

BEFORE THE RAIN						
1	27	EXT LONDON-ALLEYWAY	DAY	1 2/3 PGS	1, 4	
		Anna and then discovers Nick				
4	34	EXT STREET (INSERT)	DAY	1/3 PGS		
		P.O.V. clouds				
2	35	EXT LONDON STREET-GALLERY	DAY	1/3 PGS	1	
		Anna enters the gallery				
3	35	INT GALLERY	DAY	1 1/3 PGS	1, 4	
		Anna looking at painted clouds, talks to mother				
— END OF DAY 1 — Sat, Nov 27, 1993 — 2 5/8 pgs.						
21	99/100	EXT LONDON-BARRICADED STREET	DAY	3/3 PGS		
		Documentary as is				
8	100	INT ANNE'S FLAT	DAY	2/3 PGS	1	
		Anna tries to contact Alexander in Macedonia				
5	92	EXT LONDON STREET	DAY	2/3 PGS	1	
		Anna walks down crowded street				
6	113	EXT LONDON STORE WINDOW	DAY	2/3 PGS	1	
		Anna goes into store				
7	114	EXT LONDON-STORE WINDOW	DAY	2/3 PGS	1	
		Anna leaves the store				
— END OF DAY 2 — Tue, Nov 30, 1993 — 1 3/8 pgs.						
10	116	INT LONDON-RESTAURANT (INSERT)	NIGHT	1/3 PGS		
		Insert of cigarette burning				

41 Nick is nervous, overemphasizes his words. 192-206

ANNE OFTEN DOESN'T FINISH HER WORDS + SENTENCES, TRAILS AWAY.

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



Mix lines AFTER A WHILE. ACROSS, MOM, IAN + NICK, SO THAT ANNE IS FRESH + CONFUSED.

# SHOT-LIST AND NOTES

## OFFICE:

- the stairs shake when Ian runs
- Ian needs to be a bit more aggressive as a person
- schedule time to shoot inserts: Taj Mahal, Nova Makedonija, Rade's CU during the computer scene, more computer CUs, etc.
- start live action stuff with Anne's hand pulling out the tunnel photo
- pan from a cornel box to anne
- she checks for fever early on
- the camera reaps away from her face early on
- anne's body wipes the screen: she changes a tape
- she puts on white gloves in CU: pan from drying flowers hanging upside-down to her hands putting on the white gloves, to her face,
- top shot of light box which fills up the screen
- in scene 75 anne changes her mood, humming along, then checking her forehead for a fever
- tilt down in CU from her face to the photos
- tilt up from the cassette rack to her face (in a reverse profile of the previous one)
- ECU as anne looks off (to the caterpillar) and turns around towards camera: the anle is behind her, O.S.
- overlap the thud from over high her shoulder
- overlap with a very low angle of the same

## Pobožie

### FAREWELL

1. CYRIL ARRIVES - FAREWELL
- 1.5 2. ZAMIRA + DAMJAN
- 2.5 3. MARKO QUAIBYE
- 1 4. MARKO CRIES, MONKS
- 1 5. DAMJAN SMACKS CYRIL

9.5

- 5 1. STEADICAM + B. CAMERA REFUGEES + ESCAPE
- 1 2. MARGO + CYRIL DIALOGUE
- 4 3. TUNNEL P.O.V. WINDOW TRAFFIC: ON THE GROUND CUS

10

- 2 1. 8 HALLWAY: NIGHT - REVERSE O.S. CYRIL-DAMJAN 5 SHOTS
- 3.5 2. F - H - 1 DAY - CYRIL ALONE GANG CAMEL DOWN CYRIL'S P.O.V. CRYLING

- 0.5 3. 5 - H - 1 NIGHT - DAMJAN'S P.O.V. C.E.M.
- 4 4. 5 - H - 1 NIGHT - MARGO LOOKS OUT: MARGO

- 2.5 5. 3 - H - 1 M's CELL: NIGHT - M, C + DAMJAN
- 1.5 6. F SEARCH CELL: DAY - CYRIL BEFORE TUNTING MARKO CASSETTE HIMSELF BLOLE BUTT (CROAT) CYRIL SITS ON BED + MONKS

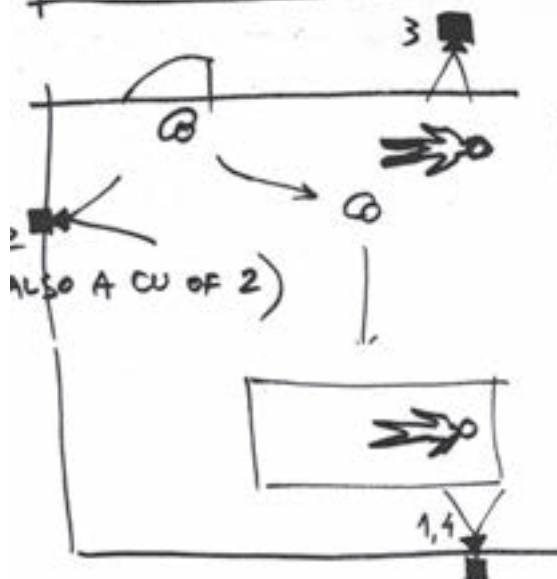
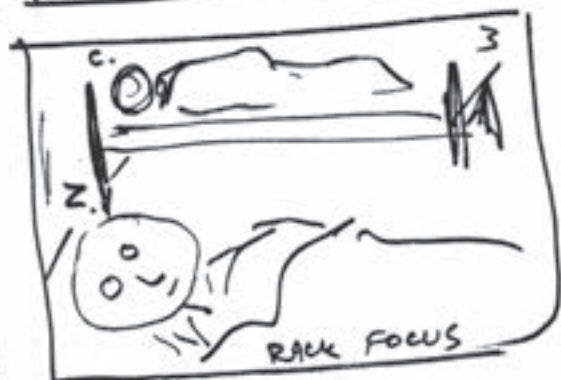
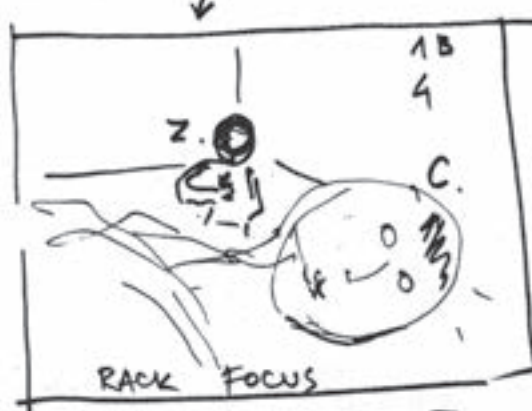
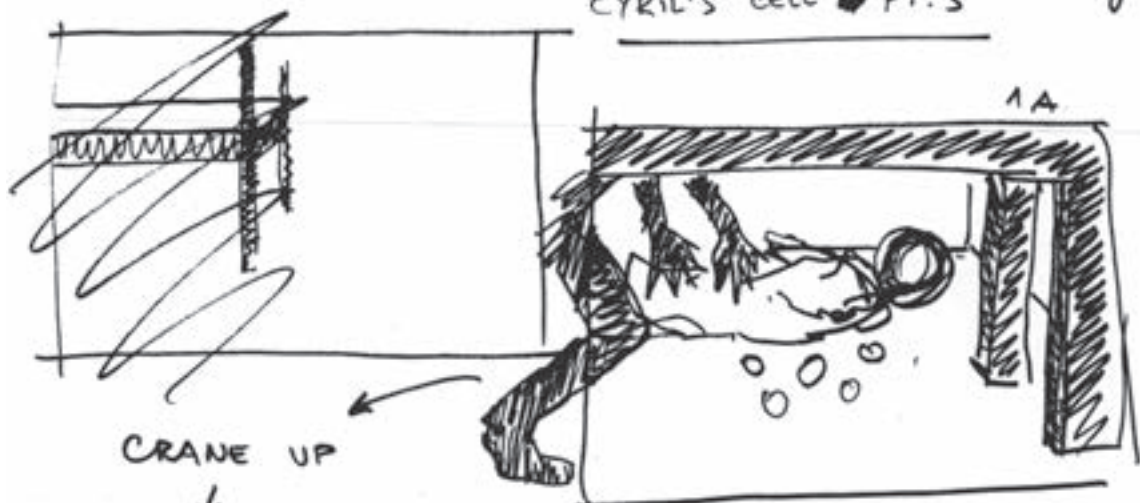
- 3.5 7. F BATHROOM: DAY - CYRIL ALONE GANG

- 1.5 8. F - H - 1 NIGHT - CYRIL ALONE 2

2 LUNCH

P:10

- 5:6 T (C+2 ESCAPE IN ROCKS) + CAT + PACKING





# PART 2 BLOCKING

A. Bezijata ee soetoi vo pronangjanje na toot, na direkciyata, pravecot, podzemnata manipulaciya, a ne vo dizajnet.

1. Anne notices details, gets fixated:
  - a. faces on photographs
  - b. wasp in plant leaves
  - c. turtle in restaurant aquarium
  - d. crack in the wall
2. Anne puts on make-up after throwing up and beds  
showet: a single shot in the mirror with her shoulder
15. Overlap coffee spill over Madonna: three shots
4. Anne clears dandruff from Nick's shoulder in slow
5. Pan from Nick to Anne during the conversation
6. Pan and rack from mustached to Nick at the right
7. Pan and rack from the turtle to Nick
8. Anne is playing with four passport photos while wait
9. Cut-aways to junior waiter coming out of the kitchen  
in the area in front of the kitchen.
10. Is the older waiter serving Anne and Nick?
11. When do Anne and Nick get their food? Do they tal
12. Is the red-headed waiter the bar-tender who  
contacted?
13. Anne is alone in the deck office. Light boxes line
14. We must be careful with what is seen outside the w  
the office scene if we want to show her POV as she lo  
roofs of London.

- a. from the Cornell box to Anne's face
- b. from Ian to Anne
- c. from the food to Anne

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

20. develop the motif of the cleansing water.

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

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

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

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

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

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

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

28. Shoot the office scene as a bunch of independent shots. Looking at light-box, looking out the window, looking at photographs, dealing with Ian... They are unrelated, separate mini-tableaux. Have a way of cutting from one to the other: move the camera gently all the time.

Shoot tight and wider versions of all tableaux. Cut to the beat of music. Cut the music as well as the picture. Tableaux not necessarily connected, but connected in context.

29. Wrought iron, spiked fence.

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

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

32. cut-away through kitchen doors

33. at the beginning, anne should look around: the junior waiter should pass through before the mustached comes in. he smiles at her.

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

35. shots tilting down to Anne nervously playing with the silverware

## CYRIL AND ZAMIRA IN HIS CELL, 1

1. Cyril jumps up
2. Zamira's face in the shadow
3. he pulls up his pants
  - out: 4. she cringes
  - out: 5. he puts on his habit
6. she realizes he's shy and vulnerable
  - he looks off
  - she follows his glance
  - he moves towards the door
  - she says a violent "Pst!"
10. he moves
11. she is already in his way to the door
12. he goes for the light switch
13. she darts to grab him by the forearm and pulls it  
on
14. he shivers
15. she has fallen to the ground, looks up at him
16. he is looking down at her; he is God
17. she speaks: "Mos me darzo."
18. he is surprised and embarrassed
19. she speaks again: "Ti nuk kupton Sqhip."
20. he retracts
21. she approaches, says: "Sqhip, un nam Zamira."
22. he is afraid, retracts
23. she goes to the bed, takes her blanket
24. she passes by him proudly
25. she lies down in the corner
26. he stares at her foot
27. she covers it
28. he picks up the habit firmly
29. he darts out
30. she gets up on her elbow

## CUs and INSERTS, CELL SCENE #1: CYRIL + ZAMIRA

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

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

November 15, 1993

Dear Sally and Paul:

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

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

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

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

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

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

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

Sincerely yours,

Milcho

Milcho Manchevski  
91 000 Skopje  
Macedonia

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Skopje,  
10 septemvri, 1993

Do  
Premierot na Republika Makedonija  
Branko Crvenkovski

Dragi Branko,

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

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

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

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

Tvoj,  
Milco Mancevski

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



May 18, 1994

Cat Villiers  
Aim Rain Ltd

Dear Cat:

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

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

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

All of this is fine by me, as long as you don't come and sit on my shoulder in three weeks time, applying pressure on me to somehow deliver the music and the print by some science-fiction unrealistic schedule which is already being affected by screw-ups like these. I was hoping you would learn about the domino effect

of undelivered planning by now. I was dumb. It's 10 o'clock, do you know where your delivery deadline is? Do you know that at this rate you probably won't have anything to deliver until late June? Do you care? Think about your delivery requirements and deadlines now, not when they come. Of course, you claimed you went to Cannes to sort out the music. A week and a half after the music crisis erupted, there is no result of this "sorting out." Not a peep!

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

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

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

Kind regards,

Milcho Manchevski

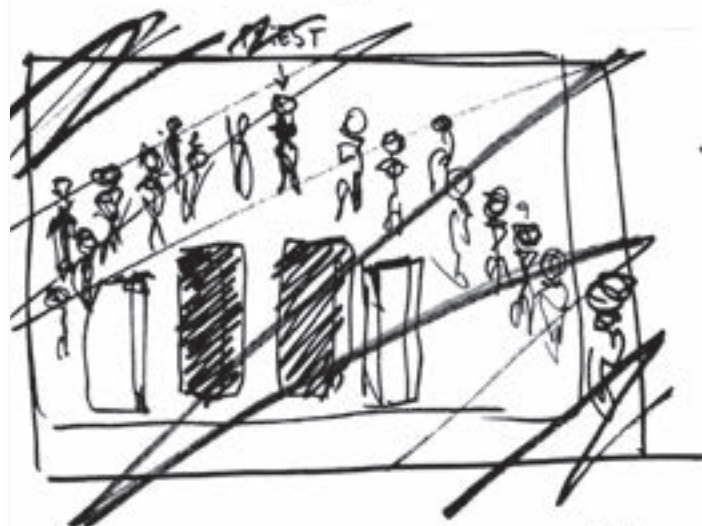
cc: Simon Perry, Frederique Dumas, Cedomir Kolar, Graham Easton



# CEMETERY

9

HIGH ANGLE, LIKE GOD



RYGOT YAKO CUMBOA HA #UBOT U CMPT

CHILD



KATE THROWS IN  
AL'S CAMERA  
(INTO THE GRAVE)

- 1 OF 3

Milcho Manchevski  
91 000 Skopje  
Macedonia

July 18, 1993

Dear Alm + Liora:

I want to sum up our casting positions so far.

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

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

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

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

Ian: the lead in "15."

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

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

Sincerely,  
Milcho

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

Dear Simon:

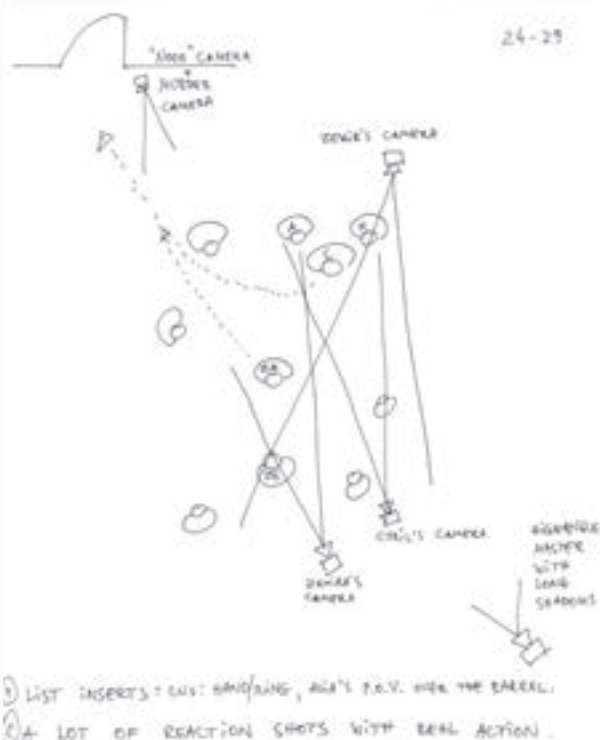
I am happy, proud and relieved (post-natal depression notwithstanding) to announce the birth of "Before the Rain." I am sure you are happy to hear this. Many people didn't think it would happen, but lo and behold... I think you can afford to crack a little smile now, with more to come. I cannot begin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

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

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

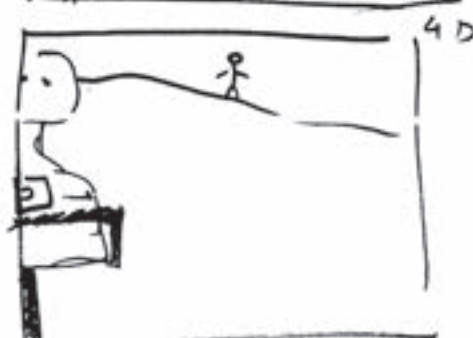
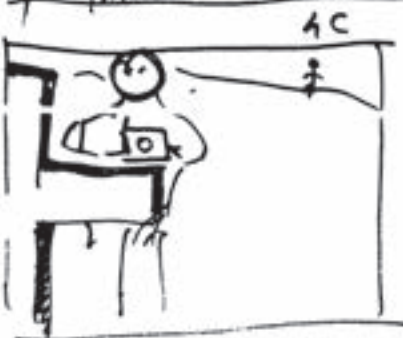
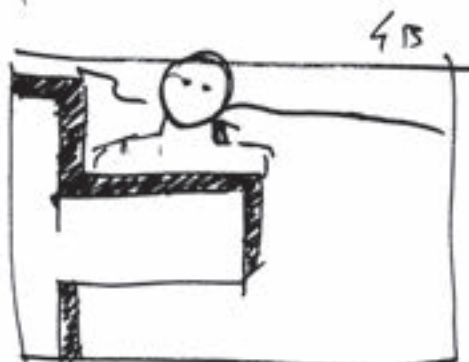
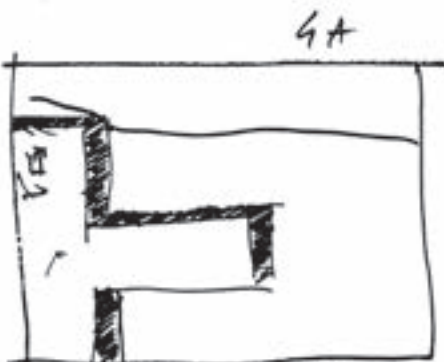
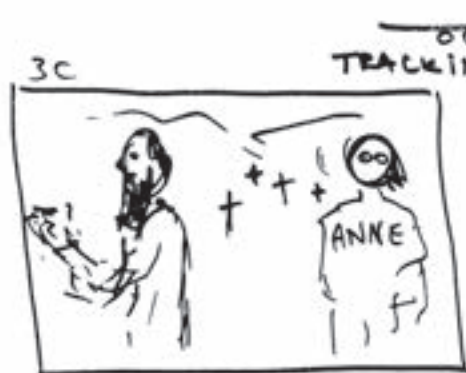
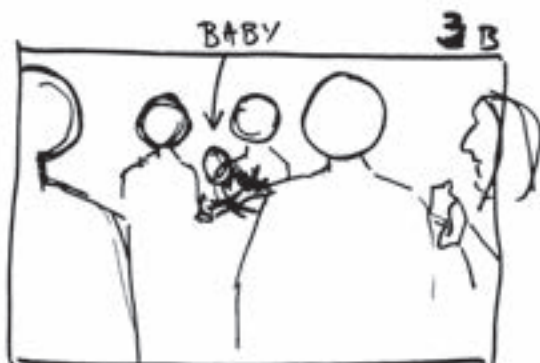
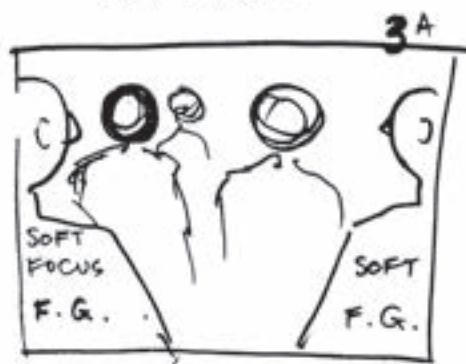
Please do call me at 071/727-9228, so that I can coordinate this event.

Kindest regards, as usual,



# CEMETERY

9



MORE



# FAX MESSAGE

Milco Mancevski  
c/o De Lane Lea  
London

0044 20 724 11 012 0013

Pariz, 10/05/1994

Milco,

ne znam ko Te savetovao, ali savetovao Te lose.

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

Budi mi dobro



**NOE**  
PRODUCTIONS

TELEFAX

FROM NOE PRODUCTIONS  
POLYGRAM AUDIOVISUEL  
PAN EUROPEENNE

TO MILCHO MANCHEVSKI

DATE 10 Septembre 1994

NUMBER OF PAGES INCLUDING THIS ONE : 1

OUR BEST CONGRATULATIONS !

WE ARE VERY PROUD OF YOU !

**BIG KISSES**

John Case

Forrestal Dogstar

Chris Miller

Marc Bouchet

APRIL BISCHOFF  
Isabelle Colippe  
Sabell

and everybody at PolyGram Audiovisual and Pan Européenne

LABEL managed by NOEY - telephone: 06 Boulevard Poireau - 75017 PARIS  
tel: 01 42 20 00 00 fax: 01 42 20 00 11 BUL PARIS 9 077 80 124

September 11, 1994

FAX TRANSMISSION TO:

JESSICA SYKES  
ICM  
London

From:

MILCHO MANCHEVSKI

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

Dear Jessica:

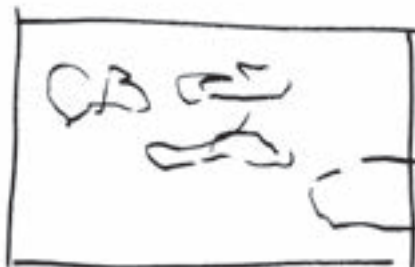
The Venice Festival called this morning and asked me to go back and accept an award. We don't know which one yet. I am leaving on Monday morning (the 12th) and returning on Tuesday afternoon.

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

Thank you. Talk to you soon.

Regards,

Milcho Manchevski



AA

AD



— COME + TILT DOWN —



AC

AD



OVERHEAD



DOLLY ACROSS



DOLLY ACROSS



MILITARY  
+ GUN

December 7, 1994

FAX TRANSMISSION TO:

GILO PONTECORVO  
Venezia/Roma

From:

MILCHO MANCHEVSKI

Dear Mr. Pontecorvo:

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

Have a Great New Year!

Warmest regards,

Milcho Manchevski

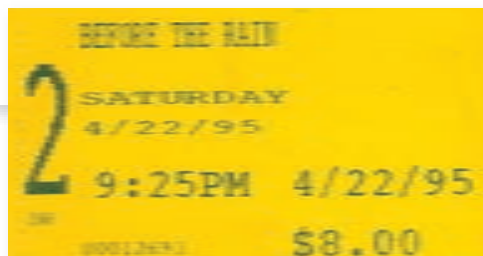
April 23, 1995

To:

BART WALKER  
ICM  
New York

From:

MILCHO MANCHEVSKI



Dear Bart:

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

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

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

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

I intend to fight this incompetent creep to the end.

Talk to you soon.

Yours,

Milcho

P.S. Is it possible for us to get a good copy (there were at least 20) once they have been withdrawn from circulation?





ПРЕТСЕДАТЕЛ  
НА РЕПУБЛИКА МАКЕДОНИЈА

Почитуван г-дине Манчевски,

Со голем личен интерес и возбуда ги следах активностите во врска со доделувањето на Оскарот. Вашиот голем филм, Вашата уметничка дарба деноншира ја претставија македонската култура како светеца вредност.

Ви благодарам за снот уметнички и човечки ангажман. Сторните многу за достоинството и афирмацијата на македонскиот филм и култура.

Номинацијата беше историски чин за нашиот филм и култура. Вие всушност го постигнавте она што изгледаше невозможно. Верувам новите унеси дојрива Ви престојат.

Примете ги моите најсрдечни поздравии,

Скопје  
28.3.1995 г.

КИРО ГЛИГОРОВ  
претседател на Република Македонија

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

Giancarla

> Dear Mr. Manchevski,

>

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

>

> I wish you the best and hope to hear from you soon.

>

> Kyle



**Dallas Society for  
Psychoanalytic Psychology  
Arts Committee  
Presents:  
Film Forum 2002**

***"Before The Rain"***

Written and Directed by: Milcho Manchevski

**Followed by a Panel Discussion:  
The Psychology of Extremism**

**Panel Discussants:**

- Ricardo Ainslie, PhD, Associate Professor, Educational Psychology, University of Texas at Austin
- Joan Berger, PhD, Clinical Psychologist, Psychoanalyst
- Dennis Foster, PhD, Chairman, English Department Southern Methodist University
- Dale Godby, PhD, Clinical Psychologist
- Jennifer Unterberg, Clinical Psychology Doctoral Student
- Alice VanHuss, BSN, RN, Moderator

**Saturday, November 09, 2002, 7:00 PM**

**Southern Methodist University - Hughes Trigg Theatre**

Parking and Campus Map Available at [www.SMU.Edu/maps/](http://www.SMU.Edu/maps/) and [www.dspp.com](http://www.dspp.com)

The 2002 Film Forum is funded by Harris Methodist Springwood  
Additional funding has been provided by the DSPP Community  
Relations Committee



Dear Mr. Manchevski:

>

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

>

> All the best,

>

> William \*\*\*\*\* (Los Angeles)

Dear Milcho Manchevski,

> > I don't know where to start...

> > I saw 'Before the Rain' about a year ago and I'm trying to get a copy on ebay

> > (Amazon,etc) but without success. This film is probably one of the best I've ever

> seen!

> > It's on my top five best films ever list!

> > If you know a way how to buy a copy please let me know.

> > Till then Merry Christmas, Happy New Year, or just Happy Holidays to be politically

> > correct (I hate politics).



> Hi> > I'm not really sure why I'm doing this but here goes.>  
> I've just recently got round to seeing your film "Before the Rain", I'd  
> been > meaning to catch the film for some time. On a recent visit to HMV I saw  
> the > video, "as good a chance as any" I thought, and bought it.>

> Anyway back to your film. I really had no idea what to expect. My  
> family > had talked about it, but to be honest I wasn't paying much attention  
> when it > came up in conversation. Too busy playing with nephews, nieces and  
> cousins! > When I finally saw it, I was cross with myself that it had taken me  
> this > long to get round to it.  
> > I was struck by the beauty of the cinematography and by the actors'  
> portrayal of these complex characters. I can truly say it has changed> the  
> way I look at myself. I'm sure many people can identify with the lives> of  
> these people, I know I can. Obviously the main point was to illustrate> the  
> futility of war and prejudice, and you should be commended on your  
> excellent > interpretation.

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

SBC NEWS | Europe | Macedonia Quiz

### Question 10

A Macedonian film was nominated for an Oscar in 1994. What was it called?

- ☒ A: Before the Rain
- ☐ B: A Place in the Sun
- ☐ C: Singin' in the Rain
- ☐ D: Burnt by the Sun

**Right!**

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



# CICLO DE CINEMA EUROPAS

*Before the Rain*  
Pred Jasno vreme

**em** 14h  
**diretor** Goran Paskov  
**paiz** Bulgaria  
**durada** 95 min  
**sinopse** Umorido e desolado, o filme narra a vida de um homem que vive no interior da Bulgária, onde a natureza é tão bela quanto a vida é dura. O filme é uma obra-prima da nova geração de cineastas búlgaros.

**em** 16h  
**diretor** Jean YVES ESCOFFIER  
**paiz** França  
**durada** 100 min  
**sinopse** Um filme sobre a vida de um homem que vive no interior da França, onde a natureza é tão bela quanto a vida é dura. O filme é uma obra-prima da nova geração de cineastas franceses.

**em** 18h  
**diretor** Jean YVES ESCOFFIER  
**paiz** França  
**durada** 100 min  
**sinopse** Um filme sobre a vida de um homem que vive no interior da França, onde a natureza é tão bela quanto a vida é dura. O filme é uma obra-prima da nova geração de cineastas franceses.

**em** 20h  
**diretor** Jean YVES ESCOFFIER  
**paiz** França  
**durada** 100 min  
**sinopse** Um filme sobre a vida de um homem que vive no interior da França, onde a natureza é tão bela quanto a vida é dura. O filme é uma obra-prima da nova geração de cineastas franceses.

**em** 22h  
**diretor** Jean YVES ESCOFFIER  
**paiz** França  
**durada** 100 min  
**sinopse** Um filme sobre a vida de um homem que vive no interior da França, onde a natureza é tão bela quanto a vida é dura. O filme é uma obra-prima da nova geração de cineastas franceses.

**INFORMACOES:** O CICLO DE CINEMA EUROPA  
 SERA REALIZADO EM TODAS AS CINE-TEATROS  
 DE SÃO PAULO, SÃO CARLOS E RIBEIRÃO  
 PRETO, EM 1994.




Un aperitivo

prima della pioggia

Venerdì  
5 novembre 2010  
ore 19.00

*Torrefazione Gallo*  
Piazzale San Bartolomeo 7, Parma

*prima della pioggia*  
Bianco 2009

*Leucostomus*

In un altro stato taccuina: il giorno 14 settembre 2009, era piuttosto fresco ma pioveva qualche giorno prima.

*Leptothorax curvirostris*

non sono stati utilizzati  
filtri per i gas o tecniche  
del freddo, né levi  
selezionati, né filtrazioni  
di sorta, né soffio aggiunto.  
Tavoli e imbottigliamenti  
sono stati svolti secondo  
le fasi usuali. Il vino è stato  
imbottigliato il giorno 28  
maggio 2010.

Per 4/2009, some states  
conduct the 400-hour

«In ricordo del film  
Fieno della paglia, 1994  
Michele Moretti  
Gloria Montorsi  
"Il tempo non aspetta  
perché il cerchio  
non è un circolo".

Pred blizu dvaeset godini chesto kazuvav: Ako eden den zaminam nadvor od Makedonija, ke trgnam so opinci, so Angelot od Kurbinovo i filmot "Pred dozdot"... I taka, po nekolku godini navistina zaminav. Opinci nikogash ne kupiv, ni Angelot ne go zedov, no filmot "Pred dozdot" beshe vo sekoj moj kufer na zaminuvanje ;ne znam kolku pati go pokloniv, i toa na najspecialnite luge za mene koi sretnav vo ovie godini. Na zidot vo mojot dom (momentalno Kolumbija) imam fotografii od toj film. A osven na zidot shto gi imam slikite , imam i denovi vo koi nekolku sceni od nego mi minuvaat kako bura vo bura niz mene... Mal mi e zborot blagodaram, za da Vi go kazam za se' ona shto ste mi dale so Vashata umetnost!! Vi go poskauvam se' ona shto e Vashe a zivee vo tugji srca, neka vi bide so najdobro vozvarteno, za da se ragja ushte mnogu mnogu od Vasheto! Gordana

Last week a student (I still teach one class a week at Columbia) told me she wanted to become a filmmaker because of "Before the Rain". I never mentioned I know you 😊

Hi Milcho, long time fan here. You're films are wonderful and powerful, especially you're first gem from 94'. Well done, you're a great artist. Have you thought about filming a sequel to Before the Rain? It would be a great idea to revisit such a haunting film, 20 years on, in a different time and circumstances. It could focus on Alexander's older son, whom he had never met, following in his father's footsteps. I think part 4 of the story could be something special. Please think about it. Keep the films rolling!

# CineDHebate

## Direitos Humanos/2013

Exibição e debate com entrada franca na Sala Redenção da UFRGS

Coordenação: Giancarlo Brunetto | Curadoria, direção de produção e apresentação: Agência Fapesp do Peter Dinklage (Belo Horizonte) | Apoio: Jorg, Alina Hoffmann, Kuntzy-Lyn-Rippel, Marisa Nettek, Vera Lucia Giese



**28/08 19h ANTES DA CHUVA**

Drama Macedônio (1994) 113 min. Direção: Milcho Manchevski  
 Debatedores: Giancarlo Brunetto (Liga DHUFRGS)  
 Christian Perrene (Advogada)  
 Evert van der Zweerde (Radboud University, Holanda)

Patrocinador:



Patrocinador:





- > 100000000000.....cestitki od Teheran...koga utrinava go procitav vesta na makedonskite
- > vesnici bev mnogu radosen sto tokmu vasiot film e nominiran za 'Oskar' g
- > Manchevski...Jas vi posakuvam mnogu sreka i se nadevam na uste mnogu...mnogu drugi
- > dobri filmovi od vas....stvarno vie ste mojata gordost ovde vo Iran....vo eden od
- > nasite predmeti na fakultet...potocno na master....eden od najdobrite iranski profesori
- > na kinematografijata....vasiot film "pred dozdot"...go prikaza na nasiot cas kako
- > primer na eden odlicen (kompleten) film...i normalno jas kako gragjanin na
- > Makedonija...bev na centarot na vnimanieto...i bez dilema toa bese golema gordost za
- > mene....se nadevam deka vo idninata...so mojot rad...ke mozam nekako do vi vratam za
- > ovie odlicni momenti sto poradi vas jas gi doziveam ovde vo Iran....i uste nesto....jas
- > letovo bev vo makedonija i gi dobiv vasite filmovi....mnogu vi blagodaram.....
- >
- > So glema pocit.....Agim
- >

#### SECTION 6

#### TIMELINE AND ACTIONS

Fade in: Backdrop.

Slide in: Images of conflicts and wars.



On click tree: Flowers and bubbles bloom



- > Subject: This is \*\*\*\* From Mexico
- > Date: Sat, 26 Jun 2004 02:57:25 +0000
- >
- > Dear Mr. Manchevski
- >
- > My name is \*\*\*\*, I'm a Student of the University of the Americas in
- > Puebla. The reason of this mail is because I wanted to say to you that I
- > have had the opportunity of seen your works and I'm a big admirer of you.
- > Before the Rain is the most fantastic fairy tales of all and I have seen it
- > like 100 times, and Dust is a picture that reminded me very much my country
- > Mexico at the beginning of the past century.

- > I want to tell you that pretty much because of your work I want to become a
- > filmmaker. Please forgive myself if this is weird to you, but I think you're one of
- > the biggest filmmakers of all time.



On click hot flower: Images stop sliding.  
Slide in: Credit lines.



Hello, I'm a collage student from Costa Rica ... I don't know if you had ever heard about this country, but that's ok, we are kind of unknown... The reason I'm writing to you is because I recently entered a Cinema class, it's called: "Una mirada al cine contemporáneo", last week the professor made us watch your movie "Before the Rain" (1994), and I was surprised by the movie, it was excellent, a complete piece of art! Actually it had become one of my favorite movies.

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

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

Mister Manchevski, Greetings from Costa Rica. Ricardo

[....]

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

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

A: SHE SAYS "YOU DON'T SPEAK ALBANIAN? I DON'T SPEAK MACEDONIAN." I AM CURIOUS ABOUT THE EXACT FRENCH TRANSLATION. COULD YOU SEND ME THE TRANSLATION OF THAT SCENE, PLEASE? THE ENGLISH TRANSLATION OF THE DIALOGUE WAS VERY PRECISE, AND THE FRENCH DISTRIBUTOR WAS WORKING OFF THAT ONE.

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

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

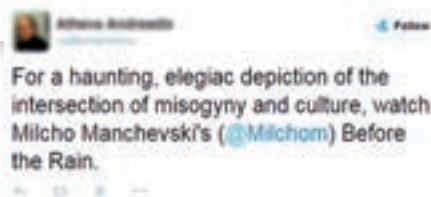


Dear Sir,

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



- > Hello Mr.Manchevski,
- >
- > I'm from Iran and I live in Tehran/Iran.
- > When I found your movie, "before the rain", it was hard to find movies from
- > Europe. But I was interested in Europe and east Asia movies. I found "before
- > the rain", by accident and it was incredible: sujet and structure...
- > Its one of my most favorites movies.
- >
- > Its about 8 year that I look for your other movies here, but there is
- > nothing :( Even I could not find the DVD of "before the rain".
- > I will travell to Poland in few moethes. I hope I will find some of your
- > movies there, and I will take them to Iran. I'm sure those are the best
- > gifts to my friends :)
- >
- > Have a great life.
- >
- > Anahita \*\*\*\*\*

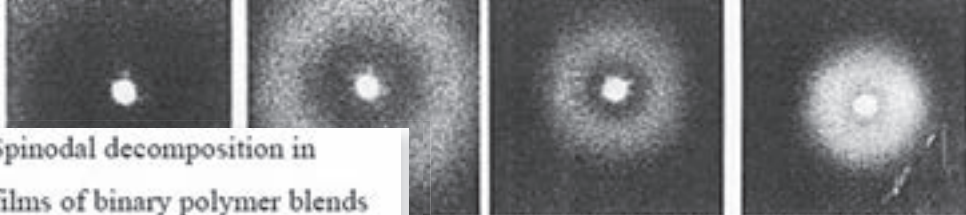


Hello

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







## Spinodal decomposition in thin films of binary polymer blends

### PROEFSCHRIFT

ter verkrijging van de graad van doctor aan de Technische Universiteit Eindhoven, op gezag van de Rector Magnificus, prof. dr. R.A. van Santen, voor een Commissie aangewezen door het College voor Promoties in het openbaar te verdedigen op maandag 16 december 2002 om 16.00 uur

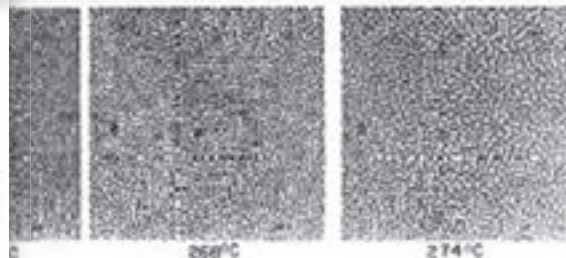
door

Maria Eugenia Velázquez Sánchez

geboren te Mexico-stad, Mexico

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

If you ever saw the movie *Before the rain* of Milcho Manchevski<sup>[1]</sup> it will be easier for you as a reader to find the links between the way as this work is presented and its real temporal development. Briefly, in this movie that is a collaboration of three countries, a story is told in three parts linked by characters and events that alternate London and the countryside of Macedonia. This thesis is also the result of a good collaboration between two Departments and persons of three different groups within this University. The presentation of this research



the corresponding scattering patterns of the 40/60 blend as a function of temperature.

and control stratification in thin films made of binary

## 2. Англиски (Прв странски јазик) - Општо образование

### Прашање

Како ќе прашаш некого дали го гледал филмот „Пред дождот“?

- > Thank you for this amazing, heartbreaking, beautiful film. Is there any way to purchase it on DVD?
- >
- > Thank you.
- > Anna

MEDECINS SANS FRONTIERES (UK)  
GALA PREMIERE OF

*Before the Rain*

LONDON, WEST END, 95 SHAFTESBURY AVENUE, LONDON W1

on  
WEDNESDAY 9TH AUGUST

at

8.15PM - DOORS OPEN

8.30PM - FILM SCREENING

DRESS: SMART/CASUAL

IN AID OF MEDICINS SANS FRONTIERES

THIS TICKET ENTITLES YOU TO PREMIERE FILM SCREENING ONLY

NO RESERVED SEATING



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

## SHAMANIC SOLITUDES

### Prologue: Absent (see the Epilogue)



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

Milcho Manchevski, *Before the Rain*

## Sostenibilidad y Vulnerabilidad de la Deuda Pública Uruguaya: 1988-2015

Isabel Rial<sup>1</sup>

[irial@bcu.gub.uy](mailto:irial@bcu.gub.uy)

Leonardo Vicente<sup>1</sup>

[lvicente@bcu.gub.uy](mailto:lvicente@bcu.gub.uy)

### I. INTRODUCCIÓN

*Time never dies. The circle is not round.*  
 Milcho Manchevski, "Before the rain".

En el presente trabajo se desarrolla un set de indicadores focales que tiene por objetivo evaluar la sostenibilidad macroeconómica y evaluar



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



It's going to rain.  
 The flies are biting.  
 It's already raining down there.  
 Come on! It's time.  
 And time doesn't wait.  
 Because the circle is not round.

Milcho Manchevski, *Before the Rain*

