Scene 82 in Dust, cut out of the finished film
Research on Wild West
***B-CAMERA - JAMIE***

<table>
<thead>
<tr>
<th>Scene</th>
<th>Description</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>38E</td>
<td>160th St. &amp; Audobon/Amsterdam</td>
<td>Dawn</td>
<td>1/8 PPA</td>
</tr>
<tr>
<td>51</td>
<td>Shot 2</td>
<td>Dawn</td>
<td>1/8 PPA</td>
</tr>
<tr>
<td>51</td>
<td>457 W. 17th St Roof - Morning</td>
<td>Dawn</td>
<td>1/8 PPA</td>
</tr>
<tr>
<td>12E</td>
<td>Newark Airport</td>
<td>Day</td>
<td>1/8 PPA</td>
</tr>
<tr>
<td>136</td>
<td>Newark Airport</td>
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<td>1/8 PPA</td>
</tr>
<tr>
<td>35</td>
<td>Newark Airport</td>
<td>Day</td>
<td>1/8 PPA</td>
</tr>
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</table>

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***END OF DAY 2 -- Thu, Apr 6, 2000 -- 6/8 pgs.***

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***B - CAMERA - Chuck Levey***

<table>
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<th>Time</th>
<th>Notes</th>
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<tr>
<td>33</td>
<td>NYC - SUNRISE (TIME-LAPSE)</td>
<td>Dawn</td>
<td>1/8 PPA</td>
</tr>
<tr>
<td>38M</td>
<td>Manhattan Ave, Bedford St, Grove St, Brooklyn</td>
<td>Dawn</td>
<td>1/8 PPA</td>
</tr>
<tr>
<td>38D</td>
<td>Kent &amp; North 5, Brooklyn</td>
<td>Day</td>
<td>1/8 PPA</td>
</tr>
<tr>
<td>38F</td>
<td>42nd St. - Looking West from 1st Avenue</td>
<td>Day</td>
<td>1/8 PPA</td>
</tr>
<tr>
<td>38J</td>
<td>Looking @ 42nd St./1st Ave. from 31st St.</td>
<td>Day</td>
<td>1/8 PPA</td>
</tr>
<tr>
<td>38I</td>
<td>Gateway State Park, N.Y.</td>
<td>Day</td>
<td>1/8 PPA</td>
</tr>
<tr>
<td>33</td>
<td>43-1/2 23rd St, N.Y. Queens</td>
<td>Day</td>
<td>1/8 PPA</td>
</tr>
</tbody>
</table>

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***END OF DAY 3 -- Fri, Apr 7, 2000 -- 7/8 pgs.***
Scene 73, NYC 1945, in *Dust*, cut out from the finished film
Costume research

British 19th Century publications on the Balkans
ARCHETYPES

Need: Mother + Father

Life & Life: Brothers: Cain + Abel

Angela: Homer = storyteller = spiritual leader = priest = witch doctor.
She carries Elijah's guilt; that's why she kept the money.
The goal of her storytelling is her catharsis. She performs confession. Her confession is the brothers' guilt. Her (wo/ma) duty is to bury the guilt by cathartically releasing it, which happens when Edge changes the story.

Edge is the next generation (representing Thus, sexuality: sex is about reproduction). He is the child listening to the story.
Changing the story, he fixes, releases the guilt.
Edge is the vote.
He achieves what L.L.A couldn't: selflessness (takes A's ashes, talks to A.K., inverts a selfless ending for Lil). He gains the wisdom, not hesitating.

Add note: this guilt is washed in Abel's blood.

INT ELLIJAHS & LILITHS FRONTIER (LOG CABIN: B&W 1903)

- Wooden bed & bedclothes
- Old American stove
- Stools
- 2 x wooden chairs
- Wooden coat peg rack
- Old wooden shelves/cornecupboard
- Huntinggun
- Baby coffin (dressed inside with cream fabric etc.)
- Storm lamp & oil lamp
- Dried flowers to hang
- Few old clothes
- Few utensils/kitchen items
- Wash jug & bowl
- Trinkets/smalls for dressing shelves
- Door furniture x 1
SETS FOR MACEDONIA
INT BROTHERL - ARIZONA 1903 - BLACK & WHITE
• Large old freestanding American stove see refs
• Large Victorian / Edwardian sofa & various wooden chairs
• Paintings & pics
• Curtain fabrics
• Rugs & carpet
• Period light fittings - mixture of gas & oil lamps
• Lots of mirrors
• Tables
• Makeshift bar & dressing
• Pianos piano & other musical instruments
• Door furniture
• Few Old American newspapers etc
• Fabric throws etc

INT PICASSO STUDIO - PARIS 1909 B&W
• As per refs
• Key painting Les Demoiselles D’Avignon
• Lots of other background paintings & drawings to fill room & walls.
• Large stove as per ref.
• Various ethnic artefacts to hang on walls
• African masks & figures
• Large easels
• Drapes to hang over paintings - as still life backings
• Lots of old empty frames - some gilt
• Old sofa
• Work table full of painting equipment
• Still life table
• Postcards & pics & general inspiration for walls
• Old French newspapers
• Mandolin
• Other impressionists paintings - friends of.
• Rug.
• Old rolled canvases

INT PARIS CAFE / CINEMA - 1909 B&W
Will be very dark so shapes / reflections / silhouettes / shadows are very impo
• Cine projector
• Hung cinema screen
• Lots of paintings with large frames
• Tables & chairs
• Bar & relevant dressing
• French graphics & newspapers
• Wall gas lamps
• Door Furniture

Dear Chris:
I would like to see Rosemary Murphy’s contract for the role of Angela. I have reason to believe that she has not been contracted for the full duration of the rehearsal and shoot (including the Macedonian portion). This situation is not unlike the situation with Ann Broun which got out of hand and has affected the film so far.

Sincerely yours,
Milcho Manchevski

Cc: Domenico Procacci, Kevin Van Thompson, Sergei Andric, Simon Perry, Assistant Livren Painoveski, New Jones (please copy locally)

[Diagram]
NOTES FROM HOSPITAL VISIT: MARCH 16, 2000

SCRIPT--PG. 87--”She’s gone” changed to “I’m sorry. “And you are?” (to Edge)

SCRIPT--If patient has died—never would say it. They would look at clock and “call it” (The time.) Dr. would leave and find family. Bring them outside the room before telling them. “She went into arrest. Due to age, it was difficult to revive her. Unfortunately, she’s gone.”

SCRIPT--When Angela dies—Doctors would “call it”—saying the TIME OF DEATH. They would pull their gloves off and leave the room. A lingering nurse would look at EDGE and say “I’m sorry.”

ALL--Orderly would transfer body from bed to a GURNEY. Body would be COVERED with white sheet and taken to mortuary. Usually a MAN (called a transportation person or mortuary person.) Would come and wheel her out. He would wear a WHITE T-SHIRT and WHITE PANTS.

ALL--(A special elevator is used to transfer patients’ bodies covered in sheets.)

SCRIPT--SECURITY would be called, rather than a guard. A phone would be picked up by the patient’s bed or outside the room: “I have a problem here.”

ALL--2ND HEART ATTACK--a TEAM OF EIGHT. Immediate team of THREE. Another team of THREE--FIVE would rush in. They would each take a separate task: MASSAGE THE HEART, PUMPING AIR, CHECK IV’S, CHECK EQUIPMENT, SOMEONE CALLS OUT WHATS HAPPENING WITH MACHINERY, DEFIBRILLATOR WOULD BE USED—and in the BACK A MAIN PHYSICIAN would be CALLING OUT THE ORDERS.

SOUND TECHNICIAN--Record week before shoot, sounds of ER. Doctors calling out orders, monitors running, beeps, machines, pages etc.

WARDROBE--BLUE scrubs for nurses. Also floral and comic book character patterns. GREEN--resident. ATTENDING PHYSICIAN--plain clothes (shirt w/ tie) with WHITE LAB COAT.

DAVID & PROPS--Gloves on at all times. Gloves stored outside of rooms. Sometimes a box in the room as well.

JULIE--DELIVERY MAN W/ FLOWERS (EXTRA)

ALL--TELEMETRY AREA--step down from ICU—Angela is more recovered than ICU—stabilized-talking. ICU very unstable, very severe. Patient’s all monitored. Central Nurses station.

ART--CRASH CART FOR SCENE--has defibrillator—red chest of drawers like a tool chest. Two small, red tool chest-like boxes on top.

ART--DOORS ARE ALWAYS OPEN. For easy access in emergencies. Fire hazard. Angela would be right off of NURSE’S STATION.

SCRIPT--Massive heart attack—kicking on floor—GASPING--can’t talk—shaking—like a seizure. Straight down to the floor—can’t breath—fall to the floor—GASPING (not coughing) Holding heart.


Извиняюсь

Skopje, May 15, 2000

FOR: CHRIS AUTY
DOMENICO PROCACCI

FROM: MILCHO MANCHEVSKI

Dear Chris and Domenico,

The German producers insisted that the camera package came from Germany.

The camera package was late.

The equipment in it was wrong.

The German Line producer Frank Dragun gave instructions to the rental house to send a completely different camera to production, but to keep that a secret from the DOP and from production (!), supposedly hoping nobody will notice (!)

With partners like this who needs problems?

Best regards,

Milcho Manchevski

c: Huw Jones
From Milcho Manchevski
To Richard Gere

Dear Richard:

It’s been more than nine months since we started working on DUST. The last time we spoke, you called to say that we were making the film. You were very enthusiastic about it. You said that it’s difficult to bring you to the altar, but once you’re there, you said, you’re fully dedicated.

Since then you changed the start date of the film. We accepted that. Now, Ed is not closing the deal even for the July date. Are we making this film or not?

Please advise.

Yours,
Milcho
Zurich airport,  
October 31, 1999

Dear Joe:  

It was really good talking to you the other day. Let’s do that more often.

Hope you managed to track down THE WEST — or perhaps Anna is helping you with that. The visual material there is just priceless.

Enclosed are some of the quotes used in the script. I believe there have been some changes since the draft relating to the list (1/19/97 draft), so ignore the page numbers:

Pg. 6: “No whoremonger hath any inheritance in the kingdom of Christ.”  
Ephesians (pg. 250), Chapt. 5, Line 5. New Testament

Pg. 8: “For if a man think himself to be something, when he is nothing, he deceiveth himself.”  
Galatians (pg. 253), Chapt. 6, Line 3. New Testament

Pg. 9: “...as that Matthew said: He saved others; himself he cannot save.”  
Matthew (pg. 44), Chapt. 27, Line 42. New Testament

Pg. 21: “There is no peace to (unto) the wicked.”  
Isaiah (pg. 865), Chapt. 48, Line 22. Old Testament

Pg. 33: “Then came Peter to him, and said, Lord, how oft shall my brother sin against me, and I forgive him?”  
Matthew (pg. 27), Chapt. 18, Line 21. New Testament

Pg. 35: “Am I my brothers keeper.”  
Genesis (pg. 5), Chapt. 4, Line 9. Old Testament

Pg. 77: “Marriage is honorable in all, and bed undefiled: but whoremongers and adulterers God will judge.”  

Pg. 77: “I will shew unto thee the judgment of the great whore.”  
Revelations (pg. 333), Chapt. 17, Line 1. New Testament

Pg. 77: “For truth is fallen in the street.”  
Isaiah (pg. 974), Chapt. 59, Line 14. Old Testament

covetous man who is an idolater, hath any inheritance in the kingdom of Christ and of God.

Marriage is honorable in all, and bed undefiled: but whoremongers and adulterers God will judge.  
Hebrews 13:4

***************

In addition, here is part of the bibliography I was using while writing the script (and some titles I came across in the process, but which I have not checked out yet). My things are in a bit of a mess, having scattered them across three countries (US, UK and Macedonia), but I’ll try to get you more bibliographical info. Hope this is helpful in the meantime; also — try the bibliography in THE WEST.

1. Yuma Arizona Sentinel, 1900-1908
2. Prescott Arizona Miner, 1900-1908
3. Prescott Journal-Miner, 1900-1908
4. Flagstaff Sun, 1900-1908
90. Patrick F. Garrett: The Authentic Life of Billy, the Kid

Please keep this info confidential,

***************

And more bits of various research:

- At first only 170 volunteers from AR, NM, OK + Indian Territory were going to be accepted to fight in the Spanish-American War. Then they raised it to 200. They were going to be a cavalry = the Rough Riders. Roosevelt was with them. May = October 1898.
- Prostitutes generally acted as if they themselves felt society correctly assigned them to the fringe world where they lived.
- Butler: Daughters
- [in Macedonia] The ransom for Nazim Bey's son was $6,000 lira. The ransom for Miss Stone was $14,000 lira.
- Ship by hoof (not by train) - cattle
- Are they from Numa? the hottest place in the nation? The place of the infamous prison?
- "... and Deputy Hunskydor Holmes..." Tales, p. 115
- The chetas were 30-50 people
- Major Hussein surrounded Delcev and got him killed. They were colleagues at the Military Academy.
- 1903: The Great Train Robbery; invention of the airplane 1906: the great San Francisco fire
- 1915: Siberian explosion, Messina earthquake, school fire in Ohio, Orwell Wright crashes (he lives, his passenger dies)
- Lumiere had 1434 "views," 247 foreign trips, 55 foreign military views, etc.
- Eyes painted open in death picture (book, p. 73); twins (p. 76),
casket on chairs (p. 67 + 82), Oklahoma 1930's (p 95), p. 101...
St. Luke was the first icon-painter, his subject the virgin and child.
A sign in Haskell, copied in Amarillo and other places: "Whiskey, the road to ruin. Come in."
In the Balkans the centuries do not follow one another: they co-exist.
H. N. Brailsford: Macedonia and Its Races
TUCSON BOOK, P. 41, Chiaoan named Phocios R. Way
French sources: the village of Armenkos was destroyed, p. 148
Sloboda Koceva: 6-yr old baby tossed by the Turks into fire
Nikola Topalov, a guerrilla of the village German cheta was captured by the army in Elata area. They skinned him alive, gauged his eyes, and left him to die.

Angel Andreev: Spomeni, p. 330
Rebecca West: on a bloody, reeking rock in Macedonia, she saw a black lamb's throat being cut in a folk-Christian fertility rite.

**************
Hope this is useful. It's still disorganized, but it might help.
Talk to you soon.
Yours,
Milcho
3 May, 2000

Ljuben Pavlovski
Minister of Culture
Government of the Republic of Macedonia
91000 Skopje
Ilindenka bb
MACEDONIA

Dear Ljuben,

RE: “DUST”

I am delighted that our countries are working together again with the production of Milcho Manchevski’s “DUST”.

Although the production of the film is a collaboration of four countries, namely the UK, Macedonia, Germany and Italy, from a legal point of view it was not possible to structure the film as a treaty co-production with Macedonia because none of the UK, Germany or Italy has a bilateral co-production treaty with Macedonia, nor has Macedonia ratified the Council of Europe’s Co-production Convention. (Please note that this was not the case with “BEFORE THE RAIN”, where we were able to utilise France’s bilateral co-production treaty with the former Yugoslavia).

However, through a production services arrangement between the UK producer and Shadow Doel, Macedonia is completely involved in the production of the film. This will be reflected in the credits which will state that the co-producers are producing the film with Shadow Doel and that the film is an “Anglo-German-Italian Co-production with Macedonia”.

Please note that if the film had not been structured in accordance with the Co-production Convention then neither ourselves nor the Arts Council of England would have been able to invest in the film.

Given that there are seven financiers involved in this ambitious and (by most standards) high-budget film, I am aware that the production structure is extremely complicated. However, know you will shortly be receiving from Chris Ayty copies of the main contractual paperwork between the financiers, including Shadow Doel which is representing the interests of the Macedonian Ministry of Culture. If you have any questions no doubt Chris will be able to answer them.

In the meantime, please call me if you have any comments on the above. I hope you have kept well since our meeting in Skopje in March.

July 10th 2000

To: Milcho
From: Chris

Dear Milcho,

A few days ago you told me the idea of throwing a party on the boat set, which I thought (and think) is a great idea. I have spoken today with Kyril and agreed things with him. We’ll have him and his people, plus drinks and some food (otherwise people will drift away and the spirit of the occasion will be lost).

Unfortunately, the production will not authorise the cost (though I know you think I just have to tell them and they’ll do it, which isn’t the case!). So I’ll be paying for the event myself – which is fine, as I think everyone has given such a commitment to the film. I hope it’ll be great. Kyril will be standing by with the sound system from 7.30 pm.

Best,

CHIRS
Re: My London schedule

1. Only 3 ½ hrs to meet actors!!!
2. Only four hours scheduled for breakdown and schedule work with Brana and Dario
3. How many tapes total coming? How much time to view on Monday night?
4. Need to schedule working meetings with make-up designer
5. Need to schedule interviews with more costume designers.
6. Still waiting for stunt coordinator and FX resumes and books/reels from Germany.

More notes on the shooting schedule to follow up.

Kerry Barden should tape potential actors for Angela well ahead of my arrival in NY.

CC: Chris Auty

May 13, 2000

Dear Anne:

Thank you for your fax. Your fax was the first time I was informed about your need to be in Paris this very week -- nothing like that came to me from my producer or from your agent. I should have been informed weeks ago so that I could plan the rehearsal for the entire film.

In spite of whatever the original contract said, we changed the schedule to fit your needs. This change would mean rehearsal work and shooting in May.

Regardless, there were days before and after your court appearance which could have been used to rehearse, especially since everyone else (including Joe from London and David from Australia) got here almost two weeks before the shoot for that very reason.

The four days after your arrival are not four days for rehearsal: these four days include time for fitting, make-up tests, travel and relocating the entire production and a rest day for the cast and crew on Sunday.

In addition, doing your rehearsal during the last four days before the very shoot means that the rehearsal is thrown out of chronology because we are twisting it around to fit the days you are going to be available. This is not fair to everyone else.

Best,

Milcho
MEMO

TO:      CHRIS AUTY
          DOMENICO PROCACCI
          VESNA JOVANOSKA
          KEVIN VAN THOMPSON
          BRANA SRDIC
          MILCHO MANCHEVSKI

FROM: ROBERT JAZADZIKI, Location Manager

The crew was insulted and disturbed today due to Mrs. Cheryl Leigh’s aggressive exercise of animal rights activism.

In her intentions to defend the right of a village dog (which, by the way, was quite comfortable and happy lying in the shadow) Mrs. Leigh shouted and swared at all of the crew members, including the location manager, insulting everybody personally, as well as the people of Macedonia generally.

The location manager did not reply on her insults at all.

Also, Mrs. Leigh got so carried away in her activism, that she even complained that the village donkey was standing (in the shadow) too long with the load on its back!

Please note that this aggressive exercise of animal rights activism is not welcomed on set. On the contrary, it disturbs the crew and creates bad working atmosphere.

Please note that the crew is not going to deal with this kind of absurd behavior on set.

I expect you to find a way to stop it.

Thank you.

Robert JazaDziki
Location Manager

FAX

Milcho Manchevski
Chris Auty, Vesna Jovanoska
One
February 1, 2000

Dear Chris and Vesna:

FYI:
scene 73 (New York 1945):
per our budget and schedule:
no ageing make-up has been budgeted;
neither Joe’s nor Samantha schedules were taken into consideration when scheduling that scene;
please re-read the scene and advise how to shoot it in one day, as scheduled: the scene is 2-3/4 pages long, requires serious make-up (Elijah is aged, Luke is wounded, Lilith is pregnant). Angela is a new actress, requires visual effects, is a period piece set in a busy city.

Please advise.

Sincerely,

Milcho Manchevski
HISTORY DREAMS (DUST) LTD

MEMO

Attn: Aze Crabtree

From: Neil Tuohy

Date: 25.6.00

Dear Aze

Milcho Manchevski has asked me to inform you of several prob.

1. One important issue is all the background extras, who at times have become more than that. The villagers need to have their clothing much more broken down, in keeping with the period and title of the film, which has perhaps been overlooked at times owing to the nature of our schedule. This must be addressed, for the remainder of the shoot as it has been felt that valuable time has been lost, on shoot days, for approval.

2. As per our conversation, the sold on the authenticity of the costume, i.e. blood, dust, urine, stains and make-up give a vision and scope to the job.

3. Both I and Milcho would like to arrange 3 men to be with you from stages which could be shown on the floor.

Thank you for your assistance in this matter.

Neil Tuohy
2nd Assistant Director
On Saturday, May 18, 2002 9:00 AM

Dear Mr. Manchevski,

I visited the Internet this morning and happened to find an article describing your motion picture “Dust” and was quite interested to see reference to the abduction of Miss Ellen Stone and Katerina Cilka/Tsika. According to the article I read on the Internet, “The “Dust” crew even discovered the original memoirs of Miss Stone and her companion…”

Mrs. Cilka was my maternal great grandfather’s sister, both were born in the village of Bansko, now well-known as a ski resort in the Pirin mountains, and at one time in Macedonia.

Katerina and my great grandfather, Ivan, were children of Dimitar Pop Stefanov, a Bansko merchant. They were converted by the Protestants and attended the American school in Samokov. They had four other siblings, including Professor Constantine Stefanov who compiled and published the first Bulgarian-English Dictionary.

You might be interested to know that Teresa Carpenter, a Pulitzer-prize winning author is just completing a book on the Stone-Cilka affair. She has a contract with Simon and Shuster in New York (her husband is Newsweek’s senior technology editor, Steven Levy).

Teresa visited us here in Michigan a little over a year ago. She left with some 6 pounds of photocopies of materials I have been collecting over the years on the Stefanov family and the Stone-Cilka abduction.

I have been developing a webpage with some information on this subject:

http://library.ferris.edu/~cochranc石家/jstone.html

Could you tell me more about the manuscript your crew discovered? I am aware of one translation that Katerina’s son, Stefan Cilka, prepared. I wonder if your people found something entirely new!

Looking forward to hearing from you.

Sincerely,

Richard

Tolku mnogu momenti od Prashina me potresuvaat sto bezrezervno sakam da pridonesam za prezentiranje na tvoite gledanja na zivotot preku tvoite filmovi.

> Pozdrav
Unfortunately, Manchevski's last film, which I literally lobbied to have
> presented in theatres or on DVD here (it is at Blockbusters) featured
> gratuitous violence, an ill conceived plot, logical disconnects that made
> it difficult to "get into" any of the characters, and poor musical
> selection, the precise opposite of Before the Rain which was magnificent
> in every respect. Hopefully, this film does NOT recreate Milcho's
> childhood cowboy fantasies!!!
Dear Milcho, I saw "Dust" and I haven't words to say nothing ..... sometimes it's better to say nothing and to respect the interior silent to think this movi the day after.

I'm sure that I'll write something in this day about words of the journalist who had interwied you, I'm not agree with the interpretation of them about the movi, i'm not agree with interpretation ..... i think that this film is a fact and people have to take this like the greatest true.

sorry for my bad english and thanks for the emotion that you have produced again

Date: Tue, 29 Apr 2003 22:49:01 EDT

Subject: Thanks

Nicoletta

Hey Milcho!

I wanted to thank you so much for the screening of Dust at NYU. I really loved it. It is a wonderful film. I had seen "Before the Rain" in preparation for Dust, as I like to familiarize myself with a director's vocabulary before hand. I loved Before the Rain so much too, and the way that you expand on your concept of time manipulation within a film is extremely engaging. The time-continuum 'flaws' that you present in Before the Rain to pop out of the seemingly cyclical narrative, really grow so well in Dust. While BTR raises the question of how a narrative can be controlled fictionally, Dust takes the idea and runs with it. And Adrian (the guy from peter brook's hamlet, forget last name) and the older woman's creative control over the Macedonian Western is such a pleasure to watch, and something only too few films really even attempt to deal with- dealing with a film as a conststruct of the filmmaker, and then characters therein. These characters are so human, and a story, filled with delicious nuance and details (my favorite, the urine after death, something i have witnessed that few ever remember) is so great. But I should stop, lest I begin to rave with remnants from my film critique classes from college....!

Yours,

Michael *****
Finding and trying out DUST from my local Blockbuster was like finding a piece of gold. If you like classic style spaghetti westerns in the same vein as Clint Eastwood and Sergio Leone - then this one's for you.

I don't know who this Polish-sounding-like named director is, but he and his film crew managed to make one hellava one-of-a-kind western.

And it shows from the get-go. Starting out in modern-day New York, DUST is a tale that unfolds with twists and turns that will keep you watching on, wondering where this is all leading, and how this strange old woman has possession of old artifacts, from an old pistol to gold coins.

And how does she know about the life and tale of who they belonged to? An American cowboy gunslinger who left America, traveling to foreign shores and making history out of his destiny.

The look and feel of the film is phenomenal, gritty and lovely in a myriad of ways. The overall details was not lost in the making, thus pointing out to the director's awesome vision for this film.

Sure there were a few things that could have been better, but still in all, DUST was truly unique, and well worth a look at. Somewhat unforgettable in some ways.

Was this review helpful to you?  yes  no  (report this)

1 of 1 people found the following review helpful:

Fantastic premise that bites the dust....., January 14, 2005
Reviewer: Kristin Donnelly "www.ladyliterature.com" (Inverness, FL United States) - See all my reviews
REAL NAME
From what I see so far, my thumbs down for this movie is definitely a minority opinion, so do scroll up and down to read those who gave it 5 stars.

I said fantastic premise, and it is true, DUST has a premise that is fantastic. This is a beautifully photographed movie, melting from black-and-white into color then back into black-and-white, jumping back and forth between fetchingly photographed contemporary New York and back in time, somewhere in the Ottoman Empire ca. early

Mileo je genije!!! Odusevljena sam, sto je cudno kad se zna kakav sam baksuz kom se nista ne svidja! Nisam videla bolji film jako, jako dugo. Genijalno je sve zamisljeno. Ta postmodernistička caka ciža je prica. Genijalno. Usput, naplakala sam se k’o kisa sve krijaci da ne uprskam svoju kritičarsku reputaciju takvim privatno-emocionalnim izlivom!!! Milos misli da je malo prebudzeno, ali ja mislim da to i jeste zato sto se ostavlja donekle vidljivim da je to prica, a ne zivot. Mali cnmac i baba su fantastici. Kad se bas jako zamislim, ima i tu nesto kao i u “Pre kise” sto je mucno i nista ga ne moze razresiti, ali, jebi ga, da nije mucno, ne bi bilo odakle je, tj. iz Makedonije. Bravo, Milco - prosli put je imao odlican film istovremeno sa glupim ”Pulp fictionom”, a sa ima odlican film zajedno sa glupim ”Lord of Rings”.
Macedonia is collateral damage of the US policy in Kosovo. A report by the Organization for Security and Cooperation in Europe (which monitors the events in Macedonia), a statement by the State Department, and a UN officer this week all pointed at the Albanian separatists fighting in this Balkan country as perpetrators of ethnic cleansing directed at the Macedonian (often incorrectly called Macedonian Slav) population.

The good guys of yesteryear became bad guys.

This comes as no surprise to those diehard Balkan-watchers who have been following the evolving tragedy in Macedonia.

During the ten years of brutal fighting in what once was Yugoslavia, Macedonia managed to stay unscathed. This she did without help from the international community. After tense negotiations, the Yugoslav army left peacefully, an admirable task credited mainly to the first Macedonian president Kiro Gligorov. There was tension (Gligorov himself survived an assassination attempt which left him with one eye and with shrapnel lodged in his brain), but no fighting. The government and the people were repeatedly applauded by the international community for their efforts in creating and maintaining a multiethnic society. (The international community didn’t help, though. The embargo on Yugoslavia crippled Macedonia’s feeble economy; Greece waged its own embargo on the young state.) Parties representing ethnic minorities sat in the parliament. Albanian parties were coalition partners in all governments since independence, and at present six of seventeen government ministers are ethnic Albanians, the parliament vice-president is Albanian, as well as several ambassadors. There are primary, secondary schools and colleges in Albanian; an Albanian university is about to open. There are tv stations, theaters, newspapers in the languages of the minorities. Why then the recent ethnic violence?

The Albanian militants claim they are fighting for human rights. This is a mantra which has proven to be a winning argument in the past. However, this time the human rights issues are a front for armed redrawing of borders. The occupation of territory, abduction and murder of civilians, the threats to bomb the parliament building (in downtown Skopje, the capital), cutting off water supplies to the third largest city and - finally - the ethnic cleansing perpetrated on the majority Macedonians (who are a minority in the area of the conflict) point to the obvious: does one fight for language recognition with mortar fire and snipers? (Can someone kill cops in LA or Miami demanding that Spanish be spoken in the Senate?)

The “ethnic cleansers” - NLA - are mainly old KLA soldiers who fought in Kosovo alongside NATO. (Even their initials are the same in Albanian: UCK.) Most of their arms and fighters come across the border from NATO-administered Kosovo. The UN Security Council last week requested that KFOR and UNMIK patrol the porous border more vigilantly.

American, EU and NATO diplomats try to broker a peace agreement which centers on better guarantee for the Albanians’ minority rights, as a pre-requisite for disarmament. This misses the point: the radical Albanians fight for territory.

They are doing precisely what many observers have been warning against for years - escalating the violence until the average citizen gets affected and radicalized.

Even though the diplomats insist they will not negotiate with NLA (whom NATO’s secretary general George Robertson called “thugs and murderers”), the west is - de facto - legitimizing killing in the name of a language dispute. What a paradox!

Meanwhile, the fragile and impoverished country which was praised for its multiethnic society and government,
the same country which was (and is) the primary base for NATO’s operation against Milosevic’s Yugoslavia and peacekeeping in Kosovo (much at its own peril), the country which took 350,000 refugees from Kosovo (an increase in population of whole 15%) is being ripped apart under the armed onslaught of gunmen armed and trained by NATO. Macedonia is collateral damage to NATO’s involvement in the Balkans. The US and its allies consider it too risky to try to disarm KLA (or NLA), even though this was an explicit responsibility of their Kosovo mandate. Last year’s disarmament of the KLA was largely a symbolic affair. Body bags are not sexy, so NATO chose to let the militants keep their western weapons. (Three weeks ago the US evacuated several busloads of militants from the surrounded village of Aracinovo - complete with their weapons. A rumor that seventeen American advisors were among the surrounded extremists triggered an angry reaction by the Macedonian crowds who tried to block the busses, and later stormed the parliament building.)

NATO’s Kosovo escapade did much more than arm and train the militants who now execute a classical blowback. It escalated the conflict in the Balkans to a higher level.

The psychological effect of the entire world putting itself on the side of the Great Cause (as seen by the Albanian extremists) has given a boost to their armed secessionist struggle. Ethnic cleansing and occupying territories is an advanced step in redrawing borders. The last ten years in Yugoslavia taught us what this leads to.

The US has a chance to stop the bloodshed and further collapse of democratic values in Europe. This can not be achieved by hypocritical appeals to “both sides.” NATO, EU and the US applied immense pressure on democratic Macedonia not to defend itself. Now, the aggression and insurrection got out of hand. As a result of the “peace process,” Macedonia is on its way to federalization and disintegration.

Last month President Bush issued an order blocking the accounts of the leaders of NLA and barring them from entering the US; the European allies followed suit. This is obviously not enough.

If the US wants to demonstrate its stand against redrawing borders in the Balkans, if she wants to stick to her word (NATO promised to defend Macedonia, as General Wesley Clark points out in his book), if she doesn’t want to set an example where she discards her allies when tough action (even on a minor scale) is demanded, then the US should choke the arms supplies and send the warmongers where Milosevic went. The NLA must be forced to abandon its armed aggression and insurrection BEFORE there is more political talk. The US must do this even if it requires limited military involvement, such as arresting the NLA leaders (and expanding Bush’s “black list”) and seizing its arms depots. The US has a moral obligation to stop them from turning Macedonia into another Afghanistan or Cambodia, two sad examples of blowback and collateral damage from American involvement. As we learned in Bosnia, leaving the ethnic-cleansers unchecked causes much more trouble down the line.

Or, as that proverbial lawyer in a Hollywood joke said: “Good news. It’s only a MORAL obligation.” Except this time it is a practical obligation as well.

Milcho Manchevski wrote and directed the Academy award-nominated “Before the Rain,” which also won Golden Lion at the Venice Film Festival, Independent Spirit Award and 30 awards worldwide.
Es war einmal in Macedonien

Das vergessene Epos vom wilden Osten: Milcho Manchevskis „Dust“ beim Filmfestival in Venedig

VENEDIG, 29. August
Ein Turnier: hätte diesen Dunst malen können. Aller an Jahren, weniger begabt
sten bleitet nur, der Dampfladung zu stöhnen, welche die feuchtosse Luft über dem Lagunenstadt aufgetragen hat. Seit Jahren mutete man in Venedig nicht mehr so schwarz wie in diesen Spät-
sommer, dessen monnasthete Schwall
selbst die Tausende auf dem Markusplatz
zu erdömen scheint. Unter diesen Um-
ständen schien es ein Privileg zu sein, auf
dem Lido ins kühle Kino gehen zu dürfen, um den Eröffnungskurz der Film-
festspiele zu betrachten. Wohzu Milcho Manchevski allerdings in „Dust“ („Staub“) mit der Leinwandanstalt, ent-
puppte sich als eine so hitzige Kämferzeit,
raß, die die Zuschauer ins venezianische Dampfbad schon beinahe als Erlebnis
schen. Manchevski, in Skupie geboren und
in New York lebend, hat nach einem Regie-
derbüt „Before the Rain“ (1994) ein zweites Mal die Geschichte seiner mazedonisch-
en Heimat in einen Spielfilm verwand-
t. In „Before the Rain“ sagte er mit ge-
radeter unheimlicher Präzision den jetzt-
igen Bürgerkrieg voraus, in „Dust“ ver-
sucht er den gleichen scharfen Blick auf die Zeit am Beginn des zwanzigsten Jahr-
hunderts zu sichten, als Macedonien sich in blutigen Kämpfen von der türkischen Herrschaft befreite. Das ist möglichst
aber nicht so, wie man denken möchte, wenn man von historischen Themen und Kinoserien hörte, nicht auf die brave, re-
spektvolle, didaktisch bemühte Art. Es kommt viel schlimmer.
„Dust“ beginnt im heutigen New York. Ein junger Schwarzer überfällt die Wohn-
häuser einer alten weißen Dame. Er klopfte ein Muster, sie einen Revolver. Er will
ihre Gold, sie will ihm eine Geschichte er-
zählen, bevor sie stirbt. Die Geschichte
handelt von zwei Brüdern, Luke und Elv-
jah, die im Wilden Westen nicht ihr Glück finden, sondern die getreue un-
glückliche Liebe zu einer Frau. Luke
flieht aus dem Dreiecksverhältnis in die
Berge des Balkans, wo er als Kogelfjäger reich zu werden hofft. Eljah folgt
ihm, nachdem die gemeinsame Gefahr
umgebracht worden ist. Es sind die letzten, aber des osmanischen Großreiches, Räuberbanden, Befrei-
ungskämpfer und türkische Soldaten ver-
heeren das Land. Luka, ein Pistolenheld
ohne Mission, zwischen Geldliebe und Menschenliebe, zwischen Gewinn und Moral hin- und hergerissen. Eine schöne Macedonia findet er mit zer-
schossenem Brust und pflegt ihn. Er
könnte es, indem er sie unter Einsatz
seiner Waffen und seiner Lebenslüfte,
ihr Kind zu gebären, die Tochter des „Lebendes“, der den Befreiungskampf sei-
nes Volkes bis zu seiner Ermordung durch die Türken angeführt hat. Das klei-
ne Mädchen, das von Eljah schließlich nach Amerika gebracht wird, ist, wie ah-
nen ist, die Erzählerin der Rahmendie
„Dust“, hat Manchevski in einem Ge-
leitwort zu seinem Film erklärt, sei ein „ottomanischer Western“, ein „Eastern“
und was der Mundtrends erreicht sind. Wahr ist, daß „Dust“ eine übertragung
amerikanischer Kinoformate im äußeren Süd-
ostzustand versucht. Das Gefühl das nicht
gehen kann mit Manchevski Quali-
tät als Regisseur oder den Fähigkeiten seiner Schauspieler zu tun, es liegt am hi-
storischen Sujet. Der Aufstand der Bal-
kanmänner gegen die Türken war einmal
sein Kampf um Neuland und indivi-
duelle Freiheit, sondern ein Krieg des
Bluts, der Sprache, der Sitten und der Religion. Hier gab es zwar auch sein-
lichen, Pferde und breitkrempige Hüte, aber hinter den Bergen lag nicht die Prä-
sion, sondern das Dorf der türkischen
Nachbarn, und die Cowboys waren Zie-
geschirre, die um das Land ihrer Vorfah-
ter zogen. „Dust“ ist also an einem Denkfehler geschieden. Kann das machen einen
umsichtigeren, sondern auch einen künstli-
chen Rhythmus, er will das Kino von Leo-
no, Tarantino und Peckinpah wiederbe-
ben, die überbordenden, von Gewalt
strotzenden Spät- und Spätwestern
der sechziger und siebteriger Jahre. So
sieht man nun „Dust“ allein mehr
oder minder stilisierte Graumängel,
unschlagbare Erschütterungen, abgeschnittene Köpfe, Schüsse der Waffe jeder Art, ohne daß der inzwischen Grund erkenn-
bar ist. Manchevski, der sich in seinem Statement zum Film auch von Miles For-
man und Martin Scorsese verneint, hätte
besser daran getan, statt „Heaven’s Gate“
„Dust“ hätte diese Grenze in vielen Szen-
en hinter sich. Dies alles schöne nicht der Rede wert, wäre Manchevski Debüt nicht ein so ein-
drucksvoller Film gewesen. In „Before the Rain“ schien sich westliche Erzähl-
weise und östliche Geschichten zu vertra-
gen. In „Dust“ ist der Trick noch nicht
verwendet. Die Geschichten der türkischen Mitbürger öffnete sich einem weiteren
Meisterwerk nachzuvollziehen, das sich
als selbst im kinematografischen Niemands-
land gesperrt. An Lido von Venedig ist
einem dieser Ortlichkeit nicht fremd, aber ein Auftakt wie mit „Dust“ wirkt
doch einen frühen Schatten auf dieses Fe-
stival.
Der koreanische Wettbewerbsbeitrag „Adresse unbekannt“ von Kim Ki-Duk
erzählte gestern dann Geschichten aus der Umgebung einer amerikanischen Mi-
lizijabteilung bei Ponte ake in den frühen
sechziger Jahren. Eine einsame Frau
schickte vergebene Briefe nach Amerika,
tum den Vater ihres Kindes wiederzufun-
den; ein halbfertiges Mädchen gibt sich ei-
inem Soldaten hin, damit es im Armee-
krankenhaus operiert wird; ein Misch-
lingsjunge lernt, sich zwischen den Dörf-
leuten und den Schwarzen zu schalten, die älteren Männer erzählten von ihren vermeintli-
en Heldentaten im Kriegskrieg, und ein Hundeschlachter geht seinem blut-
igen Handwerk an.
Kim Ki-Duks Film ist nicht frei von
trotz amerikanischen Tönen, aber man
könnte doch, daß anders als bei Man-
chevski, an allen historisch etwas ran.
„Adresse unbekannt“ ist bei weitem
kein Meisterwerk, aber es enthält doch
viel weniger die deutsche Festivals, wie etwa „Dust“. Auch
in Venedig soll die schlimme Hitze nun
überlebt sein. Vor allem, weil es, komme das erlösende Gewitter.

ANNA KILB

Eine Monatsschulträgerin trägt die Sattelmutze, wie das Jäckchen im Arm, von Engels umgeben ist. Deren Attribute werden auf den Stun-
denfall, die Erklärung durch die Passion Christi
und die Stellung Marias als Königin der Engel. Rechts und links fügten die Apo-
st Byrrath und Thomas, während sich im Vordergrund die Sanktfräulein vereinigt
ließ: „Maria mit Kind, den Apostel Andre-
as und Thomas und Sanktfräulein“ heißt das
spätbarocke Tafelbild des um 1448 in Wesel
am Neusser Rhein geborenen Dieter Buerger,
Das von der Westfälischen Landesvereinigung für Kunst und Kulturgeschichte in Mönchengladbach als dezent.
Millions Mark in New York erworben
zu übergeben. Zu sehen ist das eindrückliche Zeugnis
der Marienverehrung um 1500 bis zu 2. Sep-
tember, eher die Restaurierungserarbeiten
darum fortgesetzt werden.

Foto LWL

ANDREAS KILB