

20



38

Circle 2 - 1/2 sec



39



40



41



42

Circle 2 - 1/2 sec

21



37

Circle 2

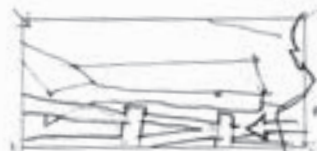


44

Circle 2 - 1/2 sec



45

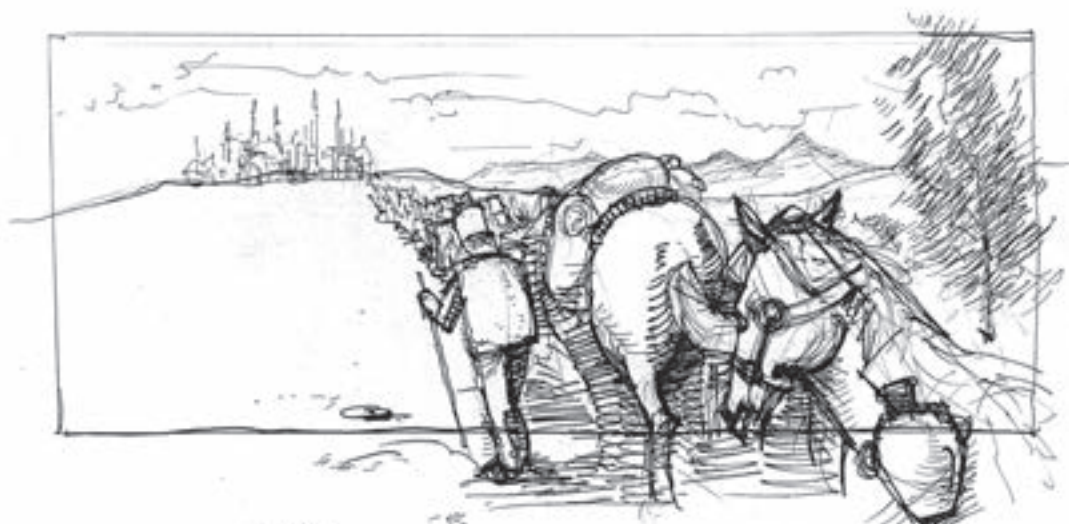


46

Circle 2 - 1/2 sec



47

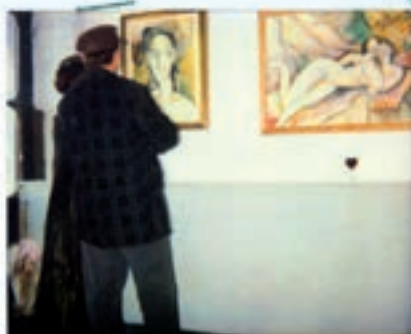


20/1

~~SUNSET~~  
SUNSET



17 HAS CIGAR  
17 STAR



17 STAR



12 20  
HAS CIGAR



12 20



STAR ENTERS





41



41



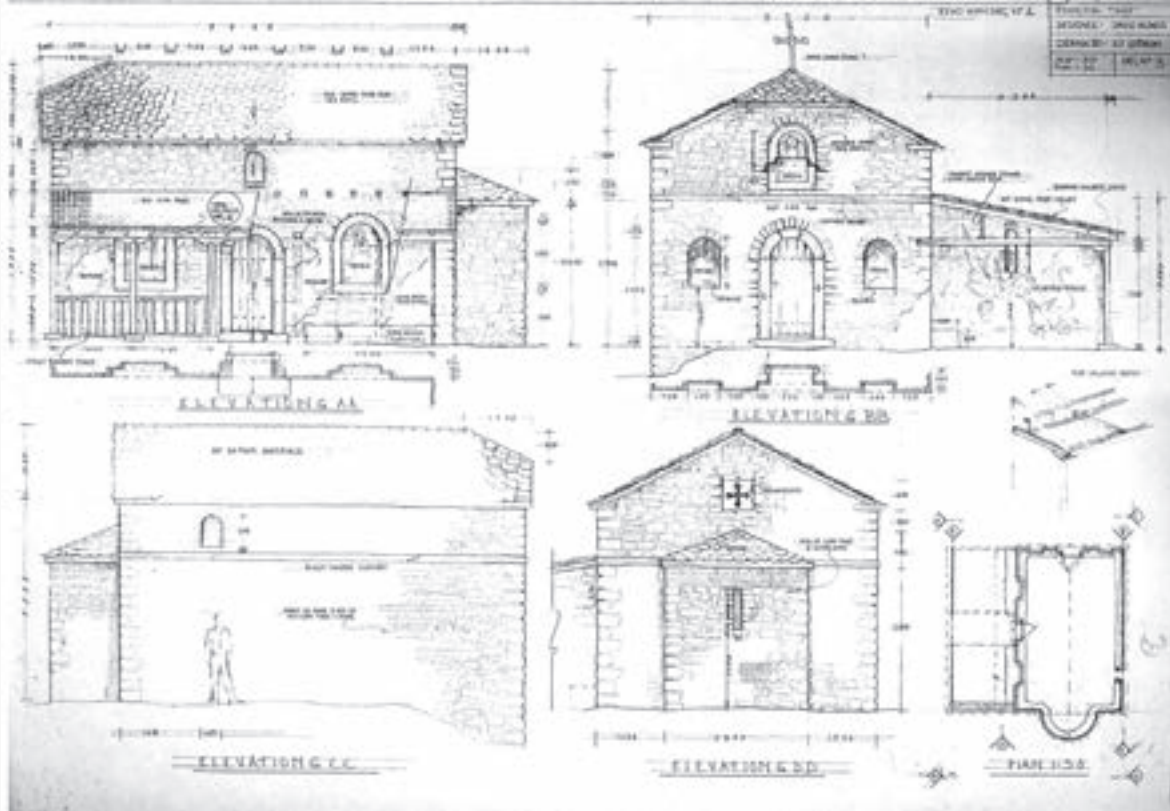
Sc. 82 I



Sc. 82

Scene 82 in *Dust*, cut out of the finished film

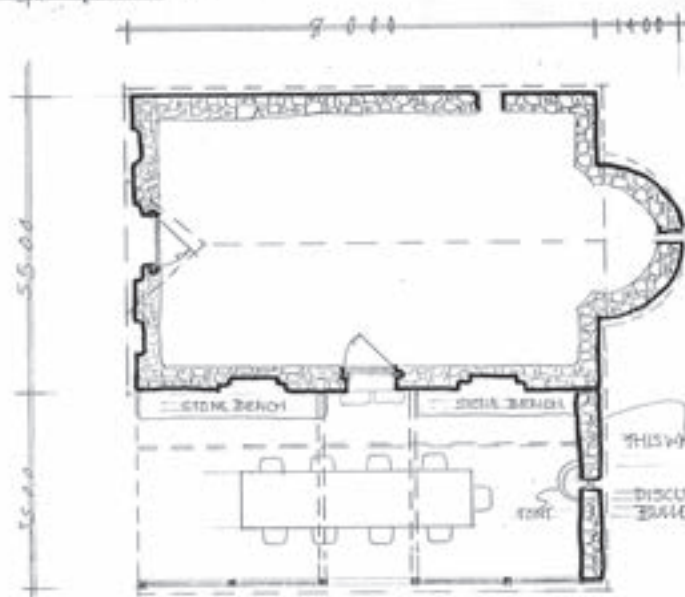
11/5/11 EXT CHURCH + PORCH - LOCATION BUILD-STAVICA - PLANS + ELEVATIONS - SCALE 1:20 13/05/2011

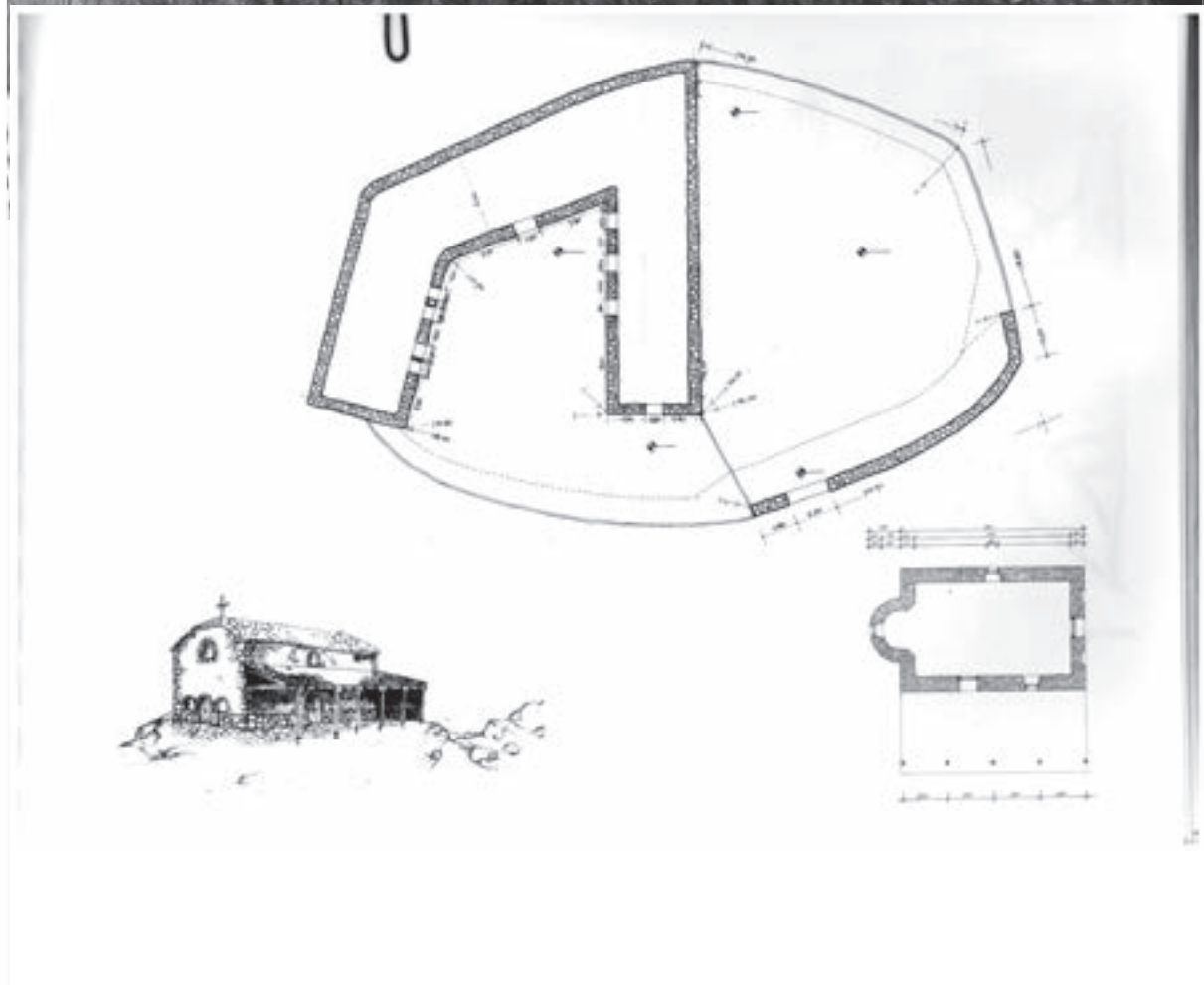


"DUST" - EXT CHURCH - LOCATION BUILD-STAVICA

14/05/2011

SCALE 1:50







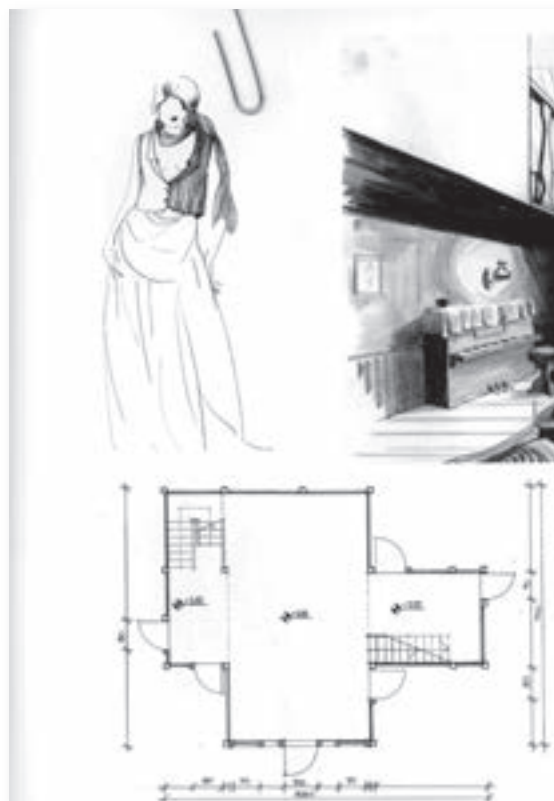




Mexico research







BROTHEL

**"DUST" - NY B-CAMERA - DOC SHOTS**

\*\*\* APRIL 3, 2000 \*\*\*

\*\*\* B-CAMERA - JAMIE \*\*\*

38	518C1 - (SR # 51721)	EXT NYC - FOR DRIVE 3 - Top City Practitioners near water - 6:30 - 7 AM	DAWN	1/8 PPG
38A	518C2 - (SR # 51721)	EXT TBD	DAWN	1/8 PPG
38B	51C - (SR # 5174)	EXT TBD	DAY	1/8 PPG
38C	51C - (SR # 5175)	EXT TBD	DAY	1/8 PPG
38D	51C - (SR # 5174/5175)	EXT Wall Street Area Streets - Morning Slow Tilt down on Wall St - 2 shots for 2 different clips	DAWN	1/8 PPG
12A	51A - (SR # 51 + 51A)	EXT Vernon Blvd. & 46th Road, LIC Behind Paper sign at Sunset - shoot in late afternoon (Post-2)	DUSK	1/8 PPG

--- END OF DAY 1 -- Wed, Apr 5, 2000 -- 6/8 pgs.

\*\*\* B-CAMERA - JAMIE \*\*\*

38E	51 - (SR # 5174/5175)	EXT 176th St. & Audubon/American Slow Tilt down to school children going to school - 6:30 AM	DAWN	1/8 PPG
45	51 - Shot 2	EXT 457 W. 17th St Roof - Morning Shot from roof of 457 W. 17th St. of Sunrise	DAWN	1/8 PPG
12E		EXT TBD Reflections in Car Windows (Abstracts) - (The DAY & NIGHT)		1/8 PPG
35	133	EXT Newark Airport Jumbo Jet take-off	DAY	1/8 PPG
42	143	EXT Newark Airport The Jumbo Jet Glides Across the Blue Sky	DAY	1/8 PPG
43	156	EXT Newark Airport Edgar's Jet appears from cloud, disappears behind another	DAY	1/8 PPG

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

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

38M	51 - (SR # 51715)	EXT NYC - SUNRISE (TIME-LAPSE) Manhattan Ave., @ Bedford St., Greenpt., Brooklyn Static shot - looking towards Crown Heights in distance	DAWN	1/8 PPG
38O	51 - (SR # 51717)	EXT Kent & North St., Brooklyn Tilt down from top of bridge and stacks to active street below	DAY	1/8 PPG
38F	51 - (SR # 5178)	EXT 42nd St. - looking West from 1st Avenue Shot of many taxis in very active, busy st. (2- way traffic)	DAY	1/8 PPG
38J	51 - (SR # 51712)	EXT Looking @ 42nd St. from 31st St. Static shot of traffic	DAY	1/8 PPG
38I	51 - (SR # 51711/51712)	EXT Gantry State Park, LIC Tilt down from Empire State and stacks to FDR Traffic	DAY	1/8 PPG
12	51	EXT 43-10 23rd St, LIC, Queens A New York Sunset - Time Lapse	DUSK	1/8 PPG

--- END OF DAY 3 -- Fri, Apr 7, 2000 -- 7/8 pgs.



73



73

Scene 73, NYC 1945, in *Dust*, cut out from the finished film



73 Gardener in  
Court 1945 5/10/45





NEW YORK CEMETERY





~~FINISH COIN SC=N=~~

EXPLOSION: FLASH,  
QUICK BURN-OUT

FIX

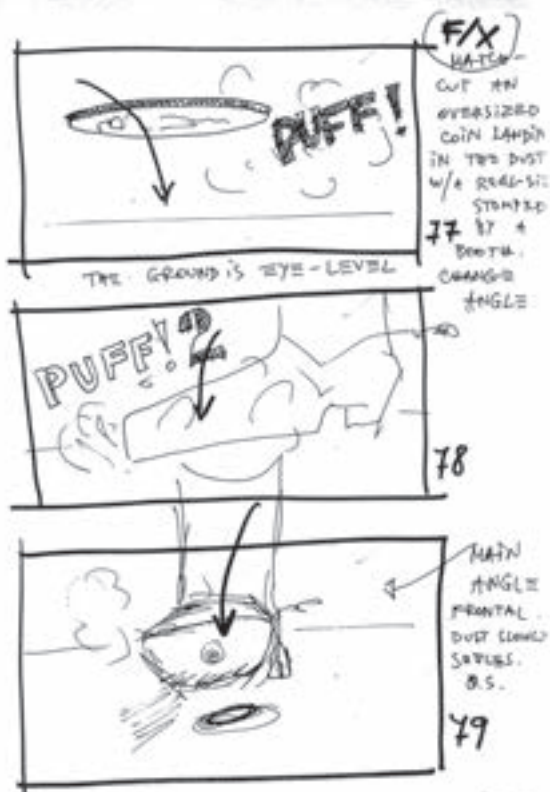


INSIDE:  
JUMP CUTS  
ON FLYING  
OVERHELD  
CALM SHOT  
W/ A HIGHLY  
OVER-  
75 CANNON  
ALSO CANNON  
SHAKED out  
FIREING

T-Symmetry  
 L ↔ R  
 R ↔ L  
 Up ↔ Down  
 Down ↔ Up

76

28



THE GROUND IS EYE-LEVEL

PUFF!?

78

MAIN  
ANGLE  
FRONTAL  
DUE CLINIC  
SAPLES.  
D.S.

49



Costume research



British 19th Century publications on the Balkans



## ARCHETYPES

NEDA: MOTHER + FATHER

LUKE + LIE: BROTHERS: CAIN + ABEL

ANGELA: HONOR-STORYTELLER = SPIRITUAL LEADER = PRIEST = WITCH DOCTOR  
(SHE CARRIES ELIJAH'S GUILT, THAT'S WHY SHE KEEPS THE MONDY)

THE GOAL OF HER STORYTELLING IS HER CATHARTIC CONFESSION. HER CONFESSION IS THE BROTHERS' GUILT. HER (WOMAN) DUTY IS TO BURY THE GUILT BY CATHARTICALLY RELEASING IT, WHICH HAPPENS WHEN EDGE CHANGES THE STORY

EDGE IS THE NEXT GENERATION (REPRESENTING THUS SEXUALITY, SEX IS ABOUT REPRODUCTION). HE IS THE CHILD LISTENING TO THE STORY.

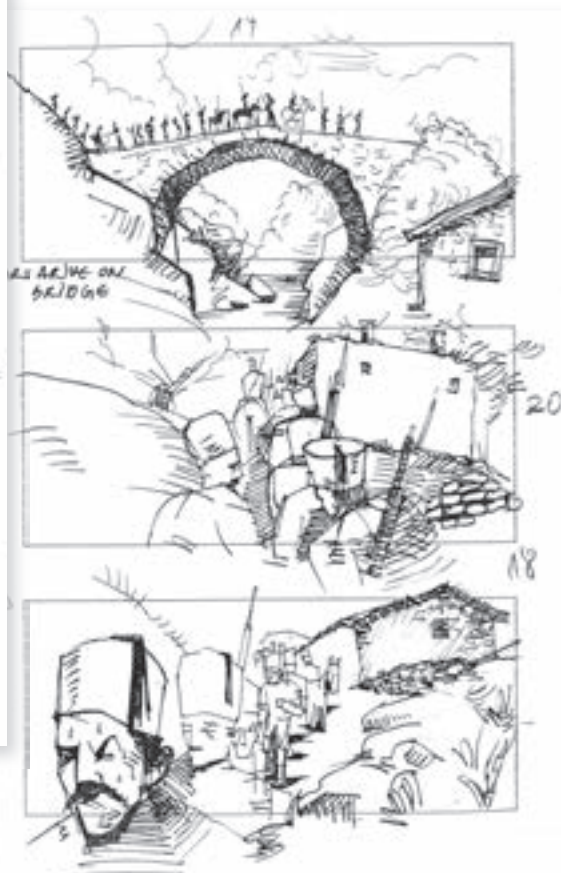
CHANGING THE STORY. HE FIXES, RELEASES THE GUILT

EDGE IS THE VOICE

HE ACHIEVED WHAT L, L + A COULDN'T: SELFLESSNESS (TAKES A'S ASHES, THANKS TO A.V., INVENTS A SELFLESS ENDING FOR L+L).

HE GAINS THE WISDOM, NOT HESITATING

ADD LINE: THIS GUILT IS WASHED IN ~~EDGE~~ BLOOD  
2) -A-: NEVER TOLD THIS STORY TO ANYONE



## INT ELIJAH'S & LILITH'S FRONTIER /LOG CABIN (B & W 1903 )

- Wooden bed & bedclothes
- Old American stove
- Stools
- 2 x wooden chairs
- Wooden coat peg rack
- Old wooden shelves/ cornercupboard
- Huntinggun
- Baby coffin ( dressed inside with cream fabric etc.)
- Storm lamp & oil lamp
- Dried flowers to hang
- Few old clothes
- Few utensils / kitchen items
- Wash jug & bowl
- Trinkets/ smalls for dressing shelves
- Door furniture x 1



## SETS FOR MACEDONIA

### INT BROTHEL - ARIZONA 1903 - BLACK & WHITE

- Large old freestanding American stove see refs
- Large Victorian / Edwardian sofa & various wooden chairs
- Paintings & pics
- Curtain fabrics
- Rugs & carpet
- Period light fittings - mixture of gas & oil lamps
- Lots of mirrors
- Tables
- Makeshift bar & dressing
- Posa piano & other musical instruments
- Door furniture
- Few Old American newspapers etc
- Fabric throws etc

### INT PICASSO STUDIO - PARIS 1909 B&W

- As per refs
- Key painting Les Femmes d'Alger (O.J. version)
- Lots of other background paintings & drawings to fill room & walls
- Large stove as per ref.
- Various ethnic artefacts to hang on walls
- African masks & figures
- Large easels
- Drapes to hang over paintings - as still life backings
- lots of old empty frames - some gilt
- Old sofa
- Work table full of painting equipment
- Still life table
- Postcards & pics & general inspiration for walls
- Old French newspapers
- Mandolin
- Other impressionists paintings - friends of.
- Rug.
- old rolled canvases

### INT PARIS CAFE / CINEMA - 1909 B&W

Will be very dark so shapes / reflections / silhouettes / shadows are very impo

- Cine projector
- Hung cinema screen
- lots of paintings with large frames
- Tables & chairs
- Bar & relevant dressing
- French graphics & newspapers
- wall gas lamps
- Door Furniture

DEAR CHRIS:

I WOULD LIKE TO SEE ROSEMARY MURPHY'S CONTRACT (FOR THE ROLE OF ANGELA). I HAVE NO REASON TO BELIEVE THAT SHE HAS NOT BEEN CONTRACTED FOR THE FULL DURATION OF THE REHEARSAL AND SHOOT (INCLUDING THE MACEDONIAN PORTION). THIS SITUATION IS NOT UNLIKE THE SITUATION WITH ANN BROOKER WHICH GOT OUT OF HAND AND HAS AFFECTED THE FILM SO FAR.

SINCERELY YOURS,

*Milcho*

MILCHO MANCHEVSKI

CC: DOMENICO POCACCI, KEVIN VAN THOMPSON,  
ZORAN ANDRIC, SIMON PERRY,  
MINISTER LJUBEN PAUNOVSKI, AEW JONES  
(PLEASE COPY LOCALLY)



NOTES FROM HOSPITAL VISIT. MARCH 16, 2000

**SCRIPT--PG. 87--**"She's gone" changed to "I'm sorry. "And you are?" (to Edge)

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

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

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

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

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

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

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

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

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

**JULIE--DELIVERY MAN W/ FLOWERS(EXTRA)**

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

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

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

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

*Исправно* \_\_\_\_\_ *Ph...*

Skopje, May 15, 2000

FOR: CHRIS AUTY  
DOMENICO PROCACCI

FROM: MILCHO MANCHEVSKI

Dear Chris and Domenico,

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

The camera package was late.

The equipment in it was wrong.

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

With partners like this who needs problems?

Best regards,

Milcho Manchevski

cc: Huw Jones



From Milcho Manchevski

To Richard Gere

Dear Richard:

It's been more than nine months since we started working on DUST.

The last time we spoke, you called to say that we were making the film. You were very enthusiastic about it. You said that it's difficult to bring you to the altar, but once you're there, you said, you're fully dedicated.

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

Please advise.

Yours,  
Milcho



Zurich airport,  
October 31, 1999

Dear Joel

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

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

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

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

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

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

Pg. 21: "There is no peace to (unto) the wicked."  
Isaiah (pg. 965), Chapt. 48, Line 22. Old Testament

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

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

Pg. 77: "Marriage is honorable in all, and bed undefiled; but whoremongers and adulterers God will judge."  
Hebrews (pg. 297), Chapt. 13, Line 4. New Testament

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

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

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

Marriage is honorable in all, and the bed undefiled; but whoremongers and adulterers God will judge. Hebrews 13:14

\*\*\*\*\*

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

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Please keep this info confidential.  
.....  
And more bits of various research:  
• At first only 170 volunteers from AZ, NM, OK + Indian Territory were going to be accepted to fight in the Spanish-American War. Then they raised it to 200. They were going to be a cavalry - the Rough Riders. Roosevelt was with them. May = October 1898.  
• "Prostitutes generally acted as if they themselves felt society correctly assigned them to the fringe world where they lived."  
Butler: Baughters  
• [in Macedonia] The ransom for Nazim Bey's son was 6,000 lira. The ransom for Miss Stone was 14,000 lira.  
• Ship by hoof (not by train) - cattle  
• Are they from Yuma! The hottest place in the nation? The place of the infamous prison?  
• "... and Deputy Hunkydory Holmes..." Tales, p. 115  
• The chetans were 30-50 people  
• Major Hussein surrounded Delcev and got him killed. They were colleagues at the Military Academy.  
• 1903: The Great Train Robbery; invention of the airplane  
• 1906: the great San Francisco fire  
• 1908: Siberian explosion, Messina earthquake, school fire in Ohio, Orvil Wright crashes (he lives, his passenger dies)  
• Lumiere had 1424 "views," 247 foreign trips, 55 foreign military views, etc.  
• Eyes painted open in death picture (book, p. 73); twins (p. 76),



QUOTES FROM OTHER SOURCES (LISTED AS TRADITIONAL PROVERBS)

Pg. 57: "Let justice be done though the heavens fall."  
Rec. dist.: Ill., Ont. 1st Cit.: 1602. Watson, A Decacordon  
of Ten Quodlibetical Questions Concerning Religion and State.  
20th Century Collection: Stevenson 1286:2. (American Proverbs  
book, pg. 342)

Pg. 57: "There is destiny that makes us brothers."  
Rec. dist.: Calif., NY. (American Proverbs book, pg. 145)

Pg. 64: "A brother's envy is worse than an enemy's hatred."  
Rec. dist.: Calif. (Ditto)

Pg. 76: "Ashes to ashes."  
Rec. dist.: U.S., Can. (Ditto: American Proverb Book pg. 29)  
(7)

\*\*\*\*\*

And here are more quotes which I ended up not using in the script  
so far, but we can re-visit them. And - in general - any suggestions  
from you are welcome.

Love is strong as death. Song of Solomon

Whosoever hateth his brother is a murderer.

I will shew unto thee the judgment of the great whore that sitteth  
upon many waters.

For true and righteous are His judgments: for He hath judged the great  
whore which corrupt the earth with her fornication.

There shall be no whore.

Now let them put away their whoredom, and the carcasses of their  
kings, far from me, and I will dwell in the midst of them forever.

Whoredom and wine and new wine take away the heart.

For the spirit of whoredoms hath caused them to err, and they have  
gone a whoring from under their god.

For this ye know, that no whoremonger, nor unclean person, nor

casket on chairs (p. 67 + 82). Oklahoma 1930's (p 95), p. 101...  
. St. Luke was the first icon-painter, his subject the virgin and  
child  
. A sign in Haskell, copied in Amarillo and other places: "Whiskey,  
the road to ruin. Come in."  
. In the Balkans the centuries do not follow one another: they  
co-exist. M. N. Brailsford: Macedonia and Its Races  
. TUCSON BOOK, P. 41, Ohioan named Phocion R. Way  
. French sources: the village of Armensko was destroyed, p. 148  
. Sloboda Koceva: 6-yr old baby tossed by the Turks into fire  
. Nikola Topalov, a guerrilla of the village German cheta was captured  
by the army in Elata area. They skinned him alive, gauged his eyes,  
and left him to die.

Angel Andreev: Spomeni, p. 330

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

\*\*\*\*\*

Hope this is useful. It's still disorganized, but it might help.

Talk to you soon.

Yours,

Milcho





European Co-production Fund  
14017 Wicks Street  
London W1P 1PL

Telephone 020 7123 9085  
Fax 020 7123 9082  
ema.1info@european-co-prod.co.uk

1 May, 2000

Ljuben Panooski  
Minister of Culture  
Government of the Republic of Macedonia  
91000 Skopje  
Brodarska bb  
MACEDONIA

Dear Ljuben,

RE: "DUST"

I am delighted that our countries are working together again with the production of Milcho Manchevski's "DUST".

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

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

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

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

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

July 10<sup>th</sup> 2000

To: Milcho  
From: Chris

With kind regards,

SIMON PERRY

Dear M,

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

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

Best,

CHRIS

# F<sup>AX</sup>

From:  
To:  
Number of Pages (incl. this one):  
Date:

Milcho Manchevski  
Vesna Jovanoska  
One  
February 5, 2000

Manchevski, Trajcevec, Bistrica 17, 1000 Skopje, Macedonia  
0038/91/116-267 (tel + fax) milcho@msi.com.mk

Re: My London schedule

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

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

CC: Chris Auty

May 13, 2000

Dear Anne:

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

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

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

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

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

Best,

Milcho



## Dust - MK production office

Makam Gorki 20/6, 91000, Skopje, Macedonia  
Tel: +389 90/122-088, 216-080; 123-240 Fax: +389 90/216-080

JUNE, 14, 2000

MEMO

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

FROM: ROBERT JAZADZISKI, Location Manager

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

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

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

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

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

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

I expect you to find a way to stop it.

Thank you.

Robert Jazadziski  
Location Manager



Manchevski with the Turkish ambassador and the Macedonian Public Prosecutor Stavre Dzikov on the set of *Dust*

# FAX

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

Brovchica 17, 1000 Skopje, Macedonia  
+389 90 122-088, 216-080; 123-240 Fax: +389 90 216-080

Dear Chris and Vesna:

FYI:

scene 73 (New York 1945):

per our budget and schedule:

no ageing make-up has been budgeted;

neither Joe's nor Samantha's schedules were taken into consideration when scheduling that scene;

please re-read the scene and advise how to shoot it in one day, as scheduled: the scene is 2-3/4 pages long, requires serious make-up (Elijah is aged, Luke is wounded, Lilith is pregnant); Angela is a new actress, requires visual effects, is a period piece set in a busy city.

Please advise.

Sincerely,

Milcho Manchevski

# HISTORY DREAMS (DUST) LTD

## MEMO

Attn: Ane Crabtree  
From: Neil Tuohy  
Date: 25.6.00

Dear Ane

Milcho Manchevski has asked me to inform you of several problems whilst in the production of making the film "Dust".

- One important issue is all the background extras, who at times have become more than that. The villagers need to have their clothing much more broken down, in keeping with the period and title of the film, which has perhaps been overlooked at times owing to the nature of our schedule. This must be addressed, for the remainder of the shoot as it has been felt that valuable time has been lost, on shoot days, for approval.
- As per our conversation, the sole authenticity of the costume, blood, dust, urine, stains and mud give a vision and scope to the job.
- Both I and Milcho would like to stage which could be shown on arrange 3 men to be with you for

Thank you for your assistance in this matter

Neil Tuohy  
2nd Assistant Director



Milcho Manchevski (@Milchom) Jan 12  
werhamania narod ru/Dustfilmclub/...  
David Werham Russian fan page includes script pages translated  
to me @CaglaTay

@Milchom @Gonerill43 Боже, how I loved this intriguing, incredibly clever and absolutely unique movie..!

Department for Culture, Media and Sport  
Minister for Tourism, Film and Broadcasting  
Janet Anderson MP

2-4 Cockspur Street  
London SW1Y 5DH  
www.culture.gov.uk

Tel: 020-7211 6304  
Fax: 020-7211 6249  
janet.anderson  
@culture.gov.uk

Minister Ljuben Paunovski  
Ministry of Culture  
Skopje  
Macedonia

BY FAX - 389 91 127 112

10 May 2000



Dear Minister

I am writing to say how very pleased I am that there has been such a constructive collaboration between the United Kingdom and Macedonia on the film DUST. I understand that filming on DUST, directed by Milcho Manchevski and starring Joseph Fiennes and Adrian Lester, will begin later this month on location in Macedonia. The film is being produced by The Film Consortium, a London based company, and their chief executive, Chris Auty, has told me how immensely helpful you, your Ministry and Government have been.

I wanted to thank you for the very considerable help which you have been able to give.

If you are visiting Britain at any time I would be very happy to meet you to talk about issues of mutual interest.

Best wishes,  
Janet Anderson

JANET ANDERSON MP



On Saturday, May 18, 2002 9:00 AM

Dear Mr. Manchevski,

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

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

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

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

Teresa visited us here in Michigan a little over a year ago. She left with some 8 pounds of photocopies of materials I have been collecting over the years on the Stefanov family and the Stone-Cilka abduction.

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

<http://library.ferris.edu/~cochrane/stone/stone1.htm>

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

Looking forward to hearing from you.

Sincerely,

Richard



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





Unfortunately, Manchevski's last film, which I literally lobbied to have  
 > presented in theatres or on DVD here (it is at Blockbusters) featured  
 > gratuitous violence, an ill conceived plot, logical disconnects that made  
 > it difficult to "get into" any of the characters, and poor musical  
 > selection, the precise opposite of Before the Rain which was magnificent  
 > in every respect. Hopefully, this film does NOT recreate Milcho's  
 > childhood cowboy fantasies!!!



April 7, 2002

Bev na premierata i taman sto se vrativ... eden od najdobrite Western sto sum gi gledal, pa nikogas ne sum znael deka na naseto podnebjje mozelo da se napravi podobar western od diviot zapad:). Po obicaj mnogu zdosaduvaa a vo ovoj slucaj ne bese nisto dosadno i sekogas imase kuluminacija i na najsitnata rabota, najistoriska bese angela..ke ja zapametate site ... bese originalna i imase lik koj dosega vo niden film go nemam videno...premnogu sigurna vo najnesigurniot grad...odlicna bese, super bese fotografijata koga Luk odi vo paris ..brodot...site luge..proekcijata ...koga ke se odbrani so posluavnikot od kursumot:)), potoa mi se dopadna kapetanot turcin...i scenata koga se izmeni prikaznata od 200 na 20 turci ..po zebata na edge...mnogu bese smesno i edinstveno, fancuzinkata ..neznam kako se vikase.. go igrase likot na zenata,kako sto go igrase neda kaj nas ..i mnogu mi bea slicni...skoro vo se... ..potoa mi se dopadna nacinot na koj sto site prikazni bea spoeni...i na krajot pocustvuvav potreba da ja zapomnam prikaznata sto ja raskaza angela ..i mi se cini deka gi natera site da ja zapomnat i da ja prenesuvaat.... imase ogromna sebicnost...site bea sebicni..kako sto sme vo realniot zivot site luge,i vo taa sebicnost site si gi baraat zadovolstvata... mnogu bea ubavi zlatnicite...)) mu davaa vrednost na filmit...so nivnata boja i nacinot na prikazuvanje...izmesani so crvenite znaminja mi go napravija kejfot..neznam zosto, znaci filmov e western istoriski ljuboven akcija horor i plus makedonsko new york-ski.. podobro amin edno prasanje zosto gi prikazuvas malite raboti vo momentot koga gi istaknuvas golemite? od sekogas me inetersiralo:) pozdrav



Dear Milcho, I saw "Dust" and I haven't words to say nothing ..... sometimes it's better to say nothing and to respect the interior silent to think this movi the day after.

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

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

best  
> Date: Tue, 29 Apr 2003 22:49:01 EDT  
> Subject: Thanks

Nicoletta

>  
> Hey Milcho!

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

>

> Yours,

> Michael \*\*\*\*\*





**DUST DELIVERS!**, January 15, 2005

Reviewer: **Angela Goodwin** (oviedo, florida United States) - See all my reviews

KRM, 2005

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

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

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

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

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

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

Was this review helpful to you? ☐ Yes ☒ No [Report this](#)

1 of 1 people found the following review helpful:

**Fantastic premise that bites the dust....**, January 14, 2005

Reviewer: **Kristin Donnelly** "www.ladyofliterature.com" (Jenverness, FL United States) - See all my reviews

KRM, 2005

From what I see so far, my thumbs down for this movie is definitely a minority opinion, so do scroll up and down to read those who gave it 5 stars.

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

Milco je genije!!! Odusevljena sam, sto je cudno kad se zna kakav sam baksuz kom se nista ne svidja! Nisam videla bolji film jako, jako dugo. Genijalno je sve zamisljeno. Ta postmodernistička caka čija je prica. Genijalno. Usput, naplakala sam se k'o kisa sve krijaci da ne uprskam svoju kritičarsku reputaciju takvim privatno-emocionalnim izlivom!!! Milos misli da je malo prebudzeno, ali ja mislim da to i jeste zato sto se ostavlja donekle vidljivim da je to prica, a ne zivot. Mali cinnac i baba su fantastični. Kad se bas jako zamislim, ima i tu nesto kao i u "Pre kise" sto je mucno i nista ga ne moze razresiti, ali, jebi ga, da nije mucno, ne bi bilo odakle je, tj. iz Makedonije. Bravo, Milco - prošli put je imao odlican film istovremeno sa glupim "Pulp fictionom", a sa ima odlican film zajedno sa glupim "Lord of Rings".





# JUST A MORAL OBLIGATION

by Milcho Manchevski

Macedonia is collateral damage of the US policy in Kosovo. A report by the Organization for Security and Cooperation in Europe (which monitors the events in Macedonia), a statement by the State Department, and a UN officer this week all pointed at the Albanian separatists fighting in this Balkan country as perpetrators of ethnic cleansing directed at the Macedonian (often incorrectly called Macedonian Slav) population. The good guys of yesteryear became bad guys.

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

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

ambassadors. There are primary, secondary schools and colleges in Albanian; an Albanian university is about to open. There are tv stations, theaters, newspapers in the languages of the minorities. Why then the recent ethnic violence?

The Albanian militants claim they are fighting for human rights. This is a mantra which has proven to be a winning argument in the past. However, this time the human rights issues are a front for armed redrawing of borders. The occupation of territory, abduction and murder of civilians, the threats to bomb the parliament building (in downtown Skopje, the capital), cutting off water supplies to the third

largest city and - finally - the ethnic cleansing perpetrated on the majority Macedonians (who are a minority in the area of the conflict) point to the obvious: does one fight for language recognition with mortar fire and snipers? (Can someone kill cops in LA or Miami demanding that Spanish be spoken in the Senate?)

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

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

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

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

Meanwhile, the fragile and impoverished country which was praised for its multiethnic society and government,



#### Comment

### NATO GAVE US THIS ETHNIC CLEANSING

The Macedonian war is a fight about borders, not human rights

Milcho Manchevski in Skopje  
Guardian  
Wednesday August 15, 2001

The good guys of yesterday have become the bad guys in Macedonia. Reports from the Organisation for Security and Cooperation in Europe, US state department and UN last week all point to the Albanian separatists fighting here as perpetrators of ethnic cleansing directed at the Macedonian population.

This comes as no surprise to Balkan-watchers who have been following the evolving tragedy in the country. During the 10 years of fighting in what was once Yugoslavia, Macedonia managed to remain unscathed, without help from the international community. After tense negotiations, the Yugoslav army left peacefully, an admirable effort credited mainly to the first Macedonian president, Kiro Gligorov. There was tension - Gligorov himself survived an assassination attempt - but no fighting.

The government and the people were repeatedly applauded by the international community for their

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

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



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

The US has a chance to stop the bloodshed and further collapse of democratic values in Europe. This can not be achieved by hypocritical appeals to "both sides." NATO, EU and the US

applied immense pressure on democratic Macedonia not to defend itself. Now, the aggression and insurrection got out of hand. As a result of the "peace process," Macedonia is on its way to federalization and disintegration.

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

If the US wants to demonstrate its stand against redrawing borders in the Balkans, if she wants to stick to her word (NATO promised to defend Macedonia, as General Wesley Clark points out in his book), if the she doesn't want to set an example where she discards her allies when tough action (even on a minor scale) is demanded, then the US should choke the arms supplies and send the warmongers where Milosevic went. The NLA must be forced to abandon its armed aggression and insurrection BEFORE there is more political talk. The US must do this even if it requires limited military involvement, such as arresting the NLA leaders

(and expanding Bush's "black list") and seizing its arms depots. The US has a moral obligation to stop them from turning Macedonia into another Afghanistan or Cambodia, two sad examples of blowback and collateral damage from American involvement. As we learned in Bosnia, leaving the ethnic-cleansers unchecked causes much more trouble down the line.

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

Milcho Manchevski wrote and directed the Academy award-nominated "Before the Rain," which also won Golden Lion at the Venice Film Festival, Independent Spirit Award and 30 awards worldwide.





Wildwest im Südosten: Der Eröffnungsfilm der Biennale hat es den deutschen Karl-May-Verfilmungen gleich.

Foto: Berlitz

## Es war einmal in Mazedonien

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

VENEDIG, 29. August  
Ein Turner hätte diesen Dunst malen können. Allen anderen, weniger Begabten bleibt nur, unter der Dampfglocke zu stöhnen, welche die feuchtheiße Luft über der Lapunestadt aufsteigt hat. Seit Jahren mußte man in Venedig nicht mehr so schwitzen wie in diesem Spätsommer, dessen monsunhafte Schwüle selbst die Tauben auf dem Markusplatz zu ermüden scheint. Unter diesen Umständen schon es ein Privileg zu sein, auf dem Lido im kühlen Kino gehen zu dürfen, um den Eröffnungsfilm der Filmfestspiele zu betrachten. Was Milcho Manchevski allerdings in „Dust“ („Staub“) mit der Leinwand anstellt, entpuppt sich als eine so hitzige Kraftmeierei, daß die Rückkehr ins venezianische Dampfbad schon beinahe als Erlösung erschien.

Manchevski, in Skopje geboren und in New York lebend, hat nach seinem Regiedebüt „Before the Rain“ (1994) ein zweites Mal die Geschichte seiner mazedonischen Heimat in einen Spielfilm verwandelt. In „Before the Rain“ sagte er mit geradezu unheimlicher Präzision den jetzigen Bürgerkrieg voraus, in „Dust“ versucht er den gleichen scharfen Blick auf die Zeit am Beginn des zwanzigsten Jahrhunderts zu richten, als Mazedonien sich in blutigen Kämpfen von der türkischen Herrschaft befreite. Das ist möglich,

aber nicht so, wie man denken möchte, wenn man von historischen Themen und Kinotroffen hört, nicht auf die brave, rezeptvolle, didaktisch bemühte Art. Es kommt viel schlimmer.

„Dust“ beginnt im heutigen New York. Ein junger Schwarzer überfällt die Wohnung einer alten weißen Dame. Er zieht ein Messer, sie einen Revolver. Er will ihr Geld, sie will ihm eine Geschichte erzählen, bevor sie stirbt. Die Geschichte handelt von zwei Brüdern, Luke und Elijah, die im Wilden Westen nicht ihr Glück finden, sondern die geteilte unglückliche Liebe zu einer Frau. Luke flieht aus dem Dreiecksverhältnis in die Berge des Balkans, wo er als Kopfgeldjäger reich zu werden hofft. Elijah folgt ihm, nachdem die gemeinsame Geliebte sich umgebracht hat.

Es sind die letzten Jahre des osmanischen Großreichs; Räuberbanden, Befreiungskämpfer und türkische Soldaten verheeren das Land. Luke, ein Pistolenheld ohne Mission, wird zwischen Geldgier und Menschenliebe, zwischen Gewinn und Moral hin- und hergerissen. Eine schöne Mazedonin findet ihn mit zerwundener Brust und pflegt ihn. Er dankt es ihr, indem er ihr unter Einsatz seiner Waffen und seines Lebens hilft, ihr Kind zu gebären, die Tochter des „Lehrers“, der den Befreiungskampf seines Volkes bis zu seiner Ermordung

durch die Türken angeführt hat. Das kleine Mädchen, das von Elijah schließlich nach Amerika gebracht wird, ist, wir ahnen es, die Erzählerin der Räuberhandlung.

„Dust“, hat Manchevski in einem Geleitwort zu seinem Film erklärt, sei ein „osmanischer Western“, ein „Eastern“ und was der Moschbegriffe mehr sind. Wahr ist, daß „Dust“ eine Übertragung amerikanischer Kinomuster ins alte Südosteuropa versucht. Daß das nicht gelingt, hat nichts mit Manchevski Qualität als Regisseur oder den Fähigkeiten seiner Schauspieler zu tun, es liegt am historischen Sujet. Der Aufstand der Balkanvölker gegen die Türken war nun einmal ein Kampf um Neuland und individuelle Freiheit, sondern ein Krieg des Blutes, der Sprache, der Sitten und der Religion. Hier gab es zwar auch Schießereien, Pferde und breitkrempige Hüte, aber hinter den Bergen lag nicht die Prärie, sondern das Dorf der ethnischen Nachbarn, und die Cowboys waren Zivilisierern, die um das Land ihrer Vorfahren rangen.

„Dust“ ist also an einem Deskieller gescheitert, und das macht den Film umso unerträglicher. Manchevski hat nämlich nicht nur einen bescheidenen cinephilen Ehrgeiz, er will das Kino von Leone, Corbucci und Peckinpah wiederbeleben, die überbordenden, von Gewalt strotzenden Spät- und Spätwestern

der sechziger und siebziger Jahre. So sieht man nun in „Dust“ allerlei mehr oder minder stilisierte Grausamkeiten, aufgeschlitzte Bäuche, abgeschnittene Köpfe, Schußwunden jeder Art, ohne daß dafür ein zwingender Grund erkennbar wäre. Manchevski, der sich in seinem Statement zum Film auch von Miles Forman und Martin Scorsese verneigt, hätte besser daran getan, sich Michael Cimino „Heaven's Gate“ noch einmal anzuschauen, um zu erkennen, wieviel ästhetische Nüchternheit auch ein filmisches Kolossalgemälde braucht, um die Grenze zum sauren Kitsch nicht zu überschreiten. „Dust“ läßt diese Grenze in vielen Szenen hinter sich.

Dies alles schöne nicht der Rede wert, wäre Manchevski Debüt nicht ein so eindrucksvoller Film gewesen. In „Before the Rain“ schien sich westliche Erzählweise und östliche Geschichte zu vertragen. In „Dust“ ist dieser Vertrag nun wieder aufgekündigt. Manchevski, der unter dem Druck stand, seinem mit vielen Preisen ausgezeichneten Erstling ein weiteres Meisterwerk nachzuschicken, hat sich selbst ins kinematografische Niemandsland gesperrt. Am Lido von Venedig ist einem diese Ostlosigkeit nicht fremd, aber ein Auftakt wie mit „Dust“ wirft doch einen frühen Schatten auf dieses Festival.

Der koreanische Wettbewerbsbeitrag „Adresse unbekannt“ von Kim Ki-Duk erzählt gestern dann Geschichten aus der Umgebung einer amerikanischen Militärbasis bei Pyongtaek in den frühen sechziger Jahren. Eine einsame Frau schickt vergebens Briefe nach Amerika, um den Vater ihres Kindes wiederzufinden; ein halbblinder Mädchen gibt sich einem Soldaten hin, damit es im Armeekrankenhaus operiert wird; ein Mischlingsjunge lernt, sich zwischen den Dorfbewohnern zu behaupten; die älteren Männer erzählen von ihren vermeintlichen Heldentaten im Koreakrieg, und ein Hundeschlächter geht seinem blutigen Handwerk nach.

Kim Ki-Duks Film ist nicht frei von antiamerikanischen Tönen, aber man spürt doch, daß, anders als bei Manchevski, an allem historisch etwas dran ist. „Adresse unbekannt“ ist bei weitem kein Meisterwerk, aber er enthält doch viel weniger heiße Luft als „Dust“. Auch in Venedig soll die schlimmste Hitze nun bald vorbei sein. Heute noch, heißt es, komme das erlösende Gewitter.

ANDREAS KILB

Eine Mondichel trägt die Gottesmutter, die das Jesaskind im Arm, von Engeln umgeben ist. Deren Attribute verwirren auf den Sündenfall, die Erlösung durch die Passion Christi und die Störung Marias als Königin der Engel. Rechts und links figurieren die Apostel Andreas und Thomas, während sich im Vordergrund die Stifterfamilie vereinigen ließ. „Maria mit Kind, dem Apostel Andreas und Thomas und Stifterfamilie“ heißt das

spätgotische Tafelbild des um 1480 in Wesel am Niederrhein geborenen Derick Raeger, das das Westfälische Landesmuseum für Kunst und Kulturgeschichte in Münster mit Hilfe öffentlicher und privater Gelder für 4,3 Millionen Mark in New York erwerben konnte. Zu sehen ist das eindrucksvolle Zeugnis der Marienverehrung um 1500 bis zum 21. September, alle die Restaurierungsarbeiten daran fortgesetzt werden. (ano.) Foto: LWL