



ДО
ПУБЛИКАТА ВО КЛУБОТ НА НОВИНАРИТЕ
СКОПЈЕ

Б И О Г Р А Ф И Ј А

МИЛЧО Манчевски е роден во една болница.
Задолжителното образование го завршил во едно осумгодишно
училиште, а незадолжителното во една гимназија. Искупувањето
го продолжува на еден факултет, за да заклучи дека афинитетот
му се во друга област, па се префрла на друг факултет.
Моментално студира на тој факултет. Се очекува да прави филм

12.7.1981 год.

Скопје

Со почит,

Милчо
(Милчо Манчевски)



ВТОРА НАГРАДА
"САМОТИЈА" 1500,00 нови динари



ОВАА МАШИНА Е КУПЕНА ИСКЛУЧИВО ОД СРЕДСТВАТА
СТЕЧЕНИ СО РАБОТА НА ПОЛЕТО НА ЛИТЕРАТУРАТА
И НОВИНАРСТВОТО



ПОЛИТИКА
УРЕДНИЧКА

KLING

2a
MILAN MANČEVSKI
AVIO-KARTA ZA UKOPLJE



NAME OF FILMMAKER Milcho Mancevski

TITLE OF FILM Beautiful Blue Danube *send your film ASAP*

SOUND X

SILENT no

RETURN ADDRESS & PHONE

(618) 549-2440

MR. MILCHO MANCEVSKI
P.O. Box 265
Carbondale, IL 62901 USA

RUNNING TIME 3 min.

clapperboard: SCENE HUMPHOLT STATE FILM FESTIVAL
DATE MAY 11 IN 1982
TAKE 15th attempt

72



END-OF-SEMESTER FILM SCREENINGS

SIU Department of Cinema & Photography
Film Production area

(all programs in Comm. 1116 -- CAP Soundstage)

WEDNESDAY, 5/12/82, 10:00 a.m. - 12:00 noon

"THE BEST OF 355" (selected 5-8 films)

THURSDAY, 5/13/82, 3:00 p.m. - 5:30 p.m.

SENIOR THESIS DAY FILMS (postponed films & a couple of repeats)

3:00	SANDS GERLING	<u>Daddy's Grrr!</u>
3:15	THOM BREJCHA	<u>Clowness</u> <u>Back to the World</u> <u>Expresso</u>
3:40	JEFF STRAW	<u>Points of View</u>
3:55	SAM EDWARDS	<u>Bridges</u>
4:20	SAM SCHITT	<u>The End</u> <u>Holiday Flash</u> <u>Now's Mirador</u>
4:40	MILCO MANCEVSKI	<u>Divine Comedy</u>
5:00	CHAS KRSTICH	<u>Merry Christmas: Chastity Love</u>
5:10	MIKE SCHMIDT	<u>Exposure</u> <u>Impersonal Film</u>

FRIDAY, 5/14/82, 10:10 a.m. - 12:10 p.m. (& later, as needed)

FINAL 355 SCREENINGS (16mm laterlocks & composite prints)

WELCOME TO THE FOURTH BIG MIDEY FILM FESTIVAL

FRIDAY, 4pm, FEB. 5

COMPETITION FILM SCREENINGS
(all films listed in order of appearance)

FILM TITLE	FILMMAKER	LENGTH
"TIME FOR FUN"	FRANCISCO GONZALES	11min
"SCOOPS"	ADRIANNE CARABORNE	11min
"UNAFFECTED"	ROBERT ANDERSON	10min
"THE TENANT"	MILCHO MANCEVSKI	7min
"BABY TALK"	SOPHIA C. INCH	15min
"... ALL THE JOVENS CHILD- REN"	RANCY BLIKEN	10min
"TATTOO CITY"	SHIRO OKORI & SERIOUS BURNISH CO.	26min

NOTE there will be a brief pause between each film

LATER TONIGHT

7pm MICHELLE CITRON WILL PRESENT AND DISCUSS HER WORK

8pm ANIMATION EXTRIS

11pm COCKSUCKER SINGS by ROBERT FRANK

ЌЕ ЗАМИРИСА ЛИ „МУСАКА“?

после се реализираше во мај годината, тај мигот рече беше најблизо до го преработи сценариото и да подготви книгата за Симеон. Дистрибуторот „Македонски филм“ од своја страна на реализацијата на филмот се обврза да партиципира над два милиона денари. Останатите средства требаше да ги обезбеди Републиката заедница на култура.

фукаше во злогата на риза, овојпат во нашата ост се појави во својствениот филмски производент — „Вардар“ ека во македонското и риза уште еден. Во на филм“ ледантино 1971 година уште еден (уствено — реализа „Мад“ во режија на Сите други примери олеј редовно се појави на македонските филмови, нигиризиране на „Вардар филм“, и одлучата за „Мустака“, е и една друга, за мода не го дистрибуира итека“ во режија на продуцира на „Вардар“ тука во партиципацие на македонските филмови.

Ваксата одлука ги вознемири духовите не само во „Вардар филм“ туку и во пошироката културна јаност во нашата Република. За сесето нитуштествано со средствата во реализацијата на „Јуна патека“, дистрибуторот „Македонија филм“ даде соодветно образложение: во интерес на својата делност заснована врз долготрајно односи, оваа организација застана на Стано-виште да не учествува со околу 200 милиони



ВІСНИК НАДПІСЬ НА ДИПЛОМІ
ПРОСІДІТИ НА ПІДПИС



модуль для ПРОДУКТА, который
используется

Од друга страна, Републиката задолжително не купуваат своето време докога одлуча за нив и делуваат средства за реализација на филмските проекти во нашата Република се додека не бидат доведени во ред нарушените производни односи што владее во македонското филмско производство и македонската кинематографија.



Najmlađi jugoslovenski filmski režiser Miloš Mančevski već radi na svom prvom igranom filmu, pod naslovom „Mlijeke“

Imam dve mogućnosti – da napravim dobar film u *lošim* ovakvim uslovima, ili da odem u Ameriku. Niko nikome neće doneti kameru na zlatnom poslužavniku. Treba biti felter.

IT zbuđenja u jugoslovenskoj kinematografi nisu rida prema što se ovih dana dešava u našim kinima.

Uprkos tome, u ovom broju našeg časopisa, predstavljamo vam nekoliko zanimljivih i važnih stvari koje se dešavaju u našem filmu. Uprkos tome, u ovom broju našeg časopisa, predstavljamo vam nekoliko zanimljivih i važnih stvari koje se dešavaju u našem filmu.

OTVORI BUDORNI

M

[illegible]

Znači ti to da je gotovo s Amerikom?
- Ne, ja moram da odem jer još jednom da vidim tamo neku birokraciju, da vidim šta je sa ovim zapošljavanjem poslovnika, a sem toga, otići mi je tamo ispuniti leglu i putni list uposlene da bih ih tek tako obišao. Moram da jednom odem u taj prokleti Karibondaj bar obećava u glavi i da čisto curim po univerzitetu, po crkvačkom gatu, po napuštenim farmama, da vidim tu kudricu od Heloise (građanka Noćevitice, 30. oktobra), da sretnem bar osobu

Šveke je angažovan na svoj način

Kad smo kraj "Musaka", koliko dugo spre-
mate ovaj film i zašto još takav namu?
- Mi smo "angelskova" filmova koji pugu
rešava o strukturi, o apodiktornosti kine-
matografske forme, ali sve stavlja na "angelski"
"Musaka" verovatno jeste na neki način sa-
zdan, mada je na tome nisam i nešto malo
reši - kao angažman propisan iz toga što je
sine savremena, a junač (koj se zove Musaka)
na mođe da se uklopi u sredinu i "Teori-
za" kao i "Kodera" su angažovani ljudi

८३

ВАРДАР-ФИЛМ, СКОПЈЕ

РАБОТНА ОРГАНИЗАЦИЈА ЗА ПРОИЗВОДСТВО НА ФИЛМСКИ
9000 — СКОПЈЕ, УЛ. „8 МАРТ“ БР. 24 • ТЕЛЕФОН: ЦЕНТРАЛА
33-308 И 33-908 • ПОШТ. ФАК 888, НОВО СМЕТКА АДРЕСОВАЛО

Бр. 443/27.03.1984 год.

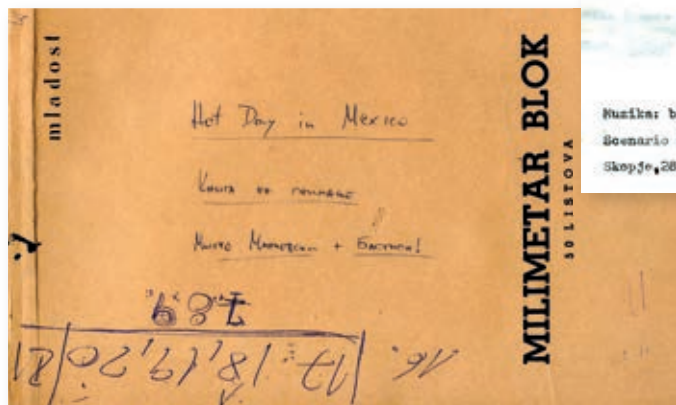
ДО
ГРУПА ФИЛМСКИ РАБОТНИЦИ ВРАБОТЕНИ
ВО РО "ВАРШАР ФИЛМ"

Во врска со Вашето писмо до Привремениот одбор за идејата да се снимат играниот филм "МУСАКА" Ве известуваме за следното:

Начинот на кој се претставува сонињавето на овој филм е за поздравување и секоко претставува новина во филмското производство во СРМ. Меѓутоа во моментот РО "Вардр филм" не може да учествува во сонињавето на овој филм бидејќи веќе ја има утврдено и доставено до Републиката зградница на култура својата производна програма за 1984 година. Засега нема реални основи и причини тоа да се мислува.

Окопје, 27.03.1984





REELS TO GO TO:

1. VH-1, Norman Schoenfeld, 713-6920, 1775 Broadway, 10019, 20th floor, (at 57th Street) (with a letter stating who we are, etc.)
4. FRED/ALAN (VH-1 AGENCY), Mr. Chris Strand, 586-6333 (left mess, spoke to sec'y on 9/12, send over, follow up in a couple of days, sec: "Where did you hear about him?"), 16 W 61, 10th floor, 10023

out 71
11/2

15. CAROLINE RECORDS, (Pussy Galore, Live Skull, White Zombie) Janet Billig, 989-2929, 114 W 26, 11 fl, 10001. (send over)
16. AMPERSAND PRODS, 564-9050, 424 W 33, 12th floor, Michael Delgado, Exec. Prod.
16. POLYGRAM, Anette Cirillo, director of video prod (card at SEE) 333-8559 (they have in-house prod. co), Worldwide Plaza, 825 8th Ave, 24th floor, 10019 (49 & 50), Lisa Schnaap sometimes looks at them.

19. RCA 930-4000, Debbie De Voogd, 1133 6AV, 9th fl, 10036 (11/6)
10. AAM, 826-0477, 595 Mad, 32nd floor, A&R Dept.

11. BIANCHI FILMS, INC., 141 5th Ave, 11th floor, 505-0670, Tom Mooney, sales rep, director: Barbara Canovich (MTV with Igor)
12. DENNIS & HIRSCH, 461 Park Ave, South, 12th floor, 683-6311, attn: Bary Hirsch, John P's former firm, seeks stylish dirs with a "different point of view."

13. BERKOFKY BARRET PRODUCTIONS, INC., 936-4400 (took Speedo spec guy), secretary a perky nya-nya-nya, send to ("Sandy, how do you spell your last name?"): Sandy Verrilli (sp. ???), 307 E 37, #3

14. EUE SCREEN GEMS, div. of Columbia Picture Industries, Inc, 222 East 44th, 867-4030 (send attn: Production, says protective sec'y)

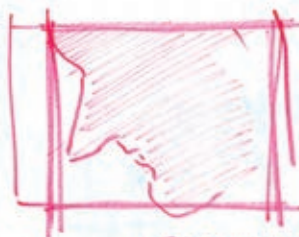
SMILLIE FILMS 307 E 37

DAVID ZANDER 1 wk

307 E 37

10016

15. columbia records, susan silverman (NEW!), 51 W 52, 12 fl (debbie newman rec.)
16. epicr dan beck, 13 fl



H.2

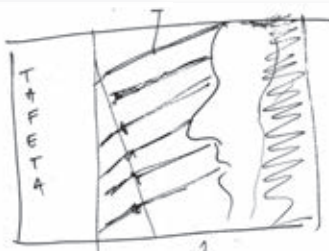
FRAMING!



HIGH ANGLE OVER SHARA



USING CHAIR IN DANCE
STRONG SHADOWS



TEXTURE

ONLY TAFETA
W/SHADOWS IN D.G
DANCING TORSOS

F.G.: REBARDS
DANCERS IN B.G.
DEEP FOCUS
+ RACK
FOCUS



2 PAIRS
OF
DANCING
FEET



GOOD REFL. IN
MIRROR

. GINDICK PRODUCTIONS, Paula Cangialosi, 725-2380, 21 East 40, penthouse, 10016

Spoke to secretary on 6/7. Sending reel on July 10.
Check back on July 15.

I believe I met a guy there with my personal reel in 1985 or '86. He was okay, I believe, might be the one who wanted me to stay in touch and give me a chance at a smaller commercial.

Spoke on July 13, she hasn't seen it yet.

Message with secretary on July 20.

Talk on Friday, July 22.

Call on Tuesday, August 1.

Called on 8/1. Message ("She's not available."), any feedback, if she wants to see more, schedule a meeting, or all of the above.

Call on August 8.

Called, secretary relayed a message from Paula, saying that they loved the piece.

She called back later to say that they thought the video was fun and they were impressed, told me she has a couple of cosmetics bids out, would use me if they get them. We talked a bit about clients and stuff like that, I told her I used to deal with clients, now I'm looking for a production company, she said that's exactly what they do, they are producers and handle clients, but hire freelancers. Asked me to stop by for a chat.

I suggested we do a smaller job first, like talking heads, to get to know each other.

Several days later I called her in the morning, then stopped by. The place is more serious then I remembered or imagined. Her clients showed up before they were scheduled, so I had to wait for a long time, but I got other stuff done in the meantime. Apologized profusely when she came out.

She was nice, active, dynamic, 40's, A/V type. All they do is in-house and industrial. Says she wants to use me. Talked about their shoots. One was a James Bond piece, where they intercut a bunch of executives with 007 action, as if they are doing it. That would've been fun.

Get in on a smaller project, elbow your way in.

They shoot a good deal, also do stage and slides, real A/V.

I mentioned Igor as D.P., Joan as designer. Her name has come up earlier that day in comparing name lists with her designer. When I mentioned working with Kolarek as equipment and production base, she said they have line producers and producers on staff. So, they'd hire me as a director, but they handle the thing, which is perfectly ok with me, as long as I get to make a good-looking piece and use good people - Igor and Joan.

The Possession spot has apparently left a good impression there, she introduced me to at least two people who saw it (she must've been showing it around). Orin Wechsberg was one of them. He saw the Face One reel at the time. He is their producer, and, it turns out according to a crew-member resume I received, also a director. He thought Possession was a smart piece. I tried joking with him ("We can't exactly show it to clients," says he. "Try McDonalds," says I).

The conversation was good. Get a job out of it.

Since we spoke industrials, I am sending her more stuff: Macy's, KPMS and Mexico. Warned her about Mexico. She wanted something with Macy's name (Paula to Orin: "He's seducing us his Macy's piece.")

Got the reel there on 8/14.

Sent her a total of two cards - one after the call to tell me she liked the reel, one after the meeting.

Called her around 9/1, she was in a meeting, did not return the call.

Call again around September 15 and with new stuff.

Message on 9/18.

shadow of broken roof on wall
objects slashing his eyes
*
two teardrop heads
*
one fake w/ zoom's /
are without
*
one fake w/ strong back-like
*
net + palm tree leaves as
F.G.
*
other people big-synching



TELL IT LIKE IT T-I-IS

by

THE B-52's

Video Concept Written by

MILCHO



Hair salon.

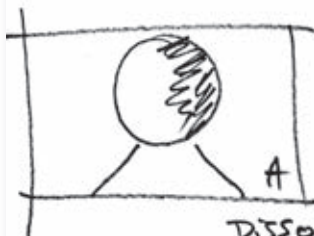
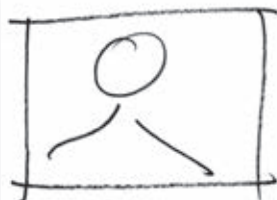
Fassbinder meets Caravaggio. Hip, not corn. Outlandish, yet classy.

Turn of the century barber's chairs, Baroque mirrors, basins, huge pictures of hair-celebrities'.

Also: worn Renaissance-time frescos behind the chairs: this is a new kind of a hair salon'.

Sideburns get shaven, afros get cut into flat-tops, long moustaches get waxed to point upwards, small clouds of powder... Hells' Angels talk to a drag queen, teenagers chat with a Zen monk, sailors... A gala hang-out spot.

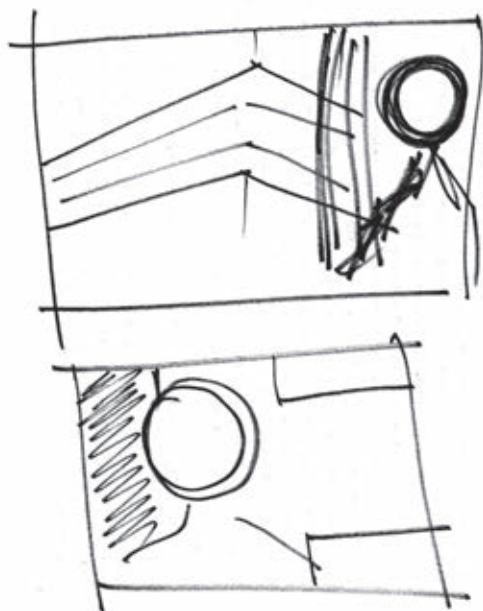
- 2ND DUMPSTER: WIPE A BIT JUMPY
- BRIDGE SOUND TRIGGERS TURNING AROUND
- PUNCHING PHOTOS (SC. 2): WRONG BIT TAKEN OUT (EDGE PISSED OFF)
- ANG. PUNCHES: SPEED UP FILM
- WAY TRIM PUNCHING?
- EXTEND NIGHT POT
- EDGE'S BIG SCREAMS WHEN FIRED UPON X4
- LUKE YOUNG: CHANGE
- > INDIANS ON HILL IN SC. 3
- KILL MUSIC AS LIGHT SHOWS UP
- RE. VOICE LIGHT RIGHT AWAY
- " ... BUT HE HAD A V.G. REASON" - EDGE LOOKS AT ANGELA AT THE END AFTER SQUEEZING HANDS
- GALLERY TOO JUMPY (TRUE TO ME)
- FOLLOW EARLIER INSTRUCTIONS FOR ARCHIVAL SEQUENCE: SEVERAL HEADS
- 1ST BULLETS: TOO EARLY
- GUN ON FENCE: NO SHOT ^{BRINGS}
- IN SHACK: AT END: LUKE & 2ND GUN IN
- ANG + EDGE: LESS OF AN OVERLAP
- "SIT DOWN, YOU SHITHEAD. I'M NOT DONE YET!"
- LONGER WHITE WHEN L PASSES OUT
- MAJOR'S SPEECH: TOO STAGED, ^{WE} LAUNCH INTO IT TOO READILY; TOO STATIC (BEGINNING).



DISSOLVE A INTO B



DURING SINGING



B.G. PART OF
BAUSCHENB.
[PRINT]

ity names
chief

GRIDIRON S

Barry Sa
Heisma

E/TRAVEL SECTION

SPORTS SECTION

BUSINESS SECTION

he inday ADVOCATE.

180 PAGES
9 SECTIONS

IAAN EDITION • SERVING THE COMMUNITY SINCE 1829 • STAMFORD, CONNECTICUT • SUNDAY, DECEMBER 4, 1988

SEVENTY-FIVE CENTS

Quiet on the set! Action!

By Dianne Seidlich
Staff Writer

NORWALK — Three police officers led a handcuffed, pajama-clad man from a Lovan Street house yesterday morning, charging him with the murder of his 6-year-old daughter. They placed him in the back of the police car. Then he got out. And he got back in again. And again.

Scene 4, Take 3. Action. Cameras are rolling.

And they kept rolling all day yesterday as a Manhattan film crew transformed the front yard of Dorothy Vredenburg's

house, which is not usually decorated with a Madonna and two pink flamingos in the front yard, was selected because Miles René, a 41-year-old stockbroker-musician who is scoring the film, lives up the street.

The independent feature film "Possession" is billed as a psychological thriller about a perfume model whose dreams periodically come true.

The first scenes flash back to her childhood, when her friend, Robin, was carried out of her home on a stretcher, moments after she dreamed that the girl had been murdered. The loca-

tion is a small, rural town somewhere in the Midwest in 1978.

"Except that it will be on Lovan Street in 1988. Everything looks rural when you live in New York City," said Susan Saltz, the film's producer.

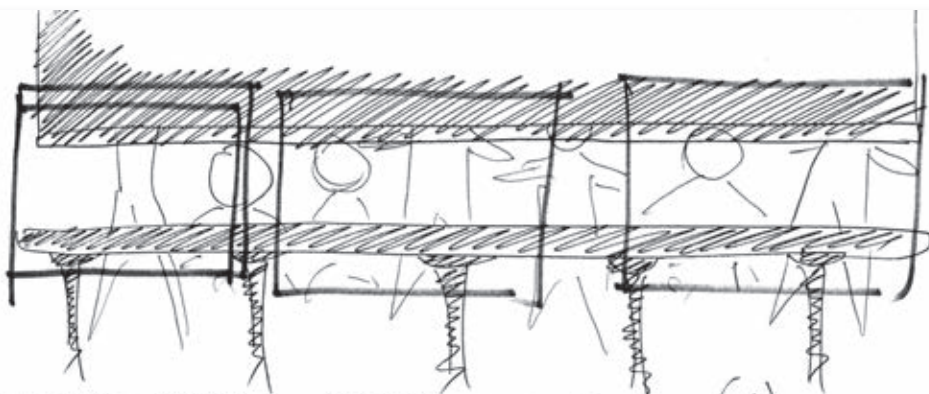
Writer and director Micho Manchevski, a 29-year-old Yugoslavian, was on the set yesterday sporting a fringed scarf draped over a leather jacket.

Manchevski conferred frequently with Frank Kolarik, the director of photography and a part owner of the Kolarik film studios in Stamford's

Please turn to MOVIE, Page A12



Director Micho Manchevski squints through the camera yesterday.



CAMERA TRACKS ACROSS. TOP PORTION (1/3) OF SCREEN IS
TAFETA OR MATERIAL IS FLYING F.G.; BOTTOM IS BANISTER IN F.G.
DANCERS (TORSOS + FACES) ARE IN B.G.