



The 'Rain' maker

NAME: Milcho Manchevski

DESCRIPTION: Balkan beatnik whose first film is the talk of Venice.

WHAT THEY'RE SAYING: He lives in New York, works in London, shoots in Macedonia; next stop, Hollywood?

By MAX ALEXANDER



Quentin Tarantino wants to see it. U.S. distributors want to buy it. Venice loved it, and Toronto awaits it. "Before the Rain" is not your average Macedonian-English-French co-production. But then, Milcho Manchevski is not your average Macedonian director.

On the celebrity scale here at the Venice Film Festival, Manchevski falls rather far below Jack Nicholson and Harrison Ford. But last week, when the paparazzi dragged him down to the sweltering beach and asked him to take his shirt off for some photos, the handsome 34-year-old helmer knew he wasn't in Macedonia anymore.

"Before the Rain" is about an Eastern European civil war that barely rates page one of the New York Times: The cruel fight between Christian and Muslim neighbors in the rugged countryside of Macedonia, the region of northern Greece that borders on Albania and the former Yugoslavia (see review, page 43). Although the film isn't exactly a whodunnit, what has people talking is how it manages to tie together the senseless slaughter of yuppies in London and the equally incomprehensible peasant feuds of Macedonia. To say more would reveal too much — some critics here were angry that they were told of the ending — but the film's circular narrative reminded many of Tarantino's movies.

More surprising than the movie's ending is Manchevski himself, who also wrote the film. The first stunner is that this Macedonian native has lived in New York's East Village for almost 10 years. The second is that he is already a well-known director of slick music videos and TV commercials — that is, when he's not writing films and novels. His published book is "The Ghost of My Mother"; his music video for Arrested Development's "Tennessee" won an MTV award in 1992.

"Before the Rain," which was produced by Polygram France for under \$3 million, is a high-calorie visual feast, but otherwise bears no resemblance to the empty theatrics of music videos. That's because Manchevski never regarded his commercial career as an end in itself.

"Music videos teach you the discipline of production — how to get a lot done in a short time," he says. "It's an exercise, like pumping

iron." When it came time to create real characters for a feature film, Manchevski says "that was the easy part. I consider myself first a writer, and it's what I've been waiting to do for 10 years."

Manchevski grew up in a middle-class family in Skopje, the capital of Macedonia, but he was not destined for a normal Macedonian life. "I'm a city rat," he says. "I was reading American comic books at age 3½." Both his mother, a doctor, and his father, an engineer, died of illnesses by the time he was 14. He finished high school under the care of an aunt and won a scholarship to study film at Southern Illinois University.

Returning to Skopje after graduation in 1982, Manchevski entered the Macedonian equivalent of development hell. His initial project — "The Wild One" meets Macedonia, as he describes it — was put into turnaround by the government. "My 'colleagues' — the established filmmakers — 'convinced the politicians not to fund my film,' he says. "I was viewed as an upstart."

In 1985 Manchevski moved to New York, where he labored as a court interpreter while banging out treatments. His break came when he shot a seven-minute promo for a film he was pitching to now-defunct Vestron. The film was never made, but the promo, which included a fake TV commercial, caught the eye of a commercial production company; Manchevski's commercial career was off and running.

The director says the story in "Before the Rain" came to him on a visit three years ago to Skopje, which is being drawn into the ethnic wars to the north in Serbo-Croatia. "I've spent most of my life not taking sides," he says. But Westerners — and he includes himself in that group — are just starting to realize that the troubles in Eastern Europe are not so removed from their own (presumably) safe sphere. It's appropriate that the film premiered in Venice, which is only a few hundred miles across the Adriatic from the turbulent Balkans.

Manchevski, who has a girlfriend in New York, has not been home in a year and a half because the film was based in London.

Now Manchevski seems ready for Hollywood, which has embraced European commercial directors such as Ridley and Tony Scott. "There are aspects of Hollywood filmmaking that I love," he says. "But I don't know if Hollywood will like me."

MANCHEVSKI 'DUST' FLIES

Pic inaugurates Miramax-Redford co. alliance

By GREG EVANS

NEW YORK — Helmer Milcho Manchevski will direct the first film produced under the alliance between Miramax Films and Robert Redford's South Fork Pictures. "Dust" will be produced by Redford and South Fork president Michael Nozik.

Manchevski is best known for his Oscar-nominated film "Before the Rain," but his profile has climbed even higher since the director has been linked with two high-gloss projects: Warner Bros.' James Dean biopic and Columbia Pictures' Brad Pitt project called "The Devil's Own."

Manchevski said Monday, "At this point I'm working on all three (projects) at the same time," and "the one that's ready first" will be first up. Industry buzz has the director still talking money with Warner Bros. and Columbia.

Sources said Tommy Lee Jones and Ralph Fiennes are at the top of the "Dust" producers' wish list. No casting has been announced.

Nozik said the budget for "Dust" will be "in the neighborhood" of \$20 million. Manchevski's estimate was higher: "Thir-



Milcho Manchevski

ty million dollars, at least," the director said.

Described by Miramax as a "hallucinogenic epic Western," "Dust" launches Redford's new South Fork banner. The project is an offshoot of the two-year first-look deal, announced last winter, between Redford's Wildwood Enterprises and Miramax owner the Walt Disney Co. South Fork is a subsidiary of Wildwood.

South Fork is expected to focus on films in the \$8 million to \$15 million budget level, but "Dust" carries a higher price tag, at least in part because much of the film will be shot on location in Turkey.

Manchevski, who said Monday he had finished penning the script just that day, described the film as "two different halves of a story." One plotline, set in turn-of-the-century Turkey, involves

two Texas brothers on opposite sides of the law, bounty hunting, gold and blood loyalty. Other plot, set in contemporary New York, has a 90-year-old woman turning the tables on a burglar. Film jumps between the inter-related storylines.

Miramax co-chairman Harvey Weinstein and exec VP of acquisitions Tony Safford negotiated the "Dust" deal with Manchevski's agent, Robert Newman of ICM; attorney Barry Tyerman reppped South Fork.

Weinstein said in a statement that "Dust" is "exactly the type of project and Milcho exactly the kind of director we hoped would be involved with South Fork."

Redford called Manchevski "an extraordinarily talented filmmaker with a unique vision."

Nozik said South Fork hopes to begin production in the fall, although Manchevski said fall pre-production is likely. "I like doing a lot of homework," the director said, "so I don't want to rush things."

Manchevski's "Before the Rain" was nominated for a best foreign-language film Oscar, and won, among other fest prizes, the Venice Film Festival's Golden Lion Award for best film.

SCREENDAILY

Manchevski plans fake documentary

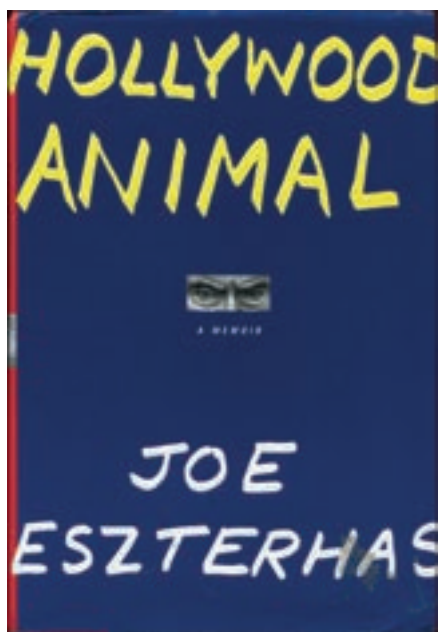
14 February, 2011 | By Martin Blaney

Mothers director tackles mockumentary.

Milcho Manchevski, whose *Mothers (Majki)* is in Berlin's Panorama, is planning a fake documentary *Sunshine* as his next project.

"It looks like a doc, smells and moves like one, but is a piece of fiction," Manchevski told Screen. "It is about a charismatic guy for whom reality is an undefined concept."

He added that he would like this character study to be shot in a city in Western Europe rather than in the US or Macedonia, although he has not decided whether to shoot in English or another European language.



"Whoopi," I said, "will be much better than Arnold Schwarzenegger." Arnold's brother-in-law called to tell me that Arnold was now "very angry." I said, "He was very angry before, wasn't he?" "No," the brother-in-law said, "he was angry before. Now he's very angry."

My fellow Hungarian Andy Vajna at Cinergi told Arnold Rifkin that he would make the movie on a \$10 million budget—my fee would be \$250,000—if we were able to find three superstars who would play themselves.

Vajna said he was happy about Sly and Whoopi but disappointed about Arnold and Bruce. (He didn't mention Bruce's body double.)

Arnold Rifkin, perhaps feeling a little guilty about his earlier trepidations, premised Andy Vajna that he would personally find the third superstar.

Vajna took Arnold's word for it.

We had a deal.

We also had a go-movie.

The director I wanted to make it with was Milcho Manchevski. He had directed the critically acclaimed *Before the Rain* and done some visually startling MTV videos.

The choice was fine with Andy Vajna and Milcho started budgeting the script.

After wrangling over the budget with Cinergi, Milcho decided he couldn't make the movie on a \$10 million budget and withdrew.

He also withdrew because I wouldn't let him dress Whoopi in the nun's habit she had worn in *Sister Act*. An internationally acclaimed auteur director, Milcho wasn't used to any screenwriter telling him what to do.

I told Milcho that I wasn't telling him what to do as the screenwriter... I was telling him what to do as a producer.

Milcho didn't buy it and, as his agent at William Morris said, was "a Pasadena!"

MFOR MILCHO? Heat's building on a Warner Bros. remake of "Dial M for Murder," the 1954 Alfred Hitchcock suspense. Dish hears WB and producer Arnold Kopelson are sweet on Nicole Kidman to play the role originated by Grace Kelly, and also on director Milcho Manchevski, who directed the Oscar-nominated Macedonia pic "Before the Rain," Manchevski, who wrote and will direct "Dust" for Miramax, is also being courted for WB's James Dean biopic and "U.S. Marshals," the "Fugitive" spinoff to star Tommy Lee Jones, also produced by Kopelson. Neither Kopelson nor Manchevski's ICM rep Robert Newman would comment.

LEONARDO DICAPRIO MEETS with director Milcho Manchevski (Oscar-nominated for "Before the Rain") to talk the James Dean biopic ... Woody Harrelson and Milos Forman dined at Drai's Wednesday talking the Larry Flynt biopic ... What's Mel Gibson doing in Branson next Tuesday? He's guesting with Regis and Kathie Lee, who are doing three "Live" shows from Branson's Grand Palace theater ... Carol Channing receives the "Top Hat" award from Steve Silver at San Fran's "Beach Blanket Babylon" Sunday. The not-to-be-missed revue's in its 21st year ... The Young Musicians

Volan Miller's collection at the BevHilton ... Ann Mobley, Stella Stevens, Charlene Tilton, Donahue, Carol Connors, Loni Anderson, red 'here tonight), Deanna Lund (who is off to Beverly Sassoon ... Actors & Others for on show Saturday at the Universal City Hilton ... Set holds its all-comedy fundraiser for the day night.

Vom Balkan nach Hollywood

562,30

No Smoking? Smoking! Milcho Manchevski muß seit dem Triumph mit „Vor dem Regen“ auf seine Gendarme achten

Kaum bei den richtigen Scherenschnitt, schon sind dem ehemaligen Jugoslawen ein spätes aber stolzes Kavalier aus Hollywood nach der Rolle des Kalkun-Spion „Joe“ (Eszterhas) durch die Kamera zu. Seit dem fünfjährigen Genie des „Judenmenschen“ (Eszterhas) gilt der in New York lebende „Judenmenschen“ als der beste Regisseur der Welt. Er hat die besten Filme gemacht, die es gibt: „Vor dem Regen“ (1994), „Dust“ (1995), „Before the Rain“ (1996), „Dust“ (1997), „Dust“ (1998), „Dust“ (1999), „Dust“ (2000), „Dust“ (2001), „Dust“ (2002), „Dust“ (2003), „Dust“ (2004), „Dust“ (2005), „Dust“ (2006), „Dust“ (2007), „Dust“ (2008), „Dust“ (2009), „Dust“ (2010), „Dust“ (2011), „Dust“ (2012), „Dust“ (2013), „Dust“ (2014), „Dust“ (2015), „Dust“ (2016), „Dust“ (2017), „Dust“ (2018), „Dust“ (2019), „Dust“ (2020), „Dust“ (2021), „Dust“ (2022), „Dust“ (2023), „Dust“ (2024), „Dust“ (2025), „Dust“ (2026), „Dust“ (2027), „Dust“ (2028), „Dust“ (2029), „Dust“ (2030), „Dust“ (2031), „Dust“ (2032), „Dust“ (2033), „Dust“ (2034), „Dust“ (2035), „Dust“ (2036), „Dust“ (2037), „Dust“ (2038), „Dust“ (2039), „Dust“ (2040), „Dust“ (2041), „Dust“ (2042), „Dust“ (2043), „Dust“ (2044), „Dust“ (2045), „Dust“ (2046), „Dust“ (2047), „Dust“ (2048), „Dust“ (2049), „Dust“ (2050), „Dust“ (2051), „Dust“ (2052), „Dust“ (2053), „Dust“ (2054), „Dust“ (2055), 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DAILY VARIETY

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THURSDAY
June 20, 1996

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8 World News

■ Endemol Entertainment is preparing a public stock offering on the Amsterdam Stock Exchange.
■ Netspan's Carlos Barbaan Marlin's Neal Frank have acquired Petry Latino for \$10 million.

Man oh Manchevski: Helmer to forge 'Smit

Continued from page 1

Manchevski will make "Smithee" the follow-up to his Oscar-nominated debut "Before the Rain," a searing look at lives torn apart by ethnic conflict in the former Yugoslavia. Although the Polygram release was not exactly a laugher, Eszterhas and Myron are sure they have the right guy.

"He's got a Macedonian sense of humor," Eszterhas said. "My Hungarian father always told me to be careful with Macedonians because they have the most twisted, sardonic and vicious wit. Let the world beware."

For his part, Manchevski was warming to the task of lampooning the filmmaking process. In a fax, Manchevski wrote, "It's an honor to work with Joe and Ben. A visionary and uncompromising writer is a rare bird; this may be due to the proliferation of that modern oxymoron, the creative executive."

Eszterhas said Manchevski got the thumbs-up from stars Whoopi Goldberg and Sylvester Stallone: "Both want to work with him. He is the perfect person for this, an award-winning world-renowned director with a rock 'n' roll sensibility."

Aside from landing Manchevski, Eszterhas and Myron have added O.J. Simpson defense attorney Robert Shapiro, screenwriter Shane Black and directors Allen & Albert Hughes to a diverse cast headed by Stallone and Goldberg and featuring Robert Evans and private eye Anthony Pellicano. All was done with the absence of a financier or a distributor, something they hope to remedy shortly.

"We've decided we're not going to sell the screenplay. We're selling the whole project," Myron said. "I'll work with Milcho on putting together a schedule and a budget, and we'll present that complete package to financiers." He said numerous studios and financiers have come forward and, with Eszterhas' William Morris agent Arnold Rifkin shepherding the project, they hope to cement a deal shortly.

In addition to a foreign-language film Oscar nomination, Manchevski's debut won a slew of awards, topped by the Golden Lion for best film at the 1994 Venice Film Festival, as well as the Independent Spirit Award. He's done a batch of music videos, including Arrested Devel-

MICHAEL FLEMING DISH

opment's "Tennessee," for which he won an MTV award for best rap video.

Manchevski said that since his debut, he and his ICM agent Robert Newman have considered about 250 scripts. He sparked to none of them as strongly as he did



Manchevski

"Smithee," which lampoons the process of moviemaking.

Manchevski met Eszterhas and Myron over "Reliable Sources," and though that job went to Spike Lee, they returned to the director days later when Eszterhas completed his documentary-style sendup of how a director named Alan Smithee makes the most expensive film of all time, hates it, and kidnaps the negative. Newman quickly made the deal.

"I tend to take the process too seriously, so why not poke some fun at it?" Manchevski said. "I want it to be guerrilla-style filming, and we'd like to write in another couple of cameos. All of the characters are approached as real people who act serious, but in the process, the total picture becomes a comedy."

Manchevski said he'll dive right into "Smithee," then come back to writing and directing "Dust" for Robert Redford and Michael Nozick's South Fork, with Richard Gere starring as a bounty hunter.

FOX 2000 SKATING WITH "GOD": Fox 2000 has paid six figures for "The God Squad," a comedy treatment described as "Mighty Ducks" meets "Sister Act." The project was hatched by Alice Cella Segars and Katie Locke, who'll co-produce the film with David Kirschner producing. The comedy concerns a washed-up hockey player who poses as a priest in a seminary and creates a team of skating padres to jump-

start his hockey career.

The project was brought in at Fox 2000 and will be supervised by Alex Gar the studio has hired Don Rhymer ("Car the script. The whole process will be sup Brian Levant, who's currently directing zenegger in "Jingle All the Way," and at directing "God Squad." Segars, who made by Susan Smith Associates' Peter was the catalyst for the Interscope dram Watcher," based on the life story of Da a psychic for the CIA.

TALENT TO WATCH: Canadian Steen has landed the lead female ro Michael Richards in New Line's "vada" for director Jonathan Lynn. ... C regular on "The John Larroquette Sh seen in "The Frighteners," has landed right-hand man to Bumpy Johnson (La burne) in the UA feature "Hoods." He William Morris' Lee Stollman and he's Sam Mayday.

HIP-HOP DOC: It's not uncommon films like "Friday" and "Danger generate smash soundtracks, but a week before it gets screened for distrib docu "Rhyme & Reason" has landed a with Priority and Buzztone. The film's Spier, Oscar-nominated for the docu "Life and Work of Sally Mann," and pro Block.

"We've been filming the last 2 1/2 y definitive hip-hop film of the '90s, tryi realities of urban America through the artists," Block said. His and Spier's n Walters as music supervisor turned out move, as Walters got a laundry list of to appear in the film and contribute songs track. William Morris agent Cassian El a distribution deal after screening the fi Wednesday.

'SMITHEE' GETS HELMER

By MICHAEL FLEMING

In the latest twist to "An Alan Smithee Film," screenwriter Joe Eszterhas and producer Ben Myron have found a director to capture their comedy insider's look at Hollywood filmmaking: Milcho Manchevski, a Macedonian living in New York whose debut independent feature was as serious as it was acclaimed.

Turn to page 15

Harbert, Tarses: Alphabet soufflé

By JOE FLINT

It's done. No, it's nearly done. No, it's almost done.

That was the buzz around town Wednesday as ABC looked to wrap deals to keep ABC Entertainment president Ted Harbert's

ICM

INTERNATIONAL CREATIVE MANAGEMENT, INC.

MEMORANDUM

TO: Milcho Manchevski
Robert Newman
Michael Nozik

FROM: Bart Walker

RE: DUST

DATE: May 30 1995

I spoke with Will Baer Wednesday night. He is considering a \$17-\$18 million offer for international rights excluding North America. We should know today. I will call him.

I spoke to Jane Barclay whose offer is this: \$14.2 million firm; if a acceptable Elijah is cast: \$14.6 million, plus the excess over \$2.5 million if any Japanese sale, up to a total of \$15 million.

I'm in Washington, DC. today at a family event but I will be checking in. I suggest that Michael and Robert get together the comprehensive list for domestic submission this weekend so that the script is in everybody's hand by Friday afternoon.

I'll check in from the road. If you need to reach me, leave a message with my assistant Christina.

Dictated but not read

ICM

INTERNATIONAL CREATIVE MANAGEMENT, INC.

July 24, 1995

Mr. Milcho Manchevski
VIA FAX - 011-389-91-211-811

Dear Milcho,

Thank you for the absolutely fabulous flowers. Are you having a religious experience? I like the effects.

Scott Radin would like to see you in New York regarding THE ALIENIST, as soon as possible. He's meeting with several directors. When do you think you'll be back in New York? How's the script coming along?

Let me know, and thanks again.

Best wishes,

Patty Detroit

Patty Detroit

PD/lt
encl.

cc: Doug McClaren
Robert Newman

RAVENOUS

FROM: Milcho Manchevski

TO: Laura Ziskin

We need these solid, great actors to BRING OUT THE HUMOR and the humanity in this scary and disturbing story.

We have a terrifying, way-out film. It's exotic, strange, a whole different wild world. It's not predictable. As Bob Harper said - if it works, it will work on its own merit, not because it is like any other film.

New faces - if they are strong and cool - become hip on their own merit: like Trainspotting, Reservoir Dogs, Pulp Fiction, Soul Food...

Following a trend isn't hip; creating a trend is hip.



WARNER BROS. PICTURES

Courtenay Valenti
Vice President
Production

December 1, 1995

Mr. Milcho Manchevski
Vandar Films
1111 - 11th Street NW
91000 Skopje
MACEDONIA

Dear Mr. Manchevski:

We are sending you a project called **BRUNO MANSER** written by David Franzoni. We would love for you to become involved in the development of the script.

Briefly, let us tell you what attracts us to this story. Bruno was a man who left his life in the western world -- he wanted to find a place where he could rediscover the essential truths in life. In Borneo he found the Penan, a little known nomadic tribe whose philosophy towards life was antithetical to ours. Most interestingly, they no longer had a concept for war or killing other human beings. What Bruno found in them was a people devoid of evil.

While Bruno was living with the Penan, the Minister of the Interior (who had given logging concessions to his relatives) set about destroying the forest where the Penan lived. Bruno galvanized the tribe to thwart the loggers. Ultimately Bruno had to teach these people to take on the very qualities that he loved them for not having -- namely to protect themselves, if need be, by killing. The result of his efforts was that he became a hunted man with a price on his head -- the government wanted him dead at all costs.

We think this is an extraordinary heroic story. We would love to work with you on this project.

All the best,

Courtenay Valenti
Courtenay Valenti
CV/CD/ka

Channing Dungey
Channing Dungey

cc: Art Linson

A Time Warner Entertainment Company

December 11, 1996

Dear Casey and Marc:

Just a note to state the obvious: if we want to try to have POTTER'S FIELD finished for an October/November 97 release, we should be in pre-production already.

As things stand now, and according to a production (and cash flow) schedule prepared by Bob Colessbury weeks ago, we are three to four weeks behind for a March 10th start date.

It is hard to aim for delivery four to five weeks earlier than initially scheduled, while at the same time we keep moving at a pace slower than the one initially scheduled.

Hope this note finds you well.

Warmest regards,

Milcho Manchevski

4. CHARACTERS ARE EMPTY SKEINS,
NO EMOTIONS, JUST EXPOSITORY. THE
ONLY CHARACTER THEY HAVE IS THEIR
BORN
A Screenplay by you obscure a word
Paul Mayersberg
Based on the Novel by
Christopher Fowler
COWYERS: ARMANI, RALPH LAUREN, STURGE BO
5. JUST THE NO SCENE



Manchevski and Oscar nominee colleagues Nikita Mikhalkov, Ang Lee, Gérard Corbiau, Tomás Gutiérrez Alea and Juan Carlos Tabío with Michelangelo Antonioni

With Kurosawa's Golden Lion



MAX ALEXANDER
EXECUTIVE EDITOR
212.904.4400 FAX 212.907.7400

19 June 1996

Congratulations, Milcho. I think you should put yourself
this movie:

PRODUCER

I wanted Milcho Manchevski to direct.

STUDIO CHIEF

He's that Pollock who did those Metallica music
videos, right? He's like Polanski, except he can
work in the States.

PRODUCER

Yeah, but he's not Polish. He's from one of those
war crime places -- Serbia or Slovakia or
something. Anyway we couldn't get him; he was
committed to Fox on Alien 4.

STUDIO CHIEF

He turned down Alien 4. He didn't like the script.

PRODUCER

He never likes the script. He's European.

Best,

MAX



October 2, 1994

FAX TRANSMISSION TO:

PATTY DETROIT & ROBERT NEWMAN

ICM
Los Angeles

From:

MILCHO MANCHEVSKI

Total number of pages (including this one): 1.

Dear Patty & Robert:

Just finished reading Gangland by Joe Esterhas. It's fucking brilliant. Brutal and brilliant; or brutal, but brilliant. Love it! What is the situation with it? Can we get it? Let's get it. Please advise.

Warm regards,

Milcho Manchevski

P.S. Got a new phone and fixed the line - it will sound much better next time.

Suddenly the doors of his office burst open. In strides the Disciple. He has a broad grin on his face.

Sturgess stares at him incredulously.

STURGESS
What the fuck is your problem?

DISCIPLE
Ed... hope you don't mind if I call you Ed... prepare to be judged.

Sturgess picks up the phone.

STURGESS
Tracy, get security up here immediately.

The Disciple pulls the secretary's severed head out from behind his back.

DISCIPLE
I'm afraid Tracy will be unavailable for awhile.

Sturgess gags as if he's going to vomit.

STURGESS
Oh my God.

DISCIPLE
That I am.

The Disciple throws aside the 1,000 pound marble table, seizes Sturgess and SLAMS him up against the picture window with one hand. The whole window shudders under the force.

Sturgess is terrified, and rightfully so.

STURGESS
I'm sorry for anything I've done.

DISCIPLE
It's a little late for that.

The Disciple SLAMS him against the window again. CRACKS into a spiderweb.

CU - 2-shot W.B.G.

FUNKIER

SHOT AN
OUTSIDE PROFILE
OF SCENE



ICM

INTERNATIONAL CREATIVE MANAGEMENT, INC.

December 12, 1995

Mr. Milcho Manchevski
Vardar Film
P.O. Box 1000
91000 Skopje
Macedonia

Dear Milcho,

Enclosed please find the following screenplays for your consideration:

ALICE IN WONDERLAND written by Andrew Birkin based on the Lewis Carroll classic. ALICE IN WONDERLAND is an open directing assignment at Warner Brothers.

J. EDGAR HOOVER: An open directing assignment at Warner Brothers is about the life of the FBI Bureau Chief.

Both are pretty inactive projects and would need an enthusiastic director to interest Warners. It looks like they are going to make a deal with Taylor Hackford on DEVIL'S ADVOCATE.

I look forward to hearing your thoughts.

Best wishes,

Robert Newman
INTERNATIONAL CREATIVE MANAGEMENT

cc: Richard Feldman
Sue Rodgers

Talent and Literary Agency
WILSON BOULEVARD, BEVERLY HILLS, CALIFORNIA 90210, TELEPHONE: 310 855 4400 FAX: 310 855 4100

Just When You Thought It Was Safe to Scream in Space Again

ALIEN RESURRECTION

Some More Script Notes (Pt. 2)

After the Meeting with Sigourney Weaver

February 22, 1996

Milcho Manchevski

1. The film needs to be FUN.

And, in this case, scary is fun. Scary visceral and scary primal. Fun, but not dumb. The *Alien* series has always been adult and intelligent fun, which definitely includes shitloads of the visceral and primal.

Some of this fun fear - obviously - comes from the fight with the Aliens, but the more gripping and deeper fright comes from the identity crisis. Ripley as Dr. Jekyll and Mr. Hyde. As the human becoming a vampire. We all feel it or felt it as our very first fear. Basic, powerful identity crisis terror.

2. This doesn't mean that we should eliminate the shoot-'em-up fun that the series offered in Pt

2. This stuff needs to be tough, clean and realistic, without insulting our intelligence.

3. Back to fear:

Ripley has ambivalent feelings toward herself. And, thus - toward humans and toward the Aliens. She is not sure of her identity and this provides for the real horror.

Thus, we are not sure which side she will take. This fact is in the script, but make it more obvious, especially after the Aliens escape and even at the beginning of the battle.

Make us feel schizophrenic about liking Ripley. (Should we like her? She prefers the Aliens? She is an Alien? She is not one of us. But, we've always rooted for HER, how can she do this?). Only later does she come around.

4. Ripley is not sure who she is. Fear, not Sartre.

Back to the title.

Who's an Alien now?

Am I a legal alien [low "a"] in this world? (Is Call alienated, an alien?)

All of this is in the script, and we shouldn't dwell on it, but just be aware of its importance and flash it out a bit.

A: At the beginning, as Ripley is being taken to her cell, they pass by the glass cage with the Aliens. She hears the ultra-sound no human can hear. She is drawn to them, stops, comes to the glass. The soldiers try to yank her away, but she is stronger. They pull out the guns, but the doctor orders to wait and see. Ripley looks at her reflection in the glass. There is an Alien behind the glass, so for a moment it feels as if the Alien *her/himself* is Ripley's reflection. Since Ripley doesn't know what she really looks like,

TESLA

(how to improve 7/17/90 draft)

1. THEME: I'm more interested in Tesla the genius and Tesla the man, than in Tesla the Martian. Cut out the generous torso. Utilize the floating lightning only when necessary. Introduce instead his earthquake-causing vibrators et al.

Tesla the person is lost in the Martian/invention story, neither of which gets enough attention nor explanation.

2. CHARACTER: The citizen Kane character arc doesn't work on Tesla. He is strange enough when successful that we don't need to see him devoured by ambition, and - on top of that - acting like Kane. More powerful if he is stoic, yet very pained.

2-1/2. As a matter of fact, he seems to have been a highly functional autistic person.

3. MOTIFF/STRUCTURE: The conflict Edison-Tesla is perfectly mirrored in the Salieri-Mozart relationship.

3-1/2. MOTIFF/STRUCTURE: Let's think about #4, as an addition to the love quadrangle:

- a. Tesla
- b. his mom
- c. Anne Morgan
- d. Tesla's best friends (a married couple).

Dear Milcho,

I am about to start shooting a new film so before things become too hectic I wanted to let you know how glad I am that we had a chance to meet.

I thought your take on *Alien* 4 was very compelling. In the end Fox will follow its own instincts about all of this.

In any case, my admiration for your work grows as your splendid film continues to resonate in my head and heart.

I wish you all the best and look forward to working with you some day soon.

Very sincerely,

Sigourney

does the Alien. As if a reflection in the mirror. The Alien moves away, and Ripley is now faced with her real reflection in the glass. We don't know whether she is relieved or disappointed¹. As she stares at her reflection, the Alien leaps back against the glass and scares the guards. Ripley doesn't flinch. The Alien sticks its orifice to the glass, gives Ripley a vulva-like kiss. Ripley approaches and licks the glass, as if kissing the Alien through the glass.

(As the guard tries to yank her away, she turns to him dryly: "Have you heard 'Sympathy for the Devil?'")

B. Later on, she stops an Alien from killing a guard solely with her calm gesture and gentle sounds. Is it easier for her to communicate with Aliens than with humans? Is she closer to bugs or to humans?

C. Ripley is in the Alien liar. There is a long moment of silence and expectation after the Newborn comes to this world. Ripley and the Newborn look at each other. The Newborn releases her. She extends her hand to the Newborn, as if to touch it. S/he reaches back. Silent sympathy. At that moment, a human hanging from the wall makes a sound, and the Newborn swings around, jumps on top of him, kills him. Ripley snaps out of it, repulsed, fights the Newborn, runs.

5. Like an Alien,

A. Ripley often squats.

B. She often sticks her tongue out. (There is a number 8 tattooed on it.)

6. More fear:

Ripley is unpredictable. Not your regular hero whose actions you can anticipate, and who takes charge fighting for the good (human) cause. She is divided, ambivalent, ambiguous. Pardon me, but it is scary (when this comes from your hero). (Of course, she wins it for us by the end credits.)

A. She refuses to take charge at the beginning; aloof.

B. She is sexually provocative on a couple of occasions when no one expects it. Perhaps in tense, battle-charged moments.

C. She shoots the bad scientist point blank.

D. She asks Call: "Do you like sex?" Call is shocked (the too-ethical android).

7. A neat parallel to draw is the parallel between the Alien coming from inside Ripley and exorcism. The Alien is her devils materialized. Perhaps adequate subliminal music, way, way, way in the background. The music is repeated while she is recovering from the experience, still subliminally. The third time we hear it, it's a bit louder: this time we are in the chapel. Gregorian Chants??

8. The Newborn carries Ripley's DNA. It can change (perhaps even morph?) and take Ripley's shape. Only the Newborn can do that (new DNA).

This is how - after they land on Earth - the Newborn manages to take on Ripley's shape.

¹ Later on
miniature palm-si-

It's clinging to the outside of the Betty, badly burnt, almost dead. Eyes sad, pleading. "Help me. Please," whispers the new Ripley. "Kill it! Kill the bitch!", shouts our Ripley. Call & Co. feel sorry for Ripley's twin, overpower Ripley and take the Newborn to the hospital. "Do you hate yourself that much?," they ask Ripley. Once in the hospital, the Newborn Ripley recovers, her big eyes filling with tears: "Thank you."

At that moment a baby's cry pierces the air. Turns around, spots a maternity ward, dozens of babies. We've visited the Aliens' nest a couple of times, now they are visiting ours. The Newborn changes, takes its old, monster shape.

Ripley fights the Newborn, and a battle ensues. The mothers duking it out. The battle takes them onto the hospital roof. Carried away, they wrestle and they both fall down several floors. Call runs over and finds Ripley on the ground, her legs broken. Next to her, pierced on the flagpole (a 15-inch-wide hole through the chest) is - another Ripley. The surviving Ripley just says "Killed the bitch."

9. Cloning is playing God.

10. Tommy Lee Jones for the male lead.

Arnold Kopelson Productions **MEMO**

To: File
 From: Creative
 Subject: A PERFECT MURDER - DAVID - Casting for March/April '96
 Date: 11/15/95

TOP CHOICES

Antonio Banderas	ASSASSINS DESPERADO INTERVIEW WITH THE VAMPIRE	N/A until Fall '96. THE ALBUM until November, EVITA until May, and then ZORRO (TriStar). Emanuel Nunez, CAA
Woody Harrison	THE SUNCHASER (WB) MONEY TRAIN NATURAL BORN KILLERS	N/A until May '96. KINGPIN (Rysher), then PEOPLE VS. LARRY FLYNT (Col). Bryan Lourd, CAA
Matthew McConaughey	BOYS ON THE SIDE	Available in January '96 after A TIME TO KILL (WB). Brian Gersh, WMA

AVAILABLE

Kevin Bacon	APOLLO 13 MURDER IN THE FIRST THE RIVER WILD	Available Kevin Huvane, CAA
Billy Baldwin	CURDLED FAIR GAME A PYROMANIAC'S LOVE STORY	Available Rick Kurtzman, CAA
Stephen Baldwin	FLED (MGM) USUAL SUSPECTS MRS. PARKER AND THE VICIOUS CIRCLE	Tech. Available Bene Feldman, IFA

*

6100 Wilshire Blvd., Suite 1900, Los Angeles, California 90048 - Tel (213) 932-0500 - Fax (213) 932-0238

December 3, 1995

FAX TRANSMISSION TO:

ROBERT NEWMAN + PATTY DETROIT
ICM

From:
MILCHO MANCHEVSKI

Total number of pages: 10.

CC: Bart Walker, Sue Rodgers
(please copy locally)

Dear Robert and Patty:

Enclosed are the results of my work on DIAL M FOR MURDER so far. Please forward these script notes to Lorenzo De Bonnaventura, Arnold Kopelson, Pat Kelly and Nicole Kidman when you think the time is right.

IF everything goes well, this is my ideal production schedule:

Pat Kelly et al get my notes in the next few days;
 around Christmas I meet with Kelly in New York to discuss the work that
 needs to be done;
 he has all of January to implement the notes;
 I join him on January 31 in New York; we work on the script for a week;
 I spend the rest of February and a week in March on my storyboards (a total
 of four weeks);
 the rest of March, all of April and May we spend on prep;
 June is rehearsals;
 July 1 we start shooting.

(By the way, when does Miramax's obligation with my office expire? NB should
 take over it as soon as Miramax leaves off; and take it through delivery of the

Milcho Manchevski

George Clooney Tech. Available in April during ER
 hiatus. Set to do THE GREEN
 HORNET (Uni) but no start date.
 Geyer Kosinski, WMA

Harry Connick, Jr. Available
 Contact # 617-354-2736 (Mass.)
 Ann-Marie Wilkins, Wilkins Mgt.

Russell Crowe Tech. Available
 George Freeman, ICM

Matt Dillon Tech. Available
 Jim Watt, ICM

Ralph Fiennes Available in January '96 after THE
 ENGLISH PATIENT (Miramax).
 Bryan Lourd, CAA

Andy Garcia Available in January '96 after NIGHT
 FALLS ON MANHATTAN
 Clifford Stevens, Paradigm

Ethan Hawke Tech. Available
 Bryan Lourd, CAA

DIAL M FOR MURDER
A Few Script Notes

Milcho Manchevski
November 30, 1995

These notes should be implemented as surgical work, rather than major overhaul.

1. The character of Emily should be further developed and made more engaging.

She is our central character; Tony and David are beautifully shaped, but SHE needs something to distinguish her (more personality would be nice). Why should we care for her? (We care for Tony because his viciousness and his smarts are contagious; David is a cuddly looser.)

a. Utilize the turmoil she is going through: she is cheating on her husband and - even worse - falling in love with another man; yet she's not ready to leave Tony.

Does she feel guilty? Has she felt guilty for no good reason most of her life? Is she a good Catholic? A lapsed Catholic? Does she admit it to herself?

We DO NOT NEED TO JUSTIFY her actions; all we need is to sympathize with the secondary feelings stemming from the mess she's put herself in: guilt, confusion, attempts to be true to her own feelings, LUST, love... SHE'S ONLY HUMAN, after all, and that's why we love her.

b. What makes her start the affair in the first place?

Tony is older. He has been a father figure all along (out in Long Island, we should meet only Emily's mother - no real father in the picture, Emily grew up without a strong man around), but now that she met David her hormones have gone bananas.

TONY IS A CONTROL-FREAK. Let's see a bit more of that, but let's keep it subtle. Let's see Emily laboring under his influence. He DOES LOVE HER, but his love is better described as attentive ownership: Emily is his most valuable possession. He would be the most charming fellow around - attractive, strong, smart, powerful, self-confident, good sense of humor - if it weren't for his need to control things. And people. Indeed - he WAS that most charming fellow around when she first met him. But, things have changed. His need to control has grown over time, feeding on his financial troubles and on Emily's infidelity. He tries to win Emily back all along. It's not working. That is precisely what drives her away from him. The more she wants to get away, the more he wants to control her. It becomes a vicious circle for Tony. (David, as a contrast, is the opposite - loose and relaxed.)

Indeed, Tony's reason for wanting to kill Emily is jealousy - the money thing is only 15% of the cause.

And, he wants to humiliate her: he wants her loverboy to kill her HIMSELF.

By forcing David to do this, Tony humiliates David as well. This is Tony's real revenge: perverse and vicious. Beautifully done in the script as is.)

c. How strong is her lust? How good is the sex with David? It's worth her risking eternity in hell for this fantastic moment of prayer.

d. When - after the opening at the Met - Tony wants to have sex with Emily, she should definitely concede. She is too smart not to think that her refusal would give her away. Turning him down would make her predicament way too obvious.

However, while having sex with Tony, WE SEE ON HER FACE what's going on in her head. She is trapped. Her feelings are truly mixed - and confused. THIS IS WHEN WE REALLY START TO CARE FOR EMILY.

e. What gives her the strength to come back after the attempt?

Why does she deserve to win? Does the visit to her parents' give her new insight into who she is and what she really wants to do? A soundtrack montage sequence on Long Island doesn't quite cut the mustard. Emily should realize at her parents' that - karmically speaking - the "accident" was her God-sent punishment for her "sins," and that she deserves better ONLY IF she comes clean

and if she is true to her feelings. And, she does it! (All of this is very delicately implied: no swelling music nor shrinks-via-Hitchcock speeches.)

In a brief scene at her parents', she talks to her mom and (more importantly) discovers things from her past which help her wake up. A revelation after the terrible near-death experience. In a very quiet, subdued manner, she decides that she is not guilty for following her feelings. This makes her decide to confess to Tony. Redemption through repentance, but no trumpets.

She confesses towards the very end of the film. She and Tony make up. She wants to come clean in front of her husband and - more importantly - in front of herself. By admitting it all, she also wants to win over Tony. Inadvertently, she is invalidating his reason to kill her. However, he's gone too far and can not accept her extended hand anymore.

When Tony pretends that he didn't know about David, Emily starts suspecting him. (She knows for a fact that he did know.)

This is the cathartic moment as far as their relationship is concerned. Trust and betrayal.

2. The second half is shaky, sometimes convoluted and thin on character.

It never lives up to the first half, which is breath-takingly exciting, witty in the plot and elegantly streamlined.

The film peaks with the discovery of the substitute murderer, and never regains its momentum.

The second half - as it stands - is about:

(1) the dynamics between Tony and David; and

(2) how Emily tracks down Tony.

While the Tony-David relationship is excellent, Emily seems to be left out.

She should unmask Tony as the brain behind the plot based on:

a. evidence:

- . she has the key which belongs to the murderer-to-be

- ON HER OWN KEY CHAIN (make a bigger deal out of it);

- . Tony is going bankrupt;

- . Mohammed tracks down Tony's phone call (even though Tony goes through major pains to conceal the source);

- . at the very end she observes Tony reaching for the hidden key; and

b. her psychological assessment and female intuition based on how Tony's behaving and how he's reacting to her provocations:

- . he says, "What if there were not tomorrow?"

- . she asks him about his financial situation, and he lies that he's fine;

- . she admits she was having an affair, but Tony pretends he didn't know about it, even though Emily knows that he knew;

- . he DOESN'T WANT HER BACK anymore (new dynamics between them).

Dramatic irony: we watch her as she tries to believe and to understand her husband. WE know that he is wicked, but she wants to trust him and confides in him, while he is plotting against her again.

3. The end should be more cathartic.

A cleaner psychological build-up (as seen through Emily's eyes) leading to the final show-down is needed.

Perhaps - for the first time - Emily gathers the courage to stand up to Tony. She is finally ready to say no: that's what their battle was all about.

She couldn't refuse him when he wanted to have sex with her; she couldn't go to see David when Tony surprised her and took her to lunch.

Now, after a close brush with death, she starts gathering courage; she has nothing to lose. An indication of her new strength should be seen at her parents' place - after she has faced death - and later when she packs her things and leaves the penthouse. It is the completion of her growth that squashes Tony; his unmasking is only the manifestation of Emily's victory over her husband/tormentor. She will leave, even if it means killing the charming bastard.

(What is this film really about?? Jealousy?, Trust?, Sex?, Greed?, Fear?, Victimization?, Marriage?, Extra-marital affairs?, All of the above?, Guilt?, How money can't buy you love?
Is it about control?)

(The ending itself is a bit too abrupt. The end just sort of happens upon Emily: we see very little in terms of her investigation, and even less in terms of her development. The rise in intensity we see in the second half has more to do with Tony's attempts at avoiding justice, than with Emily's struggle to get the real killer.)

4. The danger in the second half should be clearer. Does Tony still want to kill Emily after the failed attempt? Wouldn't it be too obvious?

Once the murder plan is in action, we should not stop fearing for Emily's safety until Tony is dead. He could show some genuine sympathy and remorse - but only temporarily - as a red-herring.

Or -- is he ready for peace? Is it that her slow but steady investigation and David's tape FORCE Tony to try killing her? Is it only the fact that he's been exposed (at the very end) that makes him go after her himself? (I doubt it.)

5. Look into eliminating Raquel altogether. Emily is alone. The script will work just fine without Raquel. As a matter of fact, there will be more suspense if we do not have every step of the way spelled out for us. In any case, Raquel is a bit too obvious as the medium for Emily to deliver her this-is-how-I-feel monologues and investigation plans.

6. Once the murder scheme goes awry, Tony and David are not pals anymore (never were). Kill the ferry scene. The film is not about them - it's about Emily. Also: once David double-crossed Tony, they are enemies.

The first time after the attempt Tony hears from David is on the phone, as David plays the tape - while Mohammed is in Tony's office! Milk this.

7. David should try to the very last moment to convince Emily to leave Tony. He is giving her a chance to choose him over her husband. If she only chose David, it would abort the murder plan.

8. Kill the fake blackmail (letter-fingerprints, etc.) sub-subplot. Too confusing, and not needed. The script is too long as it is. Concentrate on Emily's process of discovering Tony's true colors. (This would also help #2 and #3 above.)

9. The conflict - the love triangle - is BEAUTIFULLY set, and right away. Keep it fast, clear and explosive. Move swiftly through the UN, no dialogue, and dump the Raquel/bus scene.

10. The Tony-David and Tony-Mohammed dialogue is just great. More such dialogue: avoid flat and expository dialogue.

11. It's dumb and naive for Tony to talk aloud about murdering his wife after Watergate, after John Gotti and after Stone's Wall Street. "Wanna frisk me?... You sure?," David cockily offers - and Tony REFUSES. Tony is too self-assured for his own good, as we'll learn later.

12. The new achievements of technology should be incorporated: new ways to trace a call, to wire a guy; new telephones, cell phones, etc.

13. Do emphasize specifically why Tony wants to use Emily's key. David should protest a bit, asking for a duplicate to be made, and Tony should cut him down.

14. Develop her thought process once she discovers where the key really came from. "But, I had a key to his place on my chain, damn it!"

15. The skylight motif is excellent. Develop it further.

Emily should focus in on the skylight during the second time she makes love in the loft during the new sex scene with Tony (when a cloud runs across the full moon) in a flash during the attempted murder during her brief visit to her parents' attic (where she rediscovers things from her childhood and old photos of her father with Tony) and (as a painted window) when she drives by her parents' neighborhood church on her way back to NYC.

Lastly, the skylight should appear at the very end when Tony is finally unmasked, and she is set free.

16. When Tony takes Emily to lunch, he is doing the last bid to win her over. He is also saying goodbye in a very direct, radiatic kind of way.

17. Tony takes a painting from David's loft. We see it at the penthouse at the very end. (We should use Jean-Michel Basquiat's paintings as David's.)

18. Emily picks up the cassette from the desk, plays with it, puts it back on the desk.

19. The murdered murderer (in the penthouse) shouldn't be black.

20. The first time we see Emily at the top, she is translating (doing something very concrete) simultaneously (doing something very difficult) and drawing the skylight in the yellow pad (being carried away by lust).

(Can she sit just behind the Ambassador and translate for her, or would she have to be up in a booth?)

21. Tony says at the Met, "I turn my back on her, she slopes with a younger man," a solemn, steady, steady face.; then he breaks into charming laughter, David and Emily join in, relieved.

22. David fantasizes himself the new Jean-Michel Basquiat. Rough, grungy, self-destructive (needs a mothering hand), ultra-talented.,.

23. Ready for summer. Sultry. Basking fans in David's loft. Sex and sweat. The messenger with the cassette drenching in sweat, something oppressive in the air.

However, after she kills Tony and frees herself, a cool breeze wafts through the penthouse. A few raindrops. she breaks open.

24. she breaks down after killing him. It's not easy. Cleansing and terrifying at the same time.

25. Rough rock music (Ministry, Helmet, Soundgarden, Pearl Jam) during the sex scenes. A head-banging/grunge version of The Stones, Ruby Tuesday, White Horse or You Can't Always Get What You Want. This is what David plays on his cheap, big ghetto blaster. He's a grunge kid/painter.

The same time during the murder scene: the beginning (as she comes out of the bathroom) is quiet and male, only a flute carrying our tune (the grunge/Stone song). As she is attacked, the heavy symphonic version kicks in. A few moments later, while she is fighting for air during the struggle, she inadvertently flips on the radio switch and the grunge song comes on again.

When Tony returns to the penthouse a few hours later, just distant echoes of the song linger on in the air. Later, while recovering at her parents', she remembers a symphonic version of the music (as if remembering the sex and the attack in the kitchen).

This time is our sex/murder theme.

26. Change the title. Perfect Murder is both bland and anonymous (it's not about PLANNING A PERFECT MURDER, it's about a murder of passion, jealousy, perversion, guilt and love). Perhaps include three or triangle and passion.



CASTING:

- Jeremy Irons
- Tony Lee Jones
- Robert Redford
- Robert Duvall
- Gene Hackman
- Michael Douglas
- Ed Harris
- Ralph Fiennes
- Robin Williams
- Tim Robbins (for Tony)
- Al Pacino + Andy Garcia
- Bill Murray
- Tom Cruise + Paul Newman
- Keanu Reeves

Emily rejects religion (and - thus - simplistic guilt) in a very elementary, plain manner. She puts away her necklace and cross.

she interrupts the sex scene with Tony when she sees the skylight. She is breaking up. Also: Tony sees that she doesn't want him anymore. He gets the message. Good drama.

This is also a sort of an indirect threesome.

Emily insists that the guy tried to kill her; she didn't catch anyone in the middle of breaking in. Too much of a coincidence the phone call and the burglar coming out of the closet.

The end: What is she working towards and how does she get there? There is no full moon before the "message" (blood overflows the ring, light breeze starts blowing).

We don't need a bigger role for Mohamed. She does it alone. There is sympathy between them, but quite distant. He could be a bit perverse; too homely, for example. No room for another crime-solver even though he helps a bit).

David sort of loves her. Besides, he is territorial vis-a-vis Tony, so he tells her that Tony wanted to kill her, and says (to her): "I'll show you," meaning he'll send the tape to her.

Ask for extra fee for helping on the script.

THE KILLED OFF IS A HITCHCOCK LOOK-ALIKE

Janet Yang
IXTLAN
Santa Monica

February 12, 1995

Dear Janet:

It was great meeting you. I wanted to put some of my ideas on Larry Flynt on paper while they're still fresh after our conversation. You heard most of them last Friday.

As you know, I love the script and the set-up of the project (with Stone's Ixtlan, et al). I mentioned that I've received a lot of scripts in the last six months, and that this is one of only two projects that I would be glad to spend two years of my life with. That's just for the record.

THE PEOPLE VS. LARRY FLYNT should be Forest Gump with balls, or JFK with laughs. It has the epic quality of a story about America.

The screenplay creates a great contrast - on the surface it's about a pornographer, but underneath - it talks about the basic philosophy of this country. Freedom can not be parceled out only to the ones we like. By creating this contrast very gracefully, the script doesn't ram the "message" down our throats. The screenplay achieves this with great elegance, originality, and - most importantly - through engaging characters. (Not to mention the laughs.) Because of all this, I would be sad to see it needlessly dragged through development. The writers should be left in peace.

The only work that I would suggest on it - had I been asked to suggest anything at all - would be to:

- a. condense it a bit (without ruining its balance);
- b. emphasize the relationship between Flynt and his girlfriend/wife (since this is the POV which makes us understand and like him: it is also the female side of the story);
- c. play up the "American" aspect of it (the so-called "message") JUST A TINY BIT;

Flynt should be played like an open, honest character who is not afraid to say that he loves a pair of great tits... like an overgrown child alone against the world. He is the flip side of Mozart, who says: "I am a vulgar man, but my music is not." It is as if Flynt tells us: "What I do is vulgar, but I am not."

A number of quirky cameos could help make the film memorable:

- a. Shirley MacLaine as Jimmy Carter's sister;
- b. James Earl Jones as God;
- c. Dustin Hoffman as Lenny Bruce; and finally;
- d. Jack Nicholson as Jerry Falwell.

Robert Duvall would be great as the lawyer; his appearance would also make him stand out from the HUSTLER bunch, and help emphasize the different kind of relationship that Flynt has with him. (What the hell: he could even say - dressed in his three-piece suit: "I love the smell of weed in the morning.")

I find this a project with many dimensions -- the fact that the story and the theme are timely again (even with the Moral Majority officially gone) is only an added attraction that goes in its favor. But, it should all be done with a light touch.

Anyway, that was my two cents worth.

Talk to you soon.

Sincerely,
Milcho Manchevski

February 23, 1996

Robert Neman
SON
LA

Dear Robert:

Thank you very much for your submission of MIRANAU's B. MONKEY. At this point in time, after such a successful collaboration with MIRANAU, there's nothing I'd like to do more than make a film for them, especially a film where the director left the production because of creative differences a few short weeks before the start of principal photography.

However, I'm afraid I'll have to pass, since I just accepted a job videotaping a wedding party here on Long Island.

So, there it goes: you win some, you lose some.

Thank you again for the submission.

Best wishes,

Milcho Manchevski

CC: Petty Detroit
Bart Newman



With Ban Ki-moon, UN Secretary General

November 5, 1994

FAX TRANSMISSION TO:

PATTY DETROIT + ROBERT NEWMAN

10M
Los Angeles

From:

MILCHO MANCHEVSKI

Total number of pages (including this one): 2.

Dear Patty + Robert:

Wow! Yes! Frimal, yes! Whata blast! Most excellent!

It has it all - Halloween' via Kramer Vs. Kramer. Gi' me a blow 'em up with a character study! Push all the buttons, make the right turns in suspense, make the right turns in character. Character! Not a slash-er, but a charact-er. "I am not going to be ignored!" as an Alex (happens to be played by a Ms. Close) would say in Fatal Attraction. Character. Stripped down its barest, but still believable. Actresses should kill for the part of Alison, if paired with a good director. Speaking of which - do they have one? Never mind if they do - could I meet Vasanthoff? Can I meet the executive in charge? What are they like? Gi' me the details.

Also starring:

Iron Norseman would be fun to do, but doesn't it seem unlikely? Did you say Arnold Schwarzenegger?

The Englander has an interesting premise, but doesn't move far enough - it's cliched, the characters seem to be a bit cardboardish and the killer's motivation does not exist. There are also some inconsistencies (when did they have the time to create the London hideout?). Perhaps mixing the three genres could work if - in addition to the Western - we see more of the Gothic horror and a more serious whodunit. Study Frimal.

The Day After Tomorrow is not for me. Really, really not for me.

I wrote a 70-page study of Halloween once.

This one is the flip side of Fatal Attraction: not motherless, loveless and husbandless, but a MOTHER. Good reason to kill. Low budget non-act Aliens.

The late Ed Wood would do this script justice directing it.

I am not sure about Rendezvous. Not my bowl of cherries, but it's well written and it's Miramax. It could be a possibility. Let me see the next draft.

The Shooter could make an interesting movie. It moves well, the combination of the shooter and the little girl can work, the other characters are well distributed around the pair and are engaging (James Woods for Collins, Bob Wookins for Windsor). If timed well (like Day of the Jackal) it could really work. What's the situation with it? Is Michael Keaton very attached to it?

I think this exhausts all of our scripts.

Yours sincerely,

Milcho Manchevski

(always note the new phone number above)

CC: Sue Rodgers

2- ONE OF THE VISIONS SHOULD BE FILLED "POSSESSION"
3. THE STORY BOYS TO A RISE-OR-FALE STATE. YES!
4. END OF ACT 1: THE REASON FOR THE TON IS STILL
PENDING. PLEASE, GIVE ME A GREAT REASON FOR IT.
5. LESS CHASE, MORE DECEIT (UP TO P. 35)
6. WE ARE FORGETTING ABOUT VERY DORING
ACTS 1+2.
7. DOWNHILL FROM P. 50
8. IT NEEDS A RICH STRONGER, LOW-KEY, SICKENING
THE POSSIBLE
(NO FFX, OR IMAGINATIVE FFX, NOT WIRIARDS) GO-RAN
TWIST.
9. WE ARE LACKING THE INTERPLAY: IS IT BENE OR
IS IT ITS IMAGINATION. ?? PERHAPS ALAN IS NOT TO
BE BELIEVED.

I was questioning the very fabric of the film industry - its reliance on manufacturing obedience to clichés, myths and pre-fabricated patterns of behavior and thinking.

I was also questioning the wisdom of the existing political world order: NATO's and the Western infallibility when dealing with the (Balkan) savages.

Lastly, I ran afoul of the film industry hierarchy and rejected the authority of the pyramid, fighting many authorities directly.

