ниска култура."
The hard Rain

A

formed with a richly deserved Oscar nomination, Before The Rain emerges today as a passionate, poetic, visionary tale about nationalism and war.

With most of the film in the Slavic Macedonian language (subtitled in English), with some Albanian spoken and one section acted in English, Before The Rain is one of the five films named in the best foreign language category in the Academy Awards.

This powerful, heart-breaking story is a trilogy, with the first and third acts set in a tiny village in Macedonia and the middle one set in London, England. Through the characters, each section is interconnected to the other two, but not in an absolute sense.

Don’t demand rigorous logic from the narrative, because this is no documentary about the collapse of Yugoslavia into a quagmire of ethnic hostilities. Nor is it a political diatribe (thank you!).

It has nothing whatsoever to do with the ongoing conflict over the recognition of the former Yugoslav Republic of Macedonia as a country.

Instead, writer-director Milcho Manchevski constructs his film as a lyrical fiction.

He explores the minds of the people who take sides in the midst of conflict, sometimes for highly personal reasons, sometimes out of blind loyalty to their sect, their tribe, their religion.

In the first act, a young Macedonian monk (French actor Gregoire Colin, familiar from Olivier! Olivier!) endangers his monastery when he harbors an Albanian woman accused by an enraged mob of murdering one of the monk’s relatives. The sequence will end in tragedy.

In Act II, a Pulitzer Prize-winning Macedonian photographer (played by charismatic Irish actor Rade Serbedzija) has just returned from shooting war footage in Bosnia. He is disturbed, enraged and ready to return to his roots — in the same village as Act I.

But he must leave his English lover (Katrina Cartwright of Nuked), who is his photo editor, and already married.

When he tries, he confronts her husband, asking for a divorce. But a conflict in the restaurant where they meet — apparently involving former Yugoslav nationals — escalates into another tragedy.

The final act shows what happens to the photographer when he returns home and becomes embroiled in the same conflict that we saw in Act I (don’t take time Stereoty)

Again, tragedy hangs in the air, like the black clouds racing across the horizon just Before The Rain. Manchevski, a surprisingly masterful first-time filmmaker, and his cameraman Nicolas Gaster create a series of stunning images for the screen, moving paintings of such slow beauty that the ugly behavior of the humans is made even more poignant.

This film, made by sophisticated filmmakers for mature audiences, is a profound moving on humanity.

Errol Nazareth interviews
Chuck D: P. 70

Claire Bickley on Bart
The Brat Simpson: P. 74
Political exile – the sense of belonging and not belonging – has inspired great film-makers from Andrei Tarkovsky to Milos Forman. Now Milcho Manchevski has joined the out crowd

Distant voices

Andrew Pulver

AS EXILE immigrant-community film-makers like Ang Lee (Chips Race), Mina Wide (The Wedding Day) and Wayne Wang (The Joy Luck Club) cheer up with their visions of good times, ethnic melting pots, there’s a thought for Milcho Manchevski, born in Macedonia and currently residing in New York, his film Before the Rain (release date: Sept 14) attempts to disentangle the mindset and beliefs that shaped the threads of his homeland. Although the gaze of Manchevski’s film is directed from the war zones, it offers an invaluable insight into the complexities of the region.

Before its Balkan origins, Before the Rain is a weird hybrid: divided into three parts, it bookends a brutal London set-piece with two finely shot perspectives on the same tale of teenage inter-ethnic love (Macedonian Christian and Albanian Muslim).

“I see myself as culturally ambivalent,” explains Manchevski. “But it was my experience of homecoming, after studying and working in America, that gave the movie its form. There was a great disorientation, on all sides, that something positive was about to happen.

With respect to the role of Rade Serbedzija playing the film’s dominant figure (a returning exiled photographer), the Serb-born, ex-Croatian resident actor’s earthy presence reinforces the mood of disillusion.

Similarly, Ivan Kusturica’s The Underground (currently being re-cut despite being awarded the Palme d’Or at the recent Cannes Film Festival) is an attempt to encapsulate an insoluble historical situation. Hailing from Sarajevo, Kusturica has, like Manchevski, gone abroad in search of stability.

Significantly, the double Palme d’Or winning Kusturica’s work has changed radically since the onset of the Bosnian war. The conflicted, according to fleeing refugees of When Father Was Away On Business (1991), dealing with the trauma of labour camp internment and Time Of The Gypsies (an excelsior, fictional evocation of Gypsy life) was followed by Arizona Dream, an unhappy-in-exile attempt to offer an outsider’s perspective on America.

As the uncertainty that is Arturino Dream demonstrates, even the finest cinematic crew can be thwarted by displacement. Possibly the most direct meta-example of this is Argentinean director Fernando Solanas, a refugee from military dictatorship, who found his way to Paris in the mid-seventies. The co-author of the influential Towards A Third Cinema which, ironically, launched the film career of South American film industries – struggled to combat his new surroundings and took almost a decade to raise funding for a film. Unlike Latin America’s earlier star-encouraged Ruiz (Three Crowns Of The Naked) Ruiz, Solanas’s out spoken Peronism attracted little of the sympathy that enabled Chilean Pinochet fugitive Ruiz to be so prolific.

Still, Tango: The Exile Of Gardel – Solanas’s epitaph of the nation piece about a group of Argentinean exiles’ tribute to legendary tango star Carlos Gardel – began a trilogy completed, after returning home, by Sur and The Voyage which evokes, with many a baroque flourish, the knotted emotions of a pursuing theme. Sur concentrates on the shock of return and the changes affected in an exile’s absence; The Voyage is a surreal symbolic quest across the national landscape. Solanas’s sub-protest kou-kou-capping at the hands of an unknown gunman in 1995 (after enraging President Carlos Menem with a series of hostile newspaper articles) has, however, given Solanas a status he can hardly have anticipated.

The post-Cultural Revolution generation of film-makers in China have also grappled with the problems of disillusion. While not literally in exile, Zhang Yimou, Chen Kaige and Fan, Huagouham from to name but three, have all experienced an “internal exile” whereby they make their films in China but with funding from abroad, and post-production is often completed in countries like Taiwan. Once completed, the problems start: many films have made found themselves banned at home because the Chinese authorities don’t like the end result although they initially sanctioned the project. Despite – perhaps because of the oppressive regime, there has been a tremendous creative flowering in China, now widely regarded as home to the world’s most inspired cinema. The lives of acclaimed exiles can become equally as significant as their work. Andrei Tarkovsky, the most prominent of recent wanderers, turned his ordeal meditations of disillusion and homesickness into the Italian-produced Nostalghia, arguably the finest cinematic work about exile. His career as a chronicler of Russian history (Andrey Rublev, Mirror) and the evoker of complex symbolic dream worlds (Stalker, Shutter) are drawn together in a lavish, mystical work that hones in on the central preoccupation that distinguishes immigrant cinema – a conflicting sense of rootlessness and attachment.

“You seem to want freedom,” says Dominican Giordano’s Italian translator to Olga Jankowsky’s Maccabeus academic, “but when you get it, you don’t know what to do with it.” It fails to a clear sighted economic to offer the dramatic gestures and denouncements that the liberals, integrated Jankowsky cannot. — What kind of a world is this, that a man must have to be ashamed of yourselves?”

Despite his early death, Tarkovsky’s (in 1986) meant that he was at least able to make two films free of the hassards that littered other greats (Essensteen, Pudovkin, Vertov) who remained in the USSR.

Milos Forman, on the other hand, is one of the few exiles who comes back. His box office chart

**UK box-office chart**
«Before the rain»: la muerte también llama siempre dos veces en los Balcanes

Macedonia es un lugar que toca, por un lado, Albania, y por el otro, la lágoma del ojo del huracán. Allí, aunque lo que se nos sirve ahora es una película, lo que de verdad se cuecen son odios, armargudas y tiranteces.

«Before the rain» tiene la peculiaridad de ser película macedonia y de ser la primera que hace Milcho Manchevski, un jovencísimo director que ha sabido meter en algo menos de dos horas la verdadera naturaleza de la almena amarga que desde hace años suele en la trituradura de los Balcanes. Una historia tan rocosa, que no acaba; un guión tan bien dibujado, que no se ven sus líneas; unas imágenes tan elaboradas, que están llenas de verdad; una película tan original, que abandona las cláusulas por dentro y que transmite la solidar de una ideología en el líquido sin forma de una idea.

«Before the rain» está dividido en tres episodios ensamblados de tal manera que cada uno de ellos es principio y fin del otro, dando a la película un sentido filosófico tan circular y a la vez que abierto que refleja la razón. El final, o el principio, según quién mirare, se deja a uno tan pegado a la periferia de la televisión como la pegatina de la TV. Según se va desvelando la historia, y uno empatándose de ello, la película adquiere los tonos oscuros de la letra de un tango, con la añadida certidumbre de que, aquí, las cosas que pasan, no son tangueras, aunque sí propias del arrabal humano.

Como que passan: Una joven albanesa es perseguida por macedonios, pero cazada por albaneses. Un fotógrafo macedonio vivirá el odio albanés, pero morirá ante la rencorosa balca mediterránea. Desde Bosnia se puede llegar a Londres y la idea de que la paz es una excepción... y de que el disparo de una cámara de fotos también puede matar. Cuando uno deja de mirar la guerra por un visor, la fuga se convierte en la muerte y se revela en sus propios líquidos. Siempre hay montes dispuestos a cambiar el manto, por lo de la meteora. Siempre hay lechos que cuevan metralletas como zanahorias para barras. Un balazo en un restaurante de Londres mata con la misma ceguera que en Bosnia. El odio es contagioso, y a la vez, y crece en proporción inversa al valor de la vida de los demás. En ocasiones (y es un magistral golpe de guión en la película), la fotografía de una niña muerta es tan sólo el presagio de una niña que va a morir, o la instantánea que hubiera recogido un fotógrafo de no haber muerto horas antes (porque, como dice Clint Eastwood en «Sin perdón»), cuando mata a un hombre no le quitas solo todo lo que tiene; sino también todo lo que podía tener... o quizás Manchevski quería dejar en esa foto la idea de que la siniestra iguala la cara de las niñas muertas, o que siempre muere la misma, o que nunca muere del todo...
Legenda o nepotrebljoj smrti


Kiša sniže posje tuša, pucnjava grozne i ubistva, ona sjeća šećerni i umiva izače, razvijala žrtve i nasilniku, bar dok se ovi drugi ne osuši.

Kiša je, kao i mir, uvek magična.
dučnost zavivio od upišten stradanja; mladica, devushka su u svom otnosn pronalazili potpuno nemoćni (jagnjači), i ne izostaje znakove koje im je neko u oduševljenim godinama uskratio; zavođenje, od mladica do književnica, uz lude i bedinski koje viku za sobom, dobi su opravdane da tirani ovaj svijet koji bi se inače mogao pokora vati usamljenim i samoudbajškim pojedinca, koji osećaju sve svega teško svoje krivice, i imaju znakove, može ponuditi samo sebe; starci, i pravoslavni popovci i albanski patrijači, koji znaju pravila i legitimacije primenu, gubi ugled već time što ne kontroliše nacisti; i najzad, one, koje su sve do jedne protiv mnogog nasilija i svedu izmene vlasti nacisti za jezgrom davnog, od zafinirane tankuoste Engleskog jezika do pokorne makédonske supruge, do oslobodene srpske učiteljice, do unutale albanokroatske udovicu, koja se nekad slobodno školovala, do njene kćeri koju je zaostalost prvo, a onda i sve ostalo predodrudio da bude žrtvovano jaganje.

Film Mišća Mančevskog teška je i depresivna legenda o nepotrebljenim smrćima. Prelepi snimci Ohrada (Zrka sv. Jovan Kaneo kao gorni motiv) i makedonskih plansina, sela ubogih i u čiji isti vekovni neprijatelji, deo su opreme legendne, kao i stalni motiv kćeri koja bi tek trebalo da dođe. Kada snimci posle suše, pucnjava gromova i ubistava, ona spira krv i umiva rupe, razdvaja žrtve i nasiljake, bar dok se oni drugi ne osuje. Kako je, kao i on, uređuje legenda. Legenda divlje legendarnog proleta klučna je za dramaturgiju filma. Pa, ipak, čovek bi poželio i toliko sanjeti zalazak i jedan pun mesec snajda, što nimalo ne bi biološki emocijski. Muzika grupe "Anastasia" je evokativno flekovina i veoma dobra: suštan, što bi i neobično da nije, pod senkom Leb i sol tradicije. Film valja gledati dva puta, drugi put da bi se uživalo u spajjoj kameri i montaži, a povezanje senzibilnosti lauraturu za muzički spot. Kada biti snažan, rekli bi da je reč o duši, ali je danas pominjanje duše stvar uključen koji je protivna i našim životima o ovakvoj filmu. Duša pripada nekoj bolji budući at. Patećno, ako ima pravde i pragmatično, ako je Oskara mogao dobiti nežni i dobrodružni Muškim slowom, Mišću Mančevku, posebnog "Oska" a, doduše, svede vijesti od venecijanske lave, ali bi Mančevskom zgodno došao u nastavku kariru, u kojoj, sem nalijet vremenske faze, možemo očekivati još jeftinija...
Rethinking History
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HISTORIC OSCAR
Records loom in big races
By KATHLEEN O’STEEN
Tonight’s Oscar show could be one for the history books.
If Paramount Pictures’ “Forrest Gump” wins all 13 categories in which it’s nominated, it will surpass the record-holder, “Ben Hur,” which picked up 11 statuettes.
Or, if Tom Hanks wins his second consecutive Oscar, it would be the first back-to-back best-actor win since Spencer Tracy in 1937-38. (Jason Robards accomplished this in ’76-’77 in the supporting race, and Luise Rainer, in ’36-’37, and Katharine Hepburn, ’67-’68, did it in the

Macedonia flap hits Academy
By MAX ALEXANDER
A last-minute flap over the name of a country has sparked new controversy over the foreign-language Oscar, and may result in a boycott of tonight’s Academy Awards by the filmmakers of “Before the Rain.”
Milcho Manchevski, who wrote and directed the Macedonian entry, said on Sunday that he and other representatives of the film have told the Academy they will not attend tonight’s ceremony if the Academy insists on calling their country “the former Yugoslav Republic of Macedonia.”
Manchevski, along with five of the film’s producers, three actors and three government officials, including the Minister of Culture, are demanding that their country

Macedonia’s Greek to Oscar
Continued from page 1
be referred to simply as Macedonia.
Academy president Arthur Hiller said a final decision won’t come until today.
While seemingly trivial, the name of Macedonia is furiously contested by Greece and has become a political hot potato in Washington and Western Europe — and now apparently in Hollywood.
Macedonia declared independence from Yugoslavia in 1991 and immediately drew complaints from Greece and Greek Americans over its choice of a name. Greeks contend that “Macedonia” is the ancestral name of their country and should not be adopted by the new country, which lies on the northern border of Greece and comprises 2 million people.
The United States and the United Nations recognize the new nation but not the name. Both are provisionally calling it “the former Yugoslav Republic of Macedonia.” That’s the name the Academy decided to use over the last few days, after much hand-wringing due to the receipt of some 300 letters of complaint from Greek Americans, according to a source.
But on Saturday night, producer Gorjan Tozija from Macedonian state film agency Vardar told Academy press representative Frank Lieberman that the name was unacceptable, particularly since “Before the Rain” had been billed as simply being from Macedonia until a few days ago.
“In the larger picture, the name is a small thing,” said director Manchevski. “But it would be like calling the U.S. ‘the former British colony of America.’ It’s an insult to the people back there (in Macedonia).” Manchevski, a former director of TV commercials and music videos, lives primarily in New York.
Ironically, “Before the Rain” is about taking sides in the Balkan conflicts, and it argues that neutrality does not prevent involvement, even for countries and individuals far from the region.
The film, co-produced by Vardar, Polygram France and British Screen, won the Golden Lion at last year’s Venice Film Festival.

Kathleen O’Stein contributed to this report.
КРУЖНО ОБНОВУВАНЕ НА ЗДИВЕЛЕНОСТА

КУЛТУРА

Карл Михайлов и Анджела Блатова, режисьорите на филма "Антична", тъкмо се прибират в София, след като завършили със завършването на филма. Фильмът е изцяло за лъжата на ръководителя на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрива лъжата, ръководител е настоял на уникалния подход на "Деня на първа основна страда". За да не се разкрив
deportacji, znęcanie się nad dziećmi i nędzę ludzi z Trzeciego Świata... W ten sposób z cierpieniami świata nieomal nic nie zostanie pominięte". Wspólny z Kieslowskim jest też producent filmu Marcin Karniz, który od tej pory produkuje wszystkie filmy Hanekego, a także odtwórczyni głównej roli Juliette Binoche, która na temat współpracy z austriackim twórcą stwierdziła: „Czuje się, że jest coś takiego jak prawdziwa myśl za kamerą. W odbiornik sposób Michael Hanekę przypomina mi Krzysztofa Kieslowskiego”.

W rok po Grand Prix ex aequo dla Kieslowskiego (Niebieski) i Altmana (Na skrót) Złote Lwy otrzymał w Wenecji Milcho Manchevski za swój debiut Before the Rain (Macedonia–Francja–Wlk. Brytania 1994), stając się tym samym jednym z najbardziej obieguujących europejskich reżyserów młodego pokolenia. Londyńskie sytuacje polityczne w Macedonii stanowią tło dla trzech spełnionych ze sobą historii milosnych, których bohaterami są: młodych mężczyzn, zaangażowana dziennikarka i pozbawiony iluzji reporter wojenny. W trzech epizodach połączonych ze sobą postaciach i wydarzeniach film przenika bezwzględną naturę wojny, która wciąż w swoim otoczeniu istnieje bez wyjątku. Trzy odrębne historie, retrospektywnie składające się na całość (albo historia w trzech częściach), podzielone zostały na rozdzielne napisami Words, Faces and Pictures: Words to synonimem webranych i interkulturowych barier porozumienia; Faces – zmalutkowych twarzy wojny; Pictures z kolei odwołują się do serii fotografii przedstawiających czegokolwiek, podsumowując temat ambivalentnej roli mediów w czasie konfliktów zbrojnych.

Oryginalność kompozycji filmu wskazywała na Manchevskiego jako na możliwego spadkobiercę Kieslowskiego. Związana, iż motto prologu: „Czas nigdy nie umrze. Koło nie jest okrągłe”, zakreślające główne trop filmu – konieczność podejmowania decyzji ostatecznych, dokonywania wyborów w sytuacjach bez wyjścia – powołanie w odmienionej formie w epilogu, dzięki czemu (przynajmniej na poziomie struktury opowiadania) śmietalna spirala przemocy może zostać przełamana. Dopiero w epilogu okazuje się, iż tragiczny koniec trzeciego epizodu stanowi początek pierwszego, a chronologia całej historii zaczyna się pośrednio, w drugim epizodzie, umiejscowionym w Londynie. Forma ta prowokuje istotne pytania, na które odpowiedzi muszą znaleźć swoje odpowiedzi. Jeden z role – poobecnie jak u Kieslowskiego – odgrywają tu fotografie kodujące śmierć, w funkcji emblemata nieuchwytnych przyczniających się
"Пред дождот" ја впиша Македонија на светската мапа", напишиселегендарниот американски филмски критичар Роџер Иберт во февруари 1995.


Многу ретко се случиломалечка Македонија во светот да ја сметаат за рамна на себе, а - што е уште поретко - и не сами на себе. Тој громогласен аплауз со кој светот ги прими филмовите на Манчевски за нас не беше само сплотувачки фактор, туку и извор на самодоверба и на националното самочувство.

Во глобални рамки, Манчевски е ценет поради естетските и филозофските достигнувања на неговиот опус. Споредуван е со Џојс, Кундера, Тарковски, Бергман, Кишловски. Но, светската јавност кај Манчевски уште повеќе го цени тоа што со својата работа и со своите ставови поставува мегања на международни стандарди. Стандарди за иновативност во авторскиот пристап, за инвентивност во креативниот израз, но стандарди и за тоа како бескомпромисно се прави авторско, вредно дело, независно од огромниот напор кој е неопходен да се зачува инегритетот на делото од упади на оние на кои уметноста не им е на прво место: финансиери, дистрибутори, цензори или политичари.

Манчевски е роден во Македонија, но е школуван во странство и неговата кариера е главно во САД и Европа (работел за ХБО, МТВ, Бритиш Скрин и други). Неговите филмови освојаат повеќе од 40 международни награди (меѓу кои и Златен лав во Венеција, номинација за Оскар, ФИПРЕСЦИ, и други), има над 260 фестивалски проекции (сите филмови играле на фестивали од А-категорија), редовна дистрибуција во кино и тв-мрежите на над 50 земји на сите континенти; ги има во филмски енциклопедии и кинотеки, се изучуваат во наставната програма на стотина универзитети, дури и во средните училишта во Италија. Две международни академски конференции се посветени исключиво на неговите филмови, за нив се објавени над 16,000 текстови и неколку книги во международната публицистика и печат, како и бројни Интернет референции.

Манчевски има филм кој "Њујорк тајмс" го вброи меѓу 1.000 најдобри на сите времиња, и има спот кој "Ролинг стоун" магазин го вброи во 100-те најдобри на сите времиња. Кога "Пред дождот" во 1994 го освои Златниот лав за најдобар филм и уште девет други награди во Венеција, тоа беше прв (и засега единствен) пат македонско дело од било која област не само рамноправно да учествува во светска конкуренција, ами и да победи.

Од практичен аспект, во Македонија, цела една генерација домаашни филмски работници и актери се школуваше со практична работа на международните копродукции на Манчевски. Врвни светски професионалци со огромно искуство и талент од дури 14 земји, добитници на најпрестижни международни награди, работеа на македонско тло и ги споделуваа своите искуства со нашите филмаџии и актери. Манчевски има филм кој "Њујорк тајмс" го вброи меѓу 1.000 најдобри на сите времиња, и има спот кој "Ролинг стоун" магазин го вброи во 100-те најдобри на сите времиња.

Кога "Пред дождот" во 1994 го освои Златниот лав за најдобар филм и уште девет други награди во Венеција, тоа беше прв (и засега единствен) пат македонско дело од било која област не само рамноправно да учествува во светска конкуренција, ами и да победи. Од практичен аспект, во Македонија, цела една генерација домаашни филмски работници и актери се школуваше со практична работа на международните копродукции на Манчевски. Врвни светски професионалци со огромно искуство и талент од дури 14 земји, добитници на најпрестижни международни награди, работеа на македонско тло и ги споделуваа своите искуства со нашите филмаџии и актери.

Иако живее во Њујорк, Манчевски својот професионален углед и искуство секојпат ги носел во Македонија. Конечно, во македонската култура преку македонските копродукции на Манчевски влијаа директни инвестиции од странски партнери и влади (Велика Британија, Германија, Франција, Италија, Шпанија, Бугарија и Еуримаж) во вредност од над 15 милиони евра, при македонски влог од околу 3 милиони евра. Со други зборови, 5:1.

Глобалниот успех на Манчевски покажа дека нема малци и големи кинематографии - има само малци и големи филмови.
To Universal Studios- PLEASE release BEFORE THE RAIN

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REFORM THE RAIN IS A GREAT FILM PLEASE RELEASE IT ON DVD AS SOON AS POSSIBLE THIS FINE FILM SHOULD HAVE BEEN RELEASED BY NOW ON DVD OR IS THERE PRESSURE FROM THE GREEK AMERICAN LOBBY NOT TO HAVE THIS FILM RELEASED ON DVD.

It was nominated for Oscar, so it must be good, publish it.

Superb art film, which will touch everyone’s feelings.

Please release this DVD to the general population ASAP.

This film is a true gem.

Пред дождот

Милчо Манчевски ме води низ своите едни филмски светови и на некој посебен братски начин ме подготвува за мојот Александар Македонски.

Милчо е „Степски волк“ во Скопје. Одамна со нешто длабоко рабет, тешко ја лекува својата горчица и не пушта никого во своето нежно срце. Александар, главното лико во филмот Пред дождот, вкусиност е тој, како, како што ми рече во Лондон, го пушувал според мене. Но се покажа дека Александар сум и јас. И во мене пукаше некој „роднина“ во Белград.

Александар, според Манчевски, ги помирувал одамна раскрашетите светови. Неговото храбро и смело одење во едно албанско село потсетува по малку на вестерн, во кој Александар, во некоја мала селска визба, како под шатор, го прима „индијански главатар“, а таа со треперлив, бела рака, служи кафе од филцан и се наведнува скромно над неговото лице, одвај кратко погледнувајќи го длабоко во очите.

Хана (ја игра Силвија Стојановска), сè уште занесено убава, веќе не е девојче ткуку зрела жена, чие хармонично и неугнувено тело не можат да го скријат сите шалвари и затегнати силиден шампи.
Milorad Krstić: Kézbeszédd

A Macedöni 59-ös film, című film Rövid, Kézbeszédd

Macedonia, Mon Amour

A new director moves deftly between 2 worlds in ‘Before the Rain’

THE WINNER OF THE

brand new

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