



ДО
СРЕДНИКАТА ВО КУЛТОТ НА НОВИНАРИТЕ
СКОПЈЕ

ВНОГРАНИЈА

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

12.7.1981 год.

Скопје

Со почет,

М. Манчевски
(Милчо Манчевски)



ВТОРА НАГРАДА
"САМОТИЛА" * 1500,00 нови денари



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



Devetnaestogodišnja sardanična lista „Larano!“ vodila je ovih dana interesantnog razgovora sa slavnom razlikovnom Andrijejom Bajdom: najprije filozofa „Čovjek od mermera“ tražila da bude otvoren osoroženosti FEST. Kako je ušlo da stigne do Bajda? Ne, nije to poznavao, nije imao „kuću“, jednostavno je okrenuo različitosti telefonskim imenom. I Bajda je poslušao.

Те 1993-године, поводом издavanja доклада о члановима списака бивше државне управе и државних службача, који су се налазили на државној служби у периоду од 1945. до 1990. године, на основу података из архива, издати су списак о државним и државним службачима, који су се налазили на државној служби у периоду од 1945. до 1990. године.

[illegible]

— Ту де ерме фелетне на ту
семе, Делла, у септем, мезетне
маре. Биле тамне диме: на не
фелетне, ма а мезетне. Тој
де фелетне мезетне а сепетне а мезетне
сепетне, ама неј де не мезетне
мезетне мезетне мезетне сепетне а
не де де сепетне де де фелетне мезетне
сепетне. Делла, сепетне де де
мезетне мезетне мезетне, де а мезетне

[illegible]

DATA SOURCE

[illegible]

Milčo Mančevski, rođen u Skoplju 1959. Bavi se filmom od gimnazijskih dana. Piše filmske kritike od 1977 (skopski "Ekran"), a ogleda je objavljivao u "Sineastu" i na Trećem programu Radio Skoplja.

inelo je 34 kratkometražnih filmova

Diplomirao je filmski režija i scenario na Southern Illinois University.

Radio je u festivalskom odboru festivala underground filmova "Big Mafi" od 1979. do 1982.

Bio je zastupljen na retrospektivnim projekcijama u SAD, a filmovi su mu prikazivani na četiri američka festivala.

Njegov film bez naslova učestvovao je u konkurenciji za Oskar za eksperimentalni film (1962.)

Source file.

ALTERNATIVNI BLOKOP

Dom kulture "Studentski grad"

Akademijski filmski centar

Subota, 23.10.82. u 19 časova

MILCO MANČEVSKI

241mcrw1

1. STANAR, 8 min.
2. PUTEVI SLAVE, 3. min
3. BEZ NASLOVA, 5 min.
4. NA LEPOM PLAVOM DUNAVU, 4 min.
5. BOŽANSTVENA KOMEDIJA, 21 min.

razgovor sa autorom o
filmovima i američkom
UNDERGROUND FILMU

Od svih naziva koji idu uz američki underground, nezavisni, alternativni ili eksperimentalni film, najverovatnije su baš "underground" najmanje pristajale.

- Ekonomski je andergraund očekivan, ali su nezavisni film-makersi već odavno našli utočište po filmskim školama i institutima širom SAD i Kanade - što kao profesori i asistenti, što kao vešiti studenti, koji koriste univerzitetsku opremu i svoju traku za kreiranje:

- Andergraund status u distribuciji je takodje evidentan, ali nasprot hollywoodskim divovima, postoje i distributerske kuće specijalizovane za nezavisne filmove (kao njujorška "Sinema 16" i kalifornijski "Kanjon Sinema", na primer).

- Informativno podzemlje je razbijeno u nadzemnim listovima ("Vilidž volis"), a postoji i specijalizovana periodika ("Film kalčr").

- Organizacija i andergraund negiran je (pored postojanja distributera i periodike) i redovnom zastupljenošću u nastavnim planovima filmskih škola, brojnom literaturom ("Film kao subverzivna umetnost", Anosa Vogela i "Vizionarski film" P.Adams Sitnijsa, na primer), kao i festivalima ("Big Man!!" i "An Arbor" između ostalih).

MANEFSKI

NAME OF FILMMAKER Klilcho Nanchevski

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

SOUND X

SILENT NR

RETURN ADDRESS & PHONE

(610) 549-0440

MR. MICHAEL BRANOWSKI
P.O. Box 705
Carbondale, IL 62901 USA

RUNNING TIME 7 min.

CLIPBOARD: SCENE 1 TAKE 15 DATE MAY 11, 1982

72



EXP-OF-CHENSTER FILM SCREENINGS

210 Department of Cinema & Photography
Film Production area

(all programs in Com. 1116 -- CMP Soundstage)

WEDNESDAY, 5/12/82, 10:00 a.m. - 11:00 noon

"THE BEST OF 200" (selected 5-6 films)

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

SEVEN THESIS DAY FILMS (portuguese films & a couple of repeats)

3:00	SANDI SWILSON	<u>Sandy's Story</u>
3:15	YOUNG WILSON	<u>Claymore</u>
		<u>Back to the Wood</u>
		<u>Claymore</u>
3:40	JEFF STAN	<u>Notes of Time</u>
3:55	SAM EDWARDS	<u>Bridges</u>
4:25	SAM BEATTY	<u>The End</u>
		<u>of the World</u>
		<u>and the World</u>
4:40	MICHAEL BRANOWSKI	<u>Private Comedy</u>
5:00	CAROL BRITTON	<u>Mary Chelmsford's Charming Love</u>
5:15	MICHAEL BRANOWSKI	<u>Samuel's Special Film</u>

FRIDAY, 5/14/82, 10:10 a.m. - 11:10 p.m. (X later, as needed)

FILMS FOR SCREENING (film materials & computer prints)

WELCOME TO THE PORTLAND 815 FILM FESTIVAL

FRIDAY, 4pm, FEB. 8

COMPUTER FILM SCHEDULING (all films listed in order of appearance)

FILM TITLE	FILMMAKER	LENGTH
"TEEN FOR FUN"	FRANCISCO RODRIGUEZ	15min
"KIDS"	ADRIANO CRIVELLO	15min
"DAPPAING"	ROBERT ANDERSON	15min
"THE TRUMP"	MICHAEL BRANOWSKI	7min
"SHORT TALK"	SOMER C. EVANS	15min
"... ALL THE OTHER CHILDREN"	SANDY SWILSON	15min
"KIDNEY CITY"	DAVID BRANOWSKI & BRANOWSKI PRODUCTIONS CO.	15min

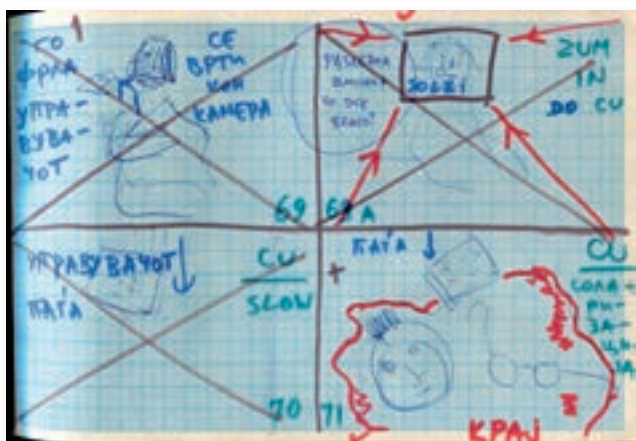
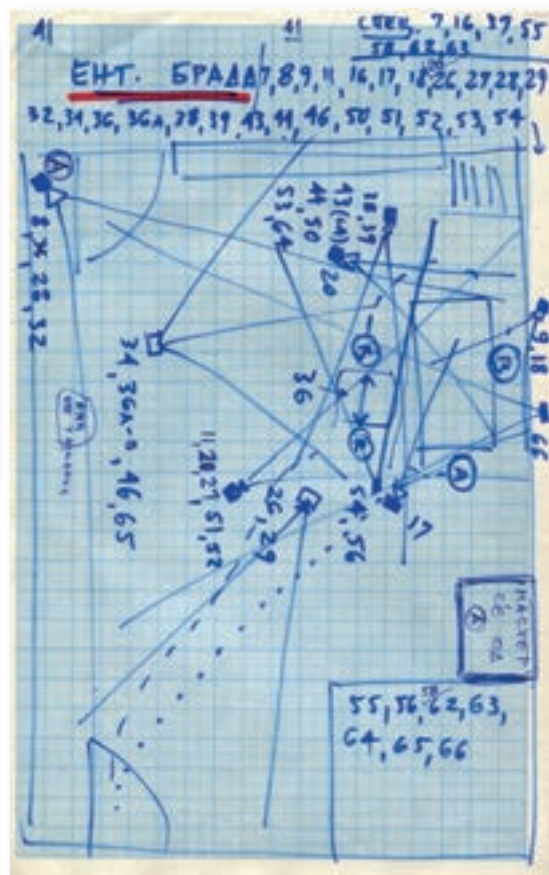
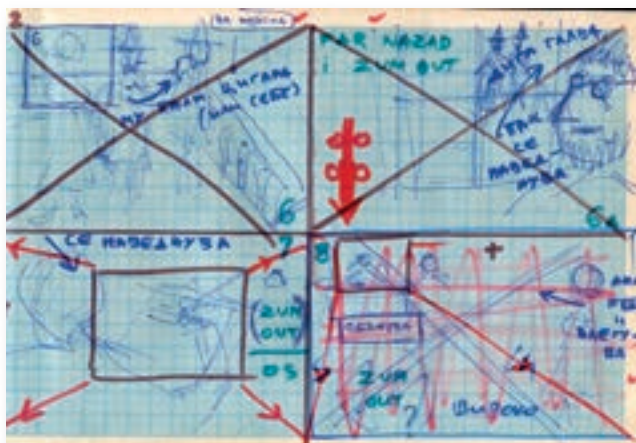
***** There will be a 15min break between each film

LATE EVENING

7pm. MICHAEL BRANOWSKI WILL PRESENT AND SCREEN HIS WORK

8pm. ADRIANO CRIVELLO

10pm. COMMISSIONER BLANK BY ROBERT FRANK



REELS TO GO TO:

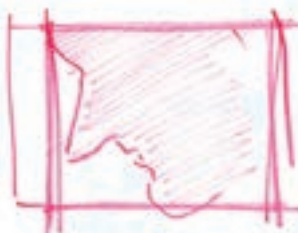
1. VM-1, Norman Schoenfeld, 713-6920, 1775 Broadway, 10019, 20th floor, (at 57th Street) (with a letter stating who we are, etc.)
4. FRED/ALAN (VM-1 AGENCY), Mr. Chris Strand, 586-6333 (left mess, spoke to sec'y on 9/12, send over, follow up in a couple of days, sec: "where did you hear about him?"), 16 W 41, 10th floor, 10023
5. CAROLINE RECORDS, (Pussy Galore, Live Skull, White Zombie) Janet Billig, 989-2929, 114 W 26, 11 Fl, 10021, (send over)
6. AMPERSAND PRODS, 544-9050, 424 W 33, 12th floor, Michael Delgado, Exec. Prod.
7. 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 Schnapp sometimes looks at them.
8. RCA 930-4000, Debbie De Voogd, 1133 6Av, 9th fl, 10036
10. AAM, 826-0477, 595 Mad, 32nd floor, A&R Dept.
11. BIANCHI FILMS, INC., 141 3th Ave, 11th floor, 505-0670, Tom Mooney, sales rep, director: Barbara Canovich (MTV with Iggy)
12. DENNIS & HIRSH, 461 Park Ave, South, 12th floor, 483-6311, attn: Barry Hirsh, John F's former firm, seeks stylish dirs with a "different point of view." 336-4400
13. BERKOPSKY BARKET PRODUCTIONS, INC., 486-0960 (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. RUE SCREEN COMS, div. of Columbia Picture Industries, Inc, 322 East 44th, 867-4030 (send attn: Production, says protective sec'y)

SMILLIE FILMS 307 E 37

DAVID ZANDER 1 wk

RAW

15. Columbia records, Susan Silverman (HWT), 51 W 52, 12 Fl (Debbie needs rec.)
16. epicor dan back, 13 fl



H.2

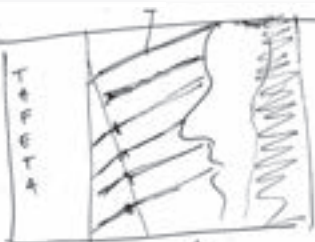
FRAMING!



WIDE ANGLE OVER SCENE



USING CHAIR IN DANCE STRONG SHADOWS



ONLY TAFETA V/SADOWS IN 3.6 DANCING TORSOS

E.G.: REBARD DANCERS IN B.G. DEEP FOCUS + BACK FOCUS



2 PAIRS OF DANCING FEET



GOOD REFL. IN MIRROR

- GINDICK PRODUCTIONS, Paula Cangialani. 725-2585, 21 East 40, penthouse, 10016

Spoke to secretary on 8/7. 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 28.
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 kids 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 than 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 interview 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 Weinberg was one of them. He saw the Fame 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, KPMG and Mexico. Warned her about Mexico. She wanted something with Macy's name (Paula to Orin: "He's sending us his Macy's piece.")

Get 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 tapered heads
*
one false w/zoom's /
one without
*
one false w/strong back-like
*
not + palm tree leaves as
F.G.
*
other people by-synching



TELL IT LIKE IT T-I-IS

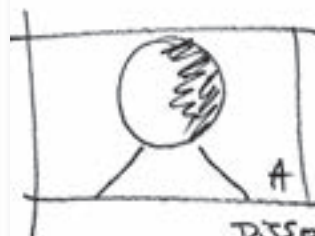
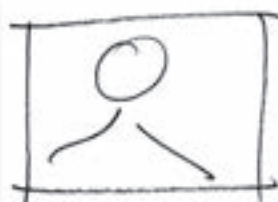
by
THE B-52's
Video Concept Written by
MILCHO



Hair salon.
Fashioner 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... Hell's Angels talk to a drag queen, teenagers chat with a Zen monk, sailors... A gale hang-out spot.

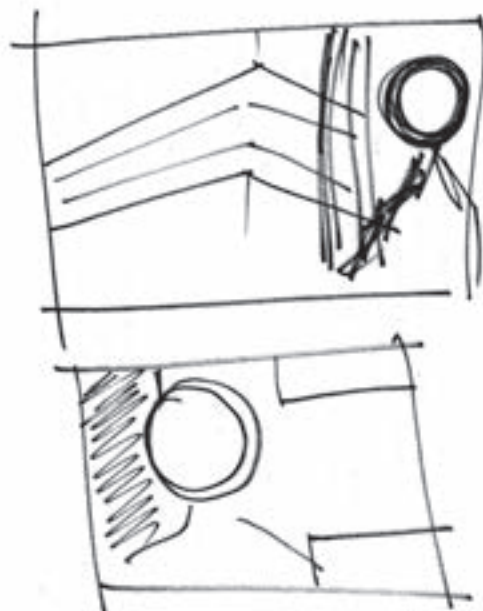
- 2ND DUMPSTER: WIFE A BIT JUMPY
- BRIDGE SOUND TRIGGERS TURNING AROUND
- RUMMAGING PHOTOS (SC. 2): WRONG BIT TAKEN OUT (EDGE PISSED OFF)
- ANG. PUNCHED: SPEED OF FILM
- WHY TWIN PUNCHING?
- EXTEND NIGHT POT
- EDGE'S BIG SCREAMS WHEN FIRED UPON X4
- LONG TAKES: CHANGE
- > INDIANS ON HILL IN SC. 3
- KILL MUSIC AS LIGHT SHOTS OF
- NO VOICE LIGHT RIGHT AWAY
- " ... BUT HE HAS A V.G. REASON" - EDGE LOOKS AT ANGELA AT THE END AFTER SQUEEZING HANDS
- GALLERY TOO JUMPY (TRUE TO ME)
- FOLLOW EARLIER ^{REAL} INSTRUCTIONS FOR AERIAL SEQUENCE: SEVERAL READS
- 1ST BULLETS: TOO EARLY
- GUN ON FENCE: NO SHOT ^{WAS}
- IN SHACK: AT END: WHY 2ND GUN IN
- ANG + EDGE: LOSS OF AN OVERLAP
- "SIT DOWN, YOU SHITHEAD. I'M NOT DONE YET!"
- LONGER WAVE WHEN L PASSES OUT
- MAJOR'S SPEECH: TOO STAGED, "LAUNCH INTO IT" TOO READILY; TOO STATIC (BEGINNING).



DISSOLVE A INTO B



URING
SINGING



B.G. PART OF
BAUSCHENB.
[PRINT]

ity names
chief

GRIDIRON S

Barry S
Heisma

E/TRAVEL SECTION

SPORTS SECTION

BUSINESS SECTION

the inday ADVOCATE.

MAIN EDITION • SERVING THE COMMUNITY SINCE 1809 • STAMFORD, CONNECTICUT • SUNDAY, DECEMBER 4, 1988

SEVENTY-FIVE CENTS

Quiet on the set! Action!

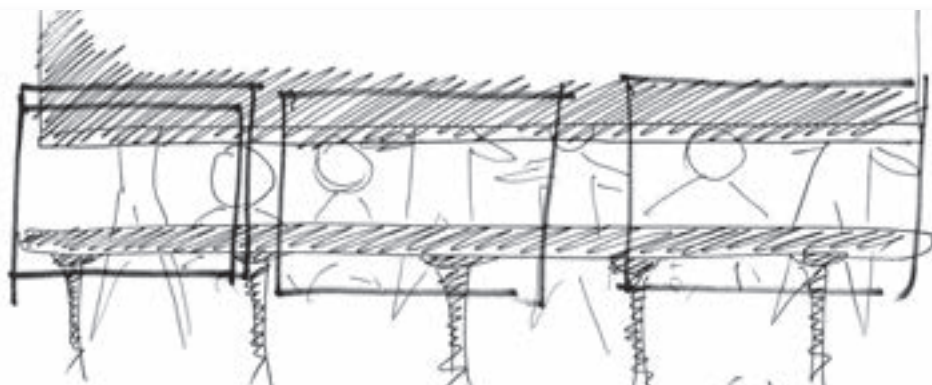
By Danna Smith
Just when
NOISEWALK — These po-
lice officers led a headbanging,
gun-wielding man from a La-
van town house yesterday
morning, charging him with
the murder of his 4-year-old
daughter. They placed him in
the back of the police car. Then
he got out. And he got back in
again. And again.
Scene 6. Take 1. Action.
Camera on rolling.
And this kept rolling all day
yesterday as a Manchester film
crew transcribed the final
part of Dorothy Fendle's

Woodenburgh's house,
which is not usually decorated
with a Madonna and two pink
Germanys in the front yard,
was ordered because Miss
Barnes, a 41-year-old mother-
in-law, who is scoring the
film, lives up the street.
The independent feature
film "Fendle" is billed as a
psychological thriller about a
performer model whose dreams
periodically come true.
The first scenes flash back to
her childhood, when her friend,
Katie, was carried out of her
house on a stretcher, moments
after she drowned. The girl
had been murdered. The kid-

ney is a small, rural town
somewhere in the Midwest in
1978.
"Except that it will be in
Lynch's town in 1988. Every-
thing looks real when you live
in New York City," said Susan
Belt, the film's producer.
Writer and director Michel
Mancheville, a 29-year-old Vi-
gnolesian, was on the set yester-
day sporting a fringed scarf
draped over a leather jacket.
Mancheville confirmed the
quarrel with Frank Kautsky,
the director of photography,
and a part owner of the Kaut-
sky film studio in Stamford's
Pleasant Hill is 1989. Page 4/2



Director Michel Mancheville squints through the camera yesterday.



CAMERA TRACKS ACROSS. TOP PORTION (1/2) OF SCREEN IS
TAFETA OR MATERIAL IS FILING F.G.; BOTTOM IS BANISTER IN F.G.
DANCERS (TORSOS + FACES) ARE IN B.G.