CYRIL'S ROOM  PT. 2

A

B

CRANE DOWN

C

D

DOOR; LIGHT FALLS ON HER, DOOR CLOSES

SHE'S ASLEEP

SHE RISES

BEFORE THE RAIN

<table>
<thead>
<tr>
<th>№</th>
<th>Location</th>
<th>Day</th>
<th>Shooting Time</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>EXT LONDON-ALLEYWAY</td>
<td>Day</td>
<td>1 2/8 PM</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>EXT STREET INSERTI</td>
<td>Day</td>
<td>1 2/8 PM</td>
<td>P.O.V. clouds</td>
</tr>
<tr>
<td>2</td>
<td>EXT LONDON-STORE WINDOW</td>
<td>Day</td>
<td>1 2/8 PM</td>
<td>Anne sees into store</td>
</tr>
<tr>
<td>3</td>
<td>EXT LONDON-STORE WINDOW</td>
<td>Day</td>
<td>1 2/8 PM</td>
<td>Anne leaves the store</td>
</tr>
</tbody>
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<tr>
<th>№</th>
<th>Location</th>
<th>Day</th>
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<th>Notes</th>
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<tbody>
<tr>
<td>8</td>
<td>EXT LONDON-BARRICADED STREET</td>
<td>Day</td>
<td>2 8/9 PM</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>INT ANNE'S FLAT</td>
<td>Day</td>
<td>2 8/9 PM</td>
<td>Anne tries to contact Alexander in Macedonia</td>
</tr>
<tr>
<td>6</td>
<td>EXT LONDON-STORE WINDOW</td>
<td>Day</td>
<td>2 8/9 PM</td>
<td>Anne goes into store</td>
</tr>
<tr>
<td>7</td>
<td>EXT LONDON-STORE WINDOW</td>
<td>Day</td>
<td>2 8/9 PM</td>
<td>Anne leaves the store</td>
</tr>
</tbody>
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Anne O'Keen doesn't finish her words + sentences, trails away

REHEARSE W/ACTORS BUT DON'T LEAD THEM. JUST TAPE + WATCH
THINK, THEN TAKE THE NEXT DAY!

Mix lines after a while.

Always, Mom, Ian + Nick, so that Anne is fresh + confused.

POBOZIE

Farewell

3.5 1. Cyril arrives - Farewell
1.5 2. Zamir + Damian
2.5 3. Marko goodbye
1 4. Marko gaffes, Marko
1.5 5. Damian smacks Cyril

-15

8 1. Steadicam + B camera
4 2. Marko + Cyril dialogue
4 3. Tunnel P.O.V. Window

OFFICE:
- the walls shake when Ian runs
- Ian needs to be a bit more aggressive as a person
- schedule time to shoot inserts: Taj Mahal, Nova Makedonija, Nade's CU during the computer scene, more computer CUs, etc.
- start live action stuff with Anne's hand pulling out the tunnel photo
- pan from a cornel box to Anne
- she checks for fever early on
- the camera reaps away from her face early on
- Anne's body wipes the screen; she changes a tape
- she puts on white gloves in CU; pan from drying flowers hanging upside-down to her hands putting on the white gloves, to her face.
- top shot of light box which fills up the screen
- in scene 75 Anne changes her mood, running along, then checking her forehead for a fever
- tilt down in CU from her face to the photo
- tilt up from the cassette rack to her face (in a reverse profile of the previous one)
- ECU as Anne looks off to the caterpillar and turns around towards camera; the aisle is behind her. O.S.
- overlap the t/shirt from over her shoulder
- overlap with a very low angle of the same

2 4.5 HALLWAY: NIGHT - REVERSE 0.5, SYRIAN DANNIA
5 SHORTS
3.5 5.2 DEM - 1 DAY - CYRIL ACROSS
GANG CAME ON TO CLEAVE
SYRIAN'S R.P.V. CLEAVE
0.5 3.5 - H - NIGHT - DAMIAN'S R.P.V. CLEAVE
4 4.5 - H - NIGHT - MARKO LOOKS OUT MARKO
5 2.5 5.2 - H - NIGHT - M'S CLEAVE: NIGHT - M. + DAMIAN
1.5 6.5 SHAWLAND: DAY - CYRIL ACROSS
BATHROOM: NIGHT - CYRIL ACROSS
1.5 8.5 - H - NIGHT - CYRIL ACROSS 2
18 18
CRANE UP

1A

RACK FOCUS

1B 4

C.

Z.

1, 4

RACK FOCUS

2

3

Juice drips down her arms
She eats the tomatoes, rolls over
Also do a CU of 2
PART 2 BLOCKING

1. Anne notices details, gets fixated:
   a. faces on photographs
   b. wasp in plant leaves
   c. turtle in restaurant aquarium
   d. crack in the wall

2. Anne puts on make-up after throwing up and before
   shower: a single shot in the mirror with her shoulders
   up.

3. Overlap coffee split over Madonna: three shots

4. Anne cleans dandruff from Nick's shoulder in slow-
   motion.

5. Pan from Nick to Anne during the conversation.

6. Pan and rack from moustached to Nick at the right.

7. Pan and rack from the turtle to Nick.

8. Anne is playing with four passport photos while
   waiting.

9. Cutaways to junior waiter coming out of the kitchen
   in the area in front of the kitchen.

10. Is the older waiter serving Anne and Nick?

11. When do Anne and Nick get their food? Do they talk?

12. Is the red-headed waiter the bar-tender who
    moustached?

13. Anne is alone in the deck office. Light boxes
    line the walls.

14. We must be careful with what is seen outside the
    window and in the office scene if we want to show her
    POVs as she is walking around the building.

Cyril and Zamira in his cell, part 2

1. Cyril jumps up

2. Zamira's face is in the shadow

3. He pulls up his pants
   out: 4. she cringes
   out: 5. he puts on his habit

4. He looks off
   he follows his glance
   he moves towards the door
   he says a violent "Psst!"

5. He moves

6. He is already in his way to the door

7. He goes for the light switch

8. She darts to grab him by the forearm and pulls it on

9. He shivers

10. She has fallen to the ground, looks up at him

11. He is locking down at her; he is God

12. He speaks: "Mos me daro."

13. He is surprised and embarrassed

14. She speaks again: "Ti nuk kupton Sühip."

15. He retracts

16. She approaches, says: "Sühip, Un nam Zamira."

17. He is afraid, retracts

18. He goes to the bed, takes her blanket

19. She passes by him proudly

20. She lies down in the corner

21. He stares at her foot

22. She covers it

23. He picks up the habit firmly

24. He darts out

25. She gets up on her elbow

CU's and INSERTS, SCENE #1: CYRIL + ZAMIRA

CU of Zamira's hand grabbing Cyril's hand at the light switch: tilt down
following the two hands being lowered. Zamira's pleading, beautiful and angry face
appears behind the hands. The hands are in foreground, but as we tilt down, following
the hands, her face appears in the background. The camera stays on the face (perhaps
racking focus), as the hands exit frame below.

Some inserts during the Cell #1 scene: Cyril's hunched shoulders, Zamira's
hand clutching the blanket, the light bulb as it goes on (the light bursts), Zamira's
and Cyril's feet as they slowly move towards the light switch like two cats-
choreographed dance, Zamira's knees on the floor (as she kneels in front of Cyril).

19. Nick's foot touches Anne under the table. He makes a shy face,
   smiles like the good old days. Feet as they play throughout the
   film.

20. Develop the motif of the cleansing water.

21. The motif of people with hands over their faces (in grief,
    pain, laughing, throwing up, etc.) should be repeated in all three
    parts.

22. ART DEPT. AND 1ST A.D.: We should find more motifs (visual,
    acting, musical, color, costumes, etc.) which will be repeated in
    all three parts.

23. ART DEPT. AND 1ST A.D.: Play up the circle as a symbol.

24. ART DEPT.: Jars with water are great because they reflect parts
    of the picture, create new planes and new camera obscura frames
    within frames. Do use jars, jugs, glasses, aquariums, glass
    vases, etc. Slick contrast to rough surfaces.

25. ART DEPT.: Lime green bridge for a telephoto shot at the corner
    of Sinclair Rd and Sinclair Gardens. Good unnatural color; theme
    carries on from clothes.

26. Scenes shot in mirrors. A character in the restaurant walks in
    front of the mirror. Passes by. The camera pans with him, but
    stays on the mirror. The action takes place in the mirror. Mom at
    the gallery - same thing.

27. Anne and Aleksandar: she is leaning against a mirror. He is
    talking to her, and being reflected in the mirror. Thus, they are
    both facing camera. (He is leaning with his hand against the
    mirror. A strong diagonal.)

28. Shoot the office scene as a bunch of independent shots.
    Looking at light-box, looking out the window, looking at
    photographs, dealing with Jan. They are unrelated, separate
    mini-tableaux. Have a way of cutting from one to the other: move
    the camera gently all the time.
    Shoot tight and wider versions of all tableaux. Cut to
    the beat of music. Cut the music as well as the picture. Tableaux not
    necessarily connected, but connected in context.

29. Wrought iron, spiked fence.

30. Nick keeps turning around during the fight (Anne's p.o.v.,
    behind Nick, it's in her head); Anne keeps turning around for the
    retarded child (Nick's p.o.v., it's in his head).

31. Many reaction shots at the restaurant: peaceful and frightened:
    manager, patron writing a check...

32. Cut-away through kitchen doors

33. At the beginning. Anne should look around: the junior waiter
    should pass through before the mustached comes in. He smiles at
    her.

34. The mustached is absurd, funny, an idiot, the money business...
    so that the shoot-out is more of a shock.

35. Shots tilting down to Anne nervously playing with the
    silverware.
November 15, 1993

Dear Sally and Paul:

I need to bring to your attention the fact that so far all actors came to the rehearsals with an old - fourth - draft of the script, not the new - sixth - draft. As you can imagine, they learn the wrong text and prepare somewhat different characters.

As far as the location scout on Wednesday goes - I am very hard pressed for time. No storyboard time was allocated in the pre-production schedule. We also have a (relatively) new First A.D. I believe you will agree that a precise storyboard helps everybody in the execution of their work. However, I understand the need to lock down the location choices quickly and I am willing to do the scout on Wednesday. Still, in light of the tight schedule we have, I must tell you that we should follow an established procedure where the director sees photographs of the locations, makes choices and goes to see only the ones s/he and the art department find appropriate, instead of scouting again.

In light of the extremely tight schedule (the new costume designer was supposed to start working yesterday if we want to be at all prepared for the shoot), I also suggest that you check with potential costume designers and make-up people whether they are willing to do the job for the money before we interview them, have them read the script and do any further creative discussions. I interviewed and chose one and then second costume designer. It turned out that they did not want to do the job because the pay they were offered was too low.

Finally, I do not appreciate your inaccurate statements which seem like finger-pointing blame game. Re: one of your six faxes yesterday - Nick Gaster did not come to Macedonia solely on my request. He came there because there was a universally agreed-upon need for the editor to be at the shoot and help with his suggestions, since we did not get to look at the rushes and edit them in Macedonia as initially planned (which in turn affected the shooting ratio). There was also a need for a second unit director in order for us to catch up with an utterly unrealistic schedule and complete the shoot in time and under very difficult conditions, which we did.

I also need to inform you that I have not received a copy of the London budget, nor have I discussed it, neither with the producers nor with the First A.D.

I did request earlier that the First A.D. and the D.O.P. be in London for more extensive pre-production. My fax request was completely ignored. This is now causing problems in our preparation - discussions concerning locations, extras, shot breakdown, etc.

And, to paraphrase your last letter: if there is no storyboard completed and discussed with our new First A.D. by next Wednesday, I cannot work.

Sincerely yours,

Milcho
Skopje,
10 septemvri, 1993

Do
Premierot na Republika Makedonija
Branko Crvenkovski

Dragi Branko,

ti gi prilagam faksovite od ministerstvata za kultura na Velika Britanija i Francija koi svedocat za toa deka ovie dve zemji finasiraat film na makedonski jazik od makedonski avtor koj vrabotuva makedonski lugje na makedonska pocva. Tie zemji sakaat da sorabotuvaat so nasata zemja. Za vozvrat, makedonskoto Ministerstvo za kultura im odgovara so birokratski zavrzlami koi svesno i nepovratno go unistuvaat ovoj film vo samiot start.

Na osum dena pred pocetokot na snimanjeto na rabotata), kako zacetnik i avtor na ovoj proekt, si zemam za pravo vo ime na onie koi so meseci vece rabotat na proektov, t.e. 25 clenovi na ekipata od Makedonija, 63 gmoci od Makedonija, 24 stranski clenovi na ekipata (od Velika Britanija, Francija, SAD, Juznoafriicka Republika, Jugoslavija, Slovenija, Bugarija itn., od koi 13 vece so nedeli se naogjaat vo zemjava i rabotat na proketot), tri finansieri od dve evropski zemji (Velika Britanija i Francija), eden televizinski kanal (Velika Britanija), 18 stranski gmoci (od Velika Britanija i Francija), edna gramofonska kuca (od Francija) eden kompositor (od Polska), edna kompanija za osiguruvanje, nekolku advokati, kako i vo ime na (vece) zainteresiranata javnost da te molam za odgovor -- dali vladata na Republika Makedonija saka da ucestvuva vo mojot film "Pred dozdot"?

Dali nasava zemja saka da komunicira so civiliziraniot svet ili so svoeto feudalno i birokratsko minato?

Se nadevam deka ova pismo i moeto prasanje ke gi primis dobromamerno i odnapred ti blagogaram na iskreniot i direkten odgovor.

Tvoj,
Milco Mancevski

kopii: Gjuner Ismail, Ministerstvo za kultura na Republika Makedonija, Stevo Crvenkovski, Ministerstvo za vrski so stranstvo na Repbulika Makedonija
May 18, 1994

Cat Villiers
Aim Rain Ltd

Dear Cat:

It was nice to get the letter from you saying how you need me to finish the film. Now, how about you doing YOUR job to finish the film? Or any of you producers - twelve all together: assorted producers, co-producers, associate producers, production associates, production and post-production supervisors, etc, etc, etc, none of whom are around to PRODUCE the film through the last phase. Sheila did a great job, but she's off to another film now. Fair enough. She was working for free long enough. Do you even know what the current status is of the film you are so proudly signing?

While you and Ms Counihan are hobnobbing in Cannes, there is no one to take care of production problems in London, and the film you take so much pride in signing has ground to a halt. You are not even here for the first print of the film, to see it - if not to take care of the producer's duties linked with the print (FYI: lab, opticals, credits, sound, clearances, etc, most of which are not in a great shape). You don't even know the status of the print. Do you know what the optical problems at the moment are? Do you have any idea when Mr Govey will be solving those? Do you know how that affects your budget and your delivery?

Nick and I went to the editing room to listen to possible music for the film today. We have no money to transfer all the music to mag stock and play it on the Steenback, so we'll play it on a boom box. Guess what - no one has arranged for a cassette player or a CD player to be in the (inadequate) cutting room. One more day lost. Fortunately, you are not in a hurry. After months of waiting, the chosen pre-recorded music has not been cleared, and we found out only last week (after the mix) that we need to choose new songs. I have to go buy the records myself. Fine. You say there is no money for cassettes. I can't compose the music myself. Three days lost (including the weekend) waiting for your clearance to buy the records. Did you get more money after the weekend so that I was allowed to get the tapes on Monday, or did you just change your mind after we lost three days?

All of this is fine by me, as long as you don't come and sit on my shoulder in three weeks time, applying pressure on me to somehow deliver the music and the print by some science-fiction unrealistic schedule which is already being affected by screw-ups like these. I was hoping you would learn about the domino effect
of undelivered planning by now. I was dumb. It's 10 o'clock, do you know where your delivery deadline is? Do you know that at this rate you probably won't have anything to deliver until late June? Do you care? Think about your delivery requirements and deadlines now, not when they come. Of course, you claimed you went to Cannes to sort out the music. A week and a half after the music crisis erupted, there is no result of this "sorting out." Not a peep!

In the meantime, we are going over schedule because of amateurish production problems: the opticals are unresolved because there is no producer to take a firm stand while our opticals supplier is talking and not delivering (we already have a first print, and a third of the opticals in it are unacceptable: density variation, flickering, dirty, types, and some are not even finished yet - you can discuss them with the Technicolor timer or with our editor - so the next print is again going to feature inadequate opticals or just plain black holes; how many prints do you want to produce and pay for before we have a decent one?); the end roll is still not ready; the music situation (as we know) is to laugh at; the subtitles are being ignored in spite of my many warnings until it's time for a last-minute panic-attack (for your information - much of the film you are signing is in Macedonian, not to mention the fact that the Albanian dialogue has not been checked, regardless of my repeated requests)... and you are in Cannes (unfortunately, it's raining), while I don't have a place to stay. My lease expires tomorrow. I would leave if we were finished. Serious business productions. If you decide that you are not taking care of your responsibilities concerning the deadlines, YOU need to provide for my extended stay here. No wonder you didn't budget for the director to stay in London during post-production: I am sure you were going to edit the film yourself - over the phone from Cannes. I want to deliver the film, and I want to deliver a good film on time, but I can't stay around for months after the deadlines because of dumb mistakes, which I have been warning about all along. In addition - I can't afford that. Why don't you stay here yourself and worry about the film you are so proudly signing, while I am doing my and other people's work?

Next time you take your DOP or your art director to a foreign country, hire local or make sure they can find their own flat on location, because I hope they will be aware of my experiences with you and with the other eleven assorted producers.

By the way - the job is almost completely done, a year after we started. I still do not have a work permit. Thank you.

Kind regards,

Milcho Manchevski

cc: Simon Perry, Frederique Dumas, Cedomir Kolar, Graham Easton
Cemetery

High Angle, Like God

Kate throws in Al's camera (into the grave)

- 1 of 3
July 18, 1993

Dear Aim + Liora:

I want to sum up our casting positions so far.

Anne: Miranda Richardson or Kelly Hunter. We must know by August 1.

Cyril: Gregoire Colin, Jude Law or Jamie. We should have an answer from Gregoire by July 21 or we should go with either Jude or Jamie.

Zamira: nobody really. Jenifer has a great description of the part, a description which should be used in France and in the UK for further casting. Even after my repeated complaints and loud alarms (preceded by the unclear signals on whether to cast Zamira in the UK or in France, and then complemented by the French foot-dragging) we are seriously behind schedule and it looks like we will have to postpone the beginning of principal photography. I will expect tapes of additional candidates who fit Jenifer’s description (and no Nastasia Kinski, please). It takes time to do a good and thorough casting job. Once again I have to state for the record that we are in trouble with the casting of Zamira and that the situation is serious. And – we saw it coming.

Mustached and young waiter: haven’t started yet. Must ASAP.

Ian: the lead in “7.”

Manager, redhead waiter, etc.: should cast them soon.

I think we should secure the actors we are sure about and get on with finding the rest. I would also appreciate it if the producers and casting directors take over this kind of scheduling and alarm-sounding.

Sincerely,

Milcho

---

Simon Perry
BRITISH SCREEN
14-17 Wells Mews
London, W1P 3FL
May 5, 1994

Dear Simon:

I am happy, proud and relieved (post-natal depression notwithstanding) to announce the birth of “Before the Rain.” I am sure you are happy to hear this. Many people didn’t think it would happen, but lo and behold... I think you and can afford to crack a little smile now, with more to come. I cannot begin to thank you for EVERYTHING, but that’s another, longer story.

I would like to suggest that we unwrap the baby for the family (British Screen and PFI, and perhaps Noe, Polygram France and Vardar if they wish to come) as soon as we have a subtitled print. We should have one by the end of May if all goes well.

It sounds like I will have to leave London for good as soon as my job is done, right after this screening, so I would like to schedule it now (as far in advance as possible), so that we can all come to the screening. I suggest we show the film on Monday, May 30, 1994 at 6:00 at De Lane Lea. Of course, the date, the time and the place are very flexible, but I should be leaving shortly afterwards, so it would be good if we can keep it near the 30th.

Please do call me at 071/727-9228, so that I can coordinate this event.

Kindest regards, as usual,
FAX MESSAGE

Milco Mancevski
P.O. De Lane Lea
London

Pariz, 10/05/1994

Milco,
ne znam ko Te savetovao, ali savetovao Te lose.

Milco, Ti nisi napravio film niti za Oskara, pa cak ni za jedan jaci francuski festival. Uzco si sve manire "pravog autora" koji vode direktno u cor-sokak.

September 11, 1994

FAX TRANSMISSION TO:

JESSICA SYKES
ICM
London

From:

MILCHO MANCHEVSKI

Total number of pages (including this one): 1.
If you haven't received all pages, please call 439-4685.

Dear Jessica:

The Venice Festival called this morning and asked me to go back and accept an award. We don't know which one yet. I am leaving on Monday morning (the 12th) and returning on Tuesday afternoon.

Would you please contact Dogstar and let them know that I can't meet them on Monday and why. I can meet them Tuesday evening or Wednesday early morning (I'd prefer Tuesday). You can reach me through the Polygram office at the Excelsior in Venice. Please confirm with them that you got this fax.

Thank you. Talk to you soon.

Regard,

Milcho Manchevski
December 7, 1994

FAX TRANSMISSION TO:

GILO PONTECORVO
Venezia/Roma

From:

MILCHO MANCHEVSKI

Dear Mr. Pontecorvo:

I believe that words are often too small to express certain feelings, but I will try in a very simple way: THANK YOU.

Have a Great New Year!

Warmest regards,

Milcho Manchevski

April 23, 1995

To:

BART WALKER
ICM
New York

From:

MILCHO MANCHEVSKI

________________________

Dear Bart:

I went to see BEFORE THE RAIN with a New York audience on Saturday. The theater was full.

However, as of yesterday (Sunday), the film is not playing in NY anymore.

There was not a single word of advertising over the weekend, not even to say "Last week" or such.

Also, the print was not good - it wasn't damaged, it was just a print with fluctuations in the light and color, particularly on reels 1, 4 and 5.

I intend to fight this incompetent creep to the end.

Talk to you soon.

Yours,

Milcho

P.S. Is it possible for us to get a good copy (there were at least 20) once they have been withdrawn from circulation?
Почитуван г-дин Манчевски,
Со гоелм лично интерес и возвода ги следев активностите во врска со доделувањето на Оскарот. Вашата уметничка дарба денонирана ја претстави македонската култура како светска вредност.

Ви благодарам за ефот уметнички и попечени ангажмани. Сторителите многу за достоинството и афирмацијата на македонскиот филм и култура.

Номинацијата беше историски чин за нашиот филм и култура. Вие вкупност го позитивните нешта што изгледаше немисливо. Верувам новите успехи доцри Ви престојат.

Примиете ги моите најсрдечни похвални,

Скопје
28.3.1995 г.

КИРО ПЛИГОРОВ
претседател на Република Македонија

"In the 1990's, I was cleaning my apartment. The TV was on, and all of a sudden a very touching music came from the TV through a movie that was just beginning. I stopped to do all stuff, just sit down in the floor, and then the best trip of my life came in. After all these many years, I still don't know how to put into words all I feel about this movie, the stories and esthetics of it, and most of all, the truth and reality mixed with fiction: a piece of art. Since that moment, I knew, I don't know how or why, I just knew that it has absolutely changed my view, my perspective, in a word: my life. The movie Before the rain is the Best movie I've ever watched. The stories of Before the rain are touchable stories of truth and fiction that invite our souls to feel. The creator of all, Milcho Manchevski, is a great artist, he is one of the Best, but specially to me, he is the Best."

Giancarla

> Dear Mr. Manchevski,
> I first saw Before the Rain in a screenwriting class, and later showed it in my composition classes. Students would often say it was the strangest film they had ever seen. I would then ask them if a film about human beings making choices was really more strange than a film (for example) about cloned dinosaurs larking about. Your film sharpened their sensibilities (mine too), and I thank you. I remain a big fan of the film, and wish you made more films, as I wish for the few people still maing good films. Needless to say, I would like to send you a screenplay of mine.
> I wish you the best and hope to hear from you soon,
> Kyle
Dear Mr. Manchevski:

I was looking for a $ in the phone book, and I got side-tracked to write this fax.

To write, i.e. that BEFORE THE RAIN touched and scorched my heart like no other film since I saw Tarkovsky’s STALKER. It is a brilliant, profound, and soul-searching film, and I want to thank you for making it.

I am Bulgarian by birth, and a photographer by profession, so the partiality is probably understandable. Yet – putting in “simpler” words and images the enormous pain of the exiled mind – or self exiled, as in the protagonist’s case and in my own – was like a piercing song of our eternal will to connect, and the ultimate inability to do so. To connect, that is, to both our own self, and to the selves of others.

Which, to my mind, makes such an inconsequential connection as your film to Kaf[ff]’s mind all the more significant.

Thank you, and a lot of good luck on the road toward the impossible completion of the circle.

Best,

[Signature]

---

> sum te videl po njujork kako setas...vo 'before the rain' ti ubivas macka;rasto siskov
> vo eden film na kiril ceneski vo vreca zadavuva ziva macka...i toa li e umetnost? vo
> tvojot film decata spalvuvaat ziva zelka;od decata pravis nasilnici i inkvizitori...toa
> li e umetnost?ti ne si umetnik tuku sadista...i pokraj toa sto te pocituvam ,moram da
> ti gi kazam ovie raboti...jas tochno znam odkade si prevzel motivot so devojka vo
> 'before the rain'...od eden strip vo 'kotelec'...jas ke go napravam najdobriot
> makedonski film...'jad'od 1975 na kiril ceneski go smetam za najdobar MK film;za ex yu
> film 'svitjeska'...
> jas sum torbesh...vegetarijanec i instruktor po aikido i muzicar/21g sviram
> gitara/...filmot mi e pasija...roden sum 1975 vo gostivar...
> tvoj sum fan milcho...

---

September 20, 1995

[Signature]
Dear Mr. Manchevski:
>
I have seen Before the Rain at least 10-12 times & love it>
> dearly. My sincere compliments to you for making such a vital, intriguing,>
> beguiling, and altogether riveting cinematic experience. Can you tell me>
> whether you have any plans to re-release this film in DVD format? It has>
> become nearly impossible to even locate a used VHS copy. Make many of us>
> Cinophiles very happy & tell me that you actually have a release date for>
> the DVD.
>
> All the best,
>
William ******** (Los Angeles)

Dear Milcho Manchevski,
>
> > I don't know where to start...
> > I saw 'Before the Rain' about a year ago and I'm trying to get a copy on ebay
> > (Amazon, etc) but without success. This film is probably one of the best I've ever
> seen!
> > It's on my top five best films ever list!
> > If you know a way how to buy a copy please let me know.
> > Till then Marry Christmas, Happy New Year, or just Happy Holidays to be politically
> > correct (I hate politics).
Hi. I'm not really sure why I'm doing this but here goes.

I've just recently got round to seeing your film "Before the Rain", I'd been meaning to catch the film for some time. On a recent visit to HMV I saw the video, "as good a chance as any" I thought, and bought it.

Anyway back to your film. I really had no idea what to expect. My family had talked about it, but to be honest I wasn't paying much attention when it came up in conversation. Too busy playing with nephews, nieces and cousins! When I finally saw it, I was cross with myself that it had taken me this long to get round to it.

I was struck by the beauty of the cinematography and by the actors’ portrayal of these complex characters. I can truly say it has changed the way I look at myself. I'm sure many people can identify with the lives of these people, I know I can. Obviously the main point was to illustrate the futility of war and prejudice, and you should be commended on your excellent interpretation.

I've lent this film to many friends who have all expressed their thanks for introducing them to it. Living in Europe at this moment in history, we've been exposed to many horrors. These stories that bombard our TV screens are not of far away lands, but those of lands 2 hours from London. You should be commended for bringing these stories to light.

BBC NEWS | Europe | Macedonia Quiz

Question 10
A Macedonian film was nominated for an Oscar in 1994. What was it called?
- A: Before the Rain
- B: A Place in the Sun
- C: Singin' in the Rain
- D: Burnt by the Sun

Right!
The answer was A Milco Manesvek's Before the Rain - a film about civil war in Macedonia made several years before it became a reality - won the Golden Lion at the Venice Film Festival in 1994, as well as an Oscar nomination.

CICLO DI LUCE: EUROPA

Un aperitivo

Venerdì
5 novembre 2010
ore 19.00

Teatro delle piagge
Piazzale San Bartolomeo 7, Parma

D'Unione
Bianco 2009

La storia è montata con radici nel mare. L'esempio del destino, la distruzione del fuoco diventa forza generatrice di vita nei minerali delle colate laviche, nella pietra lavica, nelle radici, nell'aria.
Last week a student (I still teach one class a week at Columbia) told me she wanted to become a filmmaker because of "Before the Rain". I never mentioned I know you 😊

Hi Milcho, long time fan here. You’re films are wonderful and powerful, especially you’re first gem from 94’. Well done, you’re a great artist. Have you thought about filming a sequel to Before the Rain? It would be a great idea to revisit such a haunting film, 20 years on, in a different time and circumstances. It could focus on Alexander’s older son, whom he had never met, following in his father’s footsteps. I think part 4 of the story could be something special. Please think about it. Keep the films rolling!
> Subject: This is **** From Mexico
> Date: Sat, 26 Jun 2004 02:57:25 +0000
> 
> Dear Mr. Manchevski
> 
> My name is *****. I’m a Student of the University of the Americas in Puebla. The reason of this mail is because I wanted to say to you that I have had the opportunity of seen your works and I’m a big admirer of you. Before the Rain is the most fantastic fairy tales of all and I have seen it like 100 times, and Dust is a picture that reminded me very much my country Mexico at the beginning of the past century.
> 
> I want to tell you that pretty much because of your work I want to become a filmmaker. Please forgive myself if this is weird to you, but I think you’re one of the biggest filmmakers of all time.
Hello, I'm an college student from Costa Rica. I don't know if you have ever heard about this country, but that's ok, we are kind of unknown. The reason I'm writing to you is because I recently enter to a Cinema class, it's called: "Una mirada al cine contemporaneo". Last week the professor made us watch your movie "Before the Rain" (1994), and I was surprised by the movie, it was excellent, a complete piece of art. Actually it had become on of my favorite movies.

So I decide to make an oral presentation about "Before the Rain". The problem is that there is not enough information about the process of creation of the movie, I had search everywhere, but I didn't find what I was looking for. I know that you must be a busy man, but it would be an honor to recieve and E.mail from you, so that I can showed it to my class and my professor. I just want to know what were your influences and how did you came up with the idea for the script.

Thank you, and I hope to hear from you. Keep making movies, because I honestly believe that you are one of the best filmmakers of our decade.

Greetings from Costa Rica. Ricardo

[...]

You see, I have the French version of the movie and I think that it's not reflecting the identity at all.

First, when Kiril meets Zamira for the first time, she says: you refuse to talk to an Albanian?

A: She says "YOU DON'T SPEAK ALBANIAN? I DON'T SPEAK MACEDONIAN." I am curious about the exact French translation. Could you send me the translation of that scene, please? The English translation of the dialogue was very precise, and the French distributor was working off that one.

Either they made a mistake in the translation (maybe for better comprehension)?

Your movie is a rich experience for me full of details and meaning. There is so much to say that I could make my whole thesis on it!
Dear Sir,

> First of all I am very honored to write this e-mail to you. I am an albanian R.C. priest working in the Cathedral of Tirana. I have seen Before the rain when I was in College many years ago and many other times, but it's quite impossible to find its version in DVD. I have searched in USA and most of the european countries with no result. Would you be so kind to indicate me how to find it? I am ready to pay any sum of money.

> Please accept my best wishes and regards

> Fr. ********

Hello Mr. Manchevski,

I'm from Iran and I live in Tehran/Iran. When I found your movie, "before the rain", it was hard to find movies from Europe. But I was interested in Europe and east Asia movies. I found "before the rain", by accident and it was incredible: subject and structure...

> Its one of my most favorites movies.

> Its about 8 year that I look for your other movies here, but there is nothing ;( Even I couldn't find the DVD of "before the rain". I will travell to Poland in few months. I hope I will find some of your movies there, and I will take them to Iran. I'm sure those are the best gifts to my friends ;)

> Have a great life.

> Anahita ********

Hello

My name is Bruna, 19 years old, from BRAZIL. I'm film student and today I had a class where my teacher talked about the film Before the Rain and I was very curious to watch it, but he said he did not have in Brazil, he saw at a festival. And I really wanted to know if you do not have a site that has this movie, or if you can not send it, or something like this. I as an aspiring filmmaker would like people to see my movies anyway and Anyway, congratulations for the work you do. I wait your reply eagerly.

Thank you.
Spinodal decomposition in thin films of binary polymer blends

PROEFSCHRIFT

ter verkrijging van de graad van doctor aan de Technische Universiteit Eindhoven, op gezag van de Rector Magnificus, prof. dr. R.A. van Santen, voor een Commissie aangewezen door het College voor Promoties in het openbaar te verdedigen op maandag 16 december 2002 om 16:00 uur

door

Maria Eugenia Velázquez Sánchez

geboren te Mexico-stad, Mexico

- Extend a numerical method available for the prediction of morphology development in the bulk of a regular solution to polymer blends in the bulk and / or in the presence of a rigid wall.
- Understand the mechanism leading to a faster domain growth next to the wall for thin films of polymer blends, in the early-stage of the spinodal decomposition.

If you ever saw the movie Before the Rain of Milcho Manchevski it will be easier for you as a reader to find the links between the way as this work is presented and its real temporal development. Briefly, in this movie that is a collaboration of three countries, a story is told in three parts linked by characters and events that alternate London and the countryside of Macedonia. This thesis is also the result of a good collaboration between two Departments and persons of three different groups within this University. The presentation of this research

2. Англиски (Прв странски јазик) - Општо образовање

Прашање

Како је прашање некога дали го гледал филмот „Пред дождот”?
Dear Mr. Manchevski,
Seven years ago I heard of a beautiful movie called Before the Rain, in the same manner perhaps as someone heard of a healer or a mystery man present in town in pre-modern times. It had a feeling of sweet and comforting mystery to it. I was excited therefore long before I got to see the film. Then one day a friend of mine rented the video and I came to watch it with him. From that first encounter I only remember the marvelous scenery of Genesis-like nature.
But nothing more, as I was perplexed by the movie and unable to figure it out. Several months later it was screened in the local cinématheque and I went to see it again. This time, at the end of the film, I was speechless. I left the cinema house overwhelmed by the story, stunned by the acting, and emotionally moved. I could not forget Before the Rain. And I saw it since then more than 10 times, and even arranged for a special screening at my university.
A few weeks later that year 3 friends of mine and I decided to make a trip to Macedonia and arrive at the church where the story begins. In the summer 1998 we left for Macedonia, and after having travelled all over that fascinating country, arrived at Ohrid, and visited the church (but did not go in, perhaps that was left for some other time).
I am sorry to bother you with this insignificant story, but I did want to express my gratitude for touching me so deeply with that exquisite piece of art that has influenced me greatly.
Humbly, I thank you.
Mr. Gavriel
Jerusalem, Israel

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Prologue: Absent
(see the Epilogue)

It’s going to rain.
The flies are biting.
Come on! It’s time.
It’s already raining down there.
[...]
Time never dies.
The circle is not round.

Milcho Manchevski, Before the Rain

A Kalange R̄ai child. Age: 10 years; height: 3’11”; weight: 62lbs. His cranium is brachycephalic, with a full face and unpronounced profile. His nose is very little pronounced with rather wide wings. His cheekbones are pronounced. The skeletal and cephalic indices are within the average for similar specimens. His hair is long, black and smooth. The Mongolian eye is evident: the palpebral rims is long and narrow. His skin is olive and, if it were covered and kept clean, would appear lighter.