

"Stunning, often hypnotic... Almost has the **impact of a masterpiece...** Shakes you up...Coming seemingly out of nowhere, it's a movie that seems somehow fully formed, unshakably confident, the work of a filmmaker alive and inventive in every shot he takes." (*Chicago Tribune*)

"Powerful and passionate... Its greatness rests in the timeless truths of its narrative... Some of the most luminous closeups since Ingmar Bergman discovered color... Together, the filmmakers and performers create scenes of such emotional opacity that at times we seem to be **reading tiny fluctuations of the soul.**" (*Dallas Observer*)

"Eerily beautiful film... Stunning...Meaningless death can be transformed into **meaningful art.**" (*Richard Schickel, Time Magazine*)

"Filled with passion, blood and urgency... **Bold, hard-hitting, grandly arched, yet intimate and immediate.**" (*Boston Globe*)

"One of the year's best films – brilliant directorial debut. **Work like this keeps me going.** A reminder of the nobility that film can attain." (*Roger Ebert*)

"Director Manchevski has made a debut so astonishingly assured in writing and technique he is **guaranteed a footnote in movie history even if he never makes another movie.** 'Before the Rain' is stunning. It is the sort of remarkable debut that reinstalls faith in the movies as genuine art." (*Miami Herald*)

"**Fierce poetry,** but also a sense of authenticity. . . An amazing feature debut. Conveys the passion that cannot be concocted, even in Hollywood." (*MacLean's*)

"Working in a sophisticated, elliptical style, Mr. Manchevski brings to his film an overwhelming vision." (*Janet Maslin, The New York Times*)

"Brilliant... **An important new director announces his arrival.**" (*Gene Siskel*)

"**'Macedonian masterpiece'**" (*Los Angeles Reader*)

"Master from Macedonia" (*Outlook Rave!*)

"High calorie visual feast." (*Max Alexander, Variety*)

"Visually and narratively stunning...Heartfelt, poetic and violently anti-violent." (*Deborah Young, Variety*)

"Rugged, passionate, lyrical, haunting and wildly improbably poetic, 'Before the Rain' is one of the most memorable motion pictures we're likely to see this year." (*Michael Medved*)

"Powerful, poetic, harrowing drama. (A)" (*Entertainment Weekly*)

"A myth-like, three-part tale that **treats time as a plaything...** Exceptionally well-made, filled with memorable performances." (*Seattle Post-Intelligencer*)

"Raw theme and polished style." (*The City Paper, Washington, D.C.*)



"It literally thunders with emotional power." (*Washington Post Weekend Section*)

"Impressive, **devastatingly ironic job.**" (*The Seattle Times*)

"'Before the Rain' has both poetic immediacy and a frightening premonition force... Manchevski has superb visual skills; he also has the unforced volatility that marks a **natural-born director...** Serbedzija gives the character immense sexual authority and a restless, antic humor. Serbedzija is a lion-like, charismatic character that he effortlessly carries the burden of rage and grief." (*David Denby, New York Magazine*)

"A remarkable achievement." (*Entertainment Today*)

"A gleaming **virtuosity** and visual panache." (*Michael Wilmington, Chicago Tribune*)

"A finely crafted **lament** on the cyclical nature of violence... Testament to how film can probe ancient themes while remaining thoroughly modern." (*The Toronto Star*)

"Stunningly photogenic, often poetic, cinema-savvy." (*Boston Phoenix*)

"A rare, heartfelt gem." (*New City, Chicago*)

"The editing here is **a great lesson in the art of mood-cooking...** The last forty minutes or so of this movie are as tight and luminous as anything you'll see onscreen this year... With its flashes of rapture and its groundswell of good sense, 'Before the Rain' is a movie that doesn't even dream of solving or dissolving the nightmares in the former Yugoslavia - it just shows a few people trying to behave decently and getting nothing for their pains except more pain." (*Anthony Lane, The New Yorker*)

Before the Rain bears consideration as one of the most important films of the 1990s. (*Ann Kibbey*)

"Poignant examination of individual pain and [...] a **fascinating historical rumination.**" (*Dallas University News*)

"**Stunning feature film debut.**" (*New Times*)

"Striking." (*Chicago Reader*)

"Impressive film." (*Tacoma's News Tribune*)

"Beautiful craftsmanship... strong performances." (*San Francisco Chronicle*)

"A powerful cry from the heart." (*The Boston Sunday Globe*)

"**Self-assured sweep and coherence** of visuals... A poetic statement." (*People Magazine*)



"Thought-provoking... suspenseful... rich." (*The Island Ear*)

"**Stunning and poetic.**" (*Dallas Morning News*)

"Manchevski's achievement is all the more admirable. He's made an art film in a hostile climate." (*LA Village View*)

"The movie casts a special kind of spell." (*Detroit Free Press*)

"Manchevski succeeds on a grand scale with a groundbreaking film of love and war. Cinematographer Manuel Teran brings **grave beauty** and telling detail to Manchevski's stirring cry from the heart." (*Peter Travers, Rolling Stone*)

"It has the look of a slick Hollywood production, yet makes no effort to soften or simplify its complex issues." (*New York Newsday*)

"Perhaps the most impressive aspect of Manchevski's drama is the masterful way he sustains an air of **profound foreboding.**" (*The Houston Post*)

"A guarantee: it will haunt you for days." (*Premiere*)

"**Remarkable... Extraordinary** sense of simultaneity." (*Rick Groen, Globe and Mail*)

"**Stunning** triptych." (*Angela Baldassarre, Globe and Mail*)

"Weirdly beautiful ethnic fable." (*San Jose-Mercury News*)

"This film, made by **sophisticated filmmakers for mature audiences is a profound musing on humanity.**" (*****) (*The Toronto Sun*)

"Edgy, unsettling movie that I find extremely hard to shake." (*Seattle Post-Intelligencer*)

"A work of art this finely wrought renders conversation redundant." (*Dallas Observer*)

"He has made an important and – I suspect, classic statement – a film about images that may properly be mentioned in the same sentence as Chris Marker's *La Jetée* and Michelangelo Antonioni's *Blow-Up*." (*Ian Christie*)

*Essays partial listing:

Bacholle, Michele, *Pushing the Limits of Autobiography: Schizophrenia in the Works of Farida Belghoul, Agota Kristof and Milcho Manchevski*;

Brown, S. Keith, *Macedonian Culture and Its Audiences: An Analysis of Before the Rain*;

Bubits, Sabine, *Kriegsfilm am Balkan: Milcho Manchevski's "Before the Rain" mit dem Aspekt des "Selbstexotismus"* (book);

Christie, Ian, *Never-Ending Story*;

Crnkovic, Gordana P., *Milcho Manchevski's Before the Rain and the Ethics of Listening*;

Curtis, Matthew, *Nature, Violence, and Sacrifice in Before the Rain: Milcho Manchevski's 1995 Film*;

di Oliveira, Joao Vicente Ganzarolli, *Before The Rain - An Aesthetics Of Paradox*;

Ilieva, Angelina, *Permutations of the Mythic Lens: The Gaze of the West in Milcho Manchevski's Films "Before the Rain" and "Dust"*;

Kibbey, Ann, *Montage and the Semiotics of Credibility: An Analysis of Before The Rain*;

Kleen, Björn af, *Before the Rain in Utrikespolitiska Föreningen*;

Lambevski, Sasho Alexander, *Feeling the Paranoiac, the Schizzo and the Depressive: A Semiotic Analysis of Macedonia's Emotional Architecture in Before the Rain*;

Makarushka, Irena, *Religion, Ethnicity and Violence in Before The Rain*;

Marciniak, Katarzyna, *Transnational Anatomies of Exile and Abjection in Milcho Manchevski's Before The Rain*;

Manning, Erin, *Waiting for Faces to Speak Pictures: Estrangement, Silence and Eternal Recurrence in Manchevski's Before the Rain*;

Soria, Marta and Arnau, Pablo, *Analisis Estetico Y Etico De Una Pelicula (Ejemplo de pelicula analizada: Before The Rain de Manchevsky)*;

Taylor, Romy, *A Balkan Solution? Fluid Identities in Manchevski's 1994 Before The Rain*;

Yien, Denis, *James Joyce's "Finnegan's Wake" and Milcho Manchevski's "Before The Rain" - Storyboard for Hyper-Narrative Assignment*

Director makes dazzling debut in *Rain*

By RENE RODRIGUEZ
Herald Movie Critic

At rainclouds loom on the horizon through much of *Before the Rain*, and by the time they burst open in deluge, the release carries the weight of soul-shaking catharsis. First-time director Milcho Manchevski has made a debut so astonishingly assured in writing and technique, he is guaranteed a footnote in movie history even if he never makes another film.

The movie is told in three chapters: The first, *Words*, is set at a 12th-Century monastery where a young Macedonian monk (Gregoire Colin) who has taken a vow of silence discovers a girl (Labina Mitevska) hiding in his chamber. The second, *Faces*, takes place in London, where a photo editor (Katrin Cartlidge) must choose between pursuing an affair with a passionate photographer (Rade Serbedzija) and reconciling with her estranged husband (Jay Villers). The third, *Pictures*, follows the photographer as he returns to his native village in Macedonia.

Throughout each of the stories, the tragedy of civil war continually intrudes on the characters' lives. No one — not the peaceful monks, not the simple peasants, not even the civilized Londoners — is spared the consequences of the struggle raging in the former Yugoslav Republic, where long-standing hatred between Albanians and Macedonians seethes unchecked. "There is no reason to fight here," the photographer tells a villager upon his return to his childhood home. "They'll find a reason," his resigned friend replies. "War is a virus."

The genius of *Before the Rain* is in how Manchevski toys with narrative and time. The three

stories cover a lot of emotional ground, exploring issues of faith, devotion, love, responsibility and jealousy. The movie is rich with accessible themes.

But Manchevski doesn't stop there. Much like Quentin Tarantino did in *Pulp Fiction*, Manchevski plays with the movie's chronology. Things don't always take place in the order you think they do. But unlike *Pulp Fiction*, whose structure was an entertaining trick, the continuum here is used to illustrate the futility and devastation of war as it intrudes on innocent lives.

Manchevski cleverly links his three stories by actions, images, and even sounds (including, of all things, the Beastie Boys!) and ultimately uses the structure to accentuate the sad irony of his tale. The device is much more effective than having the characters simply voice Manchevski's anti-war message. Movies are

about showing, not telling, and *Before the Rain* exemplifies that credo, growing even more haunting as you piece together its bewitching puzzles after the credits roll.

On a cinematic level, *Before the Rain* is equally stunning. Manchevski has a superb command of editing, using rapid-fire cuts in one scene to heighten tension and suspense to unbearable levels. He also knows the power of a memorable image: One long conversation takes place in a taxicab where the city streets are reflected on the car's windows, providing a large scrolling backdrop to the increasingly intimate talk.

Manchevski, whose best-known previous work is the music video of *Tennessee for Arrested Development*, already has the eye of an accomplished

MOVIE REVIEW

BEFORE THE RAIN (R) ★★★★★

Cast: Katrin Cartlidge, Rade Serbedzija, Gregoire Colin, Labina Mitevska, Jay Villers.

Director: Milcho Manchevski.

Producers: Judy Cournhan, Cedimir Kolar, Sam Taylor, Cat Villers.

Screenwriter: Milcho Manchevski.
Cinematographer: Manuel Teran.
Music: Anastasia.

A Gramercy Pictures release. Running time: 115 minutes. Vulgar language, violence, gore, sexual situations, adult themes. In English and Macedonian with English subtitles. Plays at 9:30 tonight. Actor Rade Serbedzija will attend.

filmmaker. *Before the Rain* is the sort of remarkable movie debut that reinstills your faith in the medium's viability as genuine art.

STORM

WARNING:
Katrin Cartlidge
and Rade
Serbedzija
co-star in
Before the Rain.





„Vor dem Regen“: Kriegsfotograf Aleksander (Rade Serbedzija) kehrt in sein zerschossenes mazedonisches Heimatdorf zurück

deutschen Kinos

- Mazedonisches Meisterwerk: „Vor dem Regen“

Von REINHARD TSCHAPKE
Wunderbare Landschaften und harte Schicksale, betrübte Frauen und ärmliche Männer, reich an Waffen: ein wüster Westen vom Balkan! Milcho Manchevski's Mazedonien, einst Republik von Jugoslawien, wirkt eher wie ein Paradies im Wartestand. In drei geschickt miteinander verknüpften Episoden erzählt der junge Regisseur und Autor von drei Menschen, deren Biographien auf tragische Weise mit Mazedonien verbunden sind: Kiril, der schweigsame junge Mönch, Anne, die Frau zwischen zwei Männern, schließlich Aleksander, der international renommierte Fotoreporter, der nicht findet, was er sucht, weder im Beruf noch in der Liebe.

So kehrt Aleksander aus London zurück in seine seit Jahrhunderten geschundene Heimat. Rade Serbedzija spielt den desillusionierten mazedonischen Journalisten, der wieder zu den rauen Schnäppern strebt. Mitten durch sein Dorf verläuft inzwischen die Front zwischen Muslimen und Christen. Und als endlich der Regen des Titels einsetzt, lösen sich alle Spannungen auf eine gegenwärtig im östli-

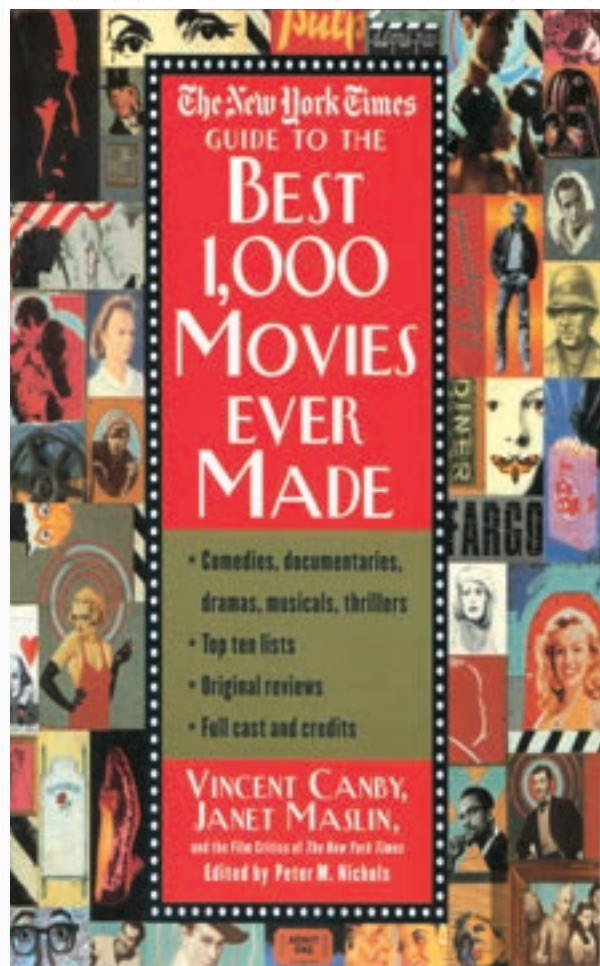
chen Europa übliche Art - durch Gewalt. Krieg ist furchtbar, lehrt dieser wunderbar fotografierte Film, Krieg kennt keine Unschuldigen, erzählt dieser Streifen, Krieg ist überall oder zumindest gleich um die europäische Ecke.

"Vor dem Regen", eine mazedonisch-englisch-französische Co-Produktion, die 1994 in Venedig mit dem Goldenen Löwen ausgezeichnet wurde, erweist sich als ein Low-Budget-Film für höchste Ansprüche, als ein poetisches Meisterwerk mit atemberaubenden Schnitten, sophistischer Musik und einer eigenartigen Verbindung von häufig ratternder Kalaschnikow und archaischer Kultur. In der letzten Drehwoche wurde Mazedonien offiziell als unabhängiger Staat anerkannt, ein Bürgerkrieg scheint damit freilich nicht verhindert zu sein.

●●●●

"Vor dem Regen" (Großbritannien/Frankreich/Mazedonien) 1994, 115 Minuten. Startet mit 24 Kopien. Freigegeben ab 12 Jahren. Drehbuch und Regie: Milcho Manchevski. Kamera: Manuel Teran. Darsteller: Katrin Cartlidge, Rade Serbedzija, Gregoire Colin, Labina Mitewska, Jay Villiers.





BEFORE THE RAIN

Written (in Macedonian, Albanian, and English, with English subtitles) and directed by Milcho Manchevski; director of photography, Manuel Teran; edited by Nicolas Gaster; music by Anastasia; production designers, Sharon Lamofsky and David Munns; produced by Judy Coughlin, Cedomir Kolar, Sam Taylor, and Cat Villiers; released by Gramercy Pictures. Running time: 116 minutes.

With: Katrin Cartlidge (Anne), Rade Serbedzija (Aleksandar), Gregoire Colin (Kiril), and Labina Mitevska (Zamira).

In a sedate London restaurant, two people meet to discuss their marital troubles. They agree that they need more time, not realizing that there is no time left. In the background, away from the main action, an unexplained argument has begun to brew, as a waiter is taunted by an increasingly wild-

eyed stranger. "Sir, I didn't do anything," the waiter insists to his boss. He appears to be right. It doesn't matter.

We will never know what the stranger's grievance was, only that it proved the point of Milcho Manchevski's devastating *Before the Rain*: that violence escalates organically and mysteriously, in ways that mean there can be no innocent bystanders in an explosive, hair-trigger world. In a film that unfolds unpredictably, with a Mobius-strip structure oddly like that of *Pulp Fiction*, the one constant becomes an air of foreboding. The birth of a lamb, a pregnant woman in a cemetery, the sight of a small boy toying with a machine gun: any of these things may signal sudden disaster.

"War torn" is the preferred cliché for events occurring near Mr. Manchevski's native Macedonia, but this film takes a more intuitive view of violence than that. "War is a virus," suggests a doctor in the film, providing a suitably unruly model for the uncontrollable peril Mr. Manchevski explores. The rain of the title is the hard rain Bob Dylan described. And the Macedonian hilltop setting where much of the film unfolds is divided by such stubborn bitterness that different parts of the landscape experience different weather.

It's a red-letter occasion when two first-time directors with films as hugely effective as *Before the Rain* and Lee Tamahori's *Once Were Warriors* make their New York debuts on the same day. Of the two, Mr. Tamahori has the brute force, while Mr. Manchevski has the poetry. Working in a sophisticated, elliptical style, he joins filmmakers as disparate as Krzysztof Kieslowski (*Red*) and Atom Egoyan (*Exotica*) in finding his story's deepest meaning in hauntingly oblique connections. Ideas that defy reason, like the immutability of hatred and violence, may be best approached this way.

Before the Rain, opening today at Lincoln Plaza, begins with and returns to a remote Macedonian monastery, which might seem a safe haven from random bloodshed. It starts off peacefully, with the sight of Kiril (Gregoire Colin), a beatific-looking young priest, working in a vegetable garden. When he returns to his bedroom, he finds a surprise: Zamira (Labina Mitevska), an Albanian girl with oddly close-cropped hair, is hiding there. There would be a language barrier between these two anyway, and there is the added obstacle of Kiril's vow of silence.

As the monks meet for prayers, death makes its entrance: armed Macedonian villagers have arrived, demanding to search the monastery in their hunt for Zamira, who they say is a killer. So edgy that they wind up machine-gunning a cat, these intruders do not see in Kiril the purity that is apparent to the audience. They soon rob him of any refuge he may have known as a young monk, leaving him absolutely adrift when the episode is over. Mr. Manchevski needs no

more terrible image of an uncertain, treacherous world than the sight of Kiril lost at the end of this episode.

This opening section of the film is called "Words." The next story that is told, "Faces," is seemingly separate and may or may not occur next in time. Set in London, it features Katrin Cartlidge (who was so memorable in *Naked*, and is fine again here) as Anne, who works in a photo agency. When first seen, Anne is idly looking at two bare chests, one Madonna's, the other that of a hollow-eyed, starving man. Before the Rain uses such juxtapositions with chilling authority, to powerfully ironic effect.

Anne has been involved with Aleksandar (Rade Serbedzija), a rakish Pulitzer Prize-winning Macedonian photographer with a weary view of war. "Peace is an exception, not a rule," Alex maintains. Meanwhile, Anne's mother accuses her daughter, who is pregnant, of a different sort of nonchalance. "No problem is so formidable that you can't just walk away from it," her mother says icily. In fact, *Before the Rain* proves an overwhelming argument for the opposite point of view.

Breaking off with Anne during the London sequence, Alex returns to his family for an episode called "Pictures." (Mr. Serbedzija, a formidably magnetic presence, seems much more at ease during the film's non-English-speaking segments.) Not having visited the place in sixteen years, he finds his home half-destroyed and armed friends and relatives, who are Macedonian Christians, patrolling the tiny village. Nearby, at a neighboring settlement, Albanian Moslems are doing likewise.

Alex's former sweetheart, who could be Anne in a different life, lives in the Moslem village and barely dares speak to him. That is not Alex's only reason for sensing how absurd and dangerous these divisions have become. Casually, he takes a weapon away from a half-naked boy and finds that the child's uncle looks angry. It's not clear whether the uncle thinks the boy was endangered or is simply irritated to see him lose his gun.

Mr. Manchevski's taste for ambiguity sometimes leads *Before the Rain* into blatant paradoxes, so that it does not unravel with quite the satisfying completeness that *Pulp Fiction* did; after this film circles back to its denouement, a minor narrative thread involving photographs of Kiril and Zamira is left deliberately unexplained. Neither the presence of such loose ends nor the film's slight straining of its rain metaphor diminishes the final impact of an overwhelming vision.

Transfixed in horror, *Before the Rain* watches the promise of violence seep into every last aspect of its narrative. Mr. Manchevski tells his story elegantly and leaves his audience with a warning too strong to be ignored.

—J.M., February 24, 1995

《山雨欲來》：剪不斷理還亂

● 評心而論

馬其頓共和國與波斯尼亞、塞爾維亞曾是南斯拉夫

的一部分，該地的種族、宗教及政治的衝突時有發生，但「和平地」是個偶然的例外」。來自馬其頓的新晉導演米普·馬徹夫斯基憑《山雨欲來》一鳴驚人，除卻電影技巧掌握嫺熟和出色之外，他對種族仇恨及人類劣性的洞察力亦異常深刻。不過馬徹夫斯基既不能粹由政治角度出發，亦非營造史詩式的巴爾幹半島戰役始末，卻以反思戰爭的人文立場，及悲觀蒼生的預言家姿態，藉三個在倫敦與馬其頓背景的生活故事，道出無論是生於戰區還是仿似遠離戰爭的大都會裏，人與人的關係、愛或是恨的情緒，暴力都成為了最直接的溝通方法。

片中的第一個故事「言語」，就其命名已然是對溝通的諷刺。馬其頓的年輕修士與阿爾巴尼亞少女言語不通，惻隱存愛意，雙雙私奔；反之少女的哥哥為了阻止妹妹跟修士出走，方法不是喝止或追趕，而是毫無餘地的亂槍掃射。第二個故事「面孔」，發生在倫敦一間餐廳，淋瀝盡致的把一張剛被槍殺的面孔，血跡斑斑地展現人前。第三個故事「圖片」中的戰地記者，本來是還鄉省親，卻萬料不到為着種族的恩怨，連命也賠上了，結果自己也成了新聞圖片的主角。

馬徹夫斯基擅於把形象、人物行徑和情緒構成極大的震撼力，再加上馬其頓山區的天氣和自然景致，既營造廣袤和宏大視野的場面調度，又在在醞釀出仇殺來臨前危在旦夕的氣氛。但他的心思不止於此，片中的三個故事看似互不相連，可是內裏的人物又有種奇斯洛夫斯基式的宿命牽繫。基本上本片是一個圓形結構，片末的情節延續了片首開始的故事，但箇中的微妙處就如影片不斷貫串的警告語一樣：睜眼不顧。當中不同的故事片段，有 *Fash Forward* 的處理，而三個故事的某些片斷仿似是在同一時間發生，又甚或是不同故事內的情節與蛛絲馬迹，其實都可以一脈相連。這種重新構置時空的敘事結構，既衍生了一份割裂感，與片中由愛情、殺戮、鄉愁而來的茫然不知所歸，產生了同呼同吸的效應，又可以說是對習慣傳統直線敘事的觀眾，一項刺激兼具挑戰性的觀影經驗。

● 即之



A sinistra: Katrin Cartledge e
Radu Serbulescu in "Before
the Rain" del macedone
Milcho Manchevski, in
concorso



"Before the Rain" primo film (in
concorso) del macedone Manchevski

Tre racconti, un solo grande odio

LIDO DI VENEZIA

Ma è la prima volta che Milcho Manchevski, il macedone di 35 anni, si presenta al festival di Venezia. Il suo primo film, "Before the Rain", è in concorso. Il film è un racconto di guerra, ambientato in un villaggio macedone, dove si svolge la lotta per la libertà. Il film è un racconto di guerra, ambientato in un villaggio macedone, dove si svolge la lotta per la libertà.

Come in "L'America di Gianni Agnelli", è come se il Du quale fosse un film di guerra. Il film è un racconto di guerra, ambientato in un villaggio macedone, dove si svolge la lotta per la libertà.

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Katrin Cartledge in
"Before the Rain"

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Così, nel primo racconto, vediamo come un giovane macedone...

Incontro con Katrin Cartledge, interprete del film di Manchevski
"La Macedonia e la Bosnia
non sono così lontane da noi"

dai nostri inviati

LIDO DI VENEZIA. «C'è tanto teatro»... Katrin Cartledge, la protagonista di "Before the Rain", è una ragazza macedone che si è recata in Bosnia per un lavoro. Il film è un racconto di guerra, ambientato in un villaggio macedone, dove si svolge la lotta per la libertà.

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Before the Rain ★ ★ ★ ★
 NO MPAA RATING, 114 min., 1995

Rade Serbedzija (Aleksandar), Katrin Cartlidge (Anne), Gregoire Colin (Kiril), Labina Mitevska (Zamira). Directed by Milcho Manchevski and produced by Judy Courihau, Cedimir Kolar, Sam Taylor, and Cat Villiers. Screenplay by Manchevski.

If you are the average consumer of news in North America, you have been hearing about the Bosnians, the Serbians, and the Croats for years now, and you are not sure quite where they all are, or why they are fighting, or which are the people and which are the places. They are basically all a lot of people with mustaches who hate each other, and the UN can't do anything about it.

It's not entirely your fault. The news reports concentrate on today's violent developments; we get stories we can't understand unless we already know so much that we don't need them to begin with. Yet if I were to tell you that *Before the Rain* provides a context for those stories, you would still probably be indifferent, because it's simply not your war.

There is another reason to see *Before the Rain*. This is one of 1995's best films, a brilliant directorial debut for a young man named Milcho Manchevski, born in Macedonia, educated at Southern Illinois University, now a New Yorker who made award-winning MTV videos before returning home to make this extraordinary film. Work like this is what keeps me going, month after month and film after film: After the junk, this is a reminder of the nobility that film can attain.

The movie is made in three parts, two in Macedonia, one in London. The story circles back on itself, something like *Pulp Fiction*, and there is a paradox, a character who seems to be dead at a time he is still alive. Manchevski was not influenced by Tarantino; they were making their films simultaneously, and in *Before the Rain* the circular structure has a deeper purpose: It shows that the cycle of hate and bloodshed will go on year after year, generation after generation, unless somehow men find the will to break with it.

The London sequence is the most chilling for North American armchair news viewers who think Bosnia is not their concern. I cannot describe it without giving away its shattering surprise. It involves a photographer named Aleksandar (Rade Serbedzija), born in Macedonia but now a citizen of the world,

who leaves the war in Bosnia in disgust and returns to London, where a married British woman, Anne (Katrin Cartlidge), has long been his lover. We think this segment will deal with their story, and so it does, but in an unexpected way which shows that no war is really very far away, and no man is an island.

The first and third parts of the film take place in Macedonia, which, like Bosnia and Serbia, was part of Yugoslavia. The fighting has not reached there, but there is great tension between Muslims and Orthodox Christians, and the atmosphere, Manchevski feels, is heavy with anticipation and foreboding, as before a heavy rain. In the first part, an Albanian Muslim girl is suspected of having killed a Christian, and takes refuge in the cell of a beardless youth who, as a monk, has taken a vow of silence. In the third segment, Aleksandar returns to his homeland to see the Muslim woman he once loved, and almost has his throat slit by her grandson.

Manchevski tells his story in a clear, ironic, elliptical style: This is like an art film about war, in which passions replace ideas. The character of Aleksandar is the most compelling one in the film; played by Serbedzija, the best-known movie star in Yugoslavia, he has a worldly, weary attractiveness, something like Bruno Ganz in *Wings of Desire*. The first and second parts of the film, while working on their own, also function as a setup for the extraordinary payoff, in which he goes home to find that home as he recalls it no longer exists, that childhood playmates are now bitter enemies, rehashing the details of crimes so old they are merely hearsay.

Aleksandar's return is fueled by guilt. "I killed—my camera killed—a man," he explains. While shooting in a war zone, "I complained I wasn't getting anything exciting, so a guard pulled his gun and shot his prisoner for me." He finally decides to remove himself from this circle of hatred, and Manchevski has said in interviews that the seeming "time paradoxes" in his film—the moments when things happen that shouldn't be able to happen—are his way of showing that we are perhaps not trapped by time, that sometimes there is an opening, an escape.

The construction of Manchevski's story is intended, then, to demonstrate the futility of its ancient hatreds. There are two or three moments in the film—I will not reveal them—where hatred of others is greater than love of one's own. Imagine a culture where a man would rather kill his daughter than allow her to love a man from another

culture, and you will have an idea of the depth of bitterness in this film, the insane lengths to which men can be driven by belief and prejudice.



"Rain" is putting Macedonia back on the map





"Hearing is just as human as sharing."

Mitrovska), a member of the Albanian minority, and the thugs are looking for her. She killed one of their relatives—with a pinfork, it turns out. One shudders to think what he was trying to do to her. From this one infectious act—which, like the offstage wellspring of a Greek tragedy, we never see—the entire story roots and spreads. When the monks discover Kiril and Zamira together, the two are sent out into the world to make their own way. But they don't get far; Zamira falls into the bosom of her family, and the welcome there is even more vicious than it is elsewhere.

This first section closes with the sound of a storm, which melts into the him of a shower, under which a young woman is raising tears—the start of Part Two. This is typical of Manchevski: he doesn't just make connections but floods you from one narrative to the next, spooling together lines and images that have only the faintest kinship. We are now in London, dropped without warning into the life and loves of Anne (Karin Cartledge), who appears at first to have nothing to do with Kiril and Zamira. Slowly, the details sharpen: Anne has fallen for Kiril's uncle, a bear-shaped photographer named Aleksandar (Rade Serbedzija), and he asks her to accompany him to glorious Macedonia—not so much a vacation, more a way of

life. Somehow, she manages to spurn this delightful offer, choosing instead to go out to dinner with her estranged and wimpy husband. They settle down to a cory argument, but gradually realize that their fracas is just a warmup act. The main attraction is a bearded customer who shouts at a waiter, leaves the room, and then returns to drive home his point with a pistol. The editing here is a great lesson in the art of mood-cooking: Manchevski increases the pace of his cutaway shots until the surrounding anxiety starts to shimmer, and you find yourself narrowing your eyes and preparing for the flash point. Odd, really, because you don't actually believe it for a second. After all, where is this place? Can I book ahead? Most London restaurants swoon with excitement if you break your tooth on a bread stick.

This middle section of "Before the Rain" is by far the weakest; the dialogue stiffens up, and for a while you can smell the self-importance rising from the movie. And I think we've had enough of photographer heroes, with their automatic guilt trip about detachment versus responsibility. Manchevski doesn't need to lay his moral worries before us for our inspection; most of his film is so skilled that we can glimpse them out of the corner of our eye. Fortunately, Serbedzija is far too strong and confident an actor to

let a few hurried lines get in his way; he turns Aleksandar into something richer than a case study in professional tension. The man's cares seem bound up with his lust, as he drives himself toward danger, he starts to look like a one-man state—ensured in history, shaggy with appetite, mauling Anne in the back of a London taxi. The sheer bulk of him takes over the movie; it comes as no surprise when, at the start of the final section, he flies back to Macedonia, bringing the plot home.

The last forty minutes or so of this movie are as tight and luminous as anything you'll see onscreen this year. Details double back on themselves, tying knots that you can't quite untick. When a sour, Chekhovian veterinarian delivers a lamb and tries to wash off the blood and afterbirth, muttering, "Will these hands ne'er be clean?" you can't help recalling a casual exchange from the second part of the movie: Anne is discussing the trials of the heart with her mother, who says, "Thus conscience doth make cowards of us all." The film is unmarked with people not understanding one another, or not wanting to, and this flicker of a shared culture, scraps of Shakespeare tossed up on either side of a continent, gives you a sudden, ridiculous stab of civilized hope. Other conjunctions are harder to spot; for instance, the climax of "Before the Rain" seems to take place ahead of the opening scenes, but I'm still not sure. Manchevski isn't fooling around with chronology merely for effect; he's not trying to be difficult, although he is suggesting that the experience of people such as Zamira and Aleksandar is itself so emotionally difficult that they can barely make sense of it. A brother shoots a sister in the back; a local half-wit, leaning against a mule, is handed a gun and told to join a mob; a village divides down the middle, Orthodox Macedonian against Albanian Muslim. That sounds too heavy for an evening at the pictures, I know, but Manchevski takes the situation and distills it in dramatic spirit until he arrives at a pure, almost lightweight image: Aleksandar, with a plastic bag of presents from the West, crossing enemy lines to see a former sweetheart. He is stopped by gunmen on the path to her house; around him, little boys grin at the promise of public violence; eventually, he is allowed past. While her father accepts the gift of a Zipper, her son, less courteously, offers to slit the visitor's throat.

Something extraordinary keeps happening in these encounters. The air thickens from tranquil to threatening. A pleasant afternoon turns off muggy with foreboding, then slackens off again. It's an instinctive, climatic kind of moviemaking that I haven't seen since "Padre Padro" and the other early Tavianis pictures. When Aleksandar steps off a bus and strolls toward his village, the pastoral peace lasts for a full minute, until a cocky teen-ager jabs a rifle at him. Aleksandar relieves him of the weapon, slaps him for good measure, then goes strolling on; the whole sequence unfolds so swiftly, with so little fuss, that the camera seems to be feeding off the hero's lived-in, unshowy cool. You watch it and think that the director must be the same age as Aleksandar; the movie has that winy, middle-aged preference for manageable hopes over grand illusions, and a scorn for sentimental overload. Faced with a death scene, Manchevski behaves more like a doctor than like a director, using his camera to note the fly pattering over the victim's chest, the touch of blood on the fringe of the bodyspread, and the kid agog in the doorway. (All this makes it surprising to learn that he is in fact thirty-five, and that he won an MTV award in 1992 for his music video of a rap song by Arrested Development.) With its flashes of rapture and its groundswell of good sense, "Before the Rain" is a movie that doesn't even dream of solving, or dissolving, the nightmares in the former Yugoslavia—it just shows a few people trying to behave decently and getting nothing for their pains except more pain. Of the four main characters, only two survive. Of the minor figures, many are willing to fight and die in order to belong, yet they hang around in such a brittle, dazed way that you wonder if they belong anywhere. There's no place like home.

THE QUICK AND THE DEAD starts Sharon Stone as a mysterious gunslinger who rides into the town of Redemption and squares off against a local bully named Herod. All of which should make it clear that here is a deeply un-serious picture, whose most pressing concern is to show us what Sharon Stone looks like in leather pants. She looks just fine, but the attempt to do her in Clint Eastwood restraint is a lousy fit. Given that Stone also co-produced the picture, it's amusing to see how often she dandles

ФИЛМСКА ПРЕМИЈЕРА У ЦЕНТРУ „САВА“

Блесак из срца таме

„Пре кише“ редитеља Милча Манчевског (македонско-енглеско-француска продукција), улоге: Раде Шербенија, Катрин Картли, Грегор Колен, Лабина Митевска, увозник First Production, Београд, Златни лав, Гран при Венецијанског фестивала

Једно од задовољстава у познату филмског критичара јесте прилика да се са гледиштем подели интензивност и лепота доживљаја у сусрету са новим филмским делом. Стога ваља одмах рећи, без бојазни од претеривања и јаких речи, добитански филм младог македонског редитеља Милча Манчевског „Пре

кише“ јим духом, аутентичним филмским језиком и непоштом критичким приступом наставља најбоље традиције југословенске кинематографије из претходних деценија, подсећајући својим дометом на врхунце оличене у делима Макавејева, Павловића, Петровећа, Кустурице и Карано-вића, да не идемо даље.

свог моралног става и осветљених закрљености његове браће.

Редитељ и писац сценарија Манчевски говори о претелим и ратним годинама на балканским просторима, али су му у првом плану судбине људова, њихове моралне дилеме и животни избори. Суроза стварност балканских ратова одољавала се кроз професионалну авантуру ратног фотографа, који је у једном часу налетео на „армијско убиство“ за медијске потребе. Његова судбина се филмографски (тезио-ком смажа) ослања на Антоније-јев филм „Професија репортер“, а потом, по повратку кући и неодољивом потребом да пронађе отету Шантарку, берку своје неосвојене љубави из детињства, ту је филмски реплика на судбину повратника Егана (Џон Вејн) из Фордових „Трагача“. Има још неколико филмографских „детаља“ од којих је најупечатљивија садржачка игра са корицама, преузета из увода „Дивље хорде“ Сема Пекинпа. При том је најважније да овде није реч о разматрањима „позајимца“, већ о сигурном уклапању преузетих „мита“ у добро разрађену визуелно-приповедачку фактуру.

Пошто филм не следи хронолошки постављене догађаје, већ захваљујући скоковима у наративу прекрива временске планове, тек у завршним кадровима Манчевски открива кружну драматургију свог филма и трагичну затвореност круга (круг није завршен, каже стари калуђер, али и један графит са лондонских улица). Слично наративно-драматуршкој клоупу смо недавно видели у изванредном Тарантиновим „Нетаракним причама“. Ова формална доскопича није толико нова колико тешка и ризична. Манчевски је изванредно извео овај заврши „тур де форс“. Говорећи о балканским ратовима и нарастајућој мржњи на свим просторима, редитељ се не упушта у голо моралистичко прокламирање рата, нити је опседнут носталгијом за временима у којима су се „долазиле нове сабље“. Он показује високу меру моралне осетљивости за судбине својих људова који, у оба случаја, гину од руке своје сабраће и ближњих.

Изванредан филм који ће многе нагнати да га поново погледају (стицајем околности овај потписник га је видео три пута). Ово је први филм из једне од некадашњих југословенских република и стичајем околности је изванредан. Он говори о нама, наче-ном који нам каже да моралног спаса има... **Милан Влајчић**



Катрин Картли и Раде Шербенија у филму „Пре кише“

кише“ (македонско-енглеско-француска продукција 1994. године, 112 мин.) сврстава се међу најзначајније и најлепше филмове настале у последњих неколико година у савременом европском филму. Иако настало у формалним оквирима једне нове националне кинематографије (у болном зачетку, наравно, јер је ово први македонски филм у неколико година), ово дело сво-

„Пре кише“ је филм слојевите наративне структуре и спојеног језика чулних филмских слика (изванредна фотографија Мануела Терана), у чијем тематском лежишту се преслићу митско и историјско, прошлост и савременост, југословенско осећање да се у миру живело столећима у савласју са комшијама, и ново претеће буђење семена зла, националних раздора и атакстичких подела. Реч је о трима љубавним причама, од којих се прва и трећа догађају негде у Македонији, а друга у сриу Лондона. У првој, млади македонски калуђер Кирило (фасцинантно француски глумач Грегор Колен), везан завогом бутама, стицајем некибжежких околности спасава младу Шантарку Замиру (потресна улога Лабине Митевске), из руку осетника, али не задуго. Друга прича, у лондонском млеу, уводи у радњу македонског ратног репортера Александра Кирикова (сјајни Раде Шербенија), у којег је залубљена удата жена (убедљива Катрин Картли). Трећа прича је повратак кући ратног репортера, који после четрнаест година затиче у родном крају етничке напетости између Македонаца и Шантара. Као и монах Кирило, и Кириков ће се наћи расцеп између

претрда у суботу,

ри „Наука младе-наград за ствара-ж. За музику не-ни хармоникана-уз (1970) и кино-а Алексеја (1976), а Факултета музич-Димитрија Степа-Враћа прилашће-зину, он се на кон-Академије наука, дидата пласирао у-ољак са својим ори-Ом. Конуре је рас-изјом „Први корак-ка Нобеловој награди у физици“.



Kezeket fel!

Милош Манчевски

V... (text continues in a small font, partially illegible)

SHOWBIZ

EXECUTIVE EDITOR: Bob Thompson 947-2279

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LESSON IN HUMANITY ... Oscar-nominated film puts a human face on the war in the former Yugoslavia.

The hard Rain

Arrmed with a richly deserved Oscar nomination, *Before The Rain* emerges today as a passionate, poetic, visionary tale about nationalism and war.

With most of the film in the Slavic Macedonian language (subtitled in English), with some Albanian spoken and one section acted in English, *Before The Rain* is one of the five films named in the best foreign language category in the Academy Awards.

This powerful, heart-breaking story is a trilogy, with the first and third acts set in a tiny village in Macedonia and the middle one set in London, England.

Through the characters, each section is interconnected to the other two, but not in an absolute sense.

Don't demand rigorous logic from the narrative, because this is no documen-

tary about the collapse of Yugoslavia into a quagmire of ethnic hostilities. Nor is it a political diatribe (thank you!).

It has nothing whatsoever to do with the recognition of the former Yugoslav Republic of Macedonia as a country.

Instead, writer-director Milcho Manchevski constructs his film as a lyrical fiction.

He explores the minds of the people who take sides in the midst of conflict, sometimes for highly personal reasons, sometimes out of blind loyalty to their sect, their tribe, their religion.

In the first act, a young Macedonian monk (French actor Gregoire Colin, familiar from Olivier, Olivier) endangers his monastery when he harbors



Bruce KIRKLAND
Movies

an Albanian woman accused by an enraged mob of murdering one of the monk's relatives. The sequence will end in tragedy.

In Act II, a Pulitzer Prize-winning Macedonian photographer (played by charismatic Serb actor Rade Serbedzija) has just returned from shooting war footage in Bosnia. He is disturbed, enraged and ready to return to his roots—in the same village as Act I.

But he must leave his English lover (Karin Kurlidge of *Naked*), who is his photo editor, and already married.

When he does, she confronts her husband, asking for a divorce. But a conflict in the restaurant where they meet—apparently involving former Yugoslavian nationalists—escalates into another tragedy.

The final act shows what happens to the photographer when he returns home and becomes embroiled in the

same conflict that we saw in Act I (don't take time literally).

Again, tragedy hangs in the air, like the black clouds rushing across the horizon just *Before The Rain*.

Manchevski, a surprisingly masterful first-time filmmaker, and his cinematographer Nicolas Gaster create a series of stunning images for the screen, moving paintings of such sheer beauty that the ugly behavior of the humans is made even more poignant.

This film, made by sophisticated filmmakers for mature audiences, is a profound message on humanity.

SNR RATING (out of 5)

★★★★★

BEFORE THE RAIN

Directed by Milcho Manchevski

Political exile – the sense of belonging and not belonging – has inspired great film-makers from Andrei Tarkovsky to Milos Forman. Now Milcho Manchevski has joined the out crowd

Distant voices

Andrew Pulver

AS EXILE immigrant community film makers like Ang Lee (Eat Drink Man Woman), The Wedding Banquet and Wayne Wang (The Joy Luck Club) close up with their vision of good time ethnic melting pots, spare a thought for Milcho Manchevski. Born in Macedonia and currently residing in New York, his film *Before The Rain* (reviewed on page 7) attempts to disentangle the bewildering ethnic threads of his homeland. Although the gaze of Manchevski's film is averted from the war zones, it offers an invaluable insight into the complexities of the region.

Begetting its Balkan origins, *Before The Rain* is a weird hybrid: divided into three parts, it looks like a hard London set episode with two finely shot perspectives on the same tale of teenage inter-ethnic love (Macedonian Christian and Albanian Muslims).

"I see myself culturally schizophrenic," explains Manchevski. "But it was my experience of homelessness, after studying and working in America, that gave the movie its form. There was a great expectation, on all sides, that something positive was about to happen."

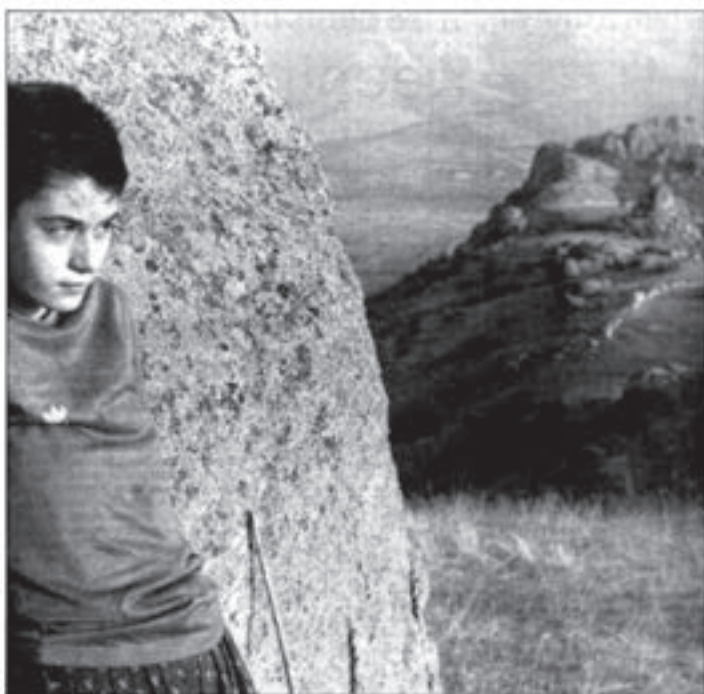
With veteran Rade Serbedzija playing the film's dominant figure (a returning migrant photographer), the

serb-born, ex-Croatian resident actor's own experience reinforces the mood of dislocation.

Similarly, Emir Kusturica's *The Underground* (currently being re-cut despite being awarded the Palme d'Or at the recent Cannes Film Festival) is an attempt to encapsulate an insider's view of the chaotic, violent, and often fatalistic life of the Balkans.

Significantly, the double Palme d'Or winning Kusturica's work has changed markedly since the onset of the Bosnian war. The confident, sometimes flippant bravado of *When Father Was Away On Business* (dealing with the trauma of labour camp internment) and *Time Of The Gypsies* (an exuberant, fantastical evocation of Gypsy life) was followed by *Arizona Dream*, an unhappy-in-exile attempt to offer an outsider's perspective on America.

As the uncertainty that is Arizona Dream demonstrates, even the finest cinematic craftsmen can be wrung-footed by displacement. Possibly the most clear-cut example of this is Argentinian director Fernando Solanas, a refugee from military dictatorship, who found his way to Paris in the mid-seventies. The co-author of the influential *Towards A Third Cinema* — which, ironically, lambasted the financial dependence of South American film industries — struggled to adjust his new surroundings and



took almost a decade to raise funding for a film. Unlike Latin America's earlier star emigrant Raul (Three Cienetas Of The Sector) Fritz, Solanas's outspoken Peronism attracted little of the sympathy that enabled Chilean Pinochet fugitive Raul to be so prolific.

Still, *Tango, The Exile Of Gardel* — Solanas's spirit of the nation piece about a group of Argentinian exiles' tribute to legendary tango star Carlos Gardel — began a trilogy (completed, after returning home, by *Four And The Voyage*) which evokes, with many a baroque flourish, the knotted emotions of a pioneering emigrant.

Solanas concentrates on the shock of return and the changes effected in an exile's absence. *The Voyage* is a surreal symbolic quest across the national landscape. Solanas's subse-

quent knee-capping at the hands of an unknown gunman in 1981 (after escaping President Carlos Menem with a series of hostile newspaper articles) has, however, given Solanas a status he can hardly have anticipated.

The post-Cultural Revolution generation of film makers in China have also grappled with the problems of dislocation. While not literally in exile, Zhang Yimou, Chen Kaige and Tian Zhuangzhuang, to name but three, have all experienced a kind of "internal exile" whereby they make their films in China but with funding from abroad, and post production often completed in countries like Taiwan. Once completed, the problems start, many films made have found themselves blocked at home because the Chinese authorities don't like the end result although they initially sanctioned the project. Despite — perhaps because of — the oppressive regime, there has been a tremendous creative flowering in China, now widely regarded as home to the world's most inspired cinema. The lives of so-called exiles can become equally as significant as their work. Andrei Tarkovsky, the most prominent of recent wanderers, turned his oblique meditations of disillusion and homelessness into the Italian-produced *Nostalgia*, arguably the finest cinematic work

about exile. His career as a chronicler of Russian history (Andrei Rublev, *Miror*) and the evoker of complex symbolic dream worlds (*Solaris*, *Stalker*) are drawn together in a last, grand, mystical work that homes in on the central preoccupation that dislocates emigrant cinema — a conflicting sense of rootlessness and attachment.

"You seem to want freedom," snarls Dominica Giordano's Italian translator to Oleg Jankowsky's *Moscow Academic*, "but when you get it, you don't know what to do with it." It falls to a clear sighted emigrant to offer the dramatic gestures and denunciations that the lifeline, introverted Jankowsky cannot — "What kind of a world is this, that a madman has to tell you to be ashamed of yourselves?"

Despite his early death, Tarkovsky's deflection (in 1984) meant that he was at least able to make two films free of the harassments that fettered other greats (Kazantsev, Pudovkin, Vertov) who remained in the USSR. Milos Forman, on the other hand, is one of the few emigrant directors in recent years who — for a time at least — enjoyed success in Hollywood, the cradle of the fish tank of all. Forman's contribution to the Czech New Wave generation of excellence included *A Woman In Love* and *The Fireman's Ball*, after the Prague Spring, the an-

"THIS IS ONE OF THE YEAR'S BEST"

"AN EXTRAORDINARY FILM... a sweeping and powerful picture"

Before The Rain

A FILM BY MILCHO MANCHEVSKI

STARRING KATRIN CARLITZIDE
RADE SERBEDZIJIA
GREGOIRE COLIN

STARTS FRIDAY **CURZON WEST END** TEL: 0171 369 1722

The Prisoner on the Hill 0207-431 1244

GATE

UK box-office chart

	Weeks	Screen	Box office Aug 4-6	Total box office
1 (7) <i>Casper</i>	2	404	£1,253,042	£4,751,167
2 (2) <i>Batman Forever</i>	4	391	£890,079	£15,377,834
3 (3) <i>Judge Dredd</i>	3	258	£627,022	£4,826,220
4 (-) <i>Free Willy 2</i>	1-3	257	£330,410	£330,410
5 (-) <i>The Englishman Who Went Up A Hill...</i>	1-3	133	£248,277	£248,277
6 (4) <i>Mighty Morphin Power Rangers</i>	3	312	£247,584	£2,401,321
7 (5) <i>First Knight</i>	5	164	£151,587	£3,686,505
8 (6) <i>Bad Boys</i>	8	95	£97,279	£4,643,230
9 (8) <i>The Fox And The Hound</i>	6	254	£38,955	£218,138
10 (7) <i>Congo</i>	6	51	£28,876	£3,030,914

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Crítica de cine

«Before the rain»: la muerte también llama siempre dos veces en los Balcanes

Producción: AIM Production, New Pr., Vardar Film. Dirección y guión: Milcho Manchevski. Fotografía: Manuel Teras. Color. Música: Anastasia. Principales intérpretes: Gregoire Colin, Katrin Cartlidge. Duración: una hora y cincuenta y cinco minutos. Sala de estreno: Rensai (V.O.).

La primera película de Manchevski ganó el León de Oro de Venecia, pero después de haber dejado una sala silenciosa, con el grino atascado en la garganta y los ojos llenos de su historia balcánica y volcánica en la que, además de los «buenos», muere también la esperanza, porque la paz es una excepción.

Macedonia es un lugar que toca, por un lado, Albania, y por el otro, la lágrima del ojo del huracán. Allí, aunque lo que se nos sirve ahora es una película, lo que de verdad se cuecen son odios, amarguras y tirantezas. «Before the rain» tiene la peculiaridad de ser película macedonia y de ser la primera que hace Milcho Manchevski, un jovencísimo director que ha sabido meter en algo menos de dos horas la verdadera naturaleza de la simendra amarga que desde hace años muelen en la trituradora de los Balcanes. Una historia tan redonda, que no acaba; un guión tan bien dibujado, que no se ven sus líneas; unas imágenes tan elaboradas, que están llenas de verdad; una película tan dura, que ablanda las carnes por dentro y que transforma la solidez de una ideología en el líquido sin forma de una idea.

«Before the rain» está dividida en tres episodios ensamblados de tal manera que cada uno de ellos es principio y fin del otro, dándole a la película un sentido filosófico tan circular y a la vez abierto que marea a la razón. El final, o el principio, según quiera mirarse, lo deja a uno tan pegado al parabrisas del día como la pegatina de la ITV. Según se va desvelando la historia, y uno empapándose de ella, la película adquiere los tonos ocres de la letra de un tango, con la añadida certidumbre de que, aquí, las cosas que pasan, no son tanganas, aunque sí propias del arrabal humano.

Cosas que pasan: Una joven albanesa es perseguida por macedonios, pero cazada por albaneses. Un fotógrafo macedonio vivirá el odio albanés, pero morirá ante la rencorosa bala macedonia. Desde Bosnia se puede llevar a Londres la idea de que la paz es una excepción..., y de que el disparo de una cámara de fotos también puede matar. Cuando uno deja de mirar la guerra por un visor, la guerra continúa y la muerte se revela en sus propios líquidos. Siempre hay tontos dispuestos a cambiar la compañía del burro por la de la metralleta. Siempre hay listos que camuflan metralletas como zanahorias para burros. Un balazo en un restaurante de Londres mata con la misma ceguera que en Bosnia. El odio es contagioso, como la muerte, y crece en proporción inversa al valor de la vida de los demás. En ocasiones (y es un magistral golpe de guión en la película), la fotografía de una niña muerta es tan solo el presagio de una niña que va a morir, o es la instantánea que hubiera recogido un fotógrafo de no haber muerto horas antes (porque, como dice Clint Eastwood en «Sin perdón», cuando matas a un hombre no le quitas solo todo lo que tiene, sino también todo lo que podría tener...), o quizás Manchevski quiera dejar en esa foto la idea de que la sinrazón iguala la cara de las niñas muertas, o que siempre muere la misma, o que nunca muere del todo...



Gregoire Colin y Katrin Cartlidge protagonizan el filme de Milcho Manchevski

En cualquier caso, la película que deja en pantalla Manchevski es un testimonio que le hace en sus propios recovecos, donde le moran el paisaje y el paisaje de su tierra (imágenes maravillosas de la corteza macedonia y rotundas de la pulpa de los macedonios), y está filmada con alán panorámico, batiendo, como para que no se le escapen los pequeños detalles, las arrugas del campo, de los rostros, de las casas desvencijadas... Y, en fin, además de ser una película excelente, es también un lucidísimo mapa que indica el modo en que las verdades del rencor se convierten sin apenas transición en las autopistas de la guerra. No hay ni un solo motivo, por pequeño que éste sea, para quedarse sin ver esta película que juega con lo relativo del tiempo, lo azaroso del espacio y lo dramático de morir justo antes de que las gotas de lluvia empapen una tierra tan reseca.

E. RODRÍGUEZ MARCHANTE



From left, clockwise: Milcho Manchevski's *Before the Rain* reflects Balkan strife; Andrei Tarkovsky, director of *Hustle*, arguably the finest cinematic work about exile; Milcho Manchevski, whose *One Flow Over the Cuckoo's Nest* is a thinly-disguised anti-Communist parable; Wayne Wang, whose popular film *The Joy Luck Club* is a vision of a good-time ethnic melting pot

expected success of his first US attempt, *Taking Off*, and the blockbuster that was his third, *One Flow Over the Cuckoo's Nest*, meant that he could lead pre-war travelers like Lang, Wilder, and Siodmak. Furman's *Ken Kesey* adaptation is a thinly-disguised anti-Communist parable, and with *Amadeus*, Furman unleashed an unashamedly sentimental celebration of Hapsburg culture.

Furman, however, is one of the lucky few, whose talents for a time coincided with American needs. (The disastrous *Vladimir* has effectively ended his directorial career for the foreseeable future). More typical of highbrow emigrants who took the dollar in one-time Tarkovsky collaborator Andrei Konchalovsky, whose long banned *Ayer y Hoy*, a glittering masterpiece of Soviet optimism, was followed by a patchy 15-year Stateside career (*Runaway Train* being its high point). As if to complete the gloom, Konchalovsky returned recently to Russia to make a follow-up to *Ayer y Hoy*: *Happiness*, entitled *Игра* by Chukhrai. It depicts, two decades on, the eponymous *Ayer* made thoroughly miserable by the imploding Soviet Union — saddled with poverty, an alcoholic husband and sulky poetry. As an essay in disillusion it's not likely to be matched.



Three comic-spangled films fight for the top spot, but *Kat* beats *Big* again as the girl and her ghost force the underused Barbra to camp it down at number two for the second week and *Eyewitness* *Station*, playing the law with the jaw of Judge Dredd, stays at number three. Free Willy 2 is a surprise success at number four and the man with the far too big belly comes into the chart at number five. Hugh Grant, with his usual shy grin and floppy hair, measures tall while the locals make mountains in a perfect vehicle of whimsy and absurd charm.

Robin Nash

לילות השבוע



התמונה: גרגור קולין וקטרין קארלידג'ה

זהירות, יצרים

לפני השקט, מוזיאון תל-אביב, ת"א • מבט מסימי על היצירות הקמאיות, שמוכילים את האדם והחברה אל מי התהום



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"Pre kiše", film za ratne sezone

Legenda o nepotrebnoj smrti

Milčo Mančevski, scenario i režija, "Before The Rain", 1993, igraju Katrin Kartlidž, Rade Šerbedžija, Gregor Kolen, Labina Mitevska i drugi, englesko-francusko-evropsko-makedonska koprodukcija

DA FILM MILČA MANČEVSKOG IMA NEDVOJ-
smislenu formativnu namenu, nema ni-
kako sumnje. Da je ta namena nešto
lokalistički filmski stvarajući superiorno
prezira, dosta se jasno vidi iz ratne filmske
produkcije, na primer iz moralne
neodređenosti Pavlovičevog Decembra,
ili iz neobično lupkog filma Mi smo
anđeli, čiji je jedini problem što nije bio
snimljen petnaest do dvadeset godina
ranije. Ratni sarajevski dokumentarci
Kenovića i grupe SAGA, već zbog uslo-
va u kojima su radili, spadaju u savremeni
drugi kategoriju, i podležu drugim kri-
terijumima. Milčo Mančevski, autajder
po lokalnim merilima i sklon visokom
ritmu po svetskim - mislim na iskakanje
iz uspešne karijere režisera spotova i re-
klama - jedini je do sada uspeo da stvori
ubedljivu i moralno besprekornu me-
tafornu lokalnog i univerzalnog, legen-
du koju podjednako dobro čitaju oni
prezasićeni znanjem i umovanjem o
bivloj državi, i oni savremeno neoba-
veštani, iz komunikacije su isključeni,
kako i treba, svi aktivni učesnici.

Ako za trenutak zaboravimo svetski
uspeh i Zlatnog lava, Milčo Mančevski
je lako rešio pedesetogodišnji problem
jugoslovenske kinematografije: ne-
dostatak dobrog, logičnog i ubedljivog
scenarioja. To što hte jugoslovenske ki-
nematografije više nema, može se de-
lom čitati kao pravedna karna. I sa-
mouvernost "prazne škole", za sve
državine i javnim tolerancijom, izgleda
malčice neobično pred ovim makedon-
skim mladuncem koji ode, nauči i uspe-
ne objavljujući usput svima šta sve

ne može da postigne. Sem što uste da
napisao scenario u kojem nitita ne visi i
nije gurnuto pod tepih, i dijaloge koji
vrcaju - posebno u londonskoj epizodi -
Mančevski uste da primeni bezna, nel-
to što u bivloj domovini nikako ne
može da pređe kafanski prag. Tek sa
tom beznaom lajtmotiv postaju funk-
cionalni: lanično noćno pojav-
ljivanje voljene žene, povraćanje kao
reakcija na nasilje, pucanje u leđa.
Samo se sa vrhunskim scenarijskim
rafinmanom mogla iskopiti mehanika
priče koja je, sa manje kontrole i više
samozadovoljstva, mogla zavrtiti u pa-
tetičnoj jednoznačnosti i u melodrami.
Nijednog jedinog inklinacija nema u
konstrukciji, u kružnom toku legende,
ali to je tek savelena podloga za auto-
sabverziju i umnožavanje smisla.

Mančevski je bio svestan da, ukoliko
ostane na nivou legende, rizikuje igno-
rantska ili manipulantska tumačenja o
"vekovnoj mušji", a da istovremeno je-
dino legendom može da postigne nivo
univerzalnosti potreban da se lita ra-
zume. Stoga je morao uneti čeo nira in-
teligencijom, nežnih, ciničnih, nostal-
gičnih (za bivle kompatrici) interve-
ncija, koje osnovnu legendu dekonstru-
ira i dovode u sumnju svako malo
zadovoljstvo jednostavnog referija.
Tako je, na primer, potpuno jasno da je
prethodna generacija (Zekir, Aleksan-
dar, Hana) bila bilingvalna i da su deca
bila zajedno u školi; Hanaina kćer je
čobanica, i govori samo albanski. Alek-
sandrovi mladi suodnik je monaški
početnik: on je preuzeo zavet čužanja,



Kiše sniruje posle suše, pucnjava gromova i
ubistava, ona spira krv i umiva mrtve, razdvaja
žrtve i nasilnike, bar dok se ovi drugi ne osuše.
Kiša je, kao i mir, uvek moguća

koji je simbolička slika cele jedne ge-
neracije.

Stereotip o "petstogodišnjem ropst-
vu" izgovaraju samo ubice/tuđaci. Tre-
balo bi dodati, biti glumac kao što je
Rade Šerbedžija, da bi se iz njegovog
pogleda čitalo kako Hana nekada nije
bila zabađena. Iz ovih se primera vidi
koliko Mančevski zahteva od svoje
publike: ne više nego bilo koji drugi so-
lidni američki režiser nekog trilera u
kojem se sve važno za zaplet izgovara u
jednoj rečenici.

Mo bismo hteli da nekako klasifi-
kujemo simboličke slike Mančevskog,
džbilo bismo dosta komplikovanu
strukturnu: uvodne slike nasilja, kao što
je mučenje kornjače, zatim plašenje pa
uožjanje mačke, rađanje dvoje jagjadi
ukrvi i priliviti, nagoveštavaju ne-
minovnost tragičnog razrešenja: slike
aktualnog sveta, kao što su dilpovi UN-
PROFOR u makedonskom bespuću,
slike iz rata u Bosni, snimci Skoplja,
džbu paradoksalnu podlogu događa-
nima: divlja lica nacužanih, sa pravo-
slavne i albanske strane, ne ostavljaju
nikakvu sumnju, nada još manje; pos-
taje bar tri hronotki definisana sveta,
spareženi i žuti pejzaž daju, prostor
nasilja, milostivo plava noć, vreme do-
brote i privedenja, i najzad crno-belo-
sli, sa pokojom bojom, svet Zapada, u

kojem kornjače srećno plivaju u akvri-
jumu pre nego što zapuca neki ludak -
ponekad iz Belfanta, a ponekad i sa Bal-
kana. Sa petstogodišnjim razlozima,
dakako, ali ne stalno i svuda, i ne kao
princip.

Konačno, tu su i one simboličke
slike koje mogu razumeti samo "do-
maci" i koje su njima namenjene kao
poseban kanal za komuniciranje: stari
broj "Nove Makedonije", kutija crvene
"drine", pesma "Indeksi", i jedan ne-
hotimični znak na tome karuži, na špi-
ci: povera Abdurahmanu Salji, glumcu koji
je u filmu odigrao starog Albanca Ze-
kira, i zatim untra. Informacija za one
na izgubljenim vezama, sećanje na je-
dno tako "narodno" lice i uloge tipičnih
Albanaca iz doba kada je država patila
na to kako se ko "pekažuje": onda je to
izgledalo nezgrapno. A da je sve drugo
propalo od te države, a ostalo samo to,
možda bi, paradoksalno, opstala i ta
država. Ili bar ne bi bilo toliko mrtvih.
Abdurahman Salja, time što je posled-
nju ulogu odigrao u ovceno filmu,
dodao je svojoj glumačkoj karijeri i
nesumnjivu humanu misiju.

Socijalne grupe u filmu precizno su
podeljene po odnosu prema nasilju:
deca, ona što krađu metke i automate i
dive se oružju, odaju bognice, muče
kornjaču, nagoveštavaju mračnu bu-

MILCHO MANCHEVSKI:

...prima e dopo la pioggia...

Diana Giarini

dučnost zavisa od upuljene gene-
racije; mladić i devojka su u svom otpo-
ru nali potpuno nemoćni (jagrad!).
jer im nedostaje znanje koje im je neko
u odsudnim godinama uskratilo; ne-
zadovoljeni, od mladića do klimak-
teričara, uz lude i bednike koje vuku za
sobom, dobili su opravdanje da tiraniju
sve kojima bi se inače morali pokora-
vati; usamljeni i samoubilački pojedinci
srednjih godina, koji osećaju pre svega
teret svoje krivice, a imaju znanje,
mogu ponuditi samo sebe; stari, i pra-
voslavni popovi i albanski patrijarha-
lac, koji znaju pravila i njihovu pri-
meru, gube ugled već time što ne kon-
trolišu nasilje; i najzad, žene, koje su sve
do jedne protiv muškog nasilja i sveže
izmišljenih razloga za progon drugoga,
od rafinirane tankoustne Engleskinje
do pokorne makedonske supruge,
do oslobođene seoske učiteljice, do
unazađene albanske udovice, koja se
nekad slobodno školovala, do njene
kćeri koju je zaostalost prvo, a onda i
sve ostalo predodredilo da bude
žrtveno jagnje.

Film Milča Manchevskog teška je i
depressivna legenda o nepotrebnim
smrtima. Prelepi snimci Ohrida (Črka
sv. Jovan Kaneo kao glavni motiv) i
makedonskih planina, sela ubogih i u
bedi istih "vekovnih" neprijatelja, deo
su opreme legende, kao i stalni motiv
kise koja bi tek trebalo da dođe. Kisa
smiruje poše suše, pucnjave gornova i
ubistava, ona spira krv i umiva mrtve,
rađava žrtve i nasilnike, bar dok se ovi
drugi ne osuše. Kisa je, kao i mir, urek
mogućna. Lepota divljeg legendarnog
pejzaza ključna je za dramaturgiju fil-
ma. Pa, ipak, čovek bi pobeleo jedan
sunčev zalazak i jedan pun mesec
manje, što nimalo ne bi škodilo emoci-
jama. Muzika grupe "Anantasia" je
evokativno fotokloza i veoma dobra:
ostalost, bilo bi neobično da nije, pod
senkom Leb i soli tradicije. Film valja
gledati dva puta, drugi put da bi se
uživalo u sjajnoj kameri i montaži, i li-
kovima senzibilitetu launata za muzi-
čki spot. Kada bih smela, rekla bih da
je reč o dani, ali je danas pominjanje
dane stvar ukusa koji je protivan i
našim životima i ovakvom filmu.
Dana pripada nekoj boljoj budućnosti.
Patetično, ako ima pravde i prag-
matično, ako je Oskara mogao dobiti
nežni i dobruodni Mefistofeles, Milčo
Manchevski bi zasluživao "Oskara"; on,
doduše, vredi manje od venecijanskog
lava, ali bi Manchevskom zgodno došao
u nastavku karijere, u kojoj, sem zrelih
remek-dela iz početne faze, možemo
očekivati još štola.

SVETLANA SLAPŠAK

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Scheda introduttiva

Volendo organizzare un'analisi strutturata dell'opera del regista macedone Milcho Manchevski, ho ritenuto di suddividere la materia da trattare nella tripartizione suggerita dal regista stesso nel lungometraggio *Prima della pioggia*: "Parole", "Volti", "Istantanee".

La sezione intitolata al "Tempo" prende le mosse dall'attenzione dedicata da Manchevski alla struttura e al funzionamento del tempo, in relazione alla Storia e al racconto.

In "Il sentiero circolare dell'eroe" ho affrontato la problematica specifica del percorso intrapreso dai personaggi di Manchevski in relazione agli archetipi della tradizione orale, letteraria e filmica del racconto mitico e leggendario.

L'ultimo capitolo prende in esame il rapporto del regista con il mondo del cinema nel suo complesso.



Rethinking History

Volume 4, Number 2, Summer 2000

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In collaboration with the HEC Dept.
Workshop

In the framework of the Research Project:
*The Cultural Construction of Community
in the Process of Modernization*

Organized by
Robert Rosenstone, Bo Stråth and Erik Tängestad

One Film - Many Histories An Inquiry into the Film *Before the Rain*

21 April - 14.00
Cinema Spazio Uno

(Vila del Sole, 10)
Screening of the film *Before the Rain*
introduced by M. Manchevski (film's director)

22-23 April - Workshop
Badia Fiesolana - Teatro

Everybody is very welcome

HISTORIC OSCAR

Records loom in big races

By KATHLEEN O'STEEN

Tonight's Oscar show could be one for the history books.

If Paramount Pictures' "Forrest Gump" wins all 13 categories in which it's nominated, it will surpass the record-holder, "Ben Hur," which picked up 11 statuettes.

Or, if Tom Hanks wins his second consecutive Oscar, it would be the first back-to-back best-actor win since Spencer Tracy in 1937-38. (Jason Robards accomplished this in '76-77 in the supporting race, and Luise Rainer, in '36-37, and Katharine Hepburn, '67-68, did it in the

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Macedonia flap hits Academy

By MAX ALEXANDER

A last-minute flap over the name of a country has sparked new controversy over the foreign-language Oscar, and may result in a boycott of tonight's Academy Awards by the filmmakers of "Before the Rain."

Milcho Manchevski, who wrote and directed the Macedonian entry, said on Sunday that

he and other representatives of the film have told the Academy they will not attend tonight's ceremony if the Academy insists on calling their country "the former Yugoslav Republic of Macedonia."

Manchevski, along with five of the film's producers, three actors and three government officials, including the Minister of Culture, are demanding that their country

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Macedonia's Greek to Oscar

Continued from page 1

be referred to simply as Macedonia.

Academy president Arthur Hiller said a final decision won't come until today.

While seemingly trivial, the name of Macedonia is furiously contested by Greece and has become a political hot potato in Washington and Western Europe — and now apparently in Hollywood.

Macedonia declared independence from Yugoslavia in 1991 and immediately drew complaints

from Greece and Greek Americans over its choice of a name. Greeks contend that "Macedonia" is the ancestral name of their country and should not be adopted by the new country, which lies on the northern border of Greece and comprises 2 million people.

The United States and the United Nations recognize the new nation but not the name. Both are provisionally calling it "the former Yugoslav Republic of Macedonia." That's the name the Academy decided to use over the

last few days, after much hand-wringing due to the receipt of some 300 letters of complaint from Greek Americans, according to a source.

But on Saturday night, producer Gorjan Tozija from Macedonian state film agency Vardar told Academy press representative Frank Lieberman that the name was unacceptable, particularly since "Before the Rain" had been billed as simply being from Macedonia until a few days ago.

"In the larger picture, the name is a small thing," said director Manchevski. "But it would be like calling the U.S. 'the former

British colony of America.' It's an insult to the people back there (in Macedonia)." Manchevski, a former director of TV commercials and music videos, lives primarily in New York.

Ironically, "Before the Rain" is about taking sides in the Balkan conflicts, and it argues that neutrality does not prevent involvement, even for countries and individuals far from the region.

The film, co-produced by Vardar, Polygram France and British Screen, won the Golden Lion at last year's Venice Film Festival.

Kathleen O'Steen contributed to this report.

КРУЖНО ОБНОВУВАЊЕ НА ЗДВЕАНОСТА

● **КОН ФИЛМОТ "ПРЕД ДОЖД" СЦЕНАРИО И РЕЖИША МИЛЧО МАНЧЕВСКИ, ДИРЕКТОР НА ФОТОГРАФИЈА МАНУЕЛ ТЕРАН, СО РАДЕ ШЕРБЕРИЌА, ГРЕГОР КОЛАН, КАТРИН КАРТИЌИ И ДАЈИНА МИТЕВСКА**

Како Македонец или Албанец или Англичанин од филмот "Пред дождот" тало ќе ве забави стомакот. Како човек ќе ве забави душата. "Ама нема зошто тало да пукаме, луѓето тало се литом", — вели главниот јунак на филмот, каде Мандрајќа, Босна, Балкан, Лондон се локати со кои се споредува мирот и сигурноста на еден простор. Болката во душата се јавува кога филмот оваа реченица букално ќе ви ја луѓе пред очите како најголемата заблуда. Дена не може да се каже: ние тука сме, тие таму летаме, оти здравноста нема врска ни со ова Тука ни со она Таму, ни со Нас ни со Нив. Тало има врска само со само човек лосибос, и онкаде, затоа е дел од неговиот гениски запис. Затоа, "Пред дождот" е драмска психоаналитичка драма за постапност конфликт меѓу двојно (двојачко) и литомство во чованката душа. За личност кобор на само појдени меѓу сите две перички својствени, а неморално спротивставени страни на самиот себеси. И за тригистот на свој чин.

Тоа двојство на чованката душа, во својот припадок, разстрајанички убоа филм, режисерот и сценарист Милчо Манчевски филтрирани во двојтално по студио на оригинален

начин и повисокојо. Во вид на концертни-ни кругови — како камен фрлен во вода — во филмот се разложува конфликтот двојно — литом, од нешто на подвинувајќи до она на етичкиот колктивизит, како и на невојата на нешто и испреплетување. Двојството е разложено на три (во суштина лубовни) приказни, драмски конвенционално глуми и визуално раскошни, чја нарративна структура има форма на круг (јато "не е триаголник") со лубовни и настан што се жорелат, плутаат меѓу една игра со времето (јато "мислата не умира").

Во "Зборови" мандрајскаст менаџер Кирил (Грегор Колан), заветуван на менаџе ја спие и ќе и го спаси животот на една жатада Албанка Замира (Дарина Митевска), која група мандрајскиот делам ја бара за убиство на нивниот роднина. Во "Лидра", англичанката Ен (Катрин Картиќ) во Лондон, треба да кобере меѓу возбудениот лубовник Александар, мандрајскиот фоторепортер (Раде Шерберџиќ) и здорениот но сигурен сопруг Ник (Џеј Вилерс) и при тоа случител е сведок на масокрот во еден ресторан. Во "Сини" фоторепортерот Александар се враќа од Лондон во Мандрајска, за да

каже мир од спикането ужаси на војните по светот. Но, мандрајките и албанците во нешто село не се веќе добри соседи туку луѓе меѓу кои има зла крај. Александар е главниот лик во филмот, мо-



стот прену кој разгледува нитом на конфликтот двојно — литом по врзува подвинувајќи се со колктивниот ниво. Решавајќи да се постави меѓу оскрбените луѓе од двете нации, тој ќе ја касојава и лич-

"Пред дождот" всушност има спорен крај — дождот што на крајот ќе ги коине жрпките е симбол на посмртно оскрбување на травовите, ко кружната структура на филмот имплицитно дека дејствително, наскоро во конфликтот со литомото, постојано (спирално напред?) се обвртала како нешто двојничко вртало за чованката природа. Во таа смисла, и во акустичност тај на филмот, прекрасните перажи во Мандрајска и како контраст оидното во Лондон, се исто така знак за универзалноста на двојно без разлика дали е вртало или примрени, топло или студено. Бидејќи ние камерата на Мануел Теран, мандрајските перажи постојат наистина само во овој филм, па со самиот тоа по губат и локалното значење. Напротив, засменет колорит и техничките интервенции во сликата (истокато ѕвездено небо, стрмена месечина) на локатиите им даваат една бифуркациона универзалност. Филмотските приказни, на свој начин силно и строго ги разокажува и моќната музика на "Албанска".

"Пред дождот" на Милчо Манчевски е филм толку жив што залучува, едно од оние дела на уметноста што се примаат со душа оти од нив и колелте. Филм што враќа в кино.

Мариана КОКТОВА



w kręgu

in memoriam w dziesiątą rocznicę śmierci Krzysztofa Kieślowskiego

pod redakcją
Andrzeja Gwoźdźnia



АВТОРОТ МИЛЧО МАНЧЕВСКИ, ВЕДНАШ ПО ПРОГЛУСАВАЊЕТО НА НАГРАДАТА, ЕКСКЛУЗИВНО 3/4 ВЕЧЕР:

ФИЛМОТ ГРЕЕ НА УБАВ НАЧИН

Веднаш по свечениот церемонијал на прогласувањето и врачувањето на наградите го контактиравме режисерот Милчо Манчевски во Фестивалската палата во Венеција. Ексклузивно за „Вечер“ тој ни ја даде следнава изјава:

– Ејтез ми е драго што се вондава дека целата љубов што влезе во филмот допира до луѓето кои го гледаше и на убав начин ги грее, и дека им понатаа да заземат став во животот. Сепак, ме знаат зошто да наградиште сите толку смотливо реагираат. Фала богу дека е многу убаво да се примат сите овие награди, но за чудо не ме возбудува премногу, сепак затоа што јас успеав да см го најдам мојот внатрешен мир баш по моментот кога го завршив филмот. Делото беше готово и тоа беше најважно. Она е само отсудувања екстернализација. Филмот ќе беше добар и без сите овие награди. Најмногу сакам да им заблагодарам на сите дачници, борбници, столени, апста-вони и адоци, затоа што доколку тис на најгрозен начин не ме избркаа од Македонија пред 10 години изготвено немаше да бизам онаму каде што сум денес. Фала им.

Няколко, од приказувањето на филмот во Веснија секојдневно добивам во десетици понуди за работа во Холивуд и во Европа.

deportacje, zękanie się nad dziećmi i nędzę ludzi z Trzeciego Świata. [...] W ten sposób z cierpień świata nieomal nic nie zostanie pominięte⁵⁴. Wspólny z Kieślowskim jest też producent filmu Marin Karmitz, który od tej pory produkuje wszystkie filmy Hanekego, a także odtwórczyni głównej roli Juliette Binoche, która na temat współpracy z austriackim twórcą stwierdziła: „Czuje się, że jest coś takiego jak prawdziwa myśl za kamerą. W odmienny sposób Michael Haneke przypomina mi Krzysztofa Kieślowskiego⁵⁵”.

W rok po Grand Prix ex aequo dla Kieślowskiego (Niebelski) i Altmana (Na skróty) Złote Lwy otrzymał w Wenecji Milcho Manchevski za swój debiut *Before the Rain* (Macedonia-Francja-Wlk. Brytania 1994), stając się tym samym jednym z najbardziej obiecujących europejskich reżyserów młodego pokolenia. Londyn i chwylina sytuacji politycznej w Macedonii stanowią tło dla trzech splecionych ze sobą historii miłosnych, których bohaterami są: młody mnich, zaangażowana dziennikarka i pozbawiony iluzji reporter wojenny. W trzech epizodach połączonych ze sobą postaciami i wydarzeniami film przenika bezwzględna natura wojny, która wciąga w swoją otchłań wszystkich bez wyjątku. Trzy odrębne historie, retrospektywnie składające się na całość (albo historia w trzech częściach), podzielone zostały na rozdziały napisami *Words, Faces i Pictures*: *Words* to synonim werbalnych i interkulturowych barier porozumienia; *Faces* – zmaltretowanych twarzy wojny; *Pictures* z kolei odwołują się do serii fotografii przedstawiających egzekucje, podsuwając temat ambiwalentnej roli mediów w czasie konfliktów zbrojnych.

Originalność kompozycji filmu wskazywała na Manchevskiego jako na możliwego spadkobiercę Kieślowskiego. Zwłaszcza, iż motto prologu: „Czas nigdy nie umrze. Koło nie jest okrągłe”, zakreślające główny trop filmu – konieczność podejmowania decyzji ostatecznych, dokonywania wyborów w sytuacjach bez wyjścia – powraca w odmienionej formie w epilogu, dzięki czemu (przynajmniej na poziomie struktury opowiadania) śmiertelna spirala przemocy może zostać przełamana. Dopiero w epilogu okazuje się, iż tragiczny koniec trzeciego epizodu stanowi początek pierwszego, a chronologia całej historii zaczyna się pośrodku, w drugim epizodzie, umiejscowionym w Londynie. Forma ta prowokuje irytujące pytania, na które odpowiedzi muszą znaleźć sami widzowie. Istotną rolę – podobnie jak u Kieślowskiego – odgrywa tu fotografia kodująca śmierć, w funkcji emblematów nieuchwytności przyczyniające się

МАНЧЕВСКИ Ќ ДАДЕ ЛИЦЕ НА МАКЕДОНИЈА

”Пред дождот” ја впиша Македонија на светската мапа, напиша легендарниот американски филмски критичар Роџер Иберт во февруари 1995.

Во јапонските весници цртаа мапи на Македонија за да објаснат од каде доаѓа филмот и како се изговара името. ”Македонија, љубов моја”, „Од Македонија, со љубов“ и „Мајсторот од Македонија“ беа наслови во весници во САД, а „Милчо Македонецот“ во Италија. Со помош на ”Пред дождот” се изучуваше македонскиот јазик на универзитети во САД и Полска, а во Кореја - англискиот. Во 2008, Македонија го доби својот прв светски признат класик - американскиот издавач ”Крајтирион” го издаде ”Пред дождот” во едисијата светски класици:

Бергман, Буџел, Годар, и други. Дури, има и италијанско вино што се вика Пред дождот, а во Болоња и во САД, има ресторани со тоа име. Италијанскиот дизајнер „Черути“ креираше модна колекција инспирирана од „Прашина“ на Манчевски, а во Индија е снимен филм кој - според индиските медиуми - е копија на „Сенки“. „Прашина“ го отвори фестивалот во Венеција во 2001 и предизвика бурни дебати.

Опусот на Манчевски освои повеќе награди и предизвика поголемо внимание од било кој друг македонски културен (и не само културен) производ излезен од Македонија. Името на земјава доби лице, лицето на Милчо Манчевски.

Многу ретко се случило малечка Македонија во светот да ја сметаат за рамна на себе, а - што е уште поретко - и ние самите така да се осетиме. Тој громогласен аплауз со кој светот ги прими филмовите на Манчевски за нас не беше само сплотувачки фактор, туку и извор на самоверба и на националното самочувство.

Во глобални рамки, Манчевски е ценет поради естетските и филозофски достигнувања на неговиот опус. Споредуван е со Џојс, Кундера, Тарковски, Бергман, Кишловски.

Но, светската јавност кај Манчевски уште повеќе го цени тоа што тој со својата работа и со своите ставови поставува меѓународни стандарди. Стандарди за иновативност во авторскиот пристап, за инвентивност во креативниот израз, но стандарди и за тоа како бескомпромисно се прави авторско, вредно дело, независно од огромниот напор кој е неопходен да се зачува инегритетот на делото од упади на оние на кои уметноста не им е на прво место: финансиери, дистрибутери, цензори или политичари.

Манчевски е роден во Македонија, но е школуван во странство и неговата кариера е главно во САД и Европа (работел за ХБО, МТВ, Бритиш Скрин и други).

Неговите филмови освоија повеќе од 40 меѓународни награди (меѓу кои и Златен лав во Венеција, номинација за Оскар, ФИПРЕСЦИ, и други), имаа над 260 фестивалски проекции (сите филмови играле на фестивали од А-категија), редовна дистрибуција во кино и тв-мрежите на над 50 земји на сите континенти; ги има во филмски енциклопедии и кинотеки, се изучуваат во наставната програма на стотина универзитети, дури и во средните училишта во Италија. Две меѓународни академски конференции се посветени исклучиво на неговите филмови, за нив се објавени над 16,000 текстови и неколку книги во меѓународната публицистика и печат, како и бројни Интернет референци.

Манчевски има филм кој ”Њујорк тајмс” го вброи меѓу 1.000 најдобри на сите времиња, и има спот кој ”Рولينг стоун” магазин го вброи во 100-те најдобри на сите времиња.

Кога ”Пред дождот” во 1994 го освои Златниот лав за најдобар филм и уште девет други награди во Венеција, тоа беше прв (и засега единствен) пат македонско дело од било која област не само рамноправно да учествува во светска конкуренција, ами и да победи.

Од практичен аспект, во Македонија, цела една генерација домашни филмски работници и актери се школуваше со практична работа на меѓународните копродукции на Манчевски. Врвни светски професионалци со огромно искуство и талент од дури 14 земји,

добитници на најпрестижни меѓународни награди, работеа на македонско тло и ги споделуваа своите искуства со нашите филмации и актери.

Неговите филмови етаблираа нова фаза во современата филмска продукција во Македонија (први меѓународни копродукции, воведување кастинг процес, сториборд, сублиминален тон; претставувања македонски играни филмови на фестивали од А-категија, светска кинодистрибуција на македонски филмови, и друго).

Иако живее во Њујорк, Манчевски својот професионален углед и искуство секојпат ги носел во Македонија. Конечно, во македонската култура преку македонските копродукции на Манчевски влегоа директни инвестиции од странски партнери и влади (Велика Британија, Германија, Франција, Италија, Шпанија, Бугарија и Еуримаж) во вредност од над 15 милиони евра, при македонски влог од околу 3 милиони евра. Со други зборови, 5:1.

Глобалниот успех на Манчевски покажа дека нема мали и големи кинематографии - има само мали и големи филмови.





MAKEDONIJA

「マケドニア」

マケドニア共和国
(Republic of Macedonia)
首都 / スコピエ
面積 / 2万5713平方1.
人口 / 194万人
通貨 / デナール
主な宗教 / マケドニア正教
主な民族 / マケドニア語

.....

★「ピフォア・ザ・レイン」の舞台となるのはマケドニア。監督マンチェフスキの生地でもある国だが、どこにあるのかわからない人が大多数のはず。マケドニアってどんな国? 単一民族の日本人には想像絶する天地。



SPETTACOLI

L'Arena

Cinema. Parla il regista Milcho Manchevski, Leone d'oro alla Mostra di Venezia

Il seduttore macedone

Esce oggi «Prima della pioggia»
sua opera prima ricca d'intensità

Il regista macedone Milcho Manchevski, 38 anni, ha appena vinto il Leone d'oro alla Mostra di Venezia con il suo film «Prima della pioggia» (Before the Rain). Il film, in lingua macedone, è stato girato in un paese povero e in guerra, e ha ottenuto un successo internazionale. Manchevski ha studiato cinema all'Università di Los Angeles e ha lavorato come assistente di regia per diversi anni. Il suo film è una storia d'amore e di guerra, ambientata in un paese immaginario che si ispira alla Macedonia. Il film è stato girato in un periodo di grande difficoltà per il paese, e Manchevski ha voluto raccontare la vita delle persone in quel momento. Il film è stato distribuito in Italia da L'Espresso.



Una scena del film «Prima della pioggia» di Manchevski



To Universal Studios- PLEASE release BEFORE THE RAIN

We endorse the To Universal Studios- PLEASE release BEFORE THE RAIN Petition to Universal Studios.

Read the To Universal Studios- PLEASE release BEFORE THE RAIN Petition

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589. Arnold Tiele	
588. shannon via	
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586. Matthew Lynch	
585. MARIE COOKLESH	
584. Mikko Jauhainen	
583. Isvan Topalli	
582. Ayca Topalli	the best film of all the times
581. David Deven	
580. jana	
579. GOCHE	BEFORE THE RAIN IS A GREAT FILM PLEASE RELEASE IT ON DVD AS SOON AS POSSIBLE THIS FINE FILM SHOULD HAVE BEEN RELEASED BY NOW ON DVD OR IS THERE PRESURE FROM THE GREEK AMERICAN LOBBY NOT TO HAVE THIS FILM RELEASED ON DVD.
578. Kiril	It was nominated for Oscar, so it must be good, publish it
577. Hakan Thyr	
576. Bosko Stankovski	Superb art film, which will touch everyone's feelings.
575. Roger Amador	
574. Mikko Elberg	
573. Michael Young	Please release this DVD to the general population ASAP.
572. Eivind Vea	This film is a true gem
571. Phil Dand	
570. Michael Hansen	
569. Anita Nantovsky	
568. Fanni & Joseph Omer	Great movie, deserves a decent dvd release

WEDNESDAY

WEDNESDAY

Dream debut



Just a plotboiler



Раде Шербеџија

Пред дождот

Милчо Манчевски ме води низ своите идни филмски светови и на некој посебен братски начин ме подготвува за мојот Александар Македонски.

Милчо е „Степски волк“ во Скопје. Одамна со нешто длабоко равет, тешко ја лекува својата горчина и не пушта никого во своето нежно срце. Александар, главниот лик во филмот *Пред дождот*, всушност е тој, само, како што ми рече во Лондон, го пишувал според мене. Но се покажа дека Александар сум и јас. И во мене пукаше некој „роднина“ во Белград.

Александар, според Манчевски, ги помирувал одамна раскараните светови. Неговото храбро и смело одење во едно албанско село потсетува по малку на вестерн, во кој Александар, во некоја мала селска визба, како под шатор, го прима „индијански главатар“, а таа со треперлива, бела рака, служи кафе од филзан и се наведува скромно над неговото лице, одвај кратко погледнувајќи го длабоко во очите.

Хана (ја игра Силвија Стојановска), сè уште занесно убаво, веќе не е девојче туку зрела жена, чие хармонично и негувано тело не можат да го скријат сите шалвари и затегнати свилени шамии.

до
последен
здив



Milorad Krstić:

MOZI MOZI

Kézbeszéd

A MACEDÓN "EŠO ELŐTT" CÍMŰ FILM RÖVID-KÉZBESZÉD
ALTAL TALÁLHATÓ LEÍRÁSA



Macedonia, Mon Amour

A new director
moves deftly
between 2 worlds
in 'Before the Rain'



THE WINNER OF THE grand prize at last year's Venice Film Festival, Milorad Krstić's "Before the Rain" is a mature, stylish, and deeply emotional short film on the relationship between personal desire and national tragedy.

The action unfolds between a beautiful, war-torn region of the Balkans (Vojvodina), where rival tribes of Serbs and Albanians live in constant tension, and the world of London, where a British photo editor (Krzto Karłowicz) is caught between his affection for his former mistress (Krzto Karłowicz) and his position as a prominent war photographer (Krzto Karłowicz).

Krstić suggests that relationships are an illusion with violence and pain in the air, and that a disorienting sense of time and space is the result of the war. In "Before the Rain" — the film's title — the director's vision of the world is shown through three main characters: a British photo editor, a woman, and a man.

In "Before the Rain", a young British photo editor (Krzto Karłowicz) is caught between his affection for his former mistress (Krzto Karłowicz) and his position as a prominent war photographer (Krzto Karłowicz).

A STUDY IN CO

brand new screen



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