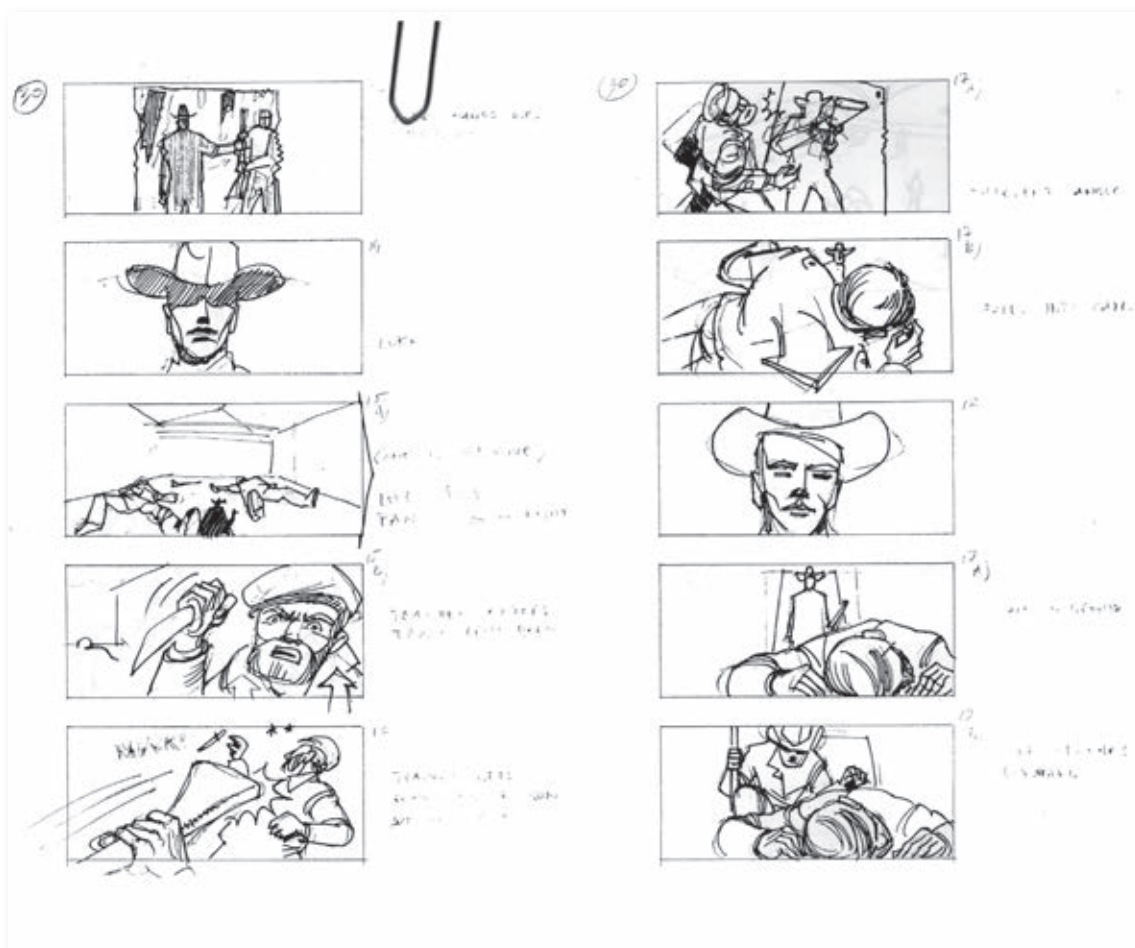




20



38

CRASH - 3/4/4



39



40



41



42

CRASH - 3/4/4

21



43

G.U.

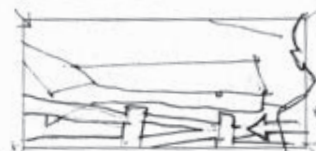


44

CRASH - 3/4/4



45



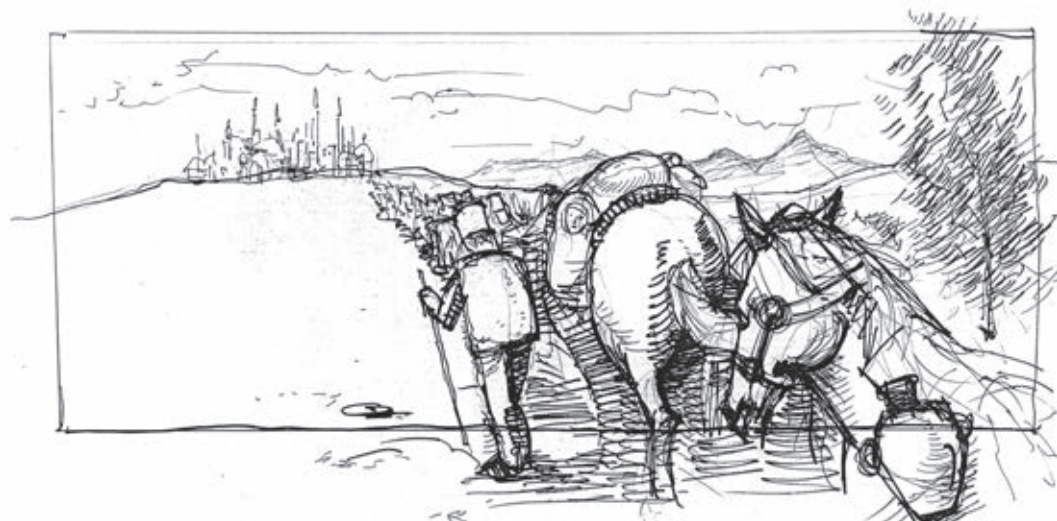
46

CRASH - 3/4/4

CRASH



47



20/1

~~SUNSET~~



15E HAS CIGARETTE
17 SAME



17 STARE



17 22 SHE HAS GLASS



17 END





41



41



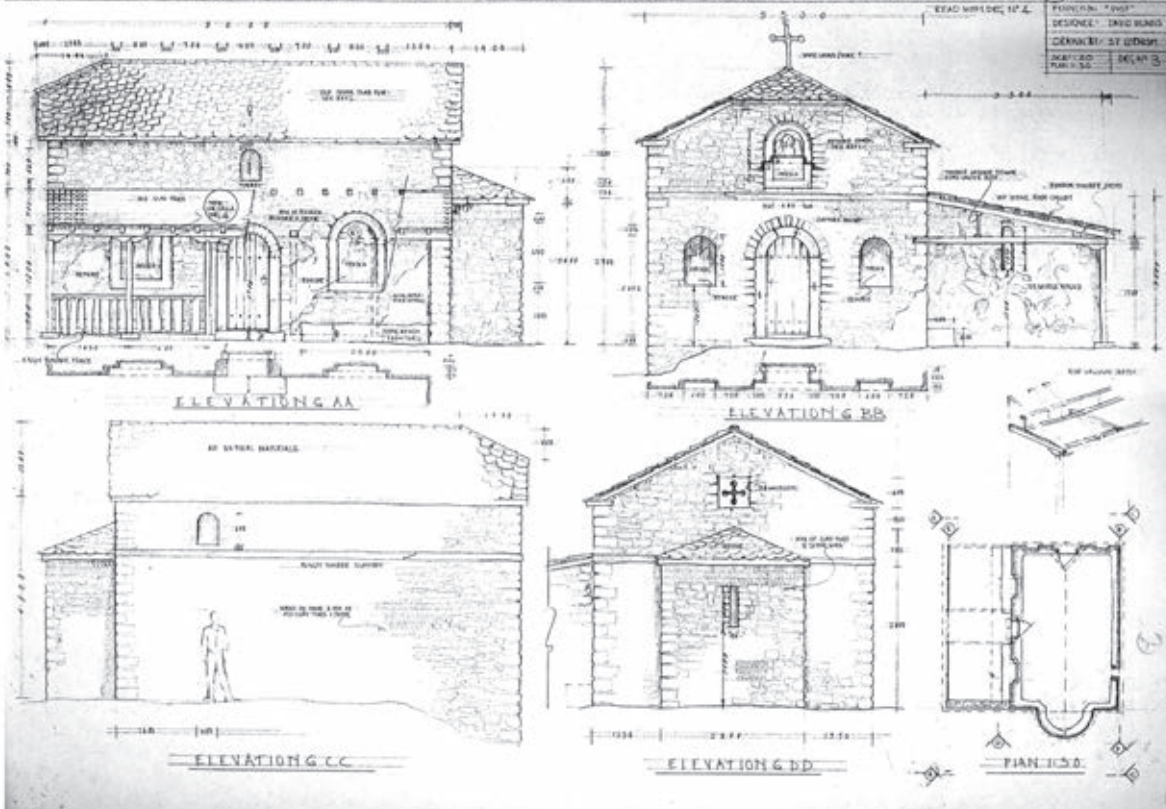
Sc. 82 I



Sc. 82

Сцена 82 во Прашина, исечена од завршениот филм

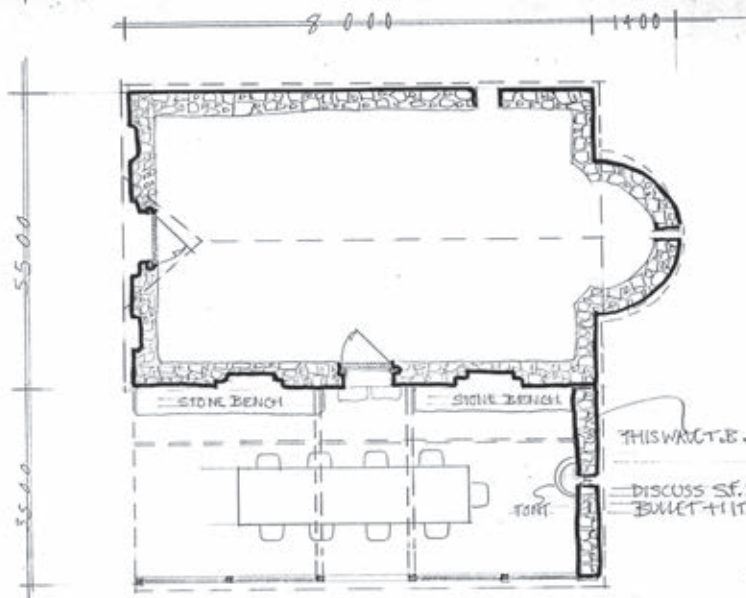
DUST - EXT CHURCH - PORCH - LOCATION BUILD - STAVICA - PLAN & ELEVATIONS - SCALE 1:20 (3) 15/03/2000

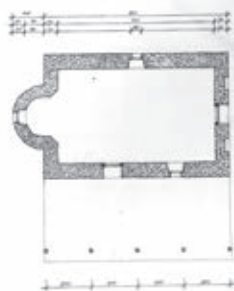
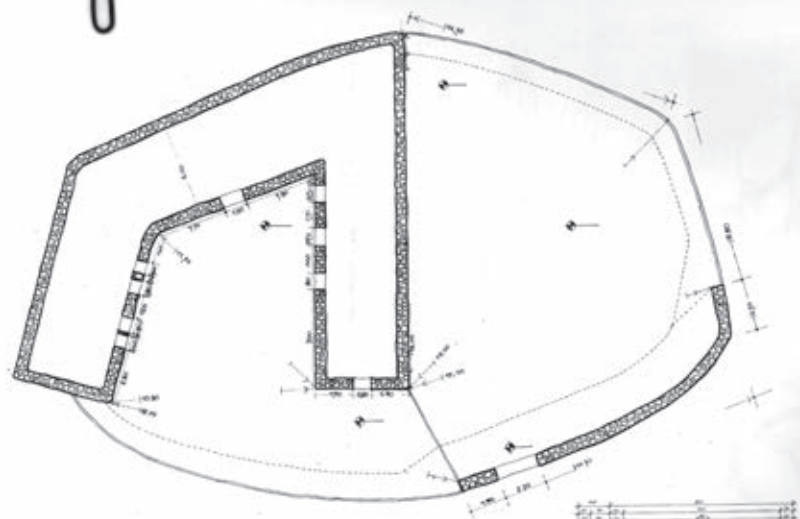


"DUST" - EXT CHURCH - LOCATION BUILD - STAVICA

14/03/2000

SCALE 1:50



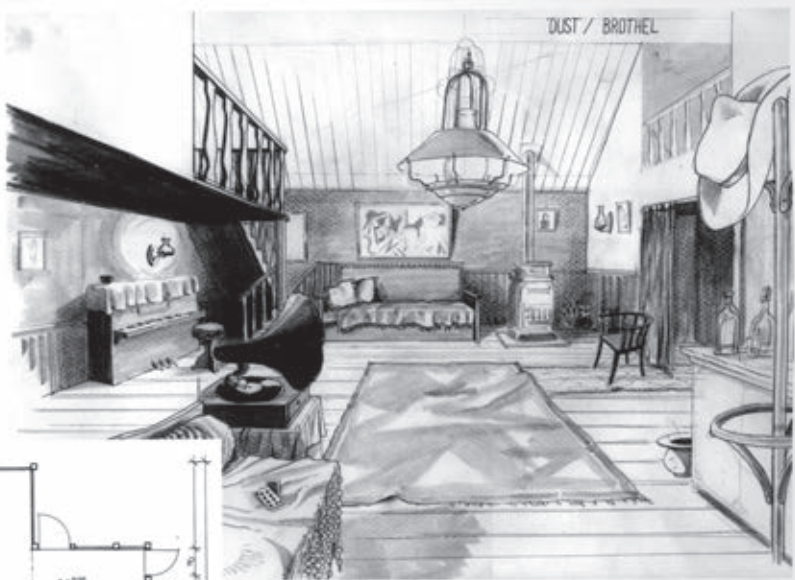




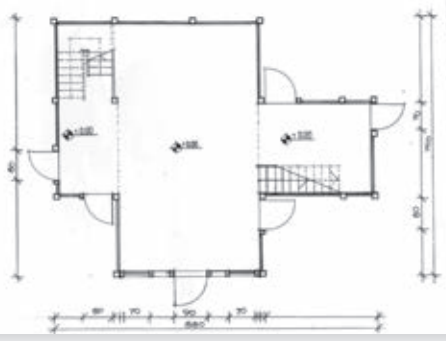


Истражување за Мексико





BROTHEL



"DUST" - NY B-CAMERA - DOC SHOTS

*** APRIL 3, 2000 ***

*** B-CAMERA - JAMIE ***

38	51B/1 - (SB #51/2)	EXT NYC - FDR DRIVE 3 - Tai Chi Practitioners near water - 6:30 - 7 AM	DAWN	1/8 Pgs.
38A	51B/2 - (SB # 51/3)	EXT TBD Dog Owners By the Water	DAWN	1/8 Pgs.
38B	51C - (SB # 51/4)	EXT TBD Person asleep against wall	DAY	1/8 Pgs.
38C	51C - (SB # 51/5)	EXT TBD Bike Messenger	DAY	1/8 Pgs.
38D	51C - (SB # 51/6A/6B/6)	EXT Wall Street Area Streets - Morning Slow Tilt down on Wall St - 2 shots for 2 different streets	DAWN	1/8 Pgs.
12A	53A - (SB # 53 + 53A)	EXT Vernon Blvd. & 46th Road, LIC Behind Pepsi sign at Sunset - shoot in late afternoon Post-Su	DUSK	1/8 Pgs.

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

*** B-CAMERA - JAMIE ***

38E	51 - (SB # 51/7A/6B)	EXT 176th St. & Audubon/Amsterdam Slow Tilt down to school children going to school - 6:30 AM	DAWN	1/8 Pgs.
45	51 - Shot 2	EXT 457 W. 17th St Roof - Morning Shot from roof of 457 W. 17th St. of Sunrise	DAWN	1/8 Pgs.
12E		EXT TBD Reflections in Car Windows (Abstract) - (For DAY & NIGHT)		1/8 Pgs.
35	135	EXT Newark Airport Jumbo Jet takes-off	DAY	1/8 Pgs.
42	143	EXT Newark Airport The Jumbo Jet Glides Across the Blue Sky	DAY	1/8 Pgs.
43	156	EXT Newark Airport Edgar's Jet appears from cloud, disappears behind another	DAY	1/8 Pgs.

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

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

	51	EXT NYC - SUNRISE (TIME-LAPSE) Manhattan Ave., @ Bedford St., Greenpt., Brooklyn	DAWN	1/8 Pgs.
38M	51 - (SB # 51/15)	EXT Static shot - looking towards Citicorp Bldg. in distance	DAY	1/8 Pgs.
38O	51 - (SB # 51/17)	EXT Kent & North S, Brooklyn Tilt down from top of bridge and stacks to active street/phone	DAY	1/8 Pgs.
38F	51 - (SB # 51/8)	EXT 42nd St. - looking West from 1st Avenue Shot of many taxis in very active, busy st. (2-way traffic)	DAY	1/8 Pgs.
38J	51 - (SB # 51/12)	EXT Looking @ 42nd St./1st Ave. from 31st St. Static shot of Traffic	DAY	1/8 Pgs.
38I	51 - (SB # 51/11A/11B)	EXT Gantry State Park, LIC Tilt down from Empire State and stacks to FDR Traffic	DAY	1/8 Pgs.
12	53	EXT 43-10 23rd St. LIC, Queens A New York Sunset - Time Lapse	DUSK	1/8 Pgs.

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



73



73

Сцена 73, Њујорк 1945, во Прашина, исечена од завршениот филм

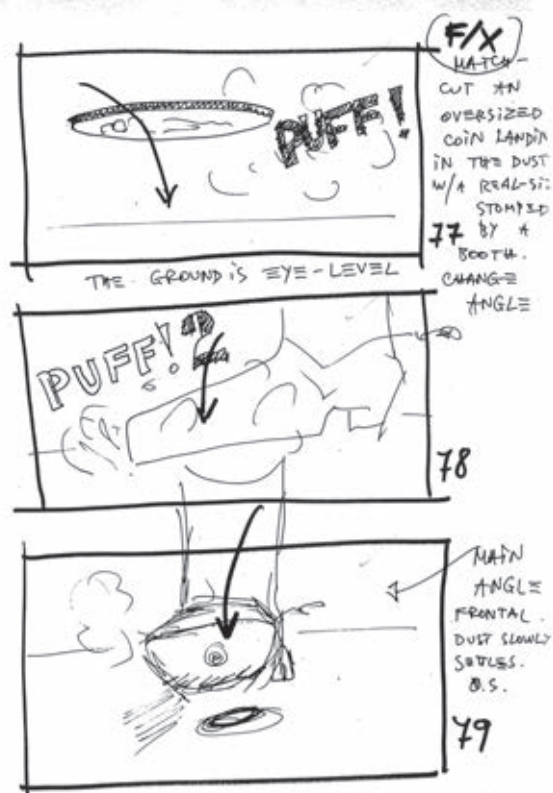


73 Gardener in
Court 1945 5/10/45



NEW YORK CEMETERY







Истражување за костим



Британска публикација од 19. век за Балканот



ARCHETYPES

NEIDA: MOTHER + FATHER

LUKE + LIGE: BROTHERS: CAIN + AVEL

ANGELA: HOMER = STORYTELLER = SPIRITUAL
LEADER = PRIEST = WITCH DOCTOR
(SHE CARRIES ELIJAH'S GUILT, THAT'S WHY
SHE KEPT THE MONEY¹)

THE GOAL OF HER STORYTELLING IS HER CATHARSIS²
CONFESSION. HER CONFESSION IS THE BROTHERS'
GUILT. HER (WOMAN) DUTY IS TO BURY THE
GUILT BY CATHARTICALLY RELEASING IT, WHICH
HAPPENS WHEN EDGE CHANGES THE STORY

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

CHANGING THE STORY. HE FIXES, RELEASES
THE GUILT

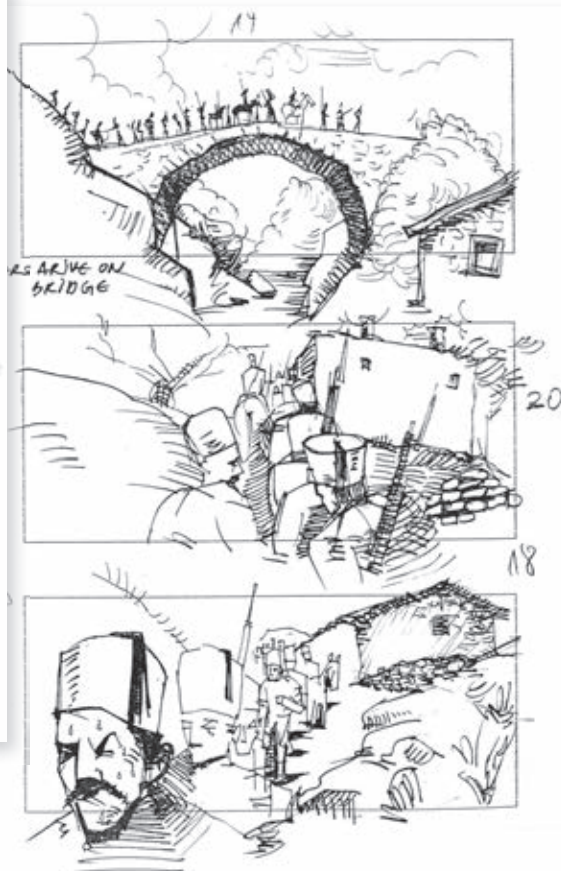
EDGE IS THE HOPE.

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

HE GAINED THE WISDOM, NOT HESITATING

¹ ADD LINE: THIS GOLD IS WASHED IN ~~ELIJAH~~ BLOOD

² -A-: NEVER TOLD THIS STORY TO ANYONE



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

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

SETS FOR MACEDONIA

INT BROTHEL - ARIZONA 1903 - BLACK & WHITE

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

INT PICASSO STUDIO - PARIS 1909 B&W

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

INT PARIS CAFE / CINEMA - 1909 B&W

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

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

DEAR CHRIS:

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

SINCERELY YOURS,

Milcho

MILCHO MANCHEVSKI

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



NOTES FROM HOSPITAL VISIT. MARCH 16, 2000

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

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

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

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

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

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

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

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

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

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

JULIE--DELIVERY MAN W/ FLOWERS(EXTRA)

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

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

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

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

Трпавуна _____ *Филм*

Skopje, May 15, 2000

FOR: CHRIS AUTY
DOMENICO PROCACCI

FROM: MILCHO MANCHEVSKI

Dear Chris and Domenico,

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

The camera package was late.

The equipment in it was wrong.

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

With partners like this who needs problems?

Best regards,

Milcho Manchevski

cc: Huw Jones



From Milcho Manchevski

To Richard Gere

Dear Richard:

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

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

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

Please advise.

Yours,
Milcho

Zurich airport,
October 31, 1999

Dear Joe:

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

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

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

Pg. 6: "No whoremonger hath any inheritance in the kingdom of Christ."
Ephesians (pg. 258), Chapt. 5, Line 5. New Testament

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

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

Pg. 21: "There is no peace to (unto) the wicked."

Isaiah (pg. 865), Chapt. 48, Line 22. Old Testament

Pg. 33: "Then came Peter to him, and said, Lord, how oft shall my brother sin against me, and I forgive him?"

Matthew (pg. 27), Chapt. 18, Line 21. New Testament

Pg. 35: "Am I my brothers keeper?"

Genesis (pg. 5), Chapt. 4, Line 9. Old Testament

Pg. 77: "Marriage is honorable in all, and bed undefiled: but whoremongers and adulterers God will judge".

Hebrews (pg. 297), Chapt. 13, Line 4. New Testament

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

Pg. 77: "For truth is fallen in the street."

Isaiah (pg. 874), Chapt. 59, Line 14. Old Testament

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

Marriage is honorable in all, and the bed undefiled: but whoremongers and adulterers God will judge. Hebrews 13:4

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

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

QUOTES FROM OTHER SOURCES (LISTED AS TRADITIONAL PROVERBS)

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

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

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

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

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

Love is strong as death. Song of Solomon

Whosoever hateth his brother is a murderer.

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

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

There shall be no whore.

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

Whoredom and wine and new wine take away the heart.

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

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

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

Angel Andreev: Spomeni, p. 330

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

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

Talk to you soon.

Yours,

Milcho





European Co-production Fund
14/17 Wells Street
London W1P 3PL

Telephone 020 7323 9080
Fax 020 7323 0092
email: info@britain-screen.co.uk

3 May, 2000

Ljuben Paunoski
Minister of Culture
Government of the Republic of Macedonia
91000 Skopje
Ilindenska bb
MACEDONIA

Dear Ljuben,

RE: "DUST"

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

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

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

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

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

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

July 10th 2000

To: Milcho
From: Chris

With kind regards,

SIMON PERRY

Dear M,

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

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

Best,

CHRIS

F^{AX}

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

Milcho Manchevski
Vesna Jovanoska
One
February 5, 2000

Manchevski, Trpavacem, Briselska 17, 1000 Skopje, Macedonia
389/91/116-267 (tel + fax) milchoman@mail.com.mk

Re: My London schedule

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

More notes on the shooting schedule to follow up.

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

CC: Chris Auty

May 13, 2000

Dear Anne:

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

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

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

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

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

Best,

Milcho

Dust - MK production office

Maksim Gorki 20 / 6, 91000, Skopje, Macedonia
Tel: +389 91/ 122-008; 216-080; 121-240 Fax: +389 91/ 216-080

JUNE, 14, 2000

MEMO

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

FROM: ROBERT JAZADZISKI, Location Manager

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

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

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

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

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

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

I expect you to find a way to stop it.

Thank you.

Robert Jazadziski
Location Manager



Манчевски со турскиот амбасадор и
македонскиот Јавен обвинител Ставре Циков
на снимањето на *Прашина*

F^{AX}

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

Bruselka 17, 1000 Skopje, Macedonia
+ fax) milchom@mkf.com.mk

Dear Chris and Vesna:

FYI;

scene 73 (New York 1945):

per our budget and schedule:

no ageing make-up has been budgeted;

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

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

Please advise.

Sincerely,

Milcho Manchevski

HISTORY DREAMS (DUST) LTD

MEMO

Chris Auty

Attn: Ane Crabtree
From: Neil Tuohy
Date: 25.6.00



Milcho Manchevski @Milchom - Jan 12
wenhamania.narod.ru/Dust/dustpubl...
David Wenham Russian fan page includes script pages translated
fb.me/2CvgEcT6y

4 3

Follow

Dear Ane

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

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

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

Thank you for your assistance in this m

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

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

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

Minister Ljuben Paunovski
Ministry of Culture
Skopje
Macedonia

BY FAX - 389 91 127 112

10 May 2000



Neil Tuohy
2nd Assistant Director

Dear Minister

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

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

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

Best wishes,
Janet Anderson

JANET ANDERSON MP



On Saturday, May 18, 2002 9:00 AM

Dear Mr. Manchevski,

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

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

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

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

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

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

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

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

Looking forward to hearing from you.

Sincerely,

Richard



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



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



April 7, 2002

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



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

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

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

best

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

> Subject: Thanks

Nicoletta

>

> Hey Milcho!

>

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

>

> Yours,

> Michael *****



DUST DELIVERS!, January 15, 2005

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

REAL NAME

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

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

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

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

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

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

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

1 of 1 people found the following review helpful:

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

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

REAL NAME

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

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

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



САМО МОРАЛНА ОБВРСКА

Милчо Манчевски

Може ли некој да убие полицаец во Лос Анџелес или Мајами и да бара шпанскиот јазик да се зборува во Сенатот?

Македонија е колатерална штета на политиката на САД на Косово. Извештаите на ОБСЕ (која ги набљудува настаните во Македонија), изјавите на Стејт депарментот и на ОН од неделава, укажуваат дека албанските сепаратисти што се борат во оваа балканска држава вршат етничко чистење врз Македонците (честопати погрешно наречени Славомакедонци). Довчерашните добри момци станаа лоши момци.

Ова не им изгледа изненадувачки на оние "умри машини" балкански набљудувачи што го набљудуваат развојот на трагедијата во Македонија.

За време на десетгодишните брутални војни на територијата што некогаш беше Југославија, Македонија успеа да остане недопрена. Ова ѝ успеа без помошта на меѓународната заедница. По затегнати преговори, југословенската војска мирно замина, воодушевувачки успех што се должи првенствено на првиот македонски претседател, Киро Глигоров. Имаше тензии (самиот Глигоров преживеа атентат и остана без левото око и со шрапнел во мозокот), но не и борби. Меѓународната заедница повторно им ракоплескаше на Владата и на луѓето за нивните напори да создадат мултиетничко општество и да го зачуваат. (Меѓународната заедница не помогна. Ембаргото кон Југославија ја осакати слабата македонска економија; Грција воведо своје ембарго кон младата држава). Партиите на етничките малцинства седеа во Парламентот. Албанските партии беа коалициски партнери во сите влади од независноста, а во проценти, шест од седумнаесет владини министри се етнички Албанци, потпретседателот на Собранието е Албанец, како и неколку амбасадори. Има основни, средни

училишта и факултет во кои наставата е на албански јазик; универзитетот набргу ќе се отвори. Има ТВ-станици, театри и весници на јазиците на малцинствата. Тогаш, зошто постои етничкото насилство?

Албанските милитанти тврдат дека се борат за човекови права. Се докажа дека ова е победнички аргумент во минатото. Како и да е, овојпат човековите права се повод за оружено преминување на границата. Окупацијата на територии, киднапирањето и убивањето цивили, заканите за бомбардирање на зградите на институциите (во центарот на главниот град, Скопје), отсекувањето на водата за третиот град по големина и конечно,

етничките чистења извршени врз Македонците, (која се малцинство во критичните реони) укажуваат на следново: дали борбата за признавање на јазикот се води со минофрлачи и снајпери? (Може ли некој да убие полицаец во Лос Анџелес или Мајами и да бара шпанскиот јазик да се зборува во Сенатот?)

Етничките чистачи - ОНА - се поранешни војници на ОВК, кои се бореа на Косово покрај НАТО. (Дури и нивните иницијали се исти на албански јазик: УЧК.) Поголем дел од оружјето и борците пристигнува преку административната граница со Косово, чувана од НАТО.

Советот за безбедност на ОН побара од КФОР и УМНИК побудно да патролираат на порозната граница.

Дипломатите на САД, ЕУ и НАТО се обидуваат да постигнат мировен договор во чии рамки ќе има подобри гаранции за правата на албанското малцинство, што се неопходни за разоружувањето. Ова

ја промашува поентата: радикалните Албанци се борат за територии.

Тие го прават точно она на што многу набљудувачи предупредуваа повеќе години - насилството се разгорува додека обичните граѓани се радикализираат.

И покрај инсистирањето на дипломатите дека нема да преговараат со ОНА (чии припадници генералниот секретар на НАТО, Џорџ Робертсон, ги нарече разбојници

Die Saat der Waffengewalt

Schuld an Mazedoniens Los ist die Nato / Von Milcho Manchevski

Die Organisation für Sicherheit und Zusammenarbeit in Europa, das State Department und ein UN-Offizier haben in den vergangenen Wochen immer wieder darauf hingewiesen, dass die albanischen Separatisten der UCK in Mazedonien ethnische Säuberungen gegen Mazedonien verübt haben. Die Menschenrechtsorganisationen Human Rights Watch haben Menschenrechtsverletzungen albanischer Extremisten, darunter Folter, Verstümmelungen und sexuelle Gewalt, zusammengetragen. In dieser Woche traten die albanischen Militäristen in die Fußstapfen der Taliban und sprengten ein Kloster aus dem 14. Jahrhundert. Die Guten aus dem vergangenen Jahr sind nun die Bösen.

Abgebrühte Balkan-Beobachter erstaunt das nicht. In zehn Jahren brutaler Gefechte im einstigen Jugoslawien war es Mazedonien gelungen, unversehrt zu bleiben – und dies ohne die Hilfe der internationalen Gemeinschaft. Nach Verhandlungen zog die jugoslawische Armee friedlich ab, ein bewundernswürdiger Erfolg, der vor allem Mazedoniens erstem Präsidenten Kiro Gligorov zu verdanken ist. Es gab Spannungen (ein Attentat kostete Gligorov ein Auge und hinterließ einen Schrapnellsplitter in seinem Gehirn), aber keinen Krieg. Mehrmals lobte die internationale Gemeinschaft die Regierung und die Menschen Mazedoniens, die sich bemühten, eine multiethnische Gesellschaft zu bewahren. Im Parlament saßen Parteien, die die ethnischen Minderheiten repräsentierten. Albanische Parteien waren Koalitionspartner in allen Regierungen seit der Unabhängigkeit; zurzeit sind sechs der sieben Minister albanischer Abstammung. Es gibt albanische Schulen, bald eröffnet eine albanische Universität. Es gibt Fernsehsender, Theater, Zeitungen in der Sprache der Minderheiten. Woraus speist sich also die ethnische Gewalt der jüngsten Zeit?

Die albanischen Militäristen behaupten, sie kämpfen für die Menschenrechte, ein Mantra, das sich in der Vergangenheit oft als siegreiches Argument erwies. Diesmal aber werden die Menschenrechte nur als Vorwand benutzt, um mit Waffengewalt neue Grenzen zu ziehen. Landbesetzungen, die Ermordung von Zivilisten, eine Bombendrohung gegen das Par-

kan. Die USA, Großbritannien, Frankreich, Deutschland und die Verbündeten hielten es für zu gefährlich, die UCK im Kosovo ernsthaft zu entwaffnen, obwohl sie ihr Kosovo-Mandat dazu verpflichtete. Leichenmäße sind nicht sexy, und so entschied die Nato, dass die albanischen Militäristen ihre westlichen Waffen behalten dürfen, selbst wenn sie mit ihnen Zivilisten im Kosovo ermorden.

Nicht nur die Nato, die gesamte Welt hat sich auf die Seite der „größartigen Sache“, wie die albanischen Extremisten ihr Projekt nennen, geschlagen, und diesen in ihren Sessionsbeiträgen Ausdruck verschafft. Ethnische Säuberungen und Lauschkrieg sind die nächsten Schritte für eine Neuordnung der Grenzen Jugoslawiens hat uns in den vergangenen zehn Jahren gelehrt, wohin das führt. Längst könnten die Nato-Alliierten das Blutvergießen beenden und den Kollaps demokratischer Ideen in Europa verhindern, allerdings nicht durch gehebelte Appelle an „beide Seiten“.

Kein Konto unter dieser Nummer

In Mazedonien gibt es eine rechtmäßige Regierung, eine Polizei, eine Armee, und es gibt Aggressoren. Die Nato, die Europäische Union und die Vereinigten Staaten haben viel Druck auf Mazedonien ausgeübt, damit es sich nicht selbst verteidigt. Aber dann ist der Aufstand aus dem Ruder gelaufen, und die Desintegration des Landes ist ein Ergebnis des „Friedensprozesses“. Im vergangenen Monat hat Präsident Bush den Befehl gegeben, die Konten der UCK-Führer zu sperren und ihnen die Einreise in die Vereinigten Staaten zu verweigern; die europäischen Alliierten folgten ihm. Doch das ist offensichtlich nicht genug.

Wenn der Westen eindeutig gegen die Neuordnung der Grenzen eintreten will, wenn die Nato ihr Wort halten und ihre Alliierten nicht in der Not im Stich lassen will, dann sollte sie gemeinsam mit den Vereinten Nationen nicht nur die Waffen-Arsenale ausheben, sondern auch die Kringeltreiber der UCK dorthin schicken, wohin Milizen geschickt sind. Die UCK muss endgültig geworfen werden, Gewalt und Rebellion aufgeben, bevor es weitere politische Gespräche gibt. Und darauf sollte die Nato auch

Comment

NATO GAVE US THIS ETHNIC CLEANSING

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

Milcho Manchevski in Skopje
Guardian
Wednesday August 15, 2001

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

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

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

жување и тренирање екстремисти, кои сега вршат класичен контранапад. Со тоа конфликтот на Балканот се разгоре на повисоко ниво. Психолошкиот ефект на целиот свет што се стави на страната на Големата кауза (видена од албанските екстремисти) ја дополни нивната оружена сецесионистичка борба. Етничките чистења и окупирањето територии се чекор напред во пресретнувањето на границите. Последните десет години во Југославија ни покажаа кон што води тоа.

и убијци), Западот де факто ги легитимизира убиствата во име на расправата за јазикот. Каков парадокс!

Во меѓувреме, слабата и осиромашена земја, која беше фалена за своето мултиетничко општество и влада, истата земја што беше (и е) примарна база за операциите на НАТО против Милошевиќ и за задржувањето на мирот на Косово (многупати и на своја штета), земјата што прими 350.000 бегалци (со што ја зголеми популацијата за дури 15 отсто) е растргната под оружените напади на луѓе тренирани и опремени од НАТО. Македонија е колатерална штета од вмешаноста на НАТО на Балканот. САД и нивните сојузници сметаат дека премногу е ризично да се разоружи ОНА, и покрај тоа што тоа е нивна обврска со косовскиот мандат. Минатогодишното разоружување на ОВК беше голема и симболична афера. Вреќите за тело не се секси, така што НАТО одбра да им дозволи на милитантите да го задржат своето западно оружје. (САД со неколку автобуси ги евакуираа милитантите од опколеното село Арачиново - заедно со нивното оружје. Гласините дека помеѓу опколените екстремисти имало 17 американски воени советници предизвикаа лута реакција меѓу македонската светина, која беснееше пред зградата на Парламентот.)

Лудориите на НАТО на Косово направија многу повеќе од воору-

САД имаат шанса да го запрат крвопролевањето и понамошниот колапс на демократските вредности во Европа. Ова не може да биде постигнато со лицемерни апели до "двете страни". НАТО, ЕУ и САД применуваат огромен притисок кон демократската Македонија да не се брани. Сега, агресијата и бунтот излегоа од нашите раце. Како резултат на овој "мировен процес", Македонија е на пат кон федерализација и дезинтеграција.

Во минатиот месец претседателот на САД, Џорџ Буш, издаде наредба да се блокираат сметките на лидерите на ОНА и им забрани да влегуваат во САД; европските сојузници го следеа примерот. Ова очигледно не е доволно.

Ако САД сакаат да го демонстрираат својот став против менувањето на границите на Балканот, ако сакаат да се држат до зборот (НАТО вети дека ќе ја брани Македонија), ако не сака да постави пример со кој ги дискредитира сојузниците кога е потребна брза акција, тогаш САД треба да го задушат снабдувањето со оружје и да ги испрати оние што повикуваат на војна онаму каде што е испратен Милошевиќ.

Мора да се присили ОНА да се откаже од својата оружена агресија и востание пред да има политички дијалог. САД мора да го направи тоа дури и ако тоа бара ограничено воено мешање, да ги уапси лидерите на ОНА и да ги уништи нивните воени складишта. САД имаат морална обврска да ги спречат да ја претворат Македонија во втор Авганистан или Камбоџа, два тажни примера на колатерална штета од американското мешање. Како што научивме во Босна, оставањето на етничките чистења предизвикуваат многу повеќе проблеми.

Или, како што се вели во холивудската адвокатска стега: "Добра вест. Тоа е само МОРАЛНА обврска." Освен што, овојпат, тоа е и практична обврска исто така.

(Авторот е режисер)

(Превод: Дневник)

Дневник, 11 август, 2001

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OPINIE

Etnische zuiveraars gaan hun gang

07 SEPTEMBER 2001 | Milcho Manchevski

De goeden van vorig jaar zijn en de slechteriken van Macedonië: Albanese onafhankelijkheidsstrijders voeren een etnische zuivering van de Macedonische bevolking uit. Dat staat in recente rapporten van de Organisatie voor Veiligheid en Samenwerking in Europa, het Amerikaanse ministerie van Buitenlandse Zaken en de VN.

OPINIE

Gevecht om gelijkwaardig burgerschap

07 SEPTEMBER 2001 | Agron Budzak

Mischien is Milcho Manchevski een goede regisseur. *Before the Rain* won tenslotte een prijs. Helaas merkte bijna niemand de subtile, bijna boosaardige anti-Albanese propaganda erin op.

Een groot kunstenaar is Manchevski zeker niet. Een groot kunstenaar moet een groot humanist zijn. Helaas schaat hij zich niet aan zijn artikel.



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

Foto: Berlinale

Es war einmal in Mazedonien

Das vergeigte Epos vom wilden Osten: Milcho Manchevski's „Dust“ beim Filmfestival in Venedig

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

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

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

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

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

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

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

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

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

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

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

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

ANDREAS KILB

Eine Mondsichel trägt die Gottesmutter, die das Jesuskind im Arm, von Engeln umgeben ist. Deren Attribute verweisen auf den Sündenfall, die Erlösung durch die Passion Christi und die Stellung Marias als Königin der Engel. Rechts und links figurieren die Apostel Andreas und Thomas, während sich im Vordergrund die Stifterfamilie verewigen ließ: „Maria mit Kind, den Apostel Andreas und Thomas und Stifterfamilie“ heißt das

spätgotische Tafelbild des um 1440 in West am Niederrhein geborenen Derick Baegert, das das Westfälische Landesmuseum für Kunst und Kulturgeschichte in Münster mit Hilfe öffentlicher und privater Gelder für 4,3 Millionen Mark in New York erwerben konnte. Zu sehen ist das eindrucksvolle Zeugnis der Marienverehrung um 1500 bis zum 23. September, aber die Restaurierungsarbeiten daran fortgesetzt werden. (aro.) Foto: LWL