Short forms
SHOT ABOUT 25 MILES FROM THEIR HOME base of Atlanta, Arrested Development’s 1992 video for “Tennessee” seems light years away from the down-your-throat, cop-killing rap aesthetic frequently purveyed on MTV. The low-budget clip was cut by Macedonian director Milcho, who echoes, with stark monotones, the realism of Depression-era photographers. His fresh, unjudged perspective clearly evokes the people (played by band members, their pals and locals who stumbled upon the shoot) and feel of the backwoods South: “They wanted to do half of the video in a ghetto,” says Milcho. “But I convinced them not to.” The song, penned by the band’s frontman, Speech, is about a spiritual dream dialogue with God and a return to roots, not in Africa, but rural black America. “We found two houses that were perfect for the job,” says Milcho. “Dirt floors, complete poverty. The funny thing was that there were old white folks living in both of them. I guess poverty cuts across racial lines.” — D.L.
Mostra Venezia: 'Future Reloaded', 70 registi per 70 corti che omaggiano il festival (2)

(Adnkronos/Cinematografo.it) - Il macedone Milcho Manchevski, invece, prende spunto da un video che fa il giro della rete qualche tempo fa (una donna cinese investita da un camion e rimasta a terra tra l'indifferenza dei numerosi passanti), per soffermarsi sulle derivate che potrebbero condurci ad ignorare quello che accade sotto i nostri occhi pur indignandoci vedendo frammenti di immagini provenienti da chissà dove.


Non manca, naturalmente, il contributo dei registi italiani: il presidente di giuria Bernardo Bertolucci ha realizzato 'Scarpette rosse', citando l'imm. pero' i suoi piedi e le ruote della carrozzell Guido Lombardi con 'Senza fine' rende or mia cara, me ne infischio').(segue)

Brandon's movie memory

Venezia 70 Future Reloaded (2013), part 1

Milcho Manchevski – Thursday

Ironic piece about people engrossed in their portable devices – one girl watches a video about people on the street failing to notice some tragedy, ponders the video while walking right past another tragedy everyone is failing to notice.
MACEDONIA TIMELESS
TELECINE NOTES:

1. OVERALL: Warm feel, golden, hot, stuffy
2. Crushed blacks
3. Time-lapse shot: strong sunset, purple sky
4. Night scenes (beginning and end): city, cool
ON A FILM SHOOT, KONJSKO, MACEDONIA, OCT. 20, 2008 Will Rosenthal, 52, a Brooklyn social worker, photographs the actress Ana Lukic on the set of a commercial along the edge of Lake Prespa. "I'm a social worker, but in a previous life I was a filmmaker. My undergraduate degree was in film. I was in Macedonia watching an old friend of mine from film school shoot a commercial promoting travel to Macedonia. So they were shooting different locations around the country, and I just tagged along to all these beautiful places. It reminded me of maybe what Italy was like in the '50s, where it's underdeveloped but has this fascinating culture. It seems like every major civilization has marched through there and conquered it at one time or another, from the Romans to the Byzantines to the Ottomans, the Nazis, the Communists. They've all left their mark. It's much more intriguing than Western Europe. It's the Balkans, you know? It's rich, and it's complicated, and it has this real rugged beauty to it. It's in flux, so that's interesting to see. It hasn't achieved some end state of developed stasis."

As told to Austin Considine

Photo: Marko Georgiev for The New York Times
1. Da li film mora da ima priču?
2. Da li film mora da ima sliku?
3. Da li film mora da bude eksponiran?
4. Da li film mora da bude prikazan?
5. Da li film mora da sadrži traku?