Издавач: Музеј на современата уметност, Скопје
За издавачот: Емил Алексиев, директор
Уредник на изданието: Ѓорѓи Симеонов

Дизајн: Матијас Хајпел и Срѓан Спасиќ
Концепт на дизајнот: Матијас Хајпел

Подготовка и печат: Скенпоинт, Скопје
Тираж: 1500

Проектот е финансиран од Министерството за култура на Репулика Македонија
This project is financed by the Ministry of Culture of the Republic of Macedonia

Publisher: Museum of Contemporary Art, Skopje
Editor-in-Chief: Emil Aleksiev
Associate Editor-in-Chief: Gjorgji Simeonov
Design: Matthias Heipel and Srdjan Spasic
Design concept: Matthias Heipel

Prepress & Print: Skenpoint, Skopje
1500 copies

ISBN 9989-703-64-7

CIP - Каталогизација во публикација
Народна и универзитетска библиотека "Св. Климент Охридски",
Скопје

791.221/.228(497.7)"1994"

COBISS.MK-ID 58279946

Приредила: Марина Костова со Благоја Куновски

Увод: Марина Костова, Сајмон Пери и Благоја Куновски

Edited by: Marina Kostova with Blagoja Kunovski

Introduction by: Marina Kostova, Simon Perry and Blagoja Kunovski

Светот за филмот “Пред дождот” на Милчо Манчевски

RAIN
ДОЖД

The World About Milcho Manchevski’s Film “Before the Rain”

"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 movie. 'Before the Rain' is stunning. It's the sort of remarkable debut that reinstalls faith in the movies' viability as genuine art." (THE MIAMI HERALD)... "Eerily beautiful film... Stunning... Meaningless death can be transformed into meaningful art..." (TIME)... "One of the year's best films - brilliant directorial debut. Work like this is what keeps me going. A reminder of the nobility that film can attain." (ROGER EBERT)... "Go and see it now - twice! I would never dare say this is the best film of 1995 if 'Before the Rain' wasn't an exceptional film. It's a masterpiece we seldom see. Thank you." (NOJESGUIDEN)... "One of the best movies I have seen in a very, very long time." (GOMORRON SVERIGE)... "Apabulla pensar que una narración de tal intensidad como esta "Antes de la lluvia", con un guión de semejante calado y complejidad, rodada con una desumbrante perfeccion formal, sea obra de un hombre de apenas vienticinco años." (EL MUNDO)... "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, NEW YORK POST)... "Visually and narratively stunning... Heartfelt, poetic and violently anti-violent." (VARIETY)... "Powerful, poetic, harrowing drama. (A)" (ENTERTAINMENT WEEKLY)... "Filled with passion, blood and urgency... Bold, hard-hitting, grandly arched, yet intimate and immediate." (BOSTON GLOBE)... "Milcho Manchevski ataca en su primer largometraje una única idea, la del nacionalismo, y lo hace con el derecho de quien lo oye ronronerar en sus venas y con el torcido de quien lo ha visto abrírselas... Es perfecta la manera ed que Manchevski metaforiza el sentido circular del horor, la incomprensión y la muerte..., como tiene siempre la misma cara, la misma culpa y el mismo destino... Habrá que escuchar a Manchevski, porque él sabre de lo que habla, y lo dice a gritos..." (ABC)... "Este su primer largometraje se titula Antes la lluvia y es ya un acontecimiento cinematográfico de alcane mundial..." (EL PAIS)... "... C'est simple et dépouillé comme une tragédie grecque..." (LE FIGARO)... "'Prima della pioggia' é, quasi inutile dirlo, un film da vedere. Un regista che usa il linguaggio dei cinema spettacolare e dei videoclip (ne ha girati decine) con grande disinvoltura e con una giusta dose di astuzia". (L'UNITA)... "Feature film newcomer Milcho Manchevski has gathered together an impressive array of the best in European talent and created a powerful, gripping beautifully acted and lavish-looking debut..." (MOVING PICTURES)... "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)... "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 lionlike, charismatic character that he effortlessly carries the burden of rage and grief." (NEW YORK MAGAZINE)... "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. A gleaming virtuosity and visual panache." (CHICAGO TRIBUNE)... "Stunningly photogenic, often poetic, cinema-savvy." (BOSTON PHOENIX)... "A rare, heartfelt gem." (NEW CITY)... "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)... "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)... "Working in a sophisticated, elliptical style, Mr. Manchevski brings to his first film an overwhelming vision." (THE NEW YORK TIMES)... "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." (ROLLING STONE)... "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)... "Fierce poetry, but also a strong sense of authenticity... An amazing feature debut... Conveys the passion that can not be concocted, even in Hollywood." (MACLEAN'S)... "Remarkable... Extraordinary sense

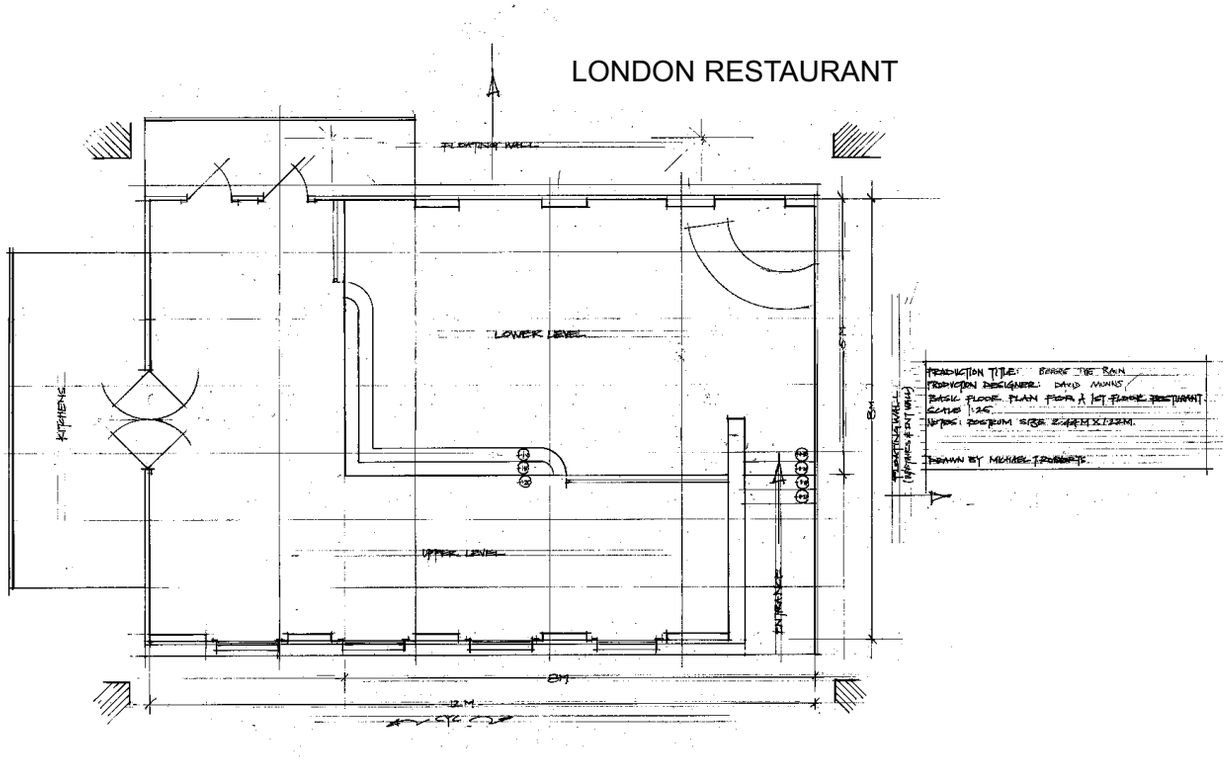
of simultaneity." (RICK GROEN, GLOBE AND MAIL)... "Stunning triptych." (ANGELA BALDASSARRE, GLOBE AND MAIL)... "Weirdly beautiful ethnic fable." (SAN JOSE-MERCURY NEWS)... "This film, made by sophisticated filmmakers for mature audiences is a profound musing on humanity." (*****) (THE TORONTO SUN)... "Edgy, unsettling movie that I find extremely hard to shake." (SEATTLE POST-INTELLIGENCER)... "Es muy difícil expresar lo que se siente cuando se ve una primera película, de un realizador totalmente desconocido, y se descubre una obra cinematográfica montada con la seguridad de un maestro, con una estructura filmica que hace a Tarantino lucir como un amateur, y con una devastadora fuerza emocional. Esto es lo que sentí al ver Antes de la lluvia en Toronto, poco antes de que se convirtiera en la sensación de Venezia (ganadora del León de Oro), y Hollywood descubriera que su director, Milcho Manchevski." (JUAN GERARD, PUERTO RICO FEST)... "Before the Rain est un film purement cinématographique, avec la rigueur de sa construction, la force de son récit, la beauté de ses images, et la générosité de son propos. Milcho Manchevski, dont c'est le premier long métrage, fait une entrée remarquable dans le club des grands cineastes." (LE PARISIEN)... "Quentin Tarantino wants to see

it. U.S. distributors want to by it. Venice loved it, and Toronto awaits it. Before the Rain is not your average Macedonian-English-French co-production. But then, Milcho Manchevski is not your average Macedonian Director...'Before the Rain' is a high-calorie visual feast..." (VARIETY)... "Una lezione di cinema e vita da non perdere." (L'OPINIONE)... "'Before the Rain', sans doute un peu classiqué, manieré, esthétique, cadre souvent les paysages ou les visages comme si c'etait pour la derniere fois". (L'EXPRESS)... "Brilliant... An important new director announces his arrival." (GENE SISKEL)... "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." (THE NEW YORKER)... "It has the look of a slick Hollywood production, yet makes no effort to soften or simplify its com-

plex issues." (NEW YORK NEWSDAY)... "Manchevski has developed a masterful critique which is so emotionally powerful and provocative that it resists analysis. Beautifully shot and dramatically restrained, this film is not just a passionate outcry, but also a superlative and engrossing pictorial of the moral and ethical dilemmas that communal conflicts provoke." (GEOFFREY GILMORE, SUNDANCE FEST)... "Et comme, en prime, les images sont magnifiques, on ne peut qu'être heureux de découvrir cet OVNI a la fois hors du temps et au coeur de l'actualité puisque, s'il parle d'amour et d'amour impossible entre jeunes gens de deux communautés antagonistes, il traite aussi, surtout peut-être, d'intégrisme, de haines raciales, d'aveugle et aberrante violence...Le film est beau, prenant, mystérieux, il pousse, aussi, à reflechir sur le voyeurisme qui est celui d'un Occident avide de sensationnalisme et prudent, voire indifférent, devant les drames dont l'abreuvent les médias...Oui, vraiment, une bonne surprise." (LES ECHOS)... "Before The Rain is a powerfully dramatic attempt to show how ethnic conflict perverts individuals. Manchevski is a Macedonian who now lives in America, and his film, in three parts, has the force and passion most European films now lack..." (THE GUARDIAN)... "E su nomi come il suo che si costruira il cinema di domani." (IL MESSAGGERO)... "Questo e cinema!" (ARENA)... "O filme não é so bonito, visualmente. É uma rara e intensa experiência dramática. Merece toda atenção." (CADERNO 2, O ESTADO de S. PAULO)... "Wie eine Parabel hängt 'Vor dem Regen' über den Zeiten, ist archaisch und modern zugleich". (TIP)... "Wenn Filme etwas bewegen können, dann dieser: eine mitreissende Erzählung von Glaube, Liebe, Hoffnung, Krieg." (TV TODAY)... "... ein Senkrechtstart, denn "Vor dem Regen" ist sein Spielfilm - und was für einer! Poetisch, eindrucksvoll, ungewöhnlich erzählt. Ein Film, den man so schnell nicht vergisst." (HEUTE JOURNAL, ZDF)... "Ein Film, der berührt, ohne sentimental zu sein. Von einem Regisseur, der nachdenkt, ohne zu moralisieren". (ELLE)... "Vor dem Regen" ist die wohl beeindruckendste Anklage gegen die Unmenschlichkeit des Krieges... Eindringlich und kraftvoll, poesievoll und zärtlich, leidenschaftlich und intensiv seziert der mazedonische Regisseur die Seelenlandschaften von Menschen im Krieg". (BERLINER MORGENPOST)... "Ricordate bene questo nome, Milcho Manchevski, perché sará famoso". (LA REPUBBLICA)... "Il film si sforza di dire forse troppo, intrecciando l'ignavia di chi sta a guardare e l'impotenza di chi cerca di non accettare l'odio fratricida. E l'impossibilità di spiegare diventa difficoltà di caprire o di prendere posizione... Emozionante." (CORRIERE DELLA SERA)... "'Pre kiše' je izuzetan. Čini vam se posle projekcije kako biste mogli plakati večno. A, opet, rađen je tako suptilno, nežno i vizuelno toliko lepo, da on, paradokslano, dođe i kao melem na živu ranu. Kroz tri priče tog omnibusa koje se čarobno prepliću, gradeći na gotovo volšeban način celinu, junaci filma kazuju samo jedno, dobro znano: da je čovek uvek na gubitku" (NIN)... "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)... "'Before the Rain' is a complex, hard-hitting film that grips the viewer from the first shot. It is definitely worth seeing." (THE ACE)... "It's a debut that thrills in the same way as discovering Roman Polanski's earlier Polish made films, or Francois Truffauts early work from France." (THE COURIER MAIL)... "It literally thunders with emotional power." (WASHINGTON POST)... "A remarkable achievement." (ENTERTAINMENT TODAY)... "A powerful cry from the heart". (THE BOSTON SUNDAY GLOBE)... "Powerful and passionate... Its greatness rests in the timeless truths of its narrative... Some of the most luminous close-ups since Ingmar Bergman discovered colour... Together, the filmmakers and performers create scenes of such emotional opacity that at times we seem to be reading tiny fluctuations of the soul. A work of art this finely wrought renders conversation redundant." (DALLAS OBSERVER)... "The movie casts a special kind of spell." (DETROIT FREE PRESS)... "... The film owes part of its disturbing magic to its challenging structure..." (VARIETY)... "A genuine film creation straight from a master-hand." (DAGENS NYHETER)... "Meisterwerk." (DIE WELT)... "A perfectly structured story, ingeniously conceived and realised with great artistry." (COUNTRYMAN)... "A masterpiece of rare poetry and raw nerve." (THE PHILADELPHIA ENQUIRER)... "A timely meditation on modern chaos, and a melancholy work of art, 'Before the Rain' is a cautionary tale of civilization slipping backward into brutality. It's a world where the sound of the bullets is the new Esperanto." (THE ATLANTA JOURNAL)... "Macedonia, Mon Amour" (DAVE KEHR)... "Macedonian Masterpiece" (LOS ANGELES READER)... "Master from Macedonia" (RAVE!)... "Milcho il Macedone" (PANORAMA)... "Un Macedone ha sedotto l'Italia" (LA NUOVA)... "Dream Debut" (THE COURIER MAIL)... "Atrapante y potente" (LA RAZON)... "Una maravilla poco frecuente" (NOTICIAS)... "Sorprendente y con maestria. Cine del mejor." (GENTE)

"Режисерот Милчо Манчевски дебитираше со толку зачудувачка сигурност во пишувањето и техниката, што му е загарантирана фуснота во филмската историја, дури и ако никогаш не направи друг филм. 'Пред дождот' зашеметува. Едно од оние извонредни дебија што ја враќа вербата во способноста на филмот да биде оригинална уметност." (THE MIAMI HERALD)... "Морничаво убав филм... Фасцинантно... Бесмислената смрт се претвора во уметност со смисла..." (TIME)... "Зашеметува, често хипнотичен... Речиси удира како ремек-дело... Ве растресува... Небаре се појавува од ведро небо, ова е филм што е целосно оформен, непоколебливо самоуверен, дело на автор жив и инвентивен во секој кадар што го снима. Блескава виртуозност и визуелен елан." (Michael Wilmington, CHICAGO TRIBUNE)... "Моќен и страсен. Неговата величина лежи во вонвремените вистини на приказната... Пред нас се некои од најсјајните крупни планови откако Ингмар Бергман ја откри бојата... Режисерот и актерите заедно создаваат сцени со таква емоционална густина, што на моменти се чини како да читаме најфини промени на душата... За уметничко дело исковано со толку префинетост разговорот е излишен." (DALLAS OBSERVER)... "Филмско деби што зашеметува." (NEW TIMES)... "Извонредно... Исклучително чувство на симултаност." (Rick Groen, GLOBE AND MAIL)... "Овој филм, дело на софистициран автор за зрела публика, е длабока размисла за хуманоста." (THE TORONTO SUN)... "Оригинална филмска креација директно од раката на мајсторот..." (DAGENS NYHTER)... "Брилијантно... Еден значаен нов режисер го најавува своето доаѓање." (Gene Siskel)... "Манчевски разви авторитативна анализа која е толку емоционално силна и провокативна што не подлегнува на никакви толкувања. Прекрасно снимен и драматично воздржан, овој филм не е само страсен протест, туку и возвишена и заносна илустрација за моралните и етички дилеми што ги предизвикуваат конфликтите во општеството." (Geoffrey Gilmore, SUNDANCE FEST)... "Префинето изработен ламент за цикличната природа на насилството... сведоштво кака филмот може да истражува древни теми и да остане целосно модерен." (THE TORONTO STAR)... "Ремек-дело со ретка поетичност и сирова храброст..." (THE PHILADELPHIA ENQUIRER)... "Македонец ја заведе Италија". (LA NUOVA)... "Одете да го гледате сега - и тоа двапати! Не ќе се осмелев да речам дека е најдобар филм во 1995, ако Пред дождот не е исклучителен филм. Ремек-дело какво што ретко гледаме. Благодарам." (NOJESGUIDEN)... "Пред дождот е бурен, страсен, лиричен, ве прогонува и е диво, неверојатно поетичен; веројатно едно од највпечатливите филмски дела што ќе ги видиме оваа година." (NEW YORK POST)... "Еден од најдобрите филмови што сум ги видел многу, многу одамна." (GOMORRON SVERIGE)... "Збунува фактот што една приказна со таков интензитет како што е оваа во Пред дождот, со длабоко и комплексно сценарио кое се развива со заслепувачка перфекција на формата, е дело на дебитант и млад човек..." (EL MUNDO)... "Навистина многу ретко се случува кога гледаш прв филм на непознат режисер да откриеш дека станува збор за ремек-дело, со структура што разорува со својата емоционална сила и што прави Тарантино да изгледа како аматер. Токму тоа го чувствував кога го видов Пред дождот во Торонто, малку пред да стане сензацијата на Венецијанскиот филмски фестивал и Холивуд да го открие режисерот Милчо Манчевски..." (Juan Gerard, PUERTO RICO FEST)... "...Пред дождот е чист кинематографски филм, со совршеноста на својата конструкција, силината на приказната, убавината на сликите и доблесноста на целта. Милчо Манчевски со својот прв игран филм значајно влегува во клубот на големи синеасти..." (LE PARISIEN)... "Квентин Тарантино сака да го види. Американските дистрибутери сакаат да до купат. Венеција го обожуваше, Торонто го очекува. Пред дождот не е баш некоја просечна македонско-англиско-француска копродукција. Но ни Милчо Манчевски не е баш некој просечен македонски режисер... Пред дождот е висококалорична визуелна гозба..." (VARIETY)... "Филмска и животна лекција што не треба да се пропушти..." (L'OPINONE)... " Пред дождот, несомнено мал класик, возбудлив, естетизиран, често пејсажите и лицата ги слика како за последен пат..." (L'EXSPRESS)... "... Милчо Манчевски во својот прв долгометражен филм јуриша на една единствена идеја, идејата на национализмот, а тоа го прави со правото на оној кој го чувствува во своите вени и со несреќата на оној кој го отвара своето срце... Совршен е начинот на кој авторот го метафоризира чувството на ужас што кружи наоколу, недоразбирањето и смртта како да го имаат секогаш истиот изглед, истата вина, истата судбина... Треба да се послуша Манчевски бидејќи знае што зборува и тоа го кажува со крик од дното на душата..." (ABC)... "Иако ова е негов прв долгометражен филм, Пред дождот е кинематографско доживување со светски домет..."(EL PAIS)... "Манчевски создава едно мајсторско и психолошко дело... Едноставно е и соголено како грчка трагедија..." (LE FIGARO)... "Пред дождот, тоа речиси не мора ни да се каже, е филм што мора да се види, на автор што го употребува јазикот на филмскиот спектакл и на видеоспотовите со голема дрскост и со многу точна доза на мудрост..." (L'UNITA)... "Дебитантот Милчо Манчевски собрал во себе импресивно количество на најдоброто од европскиот талент и создал моќен и провокативен филм, со раскошен изглед и прекрасна актерска игра..." (MOVING PICTURES)... "Тука монтажата е одлична лекција по уметност на создавање атмосфера... Последните четриесетина минути се постегнати и посјајни од било што на екраните годинава. Со неговите моменти на просветлување и крешендо на разумност Пред дождот е филм што дури не ни сонува да ги разреши или да ги разбие кошмарите на бивша Југославија - филмот едноставно прикажува неколку луѓе кои се обидуваат чесно да се однесуваат и кои се наградени за својата мака со уште поголема мака." (THE NEW YORKER)... "Работејќи со софистициран, елиптичен стил, г. Манчевски на својот прв филм му дава недолива визија." (THE NEW YORK TIMES)... "Филмот има изглед на блескава Холивудска продукција, но сепак не се обидува да ги омекне или поедностави комплексни теми што ги обработува." (NEW YORK NEWSDAY)... "Не може а да не се биде среќен кога се открива ова дело, напати надвор од времето, а сепак во центарот на актуелноста, бидејќи ја обработува невозможната љубов на двајца млади луѓе од две спротивставени заедници... Филмот е убав, потресен, мистериозен и исто така поттикнува на размислување за воајеризмот на Западот... Да, навистина едно прекрасно изненадување..." (LES ECHOES)... "Пред дождот е моќен драматичен обид да се покаже како етничкиот конфликт ги изопачува поединците... Манчевски е Македонец што живее во Америка, а неговиот филм во три дела ја има силата и страста што им недостасува на повеќето европски филмови..." (GUARDIAN)... "Ова е филм!" (ARENA)... "Ова е едно од имињата кои ќе го создаваат филмот на утрешнината." (IL MESSAGGERO)... "Во филмот се испреплетуваат тромоста на оние што само гледаат и немоќта на оние што не ја прифаќаат бра-

тоубиствената омраза. А невозможноста да се објасни, создава тешкотии да се сфати или да се заземе страна... Потресно...” (CORRIERE DELLA SERA)... “Пред дождот е визуелно прекрасен филм, но е и ретко и многу интересно драмско искуство. Го заслужува целосното внимание...” (CADERNO 2, O ESTADO de S. PAULO)... “Пред дождот е извонреден. По проекцијата ви се чини дека би можеле вечно да плачете. А сепак, правен е толку суптилно, нежно и визуелно толку убаво, што, парадоксално, доаѓа и како мелем на жива рана... Низ трите приказни на тој омнибус, што магично се испреплетуваат, градејќи на речиси волшебен начин целина, јунаците на филмот кажуваат само едно, добро познато: дека човекот секогаш губи...” (НИН)... “Пред дождот е комплексен, силен филм што го обзема гледачот од првиот кадар.” (THE ACE)... “Деби што возбудува на ист начин како и откривањето на раните полски филмови на Роман Полански или раните дела на Франсоа Трифо.” (THE COURIER MAIL)... “Буквално грми со емоционална сила.” (WASHINGTON POST WEEKEND SECTION)... “Извонредно остварување.” (ENTERTAINMENT TODAY)... “Редок, искрен скапоцен камен.” (NEW CITY)... “Силен крик од срце.” (THE BOSTON SUNDAY GLOBE)... “Филмот маѓепсува на особен начин.” (DETROIT FREE PRESS)... “Манчевски успева во голем стил со филм за љубовта и војната што отвара нови видици.” (ROLLING STONE)... “Дел од вознемирувачката магија на овој филм произлегува од неговата провокативна структура...” (VARIETY)... “Манчевски има супериорна визуелна способност; тој исто така има ненасилена леснотија која означува роден режисер.(NEW YORK MAGAZINE)...“Жестока поезија, но исто така и силна смисла за автентично... Фантастично долгометражно деби... Покажува страст што не може да се изблефира, дури ни во Холивуд.” (MACLEANS)... “Како парабола се надвиснал Пред дождот над времето, архаично, но истовремено и модерно.” (TIP)... “Ако филмовите можат да возбудат, тогаш тоа е овој расказ што те понесува со себе, расказ за верата, љубовта, надежта, војната.” (TV TODAY)... “Поетичен, впечатлив, необично раскажан. Филм што не се заборава брзо...” (HEUTE JOURNAL, ZDF)... “Филм што погаѓа без да биде сентиментален. Од еден режисер кој размислува без да морализира.” (ELLE)... “Пред дождот е секако највпечатливото обвинение против нечовечноста на војната... Убедливо и силно, поетично и нежно, страсно и интензивно, македонскиот режисер ја отвара душата на луѓе во војна”. (BERLINER MORGENPOST)... “Ремек-дело” (DIE WELT)... “Овој филм на младиот скопјанец би требало да го земе под заштита грчкото министерство за култура и да го покажува на членовите на комитетите на Центарот за кинематографија и на оние што доделуваат награди на грчки филмови што не успеале. Да ги повикува сите режисери и да им кажува: ете што направи скопјанецот за својата татковина, зашто и името на новосоздадената земја го направи познато!” (APOGEMATINI)... “Изненадувачки добар прв филм... Зошто и грчките истакнати режисери не можат да направат сличен филм?” (ELEFTEROTIPIA)... “Ова не е никаков антигрчки заговор. Жално е што и Грција не може да создаде филм вреден за Златен лав.” (TA NEA)... “‘Пред дождот’ припаѓа на оној вид приказни раскажани со едноставност која е суштина на највисоката уметност.” (BIG SCREEN)... “Пред да се каже било што за комплексноста на структурата и за вознемирувачката моќ на филмот, мора да се забележи дека тој е исклучително убав.” (THE STAR TONIGHT)... “Во светот раскинат од војни, Манчевски нуди надеж.” (NEW ZEALAND HERALD)... “Моќен... совршен... еден од најдобрите филмови во последниве години.” (MORGUNBLADID)... “Убавина каква што ретко се среќава” (NOTICIAS)



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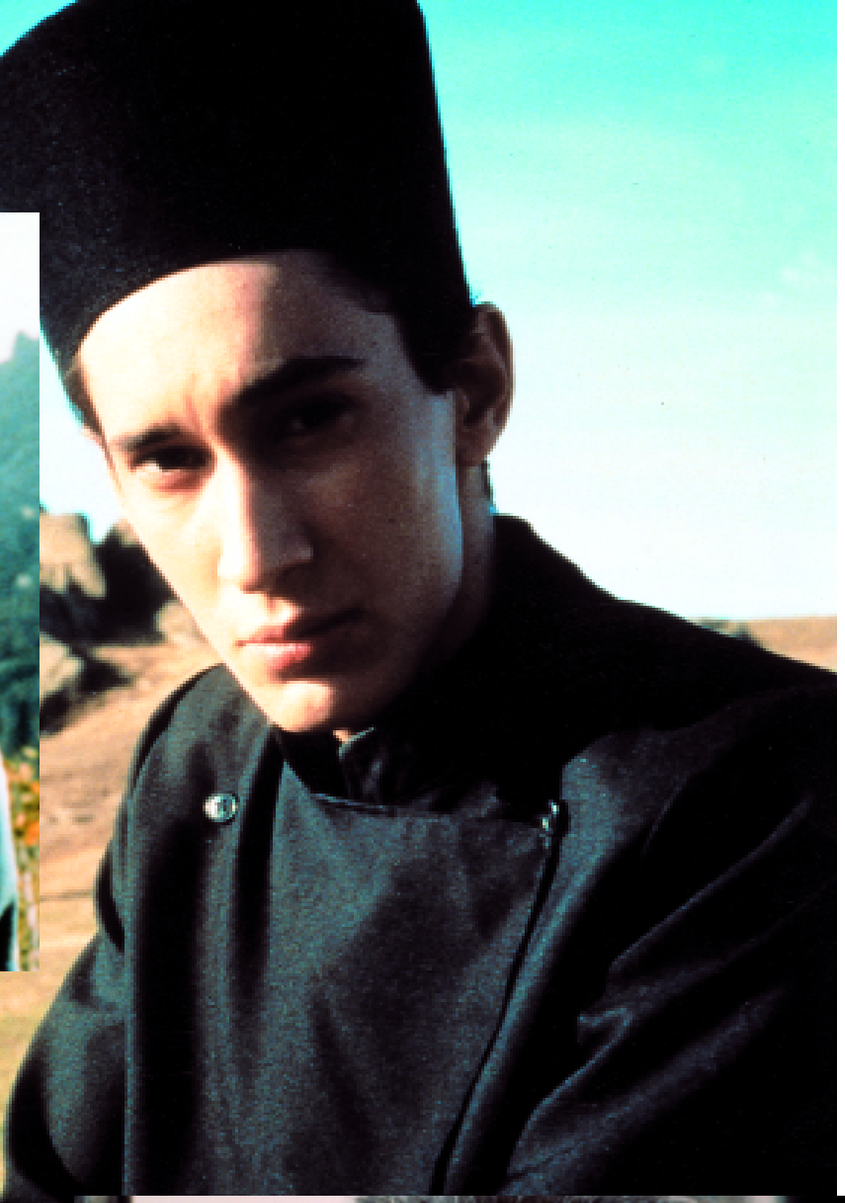

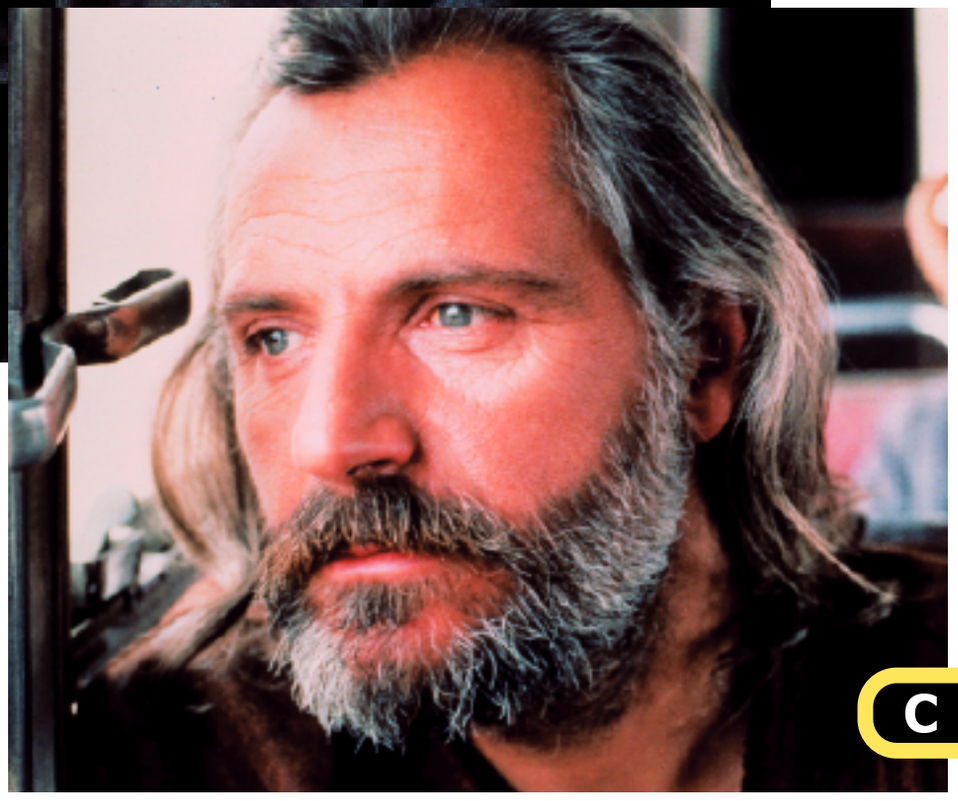

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УВОД

Марина Костова,
јуни, 2004

"Пред дождот" (1994) е првиот производ од Македонија и на македонски што го обиколи светот. Зборот Македонија за многумина на сите шест континенти е сé уште нераскинливо поврзан со зборовите "пред дождот" и со името Милчо Манчевски.

Кога во годините после овој филм Македонија ги освојуваше светските насловни страни, тоа ретко се случуваше по нешто толку убаво. Восхитувањето од уметноста и од филозофските погледи кои дојдоа од Македонија со "Пред дождот", во подоцнежниот период беа заменети во светот со многу посложени чувства кога Македонија беше поврзана со војна, насилство и страдање.

Иако македонската публика топло го пречека филмот, и иако многумина во земјава станаа свесни за позитивните чувства со кои "Пред дождот" - и преку него Македонија - беше виден (и сé уште е гледан) во светот, сепак е неизбежен впечатокот дека (делумно и поради тоа што филмот се појави пред интернет-револуцијата) македонската јавност никогаш немаше можност во целост да го осознае громогласниот аплауз што филмот и земјава го доживеаја во светот.

Со намера да се пополни таа информациска празнина, се нафативме да претставиме дел од печатените реакции во светот. Отпрвин собиравме реакции во печатените медиуми, но потоа се појавија и бројни есеи и академски трудови. Испадна дека собирањето на овој материјал е потфат многу поголем одошто отпрвин очекувавме, затоа што за филмот се напишани неколку илјади текстови во над стотина земји. Ние успеавме да собереме дел од нив: околу 5.000 текстови објавени во педесетина земји.

Во некои земји најдовме само дел од напишаното (Мексико, Полска, Бугарија, Русија итн.). Од неколку земји во кои филмот е прикажан (Малезија, Литванија, Тајланд, Сингапур, Кипар, Уругвај, Парагвај) не успеавме да добиеме ниту еден текст. Немаме текстови ниту од земјите во кои тој не е прикажан, а во кои се пишуваше за филмот (најчесто како рецензиско известување од фестивалот во Венеција и од доделувањето на Оскарите).

Од она што го собравме, избравме мал дел кој на некој начин беше репрезентативен за приемот на филмот. Изборот не беше лесен, и многу текстови не влегоа во книгава.

Во книгава немаше место ниту за оние неколку илјади текстови емитувани на радио и телевизиските мрежи ширум светот.

Најмасовните средби на светската публика со "Пред дождот" беа при телевизиските прикажувања и видео-дистрибуција. Во многу земји филмот е прикажан на националната тв програма во ударни термини, по неколку пати во текот на првиве десет години. Сепак, поради тоа што инцијалната средба на публиката со филмот беше токму при фестивалски и кино-прикажувања, нашите емпириски податоци за дистрибуцијата на филмот во поедини земји во најголема мерка се задржуваат на кино-дистрибуцијата. Филмот е прикажан на телевизија и може да се најде во видео-дистрибутерската мрежа во скоро сите земји во кои беше биоскопски експлоатиран. Нашите податоци за телевизиското прикажување и за видео-дистрибуцијата се некомплетни.

"Пред дождот" сé уште се прикажува низ светот, најчесто во кинотечна програма или на ретроспективи. Десет години по премиерата, тој сé уште игра на телевизија. Филмот се предава на стотици факултети на неколку континенти (а во Италија дури и во средните училишта), и тоа не само на филмски школи: тој се користи во наставни програми на различни факултети, па и како наставно средство за изучување на македонскиот (а во Кореја дури и на англискиот) јазик. За него сé уште се пишува, сега веќе во академски кругови.

"Пред дождот" се најде на листата на 1.000 најдобри филмови на сите времиња според "The New York Times", како и на бројни листи ширум светот за најдобри филмови на деценијата.

На Интернет постојат десетина илјади референци за овој филм.

Ако за многумина врвот на достигнувањата на "Пред дождот" се широката популарност на филмот, Златниот лав во Венеција, номинацијата за Оскар и уште триесетина награди на меѓународни фестивали и од светската критика, ние (со сета почит) за највисоко достигнување го сметаме токму тоа што тој поттикна бројни академски анализи и есеи, па дури и конференција за филмот одржана во Фиренца во 1999, како и вклучување во наставните програми ширум светот.

Во книгава објавуваме неколку есеи за овој филм, како и есеите кои произлегоа од конференцијата за "Пред дождот" во Фиренца, под наслов "Еден филм - многу истории: анализа на филмот 'Пред дождот' ".

Сите текстови ги печатиме во факсимил, онака како што беа објавени во светскиот печат, без интервенции и без превод, со надеж дека тие - како и делото - говорат самите за себе.

Introduction

Simon Perry,
October 1997

Almost exactly five years ago, I was working late in my office in London one winter evening when the telephone rang. Irritated at being disturbed, I picked it up. A voice with an accent impossible to locate announced, "This is Milcho".

English monarchs sign documents using only the first name, and there was an intriguing imperiousness about the caller's style. He seemed to assume that although I did not know him it was unlikely I would know anyone else called Milcho, and so the last name was an unnecessary detail. Rather as if I had received a call from someone identifying himself simply as "Orson", except that in that case I could be expected to have heard of him - whereas the Milcho in question was an unknown filmmaker from a barely recognised country...

In fact I knew who Milcho was, because my colleagues and I had recently read an outline for a story, five or six pages long, which he had sent us out of the blue and which had caught our interest. What I did not know was that the challenging overture on the line from New York that night was the first of many voices which come to mind now when I recall the amazing adventure that was Milcho Manchevski's "BEFORE THE RAIN".

The film is in three chapters called "Words", "Faces" and "Pictures". I would call my own memoir of the making of the film "Voices". Voices raised in anger or delight, pitched lower in encouragement or frustration, heavy with recrimination or heartfelt with gratitude. Many different languages and a vast array of accents. And then finally, when the world was presented with the visible result of all that clamour, the voices of astonishment and praise which are collected together in this book.

Сајмон Пери,
октомври, 1997

Пред скоро точно пет години, една зимска вечер работев доцна во мојата канцеларија во Лондон кога зазвони телефонот. Лут што ме вознемируваат, се јавив. Еден глас со неодреден акцент објави: "Милчо овде".

Англиските монарси потпишуваат документи само со лично име, а во стилот на соговорникот имаше авторитет што интригира. Се чинеше тој смета дека иако не го знам, не е веројатно дека би знаел некој друг што се вика Милчо, па така презимето е непотребен детаљ. Небаре ми се беше јавил некој што едноставно се претставил како "Орсон", освен што во тој случај ќе требаше да сум чул за него, додека овој Милчо за кој зборуваме беше непознат режисер од едвај признаена земја...

Јас всушност знаев кој беше Милчо, зашто моите колеги и јас неодамна бевме прочитале скица за приказна, 5-6 страни долга, која ни ја беше пратил од никаде и која не́ беше заинтересирала. Она што не го знаев беше дека интересниов увод по телефон од Њујорк таа ноќ беше прв од многуте гласови на кои ми текнува кога ќе се сетам на чудесната авантура што беше "ПРЕД ДОЖДОТ" на Милчо Манчевски.

Филмот е во три поглавија, насловени "Зборови", "Лица" и "Слики". Јас би го крстил моето сеќавање за правењето на филмот "Гласови". Гласови повишени во лутина и восхит, спуштени во охрабрување и нервоза, тешки при карање или искрени со благодарност. Многу различни јазици и широка лепеза акценти. И најпосле, кога на светот му беше прикажан видливиот резултат на целава врева, гласови на зачуденост и пофалба кои се собрани во оваа книга.

Of all the reactions to "BEFORE THE RAIN" voiced in my presence, two now seem particularly worth treasuring.

The first came right at the start of the film's public career, from the mouth of a great Italian filmmaker, in Venice, where "BEFORE THE RAIN" carried off ten prizes at the 1994 Biennale, including the Golden Lion. The most arresting blue eyes ever seen behind the camera danced as Gillo Pontecorvo, then the director of the festival, exclaimed: "Basta, Signor Milcho!" (In fact it was far from enough, as the film went on to win more than 20 other awards across the world, and came maddeningly close to winning the Best Foreign Language Film Oscar.)

The last memorable voice is much more recent and serves, for me, to provide a kind of closure to the whole extraordinary story.

I was in Bitola, at this year's Macedonian film festival in honour of the Manaki Brothers, those Balkan pioneers of cinematography. I met a young Macedonian woman who said: "When I saw BEFORE THE RAIN I felt for the first time, I am Macedonian. I felt what it means to have an identity, because this great film came from here and not from somewhere else."

A great film can itself be a great voice, for a people, a history, a culture, a way of life. It has more precision than politics and is much shorter than a war!

"BEFORE THE RAIN" was an event which surprised us all - except perhaps Milcho. Being an artist, and having no identity problem himself, he didn't need to give his last name.

Од сите одгласи на "ПРЕД ДОЖДОТ" искажани во мое присуство, ми се чини сега дека особено вреди да се запаметат два. Првиот се слушна на почетокот од јавната кариера на филмот, од устата на еден голем италијански режисер, во Венеција, каде "ПРЕД ДОЖДОТ" собра десет награди на Биеналето 1994, сосе Златниот лав. Највпечатливите сини очи било кога видени зад камера, играа кога Џило Понтекорво, тогаш директор на Фестивалот, извика: "Баста, сињор Милчо!" (Всушност ни одблизу не беше доста, оти филмот продолжи па освои над 20 други награди по цел свет, и беше да побудалиш блиску до тоа да го освои Оскарот за најдобар филм на странски јазик.)

Последниот глас за помнење е многу понов, и служи - за мене - како завршница на целата исклучителна приказна. Бев во Битола, на овогодишниот македонски фестивал во чест на браќата Манаки, балкански пионери во кинематографијата. Сретнав една млада Македонка која рече: "Кога го видов "ПРЕД ДОЖДОТ" за прв пат осетив дека сум Македонка. Осетив што значи да имаш идентитет, зашто овој голем филм дојде од тука, а не од некое друго место".

Голем филм може да биде голем глас, за еден народ, за една историја, една култура, еден начин на живот. Попрецизен е од политика, и многу покус од војна!

"ПРЕД ДОЖДОТ" беше случка што не́ изненади сите нас - освен можеби Милчо. Со тоа што е уметник, и што нема проблем со својот идентитет, тој не мораше да го каже своето презиме.

Благоја Куновски - Доре
Скопје, јули 2004

Книгата што ја имате в раце се напиша самата во текот на последниве десет години. Како? Едноставно. Таа е плод на огромниот публицитет што го имаше филмот ПРЕД ДОЖДОТ. Ја создадоа текстовите на критичарите, новинарите и професорите објавени буквално низ целиот свет во разни дневни весници, ревијални неделници и магазини како и во специјализирани филмски списанија, а подоцна и во книги и бројни академски студии, анализи и есеи.

Објавени се неколку илјади текстови од разновиден тип: фестивалски хроники, рецензентски осврти, критичарски анализи, академски студии, есеи и компаративни истражувања за филмот ПРЕД ДОЖДОТ, како и многубројни портрети за и интервјуа со авторот Милчо Манчевски кој со својот првенец доживеа светска слава. Сето тоа започна со освојувањето на "Златниот лав" во Венеција 1994 година на 51-та Мостра и кулминираше со номинацијата за странскиот Оскар во следната 1995-та година.

Книгата за огромниот светски успех на Милчо Манчевски и неговиот првенец ПРЕД ДОЖДОТ влегува во аналите на трајното сведоштво за најдобриот македонски филм на сите времиња, за неговиот автор како сигурно најголемиот културен амбасадор на Република Македонија на која во најтешките времиња од нејзината понова историја, кога, по независноста ја придружува апсурдноста на наметнатото вештачко име, и ги подари и се уште и ги подарува најубавите нешта на Македонија и македонскиот народ кој, сигурен сум, знае дека токму ПРЕД ДОЖДОТ и Милчо се суштински најдоброто што се случило во Република Македонија за да зрачат гордо за навек.

Уште во текот на самиот фестивал во Венеција, во првите десетина денови на септември 1994-та година, по светската премиера на ПРЕД ДОЖДОТ на 5-ти септември во рамките на Компетицијата на Мостра, со пишувањето на светските весници како и одгласите во радио-телевизиските хроники, стана јасно и веќе беше доволно најавено дека првенецот на Милчо ќе остане како настан и откритие на Лидо, за предвидувањата да бидат крунисани со "Златниот лав".

Тоа беше ерупцијата на радост што најнапред одекна екстатично во Македонија на која тогаш во тие мигови и се случуваше најпозитивното и најубавото за потоа да потече лавината од текстови, најнапред како одгласи по завршувањето на фестивалот, а потоа како неизбежна експлозија од публицитет што го придружуваше феноменот на ПРЕД ДОЖДОТ и неговиот автор, продолжувајќи на други светски фестивали со уште триесетина освоени награди и признанија, со огромното интересирање на гледачите на редовните кино-репертоари ширум светот по што се појавија илјадници љубители и поклоници на Милчо, како оние на филмските студенти во Италија или симпатизерите во Јапонија.

Фактички, се започна на Венецијанското Лидо вечерта на 12-ти септември 1994 година, кога Милчо Манчевски триумфално го подигна освоениот "Златен лав" што му го врачи претседателот на Венецијанското Биенале, Џан Луиџи Ронди.

Зошто мораше да се појави оваа книга? И за тоа одговорот е едноставен. Кога на една мала земја каква што е Република Македонија, која, во времето кога беше освоен "Златниот лав", а потоа и номинацијата за странскиот Оскар, имаше наполнето само 3-4 години од независноста, ќе и се случи таков светски публицитет поттикнат од најмоќниот уметнички медиум каков што е филмот, кога во тие години на искушенија и превирања околу постоењето и името, филмот ПРЕД ДОЖДОТ и Милчо Манчевски беа најспонтаните и најдоблесните амбасадори во афирмирањето на македонската кинематографија, култура и воопшто за Република Македонија како нова држава на светската карта - тогаш нема ништо пологично самата Македонија и ние од филмските редови да го преточиме тоа несекојдневно искуство, таа радост и привилегија во трајно сведоштво кое не збогатува сите. Тоа е долгот и обврската кон она што ни го создадоа ПРЕД ДОЖДОТ и Милчо, благодарност кон него како дел од нас (што прераснува во нешто уште посилно), во името на обезбедување трајна меморија за еден кинематографски и културолошки феномен со далекусежни ефекти, паметење за секогаш и за сите генерации преку книгава која е повеќе од тоа. Нашата полна сатисфакција е токму појавувањето на оваа книга. Нејзиното подготвување и чекање беше дел од истрајноста и скромноста на Милчо кој не се наметнуваше ниту бараше специјален, привилегиран статус, едноставно чекаше некому да му текне дека оваа книга е потребна.

Впрочем, за големината на успехот на најдобриот македонски филм на сите времиња - ПРЕД ДОЖДОТ - повеќе од се и најдиректно сведочат оригиналните текстови на светските новинари и критичари, како и студиите и есеи од бројни професори и истражувачи што ги собравме и селектиравме како содржина на оваа книга.

Како илустрација ќе посочам неколку поkарактеристични наслови, поднаслови или цитати од објавените светски текстови за ПРЕД ДОЖДОТ и за Милчо, во кои и името на Македонија во секој текст се појавува по неколку пати, што во импозантната бројка на текстовите објавени на најразлични јазици се мултиплицираа во стотици и илјадници варијации на тема Македонија и Македонци, што фактички ја одредува поливалентната димензија на публицитетот што ПРЕД ДОЖДОТ и Милчо го направија за македонската култура и Република Македонија воопшто како нејзини мисионери. Посебно импресионира големиот публицитет низ објавените текстови од страна на најголемите западни кинематографски средини какви што се американската и британската, само од чии пишувања можеше да се објави една цела книга; или втората можна би ја комплетирале пишувањата на италијанските и германските гласила во кои восхитувачките конотации, особено на водечките критичарски пера, се евидентни.

Но, нека говорат за тоа самите цитати.

Еве ги неколкуте најекслатантни примери од САД: "Мајсторот од Македонија"; "Долгиот пат до македонската Номинација за Оскар"; "Поставувањето на Македонија на големиот екран"; "Граѓанинот Милчо", што пак е смислена асоцијација на големиот филм на Орсон Велс "Граѓанинот Кејн", а како најфлагрантниот пример за едно ремек-дело создадено како врвно на почетокот на една кариера (споредбата со Милчо и неговиот првенец, ремек-делото ПРЕД ДОЖДОТ е јасна). Следуваат насловите: "Патувањето во Македонија го однесе режисерот во Санденс"; "Славјанинот од Њујорк"; "Македонско ремек-дело".

Или, восхитот на критичарот Роџер Иберт кој во насловот на својот текст пишува: "Дождот ја враќа Македонија на светската карта"; или пак воодушевеноста на критичарот на "Дејли њус", Дејв Кер, од филмот на Милчо изразена во поетскиот наслов: "Македонија, љубов моја!". Остануваат уште многу други наслови поместени во книгава кои зрачат со искрена приврзеност и потенцирање на високите уметнички и изразни вредности на филмот на Милчо.
Критичарката на угледниот италијански весник "Ла Република", Ирене Бињарди, во својот прв осврт на 6-ти Септември 1994 година (по светската премиера на ПРЕД ДОЖДОТ предходниот ден во Главната програма на фестивалот во Венеција) со восхит ќе го почне својот критички осврт, порачувајќи: "Запомнете го името Милчо Манчевски, затоа што ќе стане славно!", за нејзината прогноза и сатисфакција да станат стварност со освоениот "Златен лав". Еве уште неколку од стотината италијански текстови чии наслови сведочат јасно: "Милчо, Македонецот!"; "Милчо, гласот на слободата на Македонија"; "Златниот лав зборува македонски"; "Македонија, неиспеана трагедија"; "Македонец ја заведе Италија"...

Еден од најголемите публицитети за ПРЕД ДОЖДОТ и Милчо секако го испишаа германските критичари и новинари, кои не ги штедеа суперлативите и врвните оценки. Предочуваме една серија на такви пишувања кои доволно сведочат за тоа: Критичарот Клаус Киршнер во својата ТВ-емисија на 28-ми Септември 1995 година, заклучува: "ПРЕД ДОЖДОТ е еден од најимпресивните филмови годинава"; критичарот Петер Кол пишува: "Младиот

Македонец кој живее во Њујорк, Милчо Манчевски, со својот дебитантски филм ПРЕД ДОЖДОТ остварил нешто извонредно, едно, со голема стилска моќ импрегнирано, ремек-дело..."

Критичарката Диана Ахен во насловот на својот осврт ќе потенцира: "Најталентираното филмско деби"; нејзиниот колега Тило Видра истакнува: "Милчо Манчевски, за вечните теми на филмот: љубовта и војната, изнаоѓа чудесно силни слики кои гледачите нема да ги заборават"; критичарот на "Берлинер цајтунг, Мортен Вортман, ПРЕД ДОЖДОТ го оценува како "Ретко ремек-дело", а кон неговите оценки се придружува и Рајнхард Чапке кој едноставно вели: "Македонско ремек-дело". Во весникот "Алгемајне цајтунг", во својот извештај од фестивалот во Порторико од 25-ти ноември 1994, критичарката Фрауке Ханеке за Милчо Манчевски ќе напише: "34-годишниот режисер кој повеќе години живее во Њујорк е најинтересниот нов талент во светскиот филм од појавата на Кишловски"; кон сличните оценки се придружува и критичарот на "Дер Тагесшпигел", Марк Хаирапетиан: "Македонецот Милчо Манчевски кој живее во Њујорк е еден од најнадежните режисерски таленти". Во својата рецензија објавена во "Штутгартер Цајтунг" критичарот Руперт Кополд во поднасловот најавува: "Ново во нашите кина, во Штутгарт се прикажува ремек-делото ПРЕД ДОЖДОТ"; и критичарот Гунтер Шојтле во својот текст, филмот ПРЕД ДОЖДОТ го оценува како англиско-македонско ремек-дело"; а критичарот на "Келнише Рундшау", Герт Бегхоф, пишува: "ПРЕД ДОЖДОТ е голем филм...повозбудлив филм не е виден".

Со цитатите би завршил подвлекувајќи уште неколку карактеристични примери од страна на грчките весници:
Критичарот на весникот "Елефтеротипија", меѓу другото, по повод ПРЕД ДОЖДОТ ќе подвлече: "Станува збор за многу силен филм кој што покажува уште еднаш дека уметноста е најдобриот начин за разбирање меѓу народите"; следува информацијата дека по грчката премиера во текот на 36-от Фестивал во Солун, поради огромното интересирање на гледачите, фестивалската дирекција организирала уште две проекции на филмот ПРЕД ДОЖДОТ. Друг критичар ќе нагласи: "Пораката на младиот скопски режисер е јасна: мирот не можат да го донесат политичарите туку народите со взаемно разбирање и почитување. Мирот и спокојството се прашања на културата и уметноста". И конечно, заклучокот полн со респект од страна на критичарот на весникот "Апогематини": "Ете што направи Милчо Манчевски за својата татковина, зашто со неговиот филм ПРЕД ДОЖДОТ стана познато во светот името на новосоздадената земја".

Тука е и крајот на овој вовед. Нема потреба од долженје, ве препуштаме на прелистувањето на книгата во која изворните оригинални стекстови говорат јасно, убедливо и речито за феноменот на огромниот светски успех на филмот ПРЕД ДОЖДОТ и на неговиот автор Милчо Манчевски.

PRODUCTIONNOTESБЕЛЕШКИОДСНИМАЊ

ANNE (cont'd)
(to mum)
Aleksandar is supposed to be in Moscow.

Aleksandar offers his hand to Anne's mum.

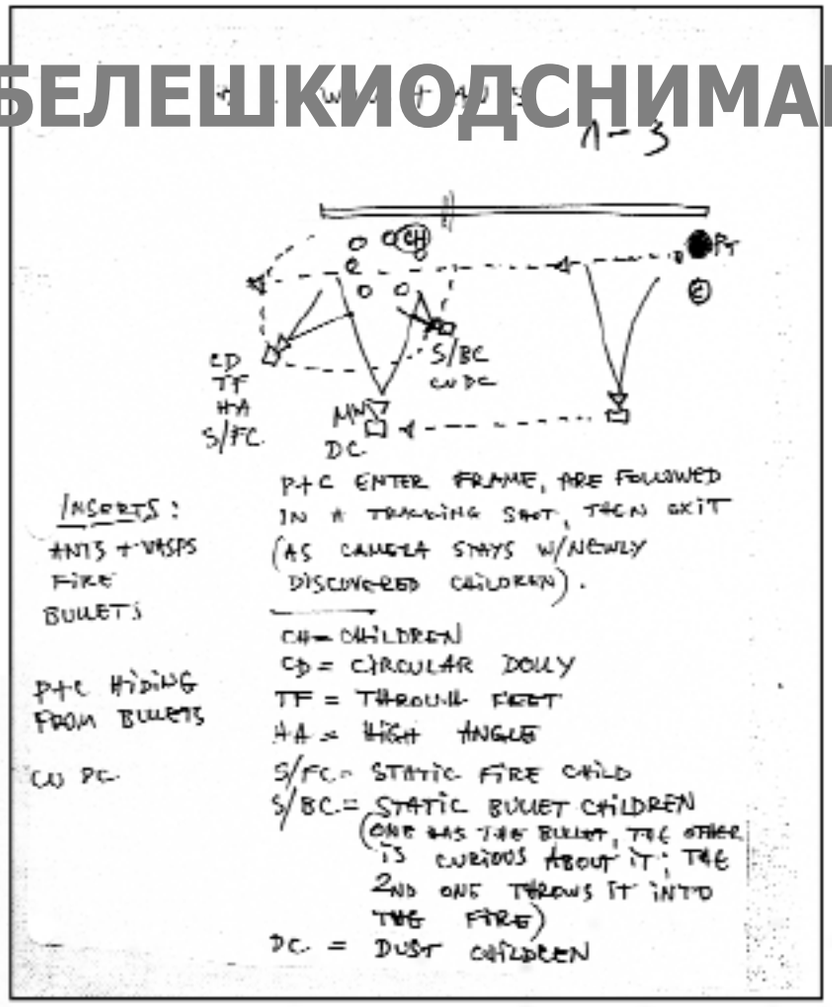
Mum shakes hands with a smile, but she is not happy to see him here. She and Anne exchange quick, sharp glances.

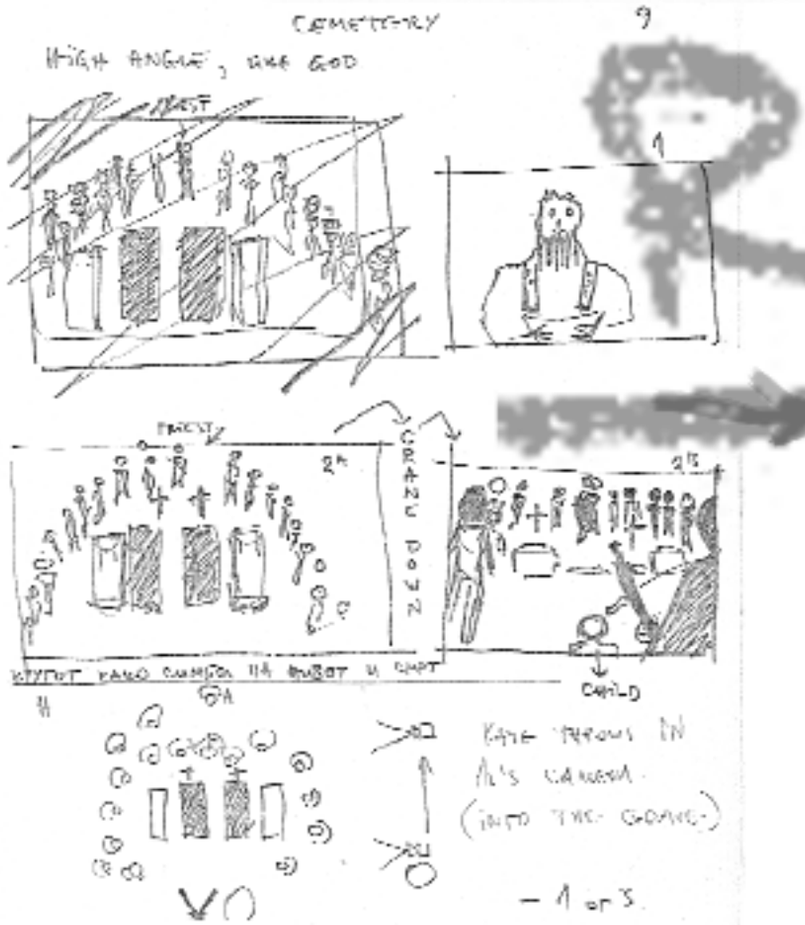
ANNE (cont'd)
(a touch nervous)
This is Aleksandar Klikov, a photographer at the Express... the one who won the Pulitzer last month.

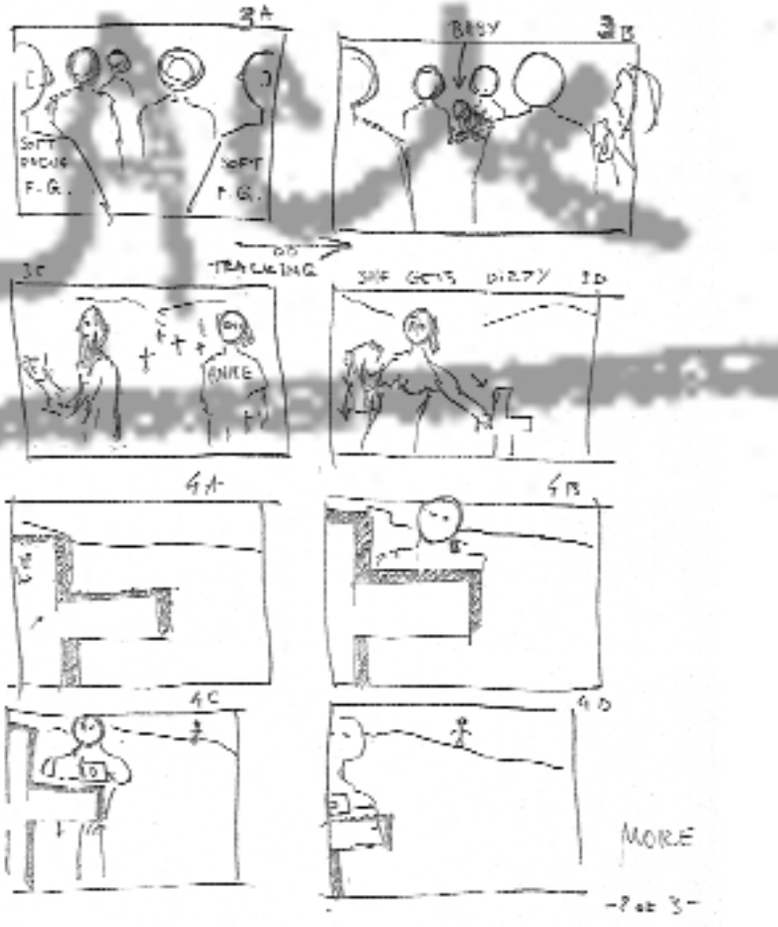
Mum forces a very civil smile.

MUM
Nice meet you.

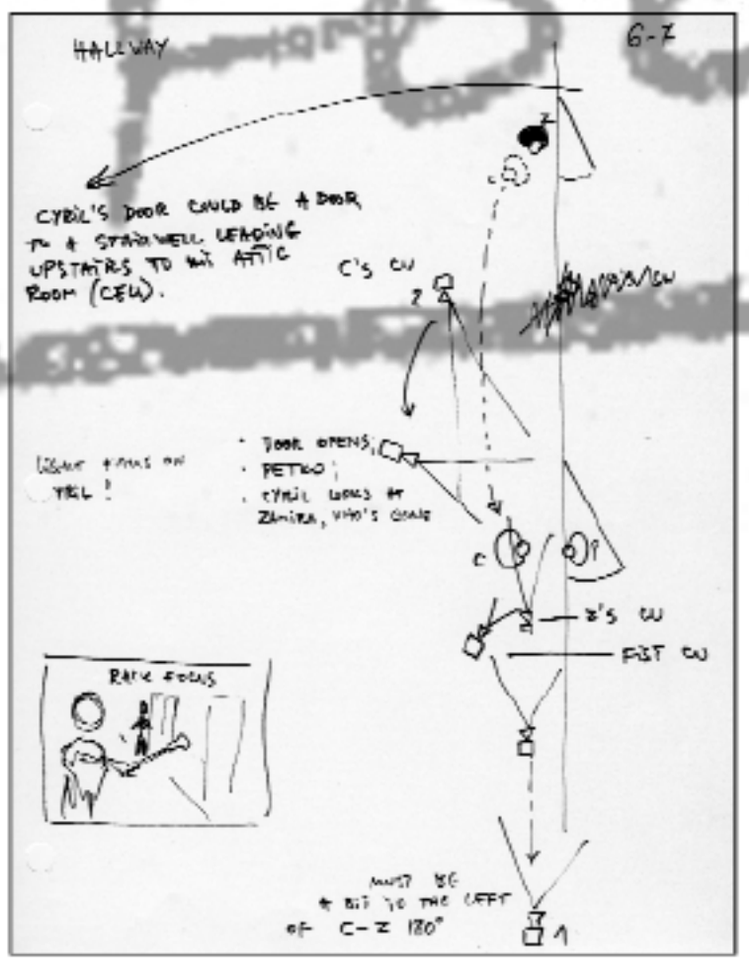
ANNE
(to Aleksandar)
This is my mother.







ЬЕТОPRODUCTIONNOTESБЕЛЕШКИОДСНИ-



Attention: Milcho Manchevski
Aim Rain Production office
Vardar Film

From : Cat Villiers
Aim Rain

11.9.93

Dear Milcho,

Katrin Cartlidge

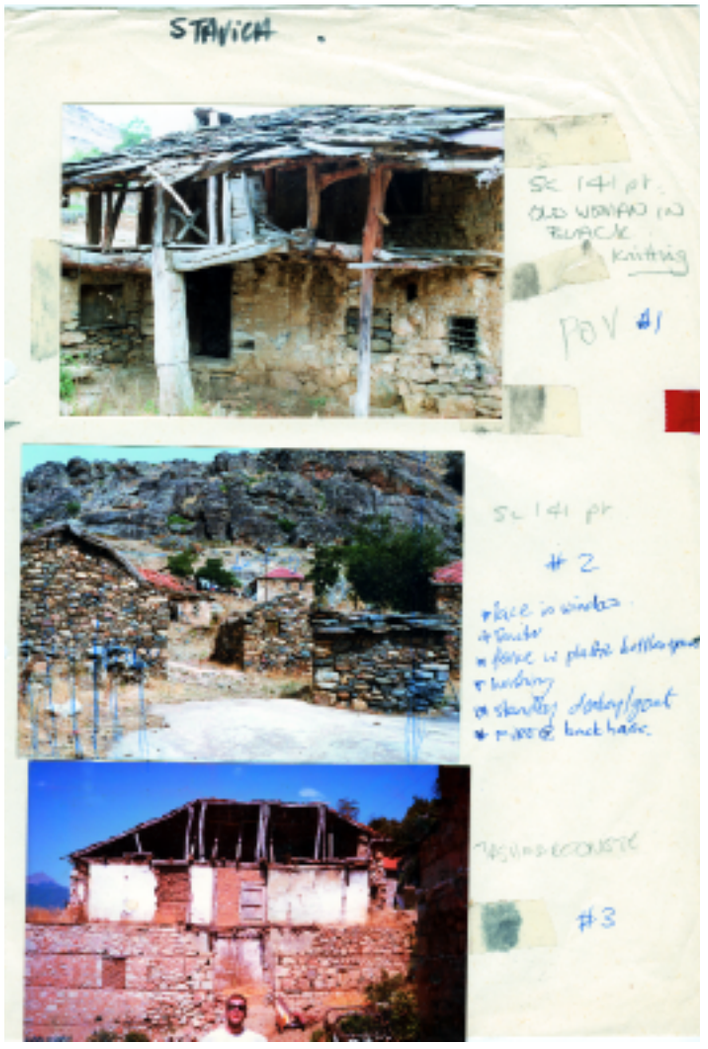
As discussed I have been talking with katrin's agent about the possibility of her coming to see you at the earliest possible opportunity. Katrin is on location in Romania, she arrives today 11th September and is there till 22nd. Her schedule is very heavy – 12 hour days. She is very keen to meet you but it looks very difficult until the 22nd when she finishes. Her agent asked if there was any way you could visit her in Bucherest on Monday 13th afternoon/evening, but I explained that this too would be impossible due to your schedule.

I have sent Judy all Katrin's contact numbers and she will call her to see if there are any changes in the schedule. Otherwise it looks like the 22nd which is pushing it some. However may be luck will run with us and something will change.

Lets speak

CAT

1 Richmond Mews • Soho • London • W1V 5AC
Tel: 071 734 4848 • Fax: 071 437 8001



3-4 Cockspur Street
LONDON SW1Y 5DH
Telephone: 071-211 6458
Facsimile: 071-211 6460

Mr Gazmend Ishmail
Ministry of Culture
Veljko Vlahovic
88/9 Skopje
REPUBLIC OF MACEDONIA

9 September 1993

Dear Mr Ishmail,

UK/FRANCE/REPUBLIC OF MACEDONIAN FILM CO-PRODUCTION: 'BEFORE THE RAIN'

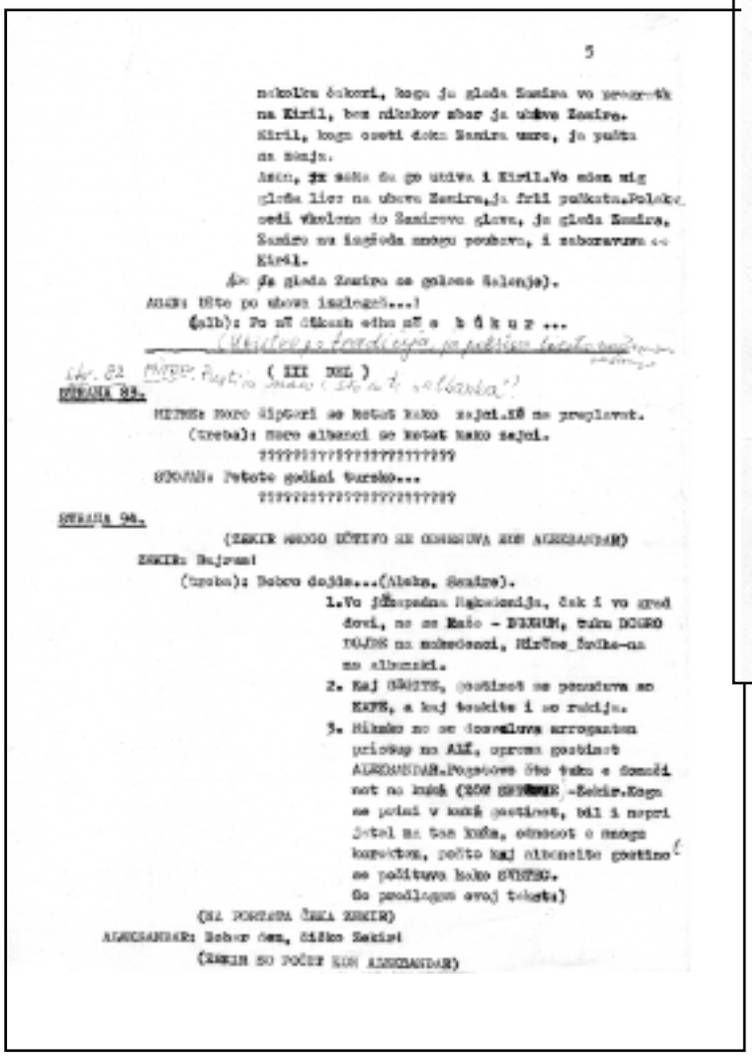
I am happy to confirm that the film 'Before the Rain' has been granted provisional co-production status under the terms of the Film Co-production Agreement between the Government of the United Kingdom of Great Britain and Northern Ireland and the Government of the French Republic.

The Department of National Heritage warmly welcomes the co-operation between the UK, France and the Republic of Macedonia in respect of this production. The Department is happy to co-operate as appropriate with the Macedonian Ministry of Culture.

Yours Sincerely,

Kevin Saldanha

KEVIN SALDANHA



5

nekolku dokori, koga ja gleda Zamira vo prozor-ot
na Kiril, bez nikakov zbor ja ubiva Zamira.
Kiril, koga oseti dek Zamira umre, ja pulti
se nanja.
Asen, ke sedi da go utiva i Kiril.Vo eden mig
gleda lice na ubava Zamira,ja frli pu[illegible]
sedi vkolena do Zamirovo glava, ja gleda Zamira,
Zamira ne izgovda nekoj poveke, i zaboravuva se
Kiril.
(ja gleda Zamira so golema želenje).
ASEN: Ubie po ubava izleglaS...!
(Alb): Po mI dikash edna mI s h ö k u r ...

(III DEL)

SCENA 88.

MITKO: Moze dipSori se kotoS kako sejci.SE ne preplasvat.
(treba): Moze albanci se kotot kako sejci.
????????????????????
GRADA: Pototo godini tursko...
????????????????????

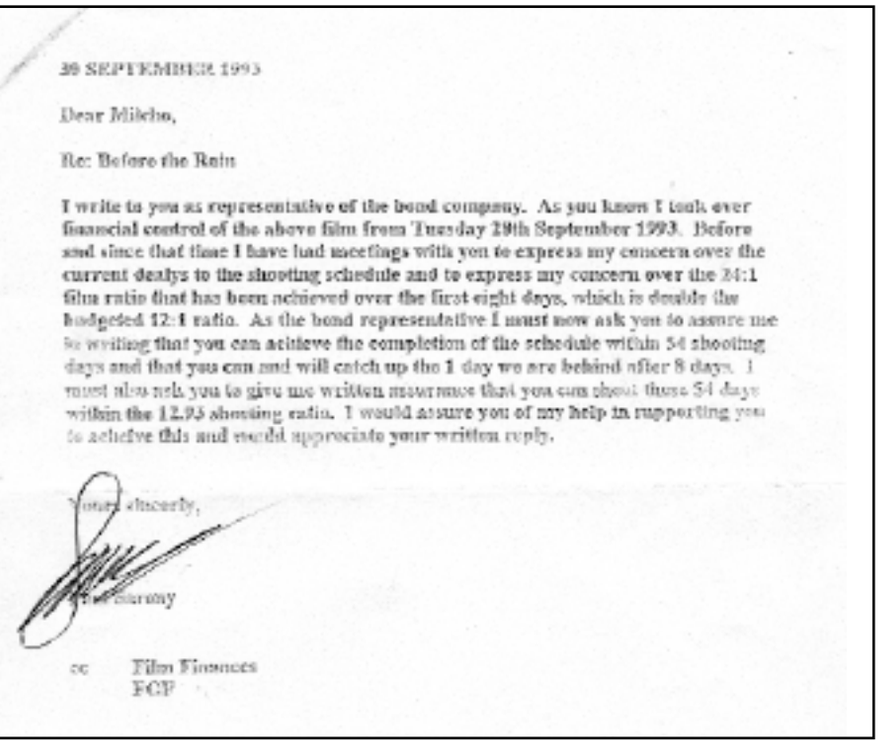
SCENA 90.

(ZAMIR GRDO UBIVA SE OSMANLIJA KON ALEKSANDAR)

ZAMIR: Bajram!
(treba): Dobro dojde...(Aleksa, Zamire).
1.Vo jZapadna Makedonija, dek i vo grad
dovi, ne se Kako - DIKUM, tuku DOBRO
TOJDE na makedonci, MitTne Sudke-an
ne albanski.
2. Kaj GRDITE, gostinot se pozdravuva so
KAFE, a kaj turcite i so rucinja.
3. Nikako ne se dozvoluva arrogantan
pristap na Alf, spram gostinot
ALEKSANDAR.Pogolovo Sto tuku e domaki
not na kukj (KON [illegible] -Zamir.Koga
se pojavi v kukj gostinot, bil i nepri
jatel na ton kuka, odnosot o onogo
momentov, poSto kaj albanskite gostino
se poSituvo kako GRDITE.
Go predlagam ovoj tekstu)

(SI POSTAPA ŽENA ZAMIR)

ALEKSANDAR: Dobar den, Sitko Zamir
(ZAMIR SO POČIT KON ALEKSANDAR)



30 SEPTEMBER 1993

Dear Milcho,

Re: Before the Rain

I write to you as representative of the bond company. As you know I took over financial control of the above film from Tuesday 28th September 1993. Before and since that time I have had meetings with you to express my concern over the current delays to the shooting schedule and to express my concern over the 24:1 film ratio that has been achieved over the first eight days, which is double the budgeted 12:1 ratio. As the bond representative I must now ask you to assure me in writing that you can achieve the completion of the schedule within 54 shooting days and that you can and will catch up the 1 day we are behind after 8 days. I must also ask you to give me written assurance that you can shoot these 54 days within the 12.93 shooting ratio. I would assure you of my help in supporting you to achieve this and would appreciate your written reply.

Yours sincerely,

cc Film Finances
FGF

28 juni, 1993

..... Trloto (na pat Stip-Strumica) e odlicno. Treba da se pogrizime da ne go rasturat do snimanje. Bi bilo podrobro i bi bilo idealno koga bi imale vakvo isto trlo vo nekoi uste posurovi, posuri i pokarpesti planini (Korab ili nesto slicno). Smrtta na Aleksandar ce bide ili nekade pokraj trloto, ili (sto e mnogu podobro), ako uspeeme da go spoime i da izgleda kontinuitetski kako ista lokacija - Markovi Kuli ili nekoj surov, kamenest prostor.

Grobistata mozebi ce gi napravime od stiropor na nekoj surov pejsaz.

Gi nemame, megju drugoto:
. sirok plan na seloto na Aleksandar (sto e mnogu vazno);
. pasazni kadri vo seloto na Aleksandar;
. suma (niz koja Zamira bega);
. visecki most;
. kucata na Bojan;
. kucata na Aleksandar;
. seloto na Elena;
. pasazni kadri vo seloto na Elena;
. enterier na crkvata
. ceramidite vo manastirot (smrtta na mackata);
. dzidot i decata (so mravki i osi);
. surite planini za scenata vo koja Aleksandar odi kon trloto vo mugri.

Kucata na Bojan treba da ima sto pogolem dvor, staro drvo so golema senka, a i samata kuca treba da bide vizuelno atraktivna - graficki razbiena. Vo seloto na Elena imame nekolku pasazni kadri koga Aleksandar odi niz seloto (sam, a potem i so dvajcata Albanci). Ni trebaat visoki dzidovi. I dzamija. Isto taka imame i pasazni kadri vo seloto na Aleksandar koga toj odi kon svojata kuca. Negoviot dvor treba da se osmisli (dvornata scena e razviena vo tretata verzija - Aleksandar brka malo dete koe bega so puskata). Ni treba golem enterier na crkvata vo koj moze komotno da se raboti (svetlo, ekipa, far, etc.), no koj e i interesen arhitektonski i po prasanje na freski. Sumata na Zamira moze da bide i nekoj drug graficki bogat i interesen predel niz koj taa moze da bega i da se krie.

Kako sto vi kazav minatiot pat, NEOPHODNO mi e da imam po NEKOLKU odlicni predlozi za sekoja lokacija. Izborot treba da go obavam jas (so direktorot na fotografija). Ne bi sakal da bidam staven pred cin na komunisticko glasanje, kade sto za sekoja pozicija (ili lokacija) imame po eden predlog. Koga ce ja imam listata na objekti, ce vi dadam podetalni odgovori vo vrska so usvojuvanje na lokaciite. Vo megjuvreme, ce ni trebaat uste fotografii.
.....

Se najubavo.
Srdecno,

Milco

со зелено рамче

MEMO TO : MARY SOAN/FINN MCGRATH/ PHILLIP/ MONE

FROM: PAUL SARONY

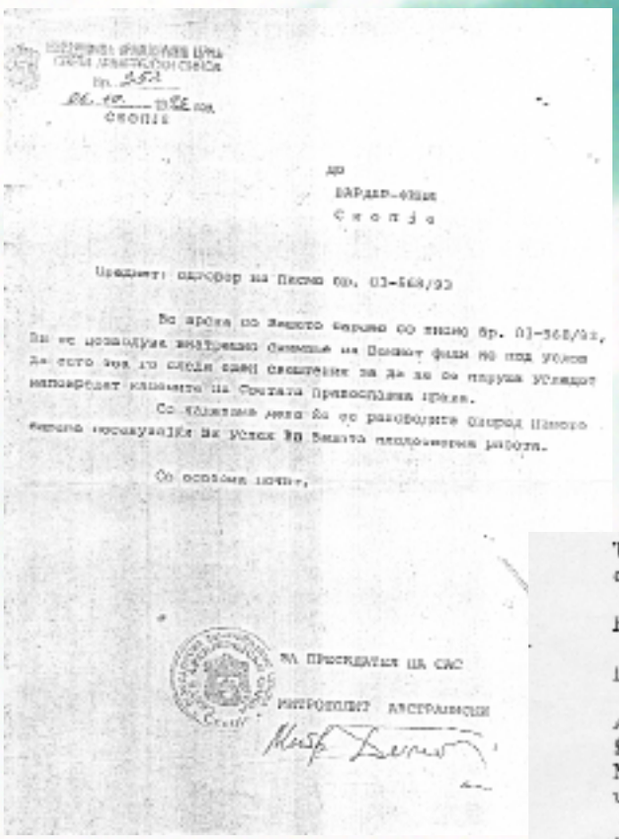
CC: MILCHO / JUDY/ SAM/ CAT/ MEDO/ DAVID

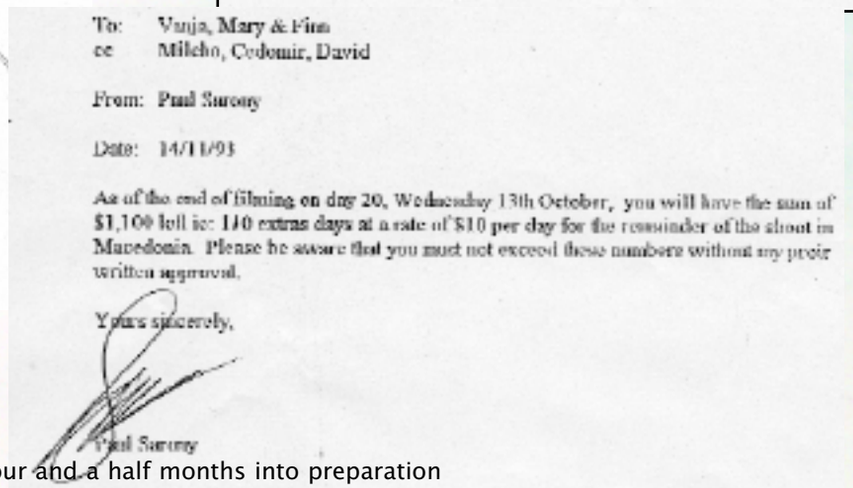
RE: EXTRAS

YOUR BUDGET FOR THE REMAINING MACEDONIAN SHOOT IS 100 EXTRAS DAYS AT A PAYMENT RATE OF 250 DENAR. YOU ARE NOT AUTHORISED TO CONTRACT OR USE EXTRAS OVER AND ABOVE 70 WITHOUT MY PRIOR AGREEMENT. IF YOU USE EXTRAS WHO ARE PREPARED TO WORK FOR NOTHING THEY MUST STILL SIGN A RELEASE FORM.

PAYMENT SYSTEM:

A CAHIER WILL BE ON SET AT THE END OF EACH DAY TO PAY EXTRAS ON RECEIPT OF A SIGNED RELEASE FORM BEARING A WRITTEN PRICE ON THE RIGHT HAND CORNER AND SIGNED BY THE AD ASSIGNED TO BE RESPONSIBLE FOR THIS BY THE HEAD OF DEPARTMENT, MARY SOAN. WHOEVER IS ASSIGNED TO BE RESPONSIBLE FOR THIS CONTROL MUST CALL THE PRODUCTION OFFICE EARLY AFTERNOON TO TELL DAVID REDMAN WHAT NUMBER OF EXTRAS ARE TO BE PAID AT THE END OF THE DAY ON SET.





To: Vanja, Mary & Finn
cc Milcho, Cedomir, David

From: Paul Sarony

Date: 14/11/93

As of the end of filming on day 20, Wednesday 13th October, you will have the sum of $1,100 left to: 110 extras days at a rate of $10 per day for the remainder of the shoot in Macedonia. Please be aware that you must not exceed these numbers without my prior written approval.

Yours sincerely,

Paul Sarony

July 14, 1993

Dear Judy, Sam & Cat:

I just wanted to state for the record the fact that four and a half months into preparation of this film, seven weeks before the beginning of principal photography and one week before official pre-production, the director of "Before the Rain" has yet to see a single figure from the budget of the film.

Sincerely,
Milcho

MEMO

To: Milcho/Vanja/Cedomir/Mary

From: Paul Sarony

Date: 16/11/93

Re: Ongoing Schedule to end of shoot in Macedonia

Just a brief note to confirm that you will be proposing to me a final fixed schedule for the remainder of time that we are committed to and financed for in Macedonia. You will be proposing it to me by the end of Sunday in order that it can be agreed and published in full and I can put my full support into arranging personnel and facilities, within the budget, to work at each of the location bases.

Yours sincerely,

Paul Sarony

October 20, 1993

Dear Cedo and Paul:

I would just like to bring to your attention the fact that our new director of photography, three days into shooting, has not received a French translation of the screenplay. The fact that he was brought here without ever having received a copy of the screenplay (in any language) speaks volumes about the state of the production. One perhaps thinks that D.P.s don't need scripts.

He was also not shown any footage of the film he is taking over.

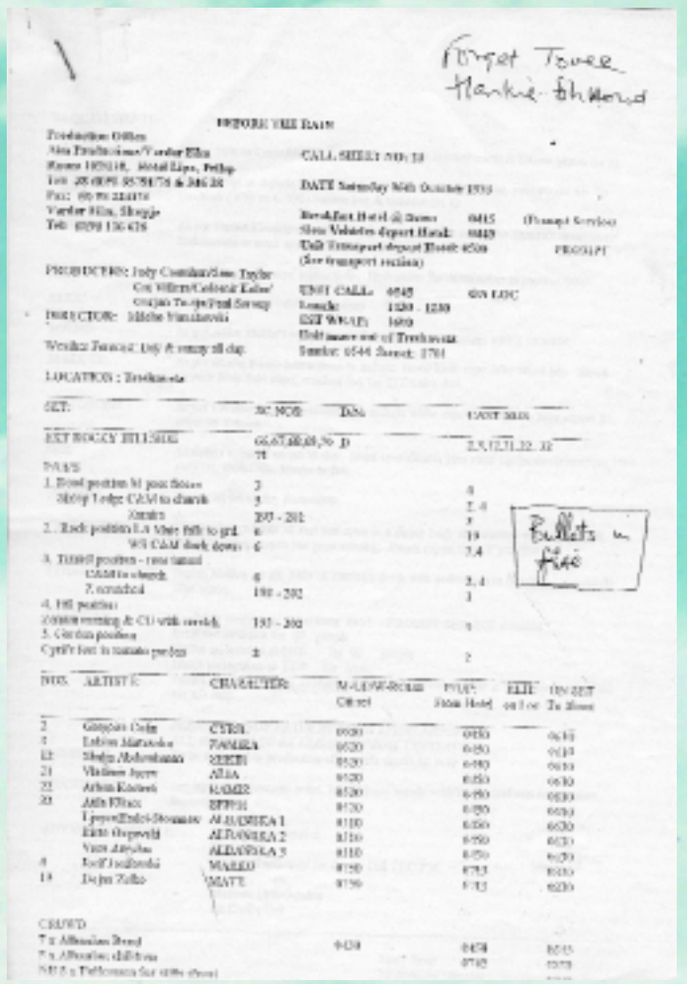
In addition, we are facing imminent shortage of high-speed raw stock. Production was informed about it by the camera department a while ago, but it seems that nothing has been done and today we may not have enough film to complete the night scenes.

Re: the overtime discussion of yesterday: members of the crew were complaining today that they were not offered any pay for the potential overtime. In that context, I did not appreciate my name being used in these public negotiations ("helping the director," etc.).

Yours sincerely,

Milcho Manchevski

cc: Simon Perry



to directeur du developpement, Polygram ausiovisuel
Paris, France

January 14, 1994

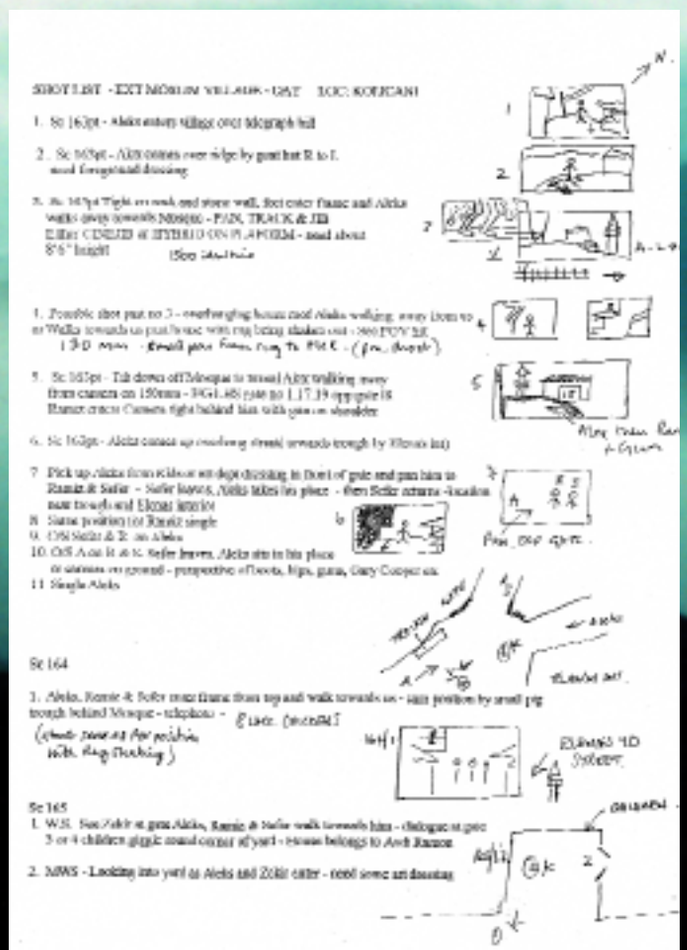
.... If Polygram doesn't have confidence in the composers I have chosen, than the only solution I see is that I work out a deal with them whereby I pay for the production of the music which will be used in the film. I have no idea what Polygram's music budget is, yet in order for the film to have good music, I am prepared to take over this task if Polygram is not sure Zlatko and Goran are good enough and if we keep having misunderstandings concerning that issue. I believe Goran and Zlatko are very good and I believe that their record will be internationally successful. I also must act fast enough to meet the deadlines set by the producers and investors, since we all saw the detrimental effect that inefficiency and slow reaction can have on the production as a whole, not to mention the domino-effect caused by indecisive action. We must not allow the same to happen on the music front, yet here we are three weeks from first cut and without decisions on who will write and perform the film's music.

I hope you understand this letter for the matter-of-fact clarification of my position (in lieu of the time pressure and of your fax) that it is.

Hope all is well, and see you soon.

Sincerely yours,

Milcho Manchevski



Steve Harrow
Director of International Servicing
POLYGRAM
10 Livonia Street
London, W1V 3PH

July 1, 1994
Dear Steve:

Thank you for coming to the screening today. Glad you liked it.

Just to confirm the changes in "Before the Rain" which are still to be implemented:

1. Sound: the background noise will be raised during part of the restaurant scene: the segment when Kizo throws money into George's face. Instead of the background noises and voices disappearing (as they do now), they will be heard throughout the scene in a subtle manner. I already spoke with Hugh about it.

2. Double reel 2: the title "The End" will be removed. Part of it is in double exposure over the next shot (Anne in the shower), so unfortunately a simple black-out won't work. We'll have to replace "The End" with black leader. In order to avoid the jump-cut in black, they should be careful with the transition from the previous shot (Cyril sitting on the suitcase which fades out to black) to the two seconds of plain black. More importantly: we'll also have to replace the optical (double exposure of Anne in the shower and "The End") with the original negative of Anne in the shower. Unfortunately, there is no other way around it. The color timing of this shot will require some attention, too, since they have been timing an optical so far, and we are back to the original shower shot now.

3. 1.85 Mask: I know that it is customary to print without the 1.85 mask, but if we don't we are at the mercy of the projectionist's accuracy. Just two days ago, at our first screening, Cedo viewed a print with the Venice committee where the picture was jumping up and down between 1.85 and 1.66. They should definitely print it with the mask.

4. Subtitles:
a. Simon caught a mistake in the subtitles during Cyril's dream sequence (double reel 2). It is a quote from the Bible, and we should ask Mr Minchinton to double-check. I am not sure what the mistake was, but Simon would know.
b. Also, Alex's name was misspelled in the second office scene (translation from French; double reel 4 - I think, but I am not sure). It should be Aleksandar.

5. Technicolor:
a. Several of the still photographs used in the film were printed too dark, particularly the last two in the sequence in Anne's office (double reel 2; men carrying crosses and a woman crying at cemetery), some of the photographs (man being shot in the back of his head) during the scene when Alex is writing his letter to Anne (reel 5 - I think, but I am not sure), and some of the photographs before Alex rips them (either reel 5 or 6). They are important for the narrative. John should have already corrected this, but we should double-check.
b. The rest of the corrections which we discussed at De Lane Lea and which have already been implemented.

Vardar Film also wants to make the Macedonian subtitles ASAP. Could you send me the VHS copy, the subtitles list, as well as THE OLD SUBTITLES LIST WITH THE ENGLISH dialogue (Part 2). DHL is the best way to ship to Macedonia. My address is enclosed below. I believe that they will expect this in Macedonia at the beginning of next week.

Steve, I am very grateful for all your help so far. It has been a difficult one, but I hope it'll be worth it.

If you have any further questions, you can reach me at the following numbers and address.

Sincerely yours,

30th September, 1993

Dear Paul,

Re: Bogoslovec

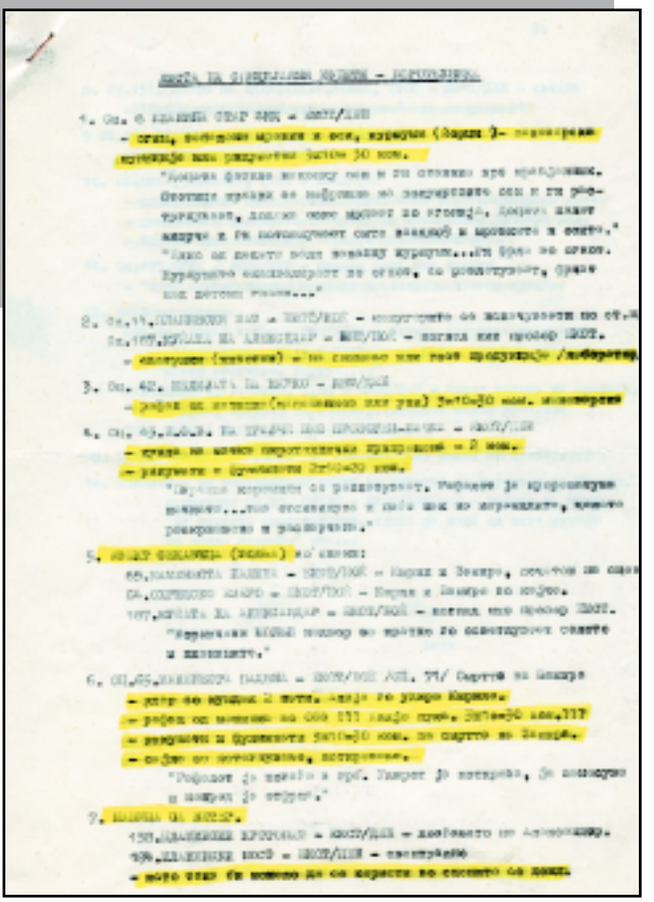
As far as the birth of the lamb is concerned, the art department needs a seven days notice for induced birth of a lamb. Please remember this when considering a change of schedule.

Also, for the wide shot of Dunje (Aleksandar's arrival at the crossroads), art department needs a three days notice in order to prepare the set. This is not a set that can be prepared at any time as we are dusting a tar road.

Thank you.

Yours sincerely,

Sharon Lomofsky



FAX MESSAGE

Milco Mancevski
c/o De Lane Lea
London
fax (0) 10 44 7 1 437 0913

Pariz, 10/05/1994

Milco,

ne znaeu ko Te savetovao, ali savetovao Te lose.

Milco, Ti nisi napravio film niti za Oskara, pa cak ni za jedan lesi francuski festival.

Budi mi dobro

NOE PRODUCTIONS

TELEFAX

FROM : NOE PRODUCTIONS
POLYGRAM AUDIOVISUAL
PAN EUROPEENNE

TO : MILCHO MANCHEVSKI

DATE : 13 September 1994

NUMBER OF PAGES (INCLUDING THIS ONE) : 1

OUR BEST CONGRATULATIONS !
WE ARE VERY PROUD OF YOU !
BIG KISSES

and everybody at PolyGram Audiovisuel and Pan European

Пукај.

22 juni, 1994

dear druze komercijalni,

vcera go zavrsiv filmot.
vcera.

mnogu sum postar i mnogu postar se osekam. celava epizoda, ili celiov proekt, ili celava istorija tebe verojatno ti se cinat kako edna teska i perverzna storija, ama, da te iznenadam - mene mi se cinat mnogu poteski i poperverzni otkolku tebe.

napravivme dobar film. ne sakam da ti kazuvam deka napravivme svetski film - bi bilo neskromno i toa ostanuva samiot da go vidis i procenis, i da go vidi i proceni publikata. jas znam deka filmov sodrzi nesto osobeno i deka uspeva da trogne i da pogodi mnogu lugje. napravivme dobar film.

vo megjuvreme mnogu raboti ispadnaa poinaku odosto sakavme. poinaku odosto sakav. no, najvazen e filmot. neise. da imav poveke mok, ke bese poinaku. ama, nemav. nemav.

jas sum mnogu umoren, istosten, iscrpen, ostaren, namacen od filmov i od mnogute debili koi mu se prikacuvaa i koi go cicaa, go trosea, a patem i mene me trosea. filmot kako pole privlekuva sekakvi barabi. i ponekogas ne mozes da se odbranis od niv. tesko poroduvanje. zgora na se - treba i da reziras.

samo sakam da ti kazam, da znaes, deka napravivme dobar film i deka naskoro ke imas sansa da go vidis i da se gordees so nego vo ime na seta rabota i trud sto gi vlozi vo nego. nisto ne e zaludno, iako ponekogas se cini taka.

tvoj,
MM

LA BIENNALE DI VENEZIA

LI MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA

FAX TRANSMISSION

TO Mr. Milcho Manchevski OF Vardar Film

FAX 99391227874 FROM Dario Ventimiglia

DATE 16 August 1994

NUMBER OF PAGES INC. THIS ONE: 1

If you do not receive all pages indicated, please call +39 41 5168 709

Fax: 5269 042

Dear Mr. Manchevski,
please very urgently advise on characteristics of the flag of Ex-Yugoslavian Republic of Macedonia.
Best regards.

Dario Ventimiglia
Managing Director

Dario Ventimiglia
Managing Director
LA BIENALE DI VENEZIA
LI MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA
Venezia
Italia
Fax: 99/39/41/5269-042

August 23, 1994

Dear Mr Ventimiglia:

Thank you very much for your fax of August 16, 1994, requesting the information about the Macedonian flag.

The flag of the Republic of Macedonia is red with a golden yellow sun. The sun has eight primary and eight secondary sun rays, slightly broadened in their first halves, alternately and symmetrically distributed around the sun disc. The primary sun rays are set apart directly from the sun disc and the very external end of all sixteen rays coincides with the external periphery of the sun. The diameter of the sun disc occupies one seventh of the width of the flag. The ratio between the diameter of the sun disc and the length of the primary sun ray is 1:2, and the ratio between the length of the secondary and the primary sun ray is 7:8.

The center of the sun coincides with the point at which the diagonals of the flag intersect.

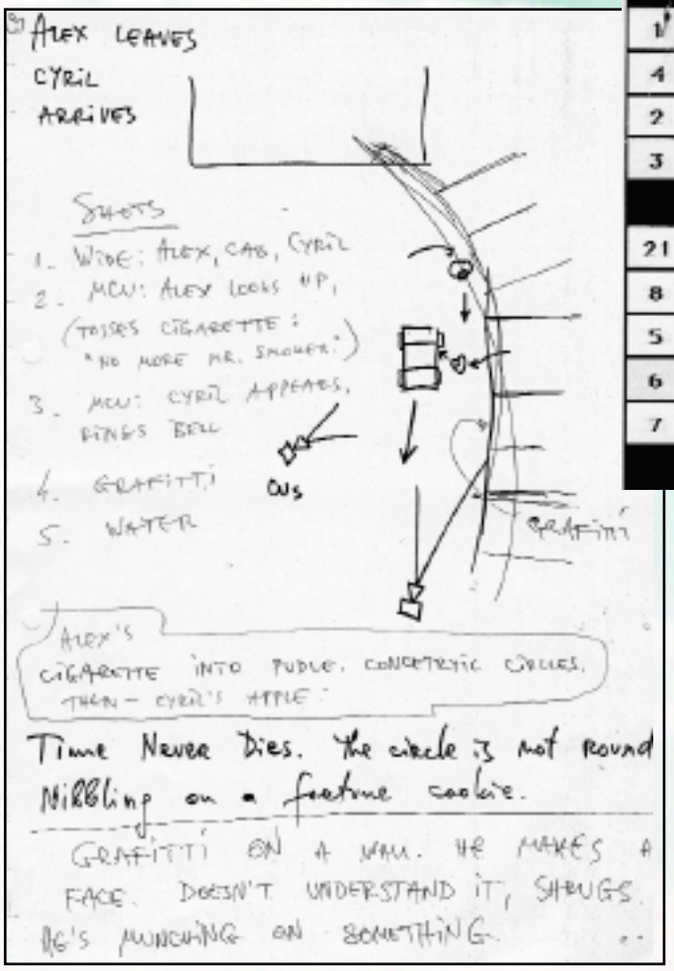
The ratio between the width and the length of the flag is 1:2.

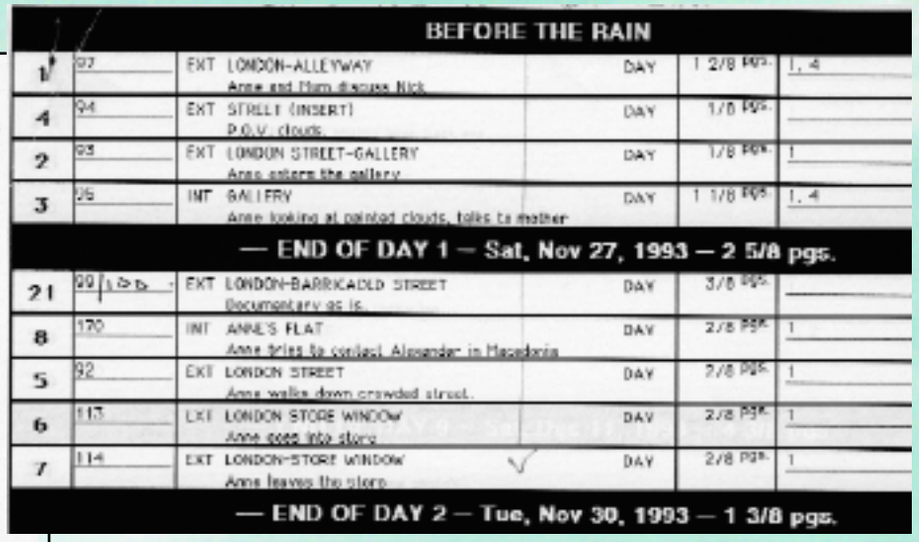
Please find enclosed herewith a copy of the flag. The dark area is red, and the sun is golden yellow.

Please inform me about the dimensions of the flag to be used, and in case of any need, do not hesitate to contact me, c/o Vardar Film in Skopje, Macedonia.

Sincerely yours,

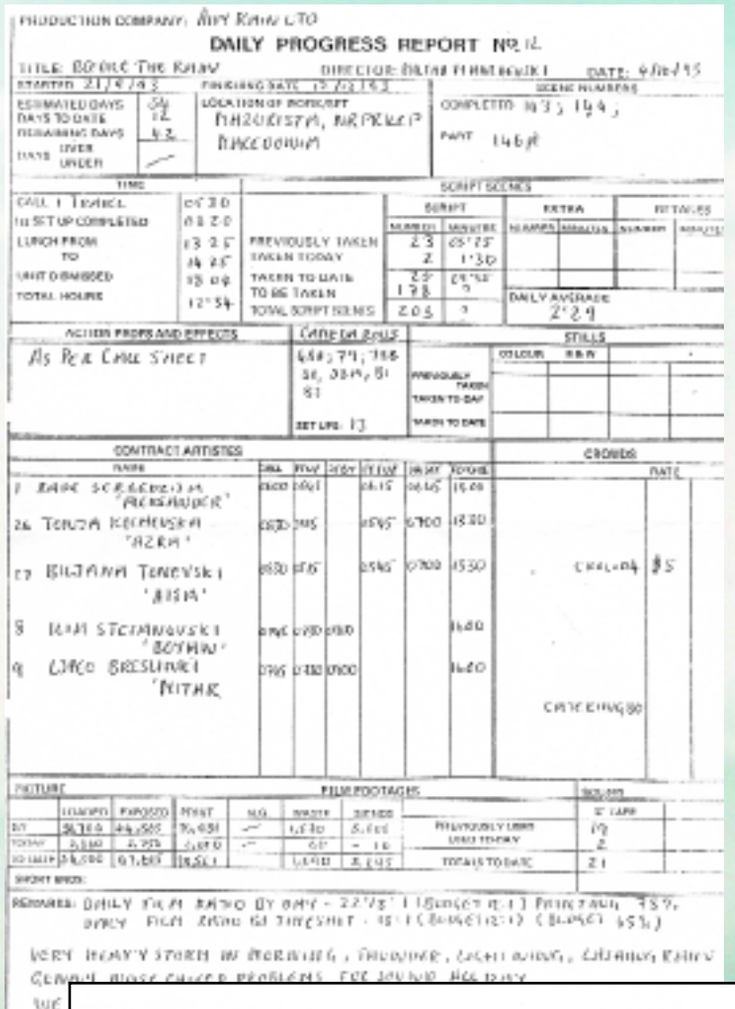
Milcho Manchevski

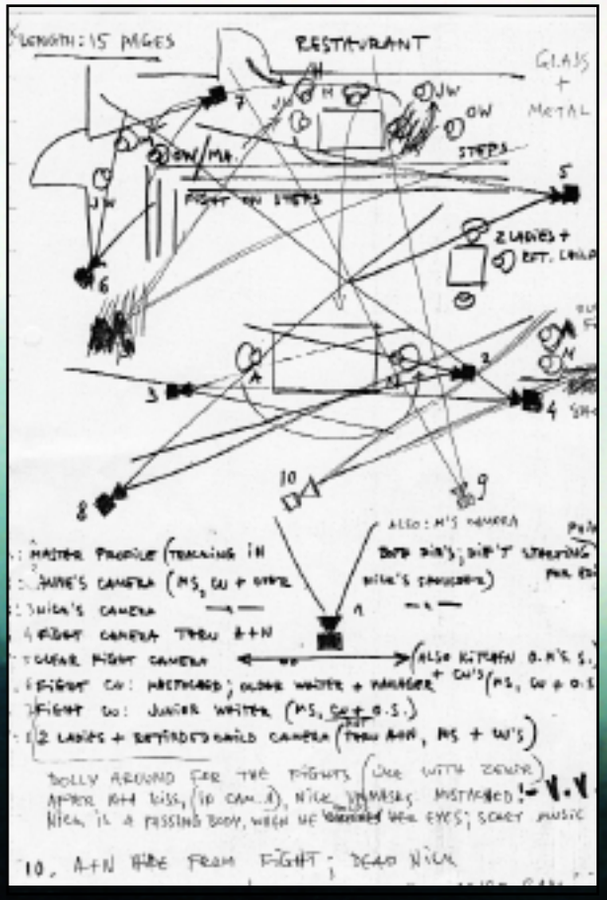




BEFORE THE RAIN

1	97	EXT LONDON-ALLEYWAY Anne and Nim discuss Nick	DAY	1 2/8 pgs.	1, 4
4	94	EXT STRELLI (INSERT) P.O.V. clouds	DAY	1/8 pgs.	
2	93	EXT LONDON STREET-GALLERY Anne enters the gallery	DAY	1/8 pgs.	1
3	96	INT GALLERY Anne looking at painted clouds, talks to mother	DAY	1 1/8 pgs.	1, 4
		— END OF DAY 1 — Sat, Nov 27, 1993 — 2 5/8 pgs.			
21	99/100	EXT LONDON-BARRICADED STREET Documentary as is.	DAY	3/8 pgs.	
8	170	INT ANNE'S FLAT Anne tries to contact Alexander in Macedonia	DAY	2/8 pgs.	1
5	92	EXT LONDON STREET Anne walks down crowded street.	DAY	2/8 pgs.	1
6	113	EXT LONDON STORE WINDOW Anne goes into store	DAY	2/8 pgs.	1
7	114	EXT LONDON-STORE WINDOW Anne leaves the store	DAY	2/8 pgs.	1
		— END OF DAY 2 — Tue, Nov 30, 1993 — 1 3/8 pgs.			





Casting of Zamira:

Zamira's playing age should be between 14 and 18.

Her face should be unusual and reflect an odd beauty instead of a pleasing prettyness. Her eyes are bright, alert and yet frightened, wide and troubled. She must have a feral, animal quality and a bottled energy bubbling beneath the surface. Her sexuality is evident but unformed and totally without selfconsciousness. She is at the same time vulnerable and frightened.

She is wild and untamed, fast, quick and volatile. She is like a panther. She is misunderstood and for that reason cynical and mistrusting.

She is beautiful but not pretty and not in any respect sexy in a coy, kittenish way.

No Nastassia Kinskis.

MEMO

To: Milcho Manchevski

From: Paul Sarony Date: 14/11/93
cc Simon Perry/British Screen
David Aukin/Channel 4
Graham Easton/ Film Finances
Francois Curcen/PIP
Frederique Dumas/Noe Productions
Gorjan Trajjs/Vardar Films
Cedomir Kolar, Cat Villiers, Judy Counihan

As we were unable to finish our meeting last night I felt it important to convey in writing the current situation regarding the film Before the Rain. We discussed the fax from FCF regarding their intention to give you 48 hours notice and their rescinding this further to the Investors agreeing additional funds to extend the shoot in Macedonia to the week ending 7/11/93, with filming finishing on Saturday 6/11/93, and that they would not put you on notice providing you work under the revised parameters of schedule and budget. I also informed you of the Investors instructions that you complete everything in Macedonia prior to 7/11/93 and once again within the parameters of the shooting days, hours and facilities available within the new budget. To reiterate, the investors consider that the period to the 7/11/93 it the total period of time for shooting in Macedonia. The Investors will then take a further decision on the Production returning to London as to whether they will continue funding of the Production to complete the London shoot. You expressed great concern in completing the work within this time and you were going to let me know whether you were prepared to accept those parameters and I urgently await your decision to this end today. I proposed a new calendar schedule, which I attach to this memo and which was formulated by myself and the new Macedonian 1st AD, Vanja and I now need to fix the schedule with you in order that Production can support you in the best way possible within a FIXED schedule.

I feel it is important that via this memo I should repeat your deep concern that the problems you find yourself facing in completing this schedule were not totally of your own making and that you feel a lot of Production delays due to a very poor pre production period and certain very poor pre production personnel. As you know I do not totally agree with this, however, the production has replaced certain key personnel as you have requested and we have also supplied you with additional assistants, dialogue coaches, translators and most recently an additional Macedonian 1st AD to help you out of your schedule delays as well as arranging for Nick Gedot to come to Macedonia for discussions with you.

I must now ask your agreement to the conditions requested by the Bond Company and Investors and your agreement to the attached schedule or suggested new calendar schedule. I assure you of mine and the Productions best efforts to assist you in completing as much as possible within the cost, time and budget available.

behind a door and brings her down the stairs with him.

20. The end of the farewell scene and the beginning of the scene when they sneak by Trajce feel too close. Use a (different) wide shot at the end of the farewell scene, or extend the beginning of the ladder?

21. Gregoire's Macedonian is not good. We could give it another try before re-voicing him with a Macedonian actor. If a native speaker goes through his lines with Peter. Particularly bad are "Pusle...", "Da te bajde...", "Razbiras..." etc.

22. Sc. 65: boating: right after Zamira hits the rock, she comes back too soon.

23. The music functions great when Cyril and Zamira leave the monastery and when Cyril deserts her (after she was beat up).

24. The last CU of Zekir (after Zamira was killed) is not convincing.

PART 2:

25. We should see happier music instead of Kronos Quartet.

26. We should see Anne change moods - we need to see her happy as well as depressed. Bring in a happier shot.

27. Ian is whistling a tune as he leaves Anne's office, departing down the stairs.

28. In the shower: we should take out the first outburst of crying (CU) and keep only the second outpouring (in the same CU).

29. Put in Alex's "Harm them."

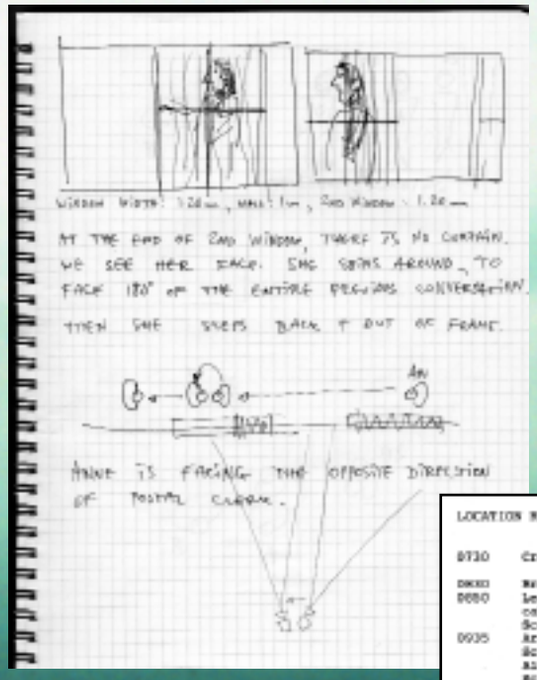
30. We need to look at the traffic scene (Sc. 92) again. It seems to have lost some urgency.

30. a. Subjective camera driving across the bridge right after (or before) the fire engine and just before the taxi scene.

31. Anne's fumble ("it's important to take sides.") should be cleaned up.

32. We should try to use an exterior shot of the taxi (driving through in the Edward Hopper shot).

33. The phone keeps ringing and hanging up as soon as Alex's answering machine picks up, so we hear his full outgoing message "This is Aleksandar, I'll call you back" only at the end. Just



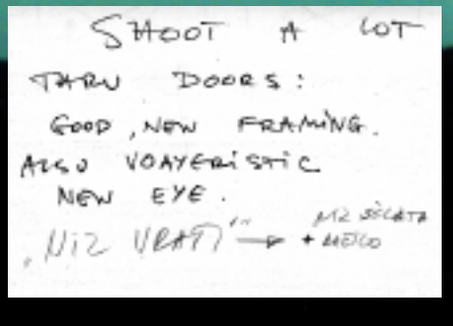
1453 Draft titles. Spottings for simple reels PAGE 34

REEL 10 TITLE	START	STOP	TEXT
261	00424:00	00427:00	Everything is the same
262	00428:00	00430:00	I feel good here. Comfortable
263	00430:00	00437:00	America, England, where they don't shoot, that's where it's comfortable
264	00437:00	00438:14	They shoot more there
265	00444:04	00448:00	You can't imagine the killings I've seen
266	00448:00	00454:00	"Will these hands ne'er be clean!"
267	00456:00	00460:11	They won't start shooting here
268	00462:09	00464:15	People are peaceful
269	00465:08	00470:08	They used to say that about Bosnia
270	00471:01	00475:15	The world's watching the circus
271	00475:08	00481:15	-I was in Bosnia. -Was it bad?
272	00480:08	00484:15	An industrial injury!
273	00483:08	00487:08	Are you tired?
274	00488:08	00501:08	I'm tired
275	00501:08	00516:03	There's no reason to fight here
276	00517:08	00521:08	They'll find a reason war is a virus
277	00521:08	00528:04	We split in two: our village, their village
278	00529:08	00531:10	People give nasty looks
279	00537:06	00540:11	I'll go and see Nana
280	00543:04	00548:15	-Where's Anja? -Don't've just missed him
			See her, but behave yourself
			Keep it in your pants
			Trouble

LOCATION RECCE Thursday 11/11/93

0730 Crew meet at Halcyon Hotel

0800 Brompton Cemetery Sc 104
0850 Leave Brompton Cemetery and drive to Holborn via post cab routes
Scenes 101,102,103
0935 Arrive Southampton Row
Sc 92 (Crowded Street)
Also view Sicilian Avenue
Sc 118/114 (London Store)
1009 Leave Southampton Row
1020 Arrive Ten Twatts Office King's Cross
Sc 78 Nick's Office
1045 Leave King's Cross
1115 Arrive Highgate Cemetery
Sc 104 Cemetery
1145 Leave Highgate Cemetery
(May proceed to Abney Park Cemetery if time available and previous cemetery locations unsuitable)
1215 Arrive Arnold Circus
A Sc 98 Small square
B Sc 112 Alex House EXT
1300 LUNCH
1400 Stepney Green
Sc 112 Alex House EXT
1430 Leave Stepney Green
1500 Arrive Rotherhithe Street
Sc 97 Alleyway
Sc 98 Small Square
1600 Leave Rotherhithe Street for De Lane Lea



festivalsФЕСТИВАЛИAWAR

DSНАГРАДИ

AWARD

HARPAD

- Venice Film Festival 1994: Golden Lion for Best Film
- Venice 1994: FIPRESCI Prize (International Critics Prize)
- Venice 1994: The UNICEF Prize 1994
- Venice 1994: Premio CinemAvvenire (Young Viewers' Prize)
- Venice 1994: Audience Prize
- Venice 1994: Rolling Venice Award from the City of Venice
- Venice 1994: Leoncino d'Oro, awarded by the Italian students
- Venice 1994: International Catholic Organization for the Cinema
- Venice 1994: Kodak Award for Best First Feature
- Venice 1994: Francesco Pasineti Syndicate Award for Best Actor, Rade Serbedzija
- Sao Paolo Festival 1994: Audience Award for Best Film
- Puerto Rico Festival 1994: Jury Award for Best Film
- Puerto Rico Festival 1994: Audience Award for Best Film
- Puerto Rico Festival 1994: Best Director
- Puerto Rico Festival 1994: Best First Film
- Stockholm Festival 1994: Best Debut Film
- "October 11" for Major Achievement (highest peacetime award, Republic of Macedonia), 1995
- Oscar Nomination 1995: Best Foreign-Language Film
- Mons Festival, Belgium, 1995: Charlot d'Or
- St Petersburg Festival of Festivals 1995: Grand Prix
- Burgos Festival, Spain, 1995: winner of the single Festival Prize
- Film Critics Association of Turkey 1995: Best Foreign Film
- Gorizia Festival of Screenplay, Italy, 1995: Best Screenplay
- Film Forum, Bratislava, Slovakia, 1995: Best Film
- Panteleria, Italy, 1995: UNESCO Prize
- Warsaw Film Fest, 1995: Audience Award
- Austria, 1995: Catholic Film Commission Prize
- David di Donatello Special Award to a non-Italian film, Italy, 1995
- Swedish Film Institute, 1995: Golden Bug for Best Foreign Film
- Independent Spirit Award 1996: Best Foreign-Language Film
- Silver Condor, 1997, Argentinian Critics Association: Best Foreign Film

ФЕСТИВАЛИ

- Venice (1994)
- Toronto (1994)
- Dinnard (1994)
- Vienna (1994)
- Valladolid (1994)
- Hof (1994)
- Ljubljana (1994)
- Cameraimage, Lodz, Poland (1994)
- Budapest (1994)
- Sao Paolo (1994)
- Puerto Rico (1994)
- Stockholm (1994)
- Manaki Brothers, Bitola (1994)
- Istanbul (1995)
- Bratislava (1995)
- Thessaloniki (1995)
- Tokyo (1995)
- Hong Kong (1995)
- Mons, Belgium (1995)
- St Petersburg (1995)
- Burgos (1995)
- Gorizia (1995)
- Sundance (1995)
- Portland (1995)
- Miami (1995)
- Mexico (1995)
- Panteleria, Italy (1995)
- Warsaw (1995)
- Varna (1995)
- Big Muddy Film Festival, USA (1995)
- Jerusalem (1995)
- Cairo (1995)
- Shanghai (1995)
- Sarajevo (1995)
- Karlovy Vary (1995)
- Gothenborg (1995)
- Kiev (1995)
- Groningen, Holland (1995)
- Eindhoven, Holland (1995)
- Virton, Belgium (1995)
- Ankara (1995)
- Vitebsk, Belarus (1995)
- Palm Springs (1995)
- Malmoe (1995)
- Night Festival Kopenhagen (1995)
- Grimstad, Norway (1996)
- Sofia (1997)
- Tirana (1998)
- San Sebastian (Retrospective) (2001)
- Yeryuzu, Cyprus (2003)
- Earth Films Festival, Turkey (2003)
- UN International Film Festival (2004)

FESTI-

EssaysESSAYSЕСЕИ

MACEDONIAN CULTURE AND ITS AUDIENCES: AN ANALYSIS OF "BEFORE THE RAIN"

by Keith S. Brown

This paper discusses Before the Rain, a feature film in which images that were displayed and understood as Macedonian were placed on view before a world-wide audience. It seeks to explore the ways in which studying such a site can contribute to understanding the relationship between representation and realism in the context of national culture. The particular focus of the paper is to try and theorize the different modes of interaction that were set up between different audiences and the cinematic images, at a time when the Republic with which the film was associated had yet to establish itself as a stable political entity.

Anthropology's distinctive methodology and mission are perhaps summed up in the title of a recent introduction to the discipline, Small Places, Large Issues (Eriksen 1995). The discipline's claim to a particular authority continues to rest on this combination of a empirical pointillism and theoretical broad-sweep, which separates its practitioners from travel-writers and local correspondents on the one hand, and armchair pundits of humanity on the other. The salience of the disciplinary self-perception can be glimpsed in the continuing salience of fieldwork and its paradoxical cornerstone, participant-observation.

Yet the curious location of anthropological knowledge, betwixt and between, is precarious in a world where information and images of the faraway seem to circulate far beyond their origins. Indeed, the very use of the notion of origin, where past borrowing and imposition are so thoroughly woven into the perceived present, is tantamount to declaring a commitment to an ever-receding ideal—the anthropologist as Tantalus craning after the fact. In recognition of the global interconnectedness of this modern world, the language of anthropology has stretched to try to do justice to the cultural forms implicated in these realities. From "culture contact" and "plural society," through more recent forays into the World-System and Creolization, the technical language of anthropology now deals in terms that blur the edges of accessibility; diaspora and ethnoscape, transnation and hybridity. By such means, the sovereignty of the discipline is preserved, in a closed world of theoretical exchange.

Where anthropologists do still attend to local specificities, and seek to incorporate indigenous understandings of culture and society, they tend to employ terms that are part of ordinary language; identity, ethnicity, nation and home. In situations where tensions already exist they increasingly find that without the protective shading of language their work, intended to stand outside local disputes, can be recycled selectively as local knowledge. Thus, for example, a scholar's careful account of the processes of nation-building in Northern Greece, in which existing loyalties are reconfigured as either neatly subordinate or potentially threatening to a state project, can be itself read as an ongoing part of the debate about a state's legitimacy. In the adversarial politics of identity, the ethnographer finds her work put to work on one side or the other of questions whose validity she may not recognize (Karakasidou 1997).[i]

The division within anthropology between ethnology and ethnography is not, of course, a new one. But the demand now placed upon anthropologists, to write simultaneously for a hitherto unimagined range of audiences, cuts away at the space in which the two could coexist, however uneasily. And for those whose interest lies in the formation and maintenance of collectivities—in whatever form they are willed or imagined by their members—the problem is peculiarly acute.

One innovative response to the challenge is that set out by Arjun Appadurai and other scholars in what could be termed the Public Culture circle. They locate the terrain of anthropological study in what Appadurai terms the "historical present" and take seriously the notion of "-scapes" as sites of study.[ii] This paper seeks to engage with Appadurai's assertion that what must characterize ethnography in the 1990s and beyond is not a preoccupation with "thickness" of description which could be argued to represent little but the re-inflection of locally discovered data. Instead, he argues,

> ... where lives are being imagined partly in and through "realisms" that must be in one way or another official or large scale in their inspiration, then the ethnographer need to find new ways to represent the links between the imagination and social life.
> (1991: 199)

The paper examines the connection between a set of "realisms" and the representations that can be taken simultaneously to constitute them, arise from them and depict them. It seeks in particular to engage with the notion of "frames of belief" (cf. Wolff, this volume) as a heuristic to explicate different modes of viewing and interpreting cinematic images, and to demonstrate that such modes constitute the stuff of human cultural life.

RITUAL AND AUDIENCE

Milton Singer's definition of "cultural performances" as sites of anthropological study remains influential today. Much work on ritual, in particular, retains this focus on the notion that within such discrete units of observation key cultural and social meanings are encoded. The perspective has been applied to ritualized aspects of the domain of national sentiment, notably by Kapferer (1988), Handler (1988), Herzfeld (1992). In each case, following Durkheim, they are concerned with the presentation to an audience of a set of values with which that audience may identify. Such approaches emphasize what Turner (1986) considered as the reflexive as well as the reflective qualities of ritual performance. The implied focus is on rituals that affirm the existence of a community of which those performing and those watching are all members. Such rituals are in one sense or another held "at home," and "outsiders" are not customarily invited to peer at them.

In a recent overview of ritual theory, Catherine Bell considers the manner in which performance "distils" culture in a different context. Her example is an audience not of "natives" but of reflective intellectuals who cast themselves as eavesdroppers on the culture of others.

> If culture is the giving of performances, then culture is that which is given to an "audience" or the outside theorist who has joined it. Researchers and theorists [are] repositioned in performance theory: no longer peering in through the window, they are now comfortably seated as members of the audience for whom the performance is being presented.
> (1992: 39)

These two contrasting constructions of performance as cultural distillation—from one view reinvigorating its context, from the other serving as digestible synecdoche—point to the key dynamic in performance theory, which is the audience's conceptualization of the relationship between performer, performance and the context of which it is a part. In particular, they raise the question of the status of the audience and the frames of belief that inform their spectatorship.

As scholars in various disciplines have noted, performance is never oblivious to its audience. Meaning is not simply present, and detachable, waiting to be found, but is rather constructed out of the interaction between the viewing subjects and their imagined object. John MacAloon, explicitly acknowledging Turner's work, draws attention to the roles that spectators of the Olympic Games play in establishing the genre of particular performances, whether as spectacle, festival, ritual, or game (1984:258). He focuses in particular on framing and spectator position, as well as the international and political dimensions of the Games. In cinema studies, Rey Chow has sought to theorize a position for the "ethnic spectator" as active participant in the construction of meaning, when confronted with media representations of him- or herself or of their culture (Chow 1991).

These approaches demonstrate the complexity of cultural interaction and belonging in contexts where performances serve as the points at which difference is maximally apparent. At the Olympic Games, host countries in one way or another leave their particular imprint on festivities which bring countries together as competitors; Chow's study of The

MACEDONIAN CULTURE
ANALYSIS OF "BEFO
by Keith S. Brown

Last Emperor demonstrated a case where an Italian director marshalled a mainly Chinese cast to recount an episode from Chinese history. Such performances have world-wide, international audiences, for whom they may stand as emblematic of that which they depict, or of the creative qualities of their producer. But they also reach audiences who may consider the images presented as representing them, and who may embrace or reject what they see. Audiences may also align themselves with the producer or performer, and thus interact differently again with the mode of the representation.

In each case, it can be argued that the interaction between viewer and image is mediated by what will be called here "frames of belief." These frames are conceptualized as constituting the mode in which spectators take an active role, rather than being merely passive receptors. In the realm of cinema, such frames might include listening to a narrative, watching a director's craft, learning information, or indulging in nostalgia. In any and all such interactions, the frame can be argued to undergo some sort of re-evaluation by the viewer in light of the image. This evaluation may constitute straightforward re-affirmation of the frame's efficacy, or, under the impact of images, it may lead to some shift in the ongoing nature of that frame.

It might appear that the term "frame of belief" here represents little more than an attempt to render "culture" in a scientistic vein. It might also appear that the individual viewer is privileged not only as interpreter, but as self-conscious creator or selector of such frames. The point of the formulation is not, though, to relocate the creation of meaning to the moment of its reception. If agency appears to be highlighted, it is because the goal is to illustrate that the impact of media texts cannot be understood without paying attention to the distinctive and persisting differences between modes of imagining that an audience may undertake.

E ARTICLE AUTHENTICATED
ORE THE RAIN"

THE EXAMPLE OF BEFORE THE RAIN.

The script of Before the Rain was written by its director, Milcho Manchevski in 1991 after a visit home to Macedonia from the United States. British Screen picked up the script for development in 1993. The film's production was orchestrated by companies in London and Paris, and it received backing from British, French and Macedonian sources. It was shot with a budget of under $3 million in Macedonia for seven weeks and London for three. The crew and actors were drawn from more than half-a-dozen countries in total, including France, Britain, South Africa and Bulgaria (Pall 1995). This multi-national ensemble of money and labour created a film which shared the Golden Lion of Venice in 1994, and collected a score or so of other awards from film festivals. Its crowning achievement was a 1995 Oscar nomination for best foreign-language film.[iii]

With regard to plot, the central story follows a photographer who returns to Macedonia after a successful career in the West, and gets involved in the ongoing conflicts of his homeland. This narrative unfolds in a non-linear fashion, through an episodic structure. The film has three parts, entitled Words, Faces and Pictures. In Words, a frightened Albanian girl is hidden by a young Macedonian monk. A group of armed Macedonian villagers interrupt a church service, looking for an Albanian girl who has killed their leader's brother. The monastery is searched, but they don't find the girl; the monastery officials do, and send her away with the young monk. The couple are met by a group of armed Albanians, led by her grandfather. They send the monk away: when she follows him, her brother kills her.

In Faces, a Macedonian photojournalist, tired of covering wars around the world returns to London from Bosnia. He tells his British lover that he plans to return to the peace of Macedonia. She refuses his offer that she go with him, and instead seeks a reconciliation with her estranged husband. In the restaurant where they meet for dinner a quarrel begins between a waiter and a stranger, conducted in a Balkan language. The quarrel escalates, shooting begins, and the husband is killed by stray shots.

In Pictures, the narrative refocuses on the photojournalist as he returns home to his native village. His visit to a former sweetheart, an Albanian widow, only reveals the hostility between Macedonians and Albanians. His cousin is knifed in unknown circumstances, and a local group of Macedonians capture the young Albanian girl who they believe killed him. She is the daughter of the photographer's sweetheart; he rescues her, is killed by another cousin, and she runs away to the monastery. The film thus, as it were, begins again.

THE VIEW FROM OUTSIDE

The film's three-part structure defies straightforward chronology; a photograph is examined before it could have been taken, and a phone-call is received before it could have been made. Two dream sequences foretell events which immediately come to pass. These moments of rupture, and of apparent repetition, occur within a whole that sharply juxtaposes disparate locations and characters and also includes a series of apparently traditional rituals.

At any other time, such stylish aesthetic elements might have occupied the central attention of reviewers. Some did allude to the paradoxes in the timeline, and drew comparison to Quentin Tarantino's Pulp Fiction. But the principal points of interest among the first wave of American reviewers were the visual impact of Before the Rain and its main subject matter; Balkan violence. In The International Herald Tribune, on January 25, 1995, under a headline which declared "Macedonia Movie Confronts Balkan Hatreds", the film was summarized as "a story of ethnic conflict set in London and Macedonia" (Pall 1995). In The New York Times on the same day, it was "a wrenching tale of ethnic hatreds with a love story that has its own mysterious power" (Maslin 1995). On February 21 1995, Richard Woodward wrote in The Village Voice that "Its three interrelated stories, built around the tale of a disillusioned war photographer returning to his native village in Macedonia, are concerned with ethnic hatred in the region" (Woodward 1995).

In a longer piece in Newsday, on February 24, Jack Mathews used the phrase "ethnic hatred" three times, while calling the film a "parable" (Mathews 1995). On the same day, The Los Angeles Times, ringing the changes on the theme of ethnic hatred, called it a tale of "fratricidal horror" (Rainer 1995). The Christian Science Monitor on March 1 told the reader that in the film's third part, in Macedonia "ethnic strife leads to a tragic climax" (Sterritt 1995).

The San Diego Union-Tribune of March 9 reintroduced the romantic element, reporting that "... in the film love keeps being routed by political, ethnic and religious tensions" (Elliott 1995), while the BPI Entertainment Newswire called Before the Rain "a three-part story of ethnic conflict and romance set in Macedonia and London" (Ryan 1995). By the time the film reached Ohio in June love had disappeared again, and the film critic of The Columbus Dispatch wrote "Before the Rain is most effective in conveying the extreme hatred between ethnic factions" (Gabrenya 1995).

The dominating impression here is of ethnic hatred, violence and strife, as the principal impact of the film. That impact, clearly, fits into certain ideas that people in the U.S.A. had of Yugoslavia. Reporting on the Yugoslav War in the period of 1991-3 followed a similar pattern—irrational as it seemed, said a majority of reporters, Serbs, Croats and Muslims had returned to fighting, after the "unnatural" peaceful interlude of Yugoslavia. A further dimension to the reporting was an emphasis on the messiness of the fighting that resulted, as populations were so integrated. Indeed, in the coverage of the break-up of Yugoslavia it could be said that chaos and disorder were organizing tropes. This is perhaps true of war in general: where the coverage of the Yugoslav War was striking was in that chaos and disorder were presented at every level. Cease-fires, front-lines, refugee routes; all were disputed. Disorderliness extended to the men depicted as doing the fighting; paramilitaries, volunteers, irregulars, militias, all were in action. More often than not the images presented in the West were of scruffiness and improvisation.

The authenticity of the movie as Macedonian for a non-Macedonian audience, appears to be lodged primarily in the correspondence between the images depicted and other more familiar impressions. Manchevski's Macedonian villagers, seen in both the first and third sections, are an odd group, heavily armed with automatic weapons, yet dressed in a motley collection of clothes. Where the leader appeals to

sartorial conventions of the past, others in his entourage pay homage to global fashion, whether with baseball caps or sneakers, or with the Beastie Boys on a Walkman. Their appearance and demeanour correspond with pictures from the Yugoslav War that appeared either on television, or in the media in the early 1990s. The sentiments that these characters expressed also resonated with a prevalent idea that Yugoslavia was riddled with age-old hatreds, influentially promulgated in Robert Kaplan's best-selling Balkan Ghosts (1991).[iv]

The authenticity of these characters appears to be reinforced by the other single quality of the film on which most foreign reviewers agreed, the visual impact of the landscape in which the action is set. Indeed, the scenery is for some Western reviewers the main attraction of the film. Whether they focus on "spectacular Macedonian hillsides" (Woodward 1995, in The Village Voice) or the "glowing Balkan countryside" (Billson 1995, in The Daily Telegraph), the "hard tan hills of Macedonia, the cobbled stone houses of the village" (Johnson 1995, in Maclean's Magazine) or "the limitless vistas and star-clustered night skies" (McKenna 1995, in The Los Angeles Times), reviewers were drawn to compete in their descriptions of Manchevski's images. Some made more explicit their recognition that the aesthetic element lay not in the landscape, but in the film's cinematography, and transferred their adjectives of approbation to the apparatus. The Village Voice also applauded the "wondrous shots of the forbidding landscape" (Woodward 1995) and The Times in England commented that "the camera feasts on the rolling Macedonian hills" (Brown 1995).

Despite this recognition of Manchevski's creative input, the various reviewers nevertheless all appear to have fallen under the spell of the landscape as a site of authenticity, which further contributed to the realism of the events that unfold within it. In this respect, viewers harnessed that landscape to their interpretation and stance. Where Maclean's Magazine, for example, described the "... fierce poetry to his images, but also a strong sense of authenticity" (Johnson 1995), the reviewer's phrasing echoed theoretical writing on cinematography. In 1960, Maya Deren described the manner in which "an artifice borrows reality from the reality of the scene" and "natural phenomena [can] be incorporated into our own creativity, to yield an image where the reality of a tree confers its truth upon the events we cause to transpire beneath it" (1992[1960] 64). The actuality of the landscape thus confers actualité on events.

THE FRAMING OF MACEDONIA

Reviewers, then, did not doubt the beauty or authenticity of the images. Indeed, at times they appear to wallow in the tragic paradox that was created; that such violence could exist in a landscape so beautiful. In Maclean's Magazine, again, the film was seen as an unveiling of some essential truth, "as if the director is revealing his homeland to the world for the first time in all its beauty and pain" (Johnson 1995). In the words of another critic who was particularly transported, "the scenes near an Orthodox monastery could have been painted by Mantegna or Bellini, with stacked puddles of limestone and stubborn ascetics doing penance under a moth moon" (Woodward 1995, in The Village Voice).

In such reviews, nature's beauty, comprising the primitive and unspoiled, stands against the neo-primitivism of the people of the landscape. The contrast with and distance from the non-Balkan reviewer's home is absolute. For this audience, Manchevski's representation of Macedonia thus combines elements of otherness and distance: it is magnificent and unmodernized, and yet threatened by the forces of barbarism and backwardness. Running through the assemblage of North American and British reviews of the film are these two dimensions of the film as a whole, which are seen to encapsulate its message. Macedonia is a beautiful country, spoiled by those that inhabit it.

This impression, derived here from reviews, is confirmed by the immediate reaction that various amateur audiences in Europe and the USA had. Audiences there appeared to consider they were seeing the landscape of Macedonia, and the people of Macedonia. Jonathan Schwartz recalls that in discussion with Dutch University students, he had to convince them that the film was "not an actual documentary but a dystopian nightmare" (Schwartz n.d.). For a range of audiences outside Macedonia, then, the film documented recent Yugoslav history, and made contemporary Macedonia a part of that history. The Republic is thus implicitly put into a celluloid realm—the same one inhabited, to all intents and purposes, by the rest of Yugoslavia. And the events of Yugoslavia hover in the background to such viewing as a road of destiny for the Republic. The effect is to suggest that violence must and will spiral out of control in reality, as it appears bound to in the film. In subscribing to such impressions, reviewers cast themselves as documentary-watchers, privy to an insider's snapshot, of Balkan brigands in a Balkan landscape.

In terms of work on cinema spectatorship, which resonates with that of Bell with regard to theorists, the audience, in this mode, interact as controlling spectators of a distant object.[v] From such a viewpoint, Before the Rain is framed as a spectacle: the events depicted are thus cast as maximally distant and irrelevant to that viewer, an object of study or curiosity rather than engagement. Yet the mode is simultaneously that of documentary realism, whereby the screen images are taken to correspond to actual events in the Balkans. Here it could be said that a second dimension of a previously-constructed frame intervenes, to equate a set of cinematic images with those seen elsewhere as documentary reportage.

The potential slippage between these frames could be argued to find its mediation in the central place of a Western-trained photo-journalist in the film. The character offers non-Macedonian reviewers and audiences a point of reference within the film to cast Macedonia as passive object of observation, in front of the lens. They concentrate attention on the locations and characters that the photojournalist encountered on his return. The country is thus simultaneously conceptualized as a place to which a spectator—in this case, the character of the photojournalist—travels from afar. Non-Macedonian viewers thus "gaze" at a distant object along with the camera and director, and label that object as "Macedonia."

BEYOND THE FRAME

Two ironies underpin this particular mode of imagining, in which realist qualities are ascribed to the film. In the first place, as Manchevski pointed out to some interviewers, Macedonia is the one Republic that has not yet seen ethnic conflict of the order of the other constituent parts of the former Yugoslavia. The Yugoslav Army withdrew peacefully from their Skopje barracks in early 1992, and a coalition government managed to restrain the extremists on both sides of the principal ethnic divide, between Macedonians and Albanians. The government has also welcomed the presence of both UNPROFOR, the United Nations Protection Force, and, after 1993, of US ground troops in the Republic.

The second irony is that the landscape that Manchevski depicts does not exist on the ground, but was produced in the making of the film. This was noted by some reviews; stressing the arduousness of the shoot, The International Herald Tribune reported:

> Occasionally, the crew had to build its own roads. Manchevski would sometimes shoot a single scene in places miles apart, then splice the footage together. Kiril's mountaintop monastery, for example, is a composite of four different monasteries. (Pall 1995)

The creation of a single monastery, seen on film as comprising church, sleeping quarters, walled compound, vegetable garden, brings together a set of different places that are cherished as treasures of Macedonian culture. The exterior of the church is Sveti Jovan Kaneo, on the shores of Lake Ohrid in the Republic: the interior, however, is either a church in Skopje, the capital, or at the monastery of Sveti Jovan Bigorski, in the hills of north western Macedonia.[vi]

More reviewers latched onto the road-building of the crew, in part because Manchevski drew attention to it. In an interview reported by The Seattle Times, he said "In general, the less accessible, the better the locations look" (Hartl 1995). Taken with the revelation about the roads being built, we discover then that the landscape we see on screen is not just a product of putting together images of different locations: to create the sweeping landscapes we see, the real landscape has been literally scarred.

MACEDONIAN VISIONS

Manchevski creates an image of Macedonia: he does not recreate Macedonia. Much of the film is shot in sites that are spread across the Republic and constitute the historical legacy of Macedonia—a legacy that most of its inhabitants recognize. But although there can be no forgetting that those sites exist, a Macedonian audience is also aware that they are taken out of their context and relocated in close proximity to one another. This is not to suggest that people continuously monitor what they are watching and compare it with some pristine "reality. " But only an audience without experience or knowledge of the Macedonian landscape could read the film as documentation of an existing locality.

Similarly, Macedonian audiences in 1994, at least, when the film opened, knew that armed bands of this kind were not operating in their own country. They knew, as did the Western viewers, that violence had occurred in Bosnia—but they were also aware that by that time, Bosnia and Macedonia were no longer part of the same country, and that internal conditions in the two were very different. They were aware that they were watching a potential future, rather than an account of what was happening. Thus, when asked about Macedonian reactions in an interview in February 1995, Manchevski was able to give the following answer;

> I was concerned that people would be upset with me .... . Some people said, 'We don't all live in run-down villages, we also drive Mercedes cars. Why didn't you show that?' But most of them read the film just as I wanted them to, which is as a warning. (Woodward 1995, in The Village Voice)

Macedonian reviewers and audiences could not straightforwardly connect Manchevski's images to their own experiences. For the place depicted, although comprised of locations that were recognizable, was not as a whole familiar to them. As a consequence of this, the frames within which they read the film as Macedonian were thus strikingly different from those of their counterparts outside the Republic. Instead of viewing as Macedonian the object of the camera's gaze and the photo-journalist's encounter, they focus instead on the character who undertakes a journey to a war, and becomes enmeshed in the quarrels of those he once lived among.

Aleks, the photo-journalist, is a cipher for the director and author himself—in some sense Manchevski is documenting his own return to Macedonia from New York in 1991. The character is played by a famous actor from the Yugoslav period, Rade Sherbedzija. According to a variety of sources, his was one of the best-known faces in Yugoslavia, from stage and screen. The double impact of seeing such an actor lends additional textures to a Macedonian audience's reception, which are unnoted by foreign reviewers. In the final part of the film there is a short scene in which Aleks wakes up from a bad dream in the house he has inherited from his parents, and looks for a cigarette. The Los Angeles Times reviewer reduced the scene to a heavy-handed director's point, that by smoking, Alex is returning to his "Balkan" roots. In so doing, she takes smoking to be a sign of Balkan identity. A few months earlier, though, an essayist in a Skopje weekly, Mirko Kostovik, reacted differently to this same scene.

> Sherbedzija opens a suitcase. In it is an issue of "Nova Makedonija" [the daily Macedonian newspaper] from the past, and one unsmoked cigarette. On the cover page Josip Broz Tito, and in the cigarette opium of past happy days. Rade smokes the cigarette in the role of Aleksander, Tito is still proud and happy in that picture, and in the darkness of the night the music of the Sarajevo band "Indexi" and Pimperkov's voice with the song "Sonuvam" [I'm dreaming].
>
> (Kostovik 1994)

Kostovik here indicates how much is going on in this depiction of one of the most personal rituals of all. For what Manchevski presents here is a multi-layered evocation of the past, and simultaneously an image of what has come to be an increasingly familiar refrain from artists from the former Yugoslavia—a kind of "Yugo-nostalgia. " The scene with the opened suitcase, is a return not to Balkan roots, but to a very different mode of life, in which Sarajevo stood as a symbol of co-operation between today's divided ethnic groups. and the soft music from the Yugoslav period, tells the story of the actor as well as the character. Sherbedzija still considers himself "Serbo-Croatian;" he, as well as Aleksander within the film, has found himself without a place he can call home.

The grounds for such an interpretation are further strengthened by the nature of the music in this scene. Although it is extra-diegetic, the beginning of the song is preceded and accompanied by the rhythmic scratching that would be heard on an old gramophone recording. The foregrounding of the obsolescence of the reproductive medium complements the nostalgia encoded in the music itself—by a band from a country and a city whose meanings have radically changed.[vii]

This emphasis by a "native" interpreter, on the complex relationship between Macedonia and the federal country of which it was once a part, is one that one would not expect from a western audience for whom Yugoslavia, Tito, Sarajevo, Macedonia, and the actor Rade Sherbedzija are not related in the way that they are for any Macedonian in their late twenties or older.[viii] In this vision, Macedonia is not straightforwardly categorized as a site of the same violence that has overtaken the country of which it was once a part. Instead, it could be argued that Macedonia is located in the person of Rade the actor, Aleks the character, and the engaged audience, confronting a scenario where bitter confrontation has replaced former coexistence.

FILM AND POLITICAL CONTEXT

Manchevski's vision puts on offer a set of objects to the Yugoslav Macedonian viewer that compel a far more complex and interactive mode of imagining the connections between image and reality than that of non-Macedonian reviewers. The film does not simply reflect realism, nor is it some buttress to national ideas of authenticity. In evoking Yugoslavia and Macedonia alongside the forces that continue to play a part in their futures—local activism and global voyeurism—he reminds us that there are other ways to organize life, outside the contemporary idiom of nationalism that has forced people to locate themselves in ways that they have not chosen. This the film accomplished not just in the dynamics of internal interaction but in its life as an artifact of culture.

When the film opened in Skopje in 1994, after its triumph in Venice, it reportedly outgrossed the Hollywood blockbuster "The Fugitive," released at the same time (Woodward 1995). After the premiere at the beginning of October 1994, the Macedonian press described Before the Rain as the most distinguished Macedonian film ever. The film's director was purportedly the second most popular public figure in the Republic—after the President, Kire Gligorov (ibid.).

The film thus came to be identified, both from within and without, as Macedonian, in the same time frame as a state of that name sought international recognition. Indeed, the film brought the Republic publicity—according to some interviews, a reason for its popularity within the Republic. In a conversation with Roger Ebert, Manchevski stated of Macedonia "It's a country where, even in volleyball, the national team cannot be called the Macedonian National Team. Suddenly a Macedonian film does well. People respond to that" (Ebert 1995, in The Chicago Sun-Times). The identification of the film as Macedonian, in this vision, was connected to the legitimacy of the country of the same name. What is striking in this formulation is that the film's identification as Macedonian, in the international sphere, preceded or anticipated that of the country. In some sense it could be argued to occupy an active role in the transition of the Republic, from part of Yugoslavia to a sovereign state.

DIRECTOR AND NATIONAL IDENTITY

In a parallel mode, the identification of the director himself followed a similar path, in the course of which the ontological status of Macedonian national identity was highlighted. Manchevski's identity as "hybrid" was the subject of several of the reviews in the U.S.A. in late 1994 and early 1995. Writers picked on the juxtapositions in his own life and work—from Skopje to Carbondale, and art film to music video—to identify him and his work as bicultural (Mathews 1995; Pall 1995; Woodward 1995).[ix] In this mode, his own location was separated from that of the filmic images taken to embody Macedonian identity.

Manchevski was cast as some kind of intermediary—giving outsiders a glimpse of Balkan life. By this mode of presentation, Manchevski's own connection with Macedonia is diluted. Indeed, it is only by disassociating Manchevski as creative artist from Macedonia that the latter can be imagined as object of the gaze of others. Manchevski's own relocation to a position behind the camera is implicitly considered as equivalent to losing his connection with Macedonia. It is also assumed that his critical perspective is a product of that very distance.

Macedonian visions of the director are very different. As stated above, he was considered the second most popular figure in Macedonia, and his featuring in such a poll demonstrates the extent to which he was regarded as insider. As one Macedonian reviewer picked out as significant not the images of violence, but a quiet moment which indexed a complex web of temporal and geographical connections, so in a similar vein Macedonian audiences embraced the film not as depiction of Macedonian life, but as an expression of Macedonian artistry. Where foreign reviewers saw the film as capturing Macedonian authenticity from the outside, and thereby cast the director as outsider, Macedonian audiences were more likely to include the director and his image in a single sphere, the whole of which—both creative and created—was Macedonian.

MACEDONIA AND THE WORLD STAGE

This was, however, not the limit of what the Before the Rain offered to the Macedonian imagination of cultural identity. The film was screened in Skopje only after sharing the Golden Lion in Venice. It acquired status, then, in the sense that it had already occupied a stage of international attention. Macedonian audiences in 1994-5 were thus watching something that had been watched (and deemed worth watching) in the wider world. They were enjoying not simply a film, but also the fact that the film had been watched, or would be watched, by many others, elsewhere. Even those Macedonians who criticized the film did so with this international audience in mind. The limits of the "imagined community" (Anderson 1983) of any particular film audience, then, do not lie at the edges of any nation-state. Watching any film on general release is to partake of "world culture;" when the film watched is connected to a small country, viewers in that country can imagine themselves as equal citizens in the film world.

The Award of the Golden Lion was the beginning of the film's public life as Macedonian. Its final flourish came on the eve of the Academy Awards ceremony in March 1995, when Before the Rain was one of five films nominated for the award of best Foreign-Language Picture. Along with others involved with the production of the film, Manchevski threatened to boycott the ceremony because the Academy were planning to refer to its country of origin not as Macedonia, but as the Former Yugoslav Republic of Macedonia (O'Steen 1995). Manchevski rejected the emendation and thereby signalled a call for a decisive separation, in the world imagination, of Macedonia from Yugoslavia. The terms in which he did so, as reported by the journalist, put the relationship of Macedonia with Yugoslavia as rhetorically equivalent to that between the United States and Britain.

> "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."
> (O'Steen 1995)

In this moment, it could be argued, on the eve of its final international recognition as national, the transition of the film itself, and of its director, were complete. From being a process of co-operation in production, overseen by a bicultural hybrid, it became a product of a single nation and a director from that nation. It did so in the forum of the Oscars, in which a country's entry confers status on the nation as a cultural producer, equal in ontological status to all others.

CONCLUSION

This paper has sought to trace the parallel biographies of a film, its director, and the country which both came to represent in the course of 1995, when the images of Before the Rain travelled an international circuit. I have tried to demonstrate the utility of a notion of "frames of belief" in the analysis of the different interpretations of the film and its relationship to the recent realities of Yugoslav history. Simply put, the central goal is to show how different understandings of that history impact upon practices as seemingly apolitical as watching a feature film, or describing a director's background.

At times it may appear that the result of the analysis is to put in place a binary distinction between "non-Macedonian" and "Macedonian" readings of the film, and to suggest that the former are untrue while the latter are true. The principal point of comparison, though, is not in terms of any correspondence with any single "reality." Rather, the aim is to illuminate the existence of different modes of imagining by which realisms are constituted.

Arjun Appadurai notes that "Art cinema....is spread both more broadly and more thinly across the world" and constitutes a realm of its own (1995:218). At the same time, the artifacts of this realm may, as in the case of Before The Rain, retain or acquire particular significance for specific agents or groups. So too their creators may lead double lives, like Milcho Manchevski, and be characterized as being at home in different localities. To consider the global interconnections and implications of local cultural phenomena, and vice versa, it appears that some notion of "framing" may be useful. The appeal of such an approach is precisely that it allows an analytical demarcation between interpretive realms, while acknowledging that frames may co-exist and blur into one another.

The recognition of the expressive and artistic complexity of Before the Rain yields one further result. Anthropologists and others who are engaged in the debates over the legitimacy of the new Macedonian nation-state are frequently asked to classify and identify practices, customs, beliefs or norms that are characteristic of and unique to Macedonian culture. If they claim to do so, they find themselves cast as over-engaged Macedonian nationalists: if they challenge the validity of the classification project, in the language of cultural flows or globalization, they are likely to be dismissed as irrelevant obscurantists. It is perhaps too glib a response for an anthropologist to respond to the challenge simply by pointing to Before the Rain. Nonetheless, to encourage focus on a site which demonstrates the different modes in which imagining, viewing and reviewing constitute a range of realisms could be a further step towards understanding the interconnections of cultural practice and political consequence.

Notes

i) The focus of Anastasia Karakasidou's work has been the Hellenization of the northern region of what became part of the Greek state in 1912. In the course of her research she has found herself caught up in rhetorics of continuity, ethnic identity and loyalty, as well as debates over academic freedom and publishing policies (Doyle 1996).
ii) Public Culture's contributors include prominent members of the school of subaltern history, such as Partha Chatterjee and Ranajit Guha, and other scholars of the post-colonial moment, including Pierre Balibar and Nicholas Dirks.
iii) The movie's budget was under $3 million. 65% of the funding came from British Screen, (including 20% originally provided by Channel 4, which was then withdrawn): 25% from Noe Prods, a unit of PolyGram France: and the balance of around 10% from the Macedonian Ministry of Culture (West 1995).
iv) The prevalent ideas here described briefly are analyzed in greater detail by Todorova (1994), who claims that they constitute a discourse of "Balkanism."
v) This section draws on Laura Mulvey's pioneering work (1992)[1975], which argues that the effect of this alignment of the "gaze" of audience and apparatus is masculinizing, and serves simultaneously to feminize the object displayed for the audience's pleasure. Her argument stands at the beginning of an extended debate over relations of gender and power implicit in the gaze, and established the importance of making analytical distinctions between the multiple modes in which audiences can engage with images on screen.
vi) Non-Macedonian reviewers frequently misidentified specific locations, and drew false inferences from the term "Macedonia." Among the misrepresentations were that the action took place in a Russian monastery, or in Northern Greece. One reviewer presented a bizarre vision by placing the church scenes in the landlocked Former Yugoslav Republic of Macedonia at the seaside.
vii) This foregrounding of the reproductive medium , in music which is on the soundtrack rather than occurring in the scene, serves to blur the line between extra-diegetic and diegetic. By creating the impression that what we are hearing as audience is what the character is hearing inside his head, the director can be seen again playing with the boundary between the world and the world of the film.
viii) See further Thiessen (n.d.). Sherbedzija became famous for playing Hamlet in Dubrovnik in 1974. Tito died in 1981, and his death is as mythological within Yugoslavia

and Macedonia as that of John F. Kennedy in North America: most people claim to remember where they were when they heard the news. Sarajevo was the spiritual home of much of the best Yugoslav rock music of the 1970s and 1980s, including the most famous of the bands, Belo Dugme. It was also host to the Winter Olympics in 1984. A significant dimension of the shock felt in Macedonia when fighting began in Bosnia was the inability to locate ethnic hatreds in a city that had become synonymous with an easy urban cosmopolitanism.
ix) Manchevski himself referred to feeling "culturally schizophrenic-and glad about it" (Woodward 1995).

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TRANSNATIONAL ANATOMIES OF EXILE AND ABJECTION IN MILCHO MANCHEVSKI'S BEFORE THE RAIN (1994)

by Katarzyna Marciniak

Abstract: This essay considers the discourses of liminality and "national purity" in Milcho Manchevski's Before the Rain *(1994) in the context of contemporary transnational exilic cinema. Through its innovative narrative structure, the film self-consciously seeks to resist aesthetization and sublimation of abjection and mobilizes a critique of "authentic" citizenry.*

In 1992, Stuart Hall reflected on the political reconfigurations of Europe at the time of its critical changes as marked by the fall of the Berlin Wall in 1989 and the collapse of the Soviet Union and Yugoslavia in 1991:

> There is nothing to be said, in this day and age, for being nostalgic about the cold war, but the cold war did at least give Europe a kind of arbitrary stop. The Berlin Wall, monstrosity that it was, did set up a kind of barrier, real and symbolic. Its awesome brick visage carried a message: "Beyond this frontier is another kind of Europe, another system, another world." In a way this reinforced certain old European preconceptions, for the "real" Europe has always imagined over there as elsewhere, other, the beyond: the frozen wastes, wolves roaming the icy slopes, the mysterious east, barbarians clamoring at the gate of civilisation.[1]

Scholars such as Dina Iordanova, Maria Todorova, and Slavoj Zizek have argued that the Balkan conflict has frequently been understood and represented in the West in these terms: as the less "civilized" part of Europe erupting beyond control, where "barbarians" mercilessly and impulsively act out an "eye-for-an-eye" philosophy, or, alternatively, as "the mysterious east" consumed by old, deep-seated ethnic conflicts that set the peoples of the Balkans apart from the "true" European community. Todorova argues that "Balkanism" is a discursive strategy that has worked to produce the idea of the Balkans as a "repository of negative characteristics against which a positive and self-congratulatory image of the 'European' and 'the West' has been constructed."[2] Iordanova pushes this critique further by suggesting that many Balkan intellectuals participate in what she terms "consenting self-exoticism." She writes that the "orientalisation" of the Balkans cannot be declared a purely Western project,as it is a process which has been embraced, internalised and partially carried outby many consenting Balkan intellectuals. It is not just "the West" which constructs the Balkans as compliant to Western stereotypes, to a large extent this construction is taken up and carried further by "the Rest," and in our case by Balkan writers and film-makers themselves. The result is a specific voluntary "self-exoticism," which becomes the preferred mode of self-representation for many Balkan film-makers.[3]

Considering this foreclosure of representation, I am specifically interested in the formal challenges that cinema faces in order to "perform" the Balkan conflict without reproducing the familiar impulse to binarize Europe (the civilized West versus the barbaric East). How can a critical tribute be paid to the region without falling into the predictable pattern of portraying the Balkans as "the Other of the West" and "the madhouse of thriving nationalisms"?[4] What textual strategies are effective in subverting either a xenophobic or a xenophilic illustration of the Balkan struggle or in representing violence against the usual scheme of sexualized entertainment or sublimated, sentimentalized brutality? How can one enunciate the logic of ethnic violence without either demonizing or exoticizing the inhabitants of the Balkans? These are important questions because they involve opening up representational practices that allow for more complex registers of cinematic signification. In this context, these registers might give voice to the critique of the logic of ethnic cleansing, propelled by the idea of privileged and "authentic" citizenry.

With these concerns in mind, I analyze the discourse of "national purity" in Milcho Manchevski's 1994 directorial debut, *Before the Rain*, which focuses on the dynamics of ethnic anguish among Macedonian Christians and Albanian Muslims in Macedonia in the early 1990s. The film constructs a compelling interrogation of the cultural mechanisms fostering the growth of oppressive nationalism: the policing of ethnic boundaries and the pursuit of an ideology of purity in the service of national homogeneity.

Part of the former Yugoslavia, Macedonia, with its difficult and conflicted history of nationhood, is certainly a compelling ground for an inquiry into the mechanisms that instigate religious and racial violence. The country declared its independence in November 1991 after the collapse of Yugoslavia, and in April 1993 it was finally admitted to the United Nations as the Former Yugoslav Republic of Macedonia (FYROM).[5] The country's multiethnic population, according to the last census, in 1994, consists of about 70 percent Orthodox Slavs, who, being the largest majority, consider themselves Macedonians, and about 30 percent Muslim Albanians, who want a separate state of their own. The remaining 10 to 20 percent of the population are Serbs, Turks, Vlachs, and Gypsies.[6]

Unlike the other well-known Western film about the Balkan conflict, Michael Winterbottom's *Welcome to Sarajevo* (1997), which focuses mainly on the experiences of Western characters, Manchevski's film, like the recent Oscar-winning *No Man's Land* (Danis Tanovic, 2001) and to some degree *Beautiful People* (Jasmin Dizdar, 1999), gives space to the Balkans' point of view. *Before the Rain* dissects the sociocultural mechanisms that produce phobic nationalisms in a way that self-con-sciously seeks to resist the aesthetization and sublimation of abjection. Additionally, the narrative refuses to present the Balkan conflict in terms of predictable binaristic hierarchies such as victim/victimizer, hero/villain, or interpreter/interpreted and thereby opens up a space for a more dialectical representation of ethnic cleansing. It is the film's focus on the exilic status of the protagonist, Aleksandar Kirkov (Rade Serbedzija), that mobilizes the need to question these traditional dichotomies.

Aleksandar's quivering subjectivity, his status as a liminar who does and does not belong to "his" nation, enables us to examine the normative idea of the "I," the self historically conceived within the parameters of ethnic sameness and stable national territory. The film uses Aleksandar's liminality to critique the logic of national purity. What is unconventional about Manchevski's film is that, unlike many well-known films of exile that focus on the struggle of a foreigner/stranger within the space of his or her nonnative culture, *Before the Rain* foregrounds the challenge Aleksandar faces in being "reincorporated" into his native place, in being reaccepted by his "own" people upon his return.

Furthermore, the film invites us to reflect on the urgency to reconfigure the *privileged* notion of the nation-state based on a claustrophobic paradigm of "pure," homogeneous community that has historically repudiated otherness in all its forms. On this level, *Before the Rain* speaks not only to spectators from the former Yugoslavia but to Westerners as well, including, of course, Americans, whose national history is by no means exempt from ethnic violence.[7] Thus, what *Before the Rain* asks of us is quite difficult: to recognize the problematic "doubleness" embedded in the concept of national identity. What I mean here is that glorification of one's origins or their denial can be equally dangerous, for, fueled by the logic of ethnic purity, either may instigate xenophobic nationalism.

Transnational Exilic Context. *Before the Rain* won numerous international awards but received little critical attention in the West until *Rethinking History: The Journal of Theory and Practice* devoted its entire 2000 edition to the film.[8] Andrew Horton, who interviewed Manchevski, argues that *Before the Rain* "is by far the most important movie to appear from the war-torn Balkan republics that once constituted Yugoslavia since the current war began in 1991."[9] To call this film a "border crossing text," as Horton does, is indeed pertinent because *Before the Rain* resists the "purity" of traditional categories as defined by national "origins."

Manchevski, born in Macedonia and educated in the United States, does not consider himself a Balkan filmmaker. Asked about this, he replied, "I have had the luck of living in New York." Manchevski noted: "I don't see myself as an American, but I also don't see myself as a Balkan. I think I am a filmmaker across the oceans."[10] Manchevski's

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refusal to situate himself and his work within one national category and the fact that *Before the Rain* foregrounds exile as a narrative concern enable us to conceptualize the film as an example of transnational exilic cinema. As such, the film enacts its transnationality thematically and formally: national and ethnic border crossings lie at the heart of its three-episode drama. The triptych structure is bound by Aleksandar's diegetic movement as a Macedonian exile from Macedonia to London and back to Macedonia. His crossings—reminiscent of Manchevski's own transnational and transcultural condition—punctuate the film's overlapping three parts: "Words," "Faces," and "Pictures."[11]

Contextualizing *Before the Rain* within the category of transnational exilic cinema is especially important when discussing the diasporic filmmaking of the late-twentieth-century liminars, transnationals, and exiles. As Hamid Naficy writes, this genre "cuts across previously defined geographic, national, cultural, cinematic, and metacinematic boundaries."[12] Naficy's work on "accented cinema" has drawn attention to the sustained theorizing of "a cinema *of* exile and a cinema *in* exile," specifically as it pertains to the work of filmmakers in the postmodern era.[13] Since 1945, massive displacements of peoples, in part due to the complex processes of global decolonization, have resulted in the movement of economic and political refugees, exiles, and immigrants, mainly from non-Western spaces coded as "second" or "third world" to industrially advanced Western nation-states.[14] Naficy's notion of "accented cinema," as he argues, "emanates not so much from the accented speech of the diegetic characters as from the displacement of the filmmakers and their artisanal production codes."[15]
Within this context, it is important to add that the term "transnational" emerged most prominently on the wave of what Christian Moraru calls "the logic of the global" and often refers to contemporary changes in advanced capitalist societies that mark the "shifts that challenge the older, conventional boundaries of national economies, identities, and cultures."[16] However, the category of transnational exilic filmmaking is not simply a new, fashionable terminology. Rather, it is an attempt to open up the often stifling, reductive, and patronizing filmic markers of "immigrant," "minority," and "ethnic," which, although historically valid, tend to lump diasporic work into what Naficy calls "discursive ghettos."[17] These traditional labels often work to code specific cinematic texts as "of ethnic interest," as if "ethnicity" inherently belonged to the so-called minority discourse.[18]

When addressing transnational exilic cinematic texts and their frequent emphasis on the multiplicity of national "belongings," it is important not to homogenize transnational locations, as each needs to be analyzed in its specificity, with attention to the heterogeneity of gendered, racial, and ethnic modalities. Clearly, *Before the Rain* is a product of Manchevski's authorial vision, his political and ethnic affinities, his own exilic longings and nostalgia, and his position as an artist "across the oceans"—that is, neither "fully" Macedonian nor "fully" American as defined by the traditional logic of national identity.[19]

Manchevski has commented that the script for *Before the Rain* came into being in 1991 when he went back to Macedonia after a six-year absence. He writes that the emotionality of this visit was intense, as he experienced "a sense of heartfelt homecoming and a sense of impending doom." The historical moment of his visit was marked by a sense of endings and beginnings: while Yugoslavia, the country in which the director was raised, was disintegrating, Macedonia was emerging out of the war. Manchevski describes the sensation of impending changes and the aura of uncertainty as a "before-the-rain-feeling": "It felt sort of like the pressure you feel on the inside of your mouth before it rains."[20] While *Before the Rain* is set largely in Macedonia and was inspired by the political events in the Balkan region, Manchevski insists that the film "is not about a particular country. It is about people caught on the verge of wider violence that is about to erupt around them."[21]

Before the Rain's attempts to grapple with the aesthetic and political concerns I have sketched out in the opening of this article produce significant tension. On one hand, as others have already argued, the film may be read as performing "Balkanism"—that is, as recycling familiar stereotypes about the "otherness" of the Balkans.[22] On the other hand, as a result of the "carefully designed quirk in the [narrative] chronology," to use Manchevski's words, the film appears to be mindful of normative representations of the Balkan conflict, specifically the popular Western notion of the circularity and timelessness of the ethnic violence in the region.[23]

Using art-cinema narration, the film's formal arrangement is indeed complex. Self-consciously dislodging chronological time, the film tells the story as if out of sequence. The nonlinear, fragmented, intricately tangled narrative appears to mimic the linearity of a circle except that, as the old monk in the film says, "the circle is not round" because its seemingly cyclical nature is thwarted and filled with temporal and logical paradoxes.

As Robert Rosenstone succinctly puts it, *Before the Rain*'s narrative "incorporates a temporal sense that is, literally, disjunctive and impossible."[24] The film's formal experiment with the "illogic" of its narrative becomes a means of performatively critiquing the stereotypical portrayal of the violence in the Balkans as a permanent historical construct in the region. This critique is crucial for two reasons: it does not locate ethnic violence as occurring solely in the Balkans, and it does not allow for the representation of Western Europe as a superior "civilized" space that has overcome its ethnic dilemmas.

The remainder of this essay focuses on the representation of the workings of the logic of ethnic purity in the context of *Before the Rain*'s "interlocked" diegesis and the transnational crossings that take place between London and Macedonia. I discuss Aleksandar's "quivering ontology," which ruptures a privileged vision of a nation; I examine the haunting positioning of female characters; and I conclude with an explication of the "violence of vomit." The narrative performance of such violence invites reflection on the complexities of transnational location, which, as evoked by Manchevski's film, contest celebratory conceptions of transcultural identity.

Narrative Illogic/the Logic of Purity. The first episode of *Before the Rain*, "Words," opens with an image of a stunning ancient monastery and the surrounding Macedonian countryside and introduces us to Kiril (Grégoire Colin), a young Orthodox monk committed to a vow of silence. The clash between the title of this segment and Kiril's muteness becomes apparent when he finds Zamira (Labina Mitevska), a young Albanian Muslim, in his cell, hiding from armed Christian villagers who are hunting her down. (Kiril has no words to give her because of his vow; besides, they have no language in common.) Believing that Zamira killed their local shepherd, the villagers seek retaliation, but, thanks to Kiril's collusion in concealing Zamira, they are unable to find her. Kiril's interest in helping Zamira leads him to a crisis: he abandons the monastery, breaks his vow of silence, and tries to escape with her. "Words" concludes with an image of gory, heart-wrench-ing violence. Both Kiril and Zamira are caught, not by the vengeful villagers but by Zamira's Muslim relatives, including her grandfather and brother. Before Zamira is killed in a most brutal way—shot many times by her own brother—and Kiril is told to run away, we witness shocking abuse as Zamira's grandfather, who holds the highest position of authority in the family, assaults Zamira.

The conflict in "Words" revolves around not only the suspicion that Zamira may have killed the shepherd ("Blood calls for blood. You'll start a war now. You slut.") but also the fact that as a Muslim she has been rescued by a Christian, a man from an antagonistic culture. As Zamira is kicked and punched before she dies, her grandfather's words reveal a history of her treatment in the family: "I never hit you. I locked you up in the house. I cut your hair. Should I shave it off?" The painfully ironic twist in this closing is that the audience has been led to believe that Zamira is in danger of being hurt by the Christian villagers, not by her own Muslim family. But hatred of people from another culture is evidently stronger than affinity for one's brothers and sisters. Her brother believes that because Zamira ran after Kiril, she has betrayed her family, her heritage, and her culture. She has betrayed her "blood."

The most significant point "Words" makes is that ethnic groups in Macedonia are committed to the destructive logic of ethnic purity. On the surface, the film appears to be neither pro-Albanian/Muslim nor pro-Slavic/Christian, as both communities are depicted as caught up in the

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destructive paradigm of ethnic superiority. We hear the rhetoric of hate articulated strongly by characters in both ethnic groups. Zamira is called an "Albanian whore" by angry Christian villagers, while Kiril is labeled "Christian scum" by Zamira's Muslim grandfather. Both the Albanians and the Christians display cruelty and ruthlessness; both believe they are entitled to the land they share. The film thus seems to be critical of both cultures and of each group's dogmatic claim that its blood is "better" than its neighbor's. Neither culture is excused from perpetuating ethnic hatred. One of the Christian villagers addresses the monks trying to prevent the monastery from being searched. The villager asks emphatically: "Remember five centuries of Muslim rule? An eye for an eye." The statement is supposed to serve as a reminder of hatred grounded in specific historical circumstances. We witness a similarly vehement attitude in Zamira's grandfather and brother, both of whom are ready to punish Zamira for having crossed an imaginary ethnic border and for "betraying" her Muslim "roots" by associating with a Macedonian Christian.

Manchevski has acknowledged that *Before the Rain* was conceived as a "very emotional story" and that its structure is deliberately complex. The reason for this complex structure, he has said, is to critique war and ethnic cleansing without "taking sides" in the conflict.[25] Despite these intentions and the attempt to present a balanced critique, *Before the Rain*, through its emotional pull and point-of-view style, seems to imply that the land that is being ravaged by violence putatively belongs to the Christian majority.[26] "Words" clearly presents Orthodox Christianity as historically rooted—and hence privileged—in the Macedonian land. The aesthetics of the mise-en-scène does not evoke emotional proximity to the Albanian Muslims in the same way that it garners spectatorial attention to the representation of the Christian nation. Also, the narrative offers a compassionate look at various Christian rituals: visiting family graves, paying respect to the dead, performing burials and liturgies, celebrating weddings and family gatherings, raising sheep, and farming. Through these diegetic moorings, the audience is invited to believe in the ethnic "authenticity" of the Christian majority.

The monastery plays an important role in this process of authorizing the Christians and creating the impression that they "rightfully" belong to the land. The monastery is portrayed as the site of an ancient sanctuary, a place of spiritual "purity" and metaphysical reverence. Shots of the monks walking under starry skies, the monks' chants, the solemnity of their prayers, and shots of the monastery against the remarkable blueness of Lake Okhrid create a nostalgic aura and underscore the emotional and historical significance of Christian Orthodox aesthetics.

When we are shown a sequence of violence and destruction—a protracted "game" in which turtles are tortured—the dramatic impact metaphorically "argues" that the looming conflict on the larger scene threatens to erase the historic beauty and the uniqueness of the Christian nation. While the monks say their prayers amid ancient paintings of their sanctuary, we see a group of village boys playing outside with the turtles. The first shot of the children is of two boys fighting with turtles-turned-tanks: "Go, Ninja Turtle! Kill him!" Through parallel editing, we witness the monks praying and the children building a circle around the turtles with wooden sticks and setting it on fire. The editing increases the sense of impending violence, juxtaposing the sacred litany with the cruelty of destruction. In an eerie way, the chanting of the monks intensifies the strangely defamiliarized image of violence. The narrative movement back and forth between the monastery and the children aurally accentuates the monks' prayers as the sound bridge carries their voices and estranges the children's cruelty.

At the end of the sequence, the shots cut rapidly between the prayers, Kiril's awed perception of the grandeur of the frescoes, and the cruelty as the turtles explode in the fire. The last shot is a close-up of a turtle lying on its shell, dying. This closing moment mobilizes the metaphorical connection between the dying turtle and the monks, who, we may conclude, are also threatened with violence and extinction. This idea is further emphasized when Kiril, the only young novice, leaves the monastery, crushing the community's hope in the survival of the spiritual tradition.

While "Words" pulls the audience gradually into the dynamic of violence in Macedonia—the explosion of the turtles and then the shooting of a cat that foreshadow Zamira's violent death—it is clear by the end of the middle section, "Faces," that both "Words" and "Faces" are symbolically interlocked. In "Faces," we seem at first to be moving away from the events in Macedonia. This part opens with an image of a woman, Anne (Katrin Cartlidge), sobbing in a shower. (Anne has already briefly appeared in "Words.") A photo editor in London whose personal dilemma is sketched quickly for the audience, Anne must choose between her estranged husband, Nick (Jay Villiers), and an impulsive lover—a Macedonian photojournalist, Aleksandar. Nick comes across as a stable British husband, while Aleksandar, an exile, is a tempestuous, world-traveling artist whose prize-winning photographs document the war in Bosnia. We are led to believe that "Faces" will narrate Anne's personal conflict, and although "Faces" does so to some extent, it also shows that a London photo editor who studies pictures of war from a seemingly safe distance is not that far from the conflict in former Yugoslavia, after all. Within minutes after she meets Nick at a restaurant to resolve their relationship, a shootout occurs that leaves Nick dead. A stranger, presumably from the Balkans, the shooter has come to settle a score with one of the waiters. The scene implies that no one is free from the erupting violence, even in an elegant London restaurant.[27]

The connections that emerge between "Words" and "Faces" foreground the notion that although distant from one another and in seemingly different cultural locations, Macedonia and London are interconnected through violence. The purpose of creating this accentuated bonding is to question the binary understanding that stereotypically privileges the "normal" West over the "barbaric" non-West. Several overlapping images of "transnational crossings" underscore the metaphorical connections between the first two parts of the narrative. The words "Time never dies. The circle is not round," spoken by a monk in the first part, appear in "Faces" as graffiti on a London street, as if written into the mise-en-scène of the city; in the restaurant where Nick dies, there are turtles, as in the first part, this time swimming in an aquarium, constrained and trapped as in "Words"; finally, in her photo studio in London, Anne examines war photographs that, in fact, document Zamira's killing.

These photographs, especially in the hands of the Western photo editor, hold crucial significance: we are shown how the tragedies materially experienced in the ethnic war in the Balkans are "transported" to the West via visual representations to be studied, examined, and published. Although it is not clear how Anne obtained these photographs or who took them (although we may deduce that she got them from Aleksandar), the friction between Anne's position as a scrutinizer and the horror the pictures represent is striking. Anne analyzes the photographs with a magnifying glass, dissecting the visual records of the tragic events. In her white darkroom gloves, she looks like a scientist as she examines the people's faces; she carefully observes the photographic sequence featuring Zamira's death and a collection of random photographs depicting the Bosnian war and its victims. The slickness of her studio and Anne's white gloves suggest that she is engaged in a "safe" analysis; she is privy to the tragedies going on in the Balkans only through photographic illustrations. The underlying assumption here, foiled by the end of "Faces," is that ethnic violence takes place in faraway places.

The eerie visual clash between Anne's sterile high-tech studio and the "dirty" horror shown in the pictures is additionally underscored when we see a series of glossy color pictures of Western models and pop stars next to the pictures of Bosnia. The unnerving, rhythmically pounding soundtrack further heightens the tension and the contrast between the images. The photographs Anne reviews are shown in close-up so that the spectator's gaze is implicated in the scene. The austere black-and-white pictures give us an uncanny "collage" of terror: a man without a shirt, exposing his starved, bony torso, his gaze empty and barren, as though he is deprived of sight; a child whose forehead is tattooed with a number; a person wearing a gas mask; an old woman crying over a grave; corpses of children lying against a wall. Another picture, of a young man wearing a swastika band on his arm, constructs a

link between the war in the former Yugoslavia and the Holocaust.[28] When the second episode ends with Anne's broken voice whispering in disbelief—"Your face, Nick. Your face. Your face"—the audience is invited to associate Nick's violent death in the London restaurant with the haunting faces of the Bosnian people in the photographs.

Quivering Ontology: Paradoxical Estrangement/The Exilic Return. "Pictures," the last section of the triptych, focuses on Aleksandar's "homecoming" and thematizes the dialectics of exile, calling into question a traditionally stable understanding of the idea of self, home, nation, and cultural belonging. The film creates an unsettling incongruity regarding Aleksandar's status insofar as the condition of being an exile implies continual quivering between the "worlds" of the native and adopted cultures. The emphasis on Aleksandar's difficulty in anchoring his identity to a single place is not simply an invitation to deplore the perceived compromise of his native roots. But neither are we encouraged to sentimentalize the exile's often painful antinomies or to celebrate his hybridity as cosmopolitan. Rather, we are shown that his "homelessness" opens up a space for questioning the logic of privileging one's origins. Zygmunt Bauman's theorizing of what it means to "be" a stranger helps explain Aleksandar's place in his native community:

> The strangers are not, however, the "as-yet-undecided": they are, in principle, undecidables. They are that "third element" that should not be. The true hybrids, the monsters; not just unclassified but unclassifiable. They therefore do not question this one opposition here and now; they question oppositions as such, the very principle of opposition, the plausibility of dichotomy it suggests. They unmask the brittle artificiality of division—they destroy the world.[29]

In fact, Aleksandar's in-betweenness turns him into a stranger, and his return to his native Macedonia exposes his "unclassifiable" status—it is as if he is and at the same time no longer is Macedonian. It is precisely this uncertain location of what I call quivering ontology that underlines the condition of liminality that the protagonist experiences.

"Pictures" shows Aleksandar's return from London to his childhood village in Macedonia, a place we already know from "Words." His arrival is riddled with contradictions: he hopes to reconnect with "his" people but seems unaware that the very idea of who "our" people are has become contested in the village. He confronts a foreboding tension between the Albanian Muslims and the Macedonian Christians, who no longer treat each other as neighbors of one community but as enemies. The disharmony, intolerance, and sectarian violence he encounters painfully remind him of the past, which he nostalgically recalls as the time of harmonious Muslim/Christian coexistence before the latest ethnic cleansing. Aleksandar's problematic desire to reclaim the home in which he grew up underlines his exilic longing: his impulse to recover the past, to restore a prelapsarian moment, to go back to the "original" communal unity. Ironically, although he escaped death as a photographer on the front, he is caught in deadly crossfire in his native village. By the end of "Pictures," Aleksandar, like Zamira, who was killed by her brother, is shot dead by one of his people, his cousin Zdrave.

As Aleksandar returns to his homeland, his liminality invites a critique of nationalist rhetoric. The film unveils his loss of affinity with his people, suggesting that once the "I" becomes an exile and steps beyond the realm of "one's own," this "I" becomes curiously "foreign" to kin. Even though his relatives and old friends are touched by his return, they do not quite know how to relate to him since he eludes the usual categories along the axis of native/foreigner. Through his experience of exile, Aleksandar has lost his status as a person who unequivocally "belongs" to his native place and its people; he has become estranged from them and has turned into a paradoxical "mixture," a hybrid, both a foreigner and a native at once, both an insider and an outsider, or, in Salman Rushdie's words, "at once plural and partial."[30] Thus, Aleksandar's presence creates a sense of discomfort in the village because his cultural loyalty is perceived as ambiguous. The seemingly contradictory notion that Aleksandar is no longer a "native," even though he was born in Macedonia, is emphasized by a relative who tries to warn Aleksandar not to get involved in the conflict: "Keep out of this. You are not from here." Aleksandar is indeed a phantom: a provisional, tenuous "I" who has returned to reclaim a self that no longer is.[31]

This idea that Aleksandar is a foreigner among "his" people is further dramatized when he visits Hana, a romantic interest from the past, whose home is on the Albanian "side" of the village. (This episode also underscores how both communities vehemently police their ethnic boundaries.) While Hana's father greets Aleksandar somewhat affectionately, her son (Zamira's brother and killer) is openly hostile: "Why is he here? He doesn't belong here. I'll slit his throat." This comment about "belonging" is ironically reminiscent of an earlier scene in which Aleksandar first approaches the village. He is immediately accosted by a young Macedonian whose job is to guard the village borders (and whom we have already seen in the first episode among angry villagers searching for Zamira). When Aleksandar addresses the young man in his language, the man relaxes slightly: "Ah, you are one of us." The contradictions Aleksandar exposes in "belonging," or not "belonging," in being, or not being "one of us," are at the heart of the philosophy the film wants to critique. But, of course, the difficulty of Aleksandar's position is that he both is and is not "one of them."

Aleksandar's encounter with Hana's family also foregrounds the issue of the social position and oppression of the Albanian women in the village and provokes the reading of their patriarchal entrapment in both communities. The ethnic "war" within the diegesis concerns only male characters; they are always the agents performing the violence. Besides, all positions of authority in the village—doc-tors, monks, group leaders—belong to men. Men also patrol and "protect" the borders. The women, both Macedonian and Albanian, are relegated to serving food, taking care of children, providing sexual services to men, tending the wounded, and lamenting the killings. And although the women, especially the Albanians, are not portrayed as agents performing violence, they are the ones whose bodies endure male violence. Even before her death, Zamira is assaulted by her grand-father—called a "slut" and a "whore" and beaten; Hana is locked up in her multigenerational family home.[32]

Not surprisingly given this context, Hana must first receive her father's permission to enter the room and greet Aleksandar. She appears cloaked in dark clothing; her head is tightly wrapped; she casts her eyes down, confirming her submissive position in the house. She walks into the room only to serve food and drinks, and before she finally looks up at Aleksandar, she looks to her father for permission to make eye contact. She hardly speaks; she has no power to gaze and therefore no power to assert her subjectivity.

As Aleksandar walks away, we see Hana's solemn face in the window, watching him. The window is barred, her face behind the grates, underscoring her entrapment by the familial dynamics of patriarchy. Aleksandar's and Hana's eyes convey their affection for each other, and their looks manifest that they both are, in different ways, outcasts of the village. The difference between their positions, however, is crucial: he is entitled to mobility; she is not.

Female Hauntings. If women like Hana and Zamira are shown as controlled and tyrannized by their families, they are, at the same time, sites of critical possibilities. Given the violence they experience, they obviously do not occupy liberatory positions. Nor does their resistance readily project a new model of "nation" that would contest phallocentric social structures. Still, except for Aleksandar, the two women are the only ones who risk crossing ethnic boundaries: Zamira because of her connection with Kiril; Hana when she visits Aleksandar's house, as she searches in desperation for her missing daughter. Even though they are narratively "punished" for their transgressive acts, through their actions both women point to the urgency of critiquing the intersection of patriarchal hegemony and the logic of ethnic violence. Their affiliations with men outside their "blood" signal cross-cul-tural, cross-ethnic openings—cracks in a circle.

The women—like Aleksandar, who is marked by a sense of unsettling instabil-ity—also set the temporal paradoxes in motion, as they appear in the narrative at moments when, logically, their appearances should not be possible or are unlikely to occur. For example, during Aleksandar's visit to Hana's house, we briefly see Zamira, even though she has been killed by her brother in part one, "Words." Also, at the

opening of the film, we see Anne as a peripheral participant at a funeral in Macedonia. We cannot understand her presence here until we find out who she is in "Faces" and learn of Aleksandar's death at the end of "Pictures." Only at the closing of the narrative does the spectator realize that Anne has come to Macedonia because Aleksandar is dead and that the funeral that opens the film is his.

These narrative complications continually emphasize the tension between aesthetic expression and the way such expression comments on politics. They also lead us to consider the larger argument the film interrogates: the correlation between art and violence. Even before Aleksandar comes back to Macedonia, we hear his "confession"; he is experiencing an ethical crisis. "I killed. I killed," he tells Anne. This comment refers to Aleksandar's last trip to the front as a photojournalist, during which he "complained" that there was nothing for him to photograph. He writes Anne a letter from Macedonia that reads in part:

> Dear Anne . . . It's gonna rain. . . . This place is the same as before, but my eyes have changed like a new fit on the lens. Last week I told you I killed. I was friendly with this militia man and I complained to him I wasn't getting anything exciting. He said, "No problem," pulled the prisoner out of the line and shot him on the spot. "Did you get that?"—he asked me. "I did." I took sides. My camera killed a man.[33]

As Aleksandar's voice-over narrates the letter, we see shot by shot, detail by detail, the photographic sequence he is describing. From the moment the militia man points a gun at the back of the Bosnian victim's head through the slow motion of his falling down, Aleksandar's camera "captures" the killing.[34]

While *Before the Rain* problematizes Aleksandar's position as a photojournalist and an artist, the film's point, even when depicting the involuntary killing, is not simply to critique Aleksandar. Instead, Aleksandar's ethical crisis regarding what he believes is his aesthetic exploitation of death points to the way the West (specifically, in this context, photo editors in London) transforms images of abjection, isolation, and destruction in the former Yugoslavia into sensationalized expressions that become, as Zizek writes, "good fodder for hungry Western eyes."[35]

Aleksandar's statement about killing with his camera invites us to consider whether, indeed, photography, and art more generally, can "kill." The answer the film gives is complex, one that forces spectators to contemplate the very politics of representational practices. If art can be used to critique war and violence (the position *Before the Rain* appears to take), the film seems to suggest that there is a difference, however fragile, between art done for the sake of capturing and exploiting the morbid "beauty" of abjection and self-conscious art that foregrounds a desubliminatory examination of abjection and the complexities of representing, in this context, interethnic destruction.

The most compelling example, I think, of how *Before the Rain* desublimates abjection is figured through a series of black-and-white photographs representing Zamira's killing. As I have already mentioned, in "Faces" Anne studies photographs showing Zamira's final moments and death. The film implies that Anne receives the photographs from Aleksandar, yet, if he took the photographs and gave them to Anne in London, this would mean that he was alive after Zamira was killed. However, by the end of the narrative, we know that Aleksandar dies *before* Zamira is shot. In fact, he dies because he tried to save her.

As some critics have argued, the end of the film suggests that the narrative has created a "full circle."[36] While, on the level of imagery, spectators might have the impression that the ending is a return to the opening scene (we see Kiril again in the tomato garden and Zamira running), the narrative chronology has been foiled, especially by the use of photographs of Zamira. It is the haunting appearance and reappearance of these stills that prompts a series of questions: Who took these photographs? How is it logically possible for them to materialize at different diegetic moments? Where is their stable place in the narrative? Why do they weigh on the film with their insistent reoccurrence? Clearly, the photographs are the site of ambiguity, the ontological "puzzle," of the film. Their frequent insertion into the narrative alters the film's temporality, impedes its narrative rhythm. The photographs create yet another temporal space that is interjected into the film's larger space—a frame within a frame, or time within time, of fragments of transitory and shifting moments. These moments ask us to think about the way we experience narrative time, so-called screen time, and to contemplate how such time differs in its dynamic from the way we "feel" time as created by the stills.

These formal complications are important not because they underline an aesthetic experiment and sophisticated formal "play" but rather because they emphasize the need to foreground the difficulty embedded in representing violence. Specifically, what is at stake here is the aestheticization of death and the erasure of the violence done to Zamira. Because the presence of the photographs in the narrative design is disjunctive, they create a sense of discomfort and confusion, suggesting that there is indeed no fixed place for them within the diegesis. It is as if the photographs symbolically refuse to be contained by the narrative and instead, like Zamira, who also appears and reappears, disrupt the narrative movement and haunt the spectatorial vision.

Bodily Expulsions:The Violence of Vomit. Although Manchevski's film depicts a crisis of national identity engendered by the discourse of authenticity—that is, a claim to legitimate "ownership" of a place—the reconceived idea of a nation as a multicultural community that can recognize and respect a multitude of otherness *within* itself becomes the film's haunting. This effect results from the "cracks," the small splinters that, as the formal arrangement of the narrative demonstrates, interrogate the circularity of ethnic violence. As I have suggested, these narrative cracks are performed by Aleksandar's transnational status and by the liminality of the main female characters, whose actions, while restrained by the patriarchal logic of their communities, point to the need to challenge the phallocentric dynamic of violence that implicates men as fighters/killers and women as their submissive, quiet servants. Thus, the temporal disjunctions in the film, which make our comprehension of the narrative at times frustrating, might be interpreted as performative sites calling into question the violently revolving hatred of otherness. It is in this sense that the film calls for the need to "loosen" the violent and unyielding conceptual rigidity of the idea of national identity, to conceive of the "I" dialectically, "against origins and starting from them."[37]

To show how the issue of national identity, nationalist logic, and what Robert Burgoyne terms "the emotional pull of ethnic modes of belonging" always necessarily involves one's body, *Before the Rain* continually assaults its audience with repeated images of blood and sounds of vomiting—visual-aural motifs that underline the narrative theme of violence and bodily reactions to it.[38] Importantly, these acts of vomiting signify more than the bodily need to "cleanse" one's self at the sight of horrible brutality. Rather, these moments are acts of awakening, of solidarity with the ones who die, who are, in fact, brutally expelled out of being. The vomiting—sounds of bodily excess—parallels the ejection of the unwanted people, those who need to be removed beyond the validated realm of cultural intelligibility. In other words, the very performance of vomiting is a gesture toward identification with the abject zone, a space without which the subject cannot call itself a subject and, simultaneously, a space historically repudiated because it points to the very materiality and negation of the self.[39]

Arrested by the hollow gazes of the war victims in the photographs, Anne vomits. Her response parallels Kiril's earlier reaction to a brutal killing of a cat by one of the Christian villagers, whose gunfire shreds the cat to pieces. Unlike Kiril and Anne, who shiver in pain at the sight of violence done *to* others, Aleksandar's act of "bodily expulsion" is more about himself as he recognizes that he has performed an act of violence with his camera. The moment of destroying the highly troublesome photographs documenting the death of the Bosnian man signals an awakening mobilized through the painful experience of an encounter with horror. All three characters, in different ways, respond to violence bodily. Thus, vomit—the expulsion of the unthinkable, the horrible—is presented as a "defense" of the flesh against death and abjection. This response suggests that the film wants to make a visceral appeal by binding the spectator's gaze to the expelled bodies of those who have fallen victim to the logic of racial hatred.

Within this conceptual framework, *Before the Rain* shows a self-conscious awareness of the difficulties embedded in representing violence with the purpose of critiquing it without glamorizing it as a staged spectacle. The film is conscious of the need to analyze violence without succumbing to the dangers of reinscribing it as it tries to refrain from exploiting images of gratuitous brutality. At the same time, the film appears to function on two clashing levels. On one hand, spectators are lured with appealing images of the Macedonian landscape, the aesthetics of the Orthodox liturgy, poignant music, and the "tragic" beauty of Zamira and Kiril. On the other hand, the film hopes to elude spectatorial comfort zones through its metaphorical attention to blood and vomit, preventing us from feeling that the war the narrative represents is a conflict that does not involve "us." This implication of the audience is certainly hard to achieve, given that most of the narrative is located in a distant Macedonian village, seemingly far away from the Western culture that, as Page duBois writes in *Torture and Truth*, often likes to believe that "barbarism resides elsewhere, in the other, that other world, unenlightened, steeped in medievalism and bloody cruelty."[40] Critiquing "first world" cultures for displacing torture onto the non-Western world, duBois comments:

> Torture has become a global spectacle, a comfort to the so-called civilized nations, persuading them of their commitment to humanitarian values, revealing to them the continued barbarism of the other world, a world that continues to need the guidance of Europe and North America, a guidance that is offered in the form of a transnational global economy controlling torture as one of the instruments of world domination.[41]

DuBois's critique of the way the first world likes to project its superiority reveals a Eurocentric ideological positioning: Western nations like to maintain that they are protected from "the continued barbarism," that horrors transpire beyond their limits, in "the other world," but also wish to sustain their role as rescuers and leaders in maintaining the world's "order" under the slogans of "humanitarian" concerns.

Manchevski's film exposes the logic of such "discursive colonization," to use Chandra Talpade Mohanty's words, by refusing to create a space where the audience can feel safely positioned outside the discourse of ethnic cleansing.[42] The frequent use of close-ups after Aleksandar enters Macedonia does not permit the spectator to feel emotional distance or to perceive the characters of the village as depersonalized masses. The camera's attention to details exposes the pain written into the mise-en-scène of the region. Old women's tired, wrinkled faces; their bent backs; bony donkeys; malnourished, exhausted dogs hardly able to walk—all these images enunciate the specificity of pain. And as the narrative movement of each episode binds our gaze, the audience experiences a "history of what has not yet happened"—the foreboding sense of the impending destruction, the "heaviness" of the mise-en-scène, the moments "before the rain."[43]

Sounds of thunder and remarks by various characters about rain frame the narrative. In the beginning of "Words," the monk's comment establishes the narrative space: "It will rain. It smells of rain." Later, Hana's father tells Aleksandar, "Blood is in the air. It should rain." And finally, Aleksandar's last words—"It's going to rain"—cue us to the impending eruption of conflict. Indeed, the concluding scene, which leads us back to the beginning of the narrative, takes place amid heavy drops of rain and lingers on an image of the exile's corpse, drenched in blood and abandoned. And so we are left to ponder the cruelty of bodily expulsions and the moment of dreaded identification with the site of abjection.

Notes

My gratitude for conceptual help with this essay goes to Linda Kintz, Robert Miklitsch, Áine O'Healy, and Alden Waitt and to the College of Arts and Sciences at Ohio University for providing me with a summer fellowship to develop this essay. I also appreciate the insightful suggestions of the anonymous readers for *Cinema Journal*.

1. Stuart Hall, "European Cinema on the Verge of a Nervous Breakdown," in Duncan Petrie, ed., *Screening Europe: Image and Identity in Contemporary European Cinema* (London: British Film Institute, 1992), 46.
2. Maria Todorova, "The Balkans: From Discovery to Invention," *Slavic Review* 53 (summer 1994): 453.
3. Dina Iordanova, *Cinema of Flames: Balkan Film, Culture, and the Media* (London: British Film Institute, 2001), 61, 56.
4. Slavoj Zizek, Metastases of Enjoyment: Six Essays on Woman and Causality (London:Verso,1994),212–13.
5. Greece refused to acknowledge the republic until it changed its name, claiming that "Macedonia" was historically a Greek term and that its use implied a territorial claim to the Greek region of Macedonia. Greece also objected to the imagery of Alexander the Great's Sixteen Star of Vergina on the Macedonian flag, further intensifying the tension between the countries. In February 1994, Greece imposed an economic blockade that was in effect until September 1995, when the two countries agreed to establish diplomatic relations. The Former Yugoslav Republic of Macedonia (FYROM) agreed to remove the controversial Star of Vergina from its flag; Greece consented to lift its embargo.

   The most intense internal ethnic tensions between Macedonian Slavs and the country's large Albanian minority developed before the FYROM was admitted to the United Nations, after an extensive period of not being recognized by the international community. In 1993, the United Nations delegated peacekeeping troops to the FYROM to prevent the war in Bosnia from spreading there. In 1998, however, three years after fighting ended in the rest of the old Yugoslav federation, the battles in Kosovo began.

   Ninety percent of the FYROM's Albanians reside on the borders with Albania and the Serbian province of Kosovo, which has long been regarded as the most volatile region in the former Yugoslavia. (Two wars in the Balkan Peninsula, in 1912 and in 1913, were fought over Kosovo.) In March 1999, NATO began air attacks against the Federal Republic of Yugoslavia after it refused to accept an international peace plan for Kosovo. After Serbian police and the Yugoslav army intensified assaults on ethnic Albanians in Kosovo, many were forced to flee to Montenegro, Albania, and the FYROM. See Paul Mojzes, "Travels in the Balkans: Tensions and Aspirations in Macedonia," *Christian Century*, May 11, 1994, 499; Dragoljub Zarkovic, "A Serbian Journalist Answers Critics," *Nieman Reports* 54, no. 2 (summer 2000): 79+; and Jonathan Schwartz, "Macedonia: A Country in Quotation Marks," *Anthropology of East Europe Review* 11, nos. 1–2 (autumn 1993), available at <http://condor.depaul.edu/~rrotenbe/aeer/aerr11_1/schwartz.html>
6. See, for example, Ian Fisher, "Albanians' Many Children Unnerve Macedonia's Slavs," *New York Times*, August 11, 2001, available at <http://www.nytimes.com/2001/08/11/international/europe/11MAC.html>. This interesting article is on how the birthrate in Macedonia is hotly debated: "On both sides of the ethnic line, birthrates are acknowledged as perhaps the fundamental fact of politics here." The issue, as Fisher describes it, is that the Albanians are supposedly having more babies than the Slavs; some believe that this situation is dictated by the fact that the ethnic Albanians have a more conservative culture in which women rarely work outside the home and are encouraged to have large families. The rapidly changing demographics, in turn, causes an anxiety that the Slavic majority could eventually become a minority in the FYROM and that the structures of power could change in favor of the Albanians. The article argues that the issue of birthrates lingered in the background of peace negotiations, ending a six-month rebellion by ethnic Albanian guerrillas demanding greater political rights: "Demographics may also, ultimately, lay down the logic for the biggest nightmare for many Macedonian Slavs: territorial division along ethnic lines, as has happened in Bosnia and Kosovo. That, they argue, is exactly what Albanian leaders are planning for the long run."
7. Critics and reviewers did not always appreciate this point. See, for example, Teresa Esser, "Surreal Images and Situations Carry *Before the Rain*," *The Tech*, March 10, 1995, 6. Esser calls the film confusing, difficult, and bungled; perceives Macedonia as "technologically backward"; and suggests that the film will "make you appreciate the relative peace and tranquility of life in the United States." Esser's position is precisely the attitude the film critiques: envisioning violence as happening "somewhere else" and perpetuating the oppressive dichotomy between the "tranquil" West and barbaric, violent non-Western places. Similarly, Dina Iordanova reproduces the binaristic logic of the rational West/irrational Balkan community when she writes about Aleksandar that, "having come from the civilized and rational west, he encounters a world consumed by ugly and violent intolerance." Iordanova, "Conceptualizing the Balkans in Film," *Slavic Review* 55 (winter 1996): 886.
8. *Before the Rain* was a coproduction (England, France, and Macedonia). It won international awards, at the 1994 Venice International Film Festival and the 1994 São Paulo International Film Festival, as well as at other festivals and was nominated for an Academy Award for best foreign-language film in 1995.
9. Andrew Horton, review of *Before the Rain*, *Cineaste* 21, no. 3 (1995): 44.
10. Andrew Horton, "Cinema across the Oceans: An Interview with Milcho Manchevski," *Cineaste* 21, no. 3 (1995): 45.
11. In his interview with Horton, Manchevski acknowledges that Aleksandar Petrovic is the spiritual father of his film. Indeed, *Before the Rain* draws structurally and conceptually on Petrovic's 1965 Yugoslav war film, *Three*, which, told as a triptych, frames the protagonist's three different perspectives on World War II. Ibid.
12. Hamid Naficy, "Phobic Spaces and Liminal Panics: Independent Transnational Film Genre," in Rob Wilson and Wimal Dissanayake, eds., *Global/Local: Cultural Production and the Transnational Imaginary* (Durham, N.C.: Duke University Press, 1996), 119.
13. Hamid Naficy's latest book features analyses of exilic filmmaking globally and covers a wide variety of contemporary diasporic cinema created by directors from different geopolitical locations: Ghasem Ebrahimian, Ann Hui, Emir Kusturica, Mira Nair, Gregory Nava, and Trinh Minh-ha. Naficy, *An Accented Cinema: Exilic and Diasporic Filmmaking* (Princeton: Princeton University Press, 2001), 8.

14. As Naficy argues, what differentiates recent transnational filmmakers from European directors who moved to the United States in the 1920s and 1940s is that most of the earlier immigrants were absorbed by the Hollywood studio system while the transnationals of the last two decades frequently produced their work via independent filmmaking channels. See Naficy, "Phobic Spaces and Liminal Panics," 121–22.
15. Naficy, *An Accented Cinema*, 4.
16. Christian Moraru, "Refiguring the Postcolonial: The Transnational Challenges," *Ariel: A Review of International English Literature* 28, no. 4 (October 1997): 173, and Inderpal Grewal and Caren Kaplan, "Transnational Feminist Practices and Questions of Postmodernity," in Grewal and Kaplan, eds., *Scattered Hegemonies: Postmodernity and Transnational Feminist Practices* (Minneapolis: University of Minnesota Press, 1994), 9.
17. Naficy, "Phobic Spaces and Liminal Panics," 120.
18. Ella Shohat's discussion of ethnicity is of special importance here. In the context of American cinema, she argues that

> the disciplinary assumption that some films are "ethnic" whereas others are not is ultimately based upon the view that certain groups are ethnic whereas others are not. The marginalization of "ethnicity" reflects the imaginary of the dominant group which envisions itself as the "universal" or the "essential" American nation, and thus somehow "beyond" or "above" ethnicity. Shohat, "Ethnicities-in-Relation: Toward a Multicultural Reading of American Cinema," in Lester D. Friedman, ed., *Unspeakable Images: Ethnicity and the American Cinema* (Chicago: University of Illinois Press, 1991), 215.

See also Lucy R. Lippard's discussion on the social and historical awkwardness that underlies the terminology used to refer to intercultural art and artists who frequently live between cultures. The notion of ethnicity is one of the terms Lippard scrutinizes, noting that the word "ethnic" is "ambiguous in its application to any group of people anywhere (though it is, significantly, rarely applied to WASPs) who maintain a certain habitual, religious, or intellectual bond to their originary cultures." Lippard, *Mixed Blessings: New Art in a Multicultural America* (New York: Pantheon Books, 1990), 17.
19. Iordanova makes a useful point about the "transnationality" of *Before the Rain*, arguing that it is precisely its "cosmopolitan" status that enabled the production and then the wide distribution of the film:
Had the director depended solely on domestic finance and subsidies, I doubt that such film would be made in Macedonia, or in any other of the Balkan countries. . . . Unlike other Balkan films that rarely make it beyond the festival circuit, the film was widely distributed in the West in 35mm and on video. Iordanova, "*Before the Rain* in a Balkan Context," *Rethinking History: The Journal of Theory and Practice* 4, no. 2 (2000): 147.
20. Milcho Manchevski, "Rainmaking and Personal Truth," *Rethinking History: The Journal of Theory and Practice* 4, no. 2 (2000): 129.
21. Ibid., 130. See also Andrew Horton, "Oscar-Nominated 'Rain' to Screen at Tulane," *New Orleans Times-Picayune*, February 22, 1995, E5. In this interview, Manchevski explains further his resistance to creating a film that could be perceived as a "realistic" documentary:

> I didn't want the film to comment on any event or events happening right now. You see, I don't know enough about the war. I haven't lived there for years. I wanted rather for my story to be pulled out of those events in its style, music, and in its content, too . . . . What is important is that I do not mean my film to be taken as adocumentary of actual events.

22. For example, Slavoj Zizek sees *Before the Rain* as portraying "the Balkans as the timeless space on which the West projects its phantasmatic content," while Iordanova believes that, at least on some level, the film reiterates that "the Balkans are different; that it is all about the 'Other'; that nothing can be done; that there is no way to solve the problems that are destroying this 'Other' from within." Zizek, "Underground, or Ethnic Cleansing as a Continuation of Poetry by Other Means," *InterCommunication* 18, available at <http://www.nttic.or.jp/pub/ic_mag/ic018/intercity/zizek_E.html> (November 14, 2000), and Iordanova, "Conceptualizing the Balkans in Film," 887.
23. Manchevski, "Rainmaking and Personal Truth," 129.
24. Robert Rosenstone, "Editorial," *Rethinking History: The Journal of Theory and Practice* 4, no. 2 (2000): 124.
25. Horton, "Cinema across the Oceans," 45.
26. I thank Áine O'Healy for pointing out that, perhaps despite its "multicultural" intentions, the film largely privileges the Macedonian Christian community, and the visual and aural qualities of the setting in the first part of the narrative serve to romanticize the "timeless" qualities of the Christian nation.
27. The identity of the stranger/killer is quite troublesome. Manchevski mentions that the nationality of the anonymous man is of no importance because the point is to show the universality of violence:

> It doesn't matter what nationality the killer is. It's not explained on purpose. We don't subtitle his dialogue because I was trying to say that we are not immune to what is going on elsewhere in the world. You cannot switch channels. It doesn't work that way. By not doing anything or not doing enough, you're an accomplice.

But, of course, the nationality of the killer matters in this context. Even though the man's words are not subtitled, it is obvious that he speaks Serbian. See Judy Stone, *Eye on the World: Conversations with International Filmmakers* (Los Angeles: Silman-James Press, 1997), 823.
28. It is significant that, although fictional drama, the film shows us photographs of the faces and bodies of real victims of the ethnic war. The credits reveal the various photographers of each of the pictures: Ranko Cukovic's "Emaciated Man—Bosnian Refugee"; Luc Delahave's "Child with 1 on Forehead"; Jon Jones's "Man with Gas Masks"; Patrick Chauvel's "Woman in Graveyard"; Marco Armenta's "Two Children Dead in the Morgue"; and W. Betsch's "Punk Soldier with Swastika Armband." Like the documentary footage in *Welcome to Sarajevo*, which blurs the line between fiction and documentary, these photographs, too, erase the clear line between narrative fiction and "reality."
29. Zygmunt Bauman, "Modernity and Ambivalence," in Mike Featherstone, ed., *Global Culture: Nationalism, Globalization, and Modernity* (London: Sage, 1990), 148–49.
30. Salman Rushdie, "Imaginary Homelands," in Rushdie, *Imaginary Homelands: Essays and Criticism, 1981–1991* (London: Granta Books, 1991), 19.
31. Another compelling film about the exile's "return" is Theo Angelopoulos's *Ulysses' Gaze* (1995), a poetically moody narrative about an American man's journey through "his" Balkans. Through its visual motifs of fog, clouds, and misty mise-en-scène, which underline the exile's hallucinatory return, the film draws on the legacy of Andrei Tarkovsky's *Nostalghia* (1983) and reminds us that the native-turned-foreigner occupies an unstable, "murky" position with one's kin.
32. The difficult social position of women from the former Yugoslavia and their "double" oppression is also foregrounded in Gregor Nicholas's *Broken English* (1996). It is about refugees/immigrants from Bosnia who settle in New Zealand.
33. The issue of "taking sides," as Iordanova points out, holds special significance in the post-Yugoslav moment, as imposed ethnic identification (expected to be performed along the lines of fixed-identity politics) propelled nationalist phobias:
With the break-up of Yugoslavia, the compulsory taking of sides was one of the most difficult experiences for its former citizens. No matter how unwillingly, everybody in Yugoslavia had to undergo an imposed re-identification—from the inclusive concept of "Yugoslav," cultivated for decades but now abandoned overnight, people had to switch to a restrictive concept of belonging and confine themselves to a clear-cut ethnic identity. Dina Iordanova, "*Before the Rain* in a Balkan Context," 148.
34. Erik Tängerstad makes an interesting point about this moment, drawing upon Manchevski's admission that he played the role of a prisoner:

> Writing himself into the script in this manner, Manchevski has more than made an ironic remark on "the death of the author." Depicting himself as the executed and not the executioner, Manchevski suggests that he, like his imagined character Aleks, cannot find a neutral position from which to objectively describe "reality." Tängerstad, "*Before the Rain*—After the War?" *Rethinking History: The Journal of Theory and Practice* 4, no. 2 (2000): 178–79.

35. Zizek, *Metastases of Enjoyment*, 2. The ethical issue of the "ownership" of the war images from Bosnia is also compellingly represented in *Beautiful People*.
36. See, for example, Mary Dickson, "The Faces of Violence," *Private Eye Weekly*, July 29, 1997, available at <http://www.slweekly.com/ae/cinema/cinema_rain.html> (April 20, 1998), and Roger Ebert, review of *Before the Rain*, *Chicago Sun-Times*, March 10, 1995, available at <http://www.suntimes.com/ebert/ebert_reviews/1995/03/969362.html>.
37. Julia Kristeva, *Nations without Nationalism*, trans. Leon S. Roudiez (New York: Columbia University Press, 1993), 16.
38. Robert Burgoyne, "Ethnic Nationalism and Globalization," *Rethinking History: The Journal of Theory and Practice* 4, no. 2 (2000): 161.
39. My thinking about the "violence of vomit" is indebted to Julia Kristeva's work on abjection. Discussing the "shattering violence of a convulsion," Kristeva suggests a seeming paradox: "I expel *myself*, I spit *myself* out, I abject *myself* within the same motion through which 'I' claim to establish *myself*. . . . During that course in which 'I' become, I give birth to myself amid the violence of sobs, of vomit." The "I" establishes its selfhood through self-abjection; the act of vomiting is simultaneously an act of "becoming" and "I." Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 1982), 3.
40. Page duBois, *Torture and Truth* (New York: Routledge, 1991), 155.
41. Ibid., 157.
42. Chandra Talpade Mohanty, "Under Western Eyes: Feminist Scholarship and Colonial Discourses," in Bill Ashcroft et al., eds., *Post-Colonial Studies Reader* (New York: Routledge, 1995), 259–63.
43. Robert A. Rosenstone, "A History of What Has Not Yet Happened," *Rethinking History: The Journal of Theory and Practice* 4, no. 2 (2000): 191. (Katarzyna Marciniak is an assistant professor in the English department at Ohio University, where she teaches feminist theory, transnational literature, and cinema. She has published in *Camera Obscura* and has recently completed a book on contemporary transnational exilic narratives and the cultural discourses of alienhood.)

Cinema Journal 43, No. 1, Fall 2003
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Pushing the Limits of Autobiography: Schizophrenia in the Works of Farida Belghoul, Agota Kristof and Milcho Manchevski

by Michèle Bacholle

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

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AFTER THE WAR?

A HISTORICAL REFLECTION ON THE FILM *BEFORE THE RAIN*

by Erik Tängerstad

Her daughter has disappeared and she suspects the worst to be taking place. In her desperation, she begs him for help. He stretches himself on the bed. "Don't you see what is happening to our people?" she asks. He grunts a "Yes", but she snaps him off by stating "No, you're just looking at it".

The scene is taken from the film *Before the Rain* (1994) and it describes how (Albanian-Macedonian) Hana begs (Slavic-Macedonian) Aleks to help her find Zamira, her Albanian speaking daughter who is hunted by a Slavic speaking mob. Here, in a compressed manner, three sets of questions — questions that have recently been dramatically actualised — are being put forward.

When it comes down to the politics of everyday life, what does the expression "our people" mean? We are used to talk in terms of nations and states, communities and peoples, but what do we mean when using these concepts? How does a mass of different human beings organise themselves as a community, as "a people"? And what does it take to break up such a community? In the aftermath of the Cold War and the dissolution of the Soviet Union this problematic has been drastically emphasised throughout the 1990s. Parallel in time, however viewed from another angel, the integration of the European Union and the more or less outspoken politics of creating a "European identity" raise the same issue. If democracy means that the people is its own sovereign and that the people can autonomously rule itself through the system of parliamentarism, then it becomes important to know what we mean when uttering things like "the people" and "our people". Oddly enough, however, in democracy-debates during the era of the Cold War this important question has been strangely forgotten, and when it now returns into open debate it seems to strike down on both policy making and collective self-understanding with full and somewhat unexpected force.

A second problematic that the scene makes explicit is a distinction between passive observation and active seeing. In the film, the character Aleks is an internationally recognised photo-journalist who has taken as his job to be a neutral observer that uses his camera to fix images of events and have them spread all over the world. The implicit idea is that a documentary photograph does not just depict a true representation of reality but that it also contains objective knowledge of the world as such. To take a photo from a dramatic event and have it published world-wide would then be the same as spreading the objective knowledge of that event to the rest of the world. But to what extent can a photograph be regarded as a true representation of reality as it really is? And how independent of the situation, which the observing photographer believes him- or herself to cover, can s/he really be? Does not the presence of the photographer actively influence the event that s/he tries to passively observe? And if that would really the case, does this active influence then not undermine the whole notion of there being neutral positions from which one could passively observe the event in question, or, for that matter, the world at large? The film *Before the Rain* shows how Aleks, in the face of this problem, decides to give up his work and withdraw from what he thought to be his vocation. However, as is demonstrated in the scene mentioned, by simply giving up his work as a photographer, he does not free himself from the fundamental problem. Is it at all possible to take a neutral and passive position in order to truthfully observe a specific event or the world at large, or are all positions always inseparably interwoven with the events in question because they are always embedded in the world at large? This question tend to challenge the traditional notion of realism, of the idea that we could assimilate true knowledge of reality by producing representations that resemble what we see. Furthermore, such a challenge does more than just put realism into question; it is a challenge to that very foundation on which the notions of truth, knowledge, and moral action are grounded.

This epistemological problem opens for a third set of questions. In the film Aleks tries to escape the trouble of how to justify his work as a documentary photo-journalist by simply quitting his job and then returning to his childhood village, which he has not been seeing for sixteen years. However, back in the village he suddenly finds himself caught up within the ongoing dissolution of his native society. So when Hana begs him for help, it is not only a question of finding the disappeared Zamira; she asks him to hinder their society from falling apart and to prevent the outbreak of an openly violent confrontation that could rapidly escalate to a civil-war like situation. But it is more at stake than one individual sacrificing himself for the unity of the collectivity and its future common good. From the story of the film we know that the two have been lovers and when Hana pleas for his help to find her sixteen year old daughter "as if she was his own", Aleks realise that he also has to take the responsibility for consequences of his past actions. Instead of being what he thought he was, namely an independent individual who knows no other responsibilities than to his own person, Aleks finds that he is interwoven into exactly that intricate web of past, present, and future collective actions that he thought himself to have distanced. Apparently, whatever he decides to do, or not to do, his decisions will have direct consequences on both his own personal future as well as on the future of the collectivity in which he once came to being as a person. Nevertheless, it is equally apparent that there are no unambiguous solutions that he simply can follow. Instead, Aleks, like all the other characters in the film and indeed as all of us watching it, has to decide what to do without having neither full overview of the situation in which he is acting nor any clear-cut principals of moral guidance to follow when he decides what to do next. What is he then to do?

So this film, which is conceptualised within the explicit context of the dissolution of the old Yugoslav federation, puts forward three fundamental questions, all of them being compressed in this scene: Who are we? What can we know? What shall we do?

As has already been suggested, these three existential questions have recently made a forceful re-entrance in collective consciousness and public debate. The film *Before the Rain* can indeed be seen as a historical artefact from the time-period when the return of these questions took place. On the other hand, the contemporary reception of the film (and not the film itself) — *Before the Rain* became an international box-office success around 1994-95 — can advantageously be made subject to a cultural historical study. And of course, the film can be taken out of its historical context and be seen as an independent artwork in its own regard. In the following, I will sketch all three of these different perspectives: I will try to place *Before the Rain* in its historical context; to say something about the first international reception of the film; and present my own interpretation of it.

BRIDGING DIFFERENT HISTORICAL DISCIPLINES

Because the scope of historical studies is continuously becoming both broader and more diversified, and because new source materials are constantly being employed in historical research, there is a risk that different historical sub-disciplines tend to lose connection to one another. In order to counter-act this trend of lack of communications between different historical research fields, a workshop called "One Film — Many Histories: An Inquiry Into the Film *Before the Rain*" was held at the European University Institute, Florence, in April 1999. [1] The idea behind the workshop was to bring together researchers from different disciplines — cultural-historians, political scientists, film-scholars, anthropolo-

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gists, Balkanists etc. — and then together focus on one specific feature film that could be related to the field film and history in order find a common denominator for a interdisciplinary discussion. The reason for choosing *Before the Rain* to be the common point of departure was that this film crystallise so many different themes that it can be made subject to both a debate about the relationship between filmmaking and history-writing, as well as a discussion on the currant development on Balkan, or different narrative structures in storytelling. The workshop became, I think it is safe to say, a positive experience for all participants.[2] Not being a Balkanist myself, but rather coming from the field of film and history, I will in the following draw on the learning I made during this workshop.

Before the Rain was written and directed in the early 1990s by Milcho Manchevski, who was born in Yugoslavia and trained as a film director in the United States. As a moviemaker, Manchevski had previously been doing pop-videos and short films. *Before the Rain* was his debut as a feature film director. Manchevski's first impulse to make the film came as a result of his return in 1991 to his hometown Skopje. In the 80s he had spent most of his time in USA and he was not prepared to confront the magnitude of the changes that had occurred in Yugoslavia. The tension during the spring of 1991, shortly before the outbreak of the war, was strongly felt and Manchevski decided to make a film in order to work out this experience. In 1992 French and English film-producers decided to develop the script and the film was shot on location in Macedonia and London in 1993. Meanwhile, the Yugoslav State fell apart and its former republic Macedonia was declared an independent and sovereign state. In 1994 the film *Before the Rain* was awarded the Golden Lion for Best Film at the Venice Film Festival. It then became an instant international success, both by critics and by paying audiences. The film was awarded on several occasions in 1994-95; it was also Oscar-nominated for Best Foreign-Language Film in 1995.[3] In this sense, *Before the Rain* is not an obscure and seldom shown film, but together with Hollywood made movies it is recognised and seen world-wide. What makes this particular film interesting is, however, that its mode of narration differs substantially from the conventional mode of Hollywood filmmaking. To fully grasp how *Before the Rain* challenges conventional narrative structures, some of these conventions should be sketched.

STORY, PLOT, DIEGESIS

One common way of analysing film is to differ between story and plot.[4] If the story of the film tells what it is about, then the plot of the film is the way this story is told. The *story* of *Before the Rain* can be summarised as follows: An awarded photojournalist, specialised on covering war-zones, decides to quit his job at a London based agency after a traumatic experience in Bosnia. He turns back to his native village in Macedonia with the intention of finding the love of his youth. Back in the village he finds that the community has been broken up and a line of demarcation between two groups has been drawn. Roughly, the groups are structured according to cultural and linguistic features so that the distinction between Albanians and Slavs has become overemphasised. The photographer finds himself in the Slavic group, while his beloved is in the Albanian one. When attempting to save her Albanian speaking daughter from a Slavic mob, and at the same time de-escalate the conflict, the photographer is killed by his Slavic cousin. Also the daughter is killed, but by her Albanian brother.

The *plot* in which this story is told can be broken up into four distinct parts: a prologue, and three individual, however inter-linked, episodes: "Words", Faces", "Pictures". In the prologue, a young orthodox monk, Kiril, who has sworn an oath of absolute silence, is picking tomatoes while listening to an elderly monk's reflections on the coming rain and about how children incarnate the hope for the future. However, the children shown are playing with fire.

In the episode "Words", a Slavic speaking mob is searching the monastery where Kiril lives, in order to find an Albanian speaking girl. They do not find her, although she has hidden in Kiril's cell. When Kiril discovers her, he does not reveal his knowledge of her existence to the others. Therefore, when the monks eventually find the girl, Kiril is dismissed from the monastery: he and the girl are shown leaving the cloister together. Later they are found by a group of Albanian speaking men and the girl is shot by her brother. Kiril is left helpless, sitting next to the dying girl.

The episode "Faces" is set in London. A young woman, Anne, works in a photo agency. Aleks (Aleksander), who is a photojournalist, returns to the agency just in order to resign his work there. He has suffered a traumatic experience in Bosnia, which made him reconsider his whole life. Now he wants to return to his childhood village in Macedonia and start over. Although she is married to another man, Anne and Aleks are having an ongoing love affair. When Aleks wants her to follow him to Macedonia, she is in jeopardy. Aleks leaves London and the same evening Anne has an encounter with her husband in a restaurant. Suddenly a quarrel between two Serbo-Croatian speaking men in the same restaurant escalates to shooting, and Anne's husband is accidentally shot dead.

"Pictures" shows Aleks' return to his native village. He wants to meet Hana, an old classmate of his, but also the love of his youth. However, Aleks seems to have misconceived the profundity of the antagonism between the propagators of the different groups that has rapidly developed during his absence. When Aleks' cousin Bojan is mysteriously murdered, Hana's daughter, Zamira, is accused for the killing. A Slavic mob, armed with machine guns, starts looking for the girl and Hanna comes to Aleks and begs for his help. Aleks tries to find Zamira and detects her being held prisoner by the mob. When he attempts to liberate the girl, another of his cousins kills him. However, Zamira manages to run away and hide in the monastery where Kiril (who is also a relative of Aleks') lives.

The film ends where it begins, showing Kiril picking tomatoes while listening to the old monk speaking about the rain that will fall. The narrative structure of the film can therefore on one level be said to be circular — it ends where it begins — instead of linear, which would be the conventional narrative format of a feature film.

Shortly before the opening of *Before the Rain*, Quentin Tarantino's film *Pulp Fiction* had become a box office success. Also in the latter film the narrative structure could in this sense be called circular instead of linear, and in the reviews written around the mid-90s *Before the Rain* was often compared with *Pulp Fiction*. The narrative structure of *Before the Rain* is, however, more intricate than the one of *Pulp Fiction*. In the former film, and unlike the latter one, the chronology of the story is *not* supported and confirmed by the plot. For example, in the agency in London Anne is shown looking at photographs depicting Kiril sitting by the dead Zamira. This would not be possible, according to the chronology of the story, because at that time Zamira would still be alive, and moreover, Bojan would not yet have been murdered and therefore no mob would be out looking for the girl in the first place. In the film there are other such details — telephone calls are made before they could have been made, people show up on places where they could not be, etc. — which make the plot undermine the chronological order of the story.

DIFFERENT COLLECTIVE INTERPRETATIONS

Beside the distinction between story and plot, another conventional means to analyse film could here be introduced. When the plot outlines the story a narrative universe is created. Such universe is called the diegesis, and the elements in the narration that are used when composing this universe are called diegetic. Claudia Gorbman has defined the diegesis as the spatial-temporal world of actions and persons that is pro-

duced by the narration.[5] According to the norms of realism, the diegesis should correspond and resemble the notion of the (extra-diegetic) "real universe" in order to make the narration realistic. When audiences identify what they see on the screen with what they already possessed as common knowledge, a "reality-effect" is collectively perceived.[6] Since the prevailing belief-structure of the audience is reinforced through this effect, the individual viewers collectively think that they have gained knowledge of the past by watching the film.

Before the Rain distances itself from these norms of realism because its diegesis does not resemble the popular notion of the "real universe": the universe constructed in this film does not obey the rules of causality and chronology. Nevertheless, outside Macedonia the film was widely received and interpreted as a realistic description of still present or recently past events. The social-anthropologist Keith Brown has compared the reception of the film outside and inside Macedonia.[7] He points out that in the United States and Western Europe the film was seen as a depiction of the ethnic hatred that was collectively understood, outside Yugoslavia and the Balkan region, to characterise the downfall of Yugoslavian State. In this sense, the film was seen to illustrate the newsreels and the reports from the war in Bosnia, and thus as a description of still ongoing or recently past events. In the reviews that were written outside Macedonia two features were constantly refrained. The first was the "ethnic hatred" that was understood to characterise the Balkan region. The second was the beauty of the landscape. In general these reviewers "did not doubt the beauty or the authenticity of the images (…) they appear to wallow in the tragic paradox that was created; that such violence could exist in a landscape so beautiful". (Brown 1998: 166) The diegesis of the film was therefore collectively interpret according to the rules of realism, hence the reviewers (and the audiences as a whole) took for granted that the landscape that was shown in the film corresponded to a fixed location set in Macedonia, and they presupposed that the action of the film resembled action that had taken place in the country.[8] In short, audiences in North-America and Western-Europe seem to have projected their understanding of the down-fall of Yugoslavia onto this movie, hence interpreting the non-realistic film according to the notion of realism. Therewith they collectively perceived the film as a "reality-effect" which was producing something that they assumed to be documented knowledge of still present or recently past events.

Nevertheless, contrary to the other republics that constituted the former Yugoslav State, Macedonia has during the 1990s not experienced war directly on its territory. The kind of armed gangs and bands of warriors that emerged in Bosnia during the war were unseen in Macedonia when the film was first shown. Therefore, in Macedonia *Before the Rain* was seen as a warning for a possible near future, and not as a documentation of a recent past. This reception was also reinforced by the fact that the landscape shown in the film is not to be found on the ground. It is a composition of images from different localities in Macedonia that have been edited together to one picture. For example, the monastery in which Kiril lodges is a composite of footage from four different cloisters. Anybody being familiar with Macedonian surroundings would immediately see that the diegesis produced in *Before the Rain* does not correspond to an actual locality in Macedonia, but that it is constructed upon a mixture of footage taken from different places all over the young country. For example, in the above mentioned workshop, the Balkanist Victor Friedman said that when he first saw the film he was initially confused because he could not make sense of the film's settings. But as soon has he understood that the film was "not realistic" he could make sense out of it. For a Macedonian audience, the bringing together of different well known places and buildings through the composition of a virtual landscape made possible a collective erection of a visual monument over the new republic of Macedonia. Manchevski did not recreate Macedonia on film: he created an image of Macedonia as a nation. And when the people of the new republic of Macedonia not just accepted and approved this image, but actively identified themselves with it, a new "national identity" was in the making. Brown has also concluded that the film could be "argued to occupy an active role in the transition of the Republic, from a part of Yugoslavia to a sovereign state". (Brown 1998: 171)

The international recognition of the film helped reinforcing this collective construction of a national monument. Ironically, when audiences outside Macedonia identified the diegesis of the film with their vision of Bosnia, the same diegesis was used within the new republic to create a difference between Macedonia and Bosnia. Nevertheless, the international recognition of the film helped forming a Macedonian "national identity", although this international recognition was based on blurred notions of Macedonia and the rest of the Balkan region.

Not just in Western Europe but also among different countries within the Balkans *Before the Rain* was seen as a film about the war in Bosnia. The Ljubljana based film- and literature scholar Slavoj Zizek saw the film in connection with "the trauma 'Bosnia' (ethnic cleansing etc.)". He also draw a parallel between it and Emir Kusturica's film *Underground*, which was released in 1995, and which was received more or less at the same time as was *Before the Rain*. Zizek meant that these two films were generally viewed from the same perspective and that they both were understood to confirm a Western notion of the wild, uncivilised, and above all incomprehensible Balkans, a notion that he called "Balkanism" (in parity with Edward Said's concept "Orientalism").[9] In this article, Zizek focused primarily on the film *Underground* and referred only once to *Before the Rain*. His reference is however troublesome, because from reading his article one gets the picture that *Before the Rain* would to a high degree resemble *Underground* and that both films would be depictions of the Bosnian war.

Apparently, in and around the institute in Slovenia where he works, there has been an ongoing discussion about how to interpret movies dealing with the down-fall of old Yugoslavia. In the debate the two films *Underground* and *Before the Rain* have been equalised in the same manner as in Zizek's above referred argument.[10] It seems that most of the Slovenian critics view both these films as naïve and simplifying, describing the conflict through ethnically and historically tinted stereotypes. However, when they were working out a Slovenian and/or Central European discourse around these two films, also a Slovenian intellectual and/or "national identity" could be said to have been in the making.

It might be that from a Slovenian point of view, the films *Underground* and *Before the Rain* could be compared in an equalising manner — both of them dealing with the aftermath of the collapsed Yugoslav State, but non of them referring to Slovenia, which therefore could construct some sort of a "Central European Yugoslav *Sonderweg*" that would differ this new country from the others that emerged out of old Yugoslavia. Seen from a Macedonian horizon, however, these two movies are regarded as most different. When *Underground* — a film made in Serbia/Yugoslavia — focus the war in Bosnia as some sort of prolonging consequence of Tito's Yugoslav project, then *Before the Rain* — in this respect a Macedonian film — could be said to outline the conflict as a fundamental break with Tito's project, not as its inherited consequence. Moreover, in the diegesis of *Before the Rain* the war in Bosnia is turned into a somewhat peripheral event, while it is central in the diegesis of *Underground*.[11]

The actor playing the role of Aleks, Rade Sherbedzija, was one of the most popular actors in old Yugoslavia. The presence of Sherbedzija in the film alongside with other references to old Yugoslavia, including the image of Tito (a framed old photo on the wall, an old newspaper cover) has reportedly triggered a kind of "Yugo-nostalgia" around *Before the Rain* in Macedonia. (Brown 1998: 170) That kind of interpretation of Yugoslav history lies far away from how this history has been portrayed in *Underground*. In the latter movie the Yugoslav people (foremost the Serb people) are depicted as having been collectively deceived by the communist party under Tito.

Roughly speaking, when people outside the territory of former Yugoslavia saw *Before the Rain*, they resembled it with TV newsreels and thought that they saw a depiction of recent past. At the same time, when people in the new republic of Macedonia watched the film, they saw a possible near future. However, taking their vantage-point in footage from contemporary London or images of UN vehicles in Skopje, other people saw the actual present. For example, when the Slovenian critic Irna Slosar refers to the scene with the shooting in a posh London restaurant, she sees the film as a metaphor for how the present wars in Balkan threatened Western Europe. (Slosar 1997: 596) Others have seen the film-footage as documenting the present conflict. The Balkanist Victor Friedman has noted that the graffiti "Burek, da!" (which is to be seen in the film) corresponded to the graffiti "Burek, nein danke!" that was at the same time documented in Lubljana. Since "Burek" is a dish that was considered typically Yugoslav, and since "da" means "yes" in Slavic languages, while "nein danke" is "now thanks" in German, Friedman reported that he used this scene as historical document over the mental break up of Yugoslavia during the first half of the 1990s.

Nevertheless, as has already been noted, since the plot undermines the chronology of the story, the film can also be seen as being set outside of the temporal realm of past-present-future. Accordingly, the film has been interpreted following these four different modes of temporality: the near past, the near future, the actual presence, and beyond temporal reality. It should, moreover, also be underlined that most viewers of the film have understood *Before the Rain* according to only one of these four temporal modes, without taking the other three into active consideration. Why is that?

THE LIMITS OF PHOTOGRAPHIC REALISM

Two tentative answers can be given to this question. The first one is that since most people that went to see the film around the mid-90s expected to see something about the conditions in Balkan after the down-fall of Yugoslavia, they did not, however, expect to have their notions of realism, history, and temporality challenged. Therefore, when making sense out of its complex diegesis, most people simplified the narrative structure and projected their own presuppositions upon it. Since different viewers had different presuppositions they also saw different things. Furthermore, they had their previous beliefs confirmed and therefore they were able to leave the cinema with a positive opinion about the film. The other way of answering this question is to point out how consciously and cautiously Manchevski has edited this film. It can be made subject to a vast number of possible interpretations without having its diegesis severely distorted or forced into a presupposed analytical framework.

In the film, Manchevski has in a gentle manner put forward the argument that no correspondence between the faculty of knowledge and the "real world" beyond this human faculty can be construed. Therefore, the notion of realism, according to which an artwork can be compared with the "real" motive it is set out to represent, cannot be upheld. Neither "reality as it really is" can be documented, nor can there be any direct connection between the past beyond human knowledge and the history written by human beings, because since we have no access to that kind of past we cannot claim that history could represent it. This epistemological break between the "real world" on the one side and human knowledge on the other is in the film illustrated by the photojournalist who suddenly rejects his earlier belief that he could objectively document reality by photographing it. Instead of his previous understanding of his work — from a neutral position he would transmit knowledge from one end of the world to another through his photographs — he suddenly realises that there is no such neutral position and that he is always taking active part in any situation in which he may find himself.

In the film, a key line marks out this shift in his understanding of the means of photography and of the notion of photographic realism. Aleks says: "I killed. I took sides. My camera killed a man", thus indicating that his notion of a neutral ground from which he used to take his photographs cannot be uphold anymore. As has already been noted, Aleks has decided to quit his job as a photojournalist after a traumatic experience in Bosnia sometime in 1992-93. According to the story told in the film, Aleks got friendly with a militiaman and complained to him that nothing interesting happened. The militiaman then randomly picked one of the prisoners he was set out to guard and shot him on the spot. Meanwhile, Aleks photographed the event. Thereafter Aleks drew the conclusion that it was actually he who had killed a man with his camera and he blamed his earlier naivety for having caused the entire incident. On the bases of this conclusion he decided to stop working as a photographer. Apparently, he has at the same time given up his belief that reality can be documented through the means of photographic realism. This shift in Aleks' world-view signifies, furthermore, that the whole notion of realism should be reconsidered.

This latter conclusion could also be directly ascribed to the writer/director Manchevski, because in *Before the Rain* he is actually playing a small but significant role: the prisoner being shot in front of the camera.[12] With this Hitchcockian manoeuvre, Manchevski has more than just made an ironic remark to the theory of "the death of the author". To the film he has added a self-reflective remark — he is writing the script and shooting the film within a concrete context and he, no lesser than his imagined character Aleks, can find a neutral position from which he could objectively describe the situation. Instead, Manchevski has visually stated the moral of the film: that there is no neutral spot outside the temporal stream of events from which reality could be documented, hence the groundwork for both the notions of photographic realism and of conventional historical writing (the attempt to represent the unmodified past in the present) has collapsed. With this condition as point of departure, new conventions for the understanding of past and present realities have to be constructed.

This general conclusion is underlined by the composition of the film's diegesis. As has been pointed out, the story of *Before the Rain* is not told according to a conventional linear plot. However, when scrutinised closely, the plot-line is not even circular. Although the scenes in the beginning and in the end of the film to a high degree resemble one another, they are far from being identical. It is not just that the camera-angles have been modified, but the monologue held by the elderly monk has also been substantially changed.

The film begins with the scene in which Kiril is shown picking tomatoes. Suddenly he kills an insect that had bitten his neck. Then the elderly monk says: "It will be rain. The gadflies bite." Thereafter he looks to the horizon and continues: "Over there, it is already raining." When returning to the monastery together, a distant sound that could be either thunder or canon-blasts can be heard. The elderly monk says: "There is a smell of rain. The thunder always makes me twitch. I fear that they will start shooting also here." Some playing children are shown, and the monk says: "Children… Time never dies. The circle is not round." The children, however, have built a circle of pegs and weed, and they set this circle on fire.

The film ends with a similar scene, however shot from another camera-angle. This time the monk looks at the horizon and says: "It will be rain. The gadflies bite. Over there, it is already raining." Then he turns to Kiril and continues: "Come on! Time does not wait… because the circle is not round". In the background, the viewer can see the girl, Zamira, running towards the camera. The film ends with a shoot at the dead Aleks and the first drops of rain falling upon him.[13]

The difference between these two scenes may be considered subtle, but is however distinct. Especially the difference between the two lines "Time never dies. The circle is not round." and "Time does not wait… because the circle is not round" clearly indicates that Manchevski did not

intend to create a circular narration. Rather, these lines point out that he wanted to problematise the notion of time and temporality within the diegesis of the film. That Manchevski consciously has used the film to problematise time and narration is refrained once more in the film's middle sequence. In a scene from the London episode the viewer is exposed to the following graffiti: "Time never dies/the circle/is not round".

So, when examined closely, the plot proves to be neither linear nor round. Instead, the film produces a diegesis in which the presence of time is always underlined precisely because the chronology of the story is constantly undermined by the plot, and in turn causality is short-circuited throughout the diegesis. Therefore, this film can be said to have been made in an attempt to consciously challenge the tendency in conventional moviemaking to let the plot coincide with the story in order to help the audience experience the "reality-effect" that would confirm the conventional notion of realism. Furthermore, this film is obviously composed in a deliberate attempt to challenge the idea that historical writing could be a sort of documentation of the past "as it really was" produced from some presupposed neutral position beyond temporality.

RAIN AND WAR

Basically, *Before the Rain* is not set out to be a realistic film, but a tragedy. The experience he has made in Bosnia has taught Aleks, as it has taught most people in the 1990s, that there are no clear-cut and easy solutions to this kind of conflicts. Above all, there exists no neutral position outside the conflict from which one could objectively document and rationally solve it. "You have to take sides against war", Anne tells Aleks in London. But to make war against war itself is, however, a paradoxical undertaking. The traumatised Aleks responds that "War is normality and peace the exception". Therefore, Aleks conclusion is that one has to take sides within war, but still the same he refuses to line up behind either one of the conflicting parties. Squeezed between the insight that he has to participate, but at the same time unwilling to do so, Aleks seems doomed to disaster.

As has been noted in the beginning of this essay, Manchevski made *Before the Rain* in order to work out the tense atmosphere he had experienced in Skopje in 1991. In the face of the wars between first Slovenia and Yugoslavia and thereafter Croatia and Yugoslavia, also Macedonia seemed to be endangered. In a situation of repressed hostility, when a majority of people expect and calculate with war in a foreseeable near future, can such an escalation of violence be stopped and de-escalated? Can a war be fought against the notion of war, so that the outbreak of expected violence and bloodshed could be inhibited? Most possibly, Manchevski conceived and made his film with the direct aim of counter-acting tendencies that could unleash armed conflicts and war in Macedonia the film. Nevertheless, Manchevski has confirmed that he made active use of Shakespearean tragedies when conceiving the script: themes from *Macbeth*, *Romeo and Juliet*, and *Hamlet* have been woven into the manuscript.[14] The point to be underlined is that the film is made as a classic tragedy and not as a modern realistic drama. That being the case, after having seen the film, the viewers would then not be supposed to intellectually recognise their own everyday reality, but to have an experience of catharsis: a feeling of purification and relief after having confronted an existential dilemma and having had this dilemma conceptualised. In an interview from early 1995, Manchevski has said that some people in Macedonia complained after having seen the film: "Some people said, 'We don't all live in run-down villages, we also drive Mercedes cars. Why didn't you show that?' But most of them read the film just as I wanted them to, which is as a warning."[15] But a warning against what?

When making sense out of this film, it is tempting to see the diegetic symbol "rain" as a metaphor for war. The title of the film would then be read "Before the War", and the film would warn that war could soon strike down on Macedonia, like it had already hit other parts of former Yugoslavia. For example, the lines uttered by the elderly monk in the beginning of the film points clearly in that direction. Nevertheless, the metaphoric does not run as smoothly as that. When Kiril dreams that Zamira is smilingly standing by his bed, it is raining. But when Zamira actually stands by his bed, she is not smiling but hunted and frightened, and it is not raining. Later in the film, Aleks dreams that Hana enter his room and start, smilingly, to undress. At the same time, the falling rain can be seen through the window. But then again, when Hana really enters his room she is frightened and worried. At that time, no rain can be seen through the window. Here, "rain" appears to be not just a metaphor for war, but also for sexual fantasy, especially male ones.

Furthermore, the complexity and the ambiguity around the usage of the diegetic symbol "rain" in the film is also singled out through the strophe by Mesa Selimonovic that opens the film: "With a shriek birds flee across the black sky, / people are silent, my blood aces from waiting." With what would this frustrating waiting end? Would the relief come with ending of passivity and the outbreak of the awaited war?
After having seen the film *Before the Rain*, one would be disposed to answer this last question with a clear "No!". Even if an outbreak of violent action would disperse the tense atmosphere of frustrating passivity and therefore initially be perceived as a relief, it would rapidly prove itself to something more hideous than the earlier condition. Therefore, when the film was made within a discourse of escalating violence, and when its purpose was to de-escalate this tendency from within the discourse, then its means would not be to simply reflect the present condition but to present a substitution for the awaited eruption. In that case the means of conventional modern realism would not be sufficient and therefore it is not surprising that Manchevski has chosen to make a classical tragedy.

UNANSWERED QUESTIONS

In the beginning of this essay I remarked that the scene in which Hana asks Aleks for help puts forward a complex cluster of questions: Who are we? What can we know? What shall we do? The intricate connection within this set of question is emphasised by the fact that one cannot answer one of them without first having at least a tentative answer to the other two. Still the same, for a long time there has been a trend within Western thought that these questions could be separated from one another and answered independently. This latter expectation can be said to format a tragic aspect in modern science. At least since the days of Descartes' philosophic endeavour modern science has been concentrating on the second of these three questions while taken the answer of the other two for granted. As is well known, however, during the 20th century, not just this Cartesian philosophy but also Kant's critique of it has been put into question. When Descartes problematised knowledge after having tentatively stated who we are and what we shall do, Kant criticised that project by re-raising the question "What shall we do?". However, Kant took his point of departure in a tentative answer to the question "What can we know?" but was later apparently deeply surprised by the profundity of the question "Who are we?". Typically, in vain the ageing Kant wrestled this last question in his writings on anthropology and he died without having it answered. Now, it can safely be said that after Kant and especially during this last century the question "Who are we?" has been troubling modern science on a profound level. It can also be said that the hope that the valid answer to this one question would provide us with knowledge of our "identity" has been scattered. If we would claim to know our "identity" then we most first have answered the question "What can we know?". But the answer to that latter question presuppose that the question "Who are we?" — the "identity-question" — has already been answered. And if we accept that answers to these two questions mutually determine one another, then "What shall we do?". However, answering this last question in a rational fashion requires that the previous two questions have been already answered. As rational beings we find ourselves trapped within a tragic paradox. When trying to use science in order to liberate ourselves from

this paradox, we discover instead that science has contrary to our expectations brought us deeper into it. When discovering that we do not know how we are, that we do not know what we mean by knowing, and that we do not know what to do, then the tragic aspect of our undertaking becomes obvious.

Of course, the observation of this paradox and its challenge to rational science is nothing new. In a way, Descartes' science can be seen as a reaction to Shakespeare's dramatic works in the same manner as Plato's philosophy can be said to be a reaction to Sophocles' tragedies — and Plato's condemnation of art in general and tragedies in particular is notorious. Also, the fashion in which modern science has rejected art and fiction — as well as so-called "post-modern" thinking — can also only be called notorious.

With this background, the dissolution of old Yugoslavia at the close of the 20th century has anew emphasised the questions "Who are we?"; "What can we know?"; "What shall we do?". Moreover, it has also underlined that answering these questions by simply proposing knowledge about "identity" is not sufficient. Instead, we have to re-think our answers to this set of questions. In this essay I have argued that the film *Before the Rain* has been made as a conscious attempt to provoke such a re-thinking. If this argument can be said to be valid, then the film can be argued to be both an interesting historical document from the 1990s, as well as a work of art that would have lasting value also in the 21th century.

APORIAS OF THE WAR STORY

by Antonio Monegal

This essay is devoted to a comparison of different approaches to the narration of war. I do not consider all approaches, nor even the most typical ones. Some of the examples I shall focus on are Spanish, though they are discussed in an international context and in relation to theoretical issues. The main Spanish examples are literary, but the other central reference is a film, *Before the Rain*, directed by Milcho Manchevski in 1994. I have chosen one of the very few twentieth-century cases of a war outside of Spain that has produced responses by Spanish writers – the conflict in former Yugoslavia – to draw the parallels between one of these texts, Juan Goytisolo's *El sitio de los sitios* (1995), and Manchevski's film. The main point of my argument is that both the novel and the film illustrate the need to move away from the epic representation of war, to avoid complicity with discourses which endow wars, and violence, with meaning. The narrative poetics can thus be read as a commitment to a politics of representation that resists cooption by hegemonic explanations of the event, particularly those of the media but also those of historiography. Both works – that of Goytisolo and that of Manchevski – position themselves at an intersection of discourses, allowing for fruitful discussion of the interactions between history, literature, journalism, photography, film and television in the representation of war.

The war story is ruled by a double and contradictory requirement: on the one hand, the need to tell, the ethical impetus of testimony, and, on the other, the impossibility of fully accounting for the kind of[1] chaotic and traumatic experience the phenomenon of war entails. This ambivalent status is shared by narratives as different and distant in form and function as Erich Maria Remarque's *All Quiet on the Western Front* (1929) and Kurt Vonnegut's *SlaughterhouseFive* (1966). Moreover, one of the oldest and most basic conventions of such eyewitness accounts of war is that true knowledge of the event can only come from experience. The idea is expressed, for example, in the *Chanson de Roland* and echoed in David Jones's First World War narrative, *In Parenthesis*, which ends with a quote from the French epic poem: 'The geste says this and the man who was on the field […] and who wrote the book […] the man who does not know this has not understood anything' (Jones 1963: 187).
We find the same concern in the words of a French soldier writing about the First World War: 'The man who has not understood with his flesh cannot talk to you about it'. And in the words of a German soldier referring to the Second World War: 'Those who haven't lived through the experience may sympathize as they read, the way one sympathizes with the hero of a novel or a play, but they certainly will never understand, as one cannot understand the unexplainable.'[2]

The conflict inherent in this bearing witness to an unexplainable, and often absurd, event is the subject of Tim O'Brien's 'How to tell a true war story', an insightful reflection on the limits and contradictions of the war narration (O'Brien 1990: 7391). In this short fictionalized essay, O'Brien returns to the concerns he has dealt with since his earlier books about his Vietnam experience, while the issues he develops apply to many other wars as well. In *If I Die in a Combat Zone* (1973), O'Brien provides an answer to the question of the authority of the eyewitness: 'Can the foot soldier teach anything important about war, merely for having been there? I think not. He can tell war stories' (O'Nan 1998: 46). And in 'How to tell a true war story' he discusses the problems involved in the telling of these stories, pointing out the skewed perception of the event, the difficulty of separating 'what happened from what seemed to happen', the confusion and the lack of verisimilitude of it all:

> In many cases a true war story cannot be believed. If you believe it, be skeptical. It is a question of credibility. Often the crazy stuff is true and the normal stuff isn't, because the normal stuff is necessary to make you believe the truly incredible craziness. In other cases you can't even tell a true war story. Sometimes it's just beyond telling. (O'Brien 1990: 79)

Thus, the need to be truthful which drives the telling becomes, paradoxically, an obstacle to be overcome, the limit of the impossible. It cannot be understood too literally, precisely because of the kind of event war is: 'In war you lose your sense of the definite, hence your sense of truth itself, and therefore it's safe to say that in a true war story nothing is ever absolutely true' (O'Brien 1990: 88). While making claims to truth, the story retains its ambivalent status, as fiction and event appear unavoidably intertwined in the telling.

In spite of all these difficulties and contradictions, the story is told. Most people owe their knowledge of war, however inaccurate it may be, not to experience but to representation, to indirect means. For those of us who have not 'been there', horror is part of our reading of the images and texts that represent the violence and suffering of war. It does not seem possible to approach and interpret such texts without taking into account the fact that they refer to a human experience. Nonetheless, there is an unbridgeable distance – in Derridean terms, a *différance* – between experience and representation. The desire or the need to account for the experience of war illustrates the tension between history and story, between reality and fiction. Evelyn Hinz remarks that 'of all types of literature, war literature seems the most resistant to the notion that literary texts are autonomous constructs without any referential status or grounding in reality' (1990: vii).

Maybe we feel that there is something obscene in ignoring the reality of death, that it is an offence inflicted upon the dead, as if narrative responsibility were, in the case of the war story, accompanied by some form of moral responsibility.

The representation of war is a fundamental and foundational act within our culture: Homer's *Iliad* and the Trojan War inaugurate simultaneously the epic tradition and an uninterrupted dialogue between narrative discourse and armed conflict. The traffic between history and literature goes both ways, because, suggests James Tatum, 'as wars pass from experience into memory, those who survive them as well as those who come long after them, shape their own discoveries of war into patterns first to be found in Homer' (1986: 16). The comment applies to epic poems and to novels, as well as to historical accounts, to memoirs, and to the most basic of soldiers' testimonies: diaries or letters. However, Homer does not have to be a conscious model, and, particularly in the case of diaries and letters, most often it is not. According to Samuel Hynes:

> The stories that men tell of war belong to a curious class of writing. In most war narratives there is nothing to suggest that the author is aware of any previous example: no quotations or allusions or imitations of earlier models, and no evident knowledge of previous wars, or even of other theaters in the war that he is recalling. War writing, it seems, is a genre without a tradition to the men who write it. Still, it has a place among established literary kinds: such writing, we might say, is something like travel writing, something like autobiography, something like history. (1997: 45)

Hynes is clearly referring to war writing by soldiers based on first-hand experience. And he goes on to demonstrate that, although it can be likened to several genres, war writing is different from all of them: 'If war narratives aren't travel writing, aren't autobiography, aren't history, what are they? *Stories*, first of all: responses to that primal need we all have to tell and to hear individual experiences, and so to understand our own lives and imagine the lives of others' (Hynes 1997: 16). And when we move beyond the corpus selected by Hynes to include fictional accounts, war poetry, historical documents and journalistic reports, it becomes even more evident that the tradition of the war story can be traced across several genres. Also, the referential status of the works is very often ambivalent. Much of what is labelled as fiction is grounded in experience and historical event. Conversely, even what historians call the 'battle piece', the narrative depiction of documented combat, is a rhetorical exercise that requires a lot of imaginative work. The same subject matter

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recurs in different formats, allowing for all sorts of interference between fiction and testimony, so that the format is not indifferent to our interpretation of the story and of the event.

Thus, what at first may look simply like a thematic common denominator for a wide variety of works, usually studied by several different disciplines, turns out to be a revealing vantage point for discussion of such fundamental theoretical issues as the relation between reality and narrative, between literature and history, between verbal narratives and other forms of representation, and between representation and ideology. And the ideological debate can be summarized as, basically, the confrontation between epic and antiepic perspectives.

Just as we can say that war is one of the main driving forces in history, so we can say that epic as a genre has preferred to narrate of the course of history in terms of military exploits. But the view we characterize as epic is ideologically biased, to the extent that it glorifies heroism and other similar values. According to Evelyn Cobley, the issue is 'to problematize war narratives in relation to the ideologically specific ways in which modes of representation seek to make sense of the war experience' (1993: 15). This association between mode of representation and ideology reveals the breach between the event itself and a process of construction of meaning which wants to be identified with truth.

This relationship between war and language – or, more accurately, between war and culture – affects not only those discourses directly instrumental in facilitating the war effort, but also the general cultural context that provides the interpretive framework which endows war with meaning, sanctioning its occurrence. The epic thus becomes one of the faces of military propaganda, in the sense that, as Daniel Pick points out: 'Battles do not necessarily begin when the first shot is fired. The relationship between language and military deeds must be reconceived. Words, ideas, images constitute the discursive support for military conflict; they should be understood not as though they were mere froth without consequences, but as crucial aspects of the destructive reality of violent conflict itself.' (1993: 14)

War has framed and made possible two of the most traumatic events in contemporary history: the Holocaust and the use of the atomic bomb at Hiroshima and Nagasaki. Both events are the object of a continued theoretical debate that raises the question of whether the horror of these experiences can be represented.[3] War however, in itself a traumatic event, seems to be *domesticated* by the epic, as the object of an old and highly conventional tradition of representation.

Hynes describes this domestication in terms of familiarity, opposing personal narratives – which for him 'bear witness' while subverting expectations – to fictional accounts: 'Those imaginary wars, however vivid and violent they may be, are romances: they are war turned into fictions, into shapely untruths. They feed out imaginations with the big abstractions of war – Heroism, Fame, Valor, Glory; they make death sentimental and battle melodramatic. Above all, they make war *familiar*; they can't not do it – the conventions of war in art are simply too expected, too established, too dictatorial to elude' (Hynes 1997: 30). The rules of genre imposed by the epic tradition define a horizon of expectations that is so familiar as to make war harmless and easy to assimilate. Even though one of the common issues shared by war studies and Holocaust research is the view that the horror of the event is beyond words, and even though one of the most repeated *topoi* of war narratives is the statement that you cannot understand unless you have been there, the epic story promises a semblance of historical knowledge embedded in an ideological construct.[4]

Whether in Troy or Bosnia, through film documentaries or photojournalism, memoirs or novels, the subject of war makes evident the most contested aspects of mimesis. As Hinz notes, 'Truth is the first casualty of war' (1997: ix). Writing war involves doing battle with writing and reality, and requires the writer to confront the *conflict* inherent in the difference between representation and experience. The clash with reality is made evident in that – I quote from Hinz – 'literature invariably distorts and domesticates the violent and irrational nature of war' (1997: vi). In other words, when we examine the tradition of war representation we discover how the conventions of its poetics constitute a system of rhetorical figuration which attempts to contain – that is, accommodate and restrain – a chaotic experience and subject it to an order that endows it with meaning. As Leo Bersani and Ulysse Dutoit have shown in The Forms of *Violence*, narrative itself, as the driving force of the epic tradition and 'the dominant mimetic strategy in our culture' (1985: 42), is a means of making sense of violence:

> Violence can be made intelligible through historical accounts of the circumstances in which it occurs. Such accounts, like almost all historical writing, are narrative in that they elaborate story lines as a way of making sense of experience. (1985: 4751)

The matter is not whether experience can or cannot be dismissed altogether as a factor in the construction of meaning. What is at stake is the – at least possible – irreducibility of experience to discourse, and at the same time the fact that experience is always communicated in a mediated form. It is at the moment of representation that the conventions governing the form itself take on an ideological charge. This link between representation and ideology is formulated by Bates in two concise statements: 1) 'All war stories are implicitly moral, just as they are implicitly political' (1996: 264), and 2) 'The politics of a story is thus expressed as a poetics and can only be experienced that way' (1996: 216).

The recognition of the ideological implications of a repertoire of representational resources forces us to address the issues not only in terms of fictionality or truth, of faithfulness to historical events, but in terms of rhetoricity and of the history of modes of representation. This also means that any opposition between a politically committed version of cultural studies and a purely theoretical concern with the rhetoricity of the discourses is a false one, as what we read, and what we read into something, is inseparable from how we read. We need to pay close attention to modes of indirect statement as ways of transgressing epic conventions. For example, one could say, aporetically, that in *Guernica* allegory enables Picasso to convey the meaninglessness of war. From this point of view, according to Daniel Pick: 'The most productive accounts of war, it seems to me, are those which recognize, precisely, the unavoidable roughness of the outcome, the lacunae, the inconsistencies of the execution, the questionable nature of the very enterprise to encompass war in writing' (1993: 10). One way of undermining the possibility of assigning an epic meaning to the war story is to deconstruct its narrative structure, making it impossible to make sense of the story in a logical or teleological way.

My choice of examples is determined by their use of this strategy. Some of the most successful and provocative accounts of the Balkan conflict have been provided by films that do not show the war as such, rejecting the powerful impulse toward increasingly realistic depictions of military exploits and catastrophes that characterize even such supposedly antiwar movies as Spielberg's *Saving* Private Ryan (1998). Milcho Manchevski's *Before* the Rain (1994) is among a series of outstanding films which choose indirect statement as the means of representing the war in former Yugoslavia. The list also includes Theo Angelopoulos's *Ulysses'* Gaze (1995), Emir Kusturica's *Underground* (1995), and JeanLuc Godard's *For Ever Mozart* (1996). *Before the* Rain is not about the war in Bosnia, but about ethnic struggle in a village in Macedonia, where in fact in 1994 there had been no war. Thus, this imaginary or potential war – the war to come, like the rain about to fall throughout the film – signifies the actual civil war nearby. In other words, indirect statement – poetic figuration – is the resource chosen to allow a distancing from the representation of the historical event, in order to address the issues of violence and conflict from a broader perspective.

The connection of the Balkan struggle with other wars and with a wider European context is achieved in the film by using London as the setting where the whole middle section takes place. And also through the character of Aleksander, the tormented, PulitzerPrize-winning war photographer, who resigns from his job with a British

agency, leaves his British lover, Anne, and returns to his home village in Macedonia. Violence becomes present in London when a Serbian gunman shoots indiscriminately at the people in a restaurant, killing Anne's husband. This middle section is entitled 'Faces' and, through the photographs in the agency, shows us the faces of war and its victims around the world. The reference to journalism is very revealing, as it matches a trend in recent war narratives. The war correspondent, who nowadays is a key mediator of our information on wars, has become the preferred focalizing agent of the narrative in both fictional and nonfictional accounts, replacing the soldier and the victim as eyewitness. The journalist very often takes over the role of hero of a new kind of epic that has as its object not the fighting but the telling. The most recent example is Elie Chouraqui's *Harrison's Flowers* (2000), about a woman who rescues her husband, another Pulitzer-Prizewinning photographer, from behind the front lines at the beginning of the war in Croatia.

The first section of *Before the Rain* is entitled 'Words' and tells the story of a young Orthodox monk under a vote of silence, Kiril, who protects an Albanian Muslim girl, Zamira, accused of killing a Christian shepherd. He is expelled from the monastery and she ends up being killed by her own brother when she tries to run away with Kiril. The third section, 'Pictures', tells the story of Aleksander's return to the village, his attempt to break through the barrier that separates the Macedonian and Albanian communities to see a former Muslim girlfriend, Hanna, who is Zamira's mother, his effort to protect Zamira from his fellow Christians after she is accused of killing his own cousin, and Aleksander's death by another cousin of his.

It is obvious that the film has a symmetrical structure, with the two murders within a family mirroring each other. But the really fascinating thing about this symmetry is the way in which it produces a logical incompatibility, an aporia.

The film ends with Zamira running away towards the monastery, and with a return to the first scene of the film, showing Kiril and an older monk who repeats the same words he uttered at the beginning: 'Time never dies. The circle is not round'. Then we see the body of Aleksander under the rain with circles of blood on his shirt.

The suggestion of a circular structure to the film, which ends the way it began, is undermined by these enigmatic words – 'Time never dies. The circle is not round.' – which also appear written on a London wall in the middle section. But it is also further undermined by a few breaches in temporal continuity that do not allow us to explain the circular structure simply as a nonchronological arrangement of the narrative sequence.

In the first section, Anne, the British woman, is inexplicably present at a double funeral in the village, during which we see Kiril running across the mountain in the background, while he is already hiding Zamira. The viewer cannot know at this point that it is the funeral of Aleksander and his cousin, and it is very difficult to work this out even in retrospect, as we barely see the faces of the bodies. In the second section, Ann looks at pictures of Kiril next to the dead body of Zamira, and receives a phone call for Aleksander, who is about to leave London, from Kiril, who happens to be his nephew.

If we put all of this together, we realize it is impossible to rearrange the temporal sequence in any meaningful way. The last section cannot be placed first in the chronology as it necessarily follows the second one, Aleksander's departure from London. The second section cannot precede the first one because it includes pictures of Zamira's death, but Anne's presence at Aleksander's funeral would place the first section after the third one. These incompatible elements produce a logical impossibility that prevents the film from achieving closure. What has in fact happened is that the structure of the film contradicts the monk's words: in the film, time has been killed by making the circle perfectly round and thus aporetic: section two follows section one, section three follows section two, section one follows section three, and so on and on….[5] The chronological time of history, the linear time of epic narratives, has been defeated by the circularity of the poetic time of the film. There is no closure, no conclusion, and thus no meaning is given to violence and conflict.

Before writing the novel *El sitio de los sitios* about the siege of Sarajevo, Juan Goytisolo published *Cuaderno de Sarajevo*, an account of his visit in the summer of 1993, in response to an invitation by Susan Sontag who was staging *Waiting for Godot* in the besieged city. *Cuaderno* is the journal of a noncombatant traveller,[6] so it shares some of the generic traits of travel literature. But at the same time it can be read as journalism since these chronicles were originally published in the newspaper *El País*. Although this testimony is an expression of the social responsibility of the intellectual, which since Zola has its own tradition and institutional framework, we cannot ignore the role played by the media.

I have already mentioned the current function of the journalist as privileged eyewitness and mediator of war. It is thus not surprising that two other Spanish books about the war in former Yugoslavia should be based on the experience of journalists: Arturo Pérez-Reverte's Territori*o* comanch*e* and Julio Fuentes's Sarajevo: Juici*o final*. Strictly speaking, these are both novels, fictionalized accounts of the war, although they both claim the authority of experience and employ the resources of autobiographical discourse. Territorio comanch*e* appears to be more directly based on fact, and most of the people named are easily recognizable by the reader as actual participants in the historical events or as wellknown journalists. Even PérezReverte himself is mentioned, but the thirdperson narration is focalized through a fictional character, Barlés, who is the thinly disguised *alter ego* of the author.

Territorio comanche is an epic narrative but it is the epic of the journalist: of the courage, toughness and adventures of veterans of many wars. And it is presented as a decidedly male epic: even[7] the women reporters are described in terms of male attributes. Not much is said about the viewpoints of the fighters and victims, or about the historical and political circumstances of the war. PérezReverte is in fact writing about the war in Croatia, but it does not actually matter since Barlés himself states in a lecture to journalism students that all wars are the same: 'desde Troya a Mostar,[8] o Sarajevo, siempre la misma guerra' (PérezReverte 1997: 83).

Sarajevo: Juicio final is also the story of a journalist, in this case a firstperson narrative. It claims for itself the most truthful status: 'Este libro no es una de aquellas pesadillas que te proyectaban la realidad sin cambiarle una coma. Es la realidad. Mi visión de la guerra, el amor y la muerte en el interior del cerco, construida con los materiales más profundos[9] y duraderos de mi memoria y mi experiencia' (Fuentes 1997: 11). But in fact his account is highly fictionalized, and, although the journalist is the narrator, the novel resorts to the conventional device of narrating the experience of the siege through the romance between a young militiaman and a woman who is the journalist's interpreter.[10]

Although the books by PérezReverte and Fuentes exemplify fairly standard ways of addressing the subject of war, they are doubly symptomatic in their representation of the outsider's view, as journalist and as foreigner, of an alien conflict. As such, they provide an interesting contrast with Goytisolo's approach to the problem, both as it affects his position as author and narrator, and in relation to the ways in which he exposes and explores the limits of his own writing.

Cuaderno de Sarajev*o* relates immediate facts about the conflict to themes that have concerned Goytisolo for a long time: international passivity is compared with the nonintervention policy during the Spanish Civil War, which favoured Franco then as it did the Serbs later; the strategy of ethnic cleansing is associated with the old persecution of Muslims and Jews in Spain, and with the recent wave of racism spreading throughout Europe. For Goytisolo, behind the figures of murders, rapes, and tortures there lurks 'la memoria del horror' (1993: 43). Opposed to this memory is the killing of memory, what Goytisolo calls 'memoricidio' (1993: 556): the cultural genocide symbolized by the destruction of the Sarajevo National Library. Thus the book's testimony implies a double fight against oblivion: the act of writing is an attempt to give voice both to the present horror and to the legacy of the past.

This writing nevertheless reveals itself as insufficient. For a start, it is limited by its point of view: it is the testimony of a passing foreigner who has not suffered the experience narrated and who narrates it from the outside. The book consequently needs to incorporate other voices and testimonies, and thus there are abundant quotes from journalists, politicians and victims. As if this proliferation were not sufficient to document the facts, the text also overflows its margins by means of glosses and commentaries in the author's handwriting (reproduced in facsimile) as well as photographs with their own captions. Autobiography is fused with autograph and with photograph as modes of documenting the truth and of testimonial responsibility; but this inscription of the author within the text reveals even more clearly his position outside the experience.[11]

The insufficiency of the testimony in *Cuaderno de Sarajevo* is confirmed by the novel *El sitio de los sitios*, which represents Goytisolo's engagement with an ongoing challenge.[12] In an interview printed in *El País* on 4 December 1995 and included in *Cuaderno de Sarajevo,* Goytisolo explains: 'Después de *Cuaderno de Sarajevo*, después de numerosos artículos, reportajes y películas desde y sobre la ciudad sitiada [...] comprendo que sólo la ficción me podía curar, que sólo desde una ficción extrema podía exorcisar la pesadilla' (1995: 8). This concept of extreme fiction has a specific meaning here. *El sitio de los sitios* is a text ruled by indeterminacy and undecidability, in which any possibility of clinging to a truthful or epic narration of war is violently called into question.

It is a novel in which the author writes his own death, inscribed in the book through the death in Sarajevo of a character who shares the initials J.G. with the author but whose identity is a mystery. The novel's strategy recalls Maurice Blanchot's view, in his essay *The Writing of the Disaster*, of the disintegration of the subject of knowledge, who appears fragmented as an effect of the violence of the traumatic experience: 'To think the way one dies: without purpose, without power, without unity' (1986: 39). The identification of thought and writing with death is, according to Blanchot, the only way to confront the experience of disaster, making it equivalent to the experience of writing: 'Writing is per se already (it is still) violence: the rupture there is in each fragment, the break, the splitting, the tearing of the shred – acute singularity, steely point. And yet, this combat is, for patience, debate' (1986: 46). Blanchot's metaphors evoke the battle inherent in the process of apprehending and communicating an experience that is irreducible to language.

The starting point of the story is the alleged death of J.G. – the alleged initials of an allegedly Spanish traveller – in a room of the hotel H.I. in the besieged city of S.: thinly disguised references to the Holiday Inn in Sarajevo. The scene begins with the traveller watching from his hotel window a woman who crosses the street, ducking to avoid the snipers' gunfire, and ends with an explosion. A Spanish commander with the UN forces sent to investigate discovers that the corpse has disappeared, but finds among his belongings two manuscripts in Spanish: a book of poems with a homoerotic content, bearing the initials J.G., and a collection of four stories in the third person, which make reference to the siege of a district inhabited by immigrants in a city that, although it is not named, we easily identify as Paris. Later a fifth story is found which, according the commander, 'correspondía palabra por palabra al contenido de las primeras páginas del presente libro' (1995: 60). How could the mysterious J.G. have written his own death?, asks the commander. And how can the commander know the content of this book in which he figures?, asks the reader.

The novel is constructed as an intricate jigsaw of sites, viewpoints and narrators, which the texts itself identifies, following Bahktin, as a 'polifonía de voces' (1995: 122). There are numerous textual sources for the multiple discourses woven into the novel's fabric: short stories, erotic and mystical poems, letters, dream sequences; these seldom refer directly to the actual fighting. *El sitio de los sitios* is thus a labyrinth of fragmented subjectivities. Goytisolo circles around the disaster, writing from its margins and on its margins – as he did in the *Cuaderno*. The characters' participation in the process of dissemination of discourses is part of the fight of the besieged city's inhabitants: 'Víctimas de la brutalidad de la Historia, nos vengábamos de ella con nuestras historias, tejidas de ocultaciones, textos interpolados, lances fingidos: tal es el poder mirífico de la literatura' (1995: 155).

The confusion thus generated ends up affecting the very same people responsible for it, who seemingly control the 'authorship' of the text. A series of crossings and overlappings, of motifs inexplicably repeated across texts from different and distant origins and sources provoke doubts about who wrote them. Any explanation of the sequence of events is called into question by the process of dispersion and contamination of the various texts, to the point that the characters themselves become aware of their own unreality, particularly when a different version of the poems by J.G. and the five short stories appears in a flea market. Nobody seems to control the narrative, as it is war itself that writes:

> ¿No es verdad increíble que todos seamos a la vez investigadores, cuentistas, poetas, falsarios y manipuladores de textos? ¿Cómo explicar racionalmente ese cúmulo de coincidencias sino por el hecho de que, víctimas de un asedio que años atrás hubiéramos juzgado impensable, nos hemos convertido en personajes de una Historia impuesta?
> ¡Alguien
> – los señores de la guerra y sus cómplices – escribe el argumento y nos maneja como títeres desde su atalaya!
> ¡La realidad se ha transmutado en ficción: el cuento de horror de nuestra existencia diaria! (1995: 162)

The writing of the disaster, following Blanchot, is not only what is written about the disaster but also what the disaster writes: the inscription of disaster on our culture, its imprint, its trace, and its memory. And what Blanchot suggests is that the disaster describes, unwrites (1986: 7), because its discourse challenges the capacity of writing to register it, and that of the subject to make sense of it, while at the same time the disaster cannot be left unsaid, it must be accounted for. There is a desire to tell, a desire to write, a desire to know, but it is a knowledge that does not lead to a truth: 'when knowledge is no longer a knowledge of truth, it is then that knowledge starts' (Blanchot 1986: 43).

Goytisolo resorts to the fictionalization of a very real war in order to fight against its reality. The last chapter, narrated by the so-called 'compiler', returns to the initial scene: the traveller's gaze from the hotel window focuses on a woman crossing the street, only now she is the one who dies from a sniper's shot. A 'Nota del autor' follows the account:

> Con mediano valor y algunos puntos de civismo, el escritor estuvo dos veces en Sarajevo durante los peores días del cerco: el horror e indignación de cuanto vio le consumen aún y tuvo que recurrir a la ficción para huir y curarse de las imágenes que a su vez le asediaban. Tal es el poder de la literatura.
> Pero el sitio continúa y trescientas mil personas siguen atrapadas en la otrora hermosa ciudad sin ninguna posibilidad de huida ni curación a la vista. Tal es el límite de la literatura. (1995: 183)

Two sieges, that of the city and that suffered by the writer, and a dividing line between both, a frontier between an inside and an outside of the siege, which also divides reality and literature. *El sitio de los sitios* signifies that siege and that limit, thanks to the proliferation of its meanings. The novel's title itself has multiple meanings, hinging on the various senses of the word 'sitio': it can be read as the siege of sieges or the site of sites; it is, as a metaphor, a centre of condensation and multiplication of meaning. The novel thus becomes the site of the siege of reality by writing: going round in circles, disseminating its discourses, without providing the reader with a conclusion, without closure. It is this circular organization and lack of closure that allow for a comparison between Goytisolo's novel and Manchevski's film. Manchevski uses Macedonia as the background against which to signify all the violence in the Balkans

and uses London as a European counterpart. Goytisolo resorts to a siege in Paris as a metaphor of the siege of Sarajevo, while Sarajevo itself has become, like Guernica, a metaphor of other places and other conflicts. More names and stories, and different ways of telling them, to be added to that long tradition that began at Troy, which is also the siege of sieges and the site of sites: the siege and site that founds all war stories.

Notes

1) On the ethical dimension of autobiographical discourse, with some theoretical insights that are
very relevant to the issues addressed here, see Loureiro (2000: 130).
2) These statements on 'being there' have been collected by Samuel Hynes (1997: 1-2).
3) For a review of some of the theoretical issues involved in the writing of the Holocaust, see LaCapra (1994) and Bartov (1996, 2000).
4) In reference to First World War narratives, Cobley states: 'The impulse to "set down what can be remembered" is complicated not only by the possible distortions of memory but even more seriously by the recognition that the horrors of mass slaughter were ultimately beyond words' (1993: 6).
5) One could apply to *Before the Rain* the title of another film about the war in Bosnia: *The Perfect Circle* (1996), directed by Ademir Kenovic.
6) Peter Handke's *Eine winterliche Reise zu den Flüssen Donau, Save, Morawa und Drina* is also a travel journal but to the other side of the front lines and with the opposite political message to that of Goytisolo's book. The second part of each book's title is explicit: that of Handke reads *Justice for Serbia*, while that of Goytisolo is *Anotaciones de un viaje a la barbarie*.
7) *Territorio comanche* was made into a film in 1997, directed by Gerardo Herrero. A female protagonist was added to make it more commercial.
8) His badboy attitude also applies to his view of intellectuals. There is even a reference to Susan Sontag staging *Waiting for Godot* in Sarajevo. Barlés refuses to interview her and comments: 'Mandad a un redactor de Cultura, había dicho. O mejor a un intelectual comprometido. Yo soy un hijo de puta y sólo me la ponen dura la guerra y la vorágine' (PérezReverte 1997: 104).
9) Julio Fuentes was recently killed in the war in Afghanistan.
10) The most striking feature of *Sarajevo: Juicio final* is paratextual: a publicity blurb by PérezReverte reproduced on the cover of the book which summarizes the issue of the eyewitness's narrative authority: 'No me sorprende que Julio Fuentes haya escrito este libro duro, real, excelente y sensible. Vivió meses y meses en Sarajevo como un drogado de la Guerra. Tenía esa mirada inconfundible de quien ha visto cosas que nadie debería ver nunca.'
11) Goytisolo explains how he got to hate the bulletproof vest he was forced to wear as a condition of his being allowed to travel to Sarajevo by the UN forces. The vest set him apart from the rest of the victims of the siege (1993: 1034).
12) Cristina MoreirasMenor has analysed this novel from a different perspective, focusing on the connection between racism and violence.

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LIVING/RELIVING BEFORE THE RAIN

by Thomas Woodard

Though the camera doesn't lie, it cannot make us see truth, which is invisible. Truth is living.

And how could movie reviews tell the truth? (If one picture is worth a thousand words, what can 500 do?)

In any case, movie reviews don't view, much less re-view or pre-view, films: they are merely lines of print pretending to transmute two hours of images that seem to move into 500 words that seem to boil down to a single definitive judgement such as, "this is a good (or bad) movie", "you'll like (or hate) it", "it's worth seeing (or a waste of time), because it has these strong (or weak) points".

The above paragraphs, though, are not the preface to a movie review (with its multiple social and commercial functions), but to verbal reflections on a few aspects of Before the Rain (1994) - that is, a piece of writing, which, just like a review, can bear no immediate, direct, or simple resemblance to the film itself.

* * *

Written and directed by Milcho Manchevski, a Macedonian who has lived in New York; internationally produced (Macedonia, France, UK); and with its three leading roles assigned to actors of three different nationalities and three different native languages - an English actress as Anne, English, who can get by in French; a French actor as Kiril, a young Macedonian monk who also knows some French; and a Yugoslavian actor playing Aleksandar Kirkov, a polyglot character speaking English, Macedonian, and Albanian, plus probably other languages - and including on its sound track Macedonian, Albanian and Serbian, as well as English and snatches of French and German - Before the Rain confronts us throughout with cultural, ethnic, and linguistic barriers which cut people off from one another in miscommunication or antagonism yet which love or compassion can instantaneously bring crashing to the ground.

After introducing itself as "a tale in three parts", the movie eventually numbers and names each part. The first is "Words". More basic than the various languages that distinguish communities is the human capacity to speak or remain silent. The first character appearing in the film has in fact taken a vow of silence, and his later disavowal of silence is a major turn in the drama. But words are not only chosen or avoided by the characters inside the story: they are an element of the film itself. They appear visually in two lines of verse before the credits ("my blood aches from waiting..."), in the title and credits, and in its opening announcement of itself as a story; they appear audibly. In this way, words are fundamental to Before the Rain - on its first frames, in its script and throughout its action. In the beginning were the words. The title of the first part thus evokes a Christian text and the Christian motif of the Word of God. First episode in the movie: a monastic garden, with two Eastern Orthodox Catholic monks, the older one garrulous, carrying on a what he refers to as a "one-sided conversation" with the silent Kiril. This episode, which begins without spoken words, dwelling on Kiril's work picking tomatoes, ends with the older monk remarking on the vast magnificent landscape (and seascape) surrounding them: "this heavenly beauty merits words".

Two other parts then complete the trinity. "Faces" suggests the characters in the drama, especially in close-ups, and the actors used in filming. "Pictures" calls attention to photography: still photos, the film's own frames and visual art, as well as Anne and Aleksandar's profession.

Words are transpersonal public coin. Faces are personal yet publically visible. Pictures are physical objects made to be seen. This triptych dissolves out into our experience as we live through the film, but equally, on reflection, back into people who created it with script, cameras, and actors. Out of the trinity a unity emerges: the motion picture, the composed work of art, and its impact on us. As we watch Before the Rain, we experience words, faces, and pictures appearing, disappearing, evolving, until the film ends and we realize we have participated in the creation of a whole work titled "Before the Rain" which is now complete. But which is not complete, because we must still live with it, relive it, remember it, reflect on it, and try to make our experience of its disruptive fragments coherent. If we want meaning...

In other words, at the end of this movie we realize it doesn't for a static triptych, visible all at once, or intelligible as a unified whole. It is a picture in motion, and still going on in us. This results in part from the way the action comes back around to its beginning and starts over again in the monastery garden with the two monks in their one-sided conversation about when rain will finally break the drought. At the same time, we realize we haven't understood what sort of motion picture we were watching while its riveting action was unwinding. We assumed that its events, however jolting or even irrational, were taking place in a rationally comprehensible universe. So the ending of this drama about the irruption of violence in the midst of the most secure human environments - pastoral landscapes, tight-knit extended-family communities, posh urban restaurants, monastic enclaves - is itself a violent blow to one of our most tightly clutched assumptions about the world, namely that it drives forward in time along a one-way street.

Before the Rain - as the first word of its title ostensibly takes for granted - proceeds as if obeying the laws of objective, linear "chronology", only to explode both that time and that logic. Meanwhile, its main characters are a photographer who renounces photography and a monk who breaks his vows.

During Before the Rain we viewers become caught up in what initially seems merely a local Balkan vendetta, but which, like the Balkan episode which precipitated World War I, eventually extends as far as England (the enraged Serbian spraying bullets around in a restaurant for no reason we can understand), and finally goes beyond the level of individuals and nations to undermine our faith in universal temporality and hence in the logic of cause and effect. In the last analysis, after much uncomfortable reflection, we are forced to question our usual conception of history: both as the avenue leading toward the fulfillment of human hopes, and as a cosy prison, a confining, secure framework, within which we must work out our personal and collective destinies. The result of the film may be that we glimpse a hope of healing historical trauma while we also feel trapped in an unending, tragic cycle.

Caught up from early on in suspense and in a fast unfolding of unpredictable yet inexorable events, we take the sequence of scenes as simply chronological throughout Part 1. Part 2 then jumps abruptly in space and in its social and psychological setting. As for its setting in time, this is not explicit, but we assume it is later than the end of Part 1, and this is confirmed when we see still photos of the young ex-monk sitting on his suitcase beside the dead body of the young girl he left the monastery on account of - photos which must have been snapped within minutes after the final image of Part 1. Next, we hear his voice telephoning London from Macedonia in search of his uncle Aleksandar who is just leaving England to return to Macedonia. So far so good: Part 2 follows Part 1, then Part 3 follows Part 2. Only at the end of Part 3 do we see that Aleksandar was killed on account of the young girl, Zamira, as she began her flight from two mutually antagonistic local groups of assassins. Aleksandar is "therefore" dead before Zamira seeks sanctuary in the monastery, before Kiril conceals her presence, and of course before she is killed. "Therefore", Aleksandar is shot before he appears in London and hence before he returns to Macedonia where he is shot. Finally, we realize we have seen his dead body in a coffin early in Part 1 at the rural funeral (actually a double funeral for the two cousins) attended also by Anne, his English lover whom he asks to elope with him in Part 2. Chrono-logical impossibilities. But there are more. In Part 3, Anne tries to reach Aleksandar by long distance from London. This is after her husband's death and after she has already seen the photos of the dead Zamira. Her call is received in Macedonia during preparations for the wedding which takes place simultaneous with the killing of Aleksandar when he tries to save Zamira. At this moment, Zamira is "thus" both dead and alive.

So are one or other of the Parts simply flashbacks? This desperate attempt to preserve chrono-logic gets washed away by Before the Rain.

LIVING/RE BEFORE TH by Thomas Woodard

It requires us to believe that the photo of Kiril beside the dead Zamira, and Kiril's call to London, and Anne's call to Macedonia, are glitches, bloopers, "minor oversights" on the part of the film's director & writer, plus its editor, producers, and entire crew. (Such is the position of Janet Maslin writing for The New York Times, Feb. 24, 1995; also David Denby, New York Magazine, March 13, 1995.)

Now there is no doubt that most of the events of Part 3 occur "before" the opening sequences of Part 1. This is most poignantly and artfully expressed in the evolution or devolution of the character who shoots the cat on the monastery roof. In "Pictures" he is meekness itself - a somewhat simple-minded animal lover (shown petting his donkey's head), who has never held a gun until Mitre puts one in his hands. He appears to us in "Words", however, wearing a baseball cap, hence already with his fingers in the American pie, and soon reveals himself as the most guncrazy hard-rocker of the whole wild bunch.

So why does Before the Rain not only circle back on itself in an unending strip of film but take place outside the confines of the universally perceived and experienced human universe of one-way temporal flow? If we trust that this film is grounded in a meaningful point of view - however this takes off from common sense - we must endure, and try to make sense out of, its explosion of narrative time logic.

* * *

We need an overview. So let's start over. Before the Rain obeys an expanded form of the classical dramatic rule of "unity of time and place": the setting is "Earth" and the time, "the full of the moon". A strong sense of the contrast between rural and urban landscapes (especially when we are thrust into a London street scene right after leaving the Macedonian countryside) gives way to awareness that the differences between "civilized" England and a "primitive" Balkan village are superficial; moreover, we see rural and urban vistas simultaneously from Aleksandar's plane window. And an almost surreal full moon illuminates every night seen in the movie, implying that the entire action occurs at the same time. So, in a double sense, Before the Rain evokes space-time integration: the film as a whole is a single work folding back on itself; simultaneous connection transcends all differences (of environment, culture, history). The fundamental temporal concept for this integration is the cycle of seasonal birth and death. The dominant visual images for it are circles: tomatoes, petroglyph, twigs, halos, turtles, moon. But only geopoliticized spaciality and geocosmic temporality cohere in an objective "unity". Otherwise, a linear temporal flux and spatial restlessness overwhelm us throughout. As if to relieve the stress of this constant driving motion, the film consists of three separate segments, numbered 1, 2, and 3.

Part 1 centers around Kiril. Its title, "Words", reflects his primary concern, the quest for spiritual purity through renunciation of human intercommunication: he has taken a vow of silence. He is blissfully serene and secure in the monastic enclave. The early scenes focus on his youthful innocence, his uncomplicated freedom from troubling passions, his apparently easy path toward salvation. But by the end of the Part all this has changed: Kiril has spoken, violated monastic rules, been ejected, perhaps fallen in love, and is out alone, homeless in a harsh world.

Part 2 centers around Anne, stressed-out, sophisticated, 30-something. The title, "Faces", and the cinematographic emphasis on close-ups in this part, express her complex, overly complex, life of relationships in the midst of modern urban frenzy, as well as her profession, editing still photos. The part ends with the bloodied dead face of her estranged husband.

Part 3, "Pictures", centers around Aleksandar, early forties, a somewhat brutish, egoistic, jaded, mid-life crisis case, ready to abandon his highly successful career as a front-line photographer in trouble spots all over the world because he has learned that taking pictures, far from harmless and morally neutral (or even extremely admirable) acquiesces in, indeed battens on and often aggravates, deadly conflict. Aleksandar's search for personal salvation leads him down a path which is the inverse of Kiril's retreat to the monastery: Aleksandar renounces the "neutral observer" viewpoint of the man behind the camera and seeks out his teenage beloved. Aleksandar thus tries to reverse time, return to his own past; his character in the film begins to overlay Kiril's (their names are similar - Kirkov/Kiril); but both men end by sacrificing a facile vision of salvation in their compassion for Zamira.

Each of these "tales" could be considered complete in itself. Within each, common sense chronology prevails. Moreover, each strictly adheres to the classical unities of time and place - the action unfolds within a single delimited setting and duration. And each story has a beginning, middle, and culminating denouement releasing tension and leaving the viewer disturbed but satisfied. Thus each of these stories could have existed as a short film, just as their individual characters might seem autonomous, free to live out internal dreams of well-being. But the three internally unified stories splice together in the context of Before the Rain as a whole. They are not separable or autonomous, and none of the characters in them is free to pursue a private path to "salvation". Kiril meets Zamira inside his bedroom cell, his only personal space, and immediately his destiny becomes enlaced with hers, and, beyond her, with that of the ethnic (and religious) conflicts in Macedonia. Anne shares her bed with her husband and Aleksandar, and is torn between them, but ultimately loses them both due to the internecine Balkan violence. Lastly, in Part 3, Aleksandar discovers that his personal integrity requires him to return to a home and homeland he had left years earlier in quest of greater glory. He learns that he (probably) fathered a daughter before leaving (namely, Zamira), and that his duty to her (and to himself) demands that he die for her.

In this way, the three parts are intertwined through their characters, their violent denouements, their background of collective conflict, and their essential thematics. But they each have surface chronological unity - which brings us around again to the question of the meaning of the violation of the law of unidirectional temporality in the movie as a whole.

In the first speeches in the first Part, the old, seemingly benign, seemingly wise monk refers to the impending rain, and asserts that "Time never dies. The circle is not round" - which is of course, taken literally, self-contradictory. (These words later appear as graffiti in Part 2.) The rounding out of time, we suppose, would be the end of human history, its replacement by eternity. The round of time and the coming of the rain: the film's title had already connected temporal flow with rain, but only when the film ends with rain and blood darkening the clothing of the dead Aleksandar and then with the repetition of the first scene of Part 1, including the words about the circle not being round, do we begin to appreciate how the coming of rain is not the end of history, not a permanent resolution or relief.

The movie ends with a succession of three climaxes: the shooting of Aleksandar, the rain, and the repetition of the first scene of Part 1. Each stuns us. But by the end, the "round of time" has taken on an entirely concrete meaning for us: it is the film as a whole, which we find will endlessly circle back on itself like a Moebius strip (as Manchevski has said). Events, indeed, can repeat themselves identically only in an imaginary or artificial domain - e.g., in a movie. (Actually, in the scene at the end, instead of repeating the identical words, "Time never dies. The circle is not round", the monk says, "Come on, It's time. And time doesn't wait. Because the circle is not round". This variation may suggest, among other things, that we will re-experience the movie, in a re-viewing or on re-flection, differently from our first exposure to it; and also that our "waiting" - as in the verse appearing before the opening credits - for rain or respite will continue in the foreseeable, and unforeseeable, future.) Yet the imaginary and artificial world we live in during the movie's showing does not swallow up the rest of our lives. We still live in history. We still await release into eternity. The film only foreshadows that final completion, that true unity.

The time is thus not yet round in two senses: we find ourselves trapped in the filmic universe of an endless cycling around of acts of violence, bereavements, dissolutions of human bonds, betrayals of love and trust; and we are trapped also in human history, where war is the rule, peace the exception, loss of faith and trust are the rule, sacrifice and enduring love the exception.

But are we hopelessly trapped in the cycles of history? This is a fundamental issue in Before the Rain - as well as a fundamental European, if not international (Buddhism, Hinduism, mysticism, etc.) issue. But here is where the breakdown of chrono-logic gives a glimmer of hope. For even to force this issue on us opens up the possibility that there may be salvation from history, from the tragic repetitions of violence and death.

Is death final, irrevocable? Not in Before the Rain. Aleksandar is dead in the second scene of Part 1 but alive later. Zamira is dead by the end of Part 1 but alive at the end of Part 3. Along with the binary either/or logic of before-or-after and cause-or-effect, life-or-death dissolves into the impossible possibility of resurrection.

Now to come back to this from a different direction. All stories, and all history, depend on what someone does leading to what someone else feels and then does in response. War is the rule. A young woman (Moslem, Albanian-speaking) stabs a Christian, Macedonian-speaking man with a pitchfork. His relatives and her relatives both vow vengeance on her. Another man interposes his body between her and her pursuers, and they kill him. She flees and hides out; resumes her flight but eventually is killed. This chain of events is inexorable. Such chains repeat themselves. They form a hopelessly binding circle. Yet some people find a way out: self-sacrifice through compassion, self-sacrifice for peace. They are willing to pay the price of death for not responding in a natural, normal, "rational", human way. That is, for not responding to violence with violence; not letting a universal cause produce a universal effect. This is of course "impossible". But Before the Rain aims at getting the possibility of breaking the chains of history across to its normal, healthy, cosmopolitan audience through the use of words, faces, and moving pictures, but, centrally, through the moral development of two characters, Kiril and Aleksandar. Kiril, however, goes only so far in the film: he drops out (returning momentarily later on merely in still photos and as a voice over long distance) because he is not willing to give his life for Zamira; he abandons her to her death; he is too naively confident no harm will come to her; he gives her only empty words ("everything's going to be all right"), in a language she doesn't even understand. The central figure in the movie is Aleksandar. He evolves as Kiril does and then takes several more, crucial steps: he commits totally to another; he gives up his life for her sake; he dies to the world. Aleksandar can forgive himself for his past failings, sins, and illusions only by accepting death. He functions in the film as an archetype of a savior communicating the possibility of redemption. His dead body and his living body complete the round of time. His conscious act of self-sacrifice makes us viewers aware of our own inadequacies and cowardice as on-lookers in the midst of worldwide violence and tragedy.

Who is Aleksandar? That is, why did Manchevski revolve the film around him? First we have the choice of his name. Far from being accidently hit upon, "Aleksandar" names the best-known (if not the only-known) Macedonian of history: the Greek-speaking King and Generalissimo, Alexander the Great, who conquered the entire world as it then was, and died at age 33. Aleksandar in this movie is a modernized world-conqueror; he has been to all the wars; he has attained the pinnacle of success in his career (the Pulitzer Prize); he has lived in many lands and speaks many languages. Like his Hellenic namesake, he has tried to marry a foreign princess. His name, in its original Greek form, means "defender of men", or "guardian of humanity". In his personality he is imperious, male chauvinistic, self-absorbed, fearless. Yet he grieves deeply over the death of innocent people (some of whom he considers himself personally responsible for), and he eventually chooses not to acquiesce in the divisions, hatreds, and vendettas he discovers infecting his native community like a virus: so he gives up his life to save a woman, a member of the Albanian community hostile to him. This is a Christ-like act. In fact, in the late Hellenic world, Alexander the Great was viewed as a pre-figuring of Christ. Both were universal kings. Both died at age 33. (The age Manchevski was when he first conceived of Before the Rain?)

Before the Rain begins on monastic land. The Eastern Orthodox Church provides not only Kiril's first innocent promise of salvation but also the viewer's exposure to timeless archetypal and ritual images. Icons of the Crucifixion surround us as they do Kiril. Aleksandar says he is coming back home for a baptism; the movie ends with the baptismal water on his heart. But the Church itself does not live up to its redemptive myth. It has become ritualistic and legalistic. It rejects Kiril's enlightenment about what reverence for human life demands. The Church seems to drop out of the film early on (though it returns again at the end), while archetypal patterns in the quest for salvation persist, embodied in the issues Aleksandar confronts; issues requiring action in the midst of mortal danger.

The "message" of this movie cannot be expressed neatly in familiar concepts. All these rest on the linear logic of ordinary (and ordinary philosophic) discourse. Nor, however, is the message simply a despairing denial that life can be meaningful. Nor, on the other hand, does it affirm some mystical religiosity, let alone Christian orthodoxy. It insists that we cannot escape history; yet equally it insists that we must somehow rise above history in order to live authentic human lives. Probably the central affirmation of this work of art is not spiritual transcendence or even art, but faith that inexplicable events of release from the cycling chain of cause and effect occur through an intensification of our awareness that there is no possible release from this chain. It is as if we have to give up hope in history in order to discover hope in humanity. Our idea of history as a steady, mechanical progress of "evolution" is false. Not only is there no automatic social progress, but things seem to be getting worse in the Macedonia Aleksandar returns to. The younger generation learns only one of the two main languages spoken in the country (so much for increasing intercommunication in the modern era). Young people are more narrow-minded than their elders, and quicker to shoot. Very early in the film, images of beatific monastic ritual are cross-cut with children exploding bullets into a turtle trapped in a circle of burning sticks.

The film suggests that illusion of progress blind us to two facts of life: on the one hand, universal cycles that, with only superficial variation, repeat over and over; on the other hand, redemptive moments breaking through both cyclic patterns and linear chains.

To sum up, Before the Rain tries to intensify our consciousness of how humanity always lurches from one act of violence to another. History is the darkness before the reign of the true king - that is, before an enlightened consciousness grounded in love, understanding, and peace. The movie's a-chronology tells the tale of the "king" dying and being reborn over and over until time becomes round. It makes us realize that we are always before his reign, waiting. We are also always before a rain. Rain merely marks a moment in the natural weather cycle. Then too, storms cleanse and revitalize but also destroy peace and quiet. Aleksandar's dying words, "It's going to rain", come across as affirmative and hopeful: there will eventually be an end of violence and suffering. And throughout the film rain is tensely awaited, as if it would bring some final release. But Aleksandar also refers (in Part 2) to "hard rain", and rainstorms in Macedonia are violent and brief. Rain ends up symbolizing both release from violence and its inescapability. We always either lack rain, and so yearn for it, or suffer its rage, and so dread it. Rather, we always both crave and dread. Life combines these mutually exclusive opposites. Before the Rain combines them.

* * *

Built into some films is the urgency for a re-viewing - as a recent example, The Usual Suspects - since at the end we realize we have seen things from the wrong angle the first time through. But Before the Rain goes beyond this. It literally and physically forces us to begin re-viewing it by re-exposing us at the end to its beginning. Meanwhile, we realize that this physical re-viewing is only a metaphor for a reflective re-interpretation we need to attain, and which takes some effort on our part. In other words, this movie is not merely "thought-provoking" but was created primarily to induce reflection about things we usually take for granted. To achieve this effect, it uses narrative and cinematographic techniques that carefully move us beyond the dominant Hollywood mould - not discarding it or grossly violating it, but subtly melting it. Characters remain plausibly "natural" and psychologically intelligible; but

their individuality fades into archetypes. Events unroll with surface continuity but jump cuts and cross cuts and irrational behaviors (such as the shooting of the cat) shock us again and again; tiny gaps and wide abysses open up in our sense of what's going on and how it all hangs together.

American reviewers predictably enough tend to prefer narratives which heighten momentary sensations (excitement, suspense, passions) while sustaining an unproblematic flow. Mainstream Hollywood techniques now function primarily for that purpose, not for the creation of multilayered or symbolic meanings - there's often no "meaning" except the immediate experience aroused in the theater. We and reviewers have learned the hard way how to take everything at face value. Otherwise we won't get our money's worth of entertainment. Some "foreign" or "art" films, however, have other aims (which apparently foreigners are willing to pay for!). Most American reviewers have treated Before the Rain as though it were the same kind of cinematographic event as, say, Beyond Rangoon or The Killing Fields or Heaven and Earth.

To highlight the contrast between his film and traditional Hollywood narratives, Manchevski includes three references to Westerns. While the opening credits roll, village kids are building a wall of twigs around a turtle. The opening minutes of Part 1 cross cut between monastic ritual and bullets exploding inside this little torture chamber. This sequence reproduces one at the beginning of The Wild Bunch (1969). While Peckinpah emphasizes the natural viciousness of crabs and insects, Manchevski's turtle, meekest (and roundest) of reptiles, is killed by human weaponry deployed sadistically for sport. Both directors show "innocent children" relishing mindless violence, but in Before the Rain this points up the moral depravity of a younger generation bred on ethnic hostility and conditioned to guns, which has replaced the older generation's catholic sense of community.

Then there's the scene of Aleksandar whistling "Raindrops keep falling on my head" while riding a bicycle (the film's double circle/cycle motif?) which soon crashes - a light-hearted allusion to Butch Cassidy and the Sundance Kid before things get bad.

Thirdly, Aleksandar brings Hana's father a cigarette lighter, saying, "like in American films", and the two of them laughingly connect this with Sitting Bull - perhaps suggesting Westerns involving ethnic massacre, like Custer's Last Stand, Little Big Horn, or Little Big Man - though what's funny about this remains unclear, especially since elsewhere in Before the Rain lighting fires (and cigarettes) has such ominous overtones. Significantly, however - and isn't everything in Before the Rain "significant"?! - the last two of these external references provide the film's only humorous seconds. Reminding us that humor, too, can be a release from tragedy, while also reminding us we're just watching a movie.

* * *

All we experience in a movie are words, faces and pictures. These are real, absolutely real, and may very well entertain us. But in and of themselves they are no more nourishing than a barrage of bullets. Sometimes instead of such recreation we want to regenerate our affirmation of life. This requires opening up to kinds of meaningfulness which transcend the flow of filmic events, characters, and images, however enthralling. Before the Rain shows/offers us meaning born through words, faces, and pictures; and through terrible tragedy. Meaning incarnated in a violent world, and reborn after violent deaths. Offers. The camera can't make us see truth, which is invisible. Truth is living. So we are responsible.

RELIGION, ETHNICITY AND VIOLENCE IN BEFORE THE RAIN

by Irena Makarushka

In Violence and the Sacred, Rene Girard writes: "Religion in its broadest sense ? must be another term for that obscurity that surrounds man's efforts to defend himself by curative or preventive means against his own violence." Furthermore, religion, or 'that obscurity', as he calls it, is the holy, legal and legitimate side of violence as opposed to the unjust, illegal and illegitimate. Within this framework, religion keeps people safe from violence as it legitimates a certain kind of violence. Furthermore, he agues, the importance of preserving some semblance of transcendence, whether it be humanistic or theological, is to assure that the difference between sacrifice and revenge, justice and vengeance is maintained.

Before the Rain, a film written and directed Milcho Manchevski, poses a challenge to Girard's analysis of the relationship between religion and violence. In what follows, I argue that Manchevski describes a world in which the legitimate side of violence, what Girard calls religion, is indistinguishable from the illegitimate side blurring the line between sacrifice and revenge, justice and vengeance. Set in Macedonia and London, the film recounts the effects of war several individuals whose lives are connected either by choice or fateful coincidence. Religious and ethnic differences shape both love and politics. Christian/Muslim, Slavic/Albanian tensions grounded in centuries old religious and ethnic discords effect not only the lives of contemporary Macedonians but spill over into the lives of Londoners. In the words of the village doctor, the violence of war is a virus that does not recognize borders but spreads and destroys lives indiscriminately.

Manchevski's story is essentially simple. Set in contemporary Macedonia and London, it concerns the lives of two main characters, Aleksander Kirkov, a Pulitzer Prize winning photographer and his lover Anne, a photo editor. He believes that while on assignment in Bosnia, he caused the death of a Bosnian prisoner of war by asking to take his picture. Overcome by horror, he resigns and decides to return to Macedonia after a 16 years absence. He asks Anne to go with him. Anne, already estranged from her husband and having just discovered she is pregnant, asks Aleks to give her time to decide. He leaves without her.

In a village in Macedonia torn apart by ethnic strife, a young Albanian girl, Zamira seeks refuge in a monastery from a mob of Macedonians who claim she killed a sheepherder. The abbot finds her hiding in the room of a young monk, Kiril, and the sends them both away. Despite differences of religion and language, Kiril falls in love with her. He promises to ask his uncle Aleksander, a famous London photojournalist, to help them. When Zamira's family find them, she is beaten by her grandfather, then killed by her brother. Unbeknownst to Kiril, his uncle Aleksander had recently returned to the village. Zamira's flight to the monastery was precipitated by Aleksander's attempt to save her from Macedonian mob. In the process, Aleksander was shot to death by his cousin.

For Manchevski, religion, like ethnicity, is about politics and power. By positing absolute claims about the values it holds sacred, religion creates the conditions under which violence, in the name of righteousness, is perpetuated from generation to generation. Under such conditions, Manchevski asks, is it possible to take sides against violence and to live as though the weight of patrimony could be overcome? In effect, if religion and violence are indistinguishable; if the line between sacrifice and revenge, justice and vengeance is blurred, where does one find the moral imperative to resist violence?

My exploration of Before the Rain focuses on violence informed by religio-ethnic factionalism and on the theme of 'taking sides'-of becoming politically committed—in response to the horrors of war. Furthermore, I consider the effect of religio-ethnic violence on the three women who are at the very center of the story. Manchevski's treatment of these characters suggests that they suffer the violence wrought by the civil war as well as the gendered violence of religio-cultural constraints that circumscribe their lives.

The simplicity of the story told in Before the Rain belies the complexity of Manchevski's vision. Ostensibly the story is about individuals related by love, blood and/or geography whose lives are transformed by choices they make or by merely being in the wrong place at the right time. However, Manchevski creates a tripartite narrative structure, titled "Words," "Faces" and "Pictures," respectively, that challenges the viewer's assumptions about the linearity of history. Images at the end of Part Three are the same as those seen at the beginning of Part One. Furthermore, within each part, characters and narrative elements appear out of chronological sequence. Early in Part One, "Words", for example, Anne appears standing at the edge of the village during the funeral of Stojan, who was allegedly killed by Zamira. Nearby, a young boy crouches taking pictures of her with Aleks' camera. Not only does her presence challenge the narrative's chronology but her response, "Oh my God," leaves the viewer wondering who is being buried Stojan or Aleks who was killed trying to save Zamira. In Part Two, "Faces," which takes place in London, Anne takes of phone call intended for Aleks. The caller is Kiril who want to ask his uncle for help. However, the call relates to events that take place in both Part One and Three again leaving the viewer without a logical explanation.

Manchevski's introduction of narrative ambiguity and anachronicity displaces the viewer's assumptions about history as a progressive unfolding with a sense of discomfort that history, in the end, repeats itself. However, Manchevski's focus is not on the repetition of nationalist ideologies that rise and fall throughout history, nor on the continuum of religion and violence in culture. ....Rather, he focuses on human behaviors and choices. In relation to the theme of taking sides, he reflects on how and why people choose to respond violently or a non-violently to conditions of oppression and injustice. The circularity of the narrative structure takes on a mythic significance insofar as it pertains to taking sides. To this extent, it is suggestive of Nietzsche's eternal recurrence of the same. In Nietzsche's analysis of the human condition, the will to power is the will to create. What recurs eternally is not a specific moment in history but rather the will's engagement in the process of creating values. For Nietzsche, at the center of this endeavor is an ineluctable ambiguity that creation and destruction are two sides of the same coin.

A similar ambiguity is reflected in Machevski's vision of the human condition. He invests his characters with the creative will to overcome the sheer horror of violence by choosing to "take sides." But "taking sides" is ambiguous at best. When Anne exhorts Aleks to take sides - she seems to forget that the origins of ethnic conflict are precisely in the act of someone taking sides! As Elaine Scarry reminds us in The Body in Pain, a body on a battlefield is both hero and the enemy depending on the perspective of the observer. Taking sides carries no promise of justice.

By choosing to focus on violent death, Manchevski underscores the ambiguity of human action. The challenge to live ethically-to take sides-is not as simple as choosing between good and evil. The violence in Before the Rain, including deliberate and/or random killing for allegedly highly principled reasons grounded in religious faith and nationalist pride, may be morally repugnant to some but an act of bravery to others. Manchevski's reflections on violence have implications for making moral judgments and raise questions about taking sides. Is it possible to take sides against violence and killing without becoming a victim or a perpetrator of violence? Is it possible for religious institutions to remain apolitical, to resist taking sides yet retain some degree of moral authority? Is it possible to overcome historically and culturally defined hatred among ethnically and religiously distinct groups and retain a national identity?

The moral complexity of Manchevski's vision that gives Before the Rain a mythic quality has global implications. Currently war, genocide and other forms of violence thrive amidst what appears to be a relatively peaceful time of history. Manchevski encapsulates his perception of history and the human condition in words that reappear at intervals throughout the film: "Time never dies. The circle is not round." An old Macedonian monk first gives voice to this mantra in Part I "Words" as he

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walks through a village that appears to be at once timeless and scarred by the current outbreak of ethnic violence. In Part 2, "Faces," these words are scrawled on the side of a London building where Aleks, having left Anne, waits for a cab go to the airport and then to Macedonia. Time and the circle provide the metaphoric templates that sustains both form and content of the film. Furthermore, they symbolize aspects of human and temporal interdependence. What happens in Macedonia has implications for London, and vice versa.

Technological advances and the current valorization of the global community give the appearance of progress. However, globalization comes at a cost. Ethnic violence can no longer be contained within national borders as evidenced by the scene in which a Balkan nationalist enters a London restaurant. He first attacks a waiter to whom he speaks in his own language. After being thrown out, he returns armed with a gun and randomly kills many of dinners including Anne's estranged husband, Nick. In this new world order, globalization means that sophisticated cosmopolitan centers may suffer the effects of imported ethnic violence and nationalist extremism from geographically distant sources. Balkan violence extending to London, a city habituated to IRA bombings, gives the scene a certain degree of irony. A further example of globalization relates to the proliferation of rock music. In Part One, the mentally unstable Macedonian who machine guns a cat is listening to the music by the Beastie Boys on his walkman. In Part Two, the woman who is walking through a cemetery in central London where Anne and Aleks sit discussing their future is listening to the same Beastie Boys song on her walkman. Perhaps in this instance Manchevski is less than subtle.

The images of violence unfold, mirror and amplify one another in "Words," "Faces," "Pictures"-the three parts of Before the Rain—providing theme and variation on the cycle of destruction. Each part deals with violent death that results from religio-ethnic differences. In "Words," Manchevski introduces the visual vocabulary and the themes that give shape to the film. The connection between religion, violence and moral authority emerges at the beginning and remains constant throughout the three parts. Insofar as this paper is a preliminary stage of a longer analysis, I will focus on the first part and introduce elements of the second and third parts where pertinent to support my argument.
...."Words" begins with an epigraph from a poem by Mesa Selimovic. Cast against an ominous storm-threatening Macedonian sky, words appear and a voice is heard as though from on high: "With a shriek birds, Flee across the black sky, People are silent, My blood aches from waiting." As the voice-over fades and distinctly ethnic music begins to play, the camera cuts to a close-up of hands picking tomatoes in a vegetable garden. Gradually the face of the young monk, Kiril, emerges. He turns his head and, with an enigmatic smile, looks toward a magnificent blue sky as thunder is faintly heard in the distance. The sound of thunder contrasts with the serene and prayerful setting of the monastery perched on a steep rugged mountainous promontory and adumbrates the gunfire that will punctuate the narrative. An old monk appears and announces that it is already raining in the next village. The camera follows the two monks as they walk toward the monastery. Underscoring the separation between the monastery and life in the village, Machevski cuts to a group of children playing war using live turtles as tanks and yelling "Go Ninja turtle, kill him." The tension accelerates as the monks approach the monastery while the children gather twigs and encircle the turtles. The monks arrive at the monastery chapel as the abbot swings the incense burner. An icon of Christ Crucified fills the screen as the monks chant, God have mercy on us. Outside, the children set the twigs on fire and throw bullets into the flames. The camera lingers on the image of the turtles dying surrounded by burning twigs that resemble the crown of thorns on the head of the crucified Christ.

Through this powerful sequence of images and, ironically, very few words, Manchevski introduces viewers to the central themes of the film: violence, religion and taking sides. The sense of defeat and powerlessness is pervasive. The old monk walks by the children playing at war without comment. During vespers, Kiril, who took a vow of silence, stares transfixed at the icons of Mary and Christ. He appears entirely disconnected and unmoved by the realities that surround him. Images of the vulnerable and unprotected children playing at war by the side of a monastery wherein monks sing vespers in an enclosed and protected space underscores the inequity and injustice that Manchevski finds so troubling. By not taking sides, the church offers no solace to the villagers who suffer harsh realities of religio-ethnic wars and abrogates its moral responsibility. This point is persuasively made with regard to the village children and is reinforced when the abbot refuses to protect the young Albanian Muslim girl, Zamira, from the Macedonian militia. Effectively, he becomes morally complicit in her death. Whether his decision is based on the fact that she is a woman or an Albanian is never made clear. In the end, neither the Christian church nor her Muslim family protect her.

Manchevski's criticism of the church and of organized religion recurs throughout the film. He portrays religious rituals such as funerals and weddings as taking part along side of the civil war but not tainted by it. In Part One, Stojan's funeral melds ancient religious ritual and ethnic strife. As the priest sings and the women wail, a band of militia armed with AK 47's stand among the mourners. Other men hold very old, discolored, bullet-ridden and tattered religious and nationalist banners. The responsibility of the clergy appears to extend only to the ritual of burying the dead not to creating the conditions for peaceful coexistence. After all, at the heart of the civil war lies ancient religious and ethnic hatred between Christians and Muslims. The co-existence of violence and ritual is also evident in Part Three, "Pictures," where a wedding procession attended by priests weaves its way through mountain roads as armed Macedonian militia guard the perimeter of the village.

Manchevski sees in religious rituals and ethnic violence a mindlessness that permits their perpetuation from generation to generation. The baptisms, wedding and funerals, like killings, murders and violence become normative. Events such as children killing turtles, a mentally unstable man machine gunning a cat, an unnamed intruder randomly killing dinners in a London restaurant, a guard killing a prisoner of war merely for effect, Zekir killing his sister, Zamira, and Goran killing his cousin, Aleks, all have something in common. They reflect a startling level of acceptance of violence as a natural and expected occurrence—as an ineluctable element of culture. Insofar as religion is implicated in the ethnic violence as one of its root causes, it remains part of the problem rather then part of the solution. (A very recent example of this was the support the Serbian clergy gave Milosovic.)

Ethnic violence remains rooted in the ancient tribal belief that justice and vengeance are one and require an eye for an eye. ....Mitre, the leader of the Macedonian militia, makes this claim to the abbot, in Part One, when he comes to search for Zamira. He claim that he has five hundred years of history to support his right to avenge the death of one of their own underscoring the primacy of vengeance and revenge over justice and sacrifice. In Part Two, "Faces," Manchevski comments graphically on the notion of an eye for an eye with the death of Nick who is shot in the eye by the Balkan nationalist. In Part Three, Aleks is shot trying to save Zamira by offering to have the accusations against her taken to a court of justice. The story comes full circle.

Zamira is one of the most interesting characters in Before the Rain. She appears very briefly in the first and third parts. Yet her actions set in motion the cycle of violence at the center of the film. She is an Albanian Muslim, who unlike her mother Hanna, rebels against the expectations imposed on Muslim women, defies her grandfather and enrages her brother by challenging the norm. The events that lead to her death in Part One, unfold in Part Three. Zamira is accused of luring Stojan into the field behind his sheepfold and of killing him with a pitchfork. Manchevski provides no evidence to support such a claim since she is never seen with Stojan. There is an allusion to a sexual encounter in Part One when her grandfather, Zekir, reminds her that her head was shorn as a punishment for having been found with Stojan. Whether the encounter was voluntary or involuntary is not revealed but Stojan's legendary womanizing would suggest that Zamira could have been raped.

Manchevski's portrayal of Zamira is as much about generational differences as it is about expectation placed on women by religious traditions. Her mother, Hanna, who is a widow, lives in her father's house in the Albanian Muslim part of the Macedonian village. As a young woman,

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she and Aleks fell in love but religious and ethnic differences kept them apart. When Aleks returns to the village and visits her, he finds that she lives under the strict Muslim rules that govern women's lives. Covering her head and lowering her eyes when she speaks with men, Hanna is imprisoned as much by the iron bars on her windows as by religious values.

Zamira, on the other hand, takes sides against the laws that punish or constrain her injustly. Wearing a tee-shirt and jeans, she neither covers her head nor subordinates herself to her grandfather and brother. Hanna takes sides only when she tries to save Zamira. Risking her own life, she visits Aleks at night in order to ask him to find Zamira and take her from the Macedonian militia. ....She leaves him with the unspoken understanding the Zamira is his daughter. When Zamira escapes with Aleks' help and hides in the monastery, she demonstrates a remarkable degree of self-confidence and courage. Could it be that her brother kills her not so much for bringing shame on the family and defying the Muslim law but for the sheer power of her refusal to be subordinated? Did she die because she took sides against religious oppression and male domination?

The violence experienced by Zamira, and the subordination required of Hanna parallel the humiliation suffered by Christian Macedonian women. Neither religious tradition provides women parity with men, particularly with regard to sexuality. In Part Three, Stojan's wife is forced to serve him and his family as he makes sexual overtures at their dinner table to the school teacher. The village doctor comments that Stojan values his sheep more than his wife. In Part Two, Anne's estranged husband suggests that she should simply resign her position as photo editor, have the baby and become a proper wife. Ironically, Aleks makes the same request when he asks Anne to go with him to Macedonia so that she can live in his village and have many children. Manchevski does not reveal whether or not Anne decided on an abortion or whether she decided to leave London for Macedonia. The image of her standing at the edge of the village in Part One is surreal-an illogical and anachronistic event-leaving the question unresolved.

The film ends where it began. The young monk is in the garden picking tomatoes and the air thunders with the anticipation of rain. The story has come full circle. The violence and death that define the events in-between provide little by way of hope or solace. Although large drops of rain begin to fall on a land devasted by religio-ethnic violence, there is nothing to suggest a redemptive cleansing. Kiril is returned to his vow of silence. The violence is about to begin again leaving the viewer without closure or resolution. Mancheski's hope remains with individuals who do take sides in spite of the consequences. Aleks's attempt to save Zamira's life cost him his own. Taking sides was a compensatory act-a way of making amends for weight of responsibility he felt for the death of a Bosnian prisoner of war. Desiring to shoot pictures in order to document the horrors of war, he caused the prisoner to be killed-however indirectly. Whether or not Manchevski sees Aleks as a hero is not clear. He does suggest that choosing to act justly in a world where there are few external markers that separate sacrifice from revenge and justice from vengeance is in the end the only thing that matters and is worth dying for.

Montage and the Semiotics of Credibility:

An Analysis of *Before the Rain*

by Ann Kibbey

This paper is about what makes a fact. Put another way, this is about the manner in which we constitute facts, by what act of belief something comes to be construed as a fact. To borrow a metaphor from legal culture, the question might be stated as, what is "the smoking gun" made of? What is that highly-prized, determining evidence we select as an incontrovertible fact, that irreducible fact that will define a legal case and irrevocably send it in the direction of a particular outcome? Within legal culture, a smoking gun is something that is discovered rather than invented. It is something perceived as self-evidently credible, as objective, as beyond interpretation, beyond manipulation, and therefore beyond the reach of the forces of incredibility. I am going against the tide to say that a smoking gun is something we make up, because a smoking gun within legal culture is absolutely what is NOT made up. I have chosen to explore this issue through an analysis of films because the art of film-making consciously explores and develops what legal culture so ardently suppresses: how we determine what is real to us. Much of film-making is devoted to the question of what makes something credible to an audience. Lawyers believe they find facts "out there." Film-makers know they make them up.

Perhaps no contemporary film distributed in the U.S. has explored this issue so imaginatively and cogently as *Before the Rain*, a film written and directed by international film-maker Milcho Manchevski and released in 1995. This film creates a highly original montage that exposes the irreconcilable narrative facts of three stories about contemporary life in Eastern and Western Europe – more specifically, in rural Macedonia and London. The elements I want to explore here involve linear narrative, documentary photographs, indexical meaning, and representational cinematography's first commandment, thou shalt not cross the 180 degree line. It is the synthesis of these mutually re-inforcing elements that makes for a "fact."

Before the Rain is composed of three parts – "1. Words," "2. Faces," and "3. Pictures" – that correspond roughly to three stories. The first, "Words," is a story of love between a young Macedonian Christian, Kiril, and a young Albanian Muslim woman, Zamira. Set in rural

Montage and the Semiotics of Credibility: An Analysis of *Before the Rain* by Ann Kibbey

Macedonia, a country where the ethnic antagonisms of the former Yugoslavia pit Albanian Muslims against Christian Macedonians, the conflicts of their cultures both initiate and destroy their relationship. The second story, "Faces," dramatizes the dilemmas of an English woman, Anne, whose daily life in London is an intricate imbalance among her husband, her mother, her job, her pregnancy, her political convictions, and her lover. As each aspect of her life conflicts with another, we come to know Anne's lover, Alexander, a Pulitzer-prize-winning war photographer. He is the focus of the third story, "Pictures," which centers on Alexander's return home to his native Macedonia after sixteen years of being based in London and working for Western news agencies, the same rural Macedonia where the love story occurs. While the three stories can be separated out as distinct plots, their meaning cannot be separated.

The originality of the film, as Manchevski himself has noted, lies in the way the stories are interwoven and juxtaposed. The montage of *Before the Rain* is more than an intersection of co-incidences. In Moshen Makhmalbaf's *The Peddler*, the three stories intersect narratively and thematically, but the montage collisions in *Before the Rain* have a more profound effect. They change the meaning of the stories being told. In watching *Before the Rain*, the viewer's initial sense of co-incidence among particular people and events is gradually transformed into a realization that the temporality of each story is qualitatively different and yet the meaning of each story cannot be isolated from the others. Film theoriet Teshome H. Gabriel raised the issue of incompatible temporalities a decade ago in his contrast between the cognitive characteristics of third world cinema and folklore on the one hand, and the art forms of literate Euro-American culture. Gabriel opposes the two. According to him, in third world cinema, "Time [is] assumed to be a subjective phenomenon, i.e., it is the outcome of conceptualising and experiencing movement." In Western European and American art forms, especially Hollywood studio cinema, "Time [is] assumed to be an 'objective' phenomenon, dominant and ubiquitous" and "each scene must follow another scene in linear progression." Gabriel implies that a film will exhibit either one or the other of these concepts of time. *Before the Rain* takes the more daring step of putting both in the same film, recasting objective linear narrative as *itself* a subjective phenomenon, no more real or true than any other concept of time. It is part of a belief system, not an objective or

universal fact exterior to its subjects. Manchevski destroys the pre-eminence of linear narrative because linear narrative is only one kind of story being told. (This is why *Before the Rain* is so much more innovative than Quentin Tarrantino's American film, *Pulp Fiction*, which was released at the same time. Although Tarrantino's editing may appear to challenge conventions of linear narrative, it does so only superficially. Watching *Pulp Fiction* is like viewing film reels out of order, perceiving a non-linearity that is superficial in the sense that the linear narrative could be easily reassembled from the parts. The cartoon-ish shock value of John Travolta's death and return to life in *Pulp Fiction* does nothing to disrupt this. Indeed, it only re-affirms a belief in the universal validity of the white-male-linear-Western European-American perspective. *Pulp Fiction* suppresses the possibilities that arise from the death of a white male main character in the middle of "his" film. We are allowed to recoup from this hiatus as if it had not occurred.

Not so with *Before the Rain* and the interpretive significance of Alexander's death.) Bruce Kawin has wrongly and reductively described the film's narrative as "circular." The thread of the film's narrative is more like a Moebius strip, where we can distinguish an inside and outside at any point, but not in a sustained, continuous way. As we travel its contours, the inside becomes the outside, and the outside becomes the inside, with no beginning or ending point that can be determined. We can, however, follow the journey along the strip. The problem, then, is not that we can't follow the stories in *Before the Rain*, but that in some sense we *can* by changing the story we are seeing as we go. This is what is truly disturbing to a viewer accustomed to linear narrative. In this regard, Manchevski's film raises important questions about what is credible by suggesting to us that, like the characters in the stories, we are not aware of how we perceive ourselves and other people – and that we think it doesn't matter when "in fact" it does.

This sense of misunderstanding, of continuous misperception, underlies the general sense of lawlessness that pervades the three stories, each of which culminates in a violent death. The supposedly definitive cultural imperatives that the characters believe to be true do not anticipate or explain these deaths. For example, the internal conflicts of Macedonia are drawn between Macedonian Orthodox Christians on the one hand, and Albanian Muslims on the other. Yet the killings we see do not reflect these conflicts. The Albanian Zamira is shot in the back by

her Albanian brother. Alexander, a Macedonian, is killed by his Macedonian cousin -- ironically in the midst of an appeal by his family members to unite against their Albanian enemies. In England no less than in Macedonia, ideology fails to define the cultural lines between adversaries. Anne tells Alexander that it's important to "take sides," that is, to oppose war. For her, the boundaries are drawn between 'we' and 'they' like this: We in England are at peace, while they in the Balkans are at war. But Anne's own husband is then gunned down in a chic London restaurant by a stranger who sprays the restaurant with bullets. In each of these stories, there is no expectation that the killer will ever be brought to a court of law, much less convicted, even though there are many eye-witnesses to each death. Violent death is a cultural mistake or an accident that lies outside the ideology of self and other.

The characters, it seems, do not know themselves, attributing to "the Other" what is true of themselves. Gabriel's theory of the difference between first and third world temporalities is similarly lacking in awareness, Manchevski's film suggests. In *Before the Rain*, the linear progression of first world narrative best characterizes the stories that take place in rural, third world Macedonia, not the story that takes place in London. Both part 1 and part 3, which take place in rural Macedonia, can be roughly rendered as a linear narrative. In part 1, a young Macedonian monk, Kiril, discovers an Albanian girl Zamira in his cell when he goes to bed for the night. He attempts to conceal her presence but fails. Kiril is banished from the monastery with Zamira. They leave together, climbing on foot over the hills. As Kiril and Zamira embrace on a mountain top, armed Albanian men suddenly appear, led by Zamira's grandfather and her brother. Her grandfather orders Kiril to go away without her and he obeys. Zamira protests and runs after Kiril. Her brother shouts "No!" and shoots her in the back as she runs, killing her. Part 3 can also be summarized in a linear way. Alexander returns to his family home in Macedonia and is welcomed back into his extended family. Alexander then goes to a neighboring Albanian Muslim village to see his old high-school sweetheart, Hannah, who is now a widow with two children. One of those children is Zamira. Soon after, Alexander's cousin Bojhan is killed with a pitchfork and Zamira is suspected of killing him. Hannah asks Alexander to find and protect Zamira. Alexander finds Zamira, who is being held captive by his cousin Zdrave. As Alexander

takes her away, Zdrave protests. Other Macedonians urge Zdrave to shoot and he does. He kills Alexander but Zamira escapes, running across the hills toward the Macedonian monastery where she will hide.

However, it isn't simply that Gabriel is inaccurate about the narrative structure of third world consciousness. He's also wrong about first world consciousness. Part 2, which takes place in London -- certainly a center of first world literary, artistic and cinematic culture – is told in the idiom that Gabriel attributes to third world cinema. The story set in London cannot be summarized in linear fashion, but the non-linear sequence can be described. Notice the difference. Anne works in a photography news agency, where she examines pictures in an office. She gets a phone call and finds out she's pregnant. She is in the midst of crossing a busy London street. She meets her mother and walks with her on a sidewalk. Alexander shows up unexpectedly, kisses Anne, and Anne's mother leaves, surmising that her daughter is having an affair. Anne takes a long ride in a taxi with Alexander. He tells her he is quitting photography because he killed someone on his last trip to Bosnia. Anne is very upset. So is Alexander. They sit down in a cemetery and Alexander asks Anne to go with him to Macedonia that night. She says she can't. Anne works again at the photography agency. She sees photographs of Zamira dead, lying on the ground. Alexander gets in another taxi. Anne meets her husband Nick for dinner at a restaurant. She tells him she's pregnant, he's the father, she loves him, and she wants a divorce. A customer with a gun shoots many people in the restaurant. Anne cries when she sees Nick dead on the floor. We view the hills of rural Macedonia from a plane's perspective.

And we view them with relief. After the unrush of images and sounds that is part 2, we are glad to be going back to Macedonia. London is too confusing, too fast-paced, too violent, too chaotic and lawless for the civilized linear viewer. Enough of subjective narrative, especially when it ends so horribly. We Americans are going home to Macedonia where we started and where we know our way around in linear time. What we don't know is that "before" and "after" are the opposite of what we think and that our precious linear narrative has already slipped away from us. But that's not part of the plot. Or is it? Let me suggest that it is.

Self and other, before and after, the insides and outsides of cultures – we invert them with ease as we travel along the Moebius strip of this film, changing the story as we go. As to why this happens, there are elements in all three stories that bear analysis, but I want to look primarily at part 2, the London section where Western viewers would presumably follow the story with ease, and yet nothing is more difficult.

The duration of a shot and the juxtaposition of shots (montage) have a great deal to do with how we perceive the temporality of a narrative. Part 2 has fast-paced editing, emphasized by its contrast with the end of part 1, where shots have a longer than 6 second duration. Part 2 begins with shots of 2-3 seconds duration. We get only a glimpse of what is happening. Moreover, the multiple soundtrack is often about something different from what we are seeing, and the full effect is a sense of too much to see or hear at once. Multiple sources of sight and sound provide too many meanings to take in. There are long sequences (up to 2 minutes) where the shots are rapidly paced and semi-abstract or fully abstract. For example, we glimpse parts of cars, parts of people and so on as they pass before the camera with the speed of traffic while Anne, in focus, waits on a median to finish crossing a busy street. We hear sirens, jackhammers, passing cars, horns, whistles, the haunting music of Macedonia, and Anne's mother's voice. Shots that are slower-paced in Part 2 often do not orient us even when we have a longer time to look at them. For instance, we get a close-up of a gloved hand (presumably Anne's) with a caterpillar inching along her finger. Did this arrive along with the latest photos from Bosnia? The little catterpillar's slow pace and its evocation of the world of nature contrasts strongly with the fast editing and intense florescent lighting and ultramodern furnishings of the agency. Also with the industrial machine version of a Caterpillar that comes shortly after

This is one of many colliding juxtapositions that tells us only that space and time are not and cannot be perceived in a unified, linear way. In the absence of juxtapositions that would orient us in a linear time frame, we focus on Anne's apparently habitual actions – working in a room at the agency, crossing the street, walking down the sidewalk, meeting her mother for lunch, taking a taxi with Alexander, meeting her husband for dinner, talking on the phone. Since all of these appear to be activities she repeats frequently, a great variety of temporal sequences

are possible and no particular order suggests itself. Moreover, it doesn't matter what comes before or after what, and this is why we lose our sense of before and after in this section. The montage conveys an impression of Anne's harried and complicated life. It is as though she leads five different lives, all of them in conflict with each other – her lover, her job, her pregnancy, her husband, her mother, and her dedication to justice. We experience a sense of time passing as Anne moves from one place to another and from one person to another, but there is no sense of a linear direction to this time. Time is a factor only in the way it separates people, puts them in different spaces, keeps them from colliding, for we soon understand that it's important who is with whom. When she is not successful at keeping different people in her life separated from each other, collisions result. It is as though she is living out an Eisenstein montage, where unpredictable collisions continually produce new and unforeseeable conditions. For instance, when she meets her mother for lunch in a two-shot and is interrupted by Alexander, who makes it a three-shot. Anne is taken by surprise, her mother is surprised by her affair, Alexander enters into intuitive combat with Anne's mother, and when Anne tries to direct this social traffic, she is rebuffed by both of them. Often she is alone in shots, but even when she is not, she stands alone psychologically, never permanently (indexically) tethered to any one person, place, or action – to anything that might help us place her in some fixed or predictable sequence. Often we see her with people who are not significant to the story we are following – or trying to follow.

After spending a day – or many days – with Anne (we don't know which), part 2 culminates in a long sequence between Anne and her husband Nick as they have dinner. Much of it is an intense shot/reverse shot that asserts the possibility of traditional coherence and unity She had said earlier she was going to see him in the evening, and here she is with him. Perhaps there is some linear direction to her life – if this is the same day. However, the comforting suture of traditional film is continually interrupted from without as the camera cuts away, as if continually distracted, to other people and events in the restaurant. It is also resisted from within by Anne. She tells Nick she wants a divorce. "I don't want you to forgive me the photographer!" she says angrily, insisting on the emotional presence of the absent Alexander. Tension is thick as she refuses her husband's entreaties. It is blown away when the gunman starts shooting and people

start screaming. The shot/reverse shot relocates to the gunman and the people he is killing in the restaurant. In our hope and search for traditional unity, we are sutured into a chaotic massacre.

The police and the law, also known as law and order, are peripheral to events and we feel bad about that because we could use some law and order. The only presence of the law among any of these three stories is the United Nations in Macedonia, their vehicles cruising through the streets of Skopje or trundling over the steep Macedonian hills, conspicuous only in their ability to arrive after the event. U.N. personnel prevent nothing. Instead they document. As a Macedonian doctor cynically observes, the stance of the United Nations is, "Have a nice war Take pictures." Photographic images figure strongly in the connections between the three parts of the film. As a war photographer, Alexander has taken many such pictures documenting war. A moment in the first part of the film shows a local boy snapping pictures of an armed group of Macedonians. Anne works at the photographers' agency in London that sends Alexander to Bosnia. It is here that she views the pictures that war photographers like Alexander are taking, and perhaps also the pictures like the anonymous boy is taking. We see her examining photographs several times. Among them are the photographs documenting Zamira's sudden death in Macedonia, the distraught Kiril sitting silently on a suitcase beside her as uniformed personnel look on and someone takes photographs (including a photograph of a photographer who is photographing Zamira—the infinite regression of signs).

It is these same photographs that also figure prominently in the film's portrayal of the limits of linear narrative, for it is by these photographs that linear viewers 'tell time' as they watch the fast-paced second section of the film. We assume that part two follows part one chronologically when Anne views the pictures of the dead Zamira. Part I ends with Zamira's death, so part 2 must follow it. And, we suppose further, part 3 is the last of a three part linear narrative. We begin to doubt our linear narrative when Zamira appears in part 3 alive, but we use this to rethink part 3 as a flashback, and therefore still within the cognitive realm of linear narrative. It is Alexander's death that incontrovertibly "proves" to the Western viewer that what seemed to be a unified linear narrative is not. We think back to the photos in part 2, and think simultaneously we have misunderstood something important. We have.

Viewers orient themselves by the documentary black-and-white photographs because of the apparent simplicity of their meaning. They are the "smoking gun" of linear narrative. Unlike the drama we are watching, they seem firmly united to what they depict, not subject to interpretation or the collisions of meaning that active montage creates, and therefore not subject to misinterpretation either. In the sea of images that is part 2, they appear to be a stable point of objective reference. Documentary photographs can serve the same purpose in a legal case. As objective fact, as irreducible fact, as authentic points of reference, documentary photographs are seen as occupying a cognitive space and time outside the verbal shiftiness of words, beyond dispute in their content. Photographs of a dead body place their origin firmly after the material fact, establishing an irreversible linear sequence: first the murder, then the photograph of the murder. First part 1, then part 2. When Alexander dies, the neatness of linear narrative is irretrievably lost, for it is the montage juxtaposition of Alexander live in part 2 with the photographs that could only have been taken after his death that create the dilemma of a linear narrative that does not add up. Why, then, don't we notice this collision when it happens? The film passes through it without the viewer noticing because we are involved in the collisions of Anne's life and the subjective temporality they project. Moreover, without a knowledge of Part 3, we cannot know that Alexander dies, and that he dies before Zamira does. In short, it does not occur to us that there is another frame of reference because the documentary photograph of Zamira's death *generates the idea* of a linear progression: first the death occurs, then the photograph of the corpse occurs.

The documentary photograph also generates a concept of objectivity, of an event that is defined by the existence of the photograph as outside the viewer's own culture because it is outside the photographer's 180 degree line of representational photography. This imaginary line is believed to be real to the extent that we believe a documentary photograph observes and records events but does not participate in them. When we take a snapshot that shows a finger partly covering the lens, or we look down to take a photo of something and our own toes appear in the bottom of the picture, we have broken the 180 degree line. The film re-inforces this concept through its use of a direct shot of documentary photos. One after another, they appear

on the screen, asserting a 180 degree line between the film and the viewer. At one point, however, as we are looking at photographs "with" Anne, she leans into the frame, blocking our uninhibited view, as it were, as the shot becomes a point of view shot. The unity of place is briefly interrupted. This "disturbance" of the purity of documentary photos is temporary. Our sense of those photos is changed radically in part 3 when Alexander, writing a letter to Anne, tells how he killed a man in Bosnia. He describes it this way: "I got friendly with this militia man, and I complained to him I wasn't getting anything exciting. He said, 'No problem,' pulled a prisoner out of the line and shot him on the spot. 'Did you get that?' he asked. I did. I took sides. My camera killed a man." Alexander's own actions create the killing he documents. More than that, as a documentary photographer he takes sides *against* the prisoner, opposing him on the other side of the 180 degree line that separates subject from object. His objectivity is an illusion. Facts are made, not photographed already in existence, even photographs of murders. Documentary photography is not even an act of compassion. It is a deathly indifference that seeks to hide itself in the guise of objectivity. In seeing himself as having chosen to take the photograph instead of trying to stop the killer, Alexander rejects the idea that the sequence of his actions were inevitable. He can imagine another act, another frame of reference, another narrative that would have turned out differently.

The documentary photograph and the montage of linear narrative both depend finally on a concept of indexicall meaning as their primary aspect of signification. Modern semiotics is indebted to C.S. Peirce for the concept of indexical meaning. An index is a particular kind of sign that is, by definition, not arbitrary. Unlike the arbitrary signs of language, an index bears an intrinsic, inherent relationship to what it signifies. It is a signal, a sign with an invariable meaning. For example, where there's smoke, there's fire. Smoke is an indexical sign of fire, the thing signifed. Another example, from the opening of *Before the Rain*: "The flies are biting. It's going to rain." As Peter Wollen observes, the concept of indexical meaning was taken up by film theorist Andre Bazin, who argued that realist photography is indexical. Documentary photography implicitly makes the same claim, that the image has an intrinsic relation to the person or event it pictures. When we see an animal killed in a film, we may fear that the film-

maker actually killed an animal to get the shot, that is, that the image we see has an indexical relation to what happened in the process of making the film. Legal culture's metaphor of the smoking gun is a metaphor for an indexical sign.

The main point I wish to make here is that indexical meaning closes down the possibilities for interpretation, denies the tension of multiple significance and alternative perspectives, by asserting an intrinsic relation between the sign and it referent. The invariable signal makes things into facts. Or, similarly, it makes signs into facts. Once the rope of intrinsic relation ties the sign to the signified and the signified to the referent, the invariable signal results and interpretive consciousness is lost. Voila, the "fact." Realism results if this is done in a sustained way. To sustain an indexical method of interpretation, film uses the linear narrative. Aware of the creative dangers of juxtaposition, film-makers use linear narrative as a method of controlling montage, of binding one image to another in an orderly, uni-directional succession that severely limits signification for it does not allow images to move in multiple ways in relation to each other. This is the production code of Hollywood producers, and of many lawyers. Once those images start moving, as Manchevski allows so abundantly in his film, multiple meanings and multiple perspectives are generated.

What Manchevski shows throughout his film is that one person's indexical signal is another person's arbitrary signifier. The documentary photographs that mean so much to Anne, and so much to the linear viewer, are viewed with contempt by the doctor in Macedonia, who sees them as a meaningless exercise in avoidance. What is at issue with indexical meaning is the issue of credibility, of *what is believed to be intrinsic or inherent*, and by whom, under what conditions – or possibly, under what collisions. Linear narrative seeks to conceal and suppress those conditions, and these questions, by positing – rather literally – a train of events, where one event leads inexorably to another in a chain of causation that is total and linear. Open the doors and walk through the cars, one after another. Start at the front of the train and walk to the back each person doing this will get there in the same way. This is the invisible editing or montage of American linear film, and it depends on the artificial reduction of multiple meaning to the

conventions of genres, and ultimately to the invariable index, where smoke will be followed by fire, and the smoking gun will point to the identity of the criminal. It is also a lawyer's ideal case.

Before the Rain exposes the narrowness of indexical thinking in numerous ways, offering many examples that lead up to the dislocation of documentary photographs from their pedestal of truth. For example, when we see a young man in an A's baseball cap and sunglasses at the door of the ancient Macedonian church, and we see him slowly pull his glasses off and stare in awe at what he sees, we think he's an American tourist. He's not. He's a Macedonian gunman from the neighborhood. Is he a terrorist? That doesn't seem quite right when we find out his prized possessions are a donkey and a boom box. Another example: Zamira's grandfather cuts her hair short to punish her for going out alone. The haircut is intended to be sexless and humiliating, but if she were in London it would be a very stylish crew-cut. Context matters. Indexical meaning is deeply dependent on the cultural conditions and belief systems in which it occurs, but that dependence is effaced in the act of belief that a sign can have intrinsic meaning, can be indexical.

C.S. Peirce was an outspoken racist and it is not hard to see in his theory of the index an expression of the illogic that underlay his racism. For him, the characteristics of racial inferiority were indexical in nature – black skin or an African American physiognomy were inherent signs of mental inferiority and vicious violence. A similar reasoning has typically informed the coding of masculine and feminine as a set of supposedly innate characteristics – gender profiling, if you will. Alongside these obviously prejudicial beliefs stands the apparently neutral documentary photograph, but it, too is based on the same principles of reasoning. *Before the Rain* suggests that when people are faced with multiple perspectives and an awareness of cultural relativism, when we find out how deep the arbitrariness of signs can be, we react with an appeal to something that seems invulnerable to context, resistant to variable signification. Indexical signs like photographs appear to be free of bias, of politics, of opinions, of social conditions and varying interpretations, but this is a false freedom. It depends on coercion and suppression. It serves injustice, not justice. When indexical meaning is privileged, this may produce the apparently neutral fact of the moment, the smoking gun, but it simultaneously privileges the systems of prejudice that also depend on indexical meaning. There can be no recognition of the subjective

nature of indexical meaning for a fact to be a fact, any more than there can be a recognition of the subjective nature of linear narrative. The absence of the subject's interpretive consciousness is essential to both. The result is a situation like the Amidou Diallo murder case, which depended on the automatic response to indexical signs that the police perceived. Diallo reached for his wallet – they thought he was reaching for a gun. A policeman tripped – he must have been shot by Diallo. The verdict of acquittal validated the police responses that were based on indexical signification. Thoughtless? Exactly. That is what indexical meaning requires.

BEFORE THE RAIN - AN AESTHETICS OF PARADOX

by Joao Vicente Ganzarolli de Oliveira

Before the rain is not just a beautiful film that focuses on human conflicts and love relationships made impossible due to the radicalism and bellicose atmosphere which has spread through the Balkans during the last three years. Divided into three different stories, Milcho Manchevski's first feature-length film also has a particular aesthetical approach. The structure of Before the rain relies essentially on an aesthetics of paradox. Instead of looking for logical coherence, Manchevski emphasizes contradiction and strangeness.

Words, Faces and Photos are indeed very simple episodes in themselves, and quite similar between each other, the script is basically the same for all of them: the announcement and the expectation of the rain, the apearent casuality of the meetings and the disagreements an, finally, the tragedy - which is symbolized by the rain. Together, they form an allegorical circle: each one can be considered the first, the second or the last in relation to the other two. The circle, however, is not perfect, "not round", because the stories present in a similar - not identical - way the same kind of facts. In spite of being linked, the parts also remain independent. Logically speaking, each part only makes sense when isolated. The group, that means, the circle as a whole is contradictory.

The contradictions regard the sequence of the facts when we try to establish a correct order between the episodes. The question is that there is no "correct" order of the episodes in Before the rain. All of the three orders are as possible as they are impossible, depending on the way one looks at them. Manchevski does not stop inverting the positions of before and after, establishing, therefore, a paradoxal temporality. Manchevski conceives time as a circular entity, without beginning or end, in such a way that one cannot know how long it takes from one fact to another. As a matter of fact, it is not possible to find out if any time passes at all: the end of Photos corresponds to the beginning of Words as a literal repetition and an indication of the circle.

These are the orders:

I. Words, Faces, Photos

In Words, the young Macedonian orthodox monk Kiril Kirkov mentions the possibility of escaping with the Albanese Muslim Zamira to London, where they could stay with his uncle Aleksander. In Faces, Kiril makes a telephone call to Aleksander, without succeeding in localizing him. In Photos, Anne goes to the Macedonian small village in order to meet his lover Aleksander Kirkov, after their sudden separation in Faces. All these connections justify the sequence.

On the other hand, we also have signals that make this order absurd. Aleksander's funeral takes place in Words, but he is alive in Faces. In this story, we have Zamira's death confirmed by photographs. If that is true, how can she be alive in Photos?

II. Faces, Photos, Words

Photos comes after Words, since the things that happen to Aleksander in the village confirm his decision of abandoning the career as photographer, which was taken in Faces. The end of Photos is identical to the beginning of Words.

This order can also be considered contradictory. The monastery is in peace in Photos; nevertheless, Faces indicates, through the mentioned photographs, that Kiril has already left the place. Aleksander dies in Photos and in buried in Words, but in this story his nephew says he is alive.

III. Photos, Words, Faces

Zamira's love affair with Aleksander's cousin and persecution corroborates Photos coming before Words. Faces follows this story because of Kiril's telephone call and the photographs.

More contradictions can be found: It definitely rains in Photos, on the other hand, in Words, people are still waiting for the rain. If Aleksander appears dead in Words, he could not be alive in Faces... but he is.

It is important to point out that the very titles of the episodes are denied by their respective content. Words is indeed an apology of silence, not withstanding the sentence of the old priest, referred to the idyllic Macedonian landscape: "This beauty should be lauded with words". According to Zamira's last gestures, we presume that Kiril will return to the vote of silence. In Faces, Manchevski shows how deformed human features can become. Madonna's face on a photo is deformed by a blur of spilled coffee. This event looks like an anticipation of the appearance of Nick's face at the moment of his death. Photos pictures the refuse of the profession by the famous photographer Aleksander Kirkov. In Bosnia, his camera "killed a man", as a result of his obsession in obtaining "scenes of action". So great is the contempt towards his Pulitzer Prize, that he utilizes the book written in his honor as a mere support for the leg of the table in his old house.

"Eye by eye", exposes the energical Mitre in Words, who justifies his desire of revenge based on 500 years of Muslim control of the region. In the small Macedonian village, as well as for the Macedonian Catholics and for the Muslim Albaneses, the accumulated hate has just reached its point of ebullition. The "center" of the circle that symbolizes Before the rain is located in the middle of Faces; it is a sentence spoken by Aleksander, which works as an authentical historical portrait of the conflict Balkans: "War is the rule, peace is an exception". The sentence is central, equidistant from the points of the circular surface, not only in the sense of being legitimate to all the main facts showed in the film, but also because these facts converge towards it.

Before the rain is tuned to the sounds of disharmony, absurdity and pain - typical traces of the war. Peace is a mere exception. This becomes clear through the scenes of semi-anecdotal neutrality of the UN soldiers, restrict to crossing the disputed areas in their white cars, and "lending themselves only to the gathering of the corpses of those who die in the conflicts", as the village's doctor says.

The rain is an allegory of the tragedy. In all the stories, the tragical denouement is announced, expected and consummated. "Flies are already biting; it seems that it will rain; it is raining already over there", reveals the old priest, that "had almost taken the vote of silence", to the young monk Kiril Kirkov. He refers to the rain that marks Aleksander's death, as well as the end of Photos and the beginning of Words. The same painful spectacle will happen again, because time cannot help circulating. In the paradoxal world of Before the rain, created and moved through the calamities that distinguish human existence, there is only one postulate that remains standing: it is necessary to rain.

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BEFORE THE RAIN - AN AESTHETICS OF PARADOX by Joao Vicente Ganzarolli de Oliveira

ANÁLISIS ESTÉTICO Y ÉTICO DE UNA PELÍCULA (EJEMPLO DE PELÍCULA ANALIZADA: BEFORE THE RAIN DE MANCHEVSKY)

PROPUESTA DIDÁCTICA PARA CUARTO CURSO DE E.S.O.

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Introducción

La cultura de finales del siglo XX ha cambiado la preponderancia del entorno urbano por el entorno mediático. Los nuevos avances tecnológicos en la comunicación audiovisual y las nuevas tecnologías informáticas han hecho de nuestra localidad un punto de intersección en la gran aldea global. Los medios audiovisuales se han convertido en la gran escuela de la sociedad tardo-capitalista: no solo por la accesibilidad de los contenidos, sino por el impacto que esta produce en la psique de los individuos en proceso de socialización. La cultura de la palabra se está transformando a pasos agigantados en cultura de la imagen, no de la imagen muda, sino de la imagen elocuente como medio de comunicación.

Desde la antigüedad el saber que el hombre posee sobre sí mismo, sobre lo que es justo o conveniente, bueno o malo, humano o monstruoso, se ha depositado en el saber mítico. Los hombres se han contado historias para formar a los hombres y para establecer los límites de la civilización. El mito puede verse como la narración que no necesita de una demostración para justificar su verdad: su validez reside en el poder persuasivo de la historia. En este sentido el cine se ha convertido en el gran medio que los hombres de finales de siglo XX utilizan para expresar su concepción cosmológica, su visión del mundo y su código moral. Lo que debemos desear o sentir, lo que debemos opinar o negar, está contado en historias cuyo poder de persuasión reside en los fotogramas. Por ello la integridad perceptiva, sentimental e intelectual debe pasar por una educación audiovisual que permita la reflexión crítica y el análisis consciente de las historias contadas a través de imágenes.

El propósito de este trabajo es ejemplificar en una unidad didáctica los medios necesarios que cualquier espectador necesita para juzgar una película: juzgar lo que se dice (análisis ético-antropológico) y por qué se dice del modo en que se dice (análisis estético). La necesidad de una apertura del proceso educativo al entorno, a las realidades sociales que la rodean y también al progreso de la cultura en sus distinas manifestaciones se quiere potenciar a través de unidades didácticas de este tipo: tal apertura aparece en la incorporación de nuevos contenidos en el currículo, nuevas tecnologías en la educación, nuevos lenguajes, y en general atención a las exigencias reclamadas por el interés de la sociedad. De esta manera se incoropora al sistema escolar contenidos que actualmente se ofrecen fuera de él y que son reclamados. El objetivo último es preparar a los jóvenes para vivir su papel de ciudadanos activos proporcionándoles los suficientes elementos de transición a la vida adulta y activa

Objetivos de la unidad

1. Conocer que la realidad puede ser explorada a través del lenguaje visual y saber utilizar las herramientas para analizar críticamente la narración audiovisual.

2. Potenciar la sensibilidad estética con referencia al lenguaje cinematográfico y respetar los diferentes modelos de representación audiovisual así como el uso que se hace de las imágenes y las características del medio artístico tratado e interpretar los mensajes icónicos.

3. Estructurar y planificar las diferentes fases en el proceso de realización de una obra fílmica Dominar técnicas de estudio y estructurar una visión de conjunto para poder elaborar estrategias para resolución de problemas.

4. Adquisición de actitudes morales críticas que capaciten al alumno para enfrentarse al medio de representación audiovisual.

5. Relacionar las narraciones cinematográficas con valores morales y con el impacto que posean estas en la conducta de los individuos a través de trabajos en grupo e individual.

6. Asimilación de valores morales (tolerancia, solidaridad, pluralismo) a través del lenguaje fílmico, así como reflexionar sobre los temas transversales (educación por la paz, cosumo, medio ambiente, ocio y tiempo libre, educación para la salud, formación intelectual y patrimonio cultural,).

Contenidos

3. 1. CONCEPTUALES

1. Lenguaje cinematográfico y técnicas fílmicas: unidades de narración, planos, ángulos y posición de la cámara, iluminación, escenografía, sonido, color, montaje, tiempo y signos de puntuación.
2. Análisis de iconos y símbolos.
3. Mensaje cinematográfico y comunicación.
4. Valores morales dentro de una narración cinematográfica.
5. Tiempo mitológico y tiempo cronológico. Presentación lineal y presentación cíclica.

3.2. PROCEDIMENTALES

1. Reconocimiento de los elementos del lenguaje fílmico utilizados.
2. Comprensión del mensaje ético y moral y su relación con los medios cinematográficos utilizados.
3. Análisis e interpretación de los símbolos y signos presentados en la narración y su recurrencia y relevancia. Estudio de los posibles significados de una imagen.
4. Interiorización de las funciones sociales del medio fílmico.
5. Presentación de las conclusiones sobre los contenidos de la unidad. Debate y discusión.

3.3. ACTITUDINALES

1. Sensibilización de la percepción en el visionado de una película.
2. Hábito de espíritu crítico con los mensajes emitidos.
3. Conciencia de que las imágenes pueden ser empleadas como instumento de poder político y social. 4. Reconocimiento del valor de los mensajes sociales para aumentar los niveles de comunicación.
5. Reconocimiento de los valores morales y éticos defendidos y justificados a través de una narración fílmica.
6. Valoración y respeto por las opiniones de los compañeros.

Actividades

1. Realización de un escrito comparando los elementos del lenguaje cinematográfico utilizado y el mensaje que con ello se quiere tranmitir.

SIMBOLOS	ESCENAS	SIGNIFICACIÓN
Árbol		
Tortuga		
Música estridente		
Lluvia		
Gato		
Iconos religiosos		
Círculo		

3. Resumir los argumentos de las tres partes

	I PARTE Palabras	II PARTE Caras	III PARTE Fotos
ESCENARIO			
PERSONAJES			
ARGUMENTO			

4. Establecer una secuencia de las causas que han producido las muertes. Investigar si pueden llegar a identificarse las causas y efectos? Qué sentido tiene que Zamira y Kurkov sean muertos por miembros de su propio pueblo?

5. Señalar cuáles son las relaciones de parentesco entre los siguientes actores.

KURKOV **ANNE**

KIRILL

HANA **ZAMIRA**

6. Señalar las escenas en que los niños sean espectadores. Por qué Manchevski quiere hacer de los niños testigos de excepción?

7. Cuando acontece la película, en tiempo mitológico o en tiempo lineal? Buscar los elementos anacrónicos que se han utilizado? Con que fin se han utilizado?

8. Cuál es la naturaleza de la violencia según lo que se muestra en Antes de la Lluvia?

2. Debate y puesta en común del trabajo por grupos de las ideas extraídas.

Criterios de evaluación

No se realizará una prueba de evaluación de esta unidad didáctica, sino que el profesor detectará la consecución de los contenidos y objetivos didácticos con la actividad planteada para que todos los componentes del grupo se esfuercen y trabajen por igual.

Materiales

- Monitor y video.
- Copia de **ANTES DE LA LLUVIA (BEFORE THE RAIN)**, de M. Manchevski.
- **Mito y Razón**, de H. G. Gadamer, Paidós, Barcelona 1997.
- **Mito y Realidad**, de M. Elíade, Labor, Barcelona 1995.
- **Cinema i filosofia**, del grupo Embolic, editorial La Magrana, Barcelona 1996.
- **Iniciación al lenguaje del cine**, de Cándido Fernández, Valladolid 1973.
- Anexo I: Guía de comentario de la película. El relato mítico como género humanístico.
- AnexoII: Guía del visionado de la película: elementos técnicos, formales y estéticos 7.

Temporalización

Sesión 1
Introducción al lenguaje cinematográfico. Diferenciación de tiempo mítico y tiempo cronológico. El tema de la película: naturaleza de la violencia y educación para la paz. Entrega de la fotocopia de las guías (Anexo I y II) y de las actividades.

Sesión 2 y 3
Visionado de la película (109 minutos)

Sesión 4
Comentario estético formal de la película. Búsqueda de los signos y símbolos recurrentes.

Sesión 5
Argumento lineal y argumento cíclico. Concreción de elementos anacrónicos y su impacto en la narración.

Sesión 6
Debate y discusión sobre los mensajes expuestos: naturaleza de la violencia y la consecución de la paz.

Anexo I
Descargar Anexo I

Anexo II
Descargar Anexo II

Publicado en el libro sobre educación que edita el CPR de Huesca, septiembre de 1999

ANTES DE LA LLUVIA
LA DECISIÓN DE VIVIR EN EL SER O EN LA NEGACIÓN DE SER: EL TENER

(comparación del conflicto de los Balcanes y la ocupación sionista. fascista en Palestina)

Por la profesora Chilena, Nelly Marzouka

APROXIMACIÓN A UN ANÁLISIS DE CONTENIDO, DESDE EL PUNTO DE VISTA DE LOS ORÍGENES Y MOTIVACIONES PSICOLÓGICAS DE LOS CONFLICTOS, ASÍ COMO SU POSIBLE SOLUCIÓN A PARTIR DE LA PROPUESTA EN EL CAMBIO DEL MODO DE PERCEPCIÓN Y EXPERIENCIAR NUESTRAS RELACIONES INTERPERSONALES CONFORME AL PROCESO DE EVOLUCIÓN DE DESARROLLO HUMANO.

El Amor fraternal es el amor a todos los seres humanos; se caracteriza por su falta de exclusividad. Si he desarrollado la capacidad de amar, no puedo dejar de amar a mis hermanos. En el amor fraternal se realiza la experiencia de unión con todos los hombres, de solidaridad humana, de reparación humana.

Erich Fromm.-

BREVE INTRODUCCIÓN

El Amor como impulso de Vida, prevalece sobre el impulso de odio en todo aquel individuo que halla evolucionado hacia un estado de mayor integridad y madurez en su proceso de convertirse en persona.

Entre los grandes profetas de la Humanidad: Jesús, el palestino-cristiano y Mahoma, ambos, habían obtenido un adelanto espiritual muy alto, como nadie más en la raza humana, ambos, "experienciaron la vida", a través del objeto mas importante de ésta, que es la experiencia del Alma, vivencia espiritual, basada en el Amor.

ALGUNOS ELEMENTOS TEORICOS

"En la etapa mental madura, el agresor se encuentra agobiado por sentimientos de pena y tristeza, encontrándose autenticamente arrepentido por el daño que ha hecho. A la vez, ha delimitado su responsabilidad y la de los demás, lo que contribuye a disminuir su propia persecución y culpa. Luego de pasar por todo esto, está abocado a la tarea de reparar en su mundo interno a aquella persona muerta a causa de su acción. Acepta la justicia, ya que ella también lo ayuda a la discriminación de las culpas compartidas, a la reparación en el muerto y en los familiares que necesitan un procedimiento justo. Producto de su auténtico arrepentimiento, contribuye a la aclaración de los hechos, permitiendo al grupo social hacer experiencia para que nunca se repitan los actos que destruyeron a algunos de sus miembros. Desde esta actitud de reparación surge una disposición para ayudar al agredido, al familiar de las víctimas. El victimario reconoce que la realización de la propia existencia sólo se lleva a cabo en la medida en que no niegue ni destruya el vínculo con el otro. Así como para el agredido la reparación se completa en la medida en que el agresor lleva a cabo un cambio psíquico que le garantiza que nunca más volverá a ocurrir la agresión, el agresor completa su reparación en la medida en que siente que puede garantizar al agredido y a quienes lo representan, que aquello no volverá a repetirse. Solo, desde esta actitud se hace posible la reconciliación, como el volver a unirse después de una experiencia de odio, pero en la cual terminó sobreponiéndose el amor, experiencia que concluye con un fortalecimiento de los lazos afectivos. El camino y dificultades, así como el tiempo que tome la reconciliación, dependerá de la etapa de madurez del agresor y también de la respuesta del agredido, en llegar a creer en el arrepentimiento del agresor, y que las agresiones no volverán a repetirse."(1)

SINTESIS ARGUMENTAL

La estructura narrativa del film "Antes de la lluvia" (Before the rain-Milcho Manchevski), se centra en las relaciones de Amor-odio, entre agresores y agredidos, y la posibilidad de salir de este círculo dramático, en cuanto haya sido posible un proceso interior en los individuos de desarrollo y evolución en la capacidad de amar. Con humildad y honestidad, con coraje y fe, orientado productivamente y que se manifiesta en la capacidad de "reparación real, del daño inflingido al otro" y "de la capacidad de perdón del agredido", vale decir, inclinarse y decidir en la opción de los valores y principios, basados en el Dar y por tanto, Ser, a través del Amor universal, como elemento liberador del ser humano, por sobre el poder y los intereses económicos.

Los postulados anteriores, se observan con nitidez en las vivencias de algunos de los protagonistas, tales como Kiril, (el sacerdote macedonio) y Zamira (la joven albanesa), así como el proceso que da lugar a los cambios y la sustitución de la desconfianza y temor, en sentimientos positivos y de convivencia, en esta interrelación entre representantes de agresores y agredidos. Es así, como el sentimiento de Amor sentido y experienciado en ambos, es la única forma de comunicación real, (de hecho el sacerdote, se encuentra con votos de silencio y además ambos difieren en idioma). Esto da cuenta de la primera parte de la película, que transcurre en Macedonia, subtitulada paradójicamente: "Palabras".

La segunda parte, transcurre en Londres y da cuenta del proceso de crecimiento personal originado en Aleksander Kirkov, fotógrafo macedonio, contratado por una agencia noticiosa, donde ha sido premiado con el premio "Pulitzer". Nos damos cuenta, que Aleksander antes de su regreso, se sitúa mas bien, orientado hacia un modo "tenencial", hacia la obtención del éxito y "cosas", sus motivaciones y preocupaciones giraban más bien, en torno a las emociones intensas y transitorias. A sus 40 años, al parecer rehuía el afecto con responsabilidad y compromiso, era sin duda el mejor y más "exitoso" fotógrafo, pero luego, se produce un cambio en él, retorna de Bosnia y renuncia a la agencia intentando volcar su modo de experienciar hacia una orientación de ser, buscando a Annie, la mujer amada, después de producirse una evolución en su crecimiento y madurez, dispuesto a tomar decisiones vitales, luego de ser testigo presencial de hechos de violencia y muerte, de obtener y poseer magníficas fotos de masacres en Bosnia, logra percibir, que el amor como vivencia, es lo que determina la existencia humana.

CIERTAS CONSIDERACIONES NECESARIAS

También logra "darse cuenta", que el sexo sin amor, el erotismo fácil, el amor carente del compromiso de "adulto", (fomentado y característico en el desarrollo de la sociedad industrial occidental) en un acto narcisista y egocéntrico, no conduce a la comunión humana, por el contrario, esto produce aún, un mayor grado de soledad humana, ya que no constituye una expresión natural del ser en etapa plena, integral y madura. El Amor y el sexo, son indisociables, el amor sin el sexo es no tan solo, frustrante, sino que enfermizo, carente de la armonía indispensable, que es aquella que, brinda cierta paz y serenidad a nuestra vida; así mismo el sexo sin Amor constituye un acto netamente "masturbatorio", que puede ser "momentáneamente placentero", pero exento de dicha, alegría, plenitud e integridad, es "genitalidad pura", biológico y animal, rebajado a nivel de " necesidad del cuerpo físico", sexo-droga, sin el calor de la intimidad, el sentimiento y comunicación, respeto y armonía inherentes a un proceso de evolución dentro de la especie humana, dotada de corazón y razón.

Nos damos cuenta, de que Alexander, retorna con tendencia hacia la apertura a la experiencia y al cambio, al devenir de la vida y a su tendencia actualizante, abandonando las pautas rígidas de comportamiento. Frente al deseo de Annie, de tener un hijo, Aleksander le responde: "cambiaré". Annie, en cambio, no se encuentra preparada aún, para tomar en ese preciso momento la decisión para divorciarse de su esposo. Al pedido de espera de ella, Aleksander sabiamente, le responde: "Que tengas buena vida, toma partido…". Khalil Gibran, dice así, "cuando el Amor os llame, seguidlo, aunque su camino sea duro y difícil", "el

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Amor no da nada más a sí mismo y no toma nada más que de sí mismo. El Amor no posee ni es poseído. Porque el amor es suficiente para el amor". En palabras de Erich Fromm "El amor erótico es exclusivo, pero ama en la otra persona a toda la Humanidad...es exclusivo sólo en el sentido de que puedo fundirme plena e intensamente con una sola persona. El amor erótico excluye el amor por los demás sólo en el sentido de la fusión erótica...." Y, en cuanto a mi personal sistema de creencias, percepciones y vivencias, también concuerdo y postulo, y en mis palabras... que el Amor entre un hombre y una mujer, "normal y maduro" mantiene el intrínseco espíritu de comunión entre tan sólo esas dos personas, y no puede ser compartido ni invadido por terceros, ésta creencia y percepción se basa y fundamenta además, en la observación de los sucesos y conflictos que acontecen, así como también en el estudio objetivo y científico, de personalidades tanto en hombres como en mujeres, que "toleran" dentro de aquellas sociedades que fomentan y promueven abierta o enmascaradamente, la poligamia ya sea en desmedro de la situación de la mujer, y/o de la "persona" como "sujeto- individuo", por ejemplo, en las sociedades japonesas, con las "geishas" , las sociedades islámicas, "durras", pero igualmente, la sociedad occidental industrial decadente, que se manifiesta a través de la carencia de lealtad o fidelidad, al contraer un solo matrimonio, y la mantención paralela, y en categoría de "amantes" a otros(as), o sea, también en desmedro del individuo, en tanto sea persona merecedora de respeto. En todos estos casos, el estudio y análisis de la autoestima de los individuos en cuestión, deja mucho que decir.

La vida transcurre, a través de aquello que la conforma, el tiempo, que en sí mismo es ilimitado e infinito,es "el tiempo que nos espera", en cambio, el ser humano dentro de él, posee un trayecto de vida muy pequeño y limitado dentro de este espacio temporal, nosotros no somos dueños ni poseedores del tiempo, en realidad, innata y naturalmente, no somos poseedores de nada.

OLVIDAR RECORDANDO

En la tercera parte...Aleksander, luego de 16 años, vuelve a Macedonia, al tomar la decisión de renunciar a la agencia, al premio "Pulitzer", en fin, abandona y deja atrás la vida "tenencial". Dentro de sus vivencias de amor de juventud temprana, recuerda a Hana (madre de Zamira). Durante la visita al hogar albanes de Zekir, el abuelo, lo recibe con la hospitalidad y respeto intrínsicos, rememorando los tiempos en que convivían en armonía, o sea ".... olvidar recordando...", al grado que en virtud del tradicional respeto que se profesa a los mayores, en tan solo una demostración de las grandes tradiciones musulmanas, le solicita a su nieto Alí, que le bese la mano... Alí representa los sentimientos de resentimiento generados por la violencia de la exclusión de la autoridad eslava-.macedonia. Se observa la disparidad en la capacidad para vivenciar los tiempos cronológicos, en la armamentización de personas incapacitadas para tales efectos y en la capacidad de las personas para rescatar la memoria histórica de su pueblo de modo constructivo, Kiril y Aleksander, dentro de la sociedad macedonia, (ambos, curiosamente ligados por un lazo de sangre, sobrino y tío) logran desde el modo de ser, y desde el estado mental maduro, sobreponerse al odio y destrucción, y generar lazos afectivos.

La estructura narrativa del film, sucede en tres estructuras narrativas menores o segmentos, armonizadas en la motivación del vínculo de Amor, como agente liberador, en los tres episodios que se estructuran a partir de un movimiento circular entre el inicio y el final del relato. Este cielo que amenaza tormenta, observado inicialmente por el joven sacerdote, acaba descargando la lluvia sobre el cuerpo abatido de Alexander, quien a través de la evolución inferida en la observación de sus conductas, y que finaliza con la entrega y sacrificio de su propia vida, en pos de salvar a Zamira, revela una actitud u orientación de Amor entre él y el mundo en su totalidad. Alexander, no solo ama a Annie, y mantiene el afecto en el recuerdo de Hana, sino que él, acorde y consecuente con su capacidad de Amar, además ama a sus semejantes. Entre las dos imágenes del inicio y fin del film, se establece un vínculo a través de la joven albanesa, que consigue huir, al ser salvada primeramente por Aleksander, y llegar al monasterio, donde Kiril mira el cielo, que anuncia y anticipa lluvia.

ALGUNOS PARALELISMOS Y DIFERENCIACIONES

Dentro de la sociedad macedonia se visualizan sujetos incapaces de recuperar de un modo constructivo la memoria, y opuestamente se hallan sumergidos en prácticas de fuerza y violencia, representando este estado mental paranoide se encuentra Mitre, quién expresa inclusive su temor frente a la alta tasa de natalidad de los albaneses.... es el mismo temor, que ostenta el Jefe del estado mayor israelí Mofaz, dadas sus conductas xenófobas- racistas en contra del pueblo palestino, expresiones verbales tales como "cucarachas, cáncer a eliminar" , dan cuenta de la limpieza étnica, y firmes propósitos de traslado de la población palestina nativa, desde Gaza y la Ribera Occidental, hacia Jordania.

En el otro polo, los sacerdotes macedonios, que han logrado una etapa madura, donde se es capaz de tomar conciencia de la propia participación en la destrucción de los otros seres, donde se logra iniciar el doloroso proceso de reparación del daño inflingido a los demás, instalando en su mente el recuerdo de una buena relación en la que predominan los sentimientos de amor por sobre los de odio, donde la dolorosa toma de conciencia de la propia participación y los esfuerzos emocionales para conducir a un verdadero arrepentimiento del agresor, se realizan en un clima de confianza y fe en sí mismo y en los demás.

*Existen diferencias, en cuanto a los orígenes como a la naturaleza misma, de ambos conflictos, ya que en los Balcanes, coexisten diferentes grupos étnicos, con idiomas, religiones y culturas diferentes. Por lo tanto, aquí tenemos un conflicto entre diferentes grupos culturales, con procedencias étnicas distintas, en los cuales existe un entrecruzamiento, por la convivencia geográfica, donde la causa del conflicto, se sitúa en la falta de cumplimiento de los acuerdos, por parte de las autoridades servias (1986-1991), de esta forma, se da origen a un choque entre naciones, por disputas territoriales. Otro factor, es el de las diferencias económicas, de privilegios entre las distintas naciones o repúblicas, en donde la autoridad servia desea mantener los privilegios adquiridos, y para esto mantiene un discurso chauvinista y exclusivista, así la autoridad gobernante con Milosevic, rompió el estado federal yugoslavo y rechazó la conversión de éste, en una confederación, con el respaldo del Imperio de EEUU (al igual que el ataque indiscriminado del brazo derecho de este Imperio, la OTAN). Opuesta, es la propuesta multiétnica y multicultural, basadas en el diálogo y cooperación, característica de la población bosnia, así como albanesa, .**

"SOMETHING IS PUTRID", ALGO ESTA PODRIDO, TRANSMITE SHAKESPEARE, A TRAVES DE LA EXPRESION DE HAMLET EN DINAMARCA. VISLUMBRAMOS, QUE ESTA PODREDUMBRE O MEZQUINDAD FASCISTA, SE EXTIENDE AL MUNDO Y PRINCIPALMENTE A LA CREACIÓN DEL ESTADO FASCISTA-SIONISTA DE "ISRAEL".

La diferencia, con Palestina, es que este país ha sido literalmente borrado del mapa (no existe, actualmente), y el pueblo palestino, que constituye un milenario pueblo que ha habitado 2000 años su territorio, ha sido despojado de sus ancestrales tierras, ha sido textualmente, echado al mar, lenta y violentamente y en su reemplazo, gracias al proyecto colonial imperialista sionista-israelí, se instauró un Estado teocrático basado en la exclusión y racismo, desde el año 1948, fecha de su creación por las grandes potencias. En base a una ideología fascista, reunió personas de distintos origenes culturales y nacionalidades, en torno tan sólo al elemento religioso (judío), conformando y "creando de forma artificial" una "nacionalidad" (israelí), y usurpando además un término religioso, como es el de "Israel", cuyo real significado es: "Pueblo de Dios", "Pueblo de Iglesia". Es decir, "Israel" corresponde a un término religioso-bíblico que alude a los creyentes en Dios. ¿Que elementos comunes tiene una persona de religión judía proveniente de Argentina, otra de Rusia, otra de Polonia, etc.? (tal como provienen Golda Meir, Sharon, etc) solamente los une la ideología racista, fascista y de exclusión, que es el Sionismo.-

" Es importante no confundir a los Israelitas Bíblicos con los israelíes de hoy. Los judíos quienes, bajo el impulso Sionista, emigraron hacia

Palestina durante la última parte del Siglo XIX y el mandato británico o después del establecimiento del Estado de " Israel" no son los descendientes de los Israelitas Bíblicos. Los historiadores Judíos confirman que los Judíos de origen palestino constituyen una pequeña minoría y que los que vinieron para Palestina en nuestros tiempos son convertidos al judaísmo de diversas razas y regiones del mundo y no poseen lazos raciales con los Israelitas" (2).

SOMETHING IS PUTRID

Las semejanzas, que podemos hallar entre ambos conflictos se encuentran, en que la teoría y práctica del discurso de los pueblos bosnio, albanes y palestino es el mismo, en torno al proyecto de coexistencia multireligiosa y pluralista, en contraste con la xenofobia de las autoridades del pueblo serbio, de las autoridades del pueblo eslavo -macedonio y de la ideología sionista-israelí, a la cual se adscriben, no tan sólo las autoridades, sino que además la nueva sociedad israelí llamada y trasladada de todas las naciones del mundo, a las cuales pertenecen y habitaban hasta antes del año 1948. En estas empresas chauvinistas y suicidas, se encuentra el respaldo de los "poderosos hacia los poderosos", respaldo hacia no tan solo la adquisición, sino que además la expansión de territorios por la fuerza.

Otras semejanzas, es el plan de partición a cargo del Imperio y Poder en Palestina en el año 1948 y el plan de partición de Bosnia (plan Vance-Owen) ambos con la misma kafkiana ilegalidad, producto de las presiones de los "poderosos". Luego, la elección y mantención en el poder de los criminales de guerra, ya sea en los diferentes cantones en Bosnia, en Servia, con el agravante de que en Palestina, el criminal de guerra es reelegido una y otra vez hasta nuestros días por la mayoría de la enajenada y artifialmente construída, "sociedad sionista-israelí", que avalan de esta forma la limpieza étnica, genocidio y holocausto para la solución de los conflictos. Ya que cabe hacer notar y recordar que el primer ministro israelí Rabin, quien junto al presidente de la Autoridad Nacional Palestina, Yasser Arafat, firmaran un acuerdo de paz, fue asesinado por un terrorista israelí. Con el objeto de hacer frente al exterminio y como una natural reacción social, surgen los movimientos de desobediencia civil en todos estos lugares, así como la resistencia armada.

Realizando una extrapolación al conflicto de la ocupación y violencia del estado sionista sobre el pueblo palestino, podemos decir al respecto, que mientras se mantenga un estado teocrático, creado artificial y exclusivamente como una expresión política del Sionismo, y este en el marco de la necesidad del Imperialismo de colocar un gendarme en Medio Oriente, mediante el despojo del pueblo nativo y originario palestino, será imposible realizar un proceso de reconciliación maduro.

Es verdad, que existen algunos atisbos de "reparación" en algunos grupos pacifistas israelíes, en su deseo de devolver un 20% de la usurpación de la Palestina Histórica, podemos decir, que corresponde a una reparación parcial, en el cual no existe un cambio psíquico en el agresor sionista-israelí, un cambio que implique reconocer la culpa, el arrepentimiento y la reparación. Aquí se pudo salir del estado mental persecutorio, para tomar contacto con el horror de haber dañado y matado, pero no puede, creer que puede ser capaz de arreglar aquello que hizo, cree que el arreglo sólo puede ser parcial, reconoce la necesidad del otro para vivir y se realiza el vínculo, pero privándolo de libertad, no cree en la reconciliación, es mas bien un acuerdo de convivencia, no se logra hacer experiencia, no estará libre de repetir actos destructivos, de los cuales se ha culpado, pero que fue incapaz de reparar. Por ende, es imperativo retomar junto a estos pequeños grupos de la nueva sociedad israelí, y avanzar conjuntamente a un estado mental plenamente maduro, que se traduce en la restitución del Estado Laico en Palestina, la recuperación de la memoria colectiva del pueblo palestino y la memoria colectiva de la comunidad religiosa judía, totalmente ajena, así como manipulada por la ideología sionista, y lograr convivir, al igual que antes de la creación del artificial estado gendarme de los intereses imperialistas, "Israel", sobre los cimientos de la verdad histórica, y justicia, consecuentemente, en paz y armonía personas de religión judía, musulmana, cristiana, atea, agnóstica, etc. etc.

La OLP, como representante del pueblo palestino, a través de las presiones a las cuales ha sido sometida, por el Imperio de EEUU, se ha visto obligada, a aceptar " acuerdos de paz", pese a ser estos no tan solo aberrantes, sino que kafkianos y contrarios a los principios de igualdad y justicia para los pueblos, pero lo ha hecho, en son de poder vivir algún día, y no muy lejano en paz, la armonía, propia a su idiosincrasia de pueblo tradicionalmente pacífico, de pueblo impregnado de los mas altos valores humanos en sus tradiciones y costumbres familiares, en su memoria colectiva como pueblo, logrando perdonar, una y otra vez, los atropellos y agravios que suceden hasta el día de hoy, y que en el 2003, se trata de repetir un nuevo éxodo masivo de la población autóctona palestina, en base al terrorismo que dio como resultado la creación artificial de este estado gendarme de los intereses imperiales en 1948. Paralelamente, estos "acuerdos de paz", han sido violados reiteradamente por el estado sionista-israelí, así como todas las normas del derecho internacional, y las repetidas resoluciones del mismo organismo, " utilizado", en su nacimiento, Naciones Unidas.

LA TRISTE REALIDAD (O REALITY SHOW)

El estado mental de la mayoría de la sociedad sionista-israelí, y principalmente de sus líderes, corresponde así en la actualidad, a un estado mental paranoide, donde la construcción histórica de la memoria colectiva de la comunidad religiosa judía, por parte de la ideología sionista, se ha basado en 1. El Victimismo y 2. La falsificación de la Historia, en este estado predominan la persecución, el odio, la envidia, la destrucción y el temor. La realidad es percibida como atacante, y frente a ella la alternativa es contraatacar. La destrucción del pueblo palestino, se debe a que debido a la "persecución proyectada en los otros, éstos se perciben como que dañan y él se ve obligado a defenderse", careciendo de todo concepto de justicia y su criterio frente a la destrucción del otro es "la que me hiciste y dos más", imponiéndose el mas fuerte, sin ninguna consideración con la situación del otro, en este caso del pueblo civil palestino, desarmado y desvalido, sino que guiado por el deseo de actuar contra el que percibe como su enemigo, hasta aniquilarlo.

Aquí es imposible la reconciliación, ya que no existe vínculo, al otro, al pueblo palestino, hay que destruírlo, porque tan solo en esta forma de exclusión, sostenida por la ideología fascista-sionista, es posible afirmar la existencia de un estado artificial sionista-israelí, enclave del Imperialismo de turno, en Medio Oriente, para contrarrestar la resistencia de las masas de los pueblos árabes. Por lo tanto, como el amor es la única respuesta satisfactoria al problema de la existencia humana, la sociedad sionista-israelí, exenta de este elemento vital, y por el contrario basada en la paranoia y necrofilia, a la larga esta destinada a perecer, debido a su propia contradicción en relación a las necesidades básicas y normales, acordes a la naturaleza humana.

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Este Análisis de contenido, se gestó como una contribución más al Cine de Ciclo: Crisis de la Memoria, organizado por www.sepiensa.cl. Santiago-Chile, Febrero-2003

LA TRAGEDIA EN EL CINE

by Alicia Naput

INTRODUCCIÓN

En el presente trabajo me propongo reflexionar acerca del valor cognoscitivo de la tragedia, de su papel en la formación ética releyendo a Aristóteles.

Al respecto analizaré dos cuestiones: una de orden estructural, esto es, el papel decisivo de la composición de las acciones en la visibilidad del carácter trágico y de los límites de la acción humana en la consecución de la felicidad; y otra de orden ético-pedagógico, a saber, la función de clarificación cognoscitiva de la tragedia, autoconocimiento, producida por efecto de pasiones como la compasión y el temor.

Al decir de M. Nussbaum "según la concepción de Aristóteles, la tragedia contribuye al conocimiento de uno mismo precisamente explorando lo temible y lo que mueve a la piedad. Esta labor la lleva a cabo explorando dichas pasiones. En efecto, las respuestas pasionales son ellas mismas un reconocimiento de la condición terrenal de nuestra aspiración al bien."[16]

Avanzaré luego un paso más para analizar como se actualiza el conflicto trágico entendido básicamente como la dialéctica salvación-aniquilamiento-, y consecuentemente su valor formativo, en la forma cinematográfica, concretamente en el filme "Antes de la lluvia" de M. Manchevski.

LA TRAGEDIA ÁTICA Y LA FORMACIÓN ÉTICA. UNA LECTURA DE LA POÉTICA Y LA ÉTICA A NICÓMACO

Analizaremos, en este punto, las que son para Aristóteles, características fundamentales de la tragedia (estructura y finalidad) en relación con algunos de los conceptos centrales de su teoría de la acción.

"Es, pues, la tragedia una imitación de acción digna y completa de amplitud adecuada, con lenguaje que deleita (…); imitación que se efectúa por medio de personajes en acción y no narrativamente, logrando por medio de la piedad y el terror la expurgación de tales pasiones."[17]

Así mismo Aristóteles nos señala que aquello que caracteriza a la tragedia, o digamos a la buena tragedia, es la composición de la acción. Los elementos de toda tragedia, nos dice, son seis: la fábula (composición de las acciones), los caracteres (calidad determinada de los personajes), el lenguaje (composición de los versos), pensamiento (todo lo que se manifiesta al hablar), el espectáculo y la composición musical. Y luego destaca "el más importante de esos elementos es la composición de las acciones, pues la tragedia es imitación no de hombres sino de acción, vida, felicidad e infelicidad, pues la felicidad y la infelicidad están en la acción y el fin es una acción no una cualidad. Los hombres tienen cualidades por sus caracteres; pero según sus acciones son felices o al contrario."[3]

Tenemos aquí un interesante punto de partida para la reflexión ética. Según sus acciones, nos dice Aristóteles, son los hombres felices o infelices, diremos entonces que un buen carácter no basta para ser felices o para alcanzar la plenitud de la vida buena, y consecuentemente el contexto relacional de las acciones humanas, esto es, la comunidad política se vuelve un elemento indispensable para la consecución de la felicidad del agente. No existe ciudadano sin comunidad política que lo reconozca, ni comportamiento amoroso sin alguien que lo reciba y devuelva. Por lo mismo, carácter y acción están íntimamente relacionados, de tal manera que no es posible representarse los estados del carácter sin hacer lo propio con la acción y la comunicación. Finalmente la interferencia del mundo en la propia acción señala el límite y la posibilidad, esto es, nuestra vulnerabilidad y la imposibilidad de la autosuficiencia personal.

En la tragedia, nos dice M. Nussbaum, se examinan las múltiples formas en que un carácter bueno es insuficiente para alcanzar la eudaimonia, se muestra la diferencia entre bondad y buen vivir. Esta diferencia no sólo es real, para Aristóteles, sino de enorme importancia para pensar la formación ética, por ello es la tragedia una verdadera fuente de aprendizaje.

Leemos en la *Etica a Nicómaco* " Los verdaderos placeres del hombre son las acciones conformes a la virtud. No son sólo agradables, sino que, además, son buenas y bellas, y los son sobre todas las cosas, (…) Por consiguiente, la felicidad es, a la vez, lo mejor, más bello y más dulce que existe…"

La ética se ocupa entonces del saber vivir bien, del saber ser felices. Ahora, para que uno pueda vivir bien, esto es, ser feliz, deben darse algunas condiciones. Aristóteles nos señala al respecto lo siguiente: "Es imposible, o por lo menos no es fácil, hacer el bien cuando uno está privado de todo, puesto que para una multitud de cosas son indispensables los amigos, la riqueza, la influencia política."[4]

Lo que nos hace felices entonces, son las elecciones éticas, pero ellas sólo se realizan exitosamente en la comunidad política. "El objeto de la política es el más elevado de todos, y su cuidado principal es formar el alma de los ciudadanos, y enseñarles, mejorándolos en la práctica de todas las virtudes"[5]

He aquí que la comunidad política no es sólo condición de una práctica virtuosa sino que es la encargada de enseñar dicha práctica, dicho de otro modo, su existencia es la condición necesaria para la formación ética. Pero ¿en qué consiste esta formación ética?

Y ¿qué peso tienen o que papel juegan los azares de la fortuna en la consecución de la propia felicidad?

Comencemos por la segunda pregunta. Aristóteles nos dice que el hombre virtuoso sabe sufrir los azares de la fortuna sin perder la dignidad, sabe sacar siempre de las circunstancias el mejor partido posible. Para hacerle perder la felicidad al hombre virtuoso no bastarán los infortunios ordinarios sino que deberán caer sobre él los más grandes y repetidos desastres.

Podemos pensar, entonces, que la formación ética será aquella que enseña a los hombres a elegir lo mejor teniendo en cuenta las circunstancias particulares de la acción, y a mantener la dignidad en aquellas situaciones desgraciadas a las que la fortuna nos expone.

Es la prudencia o frónesis aquella virtud intelectual, que consiste en el hábito de elegir lo bueno de acuerdo a los contextos particulares de las acciones. El hombre prudente, dice el filósofo, es el que "sabe deliberar bien" y en esta deliberación intervienen deseo (o instinto) y razón, se trata de una preferencia del alma y "ella es un acto de inteligencia instintiva o del instinto inteligente; y el hombre es precisamente un principio de este género"[6]

Es el objeto de la prudencia, entonces, deliberar bien. Pero ¿De qué naturaleza son las cosas sobre las cuales se delibera? ¿Qué saber o saberes compromete esa práctica?

Se delibera sobre lo posible, esto es, sobre aquello que puede ser de otro modo que como es y sobre aquellas cosas respecto de las cuales hay un fin que aspirar. Cito: "…Pudiendo decirse de una manera general y absoluta que es hombre de buen consejo el que sabe encontrar, mediante un razonamiento, lo que la humanidad debe hacer con más acierto en las cosas sometidas a su acción."[7]

En cuanto a los saberes, la prudencia, dice Aristóteles, "no se limita a fórmulas generales sino que es preciso que sepa también las soluciones particulares; porque es práctica, porque obra y la acción se aplica necesariamente al pormenor de las cosas."[8] Ella es esencialmente práctica y supone los dos órdenes de conocimiento, pero está orientada, como la opinión, fundamentalmente a lo contingente.

Por último cabe interrogarse acerca de la deliberación. ¿Cuáles son las características de la sabia deliberación? ¿En qué se diferencia de la simple opinión?

Aristóteles distingue la sabia deliberación de la simple opinión o doxa. La deliberación supone razonamiento, el que delibera busca alguna cosa y calcula razonando; en cambio la opinión es ya una afirmación bastante precisa. De algún modo la deliberación sabia sería la rectitud. Se define, también, la sabia deliberación considerando los propios

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intereses: la sabia deliberación es aquella que nos sirve para distinguir el objeto que debemos buscar, a establecer el medio que debemos emplear y a calcular el tiempo en que es preciso que obremos.

Resulta que en este aprendizaje del buen vivir, entendido como la búsqueda de la felicidad, es tan importante y decisivo conocer las circunstancias a las que nos enfrentamos, como ser conscientes de los propios límites, de la propia vulnerabilidad, y mantenernos dignos (no quebrantarnos) ante el infortunio, esto es, aquello que no podemos cambiar ni evitar. Podríamos decir, que prudente no será aquel que actúe desconociendo los riesgos a que está sujeto, pero tampoco el pusilánime que se doblegue con resignación ante las circunstancias eventualmente adversas renunciando a elegir en las cosas sometidas a su acción.

A partir de lo expuesto podríamos, entonces, pensar en el papel formativo de la tragedia en tanto nos permite ponernos en contacto con los propios límites en el conflicto que carece de salida superadora, pero justamente en el marco de acciones de sujetos que no escapan al conflicto sino que lo asumen aunque ello desencadene inevitablemente la tragedia. El héroe trágico asume que conocer, develar, tomar conciencia, no lleva necesariamente a la dicha, pero se hace cargo también de que en toda empresa humana, que se precie de tal, escapar al conflicto nos hace peores personas.

Ya habíamos señalado al comienzo de este trabajo las relaciones que Aristóteles planteaba entre la acción y el carácter trágicos, esto es, que están relacionados tan íntimamente que es imposible representarse los estados del carácter sin hacer lo propio con la acción y podemos afirmar ahora, también desde el punto de vista ético, que la interferencia del mundo en la propia acción contradice de facto cualquier idea de autosuficiencia personal en la consecución de la felicidad.

Podemos considerar entonces a la escena trágica, con Aristóteles, como instancia estética debeladora de los conflictos constitutivos de la acción humana. Sin embargo resta aun reflexionar acerca de dos cuestiones. En primer lugar cómo es que la tragedia clásica puede constituirse en una experiencia de reconocimiento. Y en segundo lugar, si el conflicto trágico, y su dialéctica salvación-aniquilamiento, puede ser reconocido como tal en producciones culturales contemporáneas, sin caer en definiciones escencialistas o ahistóricas, y también, cuales serían sus características y su valor cognoscitivo.

EL VALOR COGNOSCITIVO DE LAS PASIONES TRÁGICAS. FILOSOFÍA DE LO TRÁGICO GRIEGO

Aristóteles sostenía que la tragedia podía ser considerada como una experiencia formativa en tanto promovía la clarificación cognoscitiva producida por efecto de la compasión y el temor. Las pasiones contribuyen así (del mismo modo que juegan un papel central en toda deliberación) al conocimiento de uno mismo, precisamente explorando lo temible y lo que mueve a piedad.[9]

Para comprender como funciona esta experiencia formativa o de autoconocimiento es menester volvernos a interrogar sobre lo trágico griego, sus características distintivas, sus particularidades. Haremos lo propio no ya desde una poética sino desde la filosofía, esto es, pensaremos a la tragedia como una narrativa de un cierto tiempo cultural y político. Lo cual conduce a interrogarnos no ya acerca de la tragedia como género literario, con sus reglas propias, sino acerca de lo trágico. ¿Es pertinente hablar de una filosofía de lo trágico o, al menos, de una estructura común a partir de la cual se podría, sino definir, por lo menos comprender las diversas formas históricas de la tragedia y los dramas trágicos?[10]

Peter Szondi citando a Benjamin (*Origen del drama Barroco*) echa luz respecto de la especificidad de lo trágico griego, y a la vez nos permite comenzar a pensar en esa posible estructura común, escribe: "La poesía trágica descansa en la idea del sacrificio. Pero el sacrificio trágico se diferencia de cualquier otro por su objeto (el héroe) y constituye al mismo tiempo un principio y un final. Un final porque es un principio expiatorio debido a los dioses, guardianes de la ley antigua; un principio porque trata de una acción sustitutiva en la que se anuncian nuevos contenidos de la vida del pueblo. Estos contenidos, que, a diferencia de las antiguas sujeciones fatales, no emanan de un mandato superior, sino de la vida del héroe mismo, terminan aniquilándolo, ya que por ser desproporcionados a la voluntad individual, benefician a la comunidad aun por nacer. La muerte trágica tiene un doble significado: debilitar la ley antigua de los dioses olímpicos y ofrendar al dios desconocido el héroe en cuanto primicia de una nueva cosecha humana".[11]

Además del sacrificio del héroe se agrega otra característica indisolublemente ligada a la acción trágica, esto es, a la ejecución de lo trágico, se trata de la opresión muda o enmudecimiento del héroe, que Benjamin vincula con la relación de éste con la comunidad por la cual se sacrifica. Benjamin explica que cuanto más se encuentra rezagada la palabra trágica respecto de las acciones del héroe, tanto más se libera de las viejas leyes y encuentra su alma la salvación, junto a la realización del destino trágico, en la "palabra de una comunidad distante". Recordemos a la Antígona de Sófocles en la heroica (y absolutamente solitaria) aceptación de su destino trágico, consecuencia irremediable de su solitaria (y, a la vez pública) desobediencia a ley de la polis; su gesto desmesurado "habla" para una comunidad futura, aquella capaz de desoír la razón de Estado. Releamos el siguiente fragmento:

Antígona (al rey Creonte): ¿Qué esperas, pues?, a mí, tus palabras ni placen ni podrían nunca llegar a complacerme; y las mías también a ti te son desagradables. De todos modos, ¿Cómo podía alcanzar más gloriosa gloria que enterrando a mi hermano? Todos éstos te dirían que mi acción les agrada, si el miedo no les tuviera cerrada la boca: pero la tiranía tiene, entre otras muchas ventajas, la de poder hacer y decir lo que le venga en gana.

Creonte: De entre todos los cadmeos, este punto de vista es sólo tuyo.

Antígona: Que no, que es el de todos: pero ante ti cierran la boca.

Es dable pensar que lo trágico se constituye justamente allí donde se hace, a la vez, necesaria e imposible una palabra otra, necesaria para fundar un orden humano diferente; imposible, porque no hay comunidad que la reconozca (lo que también ocurre con el contenido de los actos del héroe). La acción trágica ocurre y se desarrolla allí donde no puede operar la palabra, es decir, donde esta es inaudible, lo cual se hace visible en la centralidad de la acción del héroe y también en su destino trágico.

Esto podría ilustrarse con las observaciones de Hegel acerca del destino trágico de Sócrates. Recordemos que Hegel sostenía que la suerte del filósofo no podía ser otra en virtud de que el principio del mundo griego no podía aun tolerar el principio de la reflexión subjetiva; de ahí que este resultase hostilmente destructivo. Por ello el pueblo ateniense estaba tanto autorizado, como obligado a reaccionar contra la iniciativa de Sócrates conforme a las leyes. "He ahí el lugar de los héroes en la historia universal; por medio de ellos emerge el nuevo mundo".

De los modos de leer la tragedia griega de Benjamin y de Hegel podríamos extraer un elemento o consideración común que tal vez sea útil para respondernos a la pregunta con la iniciamos este análisis. A saber (veamos): sacrificio que significa a la vez un comienzo y un final; la muerte trágica anuncia el debilitamiento de la ley vieja y la emergencia de un mundo nuevo; paradoja o dialéctica salvación –aniquilamiento. Podríamos entonces definir como trágico el hecho de que la liberación de la ley antigua no podría realizarse sino volviendo a cumplirla, y que para ello se exigiese el rescate de la muerte, o que para poner en práctica los nuevos contenidos de la vida el pueblo demandase la acción de un héroe, pero para terminar aniquilándolo.

La relevancia del momento dialéctico (salvación-aniquilamiento) -que es para P. Szondi constitutivo de lo trágico entendido no como esencia

sino el conflicto (forma) alrededor del cual se actualiza con diversas particularidades lo trágico en la historia y el drama humanos - se desprende del mismo hecho de que sea visible aun allí donde no se discute lo trágico sino la tragedia como obra de arte, concretamente en la Poética de Aristóteles. Justamente en ocasión de fijar la modalidad de la acción que suscitase temor y compasión, Aristóteles exige que el cambio de fortuna del héroe no se vincule la perversidad sino a un error, del mismo modo que la culpa debe derivarse dialécticamente de una condición virtuosa. También es dable mencionar que el filósofo griego, reflexionando acerca del efecto trágico le concede un lugar destacado a la dialéctica amor odio al considerar sumamente emotivos los conflictos trágicos que ocurren entre personas amigas, entre hermanos, entre una madre y su hijo, o entre un padre y un hijo. Nuevamente podemos recordar a Antígona, a su tenaz insistencia en enterrar a su hermano en una suerte de imprudente lealtad al amor filial, ella es víctima de su desmesurada virtud.

Resulta cualitativa también la reflexión de Schiller acerca de lo trágico, quien se mantiene fiel a Aristóteles en tanto intenta comprender la tragedia a partir de los efectos que suscita (su finalidad). Así en su artículo sobre el arte trágico, citado por Szondi, sostiene: "Se supera al género emotivo allí donde el origen de la desgracia no sólo no está reñido con la moralidad sino que incluso sólo sea viable a través de la moralidad"[12]

Es así como podemos apreciar con bastante claridad como la estructura dialéctica de la tragedia no es sólo visualizada por la filosofía, sino que es destacada como elemento constitutivo también por las que podríamos llamar perspectivas dramatúrgicas o histórico-filosóficas.

El vínculo entre formación ética y tragedia, o lo que es lo mismo, la función formativa de la tragedia, para Aristóteles tiene que ver con que la obra trágica, como relato complejo y concreto de acciones humanas permite perfeccionar nuestra percepción del carácter conflictivo, contradictorio y complejo de la vida humana. Le atribuye tanto valor motivacional como cognoscitivo.

"La tragedia no estructura de antemano los problemas de sus personajes; no los muestra en busca de aspectos morales importantes, obligándonos a nosotros, como interpretes, a un papel a sí mismo activo. Interpretar una tragedia es un asunto más complejo, menos determinado, más misterioso que valorar un ejemplo filosófico, la obra no se agota sino que permanece abierta a nuevas interpretaciones..." Se acude o se convoca al lector a la reflexión sobre su propia experiencia como tal ; "En efecto dicha experiencia posee la indeterminación y la complejidad exigible a una investigación sobre nuestra relación ética con la fortuna."[13]

El valor formativo del relato trágico para Aristóteles radica justamente en que las grandes tramas trágicas exploran la diferencia entre la bondad y el buen vivir, entre lo que somos y el modo más o menos feliz en que discurre nuestra existencia. "Se examinan las múltiples formas en que un carácter bueno es insuficiente para alcanzar la *eudaimonía*."[14]

Martha Nussbaum vincula de manera interesante esta diferencia entre ser bueno y vivir bien con la función de las dos pasiones trágicas, esto es, la compasión y el temor. En primer lugar nos compadecemos de la suerte del personaje, justamente porque es bueno y porque por ello no merecía el sufrimiento; y a la vez esta identificación es posible porque la suerte del protagonista de la tragedia podría extenderse, en ciertas condiciones, al común de los mortales. Poniendo atención en la piedad que nos provoca la suerte del héroe podemos aprender sobre nuestra concepción acerca de lo importante en la vida humana y sobre nuestra propia vulnerabilidad, la de nuestros compromisos, la de nuestras convicciones. En segundo lugar, la tragedia suscita nuestro temor en tanto aquello que le ocurre al héroe podría ocurrirnos a nosotros y no está absolutamente en nuestras manos evitarlo.

Podemos concluir momentáneamente entonces que la potencia cognoscitiva de los conflictos de la tragedia, así como su valor formativo (en tanto promueve la identificación y con ella potencia la autorreflexión) también reside fuertemente en la dialéctica salvación-aniquilamiento de la trama trágica. (Que describíamos más arriba).

Al comienzo del presente trabajo planteábamos que las respuestas pasionales a la tragedia son ellas mismas un reconocimiento de la condición terrenal de nuestra aspiración al bien; ahora podríamos agregar que la identificación con la tragedia expresa además de dicho reconocimiento, aquel que identifica lo humano con la capacidad de desobedecer el mandato que indica que nada hay más importante que conservar la vida.

LA ACTUALIZACIÓN DEL CONFLICTO TRÁGICO EN UN RELATO CINEMATOGRÁFICO

En este último punto se analizará lo que he denominado: la actualización del conflicto trágico en el cine. Para ello, analizaremos el filme "*Antes de la lluvia*"[15], considerando cómo se hace visible su tragicidad (la dialéctica redención-aniquilamiento) en la trama misma de la acción.

Pier Paolo Pasolini definía al cine como "el lenguaje escrito de la acción". Nada más pertinente para pensarlo en relación con el drama trágico.

En la narración cinematográfica, la acción o las acciones ocupan un lugar central, la definen. En ese relato, las palabras son secundarias, lo importante, lo definitorio son las acciones alrededor de las cuales se construye dicho relato, relato que al decir de Godard, tiene la particularidad de ofrecer un sentimiento del tejido o el río de la historia, de su entramado y su devenir. Además el filme se construye montando miradas, formas de ver el devenir de la vida, y ello convoca la pasión y el reconocimiento porque, entre otras cosas, el que mira (y el que vuelve a mirar) no mira sino lo que siente, y lo que, en ocasiones, no quiere confesar como su secreto. Y allí, en el sentimiento común de lo inconfesado, de lo secreto, viéndonos actuar, ocurren la identificación y el reconocimiento, con una fuerza que tal vez no tenga ningún otro relato.

El filme "*Antes de la lluvia*" de Milcho Manchevski narra de un modo muy particular los días finales de un fotógrafo que ha ganado fama capturando instantáneas de la guerra. Nuestro protagonista, Alexander Kirkov, abandona Bosnia primero, y luego Londres decidido a volver a su Macedonia natal en busca de... sí mismo, de un reencuentro que le devuelva algo de la humanidad perdida, del compromiso con una historia que pueda sentir como propia. En definitiva, hay en la decisión de este personaje la voluntad de abandonar el lugar de "observador", en la convicción de que ese es también un lugar de complicidad con el horror.

El relato está organizado en tres episodios, a saber: "Palabras", "Rostros" y "Fotografías" (o Imágenes).

El primer episodio narra, casi sin palabras, el encuentro en un monasterio cristiano ortodoxo de un joven macedonio (a la sazón sobrino de Alexander) monje con una joven albanesa. Ella se refugia, a hurtadillas, en el monasterio huyendo de un grupo de macedonios. Kiril (el monje) en primera instancia se asusta cuando le descubre en su cuarto, luego parece querer denunciarla, pero finalmente la oculta. Ninguno comprende la lengua del otro, se miran con temor, pero el silencio de Kiril ante los perseguidores y sus superiores no admite malos entendidos. En una escena que se anuncia en los sueños de Kiril ambos se dan la mano y sellan un pacto: huirán juntos. Horas más tarde la joven será asesinada por su propio hermano; a partir de allí sabremos que quien traicione a "la sangre", al clan, encontrará la muerte.

En este mismo episodio aparecerá por primera vez, fugazmente, el rostro de Alexander Kirkov. Un largo travelling nos permitirá espiar su rostro exánime detrás de los cuerpos de un grupo de personas que lo despiden gravemente, algunos entre llantos desconsolados. La mirada de la cámara se desliza tras los cuerpos, para luego alejarse y ofrecernos el panorama del entierro; aun no lo sabemos, pero es el protagonista de la historia el que ha encontrado la muerte, junto a su primo, en Macedonia, su tierra natal.

A partir de allí el filme reconstruirá, a la manera de un rompecabezas, la búsqueda de Alexander. Hemos presenciado el final de la historia pero aun desconocemos los motivos, el sentido, las razones de las muertes y junto a ellas desconocemos el sentido, las razones, los motivos de la vida de Alexander.

No es caprichoso que la narración se organice centralmente a partir de la muerte de Alex. Su muerte y la circunstancia particular en la ocurre no sólo dan sentido a su vida, sino que hacen posible el relato. Tal como escribía Pasolini en su *Empirismo Erético*:

"Es pues absolutamente necesario morir, ya que mientras vivimos carecemos de sentido, y el lenguaje de nuestra vida (con el que nos expresamos, y al que, por tanto, atribuimos máxima importancia) es intraducible: un caos de posibilidades, una búsqueda de relaciones y de significados sin solución de continuidad. La muerte realiza un fulmíneo montaje de nuestra vida, o sea, elige los momentos realmente significativos (y ya no modificables con otros posibles momentos contrarios o coherentes), y los pone en sucesión, convirtiendo nuestro presente, infinito, inestable e incierto, y por tanto lingüísticamente no descriptible, en un pasado claro, estable, cierto, y por tanto lingüísticamente bien descriptible.

Sólo gracias a la muerte nuestra vida nos sirve para expresarnos*".16*

En el segundo episodio conocemos por fragmentos la desilusión y los desencuentros de Alexander con su profesión, con el amor, con la ciudad adoptiva que se muestra como un mar de rostros, coches y edificios ajenos, acompañantes ocasionales, telón de fondo de la más íntima soledad.

- "Toma partido", es la frase que pronuncia al despedirse de quien se rehúsa a acompañarlo en su viaje a Macedonia. Su compañera de trabajo y amante no responde, solo lo mira irse, mientras nosotros podemos intuir que ni siquiera comprende qué es lo que él busca, ni de qué se arrepiente, ni por qué irse es una forma de "tomar partido". Probablemente ella estuviera en condiciones de comenzar a comprenderlo recién cuando desde lo alto de una colina se vuelva otro testigo de su entierro. Cuando, como nosotros, se pregunte íntimamente por qué.

Finalmente en el último episodio se devela el íntimo motivo del viaje de Alex. Al comienzo, en un breve diálogo en el colectivo que lo lleva a su pueblo ya en Macedonia, se anuncia de algún modo el final.

-A qué vino, pregunta un soldado macedonio, sentado a su lado.

- A un bautismo, responde Alexander.

¿De quién?; replica el soldado.

El mío; responde Alexander.

¿Cómo?

No, el de un sobrino.

Lo lamentará cuando lo decapiten; advierte el soldado. (en sentido contrario vemos con los ojos del protagonista, por la ventanilla, el desfile de personas que intentan recorrer justamente el camino inverso al suyo, huir de Macedonia)

Ya es hora; sentencia el protagonista.

De algún modo podríamos decir que Alex está dispuesto a morir o tal vez mejor, no está dispuesto vivir a cualquier precio; y por ello es el héroe de esta historia.

Se reencontrará con sus familiares y podrá ver "a distancia" a su amiga, pero el escenario no es aquel que su memoria mantenía vivo. La comunidad añorada ha estallado, macedonios ortodoxos (su familia) y musulmanes albaneses (sus viejos amigos) son ahora enemigos, se odian y en el mejor de los casos "conviven" vigilándose, mientras planean el exterminio del otro.

Y sucede lo previsible, su vieja amiga musulmana le pide que salve a su hija, acusada de matar a su primo. En un cuarto en penumbras se dan la mano y sellan así un pacto que no es el de "la sangre" sino el de la humanidad, en una escena que remite simétricamente al encuentro de los dos jóvenes en el primer episodio.

Alexander salvará a la joven albanesa a costa de la propia vida; y, como ya sabemos, ella hará lo propio por el joven que la ocultara de sus perseguidores. Y ambos sufrirán la misma pena, el mismo castigo, la muerte.

El filme finaliza con la muerte de Alex pero algo es diferente, esta vez su rostro -que se nos muestra en un plano medio, picado- sonríe y, sobre él, por fin, cae la ansiada lluvia. Durante todo el filme hemos esperado la lluvia, junto a los personajes, en medio de un clima caluroso y agobiante.

Simultáneamente, detrás de la colina (donde aun no llueve), y tal como ocurre al comienzo, el sacerdote que acompaña al joven Kiril a cosechar tomates le recuerda: "¡Ya es hora! El tiempo no espera, el círculo no es redondo." Habíamos escuchado la misma sentencia al comienzo del primer episodio, pero algo rompe la sensación de simetría del relato, hemos sido testigos de lo que ocurrió "antes de la lluvia".

El conflicto trágico se actualiza aquí de un modo particular. La tragedia adviene ante la imposibilidad de la reconstrucción de la comunidad política. Podríamos decir que la política se ha vuelto tragedia ante la imposibilidad de una historia otra, ante una historia devenida destino del clan. El círculo se rompe trágicamente porque no hay una comunidad que comparta el gesto de Alexander, que pueda comprenderlo.

Cabe recuperar aquí lo que Casullo reseña acerca del drama barroco, releyendo a Benjamín: "el drama barroco no cuenta el mito, como lo hacía lo trágico griego, sino que cuenta la historia del hombre acontecida, la historia como sucesión ininterrumpida de catástrofes causadas por los poderes terrenales. Pero en ese contar la historia, reaparece el mito: el poder, el soberano, el gobernante (...). La historia fue siempre una catarata de catástrofes porque la culpa mítica originaria del hombre es su destino. La culpa, desde el arte dramático barroco, es el mito reingresando a través de los poderes vencedores, y como explicación de la historia. Pero el teatro barroco busca secularizar dicho misterio mítico, desactivar la historia catastrófica, desactivar el mito que destina; se opone a la visión que niega que la historia puede ser lugar de redención, desde lo humano (...) En el drama barroco la escena deviene clave de comprensión de la historia."[17]

En "Antes de la lluvia" el mito ha reingresado en la historia, de la mano de los poderes "vencedores" de los clanes que destinan a las comunidades al enfrentamiento perpetuo, de la mano de la miseria, y sobre la base de la derrota de lo que alguna vez fue una comunidad política. Derrota de las viejas e "ineficaces" resistencias políticas al avance del capital transnacionalizado. Justamente el reingreso del mito del eterno enfrentamiento interétnico se asienta sobre la derrota de la idea de la historia, como empresa humana, como lugar de redención.

Es esa idea, la de la historia como lugar de redención, la que Alexander actualiza, la que se hace visible en la trama de la acción del protagonista.

Es posible reconocer aquí el drama cristiano, Alex rompe el círculo (al que refiere el cura ortodoxo), se sacrifica, pero su rebelión no es contra los dioses o el destino, sino contra los hombres vueltos "enemigos naturales", en defensa de la historia, de la memoria de un orden cultural en el que eran conciudadanos, de la ley…en lugar de "la sangre"; recordemos aquello de: "la sangre está en el aire", dicho por el padre de su vieja amiga musulmana, cuando lo recibe en su casa.

"El tiempo no espera, el círculo no es redondo".

Lo que reivindica la acción de Alexander (como la de Kiril) es, junto al reconocimiento, la ruptura con la tradición, en un sentido "renegar del padre y rechazar el propio nombre", para elegir, para construir un orden cultural y político. Esa acción se vuelve tragedia, la salvación conlleva el aniquilamiento, cuando no existe horizonte político, esto es, horizonte común para los seres humanos.

En este contexto lo que nos convoca a reconocernos en la conducta del protagonista es justamente la acción ética, aquella limitada por la arbitrariedad del mundo, pero también (y fundamentalmente) autorizada o habilitada por la conciencia enfrentada al mundo, por el gesto emancipatorio de renunciar a la "naturaleza" para "ser políticamente".

El conflicto trágico se vuelve en "*Antes de la lluvia*" clave de comprensión de lo humano en tanto hace visible el fracaso de la política identificada con el fracaso del proyecto que se propuso como emancipatorio y no lo fue. La forma trágica nos enfrenta aquí, con la profundidad

necesaria, a las contradicciones y divisiones que nos inhiben e inmovilizan políticamente.

"*Antes de la lluvia*" se filmó en 1994, en una Macedonia independiente desde 1991 del viejo Estado yugoslavo, del que sólo parece quedar (en el filme) la melodía de la "Internacional" silbada por un cartero del servicio de correos que, por supuesto, cuando más se lo necesita no funciona. Gesto paródico de Manchevski que recuerda un pasado patéticamente caricaturizado en la breve escena del mencionado correo: la empleada atiende una llamada telefónica, es la amiga de Alex desde Londres, que intenta desesperadamente comunicarse en varios idiomas; la oficinista alcanza a escuchar el nombre de Alex pero, como no comprende bien el contexto del mensaje, corta la comunicación, sin más.

La Macedonia "independiente" se ha incorporado plenamente al occidente civilizado y al mercado mundial, por ello recibe la asistencia de las Naciones Unidas, de sus cascos blancos, que como los cuervos arriban a las zonas en litigio en busca de los muertos.

En ese contexto de imposibilidad y decadencia Manchevski nos hace cómplices del gesto definitivamente libre de alguien que siente que seguir actuando en pos de la conservación de la propia vida, en medio de la creciente deshumanización, es envilecerse un poco más cada día.

“PRE KIŠE”, FILM ZA RATNE SEZONE

LEGENDA O NEPOTREBNOJ SMRTI

Svetlana Slapšak

Da film Milča Mančevskog ima nedvosmislenu formativnu nameru, nema nikakve sumnje. Da je ta namera nešto što lokalni filmski stvaraoci superiorno preziru, dosta se jasno vidi iz ratne filmske produkcije, na primer iz moralne nedefinisanosti Pavlovićevog “Dezertera” ili iz neobično ljupkog filma “Mi nismo anđeli”, Čiji je jedini problem što nije bio snimljen petnaest do dvadeset godina ranije. Ratni sarajevski dokumentarci Kenovića i grupe SAGA, već zbog uslova u kojima su rađeni, spadaju u sasvim drugu kategoriju, i podležu drugim kriterijumima. Milčo Mančevski, autsajder po lokalnim merilima i sklon visokom riziku po svetskim — mislim na iskakanje iz uspešne karijere režisera spotova i reklama — jedini je do sada uspeo da stvori ubedljivu i moralno besprekornu mešavinu lokalnog i univerzalnog, legendu koja podjednako dobro čitaju oni prezasićeni znanjem i umovanjem o bivšoj državi, i oni savršeno neobavešteni. Iz komunikacije su isključeni, kako i treba, svi aktivni ućesnici.

Ako za trenutak zaboravimo svetski uspeh i Zlatnog lava, Milčo Mančevski je lako rešio pedesetogodišnji problem jugoslovenske kinematografije: nedostatak dobrog, logičnog i ubedljivog scenarija. To što iste jugoslovenske kinematografije više nema, može se delom čitati kao pravedna kazna. I samouverenost “praške škole”, sa sve državnim i javnim tetoćenjem, izgleda malčice neobično pred ovim makedonskim mladuncem koji ode, nauči i uspe ne objašnjavajući usput svima šta se sve ne može da postigne. Sem što ume da napiše scenario u kojem ništa ne visi i nije gurnuto pod tepih, i dijaloge koji vrcaju — posebno u londonskoj epizodi — Mančevski ume da primeni brzinu, nešto što u bivšoj domovini nikako ne može da pređe kafanski prag. Tek sa tom brzinom lajtmotivi postaju funkcionalni: iznenadno noćno pojavljivanje voljene Žene, povraćanje kao reakcija na nasilje, pucanje u leđa. Samo se sa vrhunskim scenarističkim rafinmanom mogla sklopiti mehanika priča koja je, sa manje kontrole i više samozadovoljstva, mogla završiti u patetićnoj jednoznačnosti i u melodrami. Nijednog jedinog iskliznuća nema u konstrukciji, u kružnom toku legende, ali to je tek savršena podloga za autosubverziju i umnožavanje smisla.

Mančevski je bio svestan da, ukoliko ostane na nivou legende, rizikuje ignorantska ili manipulatorska tumačenja o “vekovnoj mržnji”, a da istovremeno jedino legendom može da postigne nivo univerzalnosti potreban da se išta razume. Stoga je morao uneti ceo niz inteligentnih, nežnih, ciničnih, nostalgičnih (za bivše kompatriote) intervencija, koje osnovnu legendu dekonstruišu i dovode u sumnju svako malo zadovoljstvo jednostavnog rešenja. Tako je, na primer, potpuno jasno da je prethodna generacija (Zekir, Aleksandar, Hana) bila bilingvalna i da su deca išla zajedno u školu; Hanina kčer je čobanica, i govori samo albanski. Aleksandrov mlađi srodnik je monaški početnik: on je preuzeo zavet čutanja, koji je simbolička slika cele jedne generacije.

Stereotip o “petstogodišnjem ropstvu” izgovaraju samo ubice/ludaci. Trebalo bi, doduše, biti glumac kao što je Rade Šerbedžija, da bi se iz njegovog pogleda čitalo kako Hana nekada nije bila zabrađena. Iz ovih se primera vidi koliko Mančevski zahteva od svoje publike: ne više nego bilo koji drugi solidni američki režiser nekog trilera u kojem se sve važno za zaplet izgovara u jednoj rečenici.

Ako bismo hteli da nekako klasifikujemo simboličke slike Mančevskog, dobili bismo komplikovanu strukturu: uvodne slike nasilja, kao što je mučenje kornjače, zatim plačenje pa ubijanje mačke, rađanje dvoje jagnjadi u krvi i prljavštini, nagoveštavaju neminovnost tragičkog razrešenja; slike aktuelnog sveta, kao što su đipovi UNPROFOR u makedonskom bespuću, slike iz rata u Bosni, snimci Skoplja, daju paradoksalnu podlogu događanjima: divlja lica naoruzanih, sa pravoslavne i albanske strane, ne ostavljaju nikakvu sumnju, nadu još manje; postoje tri hromatski definisana sveta, sparušeni i žuti pejzaž danju, prostor nasilja, milostivo plava noć, vreme dobrote i priviđenja i najzad crno-belo sivi, sa pokojom bojom, svet Zapada, u kojem kornjače srećno plivaju u akvarijumu pre nego što zapuca neki ludak - ponekad iz Belfasta, a ponekad i sa Balkana. Sa petstogodišnjim razlozima, dakako, ali ne stalno i svuda, i ne kao princip.

Konačno, tu su i one simboličke slike koje mogu razumeti samo “domaći” i koje su njima namenjene kao poseban kanal za komuniciranje: stari broj “Nove Makedonije”, kutija crvene “drine”, pesma “Indeksa”. I jedan nehotimični znak na tome kanalu, na špici: posveta Abdurahmanu Šalji, glumcu koji je u filmu odigrao starog Albanca Zekira i zatim umro. Informacija za one na izgubljenim vezama, sećanje na jedno tako “narodno” lice i uloge tipskih Albanaca iz doba kada je država pazila na to kako se ko “prikazuje”: 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 Šalja, time što je poslednju ulogu odigrao u ovome filmu, dodao je svojoj glumačkoj karijeri i nesumnjivu humanu misiju.

Socijalne grupe u filmu precizno su podeljene po odnosu prema nasilju: deca, ona što kradu metke i automate i dive se oružju, odaju begunce, muče kornjaču, nagoveštavaju mražnu budućnost zavisno od upuštene generacije; mladić i devojka su u svom otporu nasilju potpuno nemočni (jagnjad!), jer im nedostaje znanje koje im je neko u odsudnim godinama uskratio; nezadovoljeni, od mladića do klimakteričara, uz lude i bednike koje vuku za sobom, dobili su opravdanje da tiranišu sve kojima bi se inače morali pokoravati; usamljeni i samoubilački pojedinci srednjih godina, koji osećaju pre svega teret svoje krivice, a imaju znanje, mogu ponuditi samo sebe; starci, i pravoslavni popovi i albanski patrijarhalac, koji znaju pravila i njihovu primenu, gube ugled već time što ne kontrolišu nasilje; i najzad, žene, koje su sve do jedne protiv muškog nasilja i sveže izmišljenih razloga za progon drugoga, od rafinirane tankouste 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 Mančevskog teška je i depresivna legenda o nepotrebnim smrtima. Prelepi snimci Ohrida (Crkva 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 kiše koja bi tek trebalo da dođe. Kiša smiruje posle suše, pucnjave 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 mogućna. Lepota divljeg legendarnog prostora ključna je za dramaturgiju filma. Pa, ipak, čovek bi poželeo jedan sunčev zalazak i jedan pun mesec manje, što nimalo ne bi škodilo emocijama.

Muzika grupe “Anastasia” je evokativno folklorna i veoma dobra: uostalom, bilo bi neobično da nije, pod senkom Leb i sol tradicije. Film valjda gledati dva puta, drugi put da bi se uživalo u sjajnoj kameri i montaži, i likovnom senzibilitetu laureata za muzički spot. Kada bih smela, rekla bih da je reč o duši, ali je danas pominjanje duše stvar ukusa koji je protivan i našim životima i ovakvom filmu. Duša pripada nekoj boljoj budućnosti.

Patetično, ako ima pravde i pragmatično, ako je Oskara mogao dobiti nežni i dobrodušni Mediteraneo, Milčo Mančevski bi zasluživao Oskara; on, doduše, vredi manje od venecijanskog lava, ali bi Mančevskom zgodno došao u nastavku karijere, u kojoj, sem zrelih remek-dela iz početne faze, možemo očekivati još štošta.

(Vreme Zabave No. 13, januar 1995)

“PRE KIŠE” FILM ZA RATNE SEZONE LEGENDA O NEPOTREB- NOJ SMRTI Svetlana Slapšak

HOME

by Tanja Milicic-Wagner

"I started to yearn for the grayness of Eastern Europe…The smells…the steam engines, the cabbage, the sweat: it is hard to explain, but I had to go." (Kratochvil, Afterword). There is nostalgia that flows through the words by Antonin Kratochvil, a Czechoslovakian born photographer who set out to document life in Eastern Europe to show the people in his adopted homeland USA, where he comes from and who he is. Home is a projection and basis of identity, a staging of personal memory. According to two of many definitions in the Oxford Reference Dictionary home is 1.the place where one lives; the fixed residence of a family or household, and 2.one's native land; the district where one was born or has lived for a long period of time or to which one feels attached. Margaret Morse points out that in relation to computer games, in Oxford English Dictionary, home is "the place where one is free from attack, the point which one tries to reach, the goal." (Morse ,72) Home is the place we come back to when we are lost. As well as being a symbol of protection and order home can also stand as a metaphor for loneliness and rejection. The concept of 'home' is a complex one since each individual has different thoughts and feelings that associate with it. It is interesting to note as Doreen Massey points out: " how frequently the characterization of place as home comes from those who have left." (Massey, 11). The aim of this essay is to explore the notion of home in relation to nostalgia, which is most commonly a result of one's life in exile (voluntary or forced). This will be specifically discussed in regard to the film Before the Rain (Pred Dozhdot, 1994) by Milcho Manchevski's, a Macedonian born filmmaker, now living in USA.

First coined by a Swiss physician in the late seventeenth century nostalgia means 'a painful desire to return home', derived from Greek nostos, 'to return home', and algia, 'a painful condition'. It also suggests powerful longing to return to some gone by period, when our idealized image of the past prevents us from living in the present. The fortunate immigrant passes through a mourning period, which is also a process of liberation, so there can be a sense of belonging to the new culture without giving up one's cultural heritage. The unfortunate immigrant is trapped by memory, as Atom Egoyan notes: " I think when you maneuver your way, or when you find yourself in the middle of the culture you do not feel at home, you have to reconstruct your personality to some extent…These people have a tremendous sense of nostalgia for that time or period in their lives or in their fantasies when they don't have to put on that cap or that disguise…" (Naficy, 195).

For Dubravka Ugresic nostalgia, that sharp and undefined feeling, is as complicated as one's memory. It can not be controlled, it is subversive working of the brain. Its strategy is treacherous, capricious, surprising and shocking. Smell, touch, melody or any other sensory experience can stimulate it. In his Remembrance of Things Past Marcel Proust beautifully described how taste could take one into the realm of childhood "…I raised to my lips a spoonful of the tea in which I had soaked a morsel of the cake. No sooner had the warm liquid, and the crumbs with it, touched my palate than a shudder ran through my whole body, and I stopped, intent upon the extraordinary changes taking place. An exquisite pleasure had invaded my senses, but individual detached, with no suggestion of its origin." (Morse citing Proust, 65-66). It is clear that home is not an object, a house, but a complex web that brings together memories and images, desires and fears, the past and the present.

Many artists looked at the concept of 'home' from different perspectives. Andrej Tarkovsky's film Nostalghia (1983) is a touching record of the loss and grievance for home. Throughout the film the central figure, the poet Andrej Gorchakov, keeps fingering the keys to his home in Russia in the pocket of his overcoat as an unconscious reflection of his longing for home. All of Tarkovsky's films, in fact, seem to deal with nostalgia for an absent domicile. Milcho Manchevski's Before the Rain portrays one of the most archetypal stories relating to home, that of Ulysses' return.

However, it is important to note that exploring the concept of home is not central to Before the Rain. A storm is brewing in Macedonian Mountains, but so is the civil war. Manchevski himself stated that the film is neither about Macedonia nor Yugoslavia, but about the feeling of waiting for something to explode, which is suggested in the title itself. The whole narrative, which is universal and could have happened anywhere else in the world, unfolds just before the drops of rain are to wet the soil. But what makes this film unique is that it was set (apart from the central part) in Macedonia where its main character Aleksandar Kirkov, played by Rade Serbedija, was born and is returning to after living in exile for sixteen years. If one reads between the frames one realizes that Before the Rain is indeed about Macedonia, too. If the story took place in Palestine or Pakistan or anywhere else, the central message would remain, but those less obvious ones, under the surface, which played important role in creating the mood and atmosphere, would certainly change. I am not referring to facts or data, but emotions and thoughts conveyed through nostalgic portrayal of landscape, grizzle-bearded European hero, touching soundtrack by Anastasia and so on and so on. This is what Hamid Naficy refers to as accented style of filmmaking. He gives an example of Atom Egoyan films: "Even though Egoyan's films are not explicitly about Armenians, they have inscribed certain ethnocultural, exilic, and authorial sensibilities and structures of feeling that give his films accented style." (Naficy, 183)

The circular plot in Before the Rain is divided in three chapters. After Words, which shows the aching beauty of the Macedonian landscape with its monasteries, churches and people who appear to be living in a different century, the modernity of the second part Faces, set in London, comes a s a shock. The third episode Pictures takes the story back to Macedonia and brings the treads together. We arrive where we started and know the place for the first time. The symbol of circle does not only stand a s a metaphor for a circle of violence and hatred, but also as a circle of life, of one's return to one's origins. This return is a complex process and is echoed through the 'imperfection of circle' that flows through the narrative, beginning and end meet and merge, but the closure is broken by one very unsettling flash-forward; and the repeated line: "Time never dies. Circle is not round.", which in turn also refers to other 'circles' in the story. The story is enclosed in itself, without opening to the past or the future.

Aleksandar, a London based photojournalist, longs to return home, which in his thoughts will soothe him, offer refuge and security, where he will forget about the horrors of taking photographs on the front-line in Bosnia. Nostalgic and melancholic portrayal of the landscape is related to how Aleksandar sees his birthplace when returning, it is the reflection of his point of view. His return is fueled by guilt. "I killed - my camera killed - a man", he explains. But on his return he finds that what he once knew as home no longer exists. This relates to Caroline Knowles argument that: "…As an emotional activity, belonging is liminal feeling or sense which erupts around the loss and nostalgic longing created by (different forms) of migration. The irony of this sense of belonging is that it is always a mirage which disappears in the act of traveling to it." (Knowles, 64)

Aleksandar's vision of home is naive, a utopian refuge, a Peter Pan's Never-Never Land, which is partly due to his traumatic experience. Reality is very different, he is an outsider, a stranger in his own home. His relatives express surprise at his return when he could be in "America or England where they don't shoot each other - that is where it is comfortable." Their vision of the 'outside' is not very different to Aleksandar's perception of his homeland as imaginary land, where longing surpasses reality. Life always seems to be better somewhere else, which brings us to the question why Aleksandar left in the first place. We can assume to search for that 'western dream'.

It is interesting to note that both, the director Milcho Manchevski and the main protagonist Rade Serbedzija, live in exile, of course for different reasons. Manchevski left Macedonia to study film at Southern Illinois University, he later moved to New York which became his adopted home, but as he also considers Skopje, Macedonian capital, to be his home, he is a culturally split personality. Dubravka Ugresic would refer to him as someone with two lives, but one biography. Living in exile shaped him as a person and as an artist, his work and interests would have been different had he stayed in Macedonia. In one of the inter-

by Tanja M

views Rade Serbedzija stated that while thinking how to play out his role as Aleksandar, returning home for the first time in sixteen years, he constantly had one situation in front of his eyes: "Can you imagine, in 24 years, just once, twelve years ago, he went to his country. No more than once…Macedonia was always his sore point." (Markovich, 4). Manchevski reflects some of the feelings and thoughts he experienced through Aleksandar's character. When we see the landscape with nostalgic eyes, we are really looking through Manchevski. It was him who realized that after a long absence one could never find what it was.

When he writes, the story happens, he is only a conduit, other than that the use of home as one of the pillars for the film was a conscious decision. "Home figured big in the feelings shaping the basic story and the film. The story came out of these feelings. In addition I wanted to make a film composed of simple elements, archetypal stories. The Ulysses story (returning home) was just one of these." (Interview). For Manchevski there is something very deep, and primal about home. "I think there is more at work than just social constructs, and I think this goes to the root of one's being. Belonging - belonging to a place, to a group, to images and memories…these are only few of the things which help us identify ourselves in front of ourselves. The rooting and comparison which takes place when juxtaposing home and non-home are, in my opinion, part of the basic definition elements of the self." (Interview). In many ways, Manchevski says, he feels like an outsider, a position he enjoys, since it provides certain freedom. Aleksandar was even more of an outsider, he was less in tune with what was going on in his birthplace. There is not much in common between Aleksandar and Manchevski himself, but it is certain that there would never be Aleksandar as such if Manchevski stayed in Macedonia. As David Morley noted: " 'Home' simply can not be understood except in relation to outside." (Morley, 153)

Rade Serbedzija, left in the midst of the war in former Yugoslavia. He still considers himself Yugoslavian, but not the 'new' one, he will never accept such Yugoslavia, but the 'old' one, which was once upon a time. He notes: "I heard my heart beat when we won in football or basketball, I felt sense of belonging, I thought to myself, that is my people. You can't forget that feeling overnight." (Markovic, 2). He could have left Yugoslavia long time ago, to search for fame and success. He stayed because he felt he could not leave his roots, his mother tongue, his people.

He would be nothing without his people. He could never mean anything to anyone in a foreign language. What he meant to former Yugoslavia he could never mean to anyone else. "How can I touch the heights in a foreign language." (Markovic, 4). The concept of 'home' is founded in language; our first home is in the domicile of our mother tongue, as Predrag Finci writes: " Only in my homeland am I the master of my destiny, no matter how miserable it is. Wherever I go, I am a stranger who has to be subjected to the foreign, or at least adopt to what is not exactly familiar. I said: my own language tells me that only in it can I free myself, express myself fully; all the others are just translations." (Finci, 49).

According to Angelica Bammer, in the eighteenth century, homesickness was considered to be disease, which could be diagnosed and cured. It was linked to particular pathology of violence and loss experienced by those who left their homes to gain fortune in colonies. (Bammer, XI). Today, when migrating is fueled by globalisation and fast development in technology, displacement, exile, homelessness and nostalgia are common experiences. Wark notes that: "…we no longer have roots, we have aerials…we no longer have origins, we have terminals." (Morley citing Wark, 158). Manchevski suggests that life in exile creates a sense of no longer belonging to one place. Aleksandar is outsider in both Britain and Macedonia, he cannot relate to either culture. Manchevski experiences the contradiction of feeling and not feeling at home in both New York and Skopje, he is somewhere in between. He proposes a debate on what happens when you grow a new home (in addition or instead the old one).

Serbedzija is at home in his imaginary world, since Yugoslavia that he knew and belonged to no longer exists, he is what Dubravka Ugresic would call Yugonostalgic. In Before the Rain Manchevski challenges the mythical concept of 'home' where one is taken care of, at ease, fulfilled, safe, secure, and happy; where one is free. Manchevski's story is one of self-exploration and self-statement, it is about complexities of life in exile. It supports the statement that home is not an object, a house, but a complex web that brings together memories and images, desires and fears, the past and the present. Don't we all long to feel what Andre Kertesz felt in Paris. "Paris became my home and still is. Paris accepted me as an artist, painter, or sculptor. I was understood there." (Kertesz 64).

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MFF linz-wagner

OUR NEED OF TABOO: PICTURES OF VIOLENCE AND MOURNING DIFFICULTIES

by Andrzej Werbart

In memory of Lajos Szekely

Can everything be depicted? Where has the boundary been drawn for what is permissible? When is the description of reality no longer ethical? What inner need in man leads to his effort to go repeatedly beyond the boundaries of the permissible, to see all and show all? And what are the consequences for our psyche, for our inner life, of new technical approaches by which pictures of what is happening in various places in the world can be spread so rapidly, without regard to distance? Questions like this are being posed today not only by professional opinion-makers but also by the man in the street, who is confronted by pictures of violence, suffering, death and perversion even in the sanctity of his home. Psychoanalytical experience is not ineffectual in the face of these questions even if it can not offer firm backing for a pronouncement about how it really *is* today or how it *ought to be.* Our specific knowledge can help us to identify the *wishes and fantasies* in operation at times when we are fascinated by or feel loathing for various descriptions of violence, may they be fiction or an alleged description of what is happening here and now. These highly private wishes and fantasies are part of our universal dreams which recur in various disguises throughout the whole history of mankind.

Descriptions of violence are as old as man's ability to describe what is happening around and within himself, from cave paintings through Greek myths, Homer's epic, the Bible, to present-day news reports from Bosnia, violent films and, pornography. In all probability the prohibition against describing certain facts is old as the capacity to do so. The prototype of this taboo was the prohibition against naming and describing the God of the Judaism. As with every prohibition, its origin is the antithesis – the cult of images, the idolatry. My working hypothesis is that *pictures of violence, like pictures of sexuality, are in our culture the objects of an ancient taboo.* Man's relation to his own ability to name and depict, to be his own witness, has always been ambiguous. The name and the image have taken on magical significance, and to name or depict has been a mystical way taking possession of "the reality". We can see clear traces of this in children's play – there is nothing inexplicable or traumatic in the child's world which the child does not attempt to master by reproducing the incident within the secure framework of play.

The demoralising influence of depiction on man has been discussed since antiquity and in Plato's ideal state all forms of mimetic art were to be forbidden. Regardless of the medium it uses or to whom it is addressed, art has always been an attempt to describe *man's relation to his taboo, to the boundaries he himself has staked out for himself.* At the same time art is a way to create, question, and break through another boundary, that between reality and fantasy, between the portrayal and what is portrayed. Today's debate about reports of violence in the media once more raises the question of man's relation to the taboos he has created in his previous history. New techniques have given us opportunities for an instant global communication of messages. The medium has prevailed over the message (McLuhan 1964), creating an illusion that there is no intermediate link, as if the picture were no longer filtered through the psyche of others but could reach our inner selves directly: images claim to replace immediate perception. The images spread in this way *deny that the ancient taboos against depicting mankind's violence and sexuality exist at all* – or that there is an psychic agent for taboo.

TABOO AND VIOLATION

Taking obsessional neurosis as a model, Freud understands (1913; 1918) taboo as a conscious prohibition against the fulfilment of the most powerful unconscious desires and probably the earliest form of conscience. All taboos have archaic roots; they are external prohibitions against strongly desirable actions which were imposed on generations of primitive people. So man's thirst for blood and his appetite for murder have grown into a blood and murder taboo. Obedience to taboos is a parallel to the child's obedience to this father and the desire to rebel against him. We all have a strongly ambivalent attitude to taboos: we want nothing more than to break with them but are at the same time afraid of doing so.

In the story of the creation taboos do not have ethical roots; they are ontological. At the beginning a difference arose. Differentiation was the original act of creation. God separated day from night, heaven from earth, the creator from the creation. Only God knew the difference. In the beginning of man's history there was a breach of taboo. Eating from the Tree of Knowledge involved man's desire to see the difference himself and attack the distinction between God and man. History began with the punishment of crime. East of the Garden of Eden the next crime was committed, Abel's murder by his brother. In our imagination sexuality and the thirst for knowledge are linked to forbidden fruits. The same ambivalent relation, the same unconscious desire to violate the prohibition, lie at the bottom of science and perversion, man's creativity and criminality. Man has taken the liberty of putting the forbidden into ritualised forms, fenced in by strict rules like the totem meal, the ecstatic rituals of antiquity, the "bread and theatre" of the Roman Empire, the carnival world *? rebours.*

The most important function of taboo is to provide frames, to draw a line. Every taboo establishes a boundary between the allowed and the forbidden, between God and man, between the sacred and the profane, between what may be touched and what may not be touched, between the living and the non-living, between generations, sexes, permitted and forbidden food. The taboo, the boundary, leaves room for the imagination, for fancies about being able to do the forbidden. The imagined violation is an important element in the satisfaction of every desire. The portrayal of the forbidden gives pleasure only if it stimulates the imagination. Without imagination the picture is flat and mechanical. The account which leaves no room for fantasy dissolves the boundary around the fantasising, the day dream, the game, the theatre, which needs to be created in order to make it into "something else" than the world of everyday life. In the stories patients tell of their experiences of the first psychotic break-down, the same theme stubbornly recurs: having crossed a boundary. How does this boundary originate? And what happens when it is crossed?

A BOUNDARY, A FRAME, A SHIELD

The first boundary we confront is that between the ego and the non-ego. Man's spiritual dimension, our psyche, may be regarded as a product of a boundary, a separation. In the psychoanalytical tradition a number of concepts exist which describe the dividing line between the ego and stimuli coming from both outside and inside. According to Freud (1895b) trauma is a matter of large amounts of excitation breaking through the ego's protective barrier. He describes depression (1895a; 1917a) as an "open wound," a "hole in the psychic sphere," an "inner bleeding" which empties the ego. Inwardly, too, our psyche is structured by boundaries drawn between various instruments: the conscious, the pre-conscious and the unconscious, or the id, the ego and the superego. Freud (1920) compares the "protective shield against excitation" to a membrane or skin which takes on an inorganic character: because the outer layer has ceased to be living, it saves all the deeper layers from a similar fate. Anzieu (1985) has studied the psychic significance of the skin as a boundary and a shield for the ego, a unifying and protective "sack." He coined the concept "skin ego" whose function is to protect and contain unconscious psychic phenomena in a way similar to the way the skin protects and contains the body. From these reasoning we can say that *every act of violence, both psychic and physical, is directed against the ego's protective shield, the psychic skin, and concretely against the victim's skin and body orifices.* This thesis, which is linked to Freud's statement that the model for all taboos is the touching taboo, is also applicable to invasive accounts of violence and perversion.

Our relation to *our own ego and its boundaries* is of dubious character. On the one hand we strive to maintain the ego as an instrument of

autonomy, an active agent in our own lives, a centre for autonomous and ethical action. On the other hand we all have a longing to transgress the ego's boundaries; these may be interpreted as an obstacle to another, freer existence, going beyond the ego. We can experience the ego's dissolution in sleep and in dreams, by using various types of stimuli, by going to the movies, enjoying nature or by having ecstatic religious or sexual experiences. A flight too far from the limits of one's own ego, as for example into the drug culture, may end in violence, murder, chaos, and the downfall of the individual.

One boundary is that *between fiction and reality.* This boundary is not determined once and for all. It changes with the development of the individual and the culture. Often the boundary between fiction and reality is ritualised, even if the crossing, the threshold, seems to be invisible. The listeners gather around the bard and the tale can begin. "Let's play," say the children. The family gathers around the radio, the lights dim at the movies, the curtain goes up at the theatre. We open the book and can close it again. But we can never be sure. Of course, as children we could call out to the marionette "Look out!" when the enemy sneaked after our hero, even if on another level we knew that it was "only" a play at a puppet theatre. In certain primitive cultures there was a great fear of being photographed – the one who owned the picture had a magic power over the person pictured. When the Scudder missiles exploded over Israel in 1992 and were sent via TV directly into our living rooms, we needed to remind ourselves that it was neither fireworks nor an exciting film.

Defying this boundary between fiction and reality has always been the ambition of great art. Sometimes the need to draw attention to the fact that it is not a realistic picture of some kind of "reality" has gotten the upper hand, as in non-figurative art or the theatre of the absurd. Sometimes the dominating ambition has been quite the opposite: to go for an alleged "true reality," even "truer" than reality itself. Being at a rock concert or a boxing match, watching a pornographic film or a newsreel picture of children succumbing to thirst can give us the same feeling – it is actually happening, "in reality," here and now.

This boundary between fiction and reality, between "as-if" and "for real", between the portrayal and what is being portrayed, is constantly being influenced by new narrative techniques and new communication tools. The generation born before TV existed may be troubled by the fact that the difference between a news report and a horror film is wiped out as one flips channels. New electronic media, the stock example of which has become virtual reality, shifts anew the boundary between fiction and reality, between living and non-living. A four-year-old boy points at the TV screen and says, "That's make-believe, isn't it?" For him the question is as natural in front of the TV as on the nursery school playground when he wonders if an older playmate pushes him "for real" or as a part of the game. Never previously in the history of mankind, however, have we had the same chances in our everyday lives to be anywhere in the world as witnesses to the worst catastrophes, the most bestial murders, the most horrifying war scenes. This may be perceived as if not only our homes but our very egos were being invaded, and this starts up the ancient protective mechanism, our psychic defences. When the account of reality is unendurable we can make it "fictive" by regarding it as something which is happening "there" as "only" a picture or something which is not "here." Our children beg for confirmation, "They don't shoot like that in Sweden? Not in our city, anyway? Not on our street? Not at us?"

There is also a temptation to cross the boundary *between good and evil.* Our memories of endless debates on moral issues from our teenage years , often with various borderline cases as examples, may be a reminder of this. In the world of fiction Faust as well as heroes of *science fiction* personify our fascination with evil. We probably all bear within us a wish, a fantasy, of a life "beyond good and evil" (Nietzsche), beyond the boundaries of our existence, with access to unlimited power and secret forces. Recently it has been observed that it is not only film but also newly released books for young people which to a greater and greater extent deal with evil and death, without love, without anything good, without explanation. Symptomatically enough, in these publications there is a recurrence of the same remark the hero makes when caught in a vulnerable situation: "It was like a film." This fascination with evil and power is always linked to notions of boundary crossing, originally the wish to go beyond the child's helplessness and overstep the authority and prohibitions of parents. This is also linked to the desire for immortality and a life not governed by moral principles.

The outermost limit for us is that *between living and dead, between human and non-human.* Perhaps every use of violence implies that the other person is de-humanised, robbed of his human dignity, regarded not as a living and feeling subject but as an object of our lust and hate. There is a hairline difference between two knights who are engaged in a life and death struggle, but who at the same time recognise each others' sovereignty, and the undefeated hero battling evil embodied in a human figure. The systematic annihilation of Jews presupposed that they had first been declared and been regarded as non-human, vermin and contagion to be eradicated – we still speak of "the extermination" of the Jews.

The boundaries between fiction and reality, between good and evil and between living and dead are closely interwoven. When one is eliminated the other follows along. The longing to cross the boundaries of one's own ego is also bound up with *the desire to see all and show all.* It soon turns out that *all* of this deals with one aspect – a taboo-shrouded aspect – at the expense of the connected whole we do not want to see or show. This is the mechanism common to every boundary crossing – isolating a fragment of our emotional life and ignoring the connected whole. In this way the boundary which is to be crossed and eliminated is re-created. At this point we can already formulate a preliminary hypothesis, viz. that *descriptions of violence and perversion may lead to traumatising intra-psychic consequences if they penetrate the skin ego or contribute to its dissolution.* A condition for the psychological working through of our experiences and conflicts is, on the contrary, the maintenance of boundaries. In the psychoanalytical treatment situation the purpose of the frames is to protect both the analyst and the analysand from the destructiveness them both. Certain actions are taboo and under that mantle everything can be expressed and named.

THE PERVERSE UNIVERSE

The desires and fantasies played back in the media today in the pictures of violence are among the perverse components in each and every one of us but they are also a depiction of the perverse aspects of our social life. In the perverse universe there is no difference between "as if" and "make-believe" and "for real," between fantasy and deed, between our inner, psychic reality and the outside world. Everything is "for fun" at the same time that it is happening in reality. "Beyond good and evil," the dividing line between living, human, and dead, non-human is erased. Chasseguet-Smirgel (1984; 1986; 1989) calls attention to the fact that the perverse scenario is apt to be revived in a group context where the differences between individuals are levelled out. According to her the distinguishing characteristic of perversion is that differences between sexes and between generations are erased. The differentiation which perversion attempts to obliterate revives, however, in the middle of the perverse scenario which perpetually revolves around power, control, and dominance or subjection. Man's hybris is in his longing to take the Creator's place. Chasseguet-Smirgel sees perversion as one of the ways to attempt to expand the boundaries of what is possible and be set free from reality. (Creativity is another way). The perverse temptation is to regard pregenital desires and satisfactions, accessible to the little girl or boy, as equal or better than the adult's genital desires and activities. The antithesis of the perverse universe is the three-dimensional Oedipal psyche: between mother and child there is the father/reality itself which sets up an incest barrier. Separation and differentiation are the cornerstones of the law.

VIOLENCE AND DESTRUCTIVENESS IN OUR INNER WORLD AND IN SOCIETY

The connection between our inner world and the society into which we are born and which we ourselves create is a dark chapter in psychoanalytical theory. Unless we approach this uncertain area, however, we can not answer the opening questions. In Freud's (1930) vision of man and society we find violence as the basis of our existence on two levels. Here I mean the violence in the uninhibited instinct and the violence which our culture practices against the individual. Without a certain measure of compulsion and restraint in the gratification of impulses, cultural institutions can not be maintained, Freud says (1927, p. 7): "One has, I think, to reckon with the fact that there are present in all men destructive, and therefore anti-social and anti-cultural, trends and that in a great number of people these are strong enough to determinate their behaviour in human society." Social violence is represented within us as the superego. The ego's function is to find compromises between the unbridled pressures of instinct, the outer world, and the restraints of the superego. (Freud 1933a.)

On the initiative of the League of Nations Albert Einstein turned to Freud in 1932 with the question, "Why war?". Freud (1933b) began his reply with a reminder that in antiquity violence was the traditional way to solve all conflicts and that the goal has always been to eliminate the adversary entirely. Throughout the development of civilisation the violence of the strong individual has been overcome by transferring power to a larger unit, consolidated by emotional ties between its members. Group solidarity can, however, lead to the disintegration of ego boundaries when the individual joins a larger association to which he delegates his responsibility and his conscience. When the leader replaces the ego ideal of the individual, acts which were previously forbidden may appear to be permissible (Freud 1921). Man's aggressive and destructive urges may be integrated with the libido and work constructively, or be separated from it and given free rein. Despite Freud's celebrated scepticism, the exchange of letters with Einstein breathed life into the belief that everything which promotes civilisation and culture operates against war. The cornerstone of civilisation is the universal prohibition against incest (Freud 1913). Even here we return to the central role played by a boundary, a difference. Without distinctions between different psychic agents, without a boundary between our desires and our conscience, no compromises are possible.

Psychoanalytical experience teaches us that periods of vast revolutionary changes are followed by crises for the individual, albeit after a certain delay and after the acute phase has passed. Bychowski (1968) shows convincingly how anxiety and fear lead to hate within the individual and in the society – from antiquity to the present day. During certain historical epochs, when large groups of people have lost faith in the old solutions to their life problems, in religion and other ideologies, and when the superego has degenerated, a state of discontent, hopelessness and uncertainty arises. This releases a psychological regression which activates infantile reaction patterns and awakens a longing for a strong leader, a helping father. Starting from Caesar, Cromwell, Robespierre, Hitler and Stalin Bychowski shows how people who no longer believe in their own strength transfer all their hope to the leader who promises salvation and a new faith in the future. Following Freud's line he points out that man's wickedness, hate and destructiveness find their best outlet when they serve man's highest ideals. From another perspective Hanna Arendt (1970) observed a displacement of violence to the political arena after the time of the student revolt. According to her, loss of power brings with it a temptation to replace it with violence when violence is no longer supported and controlled by authority. On the psychological plane there is a parallel in the feeling of powerlessness which breeds rage and violence.

AFTER AUSCHWITZ

Despite our humanistic ideals, love of our fellow man and concern for others, there are in us all more or less distinct traces of the desire to make others into non-us, and in the end into non-people. It is our own outraged narcissism which reduces others to a non-human status and underlies "the Fascist mentality" (Bollas 1992). Fear of the different, on the other side of our prescribed cairn, lays the foundation for xenophobia. Eissler (1975) gives the name "cultural narcissism" to that force which causes us to overvalue our own national, political or religious affiliation, leading to conflict and war. Green (1981) believes that every culture builds on inherent paranoid processes: the distinctive character of the culture is confirmed by the devaluation and rejection of another culture often lying near at hand. Minority groups which deviate from our own group in matters of religion, ethnical origin, political views, language or sexuality are convenient projection screens for the intolerance of our own weakness and aggressivity. The path the projection takes often follows "the narcissism of small differences" (Freud 1918; 1921; 1930): the closest neighbour is perceived as a threat to our own identity and survival and the neighbour farther away seems to be nicer and more exciting. We meet "strangers" on visits home. In Sweden we tell Norwegian stories but not English or Russian stories. Yet as a matter of fact we do not eat up our neighbours, we do not make lamp shades out of their skin and mattresses out of their hair. Though all that has happened. Cannibalism, child murder and human sacrifice are part of our prehistoric roots.

The culture we live and feel discontent in originated in large measure from the prohibition against doing what was once allowed, indeed even holy, like sacrificing our children to the gods (Bergman 1992). These unconscious murderous and cannibalistic desires have left indelible marks on the religious rituals of the West. The murderous desires of children against parents (the Oedipus complex) and the murderous desires of parents against children (the Laius complex) are, according to Bergman, interwoven with each other as components in the existential conditions of mankind. But there are historical experiences of a much more recent date. We live in a world after Auschwitz. Our parents have been there or could have been, in one way or another. They knew or did not want to know. Our children are the third generation after the mass use of the gas chamber and the cremation ovens, after all the taboos were abolished once again – not as an exception, as a crime, but as a systematic operation with both bureaucratic and industrial overtones.

Without our really knowing how, the Holocaust and death factories have influenced our conscious and unconscious ideas, our super egos, our desires and our terrors. The technology of death and the cult of the death's-head have not been a parenthesis in history leaving no traces. The perverse, seductive, paranoid father – the F?hrer – has been replaced by our ideas about the fatherless society, by the absence of the Law of the Father. Fifty years after Auschwitz we are complaining about the absence of adults to see, set limits and say no. The confusion between generations is said to characterise our *Zeitgeist.* The middle-aged generation, born in the time of Auschwitz and Hiroshima, refuse to give up their own eternal youth. At the same time the younger generation, the third, take over adult roles too early. To formulate that in the dualistic terms of Freudian instinct theory: the strained acceptance of libido, of Eros, turns into its opposite, the cult of death, and Thanatos looms in the wake of longing to subvert the boundaries of the ego.

In Adorno's widely quoted phrasing, it is impossible to write poems after Auschwitz. It has often been said that it is not possible to imagine or depict the Holocaust. The taboo against pictures and descriptions of the Holocaust have, however, never existed – all the art created in hiding places, the ghettos and concentration camps bear witness to this. On the contrary, I would like to assert that Auschwitz demolished the taboo against describing certain phenomena. Both the crossing of boundaries between good and evil, human and non-human, living and dead, and "ignorance" of this have been replaced not only by the desire but also the technology to see all and show all. Today we would be able to witness the consequences of Zyklon B in a direct broadcast. There is logic in this: that *at the same time as the Holocaust is being denied there are no longer any limits for what can be depicted* – and neither perhaps for what may be done so that it will be depicted. No doubt it is more difficult to create poetry after Auschwitz – it requires an effort to restore the boundary between fiction and reality, between the portrayal and what is portrayed.

AFTER THE COLLAPSE OF THE BERLIN WALL

As I pointed out at the start, psychoanalysis does not provide us with any basis for comment on political change but only on the unconscious desires and defences brought into focus by the change. Let us take the Berlin Wall as a symbol. On one side of the wall we had "the good" Europeans or Germans and on the other "the bad." This distortion of reality was based on the defence mechanisms of denial, splitting and projection, well known to psychoanalysts from the individual inner scene, which taken together seriously jeopardise the reality testing. But the collapse of the wall is not only a victory for democracy. It is also a threat to the psychic survival of every East German; the depression which struck many citizens of the former East Germany has been noted by several writers. The old defences do not function; the ego ideal has changed key. Two paths are accessible to the individual: the painful confrontation with his own emotional reactions to the new state of things or flight from his affliction through new denials, splittings and projections. The various outcomes of this identity crisis are dependent not only on the ability of each individual to mourn his own inner lost object but also on the models he finds in the prevailing culture. We can also take the former Soviet Union and Yugoslavia as examples. The aspect I want to call attention to is "the taboo" against national conflicts. These multinational hybrids were possible because of the same psychic mechanisms of denial, splitting and projection. There were no conflicts between nations inside their own borders, only outside them. When the outer "curtain" has been perforated we can observe what Freud (1896) described as the return of the repressed.

The world after the collapse of the Berlin Wall has sometimes been compared to the Middle Ages: several small centres, local power structures, the disintegration of the central authority. Denial, splitting and projection can no longer follow the simple east- west path. When these mechanisms, primitive but structuring for the ego, no longer function in the same way, the ego risks being flooded by archaic, violent and perverse impulses. When hate and envy are not held back by taboo, there is scope for uninhibited killing. The need for order and new psychic defences becomes acute, and this may lead to a *perverted reconstruction of frames, characterised by paranoid delusions.* "Ethnic cleansing" may here serve as an example from the political arena. The prohibition against hybris, against mixing, is then revived as a perverse decree to uphold absolute cleanliness.

At the same time another change has been going on with consequences for our inner life and our culture which up to now have been difficult to assess. Modern media technology can give us an illusion of direct presence in the centre of events. We can sit at home and on the TV screen follow the advance of the troops over the desert on the border between Kuwait and Iraq. Through our computers we can make direct contact with a colleague in the besieged Sarajevo. On the one hand this can give us a feeling of omnipotence and on the other hand of powerlessness and unreality. *The new technical means of extending the range of our sense and motor organs confronts our psyche with new demands on our ability to test reality and defend ourselves against overstimulation,* to weed out unessential information. It is a classic psychoanalytical thesis that our culture, our civilisation, is based on repression. At the same time it is only the intellectual and economic elite who have the resources to set priorities independently on the flood of information, using the minimal, absolutely essential part. For the great majority the result may be traumatic overstimulation and the defences which accompany it, like encapsulation, screening, ego restrictions, etc. Until new boundaries between the inner and the outer are established the distinction between reality and illusion will remain indistinct. Natural disasters, such as for example the earthquake in Kobe, may be required to remind the Japanese stock market that the information world is not the only reality we live in.

THE LIMITS OF BOUNDARY CROSSING

The inner, psychic processes described above, bolstered by changes in the social arena and in the area of media technique, coincide in time and strengthen each other. At the same time as the limitless state of things appears to be an ideal, development here meets its own border. The desire to overstep and obliterate the boundaries of the ego, to break with taboos, is an important incentive to portrayals of man's destructiveness and sexuality. Crossing a boundary is possible only if there is a boundary to cross. Beyond the boundary everything is allowed. Passing a geographical border, leaving one's own country, is often the equivalent of leaving behind the restrictions of one's own superego. As soon as they are on board the ferry from Sweden, young people begin to drink without restraint and on the boat from Finland Finish youth do the same. When the culturally accepted boundaries for the permissible are shifted, the content of actions and pictures which were intended to challenge the taboos is also affected. Since accounts of man's destructiveness and sexuality adapt themselves to this they must tempt us with promises that we may be allowed to see something which has never before been witnessed, more genuine, more real, more harrowing. The indignation or the excitation which the depiction of violence is intended to arouse demands new, bolder pictures. This inflation of the crossing of boundaries finally leaves us bored and indifferent: still one more picture of the wounded in the Sarajevo food queues, yet another series of blurred pictures of stretchers, the focus on the pools of blood on the ground. Paradoxically enough the taboo needs to be recreated so that we will be able to enjoy or be horrified at seeing and giving a name to the forbidden. TV news broadcasts warn us of shocking and violent pictures. The advertising for VCR films tempts us with an uncut version – more blood and sperm. *The dialectic of boundary crossing is that it restores the prohibition which was to be abolished.*

In the unconscious, crimes against taboos are punishable by the death penalty. For us humans the ultimate boundary transgression is our own death and that of others, the irreversible crossing. *The temptation and desire to cross boundaries is linked to the sexualisation of death and the mortification of sexuality.* The object of pictures of violence and pornography is always killed symbolically, transformed from a living, feeling subject to a dead thing, a waste product. The viewer of these portrayals goes through a corresponding transformation: his sensitivity and his ability to empathise with others have to be blunted and parts of his own subjectivity put between parentheses. This transition may be surrounded by protective rituals: the spectators gather at the Colosseum and the emperor declares the gladiatorial games open; we put the cassette into the VCR and settle ourselves comfortably on the sofa. When there is no refuge, when suddenly at breakfast we are served bodies twisting in death agonies or orgiastic spasms we are ourselves the subjects of violence. Our inner selves are outraged. We can turn away or continue to watch without seeing. The picture loses its substance, becomes a shadow play without reference to anything outside the picture. The symbolic meaning is killed. The eagerly awaited excitation in watching what is not allowed to be shown is transformed into distaste and boredom (Bruckner & Finkielkraut 1977) as a consequence of scotomas which characterise perverse scenarios. The new pornographers, violating man's ultimate, decisive separateness, do our fantasy work for us, Steiner (1967) writes in his essay, " Night Words." In this way we consent to being dispossessed of our own fantasies. What tempts us is that we believe we are overcoming death.

FASCINATION WITH VIOLENCE AND ESCAPE FROM SUFFERING AND MOURNING

Accounts of violence and perversion promise us that we will be vicariously freed from the shackles of our own consciences and social norms, that we will at last realise ourselves to the fullest. They promise to tear down all the prohibitions which have hitherto limited our chances. The less comprehensible the reason for violence seems to be, the more devoid of all emotional connections the perverse acts are, the stronger our positive or negative reactions are. Turned on or dismayed, we let ourselves be cheated. Foucault (1976) concludes the first volume of "The History of Sexuality": The irony of this deployment is in having us believe that it concerns our 'liberation'." These ever more sophisticated or realistic direct accounts leave a feeling of emptiness, satiation and disgust in their wake. The promised liberation never comes, regardless of whether we regard it as an apocalypse or a Paradise on earth. The

insurmountable boredom of pictures of violence catches up with us. In Freud's (1923, p. 46) description "the death instincts are by their nature mute" and "the clamour of life proceeds for the most part from Eros". In the superego of the melancholic "a pure culture of the death instinct" reigns supreme (Freud 1923, p. 53). When perpetual repetitions of the same actions are presented without their historical and emotional context they lose their relationship to the conditions of our human existence and with our roots. Thus the depression recurs which the picture of violence, like every boundary crossing, has been passed off as helping us to escape. This void, covering up our own violent, destructive desires, is a pathological form of sorrow from a psychoanalytical standpoint, an expression of *the inability or refusal to suffer and to mourn.*

The desire to escape every limitation in man's existence ends in depression or destructiveness. Sabina Spielrein, who in 1912 suggested the first psychoanalytical phraseology for the death instinct, wrote that the most important characteristic of an individual is that he is a "dividual," *Dividuum.* Wurmser (1987) sees man's claim to the absolute as "the perversion of conscience" – it fosters the "demonic" side of the personality and leads to evil, destructiveness and violence. According to Shengold (1991) our original desire for "everything" is an expression of the utmost narcissism, and it makes "something" unattainable. Our murderous desires express a rage which turns against the inevitably frustrating reality we live in, represented by the indispensable parents. Only a tolerance for "no," "never" and "nothingness" can create a real place where it is possible for "someone" to exist as a separate individual with his own identity.

The psychoanalytical term "the omnipotence of thought" can help us to understand the effects of the spread of accounts of violence in the media. The concept was coined by one of Freud's patients, known as the Ratman (1909) and used by Freud in his research on taboo (1913). What the magic thoughts of small children, obsessive neurotic patients and people in primitive cultures have in common is that the thought is considered to be on a par with the deed. The distinctive mark of the new, global media is that it so easily brings up to date this archaic, infantile "omnipotence of thought" and in that way promotes narcissistic solutions. In its turn this narcissism is an effective obstacle to – and a flight from – perceived suffering, depression, mourning and working through. Added to this is also *the disintegration of the individual conscience by participation in the global network of viewers.* In Freud's research on taboo the archetype for this process was the primitive man's totem meal when the totem animal was killed and eaten: every individual is aware that he is doing something forbidden, allowed only because the whole clan is participating in it.

According to Freud (1913) man's cultural products are a first acknowledgement of *Ananke,* "Necessity", in the sense of limitations inherent in the existential conditions of man which challenge our narcissism. In this context it could be added that the relation of art to "Necessity" has always been ambivalent. Every innovative work of art, like every new medium, is an effort to subjugate *Ananke,* overstep the boundaries in our earthly existence and re-establish a narcissistic structure. Art which ends there, however, will not be art; not until it reaches a bottom layer of depression can it help us to mourn. Subtle ties bind creativity to our narcissistic and depressive sides (Sz?kely 1976; 1983; Haynal 1985; Kristeva 1987; Cullberg 1992; Crafoord 1993). Narratives which deal in depth with our existential conditions, with what makes us humans irretrievably doomed to live as separate "in-dividuals", dependent on each other, divided into two sexes and several generations, vulnerable and mortal, can help us to be reconciled with our existential conditions. A painful acknowledgement of *Ananke* is also an important part of the psychotherapeutic process of change. Let me illustrate this with three clinical vignettes and a film.

THREE PATIENTS AND THREE COLOURS

The first girl's colours were brown. Brown's inner world was filled with terror and perversion. She could sit for hours in front of the TV and watch the most brutal and cruel violent and pornographic films. Before the approaching termination of her psychotherapy Brown fantasised butchering her therapist and cutting up her dead mother. There was no limit to Brown's hate for her therapist and her mother, both of whom had unavoidably left her. Her own progress in therapy and in life confronted her with the need to accept that, as a matter of fact, she was able to look after herself on her own. When she took a decisive step in that direction she regressed and in confusion went out to her mother's grave. On the way back she met with the same type of accident which had led to her mother's death. By identifying with her mother she was trying to understand her mother's death and accept the fact that she had nothing to do with it, at the same time as she was trying to "be" the mother. Brown teetered on the brink of death and had to go through a series of surgical procedures. After one of the operations she thought that she had finally buried her mother and freed herself from her. Before the conclusion of the therapy she hit on the idea that she might go to another psychotherapist and this made her feel like a traitor. She had a whim that she might plant the same kind of potted plant as the one in the therapist's consulting room. Perhaps it would bloom for her, too, and then she could cut a flower and give it to the therapist. Actually she was still grappling with the separation from her mother's body and expressing a hope that she would be able to refrain from butchering and eating it. She could not keep the good plant herself but imagined that she had to pick the flower and give it back to the therapist, a representative of her mother. Before the next operation a few weeks later she mixed up ideas about the dead mother's mangled body with fantasies about cutting up her own body and that of the therapist. The therapist who had survived these onslaughts received a postcard after the operation which had on it a picture of the flower Brown wanted to plant, cut and give to her. That moment might be described as a transition from the Fascist mentality and the brown anal universe to a world where the difference between Brown and others and between the symbol and what is symbolised may be allowed to exist.

The second girl's colours were pink. Pink's fear of her own destructiveness was hidden behind an idyllic facade. She was a sweet innocent, a china doll. As Pink approached the end of her therapy she wanted to make the process short. Apparently she perceived the upcoming separation as a sign of the therapist's sadism. Her own sadism continued to be denied and projected. At this point Pink's fantasies revolved around the desire to hold the female therapist's hand when a man penetrated her. With their long knives men were nasty creatures. With the therapist she constantly re-created a feeling that there was always something more to work with which she was not allowing the therapist to penetrate. Pink could not endure the difference between the bodies of a man and a woman, between parent and child generations, between patient and therapist, and she also did everything she could to deny the boundary created by the termination. She thought that psychotherapy was not worth anything if it was really going to end by the therapist and her being separated. Everything was ruined and it was just as well to begin slashing her wrists and burning herself with cigarettes. She thought that it helped her to feel real if she saw blood flowing. During one therapy session she stuck her fingertip with a needle, squeezing out a few drops of blood that she wanted the therapist to suck on. In this action Pink's vampirism mingled with fantasies about the therapist's bloodthirstiness. At the same time Pink was more and more openly seductive toward the therapist, alternating between inviting physical contact and reproaching her for the lack of it. Not until the therapist became aware of her own strongly negative reactions to Pink's bloodthirstiness and her homosexual invitations was she able to understand that at every session Pink was giving her the feeling that she was leaving something unfinished and unprocessed behind and that Pink's motivation was to get the therapist to realise how impossible the upcoming separation seemed to her. This became the starting point for a new round in her work with Pink's refusal to live in a world of differences.

Green, a middle-aged woman who looked like a teenager, was concerned about environmental destruction. The very first sessions of psychoanalysis aroused her dread of the future termination. She could not

understand why she should embark on this relationship if she could not ”get” the analyst and she complained constantly about the lack of mutuality in the relationship. For several years Green reacted to every separation from the analyst with hateful feelings and murderous fantasies, such as butchering and eating her body. Despite the violent quality in her emotions, dreams, fantasies and accusations Green did not need to stage them in her real life or assault her own body, nor did she need to hide her desires behind a facade of innocence and naivet?. She could speak openly about her reactions and her desires remained simply desires. The months before the end of the analysis were characterised by a profound mourning made possible when ambivalent emotions were allowed to come out. Green came to the final session with a gift for her analyst which in symbolic form summed up the inner change she had gone through but was also a symbolic representation of a funeral. She was able to give up the illusion that her desire to have the father/analyst to herself would finally be satisfied after the termination, and she buried her fantasy picture.

Brown’s and Pink’s colours seemed like the reverse of each other but they both lived in the same archaic universe where their bodies and those of their mothers had grown together. Sometimes Green’s colours might seem brown and sometimes pink. Even though she protested vehemently against every difference between her and the analyst, between her own and her mother’s relation to her father, she could present her own conflicts in symbolic form. Certainly in her analysis she regressed to the same archaic universe in which Brown and Pink permanently inhabited, but in contrast to the two other patients her starting point was a deep depression and not a psychosis. In all three cases violence and perversion disclosed their demands to obliterate all differences.

A FILM

”No animals or human beings have been injured in creating this film,” we are assured after Milcho Manchevski’s film ”Before the Rain.” We can feel secure that everything was just fiction, ”make believe.” Photographer and Pulitzer prize winner Alex is on a trip to Bosnia as a newspaper correspondent after 16 years in London. On one occasion he observes to a Serbian militiaman, ”Nothing is happening here.” ”We can easily fix that,” answers the militiaman and shoots a prisoner. In this scene the boundary between fiction and reality is dissolved when the desire for an authentically shocking picture determines what becomes real.

Weighed down by guilt feelings, Alex travels to Macedonia where he wishes to make amends for his crime by trying to rescue the daughter of his youthful love. He winds up in the middle of a feud between Albanians and Macedonians (”they have oppressed us for 500 years”) and witnesses how a brother murders his sister, an Albanian girl charged with having killed a Macedonian. He is finally killed by his own brother. In the first part of the film, ”Words,” we get no explanations for all the hate and violence we are witness to. Part two, ”Faces,” transports us to London only so that we may once again witness something incomprehensible. In a restaurant a Yugoslav picks a quarrel with a fellow countryman, insulting him until he is thrown out. In a few minutes he comes back and mows down the restaurant guests. The explanation does not come until the third part, ”Pictures.” Here we see a Macedonia where next door neighbours are full of hate for each other and we follow the fateful course of events in connection with Alex’ rescue attempt. As in a Greek tragedy it proves to be impossible for Alex, for all of us, to stay out of things and circumvent fate: when Alex fights to preserve his own humanity he puts at stake the life of the girl he was to rescue as well as his own.

The whole film may be considered an expos? of the difference between the *viewer* of incomprehensible descriptions of violence without meaning or relation and the *witness* to meaningful and comprehensible actions, however strange and frightening, being the consequence of a long and not immediately recognisable story. Shocking pictures from the war scene skimmed through in a London office, completely unacceptable in their invasion of everyday life, come gradually to be replaced by ”faces” of people, their fates, the coherence of life. The violence in the epic story of the film with its dazzlingly beautiful, almost dreamlike pictures, is contrasted with extremely realistic pictures from Bosnia, reaching us at the same moment they are happening, invading us without giving us any connection or possibility to understand. The highly personal, stylised tale, filtered through the psyche of another subject, gives us a feeling of participation in our common human history. Within the frame of a ritually limited time and place we meet our own and our neighbour’s destructiveness and once again discover that there is nowhere to flee. This family of ours who inhabit the earth are brothers and sisters who are killing each other.

PICTURES OF VIOLENCE AND PERVERSION ARE DIFFERENT FROM IMAGES OF *CONDITIO HUMANA*

Now that we have gotten so far into this discourse we may need to go back to some of the theses we formulated earlier and elaborate further on them. Our contemporary descriptions of man’s violence, destruction and sexuality destroy the boundaries between reality and fantasy, between the portrayal and what is portrayed, between good and evil, living and dead, human and non-human. This plays a part in our longing to cross the boundaries of our own ego. In combination with denying that a taboo against portrayal of certain occurrences exists at all, these pictures present a perverse scenario, which may bring into focus corresponding aspects of our inner world. The preoccupation with violence and perversion in our culture can be regarded as a consequence of secularisation, the victory of rationality over faith, and a continuation of the disintegration of the boundary between sacred and profane. Nietzsche and Dostoyevsky articulated this perception of *Gott ist tot*: if God is dead all crimes and perversions are allowed.

After Auschwitz our culture was to a great extent characterised by the desire to see all and show all and by a denial of the boundaries for what may be depicted and what may be done. This involves a change in our relation to the ultimate limit of our existence, death. Great ambivalence characterises the cult of death which is continuing its advance in the shadow of the gas chambers and the crematorium ovens. On the one hand the taboo surrounding death seems to have been strengthened and on the other hand eliminated. Much of the concrete, physical content of death has been rendered invisible at the same time as pictures of dead and dying bodies are inundating us. We seem to be denying that our own death and that of others is one of the realities of life and a ”beyond,” at the same time as we violate previous taboos surrounding death and the images of it. If death is not a final crossing and if pictures of murder and corpses are a common ingredient of our daily lives, perhaps there is nothing we need to be afraid of and nothing to mourn, either. This cult of death seems to be an attempt to come to terms with the narcissistic outrage perpetrated on us by the fact that we are mortal.

Present day techniques for the spread of information has extended the range of our sense and motor organs to a level which spans the globe. This *global expansion of boundaries of the outer organs of the ego* has not been accompanied by a corresponding change in our ego. The skin ego, the outer shield of our body image and our inner world, is lagging behind. This state of things resembles adolescence: the teenager’s body changes faster than his chances of integrating it into his self-image, at the same time as the radical increase in the pressure of his instincts triggers regression. In contrast to the teenager, however, what we are talking about here is not a matter of the increased pressure of the libido but of the death instinct. The result is that we once again meet the archaic, infantile sides of our selves, this time under the hegemony of hate and destructiveness. Changes in the social arena and in the scope of the media coincide and together strengthen the regressive psychic processes, which have also been apparent in other epochs of historic upheavals.

The effect of exposure to pictures of violence and perversion may be described in terms of regression to narcissistic structures. Another consequence was the mortification of our psyche, a process which may be

said to chisel out the "living dead" parts of our ego. Effects like these have previously been observed in a pure form in people who have survived a perverted world full of destructiveness, violence and evil – the survivors of the Holocaust, of torture and psychosis (Werbart & Lindbom-Jakobson 1993). The preliminary hypothesis that pictures of violence and sexuality may have traumatising intrapsychic consequences if they penetrate or contribute to the disintegration of the skin ego can now be confirmed. A massive exposure to images of man's evil and perversion, devoid of every emotional and historical context, may activate our "archaic remnants." Our own destructiveness and narcissism then come to life rather than being diverted and canalised. This may lead to a temporary or persistent reorganisation of the ego. The appeal of these images and the regression they conjure up lie in the fact that *the projection outward of our own aggressivity and hate is accompanied by flight from depression and grief,* manifest in the ecstatic expectation of being able to free ourselves from all the boundaries in our existence. This regression in the individual and in the group can be carried over from generation to generation (Ka?s et al. 1993).

What then is the difference between pictures of violence and perversion which serve the ends of the death instinct and accounts which promote the action of the life instinct in joining together instead of tearing down? One difference is between pictures which isolate a fragment of our life, ignoring its total emotional and historical context, and accounts which are incorporated into a human story. Another difference is between showing or viewing, and witnessing. This difference deals with *the presence or absence of a Narrator, an intermediate agent who is responsible for a certain psychic and symbolic pre-processing.* The tales of the Greek bards, the Bible stories, the Islandic *Edda* and *V?lsungasagan* or the Finnish *Kalevala* are not devoid of atrocities, but they are presented by someone who witnesses, relates and mediates. With the modern technique for the spread of information, the Narrator tends to become invisible and to be replaced by the medium. The mediating instrument seeks to obliterate the subject's presence as an intermediate link in order to be seen as a neutral extension of our perceptual organs. Unprocessed, non-symbolised pictures are still not testimony, for that requires a narrative communicated through another person's subjectivity. The portrayals which "rape" us are pictures without a tie to experience, empty of suffering, pain, meaning, and message. Behind the undoctored images of violence and perversion is an incapacity to endure suffering and psychic pain – in reality a refusal to accept mankind's existential conditions. In psychoanalytical terms it deals with *an attempt to make the Oedipal third invisible or to eliminate it.* Such pictures play along with our desire to cross the boundaries of our own ego and confirm the ego's temporary or permanent disintegration. Pictures of violence and perversion included in a description of *conditio humana*, on the other hand, contribute to the re-establishment of the ego as a psychic agent of our self-government.

TO RE-ESTABLISH THE EGO IS TO RESTORE DIFFERENCES

The world we live in, the incomprehensible events occurring all around us, all the dangers to our own existence as individuals and as a species, constantly threaten the ego's unity. When pictures of naked violence, the free outlet for murderous and perverse desires, are perceived as invasive and perforate the skin ego, the entire arsenal of our ancient defence mechanisms is activated. Besides denial, projection and splitting, I have mentioned such defences against traumatic overstimulation as encapsulation, screening, and ego restriction. The sense of our vulnerability and our own murderous desires are both so threatening to us that, faced with pictures of this kind, we may react by "de-identifying ourselves," keeping a distance, regarding reality as fiction, de-humanising others. This is not true; it can't be like this. It is happening there, not here. It is they who are doing it, not us. They are not like us; they are different. "They are only Jews," as an eye witness to the liquidation of the ghetto expressed it in Steven Spielberg's film, "Schindler's List." It's just a movie, not for real. The use of these defence mechanisms is facilitated by the pretended transparency of the new media. "This is exactly how it is..." When the presence of the mediating agent is made invisible and the re-editing by the "third" subject is denied, we can protect the unity of our ego by contrariwise looking upon the portrayal as completely opaque. There is nothing beyond the presentation; the medium itself is the message. In the end it is the murderer within ourselves, the bloodthirsty beast we do not want to know. As in neurosis and psychosis a massive use of our most primitive, rigid defences contributes to strengthening the effect of what we are defending ourselves against. This may lead to a *perverted reconstruction of frames, characterised by paranoid delusions*. When the taboo against portrayal of certain occurrences is denied, that which we do not want to know can be fully possible.

In the current debate about the mass media in the USA, a paradox has recently come to light. It seems that everyone follows Simpson's trial in direct TV broadcasts. This murder affects the entire population since they can recognise themselves in the drama and identify with both the perpetrator and the victim. The pictures from Serbia, on the other hand, do not seem to affect the American public and are regarded as just pictures on the TV screen. The spread of pictures of violence by the media may contribute to the identification process (like the broadcasts of the hunt for and the trial of Simpson) or to de-humanisation and the onset of xenophobia ("We never believed anything else about the Balkan people"). Our attempt at "objective news reporting" may contribute to this de-humanisation. Inexplicable pictures of bleeding, maimed or dead bodies, often in direct broadcasts, may easily strengthen the feeling of unreality.

Pictures of evil, violence, destructiveness, and perversion may contribute to the re-establishment of the ego's boundaries if they counteract the disintegration of the ego and restore differences. In order that they may help us to work through our experiences, to endure suffering and to mourn, such descriptions have to fulfil certain conditions. The subjective position, with the portrayal separated from what is being portrayed, may make it easier for us to identify with one of the protagonists. The narrator's visible presence, the mediating agent responsible for a certain psychic pre-processing, can contribute to our leaving the role of the passive viewer and becoming an active witness. This also promotes the symbolisation and reconstruction of a historic context. Such accounts can help us to accept the loss of our infantile omnipotence.

In Freud's (1917b) aphorism one of the great injures to the narcissism of man is that our ego is not master in its own house. Changes in our culture, in the political arena and the technology of the spread of information work together today to influence the boundaries between our ego and the outside world, between our ego ideal and perceived self-esteem, between the desirable and the undesirable aspects of our inner world. This is a new outrage to our narcissism. Our impulses, desires and fantasies are the same as they were ten thousand years earlier. Never before, however, has our repressed, archaic world had the same chance not only to break through to the surface but also to be rapidly spread over the whole world and shared by everyone. The boundary between the festivals of the Ancient Age or the carnivals of the Middle Ages and the every day life was circumscribed by a train of rules and ceremonies. The bard and the story teller could extend the range of our sense and motor organs because his ego was the mediating link. With the technology of today these boundaries are indistinct and the mediating subject is reduced to a minimum. Modernism, post-modernism, deconstruction have had the goal of breaking with various taboos, crossing boundaries, mixing what previously could not be mixed. For the archaic stratum in our ego the message that everything may be depicted may take on the meaning that everything may also be done. In the world we live in today several different technological and cultural factors work together to activate the archaic and perverse sides of our personalities. All those who are depicting our passage and our fate on this earth are involved in this process of the breakthrough of archaic material. Restoring the ego involves restoring our ancient taboos and re-establishing differences between fiction and reality, between good and evil,

the permissible and the forbidden, living and dead, human and non-human.

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Footnote:

This essay was written for the Governmental Council Concerning Violence in Moving Images, Department of Culture, Sweden, and was published in Swedish. The English translation by Sheila Smith was made possible by the Psychosocial Research Centre, Stockholm County Council.

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SEEING AND BEING SEEN: NEGOTIATING THE WESTERN GAZE IN MILCHO MANCHEVSKI'S BEFORE THE RAIN

by Angelina Ilieva

Concerned with the response of Western audiences to Milcho Manchevski's *Before the Rain*, both Dina Iordanova and Slavoj Zizek argue that, despite intentions to the contrary, the director "offers to the Western gaze what [that gaze] likes to see in the Balkans – a mythical spectacle of eternal, primordial passions, of the vicious cycle of hate and love, in contrast to the decadent and anemic life in the West...." (Zizek 2000). Iordanova insists that "by uncritically continuing the line of traditional representations of the Balkans as a mystic stronghold of stubborn and belligerent people, *Before the Rain* continued an existing Balkan trend of *voluntary self-exoticism*" (147). Whereas some Western reviews show that such concerns with the film's reception are not entirely groundless,[1] I agree with Victor Friedman when he argues that "the fact that many Western viewers interpreted the film literally rather than symbolically" is "not a failure of the film but of the gaze" (143). I believe that Iordanova and Zizek's focus on the presentation of the Balkans *to* the West has led them to miss the film's intricate critique of both the Western gaze as well as the Balkan internalization of that gaze. In other words, while these critics see the film as "performing 'Balkanism'," I join Katarzyna Marciniak's in interpreting Manchevski's work as "performatively critiquing" (67)"Balkanism" and the attendant myths of national identity. This short essay cannot presume to do justice to the uncanny process of estrangement to which *Before the Rain* submits familiar stereotypes and national myths.[2] It will rather only touch upon certain aspects of the film's treatment of the complex mirroring between West European center and Balkan periphery.

Iordanova is justifiably concerned that a tendency to depict Balkan cultures "through the eyes of Westerners (or locals who have spent sufficient time in the West) … results in perpetuation of the Eurocentric gaze" and in the representation of the Balkan people as "other," strange and foreign (152-3). *Before the Rain*, however, does not simply represent Macedonia "from the point of view of a displaced native," but makes the problem of representation one of its most poignant themes. Rather than unambiguously endorsing the Western gaze as normative, therefore, Manchevski's film makes apparent a plethora of tensions inherent in the act of gazing itself. As an emigre war photographer, Aleks, occupies literally the position of the Western gaze directed at the Balkans, turning them into an exotic object of curiosity and study, and affirming the West's normative status. He thus stands for the internalization and perpetuation of the Western gaze against which Iordanova has cautioned. Significantly, however, we meet the photographer not during his stable career when he "performs" the Western gaze comfortably, but at the beginning of his journey away from that identification, when he has been confronted with the underlying dangers of his role. The character's development through the narrative constitutes a commentary on the problems of observation and representation. And, in as much as he and his craft refer to the director and his work, Aleks's difficult negotiation with his responsibilities is also the film's gesture of self-reflection.

Aleks's involuntary involvement in the violence he hopes to prevent by documenting it exemplifies a plethora of complex dynamic ties between the gaze and its object. The encounter of the photographer, the militiaman, and the prisoner stages the uncanny moment when the object of observation suddenly comes alive and looks back at the gaze. The "uncanny" quality stems not so much from the fact that the relation between observer and observed is suddenly rendered reciprocal and that the observer himself comes under scrutiny, but from the fact that the object "returns" to the gaze its own unconscious (perverse) desires. The object offers to the gaze what that gaze seeks – violence. By satisfying literally (cynically-perversely) the photographer's "wish" for exciting shots, the militia man confronts him with the hidden sadistic dimension of his search for these interesting shots. The need to represent violence to the West in order to shock it into action slides into the quest for violence itself. Watching turns into vampirism. Manchevski himself brings this point up in an interview:

> I went to a French TV broadcast when I went to Paris for the film's opening night; there were there some people who had been in Bosnia, who were photo-reporters, people who were very much alike Aleksandar. There was also there a French female reporter … who talked about how her adrenalin goes up, how people change when they are going to set off from Paris, …. And the host asked her, "Do you like the war?"… (Kunovski 53)

The question of voyeurism within the gaze directed at the violence in the Balkans as raised by the film has been addressed by a number of critics. Victor Friedman, for example, analyzes in detail the film's representation of the local attitude toward the western observers vested in Dr. Saso's expression "Sega Zapad seir gleda" ("Now the West is watching the show"). "[*S*]*eir* is a word of Turkish origin meaning 'spectacle' or ' sight worth seeing'… the implication is someone who watches uselessly." Friedman clarifies his point by referring to a cartoon in *Nova Makedonija* where the label of the West European "observer" (*posmatra?*) is substituted with the word *seirdzija*, with "the connotation of useless 'bystander, rubberneck'" (141). I need to add to Friedman's astute and very helpful comments, however, that the replacement of *posmatrac* with *seirdzija* adds the dimension of *enjoyment* which is lacking from the former neutral term. Calling the western observers s*eirdziji* not only highlights their perceived uselessness but also the perverse enjoyment that a seirdzija receives from seeing the spectacle in front of him. The issue of enjoyment is at the center of Zizek's critique in his discussion of Kusturica's *Underground*. The West's relationship to (the violence in) the Balkans, according to him, "is deeply ambiguous," "a strange mixture of repulsion … and attraction." According to Zizek , the Balkans become a fantasy space where the West projects its "repressed" dark passions. The ambiguity becomes especially pronounced in a morbid fascination with the victims, with "horrifying pictures of mutilated corpses, of wounded and crying children… They were horrified by them, yet at the same time they 'couldn't avert their eyes'"(no pagination).

Thus, if the Western gaze directed at the "other" marks the latter as an abnormal, strange entity whose actions and motivations are entirely beyond the comprehension of the "normal" civilized center, the uncanny moment when the observed object suddenly returns the gaze, negates the *radical* difference between observer and observed. Confronting the former with a terrifying dimension of its own perverse desires, this moment shatters the comfortable image of the "civilized" West free from the primitive passions of the barbaric Balkans, and writes center and periphery within a similar libidinal economy. By embracing his role as an actor in a *spectacle,* the militia man embarrasses the observers with their own voyeuristic enjoyment. Turning them from "monitoring" outsiders into an "audience" (which has gone there to watch a performance, and in other circumstances would pay for it), he gains the moral superiority which has hitherto belonged to his observers, because they can no longer maintain the distance which allows them to take the superior stance of "disgust." In this gesture, we can detect a type of Dostoevskian Underground-Man attempting to reclaim a morbid kind of dignity by the militia man.

There are a number of other issues that the encounter with the militiaman brings out. First and foremost, as a number of critics have already noted, the incident shatters the naive belief in the neutral position of the observer, in the possibility of watching but remaining untouched, outside the war's imperative violence. Instead of following its own "autonomous" logic of development, the "object" under scrutiny incorporates the fact that it is being observed into the economy of its own actions. Violence becomes a spectacle enacted *for* the benefit of the gaze, war emerges as an impromptu performance carried in active dialogue with its audiences. In this dialogue, the observed can actively manipulate their own representation – either in aggressively enacting the role of barbaric "others" to the West (as the militiaman does), or in

riveting the audience's attention through violence. I have in mind here the liberation movements in the region at the end of the nineteenth century, when, as is well known, revolutionary activities were often carried out in the hope of attracting the attention of Western public opinion. That Susan Woodward notes a similar manipulation of the representation of violence in the Yugoslavian wars of succession should not be read as a sign of the Balkan's timelessness but as a symptom of the unchanged relation between the center and its margins:

> The psychological warfare to justify the creation of national states would be to no avail if diplomatic recognition did not follow. Military engagements aimed not merely at physical control of territory but at foreign support. Military strategists and political leaders *chose targets* and managed media coverage so as to shape international opinion and local sympathies. …All sides used attacks (and mutual incriminations of blame) on cultural monuments, on civilians in breadlines, on wedding and funeral parties, on busloads of orphans … to mobilize sympathies and hostility at home and abroad. …the UN organizations on the ground became vehicles of [the nationalist leaders'] statemaking, in effect not observers but integral parts of the political struggles that included war (236, 318, italics mine).

At the same time, the spectators bear responsibility because their expectations and responses influence the outcome of the performance. Woodward laments the failure of Western powers to recognize what Manchevski's character immediately recognizes – their own influence on the events on the ground. Thus she calls for "a greater appreciation for the influence that actions by foreign governments and international organizations were having on Yugoslav politics throughout its path of dissolution" (3). Yet another episode in *Before the Rain* highlights, perhaps even unintentionally, the West's role in the relations between Balkan countries themselves. The quarrel between the waiter and his visitor in Part Two, while attesting to the film's refusal to create a space "where the audience can feel safely positioned outside the discourse of ethnic cleansing" (Marciniak 79), also enacts the drama of the Balkans for acceptance. The waiter, clean shaven, hard working and likeable, is trying to blend in the "civilized" West. His ultimate goal as an immigrant is to make money and join "normal" bourgeois life. His dream, of course, is shared by every country on the European periphery – to become a legitimate part of Europe and to have the chance to live the life of the "civilized," "normal" West.[3] The desire to belong to the Economic Center, especially poignant after the dissolution of the socialist system, is to a large extent the obverse phenomenon of the objectifying Western gaze – if the latter marks the observed peripheral object as alien, exotic, and different, the peripheral *subject* gazes longingly at the center, seeking to erase the difference and write itself as same.[4]

While the motives for the quarrel remain purposefully unclear,[5] the visitor seems to be ridiculing precisely the waiter's petty concern with money: with an expression of contempt, he throws money at the waiter's face and repeats "Money, money, money" ("Pare"). At least to this viewer, the derision relates to the Balkan's own myth about itself as a place of authenticity – as a place of spiritual rather than worldly concerns, where one rises above petty cares, above money and ownership, and values only ties with friends and community. From this perspective, the waiter is betraying his loyalty to an ethos of community for the ethos of western egotistic individualism. The intruder's provocative behavior challenges the West's presumed position of superiority by challenging its esteem of economic success. This militant character then engages in a struggle for dignity similar to that of the militiaman. The latter shocks his observers by throwing back at them – embellished – their own image of him as a violent savage; likewise, the restaurant bully elevates the myth of his own exotic authenticity, and indulges in the (perverse) enjoyment of moral superiority which he gains, however briefly, in his arrogant denial of bourgeois etiquette.

The waiter, for his part, wants to be distinguished from this unacceptable (to the west) visitor from his past – a connection with him threatens his successful integration. As his guest demonstratively throws money at him and attracts everyone's attention, the young man struggles with humiliation and restrains himself from responding. The restaurant owner, however, does not appreciate his employee's efforts:

> Owner (with dignity): "George, I think it would be best if you left the restaurant as quickly as possible. And don't come back."
> George (indignantly): "Sir, sir, I didn't do anything!"
> Owner: "I am sorry, George. And make sure your friend leaves with you."

While George requires that the difference between him and the disturbing visitor be recognized, his boss refuses to acknowledge the distinction between the two foreigners and insists on seeing them together as an entity, drawing a line between himself and the two of them. It is at this point that the real fight erupts: having lost the battle of acceptance, the waiter relinquishes control and hits the bully. As the fight escalates, the owner of the restaurant fails to see his own role in its outbreak.

This last exchange recalls, in its own peculiar way, the fears of the Northern Yugoslav republics in their quest for admittance to EUROPE. As Tomislav Longinovic has put it, "[Slovenism] was offered as an escape from the Balkans, towards the promise of Mittleeuropa and … [of] an ever-elusive future of Western Europe…. 'The serbs' were a threat to Slovene 'European identity' …because they could coerce the Slovenes to remain part of the abject cultural space of 'the Balkans'."[6] I do not want to suggest, however, that this incident should be read literally as an allegory of the Yugoslav dissolution. Rather than attempting to map specific historical events and actors unto the film's episodes, I am hoping to draw attention to the dense web of mirroring gazes from East and West that Manchevski masterfully brings out in his dramatization of mutually dependent identity claims.

Finally, the restaurant scene "does not allow for the representation of Western Europe as a superior 'civilized' space that has overcome its ethnic dilemmas" (69), because it insists on reminding its viewers of "civilized" England's own "uncomfortable" violence. To Nick's consoling comment ("At least they aren't from Ulster"), the owner rejoins "No, sir, I am from Ulster." Just like the waiter before him, the owner is caught in the need to negotiate his own relation to the stigma and violence of his place of origin (the imperial periphery) and his desired belonging to the (imperial/economic) center. Nick's two unsuccessful jokes ("I guess the civil war gets more civil once they get here" and "At least they aren't from Ulster") may be interpreted as a gesture toward to what some critics have termed the "comforting" effect of Balkan violence: the savagery of the "other" confirms the "civility" of the self. In the short conversation between Nick and the owner, however, Manchevski precludes the possibility of such comfort. The violence we have witness becomes a part of a general problem rather than a uniquely Balkan trait. Rather than confirming the West's image of itself as free of the barbarism of less developed countries, the director frames the East and the West together.

(Self)mystification

The incident of Aleks's camera also highlights a problem with the Enlightenment trust in direct representation as a reliable vehicle to "understanding" reality. Erik Tängerstad comments on the issue extensively:

> In this film, Manchevski has put forward the argument that no correspondence between knowledge and the 'real world' can be construed. The notion of realism, according to which an artwork can be compared with the 'real' is destroyed. Reality 'as it really is' cannot be documented, nor can there be any direct connection between the past and written history, because we have no access to that kind of past that history could represent. (Tängerstad 178-180)

Observation does not provide adequate understanding of reality, first because it can only take in that which the object chooses to show to the gaze, but also because it fails to perceive what is beyond the frame. As already mentioned, the other problem is that the Balkans' status as the West's object of study immediately bars them from the desired acknowl-

edgment of "likeness" to and participation in the West. It marks them as a strange, opaque entity whose actions and meanings are not readily available but can be understood only through careful deciphering. The problem, of course, is not the urge to study, and we would not want to discourage such a noble endeavor. Rather, it is with the assumption of radical difference between the subject and the object of study, a difference which makes it impossible for the subject to "understand" without the possession of the key to some secret, singular meaning. Here I resort to Zizek's assertions:

> The main source of mystification of the Bosnian war is that everybody tries to "understand" it. One of the cliches about it is that, in order to explain what is going on, one has to be acquainted with at least the last five hundred years of history, with its bric-a-brac of wars, religious and ethnic conflicts... This compulsive evocation of the "complexity" of the situation serves to maintain the quasi-ethnological gaze on the Balkans… What one should do is precisely the opposite… one should … put in parentheses the multitude of meanings, the wealth of specters of the past that allow us to "understand" the situation. One should resist the temptation to "understand"... It is only such a suspension of "comprehension" that renders possible the analysis of … the political calculi and strategic decisions that led to the war.

As Woodward has shown, the causes did not reside so much in the past but in the present: "The real origin of the Yugoslav conflict is the disintegration of governmental authority and *the breakdown of a political and civil order*. …. The conflict is *not* a result of historical animosities and it is *not* a return to the procommunist past; it is the result of the politics of transforming a socialist society to a market economy and democracy" (15, italics mine).

Before the Rain exposes not only the problematic effects of the Western gaze upon the observed and its responsibility, it also presents us with a critique of the obverse side of the West's frustration at the Balkan mystery. Not only does the west accept that it cannot comprehend the Balkans because their meaning does not lend itself to rational understanding; the Balkans themselves try to affirm their specificity and singularity, and insist on the Western gaze's inability to penetrate to their true meanings. As an emigrant, Aleks has not lived through the dissolution of the Yugoslav community and the emergence of the nationalist monster. He returns to Macedonia both a westerner and a Yugoslavian antique from the past. His efforts to argue with his cousin's decision to seek revenge are thus dismissed on grounds of his inability to understand. Running into Zdrave and the rest of the armed gang as they announce their program "Site siptari na kol" ("All Albanians to the stake"), Aleks asks the obvious question "I posle?" ("And what then?"). The response neutralizes the "foreign" attempt at intervention precisely by suggesting that there is a meaning inaccessible to outsiders: "Ti glej si seir. Ne si od tuka" ("You watch the show. You are not from here"). Zdrave retorts far more brazenly during the confrontation at the sheepfold:

> Aleks: Zasrami se! (You should be ashamed!)
>
> ….
>
> Zdrave: Braced, odamna si izlezen od tuka, ne znaes kako sidi toa. Gledaj si ja tvojata ziveacka. (Cousin, you left from here a long time ago, you don't know how things are. Mind your own life.)

By presenting the obvious situation of violence as some inscrutable matter which eludes the grasp even of a local who has spent time abroad, Zdrave effectively invalidates Aleks's judgment and standards. It is in these details that Manchevski critiques not only the Western mystification of the Balkans, but also the local claim to a be an incomprehensible mysterious entity – both become convenient ways to avoid moral responsibility.

Aleks's journey home

When the object under Aleks's camera comes to life and throws the perverse truth of his unformulated wish back in his face, Manchevski's character (unlike the restaurant owner or the politicians to whom Woodward refers) immediately recognizes his responsibility in the murder. By embodying the Western gaze, the photographer has sinned against the "western" belief in the absolute value of human life as well as against his former Yugoslavian self. His resignation and his return home are acts of penance and the beginning of a quest to recover, at least partially, a core of his prelapserian self. Since his responsibility is that of the gaze, his cleansing necessarily passes through the gradual renunciation of the camera as a mediator between himself and violence. The slow process of emerging from behind the camera accentuates the photographic medium as a protective screen between the self and reality.

His first step is to separate himself from his unfortunate pictures from Bosnia and to bequeath them to Ann. Before Aleks can send his pictures, his cousin is found dead. The film's slow, relentless exploration of Bojan's wounds clearly coincides with the war photographer's experienced gaze, a coincidence which expands the specificity of the scene to the generality of all other scenes of violence that he has shot on film. The slow camera movement, the slowed action, and the reigning silence recall the stunned slowing of time in the moment of shock. As Aleks's hand motions to adjust the imaginary camera's lens and press the button, he also renounces the real camera. His gesture of renunciation seems to be also the gesture of accepting the finality of Bojan's death. Having taken the imaginary shot with Aleks, the film's focus moves away from the dead body and the dripping blood toward the people around it and their emotions. The action speeds up, the sound grows louder. Renouncing the position of the correspondent, the gaze behind the camera does not remain fixated on the (arguably aestheticized) object of the violated body but travels beyond it to the humanity of the people who have to negotiate the death.

Aleks's final distancing from the photographer's mode of looking at the world is also the hero's final preparation for confronting his cousin. I find a possible key to this final step in his conversation with Hana:

> Hana: … Ti gledas li sto se slucuva so lugevo nasi? (Do you observe what's happening with our people?)[7]
>
> Aleks: Gledam. (I do).
>
> Hana: Ne e za gledanje! "It's not a sight one should (have to) see!"

Hana's idiomatic expression carries the implications of the act of watching as voyeurism. "Ne e za gledanje" indicates the embarrassment that unites the object of observation with the observer in sharing a shameful scene. Recognizing the riveting enjoyment of *sejr*, this expression warns against it and hopes for the aversion of the gaze.

After Hana leaves, we follow Aleks as he steps over a book entitled "Alexander Kirkov, Pictures," lying on the floor. The height of his artistic and journalistic achievement, the book remains behind, useless and ignored. The final gesture in his intimate ritual preparation for his confrontation with the gang is to tear up the fateful pictures of the Bosnian prisoner. In this final act of emergence from behind the camera, the cleansing journey toward "settling his debt" nears its completion. Having given up pictures, the protagonist also cuts the distance between himself and the events happening around him: the responsibility of his camera for the murder of the prisoner translates into his responsibility as an observer *of* his cousins' violence. Now he can refuse to acknowledge the difference between observer and observed; he can refuse to allow his intervention to be neutralized by the argument of his foreignness. The shift of the verb "gledam" which takes place in his response to Zdrave indicates the change in a most succinct form:

> Zdrave: Braced, odamna si izlezen od tuka, ne znaes kako sidi toa. *Gledaj* si ja tvojata ziveacka. ("Cousin, you left from here a long time ago, you don't know how things are. Mind [literally watch, observe] your own life.")
>
> Aleks: Oti is ja *gledam*, ne mozam so sebe da ziveam koga te gledam vakov! ("Because I mind [watch] my own life, I cannot live with myself when I see you like this!")

Aleks has finally adopted Hana's attitude toward seeing – it is a sight that embarrasses, that degrades both observer and observed. Recognizing the spuriousness of the radical difference between himself

and his cousin, between the "westerner" and the "Balkan," he can at least attempt to wake up the others. It can hardly be contested that it is Aleks's death that finally breaks the strained anxiety and brings forth release with the first drops of rain. In the personal development of the character, therefore, Aleksandar finally succeeds in "returning home." This is why, as Manchevski points out, the character dies happy and, more importantly, makes the film a "happy end": "For him, these thirty seconds before he dies, and even though he dies, are the most important in his life. He dies with a smile on his face, he is the only happy face. Therefore, even if he dies, the end of the film *Before the Rain* is a happy end. …. Aleksandar … dies happy" (Kunovski 49). His death redeems him of the camera's murder and gives the hope, however tenuous, that "the circle is not round."[8]

A detail worth mentioning here is that Manchevski plays the role of the prisoner shot in front of the camera. Tängerstad interprets this "authorial death" as a mark of the director's awareness of his own responsibility as a purveyor of representations:

> Depicting himself as the executed and not the executioner, Manchevski suggests that he, like his imagined character Aleks, cannot find a neutral position from which to objectively describe 'reality'. Manchevski has thus visually stated the moral of the film: that there is no neutral spot outside the temporal stream of events from which reality can be documented (179).

If the fictional character is redeemed of the crime inherent in his craft by dying at the hands of the "dark Balkan types" he tried to observe and represent, the director seems to have borne responsibility of his representational craft.

The character's renunciation of his photos also finds a parallel in the formal structural organization of the film. As the diegesis progresses, the viewers discover that each of the three segments – Words, Faces, Pictures — is entitled after the medium of representation which, in that segment, is given up, destroyed, or rendered inaccessible, meaningless, useless. "Words" thematizes speech as an inadequate access to reality or meaning. As Venko Andonovski argues, words become arbitrary signs which have been "emptied" of meaning ("isprazneni"), and we find ourselves in a state of "damaged" communication (Andonovski 22). Part Two, "Faces," submits our access to the face to gradual erasure. The "spectral" quality of this part and its focus on the representation of faces has been examined in detail by Miroslav Cepincik and Ian Christie. The formal slippage of the characters' faces as they appear to us refracted through the windows of the taxi is aligned with the active attention that the film draws to the distortion of Nick's face. Part Three, "Pictures," follows the photographer's slow separation from his camera and his craft, as he learns not to trust its representation. Significantly, it is in this third part, through Aleks's letter to Anne, that the viewers are confronted with the full weight of the issues of observation and responsibility discussed above. Manchevski has noted that the words, faces, and pictures are also the three main elements of the cinematic medium itself.[9] The character's journey away from his own medium of representation then is doubled by the film's form itself, as the medium submits itself to gradual erasure. Making this erasure obvious through the section titles, *Before the Rain* contemplates the uncertainty of its own attempts to represent.

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For an overview of Western responses to the film, see Brown.

[2] I attempt a more detailed analysis in my dissertation.

[3] Thus one possible reason for the persistent tendency of Balkan directors to represent their countries through foreign eyes may be precisely the acute urgency with which a re-examination of identities and borders has been taking place in the post-communist countries.

[4] In the urge to write oneself as same, the each part of the periphery is also busily carving out differences between itself and its more exotic neighbors, thus creating its own "nesting orientalisms" as described by Bakic-Hayden: "Thus, while Europe as a while has disparaged not only the orient "proper" but also the parts of Europe that were under oriental Ottoman rule, Yugoslavs who reside in areas that were formerly the Habsburg monarchy distinguish themselves from those in areas formerly ruled by the Ottoman Empire, hence 'improper'…. (922).

[5] In a question and answer session at Yale Manchevski explained that the point is to show that others' violence is always incomprehensible to the observers.

[6] The relation of the restaurant owner for the outbreak of the fight in this episode is in fact opposite to the relation Woodward sees between the Western countries and the Yugoslav crisis. In her view, Germany's hasty recognition of Slovenia and Croatia's "nesting orientalist" claims to radical difference from the post-Ottoman south that precipitated the violent dissolution.

[7] I choose the rather clumsy and non-conversational "observe" because it has both meanings of watching and seeing that are present in the interchange between the two.

[8] Zdrave's actions give some reason for hope: as Aleks dies, Zdrave first grabs his gun and runs to shoot after Zamira, who is peeking behind a rock trying to find out what happens to Aleks. After the first volley of chasing bullets, however, Zdrave drops his arms, his face contorting in the first bursting sobs. The scene suggests, to this reader at least, that Zdrave is suddenly overwhelmed by a realization of meaninglessness and grief. As the rain begins to pour heavily on Aleks's body, Zdrave continues to sob – he has released his grief and allowed it to flow out of him with the rain and has not transformed it into the urge for vengeance. Significantly, he is not among the men looking for Zamira in the monastery the next day.

[9] Personal interview, New York, February 2003.

Сашо
Ламбевски

СЕ ПРЕПОЗНАВ!
Архитектура / филм / Текст на уживањето - Психоанализа и семиотика на архитектура / филм

Мојот труд има намера да воспостави релација на односот меѓу филмот и архитектурата како различни семиотички системи, чија интуитивна препознатливост Текстот на уживањето (во смисла на Ролановиот и Барковиот јазичност) ќе ни овозможи подетално да се елаборираме. Ова значи посебно во интерсекција с нашата архитектура и филмот, со своите различни јазични особини, а исто вработувајќи ефекти на (интерактивна) идентификација кои произлегуваат со помош на „психичкиот механизам" кој „во нас е исклучително повеќе од нас" (Лакан), а кој Жижек го нарекува нашиот Сопствен (Целосен) „интегрирано уживање". Во овој контекст посебно ни интересира комбинираното на медиумот-филмови на АРХИТЕКТУРА/ФИЛМ/ТЕКСТ кој се предизвикува низ раскрстиштата на теоретиците на Текстот и се наоѓа подложен на субјект (Алтисер) на вообичаено идеолошкиот (информативен од модел сигнал).

*I RECOGNIZED MYSELF!
Architecture/film/Text of enjoyment - Psychoanalysis and semiotics of Architecture/film*

Sašo Lambevski

It is the intention of my essay to analyze contemporaneous the relation between film and architecture as two different semiotic systems, whose immediately perceptible Text of enjoyment (in the sense of Lacan's and Barthes' phrasing) shall enable me to more detailed scholarship. What particularly interests us considerably in the generic, here comic architecture and film as their different language systems and in a certain manner under the effect of (interactive) identification which is predominantly founded in the (semiotic) classical signal which "is in us more than us" (Lacan), and which Žižek refers to as our Own, Whole "Integrated enjoyment".

In this context, I am particularly interested in an authorship of the viewer and the reader-of ARCHITECTURE/FILM/TEXT which can be skillfully guided to the dispersions of meanings of the Text and it is to be enlisted into the subject (Althusser)'s speech-ideology (in my case Macedonian). The essay should actually be a preliminary textual/discursive analysis of the film of Milčo Mančevski "Before the Rain", with specific accent on the objects/signs of "feminine," of architecture in the film and only to a lesser extent in Skopje.

Гледајќи, музикувајќи, треба да бидеш присутен во текстуалниот/дискурзивниот настан на филмот во Мančевски „Пред дождот", со посебен интерес за објективизирањето на „женственото" во архитектурата на филмот и градот во архитектурата на Скопје.

По друго нешто, целта на овој есеј е да ја изнесе чисто семиолошката карактеристика, присутната во Мančевскиот најновиот филм, присутните различни дискурси, мотиви, конотации, асоцијации итн. Сепак, кој Мančевскиот го покажал за самиот себе, како врвен филмски архитект, е нужно интригантен и универзален. Оттука е веќе јавно пресудено, да се изразе по приоритет на Мартин, суфрадиш по работата, од еден дискурс во друг, од една форма во наредните во друга, од кратки филмски информации врвно-архитектонски текстури до текстура на перцепцијата.

Она што ја прави комуникативна наративната постапка на Мančевски кај нас е најмалку тоа што тој е македонец, туку тоа што тој е исклучително врвен, објектот врвен, во целосната со него Македонија. Врвниот момент вклучувајќи го филмскиот. Токму тој момент е предмет на овој текст.

Фотографиите во оваа статија се од претставата на филмот „Пред дождот", Нишката „Филмска вечер" во Македонија, во културна програма на „Видеофест".

СЕ ПРЕПОЗНАВ!
Сашо Ламбевски

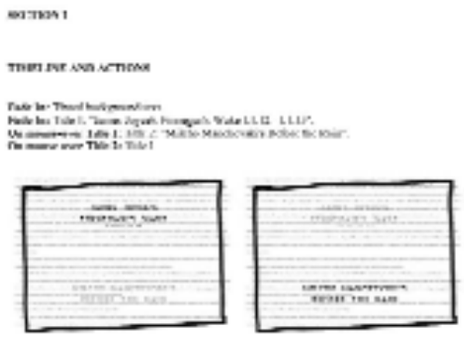
The photos from the film "Before the Rain" are published with the permission of "Vardar Film"

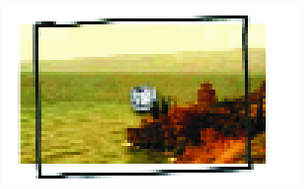
СЕ ПРЕПОЗНАВ !

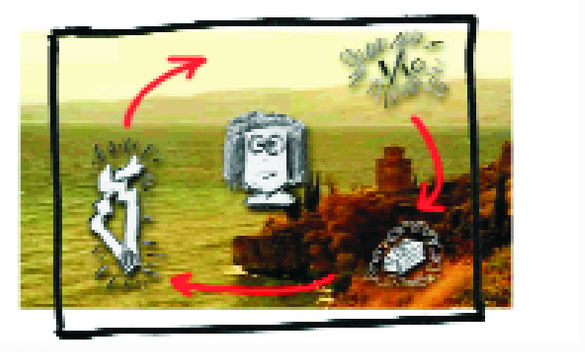
Сашо Ламбевски

JAMES JOYCE'S "FINNEGANS WAKE" AND MILCHO MANCHEVSKI'S "BEFORE THE RAIN" - STORYBOARD FOR HYPER-NARRATIVE ASSIGNMENT

by Dennis Yuen







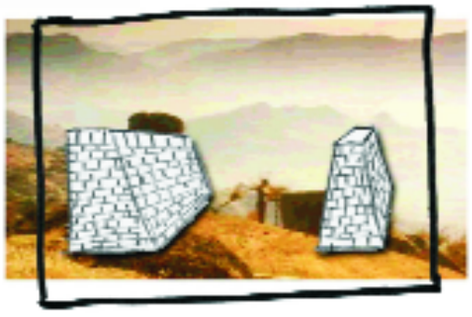
Section 3

SECTION 3

THIRD PAGE AND ACTIONS

Fade in: "the two mounds."

Fade in: Backdrop
On click: zoom. Zoom in. Two mounds.



On mouse over mounds: Backdrop changes

On click mounds: Images fly on between mounds.

Continue: Slider: All objects and Backdrop

SECTION 3 | SECTION 2 4

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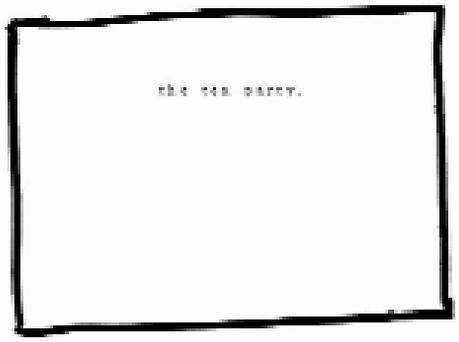
Section 4

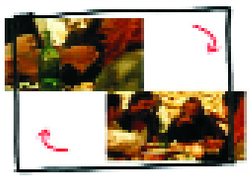
SECTION 4

THIRD PAGE AND ACTIONS

Fade in: "the two party."



Fade in: Images
On mouse over: Small drinks. Images swap. Drunk. Lazy eyes. Impress.)



On click: Small drinks sink. Dating bubbles pop out.

Continue: Same Images

SECTION 4 | SECTION 2 2

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SEQUENCE 6

TIMELINE AND ACTIONS

Pedrito: Realistic.
Mother: Images of conflicts and war.

Us check, here: I know not bubble thoughts.

Us check last frames: images and drawings.
Slide in: Credit lines.

SEQUENCE 6 | SEQUENCE 7 |

Major Studio. Mount Berry, Craft 1999. All rights reserved

SEQUENCE 7

TIMELINE AND ACTIONS

Credit lines.
Wall Graffiti from the book "Graffiti on Walls" © 1977 James Alves.
Video captures, from the movie "Before the Rain" Milcho Manchevski
Music example from "Chaconne in d for Flute", Joseph Abboud. Played by Jean Abboud and his ensemble, "Before the Rain", Anonimous.
Illustrations by Cornelia Vaca
Produced by Dimitri Vaca

SEQUENCE 7 | SEQUENCE 8 | Assignments

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ONE FILM - MANY HISTORIES: AN INQUIRY INTO "BEFORE THE RAIN"

RAINMAKING AND PERSONAL TRUTH

Milcho Manchevski

The embryo of the idea for Before the Rain came to me in 1991. I was living in New York at the time (and I still do), and I had not gone back to Macedonia in six years. My aunt - who raised me - fell ill that year and I went to see her in Macedonia, which then was still part of Yugoslavia.

What I saw (or, rather - what I felt) there were two things: a sense of heart - felt homecoming and a sense of impending doom. I am not sure doom is the right word, because it was more a feeling of impending something promising and optimistic. Nevertheless, these potential sensations which I felt hovered in the air, combined with the reports from other parts of Yugoslavia - which I mainly read in The New York Times before and after my one - month trip home - certainly created an impression of something bad about to happen. It was a matter of a feeling rather than rational analysis. It felt sort of like the pressure you feel on the inside of your mouth before it rains. I decided the best way to describe this feeling way by calling it before-the-rain feeling, like when you wait for the skies to open and bring down something hard, but also-potentially-something cleansing. Like rain.

....My aunt died the next year and I went back for the funeral. This time I went to the same town, but not it was in a different country. The land where I was born and raised-Yugoslavia-was disintegrating, and Macedonia was one of the small countries emerging out of Yugoslavia. A two-fold sense was in the air-the end of something, and the birth of something new. I did not known what was going to be stronger and more defining-birth or death, even though the optimism of something new, something all your own seemed to be stronger.

I went back to New York and quickly wrote a three-part six-page story, which I kept to myself. Three love stories-one in a monastery in Macedonia, one in a village near the monastery, and the middle one in London-intertwine and become one big love story. This story is of cyclical nature with-and this was very important-a carefully designed quirk in the chronology. It seemed that the story and subject matter were too esoteric. So esoteric-it seemed to me-that no one-I thought-would want to spend big bucks to commit it to the screen. So, I did not show it to any potential producers or backers.

....Several months-or perhaps even a year-later a cameraman I was working with at the time suggested I mail it to British Screen. I followed his advice and sent it to them, misspelling the names of the people there. Yet, they liked it, commissioned a screenplay, and then put the first money towards the production. British Screen and its head-Simon Perry-were instrumental in getting Before the Rain made. It would never have gotten off the page had it not been for their enthusiasm and perseverance. We got more money from France and, finally, from Macedonia, so in the summer of 1993 we were in Macedonia, ready to shoot. A crew from Britain, France, Serbia, Montenegro, Kosovo, Croatia, Bulgaria, South Africa and Macedonia assembled in the mountains.

....During the two years between the embryo of the film idea and the crew assembling many things happened in Macedonia. For one-she was no longer a part of Yugoslavia, with its own government, President, constitution, borders, flag etc. More dramatically-war (or wars) was (were) raging in Slovenia, Croatia and Bosnia and Herzegovina. It had begun to rain.

....So, there we were in Macedonia with full-scale war going on nearby. We had a hard time financing and then insuring the film, getting equipment and people to the locations. Most people felt that Macedonia, Bosnia, Serbia was all the same. Even the paperwork was difficult to do, since the baby country was yet to be recognized by Britain and France as we were planning the production. The film was no longer a co-production with a Yugoslav republic, but with the country of Macedonia.

Yet, there was no war in this country. And, as history would have it-no war come to Macedonia in the coming years-fortunately. Perhaps it was poetic justice after the first two Balkan Wars (of 1912-13) and World War I brought on so much suffering to these parts.

The film I set out to write was inspired by the events unfolding in my then-homeland: Yugoslavia. The film I was about to start shooting was now about another country: Macedonia; a country with different reality than Bosnia or Croatia, for example.

Before the Rain is not about a particular country. It is about people caught on the verge of wider violence that is about to erupt around them, the birth and course of which they could possibly affect in one way or another. Can an individual really affect the bid canvas, or is it more dialectical than that-do things happen no matter what you do? I guess dialectics sound a bit fatalistic when put in those terms.

The story was inspired by the events unfolding in Yugoslavia, but it was not about them. It was about people in any country who stand in front of large events that are about to engulf them. When I first wrote it, the story was taking place in an unnamed country. I even toyed with the idea of setting it in a newly-independent country which had used to be part of the Soviet Union. Armenia, perhaps. Yet, I know nothing about these places, and film is a very concrete animal: the characters speak in a certain language, the costumes, the landscape, the customs, the relationships, the faces, the architecture-they are all very concrete when on the screen.

The reason I did not want to set in Macedonia was the following: people were going to view the film as a documentary analysis of the current political situation in these parts. And Before the Rain was not that.

For starters, I was not familiar enough with the intricacies of the political workings here (which raises an interesting question-is the one who lives at the site of the crime more qualified to talk-about it, or is it the one who sees it from some distance). Furthermore, the film was not dealing with politicians at all. The conflict entrepreneurs were only sketched in the film. Yet, the politicians were crucial to the unfolding of the Yugoslav drama-from the big bad guys whom we see shaking hands with other politicians and whose names we hear on the news, to nut-cakes raping and killing anonymously. (The raises an additional issue-is it a real ethnic conflict we are dealing with in Yugoslavia, or is it old-fashioned thuggery and land-grabbing masked as ethnic conflict (by the participants) and explained away as ethnic conflict (by the complacent world). Is this the core of all local wars in the Balkans-and perhaps elsewhere-in the last century?)

More to the point, there was no war in Macedonia, and everyone here was happy and proud of that fact, even though there was real apprehension. To talk of people tooting machine guns and on the verge of shooting their neighbors off different ethnic background in Macedonia was in a way like describing your hard-working father as a drunk. It could even be seen by some as a dangerous provocation. At one point I was even going to omit any references to Macedonia-and there are not many. Still, the film was (partly) Macedonian, shot mainly here, spoken mainly in the Macedonian, and there was no way around the fact the people will see it as an expose of the current situation. On top of it all,

RETHINKING PUBLISHING

the writer-director (myself) was Macedonian and has spent his adult life in New York. I was talking about one aspect of ethnic relations in these parts, which is reality-based. (Remembering better times, it was not a coincidence that the characters advocating tolerance and mutual understanding between different ethnic communities are of the older generations, while the hotheads are young.)

In order to reinforce the fact that this is not a documentary about contemporary Macedonia, I treated the film-to a point-like a fable, stylistically. The country was made to look like a fairy-tale land in the way it was photographed. Blues and visuals suggestive of Byzantine art dominated the first third; the middle section was glassy, gray and milky; the third part was brown, warm, even hot, pagan: sticks, mud and grass.

Special effects were utilized (moon, stars). The music was quite dramatic. We even created new film geography of the country. Most films do, but here we wanted to create even more heightened reality composed solely of wonderful landscapes, a place obviously unreal, closer to a mythical land than to current-day Macedonia. (Kiril, the monk comes out of a monastery near Prilep, and runs to a church on a cliff in Ohrid, some 100 km away; Aleksandar dies at two places at the same time - under a solitary tree near Prilep and outside a sheepfold near Stip-which we then edit to make look like unified landscape; Zamira dies near Prilep, but her close-ups were shot in Ohrid and Skopje, and Kiril's closeups were shot in London).

On the other hand, we insisted on the realistic detail. Weeks were spent getting the costume right. We hired a dialect coach who was present during the shoot to make sure the dialect fits a particular, somewhat undefined part of Western Macedonia. The landscape, the architecture, the costume, the dialect had to fit a realistic picture, which matters only to (some) people in Macedonia and to very few people elsewhere.

So, we were somewhere between the real and the general, and insisting on making both worlds happy.

Indeed-as expected-even though the film was generally very well-appreciated in Macedonia, there were people objecting to the sight of machine guns in tranquil Macedonian villages. (For that matter, viewers reading this film as their extension representing them in the big wide world complained of the choice of village setting at all. They thought we should highlight an urban area which would-in their mind-mean Macedonia is catching up with the industrialized world. This would-in their opinion-be more desirable. The beat-up bus used by Aleksandar Kirkov, the protagonist rated especially poorly with them.)

Then, within a year of the premiere, in October 1995 an assassination attempt was made on the President-in broad daylight (9.30 am) and on the very main street in the capital, Skopje. A car bomb killed two people, including the President's driver, and injured a few more. The President lost an eye and was seriosly injured, shrapnel still lodged in his brain. Later on, the police started seizing truckloads of arms, a lot of them coming from Albania or Kosovo. Three violent clashes during street demonstrations claimed the lives of several Macedonian citizens. Several terrorist bombs exploded in the streets and even in the front yards of police stations, as border patrols were fired upon. Not to mention the Kosovo war literally across the border and the refugee crisis spilling over into Macedonia. In a way, reality was catching up-and being more brutal and definitely more imaginative than the fiction my characters were living in.

Yet, peace prevailed.

[Dr. Kica B. Kolbe thinks the way the viewers react to Before the Rain derives from two fixations-or projections. Many in Macedonia, Dr. Kolbe says, have a mythological image of the world, an image they want to identify with when thinking about and evaluating themselves. Since they are already dealing with a mythological image, they experience the fiction and myth in Before the Rain as a disillusionment. They (the fiction and the myth of this film) unmask the fixation and the negative myth; the poetic fiction is thus scary, it could reveal their (the viewers') own real face underneath.

[On the other hand, the rest of the world, and Europe in particular, have their own mythological perception of the Balkans; unpredictable, explosive, archaic, Byzantine shrewd and dark, a powder keg. . . . . , all mythological images. So, the world finds confirmation of their projections and mythology in their own interpretation of Before the Rain. They appreciate the fairytale quality of the film, but only because their experience of the Balkans-and in particular, Macedonia-is of something inexperienced and generalized.

[Yet, in Dr Kolbe's analysis, when an artist leaves the country s/he was born in, s/he often sees it as a fairytale land. This, then, is part of the personal experience at the root of the creative process, which is different from the two projections employed by some viewers of the film, Dr Kolbe asserts.]

When the film opened it did quite well for a small film from an even smaller country. It was distributed in close to fifty countries and played dozens of festivals, winning the prestigious Golden Lion and nine other awards at the Venice film festival, earning an Academy Award nomination and thirty international awards.

More importantly, many people were genuinely emotional about Before the Rain, felt for the characters and ideas of the film. It was rewarding to see people walk out of the cinema with tears on their faces. Yet, when they started asking whether the situation in Macedonia was the way the film portrays it, and when newspapers began publishing little maps of Macedonia along the reviews of the film, the feeling of your hard-working father being portrayed as a drunk arose again.

The brought back the old film - school dilemma of the documentary in relation to fiction. Who is to determine what is real and what is fiction? Are we to learn about the Kennedy assassination from Oliver Stone's JFK? Are we to learn about American West from John Wayne, from Clint Eastwood or from Sam Peckinpah? Or from PBS documentaries?

Many people believe that there is no such thing as a documentary film.The moment you decide when to press the button and where to point the camera you are making a choice that affects the 'documentary' aspect of your creation. Not to mention editing or voice - over, that further enhance the filmmaker's manipulation of the story. Every film is a work of fiction, no matter how hard its makers try to be objective. That's the nature of the beast. What is 'being objective', after all?

Perhaps because film is so convincing, so successful at simulating reality, we are all inclined to believe the make - believe that has been created by people who - more often that not - have nothing to do with the facts. They often do not even have enough knowledge of the facts.

And sometimes they do not even care about the facts. (Two years ago I was preparing a film for 20th Century Fox, inspired by the Donner Party incident in California in the 1840s. The Fox research department was delighted that the director asked them for more than a thousand pages of research material. However, an executive at the Fox production department reprimanded me, "Why waste so much time? After all, it's film about people eating other people".)

So, what is left then?

The personal truth, perhaps. The film might be telling it the way it was - for this one person making the film. How s/he saw. Perhaps this personal truth will be more successful and even more objective in conveying a feeling, and thus - the facts. Does a sincere and well - told personal truth count as - or even become - an objective truth? Whatever objective truth is.

Furthermore, does a new way the facts have been experienced, and a new angle on the facts (or on what think the facts are) help establish a fuller picture? What happens if this new angle does not jive with the widely accepted interpretation of the facts? Stone's JFK?

Or, is there another, more interesting level to the historical film? Perhaps we should look at the filmmakers and their times more than we should look at the subject of their films and the time they are portraying in the films. John Wayne, his attitude, his wardrobe and his film partners tell us more about certain social standards of the 50s, 60s and 70s than about the Wild West itself. Then - if this is so - here is a new question. How do we watch these films, how do we separate Sean Connery from King Arthur? How do we separate our relationship to the past from our desire to know more about the past itself (and to learn it from the movies)?

Again - perhaps it helps being acutely aware of the fact that it is all

an interpretation of a personal truth masked as a realistic re - creation of fact, place and time; a ritual re - enactment.

It could be John Ford's personal truth helping us learn about his times. Or it could be Jack Warner's personal truth helping us learn about his times. Or it could be Jack Warner's personal truth.

Or it could be the personal truth of faceless ciphers at a Hollywood studio.

* * *

FABLE AS HISTORY: THE MACEDONIAN CONTEXT OF BEFORE THE RAIN[1]

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One of the first reactions I had when watching Before the Rain was a sense of disorientation, since I recognized the various churches and monasteries that were edited together to produce the effect of a single location (cf. Brown 1998: 169). At the end, as I left the theater with the Albanian friend who had suggested that we see the film, which had just opened in New York, I was deeply moved and impressed, but also deeply disturbed at the thought that American audiences would take it as a kind of documentary about the Yugoslav Wars of Succession that were then still being fought rather than as a cautionary fable set in Macedonia. My Albanian friend agreed with me, and several weeks later Macedonian friends of mine in Chicago voiced the same misgivings when the topic of conversation turned to Before the Rain. In my remarks here, I shall contextualize some of the historical and political narratives and cultural practices that the film draws on to achieve its creative force. Of particular importance will be the distinction between what has been and what might be, since it precisely the interweaving of these elements that gives the fable its historical meaning. I shall examine both larger issues , e.g., the portrayal of disintegration in public and private spheres, as well as to smaller details that would have been missed by Western audiences, e.g., the use of Serbian, not Macedonian, in the restaurant scene in Part Two. I will also discuss the history of conflict in Macedonia over the past century, and the manner in which the film reflects both external (West European / North American) and internal (Macedonian) selective focus on aspects of those conflicts. The question of a third point of view, viz. Albanian, will also be raised. My organizing principle will be a close reading of selections of the text, music, and images of the film.

I shall deal with the opening lines at the end and begin instead with the last sentence of Marko the old monk's first speech: Shtom zagrmi me presekuva. Pomisluvam i kaj nas zapukalo. 'Whenever it thunders, it gives me a jolt. It makes me think they've started shooting here, too.' This sentence reflects life at the time the film was made in Macedonia, where the phrase samo da ne pukne literally 'if only [someone] doesn't shoot' or 'If only it doesn't explode' was an everyday utterance both on the street during the day as people went about their business and at home in the evening as people watched television horrified as the towns and villages of their former country burned. It has often been argued that it was precisely the fear instilled by these images (sometimes referred to as' the Sarajevo Syndrome') that helped prevent the outbreak of organized hostilities in the Republic of Macedonia. If, like the European Union (cf. Friedman 1996), one looks only at Macedonian—Albanian relations during this period — despite the complexity of interethnic relations in a country with six languages in official use (Macedonian, Albanian, Turkish, Romani, Aromanian, and Serbian) and in which Christianity and Islam do not strictly follow ethnic lines (see note 8) —one sees a pattern of escalating tension in successive incidents, clashes, riots, bombings, and finally the flood of hundreds of thousands of refugees from Kosovo. As of this writing, friends in Macedonia say they live in a permanent state of psychosis, and indeed when I was in Macedonia during the NATO bombing and subsequent KFOR occupation of Kosovo, one had a sense that everyone was permanently on edge.

As Kiril and Marko return to the monastery, children play war with turtles as tanks in a circle of twigs. They set fire to the twigs and throw onto the fire bullets that explode and hit a turtle. In the near-by church a priest is chanting in Church Slavonic'... Holy God, Most Holy Mother of God, save us ...' The intercut scenes make one think of the break-up of Yugoslavia or the siege of Sarajevo on the one hand, and the numerous peace agreements that kept being signed on the other. (A joke from that period asks: 'What is shorter than a nanosecond? A Bosnian ceasefire.') But another image could also be invoked. In Sarajevo, before the Yugoslav Wars of Succession, there was a museum at one end of the bridge where Archduke Ferdinand was assassinated. Among the displays at this museum was a political cartoon from the period shortly before the outbreak of the World War One. The cartoon shows a disorderly circle of powder kegs with dangling fuses and gunpowder spilling out. In the center of the circle formed by these powder kegs are a few thin, ill-shaven, dark-mustachioed men in national costumes of the Balkan nations looking around bewildered. Standing outside the circle, eagerly extending lit matches to them are plump, pale, well-groomed politicians and arms dealers in the West European formal dress of the Great Powers. Thus was the concept of 'Balkan powder keg' understood in former Yugoslavia. And so who is the turtle and who are the children? As Alexander asks in a line from Part Three that was not used in the final version: 'Where did they get all those guns? We don't even have enough money for bread.'

That evening the young monk Kiril returns to his cell and finds Zamira, an Albanian girl, hiding there. Zamira's clothing is misunderstood by one U.S. reviewer, who describes her as 'an Albanian Moslem girl in boy's clothing' (Simon 1995: 66). However, what the reviewer mistook for pants are known in Albanian as çitjane or çintijane, a kind of loose pantaloon made of ordinary cloth, tight at the ankle and held up with a drawstring. They are characteristic everyday household wear of Muslim women in Macedonia and elsewhere in the Balkans, and they mark Zamira as a village, Muslim girl. She does not speak Macedonian nor does he understand Albanian, and this is itself a comment on the disintegration of Macedonian life (cf. Brown 1998:165—6). Zamira's lack of knowledge of Macedonian can be read as a failure of the Yugoslav state and either a return to patriarchal village values or an assertion of new nationalist ones. Either way the result, albeit of different etiology, is the same: A reduction of communicative possibilities and the isolation that goes with it. As we learn later, both Zamira's mother, Hana, and her grandfather, Zekir, can speak Macedonian. Zekir's ability reflects the old value of multilingualism that was characteristic of Macedonia, and the Ottoman Empire in general. Hana went to a mixed school (with Alexander) and speaks Macedonian, in part as the result of the post-World War Two liberation of women and compulsory elementary education. Alexander, whom we will glimpse shortly (lying in one of the two coffins) but will not meet until Part Two, also speaks some Albanian, unlike Kiril, who is from the same village but of a younger generation. The fact that Zamira speaks no Macedonian means she has been isolated, either as result of the resurgence of the conservative policy to keep girls at home rather than sending them to school (cf. Reineck 1991) or because of a breakdown in multilingualism in the school system since 1981.

The next morning armed Macedonian villagers led by long-haired, bearded Mitre come searching for Zamira, whom they accuse of having murdered their relative. When the abbot, father Damjan, tells them that the monks are sheltering only some Bosnian Muslim refugees and continues, 'we are all the same before God', one of them, Stojan, replies: A pet veka tursko? 'And five centuries of Turkish [slavery]?' This reply not only refers to the period of Ottoman rule in Macedonia (which lasted from the middle of the fifteenth century until 1912), but invokes the narrative of servitude, struggle, and liberation that serves as the foundational myth (and explanation for backwardness and marginalization) of all the modern Balkan nation-states, including, ironically, the Turkish Republic, where various problems are blamed on spending 500 years of the Ottoman Empire trying to rule the Balkans At the same

time, Stojan's invocation erases almost the entire twentieth century. If history really were the basis of the current tensions, one could expect a reference to World War Two, when western Macedonia was part of a fascist-ruled greater Albania and Macedonian Partisans (Communists) fought Albanian Ballists (members of the nationalist Ballikombëtar 'national front'). The reference to the Ottoman period is, in a way, a deployment of the 'ancient ethnic hatreds' myth that has been justifiably criticized as a specious explanation for the Yugoslav Wars of Succession (cf., e.g., Cooper 1993, Brown 1998:166). In fact, it was precisely Turkey that supplied Macedonia with significant economic support during the early and middle 1990's when the country was blockaded by Greece to the south and was forbidden by the UN embargo to trade with its major partner, Serbia, to the north. Moreover, in Eastern Macedonia, where there are few or no Albanians but Turks constitute a significant ethnic minority, the tensions experienced between Macedonians and Albanians in the West are simply absent (cf. Friedman 1996: 94).

Having evaded the armed search party but not the monks, Kiril and Zamira leave the monastery that night, but the next morning they're found by Zamira's grandfather, Zekir, her brother, Ali, and other relatives. By the end of the encounter Zamira has been killed by Ali. This final scene of Part One takes place mostly in Albanian. The notable fact about this scene that would be missed by Western audiences (and some Macedonian audiences as well) is that while the Macedonian in the film is colloquial or dialectal, the Albanian is all literary rather than one of the dialects of western Macedonia. The Albanians are thus characters in a Macedonian drama. The significance of this point is strengthened by scenes from Part Three, and so I shall return to it after considering Part Two.

By means of photographs of Kiril and Zamira from the end of the previous part and a telephone call from Macedonia for Alexander, presumably from Kiril, who is Alexander's sister's son, the sequencing of Part Two after Part One is established. It is the end of Part Two that contains material missed by Western viewers.

Alexander, a war photographer, has left for Macedonia. Anne, his lover, and her estranged husband, Nick, are in a restaurant. In the background, a customer and a waiter have a conversation that becomes a quarrel. The customer puts money in the waiter's pocket saying Evo ti pare 'Here's your money' and then begins throwing money at the waiter more and more aggressively saying Pare, pare... 'Money, money...' They fight, the customer leaves, but he returns with a gun and shoots up the restaurant, killing Nick, among others, and walks out the door singing too himself. The quarrel is in Serbian, not Macedonian, and is left untranslated. The customer is a big, bearded macho while the waiter is shorter and clean shaven. Beards were discouraged in communist Yugoslavia (associated, among other things, with the Orthodox Church), but in the context of World War Two they were associated with cetniks [members of a ceta 'band'], Serbian royalists who fought both the Nazis and their Croatian collaborators (the ustase [literally 'rebels']) and also Tito's communists (partizani). During the Yugoslav Wars of Succession, Serbian nationalist paramilitaries also affected beards and were again called cetniks, a word that during the communist period was used as an insult. If the beard references Serbian irregulars, then being clean shaven in this context can reference Croats. During the years immediately preceding the break-up of former Yugoslavia, one of the arguments Croats (and Slovenes) used in favor of secession was that participating in the Yugoslav federation was holding them back economically and preventing them from joining (West) European economic progress. The period of the break-up was also characterized by severe inflation and hyperinflation. The big aggressive beard throwing money at, beating, and shooting the clean shaven little man thus becomes a microcosm of one aspect of Serb—Croat relations. Having shot up the restaurant, the Serb leaves singing a song from the period of the uprisings against the Turks. The line we hear is Igralese delije, nasred zemlje Srbije 'The wild young heroes were dancing in the middle of the land of Serbia'. The next line of the song is Igraj kolo do kola, culo se do Stambola 'Dance round dance after round dance, heard all the way to Istanbul', the implication being that of a rising against the Turks. Once again there is a reference to the beginning of the century, but this time the modern conflict that the scene refers to is one that was actually going on at the time the film was made.

Part Three begins with Alexander's return. The drive into Skopje shows scenes of a normal town except for two shots of big white UNPROFOR (United Nations Protection Forces) military vehicles that convey the sense of the proximity of war. One of the shots, made at a major intersection in downtown Skopje, purposefully includes an actual graffito, but one that only a Macedonian (or Cyrillic-reading Balkan) audience would understand. The graffito says BUREK DA! (burek da 'Burek,yes!'). Burek (from Turkish bürek) is an oven-baked, savory pastry made from very thin sheets of oiled, unleavened dough layered with ground meat, cheese, or spinach. It is popular throughout the Balkans and traditional burek-shops fulfill the function of Western fast-food restaurants. In a country where graffiti are often used in political functions (both government sponsored and anti-government), such a graffito has multiple resonances. A slogan praising a popular local food item rather than a political leader, party, or movement is a parodic rejection of political slogans in general. At the same time, however, the choice of burek for such praise is a kind of proud assertion of Balkan identity, and, given the function of burek shops in Macedonia and the opening of a McDonald's a few blocks from the location of the graffito, it can also be taken as a rejection the cultural hegemonic homogenization of global (read: Western) capitalism. Thus, the slogan can be read as both locally apolitical and globally political.

Alexander reaches his village and is challenged by a machine-gun toting teenager, his cousin Stojan. At the festive meal welcoming him back, Mitre remarks: More, Shiptari... Se kotat kako zajci. Ke ne preplavat. 'Damn Albanians... breed like rabbits. Pretty soon they'll overwhelm us.' to which an older relative, Aunt Cveta, answers: Dosta so tie gluposti. Nikoj nisto nema da preplavi. 'Enough of that rubbish. No one's going to overwhelm anything.' Without going into the politics of birth rates and the question of racist stereotypes, we can observe that while the sense of these comments will be clear to Western audiences, such audiences would be unaware both of the typical nature of the remark and the extent to which it represents a pre-1991 stereotype. Already in 1970 a book published in England but distributed in Macedonia characterized Macedonia's Albanian minority in these words: 'The Albanians live on very little, hold tenaciously to their land and have many children.' (Edwards 1970: 91). The interchange between Mitre and Cveta also highlights the issue of the role of gender in collective conflict. Hostilities are carried out by men, and women's bodies are transformed by male discourse into reproductive weapons. Cveta can protest this vision, but she cannot act to prevent its effects.

Alexander goes to visit Hana Halili, his high school sweetheart, who is living with her father, Zekir, in the Albanian village. He encounters much the same hostility from armed Albanian teenagers that he encountered from Stojan, but eventually he gets to Zekir's house. The scene in Zekir's living room and Alexander's subsequent departure has two themes worth noting. The first is the breakdown of order on the Albanian side represented by Ali's behavior. Brown (1998: 165—6) makes the point that the presentation of the Macedonian villagers reinforces the tropes of disorder and chaos used in the West to present the Yugoslav Wars of Succession. In the scene in Zekir's house, however, we see a breakdown of order on the Albanian side as well. The scene develops in a context of very traditional Balkan hospitality. Although the main person Alexander wishes to see is Hana, Balkan Muslim custom dictates that he sees her only when she serves him the traditional sweetmeat and water with which guests are welcomed. The conversation can consist only of the exchange of formulaic expressions, and so looks must do the work of words. Hana leaves as required by custom, but the next moments show that for the younger generation the traditional order — and the peaceful coexistence that went with it — has completely fallen apart. Zekir calls in his grandson Ali. The youth does not come in immediately, which is a bad sign; when he does come in, he refuses to greet the guest at all, much less, as instructed by his grandfather, by kissing the guest's hand, a sign of respect from young people to their elders preserved among conservative Balkan villagers; and upon leaving Ali threatens to kill Alexander. In the context of traditional Albanian society,

this scene represents more than appalling bad manners; Ali's refusal to obey the male head of household and his violation of the laws of hospitality represents a complete rejection of the most cherished traditional Albanian values. Anarchy has undermined culture. Mutual mistrust has resulted in the destruction not only of social relations but of entire value systems.

The second noteworthy feature in this scene is the extra-diegetic use of the melody of the Macedonian folk song Jovano, Jovanke while Hana is serving Alexander and again when she is watching him leave the village. The use of this melody, like the fact alluded to above that the Macedonian is colloquial while the Albanian is literary, emphasizes the role of the Albanians as subjects in a Macedonian film. Although Albanians are vital to the plot, no Albanian music is used. When Alexander enters the Albanian village, we hear, diegetically, the end of the azan (Muslim call to prayer), and a melody universal to Islam. The Albanians are thus identified as Muslims rather than as Albanians. In Jovano, Jovanke, a song known throughout former Yugoslavia, a young man laments that he is waiting for his beloved to come to him at home, but she does not come because her mother won't let her out. The point of view thus expressed is both Alexander's and Macedonian, even in the Albanian village. The Macedonian is pining for his lost Albanian love; the Macedonians are lamenting the loss of their peaceful life.

Before the scene shifts, the music gives way to the beating of a tapan, a large, double-sided base drum. This is music shared by Macedonians and Albanians (and other Balkan peoples), and so could betaking place in either village, but the next scene is specifically Macedonian; the drum beating becomes diegetic and we see Mitre at his parents' graves fulfilling a custom of inviting them to a wedding. In the scenes that follow, Anne tries calling Alexander from England and the veterinarian delivers a lamb for Bojan (Mitre's brother, Alexander's cousin), sending him for some good homemade brandy to celebrate. As Bojan leaves, two Albanian girls (they are wearing çintijane) are watching him from the top of the next hill; one of them is holding a pitchfork.

After Bojan leaves, Alexander has a conversation with the veterinarian, Dr. Saso. Here, too, we have some lines that are typical of things people were actually saying in Macedonia at the time the movie was made. When Alexander suggests that people in Macedonia are too peaceful to start shooting one another, Dr. Saso answers: Taka i za Bosna vikaa. Sega Zapad seir gleda, ceka da se iskolat do posleden.

'That's what they said about Bosnia. Now the West is watching the show, waiting till they slaughter each other to the last man.' In Macedonian, gleda is a native (Slavic) word meaning 'watch' while seir is a word of Turkish origin meaning 'spectacle' or 'sight worth seeing'. In combination, the implication is someone who watches uselessly. Dr. Saso's sentiment was expressed in a cartoon that appeared in the principle Macedonian daily, Nova Makedonija (4 October 1992, p. 11)the year after the Wars began: A fat old man in a blue suit and black top hat labeled EZ (Evropska zaednica 'European Community') is sitting on a ledge looking out over a distant battle and conflagration. On his back, the word posmatrac 'observer', printed in neat white letters, has been crossed out in black and below printed in a handwritten style is the word seirdzija, a Turkism with the same basic meaning, but with the connotation of 'bystander, rubberneck'. Questions of observation versus action, of nas 'one of us' (literally 'our') versus 'outsider' are raised repeatedly. When Alexander's cousins use nas they mean only Macedonians, when any of the other characters (Hana, Dr.Saso, the young soldier Atanas on the bus) use it, they mean everyone in Macedonia, or former Yugoslavia. When Alexander's cousins set off on their vigilante mission and Alexander asks where is UNPROFOR? It reflects a problem of the UN mission. De jure, the purpose of UNPROFOR in Macedonia was to guarantee its borders with Albania and the FRY, and that only in the function of a so-called trip-wire. In other words, the mission was entirely one of appearances, since in the case of an actual invasion; the UN soldiers' mandate was only to defend themselves, not Macedonia, although any aggressor would presumably be open to world censure. De facto, however, the UN mission was understood locally as contributing to Macedonia's stability, which meant the issue was not simply protection against external threats but also mediating internal conflict.

That night Alexander writes to Anne and we learn that his desire for an interesting war pictures caused a murder. The next morning Bojan is dead, killed with a pitchfork; an Albanian girl is implicated, and Alexander's male relatives set off to capture her. That night, Hana comes to Alexander: It is her daughter they have captured.

At the end of the night scene, Alexander tears up the photos of the murder he caused and throws them down. We see the image of the man who committed the murder for Alexander's camera and hear extra-diegetically the sound of the tapan and two zurlas (very loud double-reed wind instruments, related to the oboe). The music becomes diegetic, it is daytime, we see a horse's hooves, the tapan player, and a procession of the type typical of traditional weddings in Macedonia. We view the corner of a flag. In traditional Balkan weddings, the bride is brought in procession to the groom's house, and the procession is led by a standard-bearer carrying a staff decorated with ribbons, pieces of cloth, or a banner. In recent years, national flags have been used. The way this scene is photographed, however, we cannot tell if this is an Albanian wedding or a Macedonian one. At the time this film was made, both the Albanian and Macedonian national flags consisted of a red field with a symbol in the middle (in the Albanian case a black double-headed eagle, in the Macedonian, a yellow disk with sixteen rays). By showing only a lower corner of the flag and not letting us see the participants clearly, Manchevski creates a scene that is ambiguous. The procession could be either for a Macedonian or an Albanian wedding, since both could be accompanied by the tapan and zurlas and both could have a red banner at the head. Next we see Alexander heading for the sheep fold, then back to the wedding, where the nationality is revealed: The flag is Macedonian and the bride is in a traditional Macedonian costume.

It is the wedding that Mitre had invited his dead parents to just after Alexander visited Hana's village, but for just a moment the boundary between Macedonian and Albanian was left undefined, the two groups are not all that different.

Alexander continues on his way to the sheep fold, where his cousins are holding Hana's daughter. It is Zamira. Alexander takes her away; his cousin Zdrave kills him; Zamira flees. As Mitre looks down at Alexander the extra-diegeticmusic is another well-known Macedonian folk song I was born in pain, I will die in sorrow. Zamira heads for the monastery. The film ends almost at its beginning, but not quite. Kiril is picking tomatoes and is bitten by a fly. At the beginning of the film, however, Marko says: Ke vrne. Kasaat mu'ite. Ajde! Vreme e. Dolu veke vrne.'It's going to rain. The flies are biting. C'mon! It's time. It's already raining down there.' It is only after several other lines are spoken that he adds: Vremeto nikogas ne si umira, a i krugot ne e trkalezen. 'Time never dies, and the circle is not round, either.' (Roughly the same as the graffito in London on a wall behind Alexander just before he catches a cab to the airport.) At the end, however, two lines are reversed, and the pseudo-circularity of present events that reference the past is emphasized by a slightly different clause about time, one that is spoken sooner than at the beginning: Ke vrne. Kasaat mu'ite. Dolu veke vrne. Ajde, vreme e. A vremeto ne ceka. A i krugot ne e trkalezen. 'It's going to rain. The flies are biting. It's already raining down there. C'mon! It's time. And time does not wait. And the circle is not round, either.'

A number of Western viewers, and even some reviewers (e.g., Lane 1995: 110), failed to realize that the narratives are intentionally, impossibly circular and not simply three parts told out of sequence. The point of the mechanical devices connecting Macedonia to England (the photographs and phone call in Part Two and the phone call in Part Three) is to establish the sequentiality of the three parts, so that the end loops back to the beginning like Uroboros swallowing its own tail.

Although the film has its inspiration in events that were (and were not) occurring at the time it was made, it is not a historical documentary, although it is a historical document. Rather, in its own context it is a monitory fable inspired by what were at the time contemporary attitudes (whence the film's historicity). Utilizing elements of then-existing real life, it expresses concern over a possible future. A Macedonian audience would immediately recognize that the Macedonia of Before the

Rain is a composite and the events symbolic, Western audiences were given the same opportunity to recognize the contingent nature of the events — and the contingency was emphasized — by the warped circularity of the story. Mistrust and hopelessness beget violence in a cycle that is nonetheless not literally endless and therefore not unstoppable.

That many Western viewers did not see this is not a failure of the film but of the gaze.

Iordanova (1999: 80), using Balkanism as a variant of Said's Orientalism — a timeless space onto which the West projects its phantasmatic content — quotes Zizek (1995: 38) on Before the Rain: the ultimate ideological product of Western liberal multiculturalism [offering] to the Western liberal gaze ... precisely what this gaze wants to see in the Balkan war — the spectacle of a timeless, incomprehensible, mythical cycle of passions, in contrast to decadent and anemic Western life. Aside from the fact that quite a few Western viewers interpreted the film literally rather than symbolically (and were, therefore, a bit confused), this critique fails to take into account a Macedonian audience's perspective.

In an analysis more nuanced than Zizek's, Brown (1999: 173) concludes: At times it may appear that the result of the analysis is to put in place a binary distinction between 'non-Macedonian' and 'Macedonian' readings of the film, and to suggest that the former are untrue while the latter are true. The principal point of comparison, though, is not in terms of any correspondence with any single 'reality.' Rather, the aim is to illuminate the existence of different modes of imagining by which realisms are constituted. In this paper, I have tried to indicate how the Macedonian context of Before the Rain can enrich a Western reading of the film and I have also tried to identify elements that can enrich either reading.

As an epilogue to the film, I can observe that the foreboding it expressed has lasted the entire decade. Although gun-toting bands of hairy Chetniks and clean-shaven Ballists are not wandering through the villages of Macedonia, the tensions that existed when the film was made have not relaxed. But neither have they grown into what they used to call total war at UNPROFOR headquarters in Skopje, where I worked as policy analyst in 1994. When I was in Skopje in December1998, I noticed graffiti that had not been there a year ago: On the left bank of the Vardar I saw UÇK, (Ushtria Çlirimtare të Kosovës) the Albanian abbreviation of the KLA (Kosovo Liberation Army), on the right bank, RUSAM DZAMII (rusam dzamii, 'I destroy mosques'). During the 1999 NATO bombing and Milosevic's horrible Operation Horseshoe, as hundreds of thousands of refugees —most of them Kosovar Albanian, but also Roms, Turks, Serbs, Gorans, and others as well — poured into Macedonia, tensions that were simmering, especially among intellectuals, made their way both to the surface and more broadly among the population, like a weed with shallow but strangling roots. In taxis and in the market place, drivers and owners kept their radios tuned loudly to Albanian or Macedonian radio stations, indicating their ethnic loyalties and which customers they would accept. At the same time, however, ethnic Macedonians and Albanians were cooperating quite successfully in a number of business enterprises spawned by the needs of the Western forces. Still, it remains to be seen whether a broad-based economic stability can be established and overcome the interests of ethno politicians and ethno entrepreneurs. So far, however, Before the Rain remains the monitory fable it was intended to be.

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i) I am indebted to Kim Gareiss and Aneta Duceska, who made a transcript from the film that I was able to use. I would also like to thank Milco Mancevski for an earlier version of thescript as well as other helpful comments, and June Farris for help in tracking down reviews of the film. This paper benefited from discussion atthe conference One Film Many Histories:
An Inquiry into the Film "Before the Rain" sponsored by the European University Institute, Florence, April 1999.

ii) During the bombing, I was unaware at first of the sound of NATO warplanes over head that caused Macedonians to stop talking and listen with apprehension. The faint rumbling of a plane high in the air is a part of my everyday life in Chicago. For people in Macedonia, however, such noises were unusual and directly associated withwar just across the border. Eventually I found myself reacting with thesame tension to sounds that in my home context I hardly notice.

iii) See Todorova (1994:460) on recent attempts to resuscitate the myth of Balkan responsibility for World War One and Woodward (1995) on the complexities of the collapse of Yugoslavia, especially the role of the international community.

iv) On an intercity bus in Kosovo in 1973 I witnessed a quarrelbetween the Serbian bus driver and his Albanian customers in which one ofthe Albanians cursed the bus driver saying "Majka ti cetnicka!" 'Your cetnik mama!"

v) The Milosevic´ government purposefully set off hyperinflation in theearly 1990's by printing enormous quantities of money. The purpose was to force citizens to exchange their hard currency so that it all ended up in government coffers (Dinkic´ 1995).

vi) In Slovenia, the graffito Burek, nein danke! ('Burek, no thank you') represents a similar albeit inverse parody. (I wish to thank Keith Brown for bringing this graffito to my attention.) Based on the German anti-nuclear power slogan, the Slovenian version represents the rejection of the inclusion of Slovenia with Yugoslavia and the Balkans and an insistence on inclusion in the West. It should be noted, however, that after the territorial divisions following World War One, western parts of Slovenia were referred to as Balkanic Italy.

vii) Jovana and Jovanka are forms of a woman's name, etymologically related to English Johanna.

viii) One of the problems of both the representation and the perception of Macedonian-Albanian relations is the identification of Macedonian ethnicity with Christianity and Albanian ethnicity with Islam despite the existence of Macedonian-speaking Muslims and Albanian-speaking Christians. This tendency to identify ethicity with religion is encouraged not only by over simplification in the Western media, but by some nationalist politicians and members of the respective clergies within Macedonia itself. Moreover, religion was the basis of communal identification under the Ottomans. The substitution of religion for language as the basis of nationality thus reflects a regression to the beginning of the century (cf. Friedman 1996).

ix) The failure of Western audiences to understand the implications of the music is seen in a comment made at the conference that Jovano, Jovanke sounded "Islamic" while the drum seemed Christian.

x) See Brown (1998:169-170) for additional comments on this scene.

xi) The momentary ambiguity of this scene is rendered all the more poignant by the use of flags as flashpoints for confrontation. See Danforth (1995:163-67) on the conflict between Macedonia and Greece over Macedonia's flag. Of the many incidents in Macedonia involving the use of the Albanian flag, the one in Gostivar in July 1997 was the most serious.

* * *

BEFORE THE RAIN: ETHNIC NATIONALISM AND GLOBALIZATION

Robert Burgoyne

The extraordinary reawakening of ethnic nationalism and the powerful xenophobia that fuels it has become one of the most costly and perplexing problems of late twentieth century life. Even in stable, multi-ethnic states like Canada and the United States, the resurgence of ethnic antagonism — seen most dramatically in the U.S. in the white militia movement and in Canada in the Quebec separatist movement — and the call for reconfiguring the nation based on ethnic cores appears to be on the rise. As Eric Hobsbawm has written, 'xenophobia looks like becoming the mass ideology of the twentieth century fin de siecle. What holds humanity together today is a denial of what the human race has in common' (Hobsbawm 1996: 265). This tendency toward fragmentation along ethnic lines, however, is matched by an equally powerful countercurrent: the rise of an international, global culture, a phenomenon especially visible among the young people of the world, who are now, regardless of their ethnic or national affiliation, also part of an international youth culture joined by fashion, music, cuisine, modes of entertainment and communication.

In this paper, I would like to explore the intriguing connections the film Before The Rain makes between the deadly resurgence of a kind of ethnic primordialism and what would appear to be its opposite, globalization, seen most clearly in the emergence of an international youth culture, visible in the common cultural vocabulary shared among the youth of different nations portrayed in the film. I will argue that these two powerful vectors of contemporary life — the allure of ethnic identification and the global penetration of certain mass cultural styles of dress, music, entertainment, and communications — are recapitulated in the film's own style and mode of production, which renders an ancient ethnic conflict in a cinematic idiom drawn from the genre of the international art film. A style of filmmaking commonly identified with the 'Young Cinema' movements of the world such as the French New Wave and the New German Cinema, the international art film has often served as the vanguard expression of new national consciousness, and has come to be identified with emergent forms of national identification, as in the emergence of the New Polish Cinema, the New Hungarian Cinema, and the New Australian Cinema. In Before The Rain, however, the film's art cinema narrative style — characterized by a complicated temporal order, gaps in causality, weak or inscrutable character motivation, ellipses, psychological interiority, dream sequences, and the pronounced use of parallelism rather than cause and effect linkages — conveys a set of messages that are quite distinct from the nationalist projections that frame the Young Cinema movements of the 1960's and 1970's (Bordwell 1985: 203-233). In fact, Before The Rain might be seen to empty the art cinema genre of its original content in order to convert it to the expression of a very different set of messages (Jameson 1981).

As Mikhail Bakhtin has written, genres function as forms of cultural memory, capable of both recalling past usages and responding to the present in a new way. Genres are best understood, he argues, as repositories of social experience, crystallized forms of social and cultural perception, 'organs of memory' that embody the worldviews of the periods in which they originated, while also carrying with them the 'layered record of their changing use.' In his view, they are the principal vehicles for shaping and carrying social experience from one generation to another, the connecting 'drive belts from the history of society to the history of language and literature.' Through the process Bakhtin calls 'genre memory,' aesthetic forms both 'remember the past, and make their resources and potentials available to the present.... redefining present experience in an additional way.' This leads to the concept of 'double-voicing,' which occurs when an older genre is adapted to a new context (Morson and Emerson 1990).

In my view, Before The Rain exhibits this kind of double voicing. The film clearly rehearses many of the generic characteristics of the art cinema, including a loosening of cause and effect, complex temporal organization, rhyming images and sonic motifs, a pronounced use of symbolism, and an emphasis on psychological interiority. The film also reprises, to some extent, the typical plot trajectory of the genre. The art film's plot, focused on character psychology, frequently takes the form of what Horst Ruthrof describes as a boundary-situation story, in which the character, 'in a flash of insight, becomes aware of meaningful as against meaningless existence.' In the boundary-situation story, 'the causal chain leads up to an episode of the private individual's awareness of fundamental human issues ... a recognition that he or she faces a crisis of existential significance' (Bordwell 1985: 208). In Before The Rain, the boundary-situation is clearly a dominant organizing principle of the text, with all three main characters, Kiril, Anne, and Alexander, confronting crises of conscience. But the use of the formal vocabulary of the art cinema produces a new and very particular effect in Before The Rain:: it comes to express, I believe, a kind of cognitive or perhaps imaginary mapping of contemporary geopolitical life. In its use of formal devices such as parallelism, temporal circularity, and its insistent use of rhyming images and sonic motifs, the film attempts to model a relation between the global media environment and the resurgence of ethnic identity, serving as a striking instanciation of what Fredric Jameson calls the 'geopolitical aesthetic' (Jameson 1992).

The film continuously suggests some connection between globalization and the reawakening of ethnic desires. An example can be found in the scene where Alex Kirkov, the Pulitzer Prize winning photographer, is sitting in a London cemetary with his lover, Anne. As he tells her of his imminent departure for Macedonia, and asks her to come with him, he explains his desire to return to the land of his birth in terms that foreshadow his impending death. Saying 'My bones ache to go home; like the elephants,' he hops off the tomb where they were sitting, and hands her an envelope which contains what I interpret to be a photographic record of the future, of events which have yet to take place, events which will unfold after his death. As Alex walks away from the camera into the deep recesses of the frame, a teenage girl appears and begins walking toward the camera, carrying a radio turned up loud. The song that she is listening to is the same rap song heard earlier in Macedonia, a song that one of the gun-crazy Macedonian teenagers who had been hunting down the Albanian girl Zamira had been listening to with great enthusiasm. In the next scene, Anne is shown looking at the photographs Alex gave her, photographs that depict the dead Zamira, Alex's nephew Kiril, the Orthodox monk who had tried to help her, and the Macedonian police. A phone call then comes through from a man asking for Alex Kirkov. The voice on the other end may be Kiril's, whose photograph we had just viewed. The English woman asks where the call is coming from, and the man on the other end says 'Macedonia calling.'

These scenes create a very strong impression of different worlds converging, brought into intimate contact by the global media of music, photography, and telecommunications, and of different temporal regimes, premodern and postmodern, colliding together in a violent new configuration in which the most archaic human impulses are latticed together with postmodern media forms that seem to supply a necessary but indeterminate connection. Although many theorists have considered the phenomenon of ethnic nationalism and its resurgence around the globe, only Tom Nairn, to my knowledge, has attempted to link globalization, or what he calls internationality, to the growing fragmentation of society into ethnic enclaves. As Nairn writes:

In fact, the overwhelmingly dominant political byproduct of modern internationality so far has been nationalism... the nonlogical, untidy, refractory, disintegrative, particularistic truth of nation-states. Not swelling or supine unity but 'Balkanization,' a world of spiky exceptions ... All those Big Macs and IBM salesmen must have actually (materially) fostered or created this result, no doubt unintentionally. 'Balkanization' must not be a doomed and mindless resistance to the advancement of progress, but that progress itself. It must be what actually happens .... Ah yes, we always thought we knew that the poor Macedonians would have to resign themselves to progress — to the erosion of their antique and colorful ways, to becoming more like everybody else.
Now, we also know that progress must resign itself to being Macedonian

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(Nairn 1996: 270).

Nairn's striking observation, however, falls short of a diagnosis or explanation. Despite his conviction that the simultaneous appearance of these two phenomena — the rise of a global popular, communications, and economic culture and the resurgence of ethnic nationalism — 'cannot be an accident,' he is unable to explain this connection except in terms of the breakup of the Cold War superpower relationship, which had kept ethnic desires and antagonisms in a state of suspended animation, while also constricting the flow of communications, commodities, and technology. Indeed, the connection Nairn sees between global culture and the resurgence of ethnic nationalism is difficult to pin down: from most vantage points, these two potent forms of identification — that of 'blood and belonging,' on the one hand, and the affective communities called forth by a global culture — appear to be radically distinct, to refer to completely different libidinal economies — one having to do with a collective political struggle of life and death, with a community of memories, with a cycle of revenge; the other with the 'expansion of an intersubjectively shared world' defined and created by the global media, with badges of membership consisting of rapidly changing trends and fashions (Habermas 1996: 292). From a historical perspective, they seem to be especially disjunct. In the case of ethnic nationalism, historical memory is typically set forth as the most significant justification for claims on territory and for cultural and social homogeneity. Contrarily, the appeal of global, international youth culture, or the appeal of the Young Cinema movements of the world, for that matter, is based precisely on its rejection of traditional, parochial ways of viewing the world in favor of a new, utopian modernity. Yet, I tend to agree with Nairn when he writes that he 'fails to see how one can avoid suspecting that there is some kind of connection here' (Nairn 1996: 271).

Another writer, from a very different perspective, has given a particularly optimistic account of the role of the global media in this regard. Claiming the global media can serve as an agent of national conscience, Martha Minow in a book entitled Between Vengeance and Forgiveness: Facing History after Genocide and Mass Violence, understands it as a medium that promotes reparation and atonement. In a review of her work, Jeremiah Creedon writes: 'in the age of CNN, when history has a photographic memory, [t]he power of the mass media is surely one of the reasons that so many countries around the world lately have been driven to apologize for past sins. At a time when no atrocity can be forgotten and every victim lies in a shallow grave, the need for a new politics of atonement may be greater than ever.' Minow, in an interview conducted by Creedon, says that 'For the first time ever, the global use of peer pressure has become an important moral force. With no sovereign to insist that individual countries obey this code, the only threat is the possibility of shame, of holding out for everyone to see, here's what they did' (Creedon 1999: 96-99).

The connection the author draws here between the global media's coverage of ethnic violence and the activity of witnessing as an act of historical documentation leading to collective, global moral judgement is precisely the dilemma, the crisis of conscience embodied in the character of Alex Kirkov, the Pulitzer Prize-winning photographer of the film. Part of a long cinematic tradition of photographer-witnesses who come to be implicated in moral crises — I am thinking here, particularly, of the David Hemmings character in Blow Up, the James Woods character in Salvador, the Nick Nolte character in Under Fire, and perhaps even the James Stewart character in Rear Window — Alex Kirkov finds that the act of witnessing leads directly to a murder. Far from serving as an agent of collective conscience and atonement, the act of witnessing in a global media market, Alex discovers, may actually trigger atrocity. On assignment in Bosnia, Alex had idly complained to a soldier in charge of a prisoner detail that nothing was happening here, that he wasn't getting any good photographs. The guard responded by pulling an innocent man out of the line of prisoners, forcing him to kneel, and then, after making sure Alex was ready with his camera, shooting him in the head. This event provokes a crisis in Alex that leads him to return to his home village in Macedonia, to atone for his mistake, and to find his own death in the process.

The global media, in this view, is transgressive, rather than reparative. Alex Kirkov, the cosmopolitan Pulitzer Prize winner, points a guilty finger at himself, and decides to return to Macedonia, where the crimes and persecutions of the historical past seem to resonate with his own sense of guilt: 'Macedonia, where the Byzantines put out the eyes of 14,000 people. 28,000 eyes.' By renouncing his role as professional witness and embracing his identity as a Macedonian, Alex embodies the tension, the contradiction that runs throughout the film between the power and reach of the global media, for good and for ill, and the emotional pull of ethnic modes of belonging. The film makes clear, however, that there can be no separation of these dual aspects of contemporary life, that somehow, the allure of ethnic identification goes hand in hand with the global penetration of a mass media culture.

In my view, the complex temporal order that distinguishes the film is one of the key ways the film recodes elements of the art cinema to express a very different set of messages than those typically associated with the art film. The circular temporal structure of the film, reminiscent of the films of Alain Resnais, Chris Marker, Bernardo Bertolucci, and Andrej Wazda — filmmakers who employed complicated temporal forms as a way of expanding the representation of subjectivity — here creates a kind of forward and backward movement in the text that thematizes the contradictory dynamic of the present historical moment, in which the furious forward momentum of global communication and technology is matched by an equally powerful social regression to a form of ethnic primordialism. In Before The Rain, the past appears to be interchangeable with the present and the future. This idea is also expressed in the complex overlay of temporal regimes that marks several sequences, creating a sense of the co-presence of premodern, modern, and postmodern cultural forms and modes of life in the historical present.

This sense of simultaneity of past, present, and future is made explicit in the opening scenes of the film. In a series of crosscuts between children playing 'Ninja Turtles' with two actual turtles and scenes of Kiril, the young Orthodox Christian monk, gazing at the frescoes in the Medieval monastery, Before The Rain sets forth what appears to be one of its principal themes. As the children begin their game, in which two turtles are used as toy soldiers or toy tanks to combat each other, the film cuts between Kiril, looking upon a serene painting of the Madonna and Christ child, and the violent game played by the children. As the game becomes increasingly cruel and ominous, the film cuts from the painting of the Madonna and Child to a series of increasingly bloody scenes painted on the monastery walls, beginning with the crucifixion and progressing to scenes of martyrdom, torture, plague and persecution. Here, the crosscutting between the children, who end up killing their 'Ninja Turtles' by putting live bullets into the flaming circle of twigs that surrounds them, and the scenes of persecution depicted in the frescoes, can be seen as a kind of Eisensteinian intellectual montage that calls into question the notion of progress or modernity: the children's barbaric treatment of the turtles, and of each other, appears to recapitulate the barbarism of the earliest centuries of Western civilization, despite the children's affiliation with the global media and their familiarity with the iconography of popular culture.

Later on, in the second section of the film, set in London, we view a series of photographs of what appears to be scenes of ethnic persecution in Bosnia or Romania. The photographs of starving prisoners, children who have been maimed, scarred, and shot in their sleep, preening neo-Nazis and anguished parents and grandparents rehearse the scenes depicted in the Medieval frescoes, as if the medium for representing history had changed somewhat but history itself had not. The agency photo editor, Anne, who is viewing these photos, has on her desk other photographs as well, including shots of what looks to be a fashion show featuring fetish wear of some kind, with a topless blonde smiling into the camera. As the radio in the editor's office broadcasts news of Romania, and other foreign crises, the photo editor spills coffee over the photograph of the smiling blonde model, coffee which in the lighting of the scene has the appearance of blood.

This temporal layering of past, present, and anticipated future, and the parallels the film establishes between the Balkans and Britain appears to assert a linkage between global media culture and ethnic violence. It also seems to assert a non-teleological concept of history, in

which the progressive forward momentum of transnational economies and communications, far from massively erasing the fabric of ethnic life, seems somehow to revive it. What is the real motor of history, the film seems to ask: national mobilization in ever smaller battalions, or the progressive expansion of world media, communications, and economic structures? And what is the connection between the two phenomena?

In the art cinema, deviations of temporal order, such as flashbacks and flashforwards, and odd, rhyming juxtapositions of dissimilar spaces — such as the cut from Macedonia after the murder of Zamira to Anne weeping in the shower — are usually read as a form of authorial commentary, underlining the author's or the narrator's control of the world presented in the film. The profilmic world may thus come to be seen as a construct, a filmmaker's stylized restaging of the real, or of history. This is evidently not the case with Before The Rain, despite the strong sense of authorial commentary running throughout the film, and the pronounced use of expressive techniques. The film, with its causal looseness and gaps, creates the uncertainty and ambiguity associated with the art cinema, but the political and historical material the film deals with is never really appropriated or entirely transformed by its use of formal conventions.

Instead, the film seems to offer a case study in the activity Fredric Jameson calls cognitive mapping. It attempts to articulate the local and the global, linking the most intimately local events and the features of the global political environment. The film thus brings together the journalistic activity of reporting with the project of cultural analysis (MacCabe 1992: ix-xvi). And it argues for a comparative form of analysis in which the local political context and the global context in which film is situated — for all films must now be considered as global, as participating in the global distribution of cultural power — are articulated together. As Colin MacCabe writes, it is now crucial 'to understand film in its global complexity if one is to hope to understand it in its local specificities' (MacCabe 1992: xv). Questions about the relation of politics and film, form and history, global and ethnic identity, are placed in relief in this text.

Nevertheless, the global success and visibility of the film, ensured by its circulation in international film festivals which have assumed a new importance as modes of exhibition in the late twentieth century, can be attributed, at least in part, to its stylistic borrowings from the art film. In soliciting the genre memory of the art film, Before The Rain stakes out a position that is at angles to both the ethnic particularities it deals with and the cultural and political dominance of Hollywood and the United States. In a world defined, on the one hand, by proliferating nation-states and fantasmatic nationalisms, and on the other, by the ever-widening reach of the superstate and the world system, Before The Rain stands as a striking attempt to critique both the descent into what appears to be an ethnic abyss and the global media and commodity culture. The use of art cinema formal techniques, forged in opposition to Hollywood conventions, serves as a reminder of an alternative way of charting our path through a world that seems increasingly to be defined by one extreme or the other.

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ABSTRACT

In this paper, I explore the intriguing connections the film Before The Rain makes between the deadly resurgence of a kind of ethnic primordialism and what would appear to be its opposite, globalization, seen most clearly in the emergence of an international youth culture, visible in the common cultural vocabulary shared among the youth of different nations portrayed in the film. I argue that these two powerful vectors of contemporary life — the allure of ethnic identification and the global penetration of certain mass cultural styles of dress, music, entertainment, and communications — are recapitulated in the film's own style and mode of production, which renders an ancient ethnic conflict in a cinematic idiom drawn from the genre of the international art film. A style of filmmaking commonly identified with the 'Young Cinema' movements of the world such as the French New Wave and the New German Cinema, the international art film has often served as the vanguard expression of new national consciousness, and has come to be identified with emergent forms of national identification, as in the emergence of the New Polish Cinema, the New Hungarian Cinema, and the New Australian Cinema. In Before The Rain, however, the film's art cinema narrative style — characterized by a complicated temporal order, gaps in causality, weak or inscrutable character motivation, ellipses, psychological interiority, dream sequences, and the pronounced use of parallelism rather than cause and effect linkages — conveys a set of messages that are quite distinct from the nationalist projections that frame the Young Cinema movements of the 1960's and 1970's. In fact, Before The Rain might be seen to empty the art cinema genre of its original content in order to convert it to the expression of a very different set of messages.

BIOGRAPHICAL SKETCH

Robert Burgoyne is Chair of the English Department at Wayne State University. His work revolves around issues of historical representation and film, the narrative theory of film, and national identity and cultural representation. His most recent book is Film Nation: Hollywood Looks At U.S. History, published by the University of Minnesota Press.

KEY WORDS FOR INDEXING

Global Media
Balkan Cinema
Art Cinema
Historical Film
National Identity
Ethnic Nationalism

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LANDSCAPE AND 'LOCATION': READING FILMIC SPACE HISTORICALLY IN BEFORE THE RAIN

Ian Christie

The debate about film and/as history now stretches over forty years, but from its most recent phase – represented by the work of Robert Burgoyne, Natalie Zemon Davis, Robert Rosenstone and Hayden White[i] – I believe the following propositions have gained some collective currency in 'enlightened' circles:

the processes by which films construct 'worlds' can be fruitfully compared with how historians — among other kinds of writers— construct world-views;

self-conscious, or reflexive, experimental films can expose the processes of narrative, representation, characterization and the like in ways that may usefully provoke a critique of these in traditional historiography;

historical films can pose questions that print-based historians cannot answer;

historical films are often about difference rather than similarity between then and now;

'surface' or literal realism matters less in historical films than values, perspective and 'authenticity';

film can create forms of discourse not possible on the page, which are peculiarly suited to representing certain phenomena and concepts.

However, even if these views now command some support, there is still a need to develop the concept of film's visual discourse in relation to history's predominantly verbal discourse; to create an active dialogue, which treats the representation and interpretation of the visual more adequately. For it is here that narrative film is most often taken to task, admittedly by those skeptical of its historical value, for its pervasive inauthenticity. The inventions of scripting and anachronisms of production design still loom larger than they should in a serious debate over cinema's power to 'revision' (in Rosenstone's term) both the past and the other.

Milcho Manchevski's Before the Rain offers an intriguing challenge, precisely because it deals with the 'past-in-the-present' and with the experience of 'otherness' in a recognisably contemporary world, yet without portraying any specific 'historical' event. It makes considerable play of being a story of two places, two worlds, far apart in some ways, yet in others closely joined – not least by a flight time of only several hours. Rural Macedonia and central London: country and city, landscape and cityscape. Furthermore, the meaning of the film seems to lie in the contrast between these places, or kinds of place, which shape and ultimately destine its emblematic characters. In short, Before the Rain belongs to a recognizable genre of film in which landscape, or setting, has more than background significance. It functions instead as foreground. The totality of the landscape — with its human and temporal elements, as much as its topography — is the subject. The figures are primarily reference points — compositional devices, we might say — as in a landscape painting by Poussin or Claude. The most notable current exponents of this genre would be Angelopoulos and the Taviani brothers;[ii] previously they would have been Tarkovsky or Antonioni;[iii] and before that the early Renoir, Rouquier and the Italian neo-realists of the late 1940s, with Flaherty as perhaps the genre's founding father.[iv]

I want to suggest is that to understand fully what Before the Rain is saying/showing, we need to work out how to read it properly, which I think may benefit from consideration of the history of the genre of landscape portrayal, and of its relationship, in turn, to the tradition of critical historiography. I take as an encouragement in this enterprise an aside by W. J. T. Mitchell in his introduction to a collection of essays on landscape:

> Although this collection does not contain any essays on cinematic landscape, it should be clear why moving pictures, in a very real sense, are the subtext of these revisionist accounts of traditional motionless landscape images in photography, painting and other media. (Mitchell 1994: 2)

What I hope to do here is make explicit some of Mitchell's 'subtext', using his and others' revisionist ideas about landscape as very much more than background or the subject of passive contemplation.

Before doing so, however, it is necessary to establish what pre-dates revisionism: is there a significant consensus about the significance of landscape? A cluster of apparently related writings from the late 1940s will shed useful light on a range of views at that time. First, Kenneth Clark, in his Slade Lectures on the history of landscape painting, restated what was no doubt widely accepted: namely that the emergence of landscape in the Renaisance was linked with the new analytical spirit that would lead to the birth of 'real science' some two centuries later (Clark 1949: 30). An earlier landscape of symbols gave way to a 'landscape of fact' after about 1420, as 'a new idea of space and a new perception of light' produced the enclosed space unified by realistic lighting that is characteristic of Flemish and Florentine art of the later 15th century. Later this would be eclipsed by fantastic and idealized landscapes. Clark's view is essentially evolutionary or developmental: landscape painting 'marks the stages in our conception of nature… it is part of a cycle in which the human spirit attempted once more to create a harmony with its environment' (17).

Around the same time, Ernst Gombrich also addressed the question as to why landscape should have emerged as a rising new genre; and he quoted a 17th century writer, Edward Norgate, referring to it as 'a Noveltie, though a good one' (Gombrich 1953: 107). Gombrich showed how the early Renaissance painters gradually admitted landscape as more than mere background or decoration through a combination of discovering its status for certain ancient authorities and admiring the achievements of Northern painters who already specialised in its portrayal. But there was, in his view, a crucial distinction to be made between the growing prominence of landscape backgrounds and the landscape genre as, in Norgate's phrase, 'an absolute and entire Art' (107). As a conventionalist, he is concerned to refute any idea that landscape painting reflected a new appreciation of the natural world per se. This would be 'a dangerous over-simplification', perhaps even a reversal of the actual process. Instead, theory and landscape painting precede the recognition of the picturesque in nature. Landscape is never merely perceptual or visual: it is composed — and later, during the 17th and 18th centuries, it will literally be constructed as 'land-scape' in the craze for garden design.

Gombrich is interested in the internal articulation and progress of the genre of landscape; how it developed a hierarchy of value, especially after Poussin gave it a new dignity in his heroic landscapes. He also notes how Turner produced his Liber studiorum in the early 19th century, contemporary with Beethoven's 'Pastoral' Symphony, as a lexicon or typology of landscape sub-genres from the Rural (the lowest) to the Heroic, via the Historical, Pastoral, the Elevated Pastoral, the Marine and others. Landscape had thus entered the canonic system of the arts, even before Romanticism would annex and amplify its artistic meanings.

With Gombrich's strictures in mind, we may look afresh at one of the classic statements on landscape from cinema's shorter history. In the course of his writing about the Italian neo-realists, the major French critic André Bazin commented more than once on the significance of landscape, and we can trace the growth of a theory of what might be termed 'intentional cinematic landscape' (Bazin 1971). Discussing the Po marshes episode in Rossellini's film about the liberation of Italy, Paisà (1946), he notes that 'the horizon is always at the same height', because this 'is the exact equivalent, under conditions imposed by the screen, of the inner feeling men experience who are living between the sky and the water and whose lives are at the mercy of an infinitesimal shift of angle'.[v] Seven years after his first championing of neo-realism, Bazin defended Rossellini's Viaggio in Italia (1953), particularly against a widely voiced disappointment over the film's 'incomplete' depiction of

Naples.[vi] The locations used – excavations at Pompeii and a street with the St Gennario procession – may be few, but according to Bazin they have a 'wholeness'. More precisely, this is Naples "'filtered" through the consciousness of the heroine. If the landscape is bare and confined, it is because the consciousness of an ordinary bourgeoise suffers from a great spiritual poverty.' (98) The fragments of Naples which form both a backdrop to and a catalyst for the heroine's recovery from her spiritual crisis are, for Bazin, 'at once as objective as a straight photograph and as subjective as pure personal consciousness'. Here, then, is an authoritative formulation of the idea of a specific 'location' both informing and being informed by – in a reciprocal process – the dramatic narrative set within it.

Before returning to Mitchell and considering what application his ideas might have to Before the Rain, there is another important cluster of thinking about landscape which needs to be acknowledged. Two leading figures from the British 'new left', the art critic John Berger and the literary and social critic Raymond Williams, both raised questions about the 'address' of landscape in the early 1970s (Berger 1972; Williams 1973). In his critical intervention in art history, Berger discussed a well-known painting by Gainsborough, Mr and Mrs Andrews, in which the landowning couple is shown in the foregound of a rural landscape (106). He quotes an art historian's angry objection to his insistence that the painting deals primarily with property relations, claiming instead that it shows them engaged in 'philosophic enjoyment of…unperverted Nature' (107). But, replies Berger, to be a landowner was generally a precondition for such philosophic enjoyment, which in turn did not usually permit any similar enjoyment by others; and one of the prime pleasures of the painting for its owners was surely that of seeing themselves portrayed as landowners, with all the substantiality of oil paint. By contrast, Williams' study of the dialectic of country and city in British culture identified a dilemma facing any writer from the mid-19th century onwards: if they are writing about country matters, they are doing so for a largely urban audience, which lacked first-hand experience of such matters. The represented countryside or rural landscape is thus already exotic, or picturesque or nostalgic for a majority of its audience, which has neither a philosophical nor proprietorial relationship to it.

Taking this historicisation of landscape relations as a cue, I turn finally to Mitchell's collection of essays. He distinguishes in his introduction two major shifts in thinking about landscape art that post-date both Clark and Gombrich. One is the modernist shift that traces the history of landscape painting as leading ultimately to abstraction, as in the work of Kandinsky or the Abstract Expressionists. The other is the postmodern, which decenters the role of painting in favour of a semiotic or hermeneutic approach to landscape as allegory. His aim, however, is to go beyond that choice between contemplation and interpretation: to 'change "landscape" from a noun to a verb'; to refigure it 'as a process by which social and subjective identities are formed' (Mitchell 1994:1). This involves what we have done and are doing to our environment, what the environment in turn does to us, how we naturalise what we do to each other, and how these 'doings' are enacted in the media of representation we call landscape.

Among the Theses proposed by Mitchell are a series of assertions intended to shift the idea of landscape from timelessness and passivity towards an active, historicized understanding of the genre. It is, he claims, 'a medium of exchange…a social hieroglyph.. an exhausted medium… an historical phenomenon'.

In this sense, Manchevski's film may be first understood as a beneficiary of the new landscape cinema initiated by Angelopoulos in the 1970s, itself the result of a desire to communicate a particular complex of space and time – or landscape and history – characteristic of the Balkans. The form of The Traveling Players is that of a peculiarly post-modern landscape, an ironic anti-pastoral. The actors who are endlessly enacting a traditional pastoral drama are the chorus, or witnesses, to the political 'normalisation' of post-war Greece. Each location they visit is a specific topos, a site of popular memory, as we experience a guided tour of the political landscape of post-war Greece. The roots of this strategy can perhaps be found in Brecht's Mother Courage, set during an earlier civil war, with its endless, pointless changing of place: movement without goal or purpose, except survival.[vii] The distinctive 'chronotopes' (to use Bakhtin's term for space-time articulation) of The Travelling Players – circular camera movements during which time 'slips'; or action taking place entirely off-screen, signalled only by sound - represent a particular historical experience: that of civil war in the late modern or post-imperial world (Georgakas 1997).

It seems clear that Before the Rain follows on from this model, and from aspects of Angelopoulos's subsequent films, in which landscape is 'historicised' in a variety of ways, up to the major Balkan overview of Ulysses' Gaze (1995), completed in the same year. But Manchevski's specific concern is the relationship of the local to the global. He wants us to feel 'locality' linked to, but also in tension with, 'globality'; hence the triptych form, the panels of which turn out to be linked as three segments of one story, told 'out of order' in way made popular by Altman's Short Cuts (1993) and Tarantino's Pulp Fiction (1994). Here, however, the intention appears to be to suggest a mythic recurrent pattern, closer to Kieslowski's La Double Vie de Veronique (1991) or, ultimately, to Borges (1965).[viii] From The Traveling Players also comes the idea of a clandestine or suppressed history, one that cannot be spoken or shown by 'direct' means.

The juxtaposition of two sharply contrasted settings can usefully be explored by reference to Henri Lefebvre's phenomenology of space, in particular his distinction between 'absolute' and 'abstract' space. According to Lefebvre:

> The cradle of absolute space… is a fragment of agro-pastoral space, a set of places named and exploited by peasants, or by nomadic or semi-nomadic pastoralists. A moment comes when, through the actions of masters or conquerors, a part of this space is assigned a new role, and henceforth appears as transcendent, sacred… however, it continues to be perceived as part of nature. (Lefebvre 1991: 234)

What Lefebvre calls 'abstract space', which is the space of the modern world, comes into being between the 10th and 19th centuries, through a series of shifts that are apparently unrelated, but result in the modern state: political, institutional and apparently homogeneous (but only apparently, he insists). Shaped by the visual, by display, by the geometric and the musical, it embodies many of the characteristics of imperial Rome, rediscovered in the modern world.

Before the Rain moves, in Lefebvre's terms, from absolute to abstract and back to a corrupted form of absolute space across its triptych. But this movement is neither linear nor progressive, any more than is the separation between Lefebvre's forms of space. For the characters in the narrative move differently: Annie is present fleetingly as a witness in the first, and is pivotal in the second, but present in the third only as a distant figure seeking to make contact between these two radically different spaces, by telephone. Likewise, Alexandar is absent from the first (except as a barely-seen corpse), central to the second, and dies in the third. The circular narrative works to create the sense of a fable, to weaken narrative causality in favour of 'fate' or 'destiny' as prime agents.

In the film's first part, entitled 'Words',[ix] we see almost diagrammatically the elements of absolute space: the church by the sea overlooking the 'sacred space' of the homeland; a sacramental realm consecrated by the traditional burial taking place, with its religious symbols linked to the earth; yet one already tainted by the young monk's breaking his vow of silence and by the signs of violent death surrounding the burial. The second panel, 'Faces', is set in London, and shows the abstract space of the city with a particular emphasis on refraction or mediation. We see Annie working with images as a picture editor; and during her taxi ride with Aleksandar, the city streets are reflected in the window, as if superimposed. This is a spectral city, recalling Williams' review of 'The Figure in the City', running from Blake, through Thomson's 'City of Dreadful Night', to Eliot's 'unreal city'. It is the city of death in life; and indeed Alex's mission is to tell Annie that he has been complicit in killing, for which confession, appropriately, he takes her to a graveyard — the only pastoral, or absolute/sacramental space in a city. The last part of this second panel takes place in a stylish restaurant, where an obscure dispute involving one of the staff provokes a bloody massacre, in which

Annie's separated husband is randomly killed. As she cradles his body, her voice lamenting his shattered face continues over an aerial view of Macedonia to which Aleksandar is returning. The transition from an interior landscape after battle to a 'barbarous' landscape, which Aleksandar still considers home, is accompanied by Annie's repeated phrase, 'your face', suggesting a metaphorical caution regarding the 'face' of the country that Aleksandar thinks he knows well.

Later in this third panel, 'Pictures', as he explores the newly polarized terrain of his former home, divided between Orthodox and Muslim, there is another eloquent passage that offers further insight into the complexity of spatial representation in Before the Rain. Aleksandar's departure from the Muslim village where he has been met with suspicion is accompanied by an 'oriental' sounding song, which is of course open to different interpretations by those with different degrees of familiarity with Macedonia (is it plaintive/Muslim/ethnic/regional, or some combination of these?). Next we see a uniformed postman approach a rural post-office whistling the 'Internationale', a reminder of the persistence of Yugoslavia's communist culture (and again open to different interpretations); and as he arrives, a telephone conversation heard only in voice-over brings Annie's voice from London into Macedonia, trying to make contact with Aleksandar. Sounds, especially when combined non-synchronously with images, guide our interpretation of the filmic discourse, creating signification from the amorphous visual. Indeed, in this passage, the connotations of music and speech superimpose a political matrix, although not a univocal 'meaning', upon otherwise 'neutral' (to an outsider) images of Macedonia.

I turn finally to an aspect of Before the Rain which links it with the era of Neo-realism, and separates it from much of narrative cinema. As an end credit affirms, the film was 'entirely filmed on location in London and Macedonia'. But why should we care, since it can probably be assumed that most film viewers do not expect films to be made where they claim to be set? Popular awareness of illusion and artifice - and simple substitution – is almost as old as cinema itself. From the Californian desert of DeMille's Ten Commandments and salt serving as ice in midsummer for the climactic battle of Eisenstein's Alexander Nevsky, to the Phillipines and South London various doubling for Vietnam in Coppola's Apocalypse Now and Kubrick's Full Metal Jacket, up to the elaborate computer generated images of Titanic, we expect things seen on screen to originate differently from how they appear. The reasons are technical, in a variety of ways, practical and, most often, economic: to shoot on a studio back-lot, or where there is cheap labour or fiscal incentives, makes financial sense for a product as expensive as narrative cinema, especially when an historic period has to be simulated. Authenticity, in both the filmmakers' and the sympathetic historians' senses, does not require literal pro-filmic accuracy – London for London, and Macedonia for Macedonia. But here we have it anyway; so what does it signify?

In part, there is an economic dimension, since this certified authenticity allows the film to count as a UK-Macedonia co-production, and so enjoy certain subsidy and fiscal benefits available to European co-productions.[x] But more important is the implicit claim to visual authenticity that is furnished by the indexical signification of images photographed in Macedonia and in London – the imprint of these places, preserved in the film. The issue is clearly different in painting, which may be related to the landscape it depicts in a multiplicity of ways, none of which are linked in this mechanical way. For instance, Monet's series paintings of London and Venice were started 'on location', but finished years later at his studio near Paris. We would normally say of these that it is their rendition of effects of light by means of paint that matter, rather than their 'truth to topography'.

But what if landscape understood historically is the subject of the film, as I have claimed? Mitchell analyses several landscapes - two New Zealand paintings and a modern photograph taken in Israel - to explicate their articulation of power, possession and imperialism, interpreting them as allegories of the state of power relations understood by their makers. Like Gombrich, Mitchell insists that landscape is already representation, which is then re-represented. In film, this work of 're-representation' is carried on through the control of perspective and enunciation – making evident from whose point of view we are seeing – so that the act of seeing is inscribed in filmic landscapes. Someone is always seeing; landscape has become intentional, narrativised. In this respect, Before the Rain offers a striking corrective to the reporter/foreign correspondent narrative present in so many films, where we 'see through' the eyes of the visitor, in a trope of discovery/revelation. Here, Aleksandar is a native, and one experienced in seeing/picturing (a Pulitzer prize winning photographer, no less). But he insists on seeing everything as it was, instead of what it has become; and he dies ultimately as a result of his inability, or refusal, to read the new signs of ethnic-religious polarization. Like Neil Jordan's Angel (Ireland, 1982), also structured around a reluctant participant-observer, Before the Rain functions as a lesson in cultural geography of contemporary civil war, in learning to read subtle and often confusing signs of allegiance and intention. In this sense, it is a tutelary film about how we read and compartmentalise space in the modern world: how landscape is politicized as 'location' through the filmic process.

It can also be understood in terms of the older tradition of the paysage moralisé: allegorical landscape arranged to move us to contemplation of 'solemn things'. In a classic study of the interpretation of one particular subject in this genre, the tomb in Arcadia, the great iconologist Erwin Panofsky showed how this changed between Poussin's time and the 19th century, from a stoical acceptance that Death, too, was present in Arcadia, to an elegiac regret that the characters portrayed – and so by implication the viewers - were no longer in Arcadia (Panofsky 1970). By analogy, we might see Before the Rain as a specifically modern form of elegy, which portrays the beautiful and 'primitive' Balkans, with its traditions of internicene violence, now brought into contact with the civilized 'first world' of London. Such violence, the film argues by its structure as well as its action, will continue to invade the world of its viewers, as long as the capitals of abstract 'imperial' space ignore the grievances of the periphery, still 'absolute' in some respects, which they have helped exacerbate.

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Abstract and keywords

Landscape and 'location': reading filmic space historically in Before the Rain
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Abstract

Manchevski's film belongs to a tradition of 'landscape cinema', represented recently by Angelopoulos and the Taviani brothers, and originally by Rossellini and Neo-realism. What these and other related films mean, it is suggested, can best be understood by reference to art historical and critical theory accounts of landscape as a signifying practice, theorized by Clarke and Gombrich around 1950, then by Williams and Mitchell from an ideological standpoint. Lefebvre's distinction between 'absolute' and 'abstract' space is used to characterize the three parts of the film, moving from Macedonia to London and back; and the authenticity of the locations is assessed in economic and aesthetic terms. The film is identified as an allegory of spatial relations in the modern world of civil wars; and also as part of a tradition of elegiac landscape studies which lament the loss of arcadian innocence.

Keywords

i) See, for instance but by no means exclusively, Burgoyne (1996); Davis (1987); Rosenstone (1995) and White (1988; 19). These propositions are much indebted to Rosenstone's polemical and hortatory writings.

ii) Theodoros Angelopoulos, b. 1935 Athens, Greece. His films, from Reconstruction (1970) to Ulysses' Gaze (1995) deal persistently but obliquely with aspects of Greek history. The Italians Paolo (b. 1931) and Vittorio (b. 1929) Taviani dealt unconventionally with 'historical' subjects in their earlier films, such as Allonsanfan (1974), but from Padre Pardone (1977) to La Notte di San Lorenzo (1982) and Kaos (1984), they created a distinctive form of meditation on landscape's shaping of human personality and memory.

iii) Andrey Tarkovsky (1932-86) created a series of striking allegorical landscapes, both historical and futuristic in such films as Andrei Rublev (1966) and Stalker (1979), while his last films, Nostalghia (1993) and The Sacrifice (1986), made outside Russia take the form of elegiac reflections on exile. Michelangelo Antonioni (b.1912) was notable for his bold experiments of the 60s in which landscape dominated and to some extent substituted for narrative, as in L'avventura (1960) and Deserto rosso (1964).

iv) Jean Renoir's (1894-1979) Toni (1935) was largely filmed on location and foreshadowed the mid-40s 'neo-realism' of Roberto Rossellini (1906-77). Georges Rouquier (1909-89) showed a French family's life through the passing of the seasons in Farrebique (1946). Robert Flaherty (1884-1951) pioneered the feature documentary with Nanook of the North (1922) and went on to film other marginal cultures in their threatened habitats.

v) Bazin, 'An aesthetic of reality' (first pub. Esprit, January 1948), trans. In Gray (1971: 37).

vi) Bazin, 'In defence of Rossellini' (first pub. Cinema Nuovo, 1955), in Gray (1971: 93-101).

vii) Bertolt Brecht, Mutter Courage und ihre Kinder (Mother Courage and Her Children), 1939, subtitled 'a chronicle play of the Thirty Years War', Willett (1967: 47)

viii) Several of Jorge Luis Borges' stories propose a recurrent archetype or narrative which will be repeated through history by unwitting actors: see, for instance, 'The Theme of the Traitor and the Hero', in Borges 1965: 112-6.

ix) Lefebvre compares abstract space, with its 'strictly symbolic existence', to the 'fictional/real space of language' (Lefebvre 1994: 236).

x) It is in fact a British-Macedonian-French co-production, reflecting the important role that French subsidy plays in much non-French based European filmmaking.

* * *

BEFORE THE RAIN — AFTER THE WAR? THE NARRATIVE STRUCTURE OF A FEATURE FILM AND ITS DIFFERENT RECEPTIONS

By Erik Tängerstad

Usually when feature films are made, their producers try to knit together story and plot in order to create a mimetic whole that should enable the viewers to construct a vision of a dramatic event. When, for example, the director Steven Spielberg makes his highly popular historical films (cf. *Schindler's List, Amistad, Saving Private Ryan*) he and his producers attempt to dramatise past events. Such movies can be said to write history with film, because they aim at realistically reconstructing the past in ways that resemble the writing of history that tries to represent the past in an accurate and undistorted version — "the past as it really was". Anybody seeing such a film, believing "this is what it was like" has accepted and confirmed the filmmakers' formula. Such filmmaking is rooted in a specific notion of historical writing, which would be grounded on the basic idea that outside and beyond our human perception past reality exists, and that the aim of historical writing is to enable human knowledge access to this past reality. In this respect, the presupposed aim of historical writing would be to transcend our faculty of knowledge from its position here-and-now in order to let it cover some assumed event, which would be placed there-and-then. When seeing a historical film, for example *Saving Private Ryan*, the belief that the film will enable us to know anything about past events emanates from this notion of historical writing.

Seen from this perspective, the film *Before the Rain* proves to challenge not just the manner in which feature films in general and historical films in particular are conventionally made and understood, but precisely this notion of historical writing. In this article I will argue that a close examination of the complex narrative structure that is outlined in the film *Before the Rain* could function as a means to problematise our understanding of more conventional narrative strategies within moviemaking and the writing of history.[1]

In order to present this film in a more full-fledged manner, it should first be put into context. It was written and directed in the early 1990s by Milcho Manchevski, who was born in Yugoslavia and trained as a film director in the United States. As a moviemaker, Manchevski had previously been doing pop-videos and short films. *Before the Rain* was his debut as a feature film director.

Manchevski's first impulse to make the film came as a result of his return in 1991 to his hometown Skopje.[2] In the 80s he had spent most of his time in USA and he was not prepared to confront the magnitude of the changes that had occurred in Yugoslavia. The tension during the spring of 1991, shortly before the outbreak of the war, was strongly felt and Manchevski decided to make a film in order to work out this experience. In 1992 French and English film-producers decided to develop the script and the film was shot on location in Macedonia and London in 1993. Meanwhile, the Yugoslav State fell apart and its former republic Macedonia was declared an independent and sovereign state. In 1994 the film *Before the Rain* was awarded the Golden Lion for Best Film at the Venice Film Festival. It then became an instant international success, both by critics and by paying audiences. The film was awarded on several occasions in 1994-95; it was also Oscar-nominated for Best Foreign-Language Film in 1995.[3] In this sense, *Before the Rain* is not an obscure and seldom shown film, but together with Hollywood made movies, such as for example Spielberg's films, it is recognised and seen world-wide.

What makes this particular film interesting is, however, that its mode of narration differs fundamentally from a conventional mode of Hollywood filmmaking. To fully grasp how *Before the Rain* challenges conventional narrative structures, some of these conventions should be sketched.

Story, Plot, Diegesis

One common way of analysing film is to differ between story and plot.[4] If the story of the film tells what it is about, then the plot of the film is the way this story is told. The *story* of *Before the Rain* can be

summarised as follows: An awarded photojournalist, specialised on covering war-zones, decides to quit his job at a London based agency after a traumatic experience in Bosnia. He turns back to his native village in Macedonia with the intention of finding the love of his youth. Back in the village he finds that the community has been broken up and a line of demarcation between two groups has been drawn. Roughly, the groups are structured according to cultural and linguistic features so that the distinction between Albanians and Slavs has become overemphasised. The photographer finds himself in the Slavic group, while his beloved is in the Albanian one. When attempting to save her Albanian speaking daughter from a Slavic mob, and at the same time de-escalate the conflict, the photographer is killed by his Slavic cousin. Also the daughter is killed, but by her Albanian brother.

The *plot* in which this story is told can be broken up into four distinct parts: a prologue, and three individual, however inter-linked, episodes: "Words", Faces", "Pictures". In the prologue, a young orthodox monk, Kiril, who has sworn an oath of absolute silence, is picking tomatoes while listening to an elderly monk's reflections on the coming rain and about how children incarnate the hope for the future. However, the children shown are playing with fire.

In the episode "Words", a Slavic speaking mob is searching the monastery where Kiril lives, in order to find an Albanian speaking girl. They do not find her, although she has hidden in Kiril's cell. When Kiril discovers her, he does not reveal his knowledge of her existence to the others. Therefore, when the monks eventually find the girl, Kiril is dismissed from the monastery: he and the girl are shown leaving the cloister together. Later they are found by a group of Albanian speaking men and the girl is shot by her brother. Kiril is left helpless, sitting next to the dying girl.

The episode "Faces" is set in London. A young woman, Anne, works in a photo agency. Aleks (Aleksander), who is a photojournalist, returns to the agency just in order to resign his work there. He has suffered a traumatic experience in Bosnia, which made him reconsider his whole life. Now he wants to return to his childhood village in Macedonia and start over. Although she is married to another man, Anne and Aleks are having an ongoing love affair. When Aleks wants her to follow him to Macedonia, she is in jeopardy. Aleks leaves London and the same evening Anne has an encounter with her husband in a restaurant. Suddenly a quarrel between two Serbo-Croatian speaking men in the same restaurant escalates to shooting, and Anne's husband is accidentally shot dead.

"Pictures" shows Aleks' return to his native village. He wants to meet Hanna, an old classmate of his, but also the love of his youth. However, Aleks seems to have misconceived the profundity of the antagonism between the propagators of the different groups that has rapidly developed during his absence. When Aleks' cousin Bojan is mysteriously murdered, Hanna's daughter, Zamira, is accused for the killing. A Slavic mob, armed with machine guns, starts looking for the girl and Hanna comes to Aleks and begs for his help. Aleks tries to find Zamira and detects her being held prisoner by the mob. When he attempts to liberate the girl, another of his cousins kills him. However, Zamira manages to run away and hide in the monastery where Kiril (who is also a relative of Aleks') lives.

The film ends where it begins, showing Kiril picking tomatoes while listening to the old monk speaking about the rain that will fall. The narrative structure of the film can therefore on one level be said to be circular — it ends where it begins — instead of linear, which would be the conventional narrative format of a feature film.

Shortly before the opening of *Before the Rain*, Quentin Tarantino's film *Pulp Fiction* had become a box office success. Also in the latter film the narrative structure could in this sense be called circular instead of linear, and in the reviews written around the mid-90s *Before the Rain* was often compared with *Pulp Fiction*. The narrative structure of *Before the Rain* is, however, more intricate than the one of *Pulp Fiction*. In the former film, and unlike the latter one, the chronology of the story is *not* supported and confirmed by the plot. For example, in the agency in London Anne is shown looking at photographs depicting Kiril sitting by the dead Zamira. This would not be possible, according to the chronology of the story, because at that time Zamira would still be alive, and moreover, Bojan would not yet have been murdered and therefore no mob would be out looking for the girl in the first place. In the film there are other such details — telephone calls are made before they could have been made, people show up on places where they could not be, etc. — which make the plot undermine the chronological order of the story.

Beside the distinction between story and plot, another conventional means to analyse film could here be introduced. When the plot outlines the story a narrative universe is created. Such universe is called the diegesis, and the elements in the narration that are used when composing this universe are called diegetic. Claudia Gorbman has defined the diegesis as the spatial-temporal world of actions and persons that is produced by the narration.[5] According to the norms of realism, the diegesis should correspond and resemble the notion of the (extra-diegetic) "real universe" in order to make the narration realistic. Therefore, when Spielberg in *Saving Private Ryan* wanted to re-stage the D-Day in a realistic manner, he created a diegesis that should correspond the "real D-Day" in ways that should enable the audiences to resemble what they see on the screen with their previous notion of the "real D-Day". When audiences thus identify what they see on the screen with what they already possessed as common knowledge, a "reality-effect" is collectively perceived.[6] Since the prevailing belief-structure of the audience is reinforced through this effect, the individual viewers collectively think that they have gained knowledge of the past by watching the film.

Before the Rain distances itself from these norms of realism because its diegesis does not resemble the popular notion of the "real universe": the universe constructed in this film does not obey the rules of causality and chronology. Nevertheless, as will be demonstrated, outside Macedonia the film was widely received and interpreted as a realistic description of still present or recently past events. This condition raises the question how it was possible for audiences in the mid-90s to interpret the non-realistic diegesis of *Before the Rain* as a diegesis that followed the rules of conventional realism. However, before this question can be answered, one has to frame the actual reception of the film around 1994-95.

Different Collective Interpretations

As has already been noted, in 1994-95 the film *Before the Rain* became an international success, also acknowledged by Hollywood (the Oscar-nomination), in spite of the fact that it was made contrary to the conventional Hollywood formula of filmmaking. How was this possible? What did audiences used to Hollywood-made film perceive when watching *Before the Rain*? To some extent these questions have been answered by the social-anthropologist Keith Brown. In an article he has compared the reception of the film outside and inside Macedonia.[7] He points out that in the United States and Western Europe the film was seen as a depiction of the ethnic hatred that was collectively understood, outside Yugoslavia and the Balkan region, to characterise the downfall of Yugoslavian State. In this sense, the film was seen to illustrate the newsreels and the reports from the war in Bosnia, and thus as a description of still ongoing or recently past events. In the reviews that were written outside Macedonia two features were constantly refrained. The first was the "ethnic hatred" that was understood to characterise the Balkan region. The second was the beauty of the landscape. In general these reviewers "did not doubt the beauty or the authenticity of the images (…) they appear to wallow in the tragic paradox that was created; that such violence could exist in a landscape so beautiful". (Brown 1998: 166) The diegesis of the film was therefore collectively interpret according to the rules of realism, hence the reviewers (and the audiences as a whole) took for granted that the landscape that was shown in the film corresponded to a fixed location set in Macedonia, and they presupposed that the action of the film resembled action that had taken place in the country.[8] In short, audiences in North-America and Western-Europe seem to have projected their understanding of the down-fall of Yugoslavia on this movie, hence interpreting the non-realistic film according to the notion of realism. Therewith they collectively perceived the film as a "reality-effect" which was producing something that they

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assumed to be documented knowledge of still present or recently past events.

This manner of interpreting the film differs profoundly from the way it was received in Macedonia. Contrary to the other republics that constituted the former Yugoslav State, Macedonia has during the 1990s not experienced war directly on its territory. The kind of armed gangs and bands of warriors that emerged in Bosnia during the war were unseen in Macedonia when the film was first shown. Therefore, in Macedonia *Before the Rain* was seen as a warning for a possible near future, and not as a documentation of a recent past. This reception was also reinforced by the fact that the landscape shown in the film is not to be found on the ground. It is a composition of images from different localities in Macedonia that have been edited together to one picture. For example, the monastery in which Kiril lodges is a composite of footage from four different cloisters. Anybody being familiar with Macedonian surroundings would immediately see that the diegesis produced in *Before the Rain* does not correspond to an actual locality in Macedonia, but that it is constructed upon a mixture of footage taken from different places all over the young country.[9] This virtual landscape was then collectively understood to underscore the interpretation that this was a film about a threatening future and not about an experienced past.

What non-Macedonian audiences saw when viewing *Before the Rain* was therefore something else than what a Macedonian audience saw when watching the same film. Different viewers rooted in different contexts with different beliefs and pre-knowledge would project different understandings on the same film so that even when looking at the same thing they would see and perceive different things. This condition is, of course, not overly surprising, but it should nevertheless be explicitly emphasised, especially when North American and Western European audiences have regarded their own spontaneous understanding of the film as "realistic".

The Collective Construction of National Identity

What did then a Macedonian audience see when watching *Before the Rain* around 1994-95? Following Brown's study of contemporary Macedonian reviews, they saw Macedonia.[10] The bringing together of different well known places and buildings through the composition of a virtual landscape made possible a collective erection of a visual monument over the new Republic of Macedonia. As Brown has accurately put it, Manchevski did not recreate Macedonia on film: he created an image of the new State of Macedonia. (Brown 1998: 168) And when the people of this new State not just accepted and approved this image, but actively identified themselves with it, a new national identity was in the making. The international recognition of the film also helped reinforcing this collective construction of a national monument. Instead of collectively falling prey to ethnic conflict, the film helped the young republic to disarm ethnic-oriented troublemakers. It also helped the Macedonian republic to be internationally recognised and to profile itself in the face of the more or less hostile scepticism raised in its neighbouring countries. Ironically, when audiences outside Macedonia identified the diegesis of the film with their vision of Bosnia, the same diegesis was used within the new republic to create a difference between Macedonia and Bosnia. Nevertheless, the international recognition of the film helped forming a Macedonian national identity, although this international recognition was based on blurred notions of Macedonia and the rest of the Balkan region.

However, when looking at this Balkan region as a whole, the tragic dimension of this ironical twist becomes unavoidable. Not just in Western Europe but also among different countries within the Balkans *Before the Rain* was seen as a film about the war in Bosnia. The Ljubljana based film- and literature scholar Slavoj Zizek saw the film in connection with "the trauma 'Bosnia' (ethnic cleansing etc.)". He also draw a parallel between it and Emir Kusturica's film *Underground*, which was released in 1995, and which was received more or less at the same time as was *Before the Rain*. Zizek meant that these two films were generally viewed from the same perspective and that they both were understood to confirm a Western notion of the wild, uncivilised, and above all incomprehensible Balkans, a notion that he called "Balkanism" (in parity with Edward Said's concept "Orientalism").[11] In his article, Zizek focused primarily on the film *Underground* and referred only once to *Before the Rain*. This reference is however a problematic one, because from reading his article one gets the picture that *Before the Rain* would to a high degree resemble *Underground* and that both films would be depictions of the Bosnian war.

By now Slavoj Zizek has become so internationally recognised as a theoretician of popular culture that a presentation of him would be superfluous.[12] Apparently, in and around the institute in Slovenia where he works, there has been an ongoing discussion about how to interpret movies dealing with the down-fall of old Yugoslavia. In the debate the two films *Underground* and *Before the Rain* have been equalised in the same manner as in Zizek's above referred argument.[13] It seems that most of the Slovenian critics view both these films as naïve and simplifying, describing the conflict through ethnically and historically tinted stereotypes. However, when they were working out a Slovenian and/or Central European discourse around these two films, also a Slovenian intellectual and/or national identity could be said to have been in the making.

It might be that from a Slovenian point of view, the films *Underground* and *Before the Rain* could be compared in an equalising manner — both of them dealing with the aftermath of the collapsed Yugoslav State, but none of them referring to Slovenia, which therefore could construct some sort of a "Central European Yugoslav *Sonderweg*" that would differ this new country from the others that emerged out of old Yugoslavia. Seen from a Macedonian horizon, however, these two movies are regarded as most different. When *Underground* — a film made in Serbia/Yugoslavia — focus the war in Bosnia as some sort of prolonging consequence of Tito's Yugoslav project, then *Before the Rain* — in this respect a Macedonian film — could be said to outline the conflict as a fundamental break with Tito's project, not as its inherited consequence. Moreover, in the diegesis of *Before the Rain* the war in Bosnia is turned into a somewhat peripheral event, while it is central in the diegesis of *Underground*.[14]

The actor playing the role of Aleks, Rade Sherbedzija, was one of the post popular actors in old Yugoslavia. The presence of Sherbedzija in the film alongside with other references to old Yugoslavia, including the image of Tito (a framed old photo on the wall, an old newspaper cover) has reportedly triggered a kind of "Yugo-nostalgia" around *Before the Rain* in Macedonia. (Brown 1998: 170) That kind of interpretation of Yugoslav history lies far away from how this history has been portrayed in *Underground*. In the latter movie the Yugoslav people (foremost the Serb people) are depicted as having been collectively deceived by the communist party under Tito.

In his survey over the reception of *Before the Rain*, in which he does not even once mention the film *Underground*, Brown concludes that the film could be "argued to occupy an active role in the transition of the Republic, from a part of Yugoslavia to a sovereign state". (Brown 1998: 171) The overall reception of this film inside Macedonia can therefore be said to have functioned as an active element in the collective construction of a Macedonian national identity. This conclusion can be expanded: movies like *Before the Rain*, *Underground*, *Welcome to Sarajevo*, etc. could all be said to have been actively used in the collective construction of different national identities in the different newly founded countries in the Balkan region. But it should also be recognised that one and the same film plays different roles in the making of different national identities. Moreover, it should be emphasised that the making of a national identity does not necessarily overlap the making of an ethnic identity. For example, the film *Before the Rain* has been actively used in order to construct, at one and the same time, a Macedonian national identity and to counter-act the constructions of Slavic and Albanian ethnic identities inside the new Macedonian State.

The tragic moment in these processes of constructing collective identities is that there seem not to be any possibilities of determining the processes on an entirely intellectual level based solely on pure reason, but instead, all judgements and interpretations are being done in confrontation with other such judgements and interpretations. The tragedy would then be that although this kind of identity-construction

processes are unavoidable, they will always be carried out through acts of more or less openly violent confrontations. This would be the case no matter what arrangements are to be used in order to replace the confrontation with a purely rational decision-making process.

The Limits of Photographic Realism

Above, the question how audiences in the mid-90s could interpret the non-realistic diegesis of *Before the Rain* as a diegesis that followed the rules of conventional realism has been raised. When trying to give an answer to this question, one should bear in mind that different audiences perceived this film in fundamentally different manners. Roughly speaking, when people outside the territory of former Yugoslavia saw *Before the Rain*, they resembled it with TV newsreels and thought that they saw a depiction of recent past. At the same time, when people in the new republic of Macedonia watched the film, they saw a possible near future. However, taking their vantage-point in footage from contemporary London or images of UN vehicles in Skopje, other people saw the actual present.[15] But, as has already been noted, since the plot undermines the chronology of the story, the film can also be seen as being set outside of the temporal realm of past-present-future. Accordingly, the film has been interpreted following these four different modes of temporality: the near past, the near future, the actual presence, and beyond temporal reality. It should, moreover, also be underlined that most viewers of the film have understood *Before the Rain* according to only one of these four temporal modes, without taking the other three into active consideration. Why is that?

Two tentative answers can be given to this question. The first one is that since most people that went to see the film around the mid-90s expected to see something about the conditions in Balkan after the down-fall of Yugoslavia, they did not, however, expect to have their notions of realism, history, and temporality challenged. Therefore, when making sense out of its complex diegesis, most people simplified the narrative structure of the film and projected their own presuppositions upon it. Since different viewers had different presuppositions they also saw different things. Furthermore, they had their previous beliefs confirmed and therefore they were able to leave the cinema with a positive opinion about the film. The other way of answering this question is to point out how consciously and cautiously Manchevski has edited this film. It can be made subject to a vast number of possible interpretations without having its diegesis severely distorted or forced into a presupposed analytical framework.

Nevertheless, the rest of this essay I will devote to one single understanding of *Before the Rain*, namely my own. Through this particular interpretation I will argue that following its narrative structure through a close examination, one is enabled to understand how this film challenges inherited notions of moviemaking and history-writing. To facilitate the reading of my interpretation, the results should initially be anticipated. I will argue that in this film, Manchevski has put forward the argument that no correspondence between the faculty of knowledge and the "real world" beyond this human faculty can be construed. Therefore, the notion of realism, according to which an artwork can be compared with the "real" motive it is set out to represent, cannot be upheld. Neither "reality as it really is" can be documented, nor can there be any direct connection between the past beyond human knowledge and the history written by human beings, because since we have no access to that kind of past we cannot claim that history could represent it. This epistemological break between the "real world" on the one side and human knowledge on the other is in the film illustrated by the photojournalist who suddenly rejects his earlier belief that he could objectively document reality by photographing it. Instead of his previous understanding of his work — from a neutral position he would transmit knowledge from one end of the world to another through his photographs — he suddenly realises that there is no such neutral position and that he is always taking active part in any situation in which he may find himself.

In the film, a key line marks out this shift in his understanding of the means of photography and of the notion of photographic realism. Aleks says: "I killed. I took sides. My camera killed a man", thus indicating that his notion of a neutral ground from which he used to take his photographs cannot be uphold anymore. As has already been noted, Aleks has decided to quit his job as a photojournalist after a traumatic experience in Bosnia sometime in 1992-93. According to the story told in the film, Aleks got friendly with a militiaman and complained to him that nothing interesting happened. The militiaman then randomly picked one of the prisoners he was set out to guard and shot him on the spot. Meanwhile, Aleks photographed the event. Thereafter Aleks drew the conclusion that it was actually he who had killed a man with his camera and he blamed his earlier naivety for having caused the entire incident. On the bases of this conclusion he decided to stop working as a photographer. Apparently, he has at the same time given up his belief that reality can be documented through the means of photographic realism. This shift in Aleks' world-view signifies, furthermore, that the whole notion of realism should be reconsidered.

This latter conclusion could also be directly ascribed to the writer/director Manchevski, because in *Before the Rain* he is actually playing a small but significant role: the prisoner being shot in front of the camera.[16] When in this manner writing himself into the script, Manchevski has more than just made an ironic remark to the theory of "the death of the author". To the film he has added a self-reflective remark — he is writing the script and shooting the film within a concrete context and he, no lesser than his imagined character Aleks, can find a neutral position from which he could objectively describe the situation. Instead, Manchevski has visually stated the moral of the film: that there is no neutral spot outside the temporal stream of events from which reality could be documented, hence the groundwork for both the notions of photographic realism and of conventional historical writing (the attempt to represent the unmodified past in the present) has collapsed. From this condition as the point of departure, new conventions for the understanding past and present realities have to be constructed.

This general conclusion is underlined by the composition of the film's diegesis. As has been pointed out, the story of *Before the Rain* is not told according to a conventional linear plot. However, when scrutinised closely, the plot-line is not even circular. Although the scenes in the beginning and in the end of the film to a high degree resemble one another, they are far from being identical. It is not just that the camera-angles have been modified, but the monologue held by the elderly monk has also been substantially changed.

The film begins with the scene in which Kiril is shown picking tomatoes. Suddenly he kills an insect that had bitten his neck. Then the elderly monk says: "It will be rain. The gadflies bite." Thereafter he looks to the horizon and continues: "Over there, it is already raining." When returning to the monastery together, a distant sound that could be either thunder or canon blasts can be heard. The elderly monk says: "There is a smell of rain. The thunder always makes me twitch. I fear that they will start shooting also here." Some playing children are shown, and the monk says: "Children… Time never dies. The circle is not round." The children, however, have built a circle of pegs and weed, and they set this circle on fire.

The film ends with a similar scene, however shot from another camera-angle. This time the monk looks at the horizon and says: "It will be rain. The gadflies bite. Over there, it is already raining." Then he turns to Kiril and continues: "Come on! Time does not wait… because the circle is not round". In the background, the viewer can see the girl, Zamira, running towards the camera. The film ends with a shoot at the dead Aleks and the first drops of rain falling upon him.[17]

The difference between these two scenes may be considered subtle, but it is however distinct. Especially the difference between the two lines "Time never dies. The circle is not round.", and "Time does not wait… because the circle is not round" clearly indicates that Manchevski did not intend to create a circular narration. Rather, these lines point out that he wanted to problematise the notion of time and temporality within the diegesis of the film. That Manchevski consciously has used the film to problematise time and narration is refrained once more in the film's middle sequence. In a scene from the London episode the viewer is exposed to the following graffiti: "Time never dies/the circle/is not round".

So, when examined closely, the plot proves to be neither linear nor round. Instead, the film produces a diegesis in which the presence of

time is always underlined precisely because the chronology of the story is constantly undermined by the plot, and in turn causality is short-circuited throughout the diegesis. Therefore, I argue, this film is made in an attempt to consciously challenge the tendency in conventional moviemaking to let the plot coincide with the story in order to help the audience experience the "reality-effect" that would confirm the conventional notion of realism. Furthermore, I argue that this film is composed in a deliberate attempt to challenge the idea that historical writing could be a sort of documentation of the past "as it really was" produced from some presupposed neutral position beyond temporality.

Rain and War

Basically, I argue that *Before the Rain* is not set out to be a realistic film, but a tragedy. The experience he has made in Bosnia has taught Aleks, as it has taught most people in the 1990s, that there are no clear-cut and easy solutions to this kind of conflicts. Above all, there exists no neutral position outside the conflict from which one could objectively document and rationally solve it. "You have to take sides against war", Anne tells Aleks in London. But to make war against war itself is, however, a paradoxical undertaking. The traumatised Aleks responds that "War is normality and peace the exception". Therefore, Aleks conclusion is that one has to take sides within war, but still the same he refuses to line up behind either one of the conflicting parties. Like Sophocles' or Shakespeare's tragic heroes, Aleks seems doomed to disaster.

As has been noted in the beginning of this essay, Manchevski made *Before the Rain* in order to work out the tense atmosphere he had experienced in Skopje in 1991. In the face of the wars between first Slovenia and Yugoslavia and thereafter Croatia and Yugoslavia, also Macedonia seemed to be endangered. In a situation of repressed hostility, when a majority of people expect and calculate with war in a foreseeable near future, can such an escalation of violence be stopped and de-escalated? Can a war be fought against the notion of war, so that the outbreak of expected violence and bloodshed could be inhibited? Most possibly, Manchevski conceived and made his film with the direct aim of counter-acting tendencies that could unleash armed conflicts and war in Macedonia, however such a conscious purpose is difficult to state. Nevertheless, Manchevski has confirmed that he made active use of Shakespearean tragedies when conceiving the script: themes from *Macbeth*, *Romeo and Juliet*, and *Hamlet* have been woven into the manuscript.[18] The point to be underlined is that the film is made as a classic tragedy and not as a modern realistic drama. That being the case, after having seen the film, the viewers would then not be supposed to intellectually recognise their own everyday reality, but to have an experience of catharsis: a feeling of purification and relief after having confronted an existential dilemma and having had this dilemma conceptualised. In an interview from early 1995, Manchevski has said that some people in Macedonia complained after having seen the film: "Some people said, 'We don't all live in run-down villages, we also drive Mercedes cares. Why didn't you show that?' But most of them read the film just as I wanted them to, which is as a warning."[19] But a warning against what?

When making sense out of this film, it is tempting to see the notion of rain as a metaphor for war. The title of the film would then be read "Before the War", and film would warn that war could soon strike down on Macedonia, like it had already hit other parts of former Yugoslavia. For example, the lines uttered by the elderly monk in the beginning of the film points clearly in that direction: "Over there, it is already raining. (…) There is a smell of rain. The thunder always makes me twitch. I fear that they will start shooting also here." Nevertheless, the metaphoric does not run as smoothly as that. When Kiril dreams that Zamira is smilingly standing by his bed, it is raining. But when Zamira actually stands by his bed, she is not smiling but hunted and frightened, and it is not raining. Later in the film, Aleks dreams that Hanna enter his room and start, smilingly, to undress. At the same time, the falling rain can be seen through the window. But then again, when Hanna really enters his room she is frightened and worried about her disappeared daughter. At that time, no rain can be seen through the window. Here, "rain" appears to be not just a metaphor for war, but also for sexual fantasies, especially male ones.

Furthermore, the complexity and the ambiguity around the usage of the notion of "rain" in the film is also singled out through the strophe by Mesa Selimonovic, with which the film opens: "With a shriek birds flee across the black sky, / people are silent, my blood aces from waiting." With what would this frustrating waiting end? Would the relief come with ending of passivity and the outbreak of the awaited war?

After having seen the film *Before the Rain*, one would be disposed to answer this last question with a clear "No!". Even if an outbreak of action would disperse the tense atmosphere of frustrating passivity and therefore initially be perceived as a relief, it would rapidly prove itself to something more hideous than the earlier condition. Therefore, when the film was made within a discourse of escalating violence, and when its purpose was to de-escalate this tendency from within the discourse, then its means would not be to simply reflect present condition but to present a substitution for the awaited eruption. In this case, I argue, the means of conventional modern realism would not be sufficient and therefore Manchevski choose to make a classical tragedy. And whatever effect this particular film has had on the people in Macedonia during the 1990s, it can at least be stated that Macedonia is the only country that emerged out of the break up of former Yugoslavia that has not experienced war or ethnically coloured clashes between conflicting groups.

Instead of trying to knit together story and plot in order to create a mimetic whole that would enable its viewers to construct a vision of a dramatic event, the filmmaker behind *Before the Rain* has let the plot short-circuit the story so that the audience would be enabled to experience an existential dilemma. In this manner, the way *Before the Rain* has been composed differ on a profound level from the way conventional realistic films, such as for example *Saving Private Ryan*, are been made. When placing the former film alongside the latter one, it is possible, I have here argued, not just to compare different approaches to filmmaking, but furthermore different notions of present and past reality.

NOTES:

(1) Before the Rain (1994), written and directed by Milcho Manchevski, produced by AIM Productions NOE Productions Vardar Film, with the participation of British Screen and The European Co-Production Fund (UK). Presented by PolyGram and The Ministry of Culture for the Republic of Macedonia.

(2) At a workshop dedicated to the film Before the Rain the writer/director Milcho Manchevski participated and the following information is drawn from his presentation. The workshop - which was organised by Robert Rosenstone, Bo Strath, and Erik Tangerstad within the framework of the research project "the Collective Construction of Community" - was held in April 1999 at the Robert Schuman Centre of the European University Institute in Florence, Italy, under the heading "One Film - Many Histories: An Inquiry into the Film 'Before the Rain'". Other participants were, Keith Brown, Robert Burgoyne, Ian Christie, Thomas Elsaesser, Victor Friedman, Bengt Holmen, Dina Iordanova, Anton Kaes, Reinhard Koselleck, Hayden White, as well as members and researchers at the European University Institute.

(3) For a full coverage of Manchevski's work until 1999, including the list of awards for Before the Rain, cf. Manchevski, Milcho (1999) Street, Skopje:Playtime.

(4) Cf. Thompson, Kristin (1988) 'Neoformalist Film Analysis: One Approach, Many Methods' in Kristin Thompson Breaking the Glass Armor: Neoformalist Film Analysis Princeton, New Jersey: Priceton University Press. Here I have however relyed on the Sweidish translation: Thompson, Kristin (1995) 'Neoformalistisk filmanalys: ett perspektiv, flera metoder' in L.G. Andersson and Erik Hedling (eds.) Modern Filmteori 1 Lund: Studentlitteratur. In this article, Thompson refers this methodological approach back to the Russian formalists of the 1920s. They spoke, however, of sujet and fable - not of story and plot - and because the concepts "story" and "plot" have a wider range of meaning than "sujet" and "fable", Thompson make use of the latter terms in order to gain precission. Nevertheless, in this case I have decided to stick to the terms "story" and "plot" which both seem to be precis enough for this discussion, but not strange enough to cause unwanted confusion.

(5) Cf. Gorbman, Claudia (1987)'Narratological Perspectives on Film Music' in Claudia Gorbman Unheard Melodies: Narrative Film Music London and Bloomington: BFI Publishing/Indiana University Press. In this case I have relyed on the Sweidish translation: Gorbman, Claudia (1995) 'Narratologiska aspekter av filmmusik' in L.G. Andersson and Erik Hedling (eds.) Modern Filmteori 1 Lund: Studentlitteratur. Because I have retransalted Gorbman's definition back to English its exact formulation may differ from her original. But I only sketch the theory around the diegesis concept, such treatment of the definition may be forgiven.

(6) About the concept "the reality effect", cf. Ankersmit, F.R. (1994) 'The Reality Effect in the Writing of History: The Dynamics of Historiographical Topology' in F.R. Ankersmit History and Tropology. The Rise and Fall of Metaphor Berkeley - Los Angels - London: University of California Press, pp. 125-161. The concept was origianly coined by Roland Barthes, who used it in order to describe an effect that could be perceived when confronting different interlinked texts. When reading and experiencing the tension in and between texts, one can perceive a sense of reality, and this sense is "the reality effect".

(7) Brown, Keith (1998)'Macedonian culture and its audiences. An analysis of Before the Rain', in Felicia Hughes-Freeland (ed.) Ritual, Performance, Media, London and New York: Routledge, pp. 160-176.

(8) Or in Brown's words: "The actuality of the landscape thus confers actualite on events". He also recalls how a colleague of his, Jonathan Schwartz, when confronting a group of Dutch university students had to convince these students that the film was "not an actual documentary but a dystopian nightmare". Brown 1998: 166f. The point to be underlined in these quotes is the inabillity of a Western audience to differ between the diegesis of the film and the extra-diagetic condition beyond the frame of the film. In other words, a confusion between the "reality-effect" and "reality" can here be sensed, a confusion that creates the ground work of realism.

(9) In the above mentioned workshop, the Balkanist Victor Friedman said that the first time he saw the film he was initally confused because he could not make sense of the film's settings. But as soon has he understood that the film was "not realstic" he could make sense out of it.

(10) Brown has pointed out that the international recognition of the film as Macedonian, made it possible to identify the film as Macedonian also within the new Macedonian republic: "The identification of the film as Macedonian (…) was connected to the legitimacy of the country with the same name". Brown 1998: 171.

(11) Zizek, Slavoj (1997) 'Undergrund oder: Die poesie der etnischen Sauberung' Osterreichische Zeitschrift fur Geschichtswissenschaften 4/1994, 587-593.

(12) Cf. Eduardo Gruner's recent introduction in an Argentine edited volume: Gruner, Eduardo (1998) 'Introduccion. El retorno de la teoria critica de la cultura: una introduccion alegorica a Jameson y Zizek' in Fredric Jameson & Slavoj Zizek Estudios Culturales. Reflexiones sobre el multiculturalismo Buenos Aires - Barcelona - Mexico: Paidos, pp. 11-64.

(13) Cf. Slosar, Irina (1997) '"Du lugst! Du lugst! Ah, wie schon du lugst!"' Osterreichische Zeitschrift fur Geschichtswissenschaften 4/1994, 594-598. In this article Slosar both reflects arguments made in this debate and gives a contribution to it. Form her references in the article, which is written in German, one can conclude that most of this discussion has been conducted in Slovenian.

(14) For a recapitulation of the debate around Underground cf. Andersson, Ulf B (1998) 'Bosnien, kriget och filmerna' Filmhaftet 101 (1/1998) 68-72. In this article on how the war in Bosnia has been refelcted in feature films Underground (1995) is compared to Welcome to Sarajevo (1997). However, Before the Rain is not mentioned once, which in a sense is logical since the latter film does not realy deal with the war in Bosnia.

(15) Irina Slosar, for example, taking her point of reference in the scene with the shooting in a posh London restaurant, saw the film as a metaphor for how the present wars in Balkan threatened Western Europe. (Slosar 1997: 596) In the above mentioned workshop, Bengt Holmen, who was based as a UN-officer in Skopje at the time of the shooting of the film, attached his own personal experiences to some of the scenes of the film. The Balkanist Victor Friedman noted that the graffiti "Burek, da!" (that was to be seen in the film) corresponed to the graffiti "Burek, nein danke!" that was at the same time documented in Lubljana. Since "Burek" is a dish that was considered typically Yugoslav, and since "da" means "yes" in Slavic languages, while "nein danke" is "now thanks" in German, Friedman reporrted that he used this scene as historical document over the mental break up of Yugoslavia during the first half of the 1990s.

(16) On a direct question during the workshop, Manchevski admitted that it was he who played the prisoner.

(17) The transaltion is my own, and it is based on the Swedish subtitles of a videopirint of the film.

(18) Manchevski made this confirmation during the discussion at the above mentioned workshop.

(19) Quoted after Brown, 1998, p. 169. The orignal interview was published in Village Voice, 21 February 1995.

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A HISTORY OF WHAT HAS NOT YET HAPPENED

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Theory and History:

History is today more than contested ground. It is a discipline under siege from armies both inside and outside the profession. Inside (if that's the right location), the besiegers are theorists. Outside (ditto), they are filmmakers. The allies in this siege have at least one thing in common: both attack the notion of fact as the solitary or even the most important building block for History.

The theorists' assault on traditional historical writing is by now far too familiar to everyone for me to do more here than point to the word, "poststructuralism," or whisper names like Hayden White and Frank Ankersmit. By now we all should know that "facts" are traces or remains of the past that we have selected from a vast number of such traces and constituted into an argument or discourse. That it is, in short, historians who choose what are to be facts and weave them into stories which are marked both by unprovable notions of cause and effect and moral positions that precede the facts and indeed help to constitute them.

Not that all theorists make the same argument or agree about the nature of history. The most extreme position has been taken by Keith Jenkins, who, in the pages of this journal, has suggested that "we can now plausibly forget history and the past and live amidst the ample and agreeable imaginaries provided by postmodern-type theorists." (Jenkins 1999: 10) Here he means the usual suspects: Roland Barthes, Michel Foucault, Jacques Derrida, Jean-Francois Lyotard, Richard Rorty, Elizabeth Ermarth. But exactly who comprises this "we" which finds these imaginaries so "ample and agreeable" is not certain. I, for one, opt out. For faced with the possibility of living in a world created by theorists, I (and others too?) would flee back towards traditional History. Not that Jenkins' idea that we are going to give up stories for theory seems at all in danger of coming true. It is far more likely that in this new century we will live, as we have in the past, by the visions of story tellers. Story tellers who put the past onto the screen – large or small.

Theorist F.R. Ankersmit disagrees with Jenkins. He thinks we should not give on history or the past , though he wants us to look at them in new and different ways. Ankersmit argues that the metaphorical dimension in historiography is more powerful than the literal or factual dimensions. In the future, he suggests, our relationship to the past will (should?) focus less on past itself than on the language we use for speaking about the past (Ankersmit 1994: 180) Since Ankersmit, himself, doesn't bother to say it, I will: one of the languages for speaking about the past is obviously the language of film.

Ankersmit carries his argument all the way back to the narrative epics of the Greek: "The stories they told one another about the deeds of their ancestors were not mutually exclusive, despite their contradicting each other, because they inspired above all ethical and aesthetic contemplation."(Ankersmit 1994: 181) Contradiction is less likely in the modern discipline of history because the fixed, written text has less tolerance for divergent traditions than the spoken word. Written history tends towards the uniform; indeed, towards the grand narrative meant, ultimately, to explain everything.

Like the oral tradition, film — and this is my argument — works against such uniformity and opens up the discourse once again. Its brevity tends to create multiple, fragmented pasts, a series of discontinuous stories that never fit together into a metanarrative (though they may assume one). A realm in which the visual media tell the past is like a realm made up of micro histories, where there will always be more than one sort of historical truth. Perhaps out of this visual historical world will arise new sorts of ways of viewing the past. New truths to be found. Or perhaps there will be a return to the past not as explanation of the present but once again as an object of ethical and aesthetic contemplation.

Ankersmit's advocacy of new kinds of history is not, he insists, a rejection of scientific historiography — only a way of drawing attention to its limitations, its implicit claim that nothing of the past exists outside historical texts. Yet outside the texts of history lies the most important part of the past: "the whole domain of historical purpose and meaning."(Ankersmit 1994: 181)

Let me capitalize this phrase: Historical Purpose and Meaning. A realm that does not so much deny facts as cut loose from them. Surround them. Exist before and after them. This is the precise realm into which the historical film can and does enter, not by ignoring data but by using facts or playing with them in a manner different from the written text. Which is to say: the historical film engages much of the same stuff that scientific history engages, but does so on its own, filmic and dramatic, terms.

Among many reasons for this are the fact that filmmakers are not burdened with the knowledge of historical theory. They may know something about it instinctively and have no doubt imbibed some traditional notions of history in school. Yet in their own way, they undertake the traditional task of historians — recounting, explaining, and interpreting the past. Yet if not burdened by theory, it is clear that certain filmmakers — Oliver Stone in the United States, Carlos Diegues in Brazil, Ousmane Sembene in Senegal, Andrzej Wajda in Poland, and the late Rainier Maria Fassbinder in Germany, Roberto Rossellini in Italy, and Tomas Gutierrez Alea in Cuba — have been heavily burdened by the legacy of the past — a past whose issues they feel compelled to engage, explicate, recount, and moralize.

Film and History

If theory is an internal threat to History, film is the external one, largely because it has the public audience for stories set in the past. From the viewpoint of traditional historians, dramatic films deny hard won historical truths by casually inserting large doses of fiction or invention into their telling of the past. A typical response of a historian to film can be found in an essay by the late David Herlihy, onetime President of the American Historical Association. Writing in a Forum in the *American Historical Review* in 1988, he argued that film cannot do proper history because it cannot present alternative views. Cannot list sources. Cannot provide criticism or show broad contexts Worse yet: film cannot be combated. What you see on the screen is what you get and what you get is what you believe. For Herlihy viewers are always victims of what they see on the screen. He allows no space in which a film can be "read." By contrast, books — he implicitly argues — are different: the truth of a book is in the text, not the reading.(Herlihy 1994)

This argument ignores several important questions: Must every historical work undertake all the tasks he mentions? Are there no other ways of dealing with our past? Cannot there be different historical worlds constructed by different rules? Aren't there always already such worlds? Both on the page, in the museum, and on the screen?

Frank Ankersmit has made the sensible suggestion that philosophers of history should derive theory from practice. He thinks their task should not be to prescribe to historians the right and wrong way to write History, but instead to analyze the development of how the past has been and is written. The same, I would ague, should apply to historical film. Rather than theorizing about what film should do to or for the past, we should study what historical filmmakers have been doing in order to understand the rules of engagement for history as it is rendered on the big screen.

My own studies of historical film in recent years have attempted to do this. To answer the question: how do certain films work as history? How do they make meaning of the past? My focus has been films that are based on verifiable incidents, events, or texts that themselves deal with the past. Films such as *Glory, Born on the Fourth of July, October, Walker.* Such works recount, explain, interpret the past by selecting trace elements, turning therm into "facts," and using them — along with other material — to comment on social, political, moral, and personal issues of both the past and present. (Rosenstone 1995) Historical writing does the same thing — except perhaps for that "other material."

The "other material" in film comprises the inevitable inventions that are mixed in with the verifiable facts / events / moments / actions of the past. Invented elements which are used to fill up the frame, or to condense, symbolize, displace things too complex or lengthy to fit into the dramatic structure or the standard two-hour time frame of the film. But these inventions do not constitute the entire difference between written and screen history. There are also the important elements of telling that inhere in the visual and aural medium. Elements of color, sound, and movement; of drama that heightens emotional states, and creates an intense and intimate relationship with characters; of spectacle, bodies, faces, costumes, and landscape splashing across our retinas.

It is important to see that the "facts" delivered in films are not just the events in which characters participate, they are also the visual surfaces of the past that film creates — the settings, landscapes, sounds, costumes – everything that comes under the heading of what Roland Barthes once called "reality effects." For Barthes, these effects were mere notations and not part of the meaning of History. But in film they achieve a certain kind of "thingness," a sense of being facts under description, an integral part of the world of the past and thus important elements of meaning. In film "reality effects" can often tell us much about the people, processes, and times.

Let me give but one example from Roberto Rossellini's *Age of the Medici*, where we are taken into a room to see a few humble assistants working on walls of an unfinished Brancacci Chapel, where we can the familiar Masaccio figures only in outline. By our own time, this room has disappeared behind a (literal and figurative) wall of enormous proportions and expectations. A wall which proclaims: Here begins the Heroic Renaissance and the way we view the world will never be the same again. But what we see in the film is something that recaptures a lost moment. The images take us back in a way no book can, into that chapel long before anyone could know what this work would come to symbolize. All we see are a bunch of guys working slowly on some unfinished walls while their efforts are subject to blistering commentary by a British visitor, who is certain what they are doing is certainly not good art.

One might ask: how to read this scene, and answer that the reading will certainly depend upon what we already know of Renaissance Florence. If we know nothing of the Brancacci Chapel, the sequence will have little meaning. And this is the way it is with all films, constructions which ultimately will be read in different ways by different people. But is this not the same for our written histories? Historians (like Herlihy) may argue that the meaning can be and is fixed in the text. In plain language. Immutable. Verifiable or refutable. But the history of historiography refutes this. One can see this argument is part of a much larger struggle: one between those who believe words mean what they say and those who know that words always mean much more than what they say.

The way we read History on the page or on the screen depends in part upon our expectations. Historians want to read films (and books) as if they are supposed to be direct reflections of a past. There is much evidence that the general public is much more savvy. How often does one hear (especially from students in History on Film classes): "Its not history, its only a film." Those who study reception theory have come up with much the same conclusion. Certain this is a healthier attitude than that of historians. Yet as a response, this too is less than adequate. For a good historical is never just a film. It is also an intervention into an ongoing discourse.

Robert Berkhofer explains that written Histories are "more structures of interpretation than the structures of factuality they purport to be." Indeed, the literary job of historical realism, the only mode of writing Historians recognize as legitimate — and one to which most filmmakers slavishly adhere — is to "make the structure of interpretation appear to be (the same as) the structure of factuality." (Berkhofer 1995: 57, 60) Works of history, novels, and films all invoke authenticity that comes from facts and then go on to employ devices of interpretation to flesh out documentary evidence.

Given its dramatic roots, the historical film could not possibly be only about facts. Yet it must be about them to some extent, at least to the extent that facts, too, are an integral part of the larger discourse of history. A film., to be considered a "historical" rather than a "costume dra-

ma," must — I would argue — in some way engage the ongoing discourse surrounding the topic with which it deals. That is, the body of data along with the arguments, writings, memories, images, and moral positions that the topic has called forth.

Ultimately, the historical film raises basic question: what do we want from the past? Why do we want to know it? What else might we want to know? To learn by example? To feel (or think we feel) what others (may have) felt in given situations? To experience, if only distantly, what others experienced in war, revolution, political crisis, times of troubles and times of plenty? Or, like the Greeks, to be inspired into ethical or aesthetic contemplation of the human condition?

Before the Rain

Before the Rain is a film that has no obligation to a specific set of facts, to specific details about persons and places. Call it fiction as history, yet every frame is suffused with a sense of the past, and history inheres in every one of its fictional moments. This inhering makes it into a history, or at least a commentary upon history, as it insists in sequence after sequence that the past is a burden from which we cannot escape. One that implicates us all, anywhere in the world, at every moment: in London, Florence, or Los Angeles as well as Macedonia.

Before the Rain creates its world by utilizing elements, themes, facts, factoids, events, characters to point to events and comment upon them, to moralize them, tell us what they mean. Its highly innovative structure results in an unusual argument about the nature of historical time. The film speaks at once of the uniqueness of individuals and events and also of their recurringness. It proposes that certain moments are at once historical and transhistorical. It suggests the Eternal Return as a new model for History.

Confronted with this film about a region I have never visited nor studied, I do what a good historian does: turn to historical writing. The film sends me to the library to find books about Macedonia. I start with an old friend whose biography I wrote almost a quarter century ago: John Reed. Before chronicling the Russian Revolution, this American journalist, poet, and activist spent some months in 1915 covering the Balkan Front of the World War. Macedonia, he wrote, "is the most frightful mix-up of races ever imagined. Turks, Albanians, Serbs, Rumanians, Greek and Bulgarians live there side by side without mingling . . . . " (Reed 1995: 551) Eighty years later, another American journalist, Robert Kaplan, uses Reed as a major guide as he tours the former Yugoslavia. Like Reed, Kaplan is an outsider, a touring writer who can do no more than skillfully skim the surface of this regions whose languages he does not speak. And yet something in his experience there seems to push him towards a new view of the past: "In the Balkans, history is not viewed as tracing a chronological progression as it is in the West. Instead, history jumps around and moves in circles . . ." (Kaplan 1994: 58) As in the circle, I am forced to wonder, that does not close of *Before the Rain*?

To outsiders such as Reed, Kaplan, and yours truly; perhaps even to the people who live there, the complications of Macedonian history can seem baffling. I know. I struggled through parts of some standard histories, books that contain the names of too many people and movements, the details of endless and apparently similar events. Reading them I begin to realize: too much has happened in Macedonia for too many centuries for me to absorb the outlines of its history. Sitting in the library, my eyes grow heavy and I want to snooze. But *Before the Rain* has no trouble keeping me awake as it cuts through those complications to give me some sort of past in the present, to make me feel something for the (perceived) problems of the region precisely where books have left me swimming in a sea of details.

Works of history are usually stuffed full of the details we call facts, but they don't in this (in any?) case add up to a single, coherent picture of Macedonia's past. For they are not "objective" accounts that complement or build on each other, but positioned, ideologized, biased works of history that contradict each other time and again. No more, no less than the film itself

And yet *Before the Rain* does something the books don't do. It can make an outsider suddenly care about a place called Macedonia; it can create a kind of historical caring that is a prerequisite to historical understanding. Not that it can bring Macedonia and its past into clear focus, but what single work can? That task would take a shelf. A library. And then there would still be too many parties, too many dates, to many uprisings, leaders and martyrs for all but the most dedicated scholar to absorb. One virtue of the film is its ability to use a few details to make sense of a situation. By making it alive. Dramatic. By giving us a metaphorical past. The film says: Wake Up! Take Notice! This is Important!

Ultimately the moral, the message of *Before the Rain* has to be a problem for traditional historians. For the film constitutes its data to create stories that seem to argue that nothing can be done. The hatreds in Macedonia are too old. Living there has become a tragedy. Standing outside events is impossible. For Macedonians it seems there can be no solving of problems. Missing from the film as a work of history is any sense of control. How, we have to wonder, did things get this way? What is the lesson other than that there is no lesson? What is the lesson except this: the recounting of the past is the lesson. By speaking, by crying for help, by telling the tale, maybe the filmmaker historian can change the future.

Let me put it this way: in *Before the Rain* there is no traditional metanarrative, no story of progress. Instead, the film gives us regress. Could this be a hint towards a new metanarrative, one perhaps more suitable for the new century?

Alex, our Macedonian hero who has lived in Western Europe for years and now has returned home, keeps saying: "My eyes have changed." What has changed them? His years abroad. His adoption of the belief, shared with the in his village, in the Enlightenment project — in the very meaning of history. Or perhaps it is more accurate to say he is a man caught between and yet part of two notions of history that coexist and struggle in the modern world, history as an inclusive and history as an exclusive story. History as all of us or history as us and them. Living in two histories blinds Alex to what is happening before his eyes: the fact that old hatreds are, for whatever reason — and the film provides no reasons — are alive again. For years Alex accepted a metanarrative of progress. News photography was part of that metanarrative, and yet it, ultimately, led him to commit a crime. Now he has come home to embrace the counter narrative of an Eden. But he learns you can't go home again. Learns that if you are not careful, a metanarrative can kill you. The only way out of his dilemma is death, a meaningful death based upon an act of love: saving the daughter of his former girlfriend. Alex sacrifices himself and welcomes death, a way into and out of history. "Shoot me cousin," he says, knowing, even wanting the bullets to come.

The study of History is rooted in the belief that there is always a way of understanding, learning, making things right – at least in retrospect on the page. But the lesson of the film is that History is not progress. The past is recurrence and you can neither master it nor escape it. You can only serve as a witness, call attention in the hope that the knowing of what not yet has happened but has already happened too many times may not happen again.

The circle may not close. It can only be escaped into the telling of the tale. Is not the task of telling history the task of forgetting the past by mastering it? We study, we ponder, we write we explain. We tell the past in order to think we understand what happened and why. So we think we know. We have worked it through. Now we can forget the past. But our perpetual argument over the Holocaust has given the lie to such a role for History. No amount of telling (and with the Holocaust we have drowned in the telling on the page and on the screen) can work it through, let us master it, or let us forget. We can only continue to tell.

Film as History

The historical film has a history. Such films can be traced from a certain kind of costume drama as entertainment to, largely in years since World War II, a new seriousness about the past. These new historicals often emerge from countries living through times of crisis as filmmakers, faced in their own lives and times with flashpoints of dan-

ger, attempt to understand via representations of the past how the present has come to be. Sometimes these films are innovative in style, as if the search for form is part of a search for a new connection to the past. Examples are Eisenstein's constructivism during the formative years of the Soviet Union, Rossellini's *neo-realismo* for Italy during its postwar troubles, or the mythic, magic realist, post colonial works of Ousmane Sembene from Senegal, Carlos Diegues of Brazil, or Tomas Gutierrez Alea of Cuba. More traditional historicals have come from more stable countries: Fassbinder for Germany after its discovery of the Holocaust, Oliver Stone for the American trauma of Vietnam.

Many of these filmmakers deal with contemporary, even instant history. History under the pressure of time, the flash of danger, the period just before or even when the film itself is made: Rossellini in *Open City* and *Paisan,* Diegues in *Goodbye Brazil*, Stone in *Platoon, JFK, Born on the Fourth of July* and *Salvador.* You may call these instant histories created by participants. Histories that erase the difference between past and present.

With *Before the Rain*, Manchevksi creates a new category: the History of what has not yet happened. The history of the future created to warn against that future in order to prevent it from happening. This is a new kind of work for a new situation. A history that uses elements of the past to argue for or against a certain kind of future. In this, it is a history whose aims are consonant with traditional History.

The film also seems to want to teach us how to read its new form of History. I take this to be the burden of the chapter headings of the three sections. Can we image a future in which history is written in terms of these titles: *Words. Faces. Pictures*.

Words: which create history in the oral tradition, then on the page; words which lead to disagreement and conflict. Silence alone, the film tells us, can speak the language of love.

Faces: how we look out at the world and the way the world, in an age of visual media, remembers us. Faces, which in London or Macedonia or anywhere can mean quick judgment and death.

Pictures: the way we increasingly come to know what it outside ourselves We picture the world (represent it) but at the same time we are the object of the (historical) pictures of others. Pictures are the way we see ourselves in time.

Perhaps this is the historical meaning of *Before the Rain*. We are all pictures. All implicated. All unable to escape. Our task is to get out the message. The practice of History is a matter of being a witness and, perhaps, having faith. At least faith in the act of witnessing . Faith as a way of writing History.

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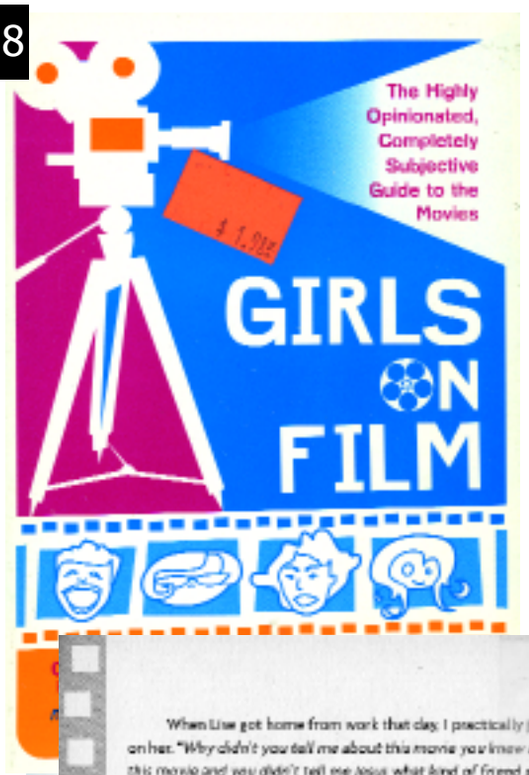
TEXTBOOKSTEXTBOOKSУЧЕБНИЦИ

The New York Times
GUIDE TO THE
BEST
1,000
MOVIES
EVER
MADE
VINCENT CANBY,
JANET MASLIN,
and the Film Critics of
The New York Times
Edited by Peter M. Nichols
TIMES BOOKS
RANDOM HOUSE
BEFORE THE RAIN
BEFORE THE RAIN



When Lise got home from work that day, I practically jumped on her. "*Why didn't you tell me about this movie you knew about this movie and you didn't tell me Jesus what kind of friend are you God it was great!*"

She was all casual about it. "Yeah, I liked it. You know who really loved it, though? Jason."

Her ex-boyfriend. Ah, the bitter irony!

Later that week, Jason walked up to me at a party grinning expectantly. "Your job is making you boring and mean."

Sigh! He even quoted **Trust**! I wanted to leap into his lap, give him a big smooch, run away and get married! But not! It was not to be!

Ever since then, I have wandered the Earth, searching for that perfect movie mate. Someone who will love and understand **Trust**. Someone who will love and understand me. I test them again and again. They fall asleep on the couch. They say they don't know what the big deal is. They laugh it off.

But I am not laughing.

I pull out other test movies. Did Ron Fricke's spellbinding, gorgeous, wordless documentary, **Baraka** (1993), fill them with a numinous sense of wonder and awe, as it did me? Do they think **Hard Eight**, directed by twenty-seven-year-old prodigy Paul Thomas Anderson (**Boogie Nights**) and starring a brilliant Philip Baker Hall, a gritty Gwyneth Paltrow, and a hilariously sad John C. Reilly, is a work of tragicomic genius, as I do? Do they really understand the heartbreak and beauty of 1994's **Trush**, about an inner-city boy (Sean Nelson) who uses the basic rules of chess taught to him by his absentee father (Samuel L. Jackson) as a way to get out of the 'hood? For God's sake, are they thunderstruck by the strong characters and circular narrative in the breathtakingly original Macedonian film **Before the Rain**?

No? Then get out! Go away! I break with thee!

I am cursed to walk alone.

25 Indies to Rent!

1 **THE APOSTLE** (dir. Robert Duvall, 1997) "Love my neck!" That means give me a hug in the words of Robert Duvall's fire-and-brimstone preacher. Duvall wrote, directed, and starred in this story of a tragically human man of God. The Apostle seeks redemption after a violent incident. Of course you can't run from your past, a lesson he learns. This movie runs long and slow, but Duvall's performance is divinely inspired, a reminder that he's one of our greatest living actors.

2 **BEFORE THE RAIN** (dir. Milcho Manchevski, 1994) An amazing political drama focusing on the strife-torn Republic of Macedonia. In three seemingly unrelated stories—a young Christian monk protecting a Muslim girl, a London-based photographer, and a photojournalist returning to his Macedonian homeland—a portrait of religious hatred, personal struggle, and an attempt to do good when the world has turned bad forms. One of the weirdest, most interesting narrative structures we've ever seen. Brutal and fascinating.

3 **BROTHER FROM ANOTHER PLANET** (dir. John Sayles, 1984) Joe Morton plays a sweetly befuddled alien who—aside from his clawlike feet—happens to look like a typical African-American male. On the run from alien bounty hunters, he arrives in Harlem and gets to mingle good old American natives. Features terrific nice cameos from director Sayles and from Fisher Stevens as a subway-riding card shark.

4 **DEATH AND THE MAIDEN** (dir. Roman Polanski, 1994) An intense and often unsettling psychological thriller set in an unnamed country in South America. Since it was based on a play, this film feels like a play and has only three characters. Sigourney Weaver plays Paulina Escobar, a woman who, by sheer coincidence, is reacquainted with a doctor (Ben Kingsley) by whom, she is convinced, she once was tortured and raped to the sounds of Schubert's "Death and the Maiden." She, uh, takes revenge.

BEFORE THE RAIN
PRE DEZHJU
1994 115m c Drama/War/Political ★★★★
Vardar Film/Ma Production/Noe Production/ /10
Macedonia/U.K./France)

John Cartlidge (Anne), Rade Sarbosnja (Alexander), Gregoire Colin (Nick), Labina Mitevska (Zamira), Jay Villiers (Alex), Silvija Stojanovska (Hana), Phaedra Love (Anna's Mother), Josif Josifoski (Father Mirko), Dora Cicilenski (Hana), Grigor Vitkov (Mete)

p. Judy Counihan; Cyprien Katsar, Sam Taylor, Cat Villiers; d, Milcho Manchevski; w, Milcho Manchevski; ph, Manuel Teran; ed, Nicolas Gaster; m, Anastasia; prod d, Stjepan Lamesky, David Munro; fx, Martin Lowry, John Fentiman, Vasil Dillon, Dow; Christine Harris, Sue Wood

Irish Best Foreign Language Film

Most of the first feature made in the newly declared republic of Macedonia, formerly a region of Yugoslavia, Milcho Manchevski's film is a ghostly, mystical, ultimately pessimistic take on the worldwide ethnic discord by the Balkan genocide.

In Manchevski's elliptical three-part narrative, a young monk (Gregoire Colin) shelters a Muslim girl (Labina Mitevska), a lonely London photographer (Katrin Cartlidge, NAKED) struggles with some unexplained personal consequences of war, a Macedonian photographer (Rade Sherbedgia) returns to the village of his childhood and finds a changed, hostile reception. BEFORE THE RAIN won the Golden Lion (Best Picture) award at the 1994 Venice Film Festival and was nominated for the year's best foreign language film Oscar. Released theatrically in the US in 1995, it received wide critical acclaim and was sometimes compared to another Oscar nominee, PULP FICTION, which employed a similarly unconventional structure. Though the two films are completely disparate in theme and subject matter, both tell their stories out of chronological order. The circular structure of BEFORE THE RAIN adds to its impact. Near the end of the third segment, the viewer realizes that the three seemingly separate stories are interconnected, and this revelation is as exciting as it is inevitable, tragic and chilling.

Technically superior in every department, BEFORE THE RAIN features strikingly beautiful Macedonian landscapes, lovingly captured by cinematographer Manuel Teran. The visually stunning, vibrantly colorful Macedonian segments stand in stark contrast to the bleak, gritty London settings. This disparity reiterates one of the film's messages: war in one region affects another, no matter how far screened geographies lie or culturally.

BEFORE THE REVOLUTION
(PRIMA DELLA RIVOLUZIONE)
1963 112m bw Drama ★★★
Compagnia Cinematografica (Italy) /X

Adriana Asti (Gina), Francesco Barilli (Fabrizio), Allen Midgette (Agostino), Morando Morandini (Cesare—Teacher), Domenico Alvi (Alfonso), Katia Giuseppe Maccarone (Edoardo Bertieri), Cristina Gaioni (Paula), Cristina Pariset (Clelia), Emilio Berghi (Edoardo's Mother), Iolanda Gazzilli (Fabrizio's grandmother)

s, Bernardo Bertolucci; w, Bernardo Bertolucci, Gianni Amico; ph, Aldo Scavarda; ed, Roberto Perpignani; m, Ennio Morricone

Bernardo Bertolucci's second film is a classic, timid autobiographical coming-of-age tale about a 20-year-old named Fabrizio (Francesco Barilli) who's struggling between Marxist ideology and a more comfortable bourgeois life. Fabrizio rejects his middle class background and his childhood fiancée Clelia to pursue a Marxist lifestyle. In the process of his communist school teacher friend Cesare, and also has a brief affair with his sensitive young aunt, Fabrizio eventually becomes politically disillusioned and leaves the communist party, settling for a "normal" life with Clelia.

Made when Bertolucci was 22, echo. The Fabrizio is also from Parma) the film already shows the key themes which would dominate the director's later work, specifically the conceptual clash between youthful romance and his spiritual and intellectual mentor, and the ultimate rejection of individualism in favor of a safe, but stifling, bourgeoisie life. Both of which are echoed in THE CONFORMIST among others). The film is much more abstract in its structure than Bertolucci's later works, with the "plot" mostly attached to a number of moody, cinematographic sequences in which music is prominently featured. Time and again, Bertolucci uses poetic sounds and images rather than plot to communicate emotions and ideas, such as in the disturbing final scene where Fabrizio and Clelia's wedding is intercut with Cesare reading "Moby Dick" to a class of youngsters, as a lonely Gian hugs and kisses Fabrizio's much younger brother, indicating that the cycle is bound to repeat itself all over again. Unfortunately, the film is technically accomplished, but almost flawless will delighten the distractive style, as one is to the long, seamless tracking shots of Alain Renais, the whispered voice-overs and jagged jump-cuts of Jean-Luc Godard, the architectural compositions of Michelangelo Antonioni, the romantic realism of Robert Rossellini, and the social and political concerns of Pier Paolo Pasolini.

BEGGAR'S OPERA, THE
1953 94m c Musical ★★★
Imperator (U.K.) /U

Laurence Olivier (Capt. MacHeath), Stanley Holloway (Lockit), George Devine (Peachum), Mary Clare (Mrs. Peachum), Athene Seyler (Mrs. Trapes), Dorothy Tutin (Polly Peachum), Daphne Anderson (Lucy Lockit), Hugh Griffith (The Player), Margot Grahame (The Actress), Dora Gordon (The Footman)

p, Laurence Olivier, Herbert Wilcox; d, Peter Brook; w, Denis Cannan, Christopher Fry (based on the comic opera by John Gay); ph, Otto Heller (Technicolor); ed, Reginald Beck; m, Arthur Sliem

Eclectic, anarchistic, but not an unmitigated success. The adventurous Brook made his film choosing debut with THE BEGGAR'S OPERA, an attempt at re-creating John Gay's original play on film. It was other done as *The Threepenny Opera* with a score by Kurt Weill. The movie in this version is by Sir Arthur Bliss, with lyrics by Christopher Fry (*The Lady's Not for Burning*) as well as some additional dialogue for the Cannan screenplay. Olivier casts as MacHeath, with Holloway as Lockit, Griffith as the Beggar, and the wonderful Seyler (who gave one of the funniest performances in any comedy in MARTIN MIME MIME and her years spent in the classical stage work) as Mrs. Trapes. Olivier provides a play within a play as a prisoner in Newgate, who creates an opera based on his own life.

It's all very complex and may have been better done in MAN OF LA MANCHA. This is a misbegotten project that never quite comes off. Olivier and Holloway did their own singing, but the others were dubbed. Olivier is no Howard Keel and lacks the inherent sexiness to play MacHeath; he did well to stay out of musicals, unless doing character singing like THE ENTERTAINER. Bold attempt, lacked at the box office, but, for film enthusiasts, it is also an interesting curiosity.

BEING THERE
1979 130m c Comedy ★★★★
Lorimar (U.S.) /PG/R/X

Peter Sellers (Chance), Shirley MacLaine (Eve Rand), Melvyn Douglas (Benjamin Rand), Jack Warden (President Bobby), Richard Dysart (*Dr. Robert Allenby*), Richard Basehart (Thomas Franklin), Ruth Attaway (Louise), David Clennon (Thomas Franklin), Fran Brill (Sally Hayes), Denise Dufferry (Johnnie Fonelli)

p, Andrew Braunsberg; Hal Ashby; w, Jerzy Kosinski (based on his novel); ph, Caleb Deschanel (Technicolor); ed, Don Zimmerman; m, Johnny Mandel; art d, James Schoppe

AAN Best Actor: Peter Sellers; *AA Best Supporting Actor:* Melvyn Douglas

The fable of innocence vs wisdom, Jerzy Kosinski's timeless fable gets a terrific translation to the screen due to his tight screenplay, capable direction by Ashby, understated performances by Sellers, Douglas (in a role other in his career. Simplicity becomes visibility and balance, but

Before the Rain ★★★★
92 MIN. R, 1994, TH no., 1995

Katia Karmitza (Anastasia), Katrina Cartlidge (Anne), Grégoire Colin (Kiril), Labina Mitevska (Zamira), Jamie Sing Milena Manchevska and produced by Judy Counihan, Cedomir 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 very quite what 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 who hate each other, and the UN can't do anything about it.

It's not entirely your fault. The news program concentrates on today's violent confrontations; we get stories we don't need because unless we already know or 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 in different, 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 documentary debut for a young man named Milčo 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 happens when a promising talent is allowed to develop without the pressure to produce a hit. Manchevski has made a film that is personal, mysterious, and haunting, and it will be remembered long after most of the films released this year have been forgotten.

The movie is made in three parts, two in Macedonia, one in London. The story circles back on itself, something like *Pulp Fiction*, and then in a parallel, 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 *Pulp Fiction* uses). It shows that the cycle of love and bloodshed will go on as long as there is anyone left to hate and anyone left to love with it.

The London segment is the most chilling to North American newscaster news viewers who think Bosnia is not their concern. I can say more without giving away its shocking surprise. It involves a photographer named Alexander (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 love, and so it does, but in an unexpected way which shows that no war is really over for lovers 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 in pursuit of having killed a Christian, and when refuge is the cult of a beautiful youth who, as a monk, has taken a vow of silence. In the third segment, Alexander returns to his homeland to see the Muslim woman he once loved, and almost lost his chance at life by her grandson.

Manchevski tells his story in a classic, intricate, elliptic style. This is also an film about war, in which passions explode all over. The character of Alexander 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, reminding the details of crimes he did the new records he owes.

Alexander's return is fueled by guilt. "I killed—my camera killed—a man," he explains. We're sleeping 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 wounds are perhaps not stopped by time, that sometimes there is no escape.

The construction of Manchevski's story is intricate, there to demonstrate the futility of revenge in human life. There are two or three moments in the film—I will not reveal them—when I turned to others in genuine fear for my own life. I long for 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 hatred in this film, the insane lengths to which men can be driven by belief and prejudice.

Being There ★★★★
PG, 130 min., 1980

Peter Sellers (Chance), Shirley MacLaine (Eve Rand), Melvyn Douglas (Benjamin Rand, Jack Warden (President), Richard Dysart (Dr. Allenby), Richard Basehart (Conspirator). Directed by Hal Ashby and produced by Andrew Braunsberg. Screenplay by Jerzy Kosinski.

Though an exhibition to young artists of the very top of their form. It almost doesn't matter what the form is, if they're pushing their limits and going for broke and it's working. We can sense their joy of achievement—and even more so if the project in question is a risky, off-the-wall idea that could just as easily have ended disastrously.

Hal Ashby's *Being There* is a movie that invites these feelings. It begins with a conventional notion, it's basically one joke told for two hours, and it requires Peter Sellers to maintain an excruciatingly narrow zone of behavior in a role that can turn enormous comedy. It's a movie based on an idea, and all the conventional thinking argues that inventors, not ideas, are the keys to make movies from. But *Being There* pulls off its long the stand to a confoundingly provocative movie.

Sellers plays a mentally retarded gardener who has lived and worked all of his life inside the walls of an elegant Washington town house. The house and its garden are in a decaying, narrowly neighborhood, but what goes on outside is of no concern to Sellers. He tends his garden, he watches television, he is fed on schedule by the domestic staff, he is content.

Then one day the owner of the house dies. The household is disbanded. Sellers, impeccably dressed in his employer's privately tailored wardrobe, wanders out into the city. He takes along the one possession he'll probably need: His remote control TV channel switcher. He uses it almost immediately surrounded by hostile strangers, he inexplicably talks to switch channels to music from an every. He hasn't figured out that, to which his garden, life isn't television.

And that is the movie's basic premise, based almost from a novel by Kosinski. The Sellers character knows almost nothing about

BEFORE THE RAIN

Pre Dezju

Fred dashdot

The failure of this extraordinary picture to reach a wide American art house audience—despite nearly unanimous rave reviews—is part of a sad, consistent chain of evidence that most Americans will do anything to avoid the subject of the Bosnian/Serbian/Croatian conflict, perhaps out of fear that they won't understand the complexities and ancient animosities that seem to thrive in any nation referred to as "the former" anything. In the case of *Before the Rain*, the focus of which is the Republic of Macedonia (which was, yes, part of the former Yugoslavia as was Bosnia), those animosities are laid out in the form of a trilogy of interlinked stories. The film begins and ends in Macedonia, detouring for an electrifying centerpiece in London. The tales are told simply but grippingly and take on considerable additional power when the movie's ingeniously conceived but non-gimmicky circular structure becomes clear in the fade-out. The director, Milčho Manchevski, a Macedonian native who has chosen to live and work in America, has a command of the wide screen and a cinema sense that is immediately striking, and ultimately overwhelming. His portrait of a violent conflict that seems to involuntarily perpetuate itself would be an important statement about the human condition even if it weren't so specific in its time and place. Its authenticity, however, makes it all the more valuable, and all the more heartbreaking.

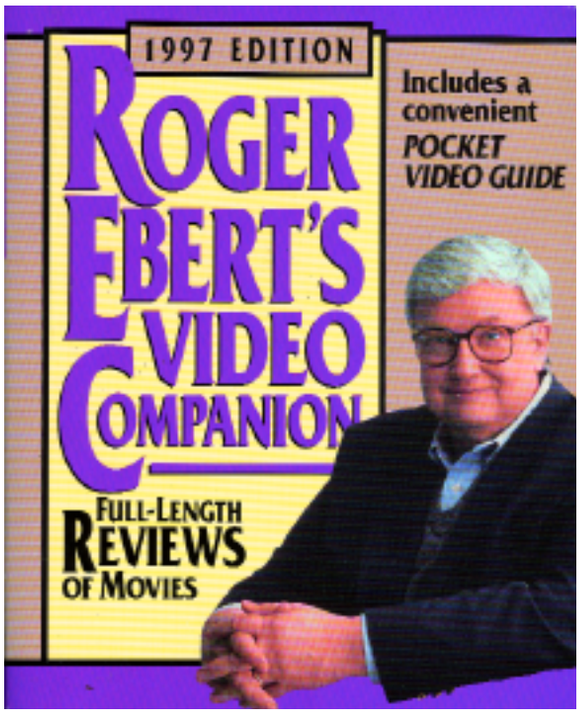
NEXT STOP... *All Quiet on the Western Front* (1930); *Prisoner of the Mountains*; *Underground*

1994, 120 min, R, Rade Serbedzija, Katrin Cartlidge, Grégoire Colin, Labina Mitevska, Phyllida Law, Vlado Kolevski, Nikola Manchevski, Milčho Manchevski, Dr. Manuel Tosan. *All Anastasia*, Independent Spirit Awards: Best Foreign Film; Venice Film Festival '94: Golden Lion; Hamburg Critics' Academy Awards: Best Foreign-Language Film; VHS, POV

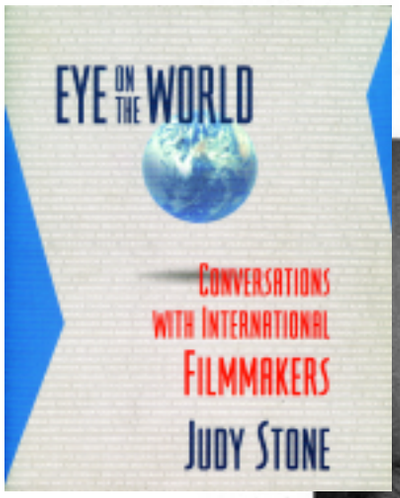
BEFORE THE REVOLUTION

Prima della Rivoluzione

There are us who either loved with or obsessed on the idea of revolution in the 1960s, only to retreat home each evening to the safety of spouse, bed, and television, will respond as powerfully as ever to the second film by Bernardo Bertolucci, made when he was only 24. Based loosely on Stendahl's *The Charterhouse of Parma*, *Before the Revolution* is the story of a young man (Francisco Barilli) who takes up Marxism as if it were a hobby, but finds himself thinking about too quickly. Imagining the privileges and bourgeois pleasures (including, perhaps, his newly kindled affair with his lovely young aunt) that will be lost to him should his newfound "ideals" actually succeed. An early example of the grand, operatic style that Bertolucci



books



Manchevski

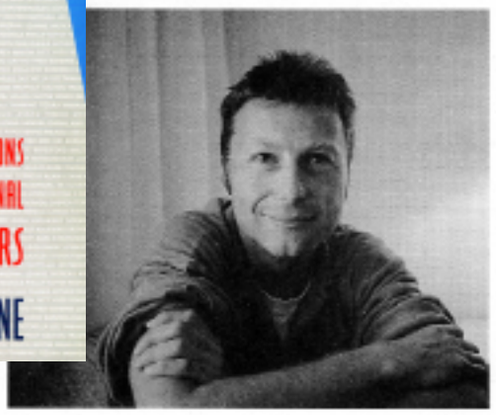


Photo: Judy Stone

Park City, Utah

When Milcho Manchevski was growing up in Yugoslavia, he never dreamed that he would get Macedonia on the cinematic map. In fact, at one point after he left, he vowed that he would never go home again.

That was before he discovered the beauty of the region's rugged mountain landscape, which became somewhat of a formidable protagonist in his first feature. *Before the Rain*, The film won the Golden Lion award at the Venice Film Festival and it is one of this year's five nominees for a best foreign film Oscar.

"I never thought it would be such a big deal," Manchevski said at the Sundance Film Festival. "The film has done a lot to give a sense of dignity to Macedonia." (Since the former Yugoslav republic declared independence in 1991, Greece has challenged its right to be called Macedonia.)

Eye on the World

To echo the film's elliptical style and the mystery surrounding its protagonists—a lovelorn young Orthodox priest, an Albanian girl pursued by Macedonians who think she has murdered one of their clan, and a London-based photojournalist who returns home to Macedonia—Manchevski was struck by how "emotionally involved" viewers became with the characters.

"People were crying, especially in Italy when they came out of the cinemas. I didn't expect that. I thought we were making an esoteric European film. I didn't think we had a wedge on our hands."

Manchevski grinned. "That probably means we didn't make a boring film."

His only previous claim to fame was the video he directed in New York in 1990 for Arrested Development's rap song "Tennessee." It won MTV and Billboard awards and was listed among the 100 best videos in *Rolling Stone* magazine. *Rolling Stone* also sent a reporter to Macedonia to find out "how this white Macedonian wound up in the Sunn-doing ex-choreosly rap records."

Born in Skopje, the capital of Macedonia, Manchevski, thirty-five, unwittingly refers to himself as a "city cat." His mother, a doctor, died when he was seven and his father, an engineer, died when he was thirteen, leaving him on his own. At fifteen, he was a straight-A student and began publishing articles in newspapers. He now is an American citizen who lives in Manhattan.

Having grown up loving Tarzan and James Bond movies, before progressing to Polanski and Kurosawa, Manchevski was shocked by his introduction to experimental work that "showed that one could deal with film without telling a story. That sets you back 180 degrees." It also influenced the circular approach he adopted for *Before the Rain*.

After graduating in 1982, he went back to Macedonia but wasn't able to make films there. "The older filmmakers ganged up on me. They also felt politically uncomfortable because the project I had at the time was a gloomy story about a young kid who takes pictures. It wasn't the social realist kind of film they want to see there."

When Manchevski visited his sick aunt in Macedonia in 1991, he wasn't thinking about making a film there. "It was a strange homecoming. It felt good in many ways, but I sensed tension in the air. It was tangible, palpable. Like the pressure you get in your mouth before the rain. It could be cleansing and give you a new beginning or it can be tragic or deadly. It was just before the fighting began in Slovenia and Croatia."

He didn't put his observations into perspective until he was back in New York. He thought about developing three simple stories that would become more complex when they were put together, but he was convinced it wouldn't be of interest to anyone. Then British Screen commissioned a script.

Before the Rain is told in three interconnected parts, but not set in a linear time frame. In Part One, *Words*, Kiril, a Macedonian monk who has taken a vow of silence, discovers Zamira, an Albanian girl, hiding in his room. He decides to protect her both to his expulsion from the monastic order.

In Part Two, *Faces*, Anne, a London photo editor, is torn between her estranged husband and Alexander, a war photographer. Her personal crisis is juxtaposed to an inexplicable murderous rampage that erupts in a London restaurant.

In Part Three, *Pictures*, Alexander returns to his childhood village in Macedonia only to be-

(1122)

Milcho Manchevski

come trapped in a deadly ethnic conflict between Albanians and Macedonians.

No reasons are given for the shootings in the restaurant. "It doesn't matter what nationality the killer is. It's not explained on purpose. We don't subtitle his dialogue because I was trying to say that we are not immune to what is going on elsewhere in the world. You cannot switch channels. It doesn't work that way. If we are doing anything or not doing enough, you're an accomplice. You're part of the slaughter so it's really about don't ask for whom the bell tolls, it tolls for you."

Balkan hatreds already have taken their toll on Rade Serbedzija, the actor who plays Alekzander. A Serb from Croatia, he was black-listed when hostilities started. He went to Belgrade, where he was shot at because he comes from Croatia. Then he moved to Slovenia, where he had to learn a different language. In Macedonia, he performed in yet another language. Now he has relocated to London.

Grégoire Colin, the young French actor in *Olivier, Olivier*, didn't have to cope with another language because he plays the silent, enigmatic Kiril, whose eyes express all the emotion he feels. And Labina Mitevska, a Macedonia schoolgirl, scrambled the role of Zamira by being with Albanian families in Macedonia and in Serbia.

"The visuals were obviously very important," Manchevski said. "I probably took 5,000 photographs when I was scouting for locations. By having powerful landscapes, we emphasize the strong passions there and we contrast them with the ugly feelings of hatred that are developing."

Now that the film is finished, Manchevski said he can try to articulate what he wanted to communicate, but "making it was an irrational process. And thank God for that because otherwise it would be reading messages of moral wisdom."

Mainly he wants viewers to understand that "you can't run away from saying which side are you on. If you don't say what you stand for, you're not really alive. You can't be a professional voyeur all your life."

3/8/95

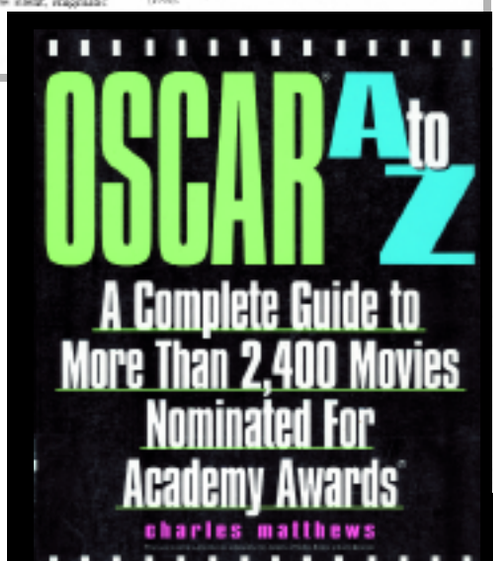
A shot in BEFORE THE RAIN (1994).

167.5 • BEFORE THE RAIN

Aka Pregrimi/Nje Prosperdime/Vreme Bez Pretsuda; Before the Rain (The Former Yugoslav Republic of Macedonia). 1994.

Nominations: *Foreign Language Film.*

Three interrelated episodes—two of them set in Macedonia, the middle one in London—dramatize the cultural conflicts that have torn apart the countries that used to be Yugoslavia, in this case the animosity between Macedonians and Albanians. Writer-director Milcho Manchevski has noted that the wholesale bloodletting seen in Bosnia has not yet come to Macedonia, though the title of his absorbing, well-acted film may be an ironic prediction. The conflicts of the film, in fact, had an echo even at the Oscar ceremony. The Academy, which had first cited *Before the Rain* as an entry from "Macedonia," changed the citation to read "the Former Yugoslav Republic of Macedonia." The government of Greece has protested the name adopted by the country after its separation from Yugoslavia in 1991 on the grounds that Macedonia is a Greek province, one with potentially separatist areas of its own. The U.N. and the U.S. Government have adopted the longer name for the country as a provisional compromise, and the Academy, after protests from Greeks, followed suit. But Manchevski announced that he would boycott the awards ceremony if the longer name were used. "In the larger picture, the name is a small thing," Manchevski said. "But it would be like calling the U.S. 'the former British colony of America.' It's an insult to the people back there." The protest was made moot when the foreign language film Oscar went to the Russian *Burnt by the Sun*.

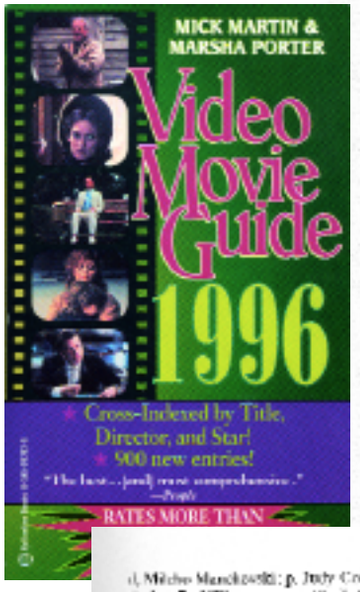


allergic to life itself. Saje brilliantly perfected the personal, relishing a miniature portrait of a society in crisis that was far more persuasive than many avowedly "political" films—e.g., the ambitious, wildly flawed *Strange Days* or the ploddingly liberal *Dead Man Walking*.

Of course, viewers with a taste for political cinema have long since learned not to expect much from Hollywood; in 1985, as usual, they were far better served by foreign language films. Milcho Manchevski's *Before the Rain*, billed as the first feature made in Macedonia, was a glossy, mystical, ultimately pessimistic take on the worldwide ripples caused by Balkan genocide. Less elliptical but even more haunting was Gianni Amelio's *Lamerica*, a sprawling, passionately realized canvas of Albania in the wake of Communist collapse and capitalist "reform." Even André Téchiné's capitalist coming-of-age story, *Wild Reeds*, was not the nostalgic juvenile many viewers anticipated. This small-scale melodrama, set in the France of 1962, was chiefly concerned with charting the effects of extraordinary events—foreign wars, imperialist adventures, ideological crises—on ordinary lives.

To many, discovering the extraordinary essence of ordinary things—seeing the world in a grain of sand, as Blake famously put it—is still the hallmark, and indeed the very purpose, of artistic endeavor. If this sort of insight was getting hard to find on US screens in 1995, it would have been much rarer but for the nationwide rerelease of nine of Satyajit Ray's finest films. This, perhaps, was the year's most important cinematic event. To a generation of movie-lovers who discovered *Forbidden Planet*, *Chariots*, and *The Music Room* for the first time, the Ray series was stark testimony to the revelatory potential and sheer sensual beauty of cinema at its best—quite literally, though in a very different sense, the kind of movies they don't make anymore.

Jacob Levich
New York City
May 1996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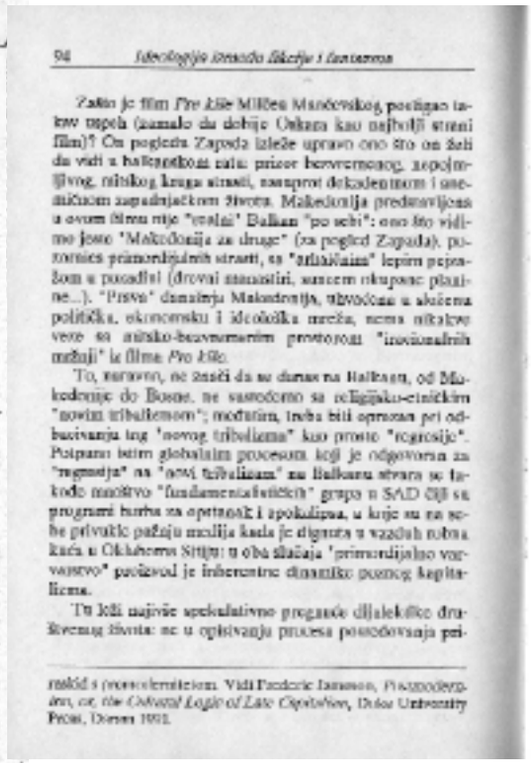

VUK KARIĆ
slavoj žižek
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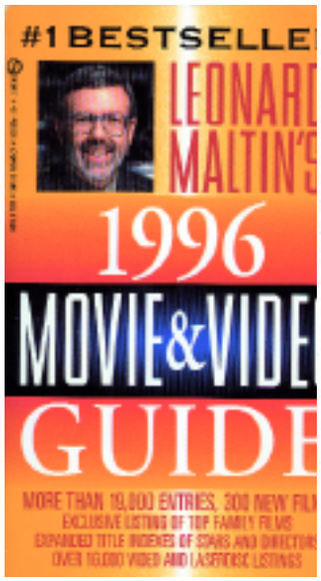
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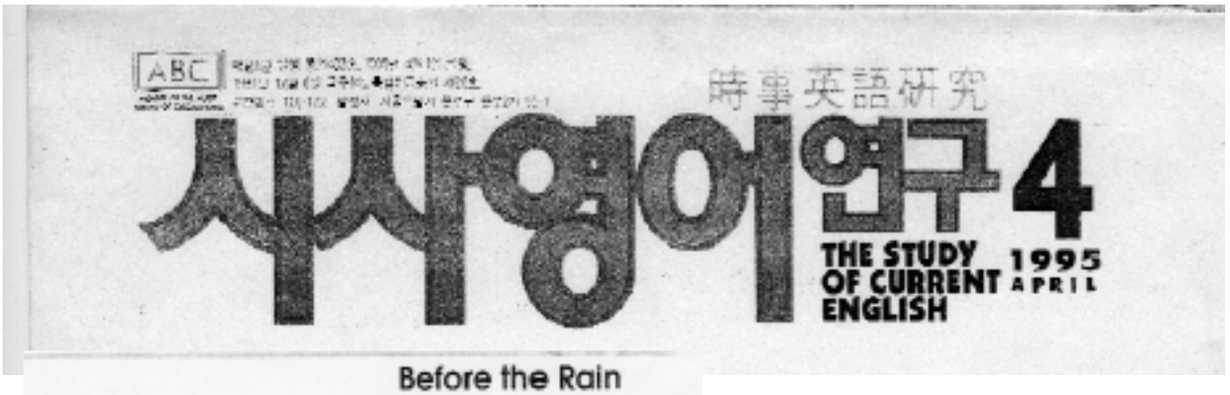
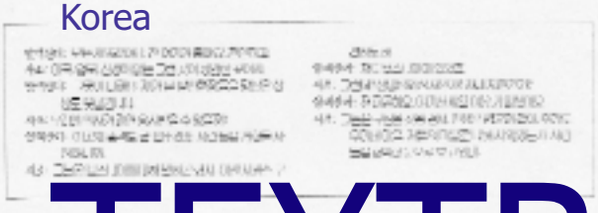


Before the Rain

SCREEN ENGLISH



TEXTBOOKSTEXTBO

ЦИ

Homework questions: Please choose 1-2 questions; your answer should be 1 - 2 pages in length,

1. In "Who Will Take the Blame?" , a critical commentary on post-Yugoslav film directors, Peter Krasztev states about Manchevski's film

> "The recurring wave of violence is presented by the director as a natural catastrophe which strikes the people of the region regardless of human will."

This g[illegible] discu[illegible]s w[illegible]d abou[illegible] film as potentially "Orientalist" or "Balkanist," that is, as presen[illegible] violen[illegible] the [illegible]tans [illegible]atural" part of a "mystical" culture (a position represented by the [illegible]que ma[illegible]by Zi[illegible]. [illegible]ways does this film present or contradict such stereotypes?

2. "Be[illegible] di[illegible]nto th[illegible] parts, each recounted from three different perspectives and with different conse[illegible]nces for undermining chronological time. How do these divisions function overall in the film? [illegible]y might Manchevski choose such a structure?

3. The circle is not round, as is emphasized in the film. List some sepecific incidents which contradict chronological time. What effect does this have on the viewer? Why might Manchevski choose this play with time?

4. List some of the incongrous images of the "West" juxtaposed with the "East". How does globalization function in the film? What is the relationship to "modernity"? To conceptions of "good" and "evil"?

5. The director, in an interview with Andy Spletzer, states that "one important theme to me is watching, observing, being a passive participant." How does the director address the issues of passivity and objectivity in the film? How does Manchevski relate to the character of Aleksander (whether intentionally or unintentionally?)

Вежби

Лекција 1,

во којшто Кирил оди со кибуерот, кадешто учи присуствувајќи на часовите, и Кирил ја шета Зимри

You will now view the first clip of the film, which will last about 8 minutes. **Relax and pay attention to the story line.** The clip ends when Kiril returns to his cell after going to the outhouse.

Now **match the characters listed below to their actions** by drawing lines to connect the characters with the actions associated with them.

…ен	ја вади пинтарката
…ичникот	се крие
…вра	оди со Кирил
…тре	јути

Rabotna tetratka
Katedra za slavistika
Univerzitet vo ^ikago

…, order the actions and images, and fill in the blanks in the … what you hear. Be aware that some of the words are much more … With practice, you will get better at filling in the blanks. Y… all words below the transcript, which contains the words that below … sections, and in the sections where Albanian is spoken, you will … names of images or describe actions. Number these lists so that … final order of their occurrence in the respective clips.

…ist in the blanks in the following list in … chronological order of the images shown in … It images or events occur … the same number in the blank next to both

___ облаци
___ очиот кандилер
___ кранот
___ рацо

…ид. _____ мушите. Ајде! …
…(пауза) Значи, Кире, машиов …
…т. (пауза) Ааа.. мирисе на …
…ошката. _____ и кај нас

standard spelling, do that now in the remaining blank. You will need this exercise in order to complete your homework for the next lesson.

6. **Listen to the clip again,** focusing on any forms that presented difficulties for you. Also, check the ordering of the occurrence of images and actions in the silent section. When the clip is finished, make any generalizations that you can about the pronunciation of words that sound other than spelled.

7. **Preview**
Finally, you will hear a one minute clip from Lesson 2. Do your best to transcribe it.

Свештеникот: Ќе кријеш. _____ мушите. Ајде! Време е.
priest.[train _____ mites let's go time to
_____

Џолу веќе _____ .(пауза) Значи, Кире, машиов муабет
below [water] _____ we Kiril our chat
already _____

ми не е рамноправен. (пауза) Ааа.. мирисе на _____ .
not not is equal smells of _____
_____
all
_____ и кај нас

…Кирил ја зборуваш?
…најде Зимира?
…Зимира се крие?

…се крие.
…зборуваш на …словенски дијал…
…бојиш …

Свештеникот: Кирил! Што правиш тука бе синко? Што
priest Kiril what you do here listen! you what
_____ ? Ааа..на крпа..и јас станав _____, и мени
_____ on pronounce and I stood _____ to me
_____ _____
_____ _____
_____ момо. (пауза) Дали бе Кире, што правиш тамуј? Исмаи
_____ girl good Kiril what you do there I don't have
_____ [праша]

Џолу веќе.
all gone
[одо]

KEY TO WORDS IN BLANKS
крие, веќе, дојде, замина, ноќа, кисне?, ти, молчиме, на, помислуваш, се, тамуј

4. **Now listen to the native speaker** who reads this clip using standard pronunciation. Fill in the 2nd blank, writing what you hear. When you have finished, briefly compare what you have written in the blanks and transcription.

5. **Check the transcript.** If you already have the correct form properly spelled in the corresponding blank, circle that correct form. If you haven't yet transcribed the form with

…зборот "the word"

c. **Add -ове to singular nouns that end in a vowel other than –а and in другар "friend".**

татковото "the father" (possessive) другови "the men" (masses)
таткото "the dad" (vocative) луѓето "the people" (plural)

d. **Add –ове to plurals that do not end in –а.**

…ите "the neighbors" зборовите "the words"

Hosting vowels are lost when the definite article is added to masculine singular adjectives, but they are retained when the definite article is added to singular nouns.

добар човек "good man" добриот човек "the good man"
бегалец мас. "refugee" бегалецот "the refugee"

Case

…Дека Џолу сите сме едно.
"Before God (we) all are the same."
…
…
…
Сакам и јас како тебе, Кирило, да ги сечам кајсиите на Исмаиов.
"I too, like you, Kirill, wanted to cook (for myself) a row of alliums."
Ама кажи зошто тука да се појават ѓе крокодил
"But there's nothing here to fight about, Ohrid!"

A listening comprehension workbook
The University of Chicago

PREssPRESSПЕЧАТ

Светската премиера на "Пред дождот" беше во Италија: на 5 септември 1994 филмот е прикажан во Сала Гранде на Лидо, во официјална конкуренција на 51. Филмски Фестивал во Венеција. На 12 септември е прогласен за победник на фестивалот - го освои Златниот лав за најдобар филм и уште девет други награди:

- ФИПРЕСЦИ - наградата на меѓународното здружение на филмски критичари,
- Premio CinemAvvenire, на младата публика,
- Наградата на публиката за најпопуларен филм,
- Rolling Venice Film Award, на градот Венеција,
- Leoncino d'Oro (Млад лав), на студентите од Италија,
- Специјално признание од меѓународната католичка филмска организација,
- наградата на УНИЦЕФ,
- наградата на Кодак за прв филм,
- награда за најдобар актер за Раде Шербеџија од синдикатот на италијанските филмски новинари.

Во Италија филмот ја имаше и светската кино-премиера: на 26 октомври во киното "Greenwich" во Рим и уште во 35 други италијански градови истовремено. Во Рим филмот игра непрекинато 12 недели, а исто толку време се прикажува и низ Италија, вкупно во 60 градови и има околу половина милион гледачи.

"Запомнете го името Милчо Манчевски зашто ќе стане славно", напиша "La Repubblica" веднаш по венецијанската премиера.
"Не знам што би дал за јас да режирам ваков филм", изјави режисерот Карло Вердоне, еден од членовите на венецијанското фестивалско жири.

Огромната популарност на филмот во Италија е проследена со над 200 текстови објавени во весниците и списанијата.
"Ова е филм!", напиша "Arena". "Филмска и животна лекција што не треба да се пропушти", пишува "L' opinione", а критичарот на "il Messaggero" вели дека "ова е едно од имињата кои ќе го создаваат филмот на утрешнината".

"Македонец ја заведе Италија", "Милчо, Македонецот", "Филмот на Манчевски силно удира во стомакот", се дел од насловите во италијанскиот печат.

Во 1995 "Пред дождот" ја доби и највисоката италијанска филмска награда, "David di Donatello". Ги доби и наградите "Sergio Amidei 95" за најдобро сценарио на фестивалот во Горичија и наградата "УНЕСКО за мир и толеранција 95" на фестивалот во Пантелерија.

Кинотеката на Болоња во октомври 1995 презентираше авторски портрет на Манчевски, при што е прикажан неговиот филм и дел од неговиот видео-опус.

Милчо Манчевски е избран меѓу петте учесници на манифестацијата "Пред вториот век на филмот" што во ноември 1995 ја организираше фондацијата RomaEuropa.

Институтот при Европскиот универзит во Фиренца во април 1999 организира интердисциплинарна академска конференција за "Пред дождот", со учество на европски и американски професори, а под наслов "Еден филм, многу истории". Филмот е пример преку кој на конференцијата низ повеќе перспективи се истражува како историјата може и како е претставена во филмската уметност.

На Венецијанскиот фестивал 1999 фондацијата CinemAvvenire востанови специјална награда наречена "Кругот не е тркалезен" (според мотото на "Пред дождот").

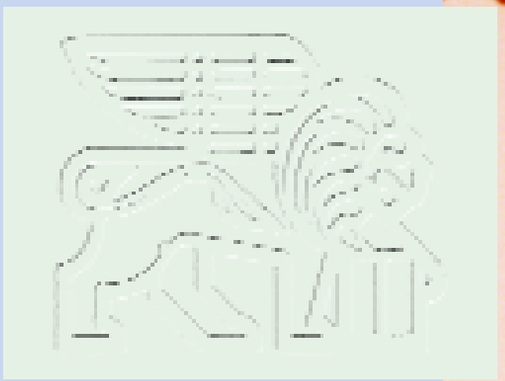
Од истата година филмот на Манчевски е вклучен во лектирата во средното образование во Италија.

"Пред дождот" има широка видео дистрибуција во земјата, а весникот "L'Unita" го делеше и како подарок за читателите. Играл повеќе пати и на телевизија.

Во Италија "Пред дождот" сé уште се прикажува во разновидни ретроспективи.

ITALY

Italy



ИталијА

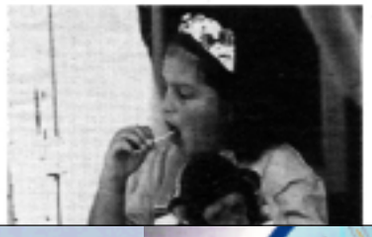
venezia cinema

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

Tre racconti, un solo grande odio

Incontro con Katrin Cartlidge, interprete del film di Manchevski

"La Macedonia e la Bosnia non sono così lontane da noi"



Il magnetico reportage "Umanité" nella "Finestra"

Apocalisse in miniera con l'occhio di Segre

PARLIAMO DI **cinema**

Claudia Cerchiai

ARRIVA OGGI AL FESTIVAL IL MACEDONE DI VENEZIA

PRIMA CHE CADA LA PIOGGIA

Là nella Macedonia sepolta e massacrata, si dice trovino un fresco meraviglioso. I padri orientali coltivano i campi, magano e sognano che le proprie morti in terra. Ma la violenza e l'odio non possono essere fermati dalle più belle parole. La lega disperata di una ragazza albanese braccata da una banda di uomini armati (sparano alla fine persino) spezza il cerchio infernale. Finché vita hanno racconti rarefatti e assurde lotte per il dominio del territorio, la pace e la salvezza. E spesso arrivano gli innocenti e i puliti a morire. *Prima della pioggia*, opera prima del macedone Milcho Manchevski (vincitore a sorpresa a Cannes '94) annuncia e finisce insieme il tormento di un cineasta sospeso tra la lucida analisi e la visione irrazionale. L'impalcatura geometrica corrisponde a una chiusura temporale: i sacrifici possono compiersi anche due volte, non hanno il gusto consolatorio di un ritorno di buona volontà per ristabilire che il sangue scorre. Manchevski divide il film in tre racconti, destinati a ricongiungersi. A parte il prologo, tutto è visto con gli occhi di un fotoreporter che dopo aver girato il mondo e conosciuto molte miserie, decide di restare a casa nel suo paese chiuso e ostile. Considerato che il regista macedone vive a Skopje ma vive e lavora (spot pubblicitari e video musicali) da molti anni in America, è abbastanza evidente la presenza autobiografica. Manchevski si serve, insomma, come il suo personaggio, anche lui fotografo, di una macchina fotografica per raccontare la realtà. Ma la sua macchina è la cinepresa e il suo sguardo è quello di un occhio che non vuole la violenza di un mondo che non vuole vedere. Il tema dominante del film è appunto il distacco in parte dal reporter che ha visto troppo. Anche la tragedia iniziale acquista un senso diverso se vogliamo accordo la sua prospettiva. Come tutti i villaggi di confine a cavallo fra mondi di vecchi pregiudizi etnici e religiosi. Coltivare i campi, pregare di poter restare lì sono gli unici rifugi rimasti per un'umanità che ha visto troppo. Poi bruscamente ritornare alle contrapposizioni del passato con scelte e alla cultura dell'empatia perduta. Manchevski cambia tono e ambienta nel secondo episodio. Siamo a Londra, in ritardi arrivi ed echi delle guerre lontane (le foto di omicidi su una agenzia giornalistica).

La contrapposizione dei due mondi, quello di pace e di guerra, diventa sempre più irrazionale, ma il regista non è abbastanza lucido e lucido per rinunciare all'operazione sillogistica: le prime bombarde e così, puntualmente, arrivano. Mentre il grande epilogo, nel villaggio e nuovo al monastero, il tono cresce, l'emozione è intensa, si che, pur grazie a qualche eccesso lirico, e che poco della concretezza, del reale, lasciano sul fondo anche gli attori, a partire da Rade Sherbedgia, misurato e realmente protagonista. Alla fine, più che la sacrosanta condanna della guerra religiosa e civile, colpisce il versissimo linguaggio di questo conflitto che che Kieslowski e Piesiewicz come modelli del cinema. Ben sapendo che ogni "maschi schiaffi" che si conoscono nelle serie dell'ex Jugoslavia, non c'è epica né gloria, ma solamente l'ago disinteresse di un orlo quotidiano.

QUELLO STRANO GRUPPO DI ASSAGGINI

Ottimi registi di Quentin Tarantino vestono di nero, con un'eleganza alla Reservoir Dogs, hanno il loro lavoro e sognano poco. Gli assassini di Tarantino son hanno anni

Prima della pioggia

Rassegna piccoli schermi

venezia cinema

8

la Repubblica giovedì 1 settembre 1994

"Le cri du coeur" di Chadronge

Moctar e la iena dal Mali a Parigi

Il regista 34enne, autore di molti video musicali, esordisce con un lungometraggio, composto di tre storie sul tema della scelta

E tutt'intorno è guerra

Un segno di pace dal macedone Manchevski

di MARIA PIA FUSCO

Cinema/Chi è il trionfatore della 51ª Mostra di Venezia

Milcho il Macedone

Incontro con Manchevski, l'esordiente di 34 anni che ha sconfitto Stone e Amelio.

di PAOLA JACOBBI

Salutano dal Blue Bar dell'hotel Excelsior il Lido di Venezia la Mostra del cinema e la sua 51ª edizione. Tra vari di festivaliere è tramonto. Si chiacchiera continuamente, esclusivamente di cinema. Tra gli altri, si trovano due elementi stranissimi. Uno alto, secco, lo barbuto e carnifice nono cinquanta, è Quentin Tarantino, regista americano considerato l'alfiere di Milcho Manchevski. Ha anni, nato a Skopje, in Macedonia. Veste in jeans e maglietta, porta mezzi occhiali e capelli lunghi spettinati. Gli La Mostra lo aspetta presentato il suo film *Before the Rain* (*Prima della pioggia*). Tarantino l'ha vi-

sto e subito consigliato. Nell'attesa pacifica gioca a ping-pong. *Before the Rain* lo vince in acque con *Il ladro, la moglie e l'amante* (*The Cook, the Thief, His Wife & Her Lover*, vedere riquadro accanto) il Leone d'oro 1994.

Un premio imprevedibile, anche per comprendere della Palma d'oro vinta da Tarantino al Festival di Cannes quattro anni fa. La storia del regista macedone che famiglia cosmopolita dei supertrentini *L'assedio* di Gianni Amelio e *Natural Born Killers* di Oliver Stone sembra un racconto biblico: Davide lo battute Golia. Contro le fanfaronerie di Hollywood, ma anche contro le mode consumate del cinema europeo. Hanno vinto opere provenienti da terre difficili: oggetto d'interesse del mercato internazionale. E opere di autori che non hanno ancora compiuto quarant'anni. Il più giovane e sconosciuto (*Before the Rain* e il suo premio hanno passaggio, costato 3.000 dollari, coprodotto da Gran Bretagna e Macedonia) è proprio Manchevski. Il regista vive da 11 anni negli Stati Uniti dove ha girato quei pubblicitari e video musicali. Lo stile del genere, sintetico e ricercato, conferisce anche *Before the Rain*. Ma il film è soprattutto che un perfetto d'immagini eleganti. Per il suo debutto Manchevski ha scelto di raccontare la guerra in Jugoslavia.

Senza pace è l'unico cinque serie fatale, *Before the Rain*, che uscirà in ottobre, ha colpito al cuore gli spettatori della sezione parallela Venezia. Anche se la parola più usata per descrivere il suo film è "bello", "commovente", "poetico", "struggente", "Before the Rain" è anche un film politico, che parla di guerra, di odio, di violenza. Ma senza retorica, senza prediche, senza moralismi. Come nasce?

Manchevski. Il protagonista del film è un fotografo macedone che torna nel suo paese, dopo aver vissuto molto tempo all'estero. Ci trova una guerra fratricida. È autobiografico, vero?

Risposta. Sì, certo. Ho cominciato a pensare a questo film quando, mentre ero in fila dopo molto tempo, sono tornato a casa. La guerra era appena scoppiata e io ho provato questa sensazione d'un'epoca di mezzo che si addensano nel cielo. Prima della pioggia, appunto.

Ma le Macedonia non è stata toccata dalla guerra...

La Cina è vicinissima

Prima o poi bisognerà arrendersi e imparare (perlomeno) a pronunciare i loro nomi. I registi cinesi stanno conquistando il mondo. Zhang Yimou e Chen Kaige (*Lanterne rosse* e *Addio mia concubina*) non sono forse più conosciuti di Amelio e Kusturica? La cinematografia cinese dimostra di avere una scorta inesauribile di classe, fantasia, amori, amori, generi e sottogeneri. In concorso alla Mostra di Venezia vivono tre film cinesi. La nuova opera degli italiani, con la differenza che i titoli di una nostra buona metà risultati inferiori: *Il banco di Mario Ritì* è rimasto a bocca asciutta e *Lanterne di Daniel Arnaldo*. Leone d'oro umanissimo, ha convinto pure un Tullio. Meglio la performance del *Toro di Carlo Mazzacurati*: Leone d'argento per un film politico non politicizzato.

TOKI MING LIANG

Fortunatamente no. Molti credono però che la dimensione sia un po' poco di esplosione anche da noi, se non addirittura una soluzione per tutta l'ex Jugoslavia. Nel girare il film abbiamo anche avuto delle difficoltà tipiche di una di queste ancora a comparsa d'allacciamenti ha rifiutato di stipulare la polizza per le nuove spese, troppo a rischio.

Il suo, comunque, non è un film tutto: non ha niente del documentario.

Ah, questo proprio no. Anche se, inevitabilmente, tutti lo interpretano come un film di denuncia sulla situazione attuale, io lo considero soprattutto un film simbolico, metaforico. Quello che racconta potrebbe succedere a qualunque essere del mondo. L'odio religioso, l'odio cinico sono mostri comuni a tutti.

Lei ha girato un film con un messaggio pacifista. Non teme di cadere nella retorica?

Certo che siamo tutti contro la guerra e contro l'odio. Qualunque dichiarazione a parole sul tema sarebbe falsa, demagogica. Ecco un film violento, ma non per incitare alla violenza.

Quando si farà affettare, seguirà con smarrimento le vicende dell'ex Jugoslavia?

Sì, in modo inconfondibile. Anzi, a ▶

MANCHEVSKI DA VENEZIA ALLE SALE DI TUTTO IL MONDO: E OGGI «PRIMA DELLA PIOGGIA» ESCE IN ITALIA

Milcho, voce libera della Macedonia

Sesso e tv: Scandalosa Canale 5

Istinti in prima serata

Tagli? Pochi. Così il film con la Stone è per tutti. E piace alla pubblicità.

Un minuto e mezzo di taglio in totale, sufficiente a far calare il fischio scandalo di due anni fa. *Basic Instinct* di Paul Verhoeven, che Canale 5 manderà in onda il 4 ottobre alle 20.40, farà la sua fortuna.

«I film visti ai 14 anni non possono essere trasmessi in prima serata, ci sono delle "fasce protette" quel la cosa messa a punto dalla commissione del ministero della Cultura e dello spettacolo» spiega Massimo Del Frate responsabile per la rete della programmazione di film e fiction. «*Basic Instinct* è stato perciò sottoposto al dovuto taglio. In più, non scandalizzerà, con l'apparato pubblicitario che lo accompagna».

ERGO IN RETE. Michael Douglas e Sharon Stone in una scena di «Basic Instinct»

PANORAMA

ENTE DAVID DI DONATELLO

DAVID SPECIALE 1995

a

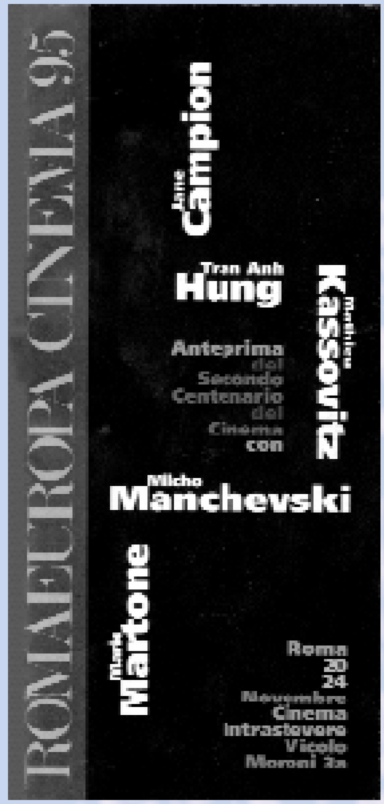
Milcho Manchevski

per

"Prima della pioggia"

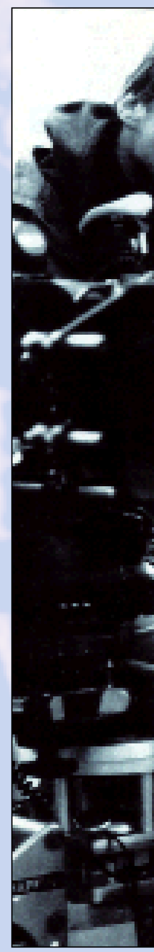
Epica testimonianza dell'insensata violenza fratricida che insanguina la regione balcanica, stimola a riflettere sia sulla colpevole indifferenza di chi sta a guardare sia sulla disperata impotenza di chi non vuole accettare l'esplodere di una brutalità senza principio né fine.

Mercoledì 26 ottobre 1994
Cinema
IL CASO. Ieri anteprima dell'«Unità», oggi nelle sale: «Prima della pioggia» di Manchevski
Da Londra ai Balcani pensando a Peckinpah
Sangue in Macedonia
«Non ho fatto un documentario, ma un film. Ho girato in Macedonia, ma poteva essere l'Irlanda del Nord o un'ex repubblica dell'Urss. E non è un film politico. E comunque tutti i film lo sono, anche quelli con Schwarzenegger». Parla Milcho Manchevski, regista di Prima della pioggia, Leone d'oro ex aequo a Venezia.
LA RASSEGNA. Da oggi a Torino un ciclo. Si parte con «Giorni di gloria»
La Resistenza? 65 film per ricordarla
Primef
Coppia
Com'è
questa



ROMAEUROPA CINEMA 95
Jane Campion
Tran Anh Hung
Mathieu Kassovitz
Anteprima del Secondo Centenario del Cinema con
Milcho Manchevski
Mario Martone
Roma 20 24 Novembre
Cinema Intrastevere
Vicolo Moroni 3a

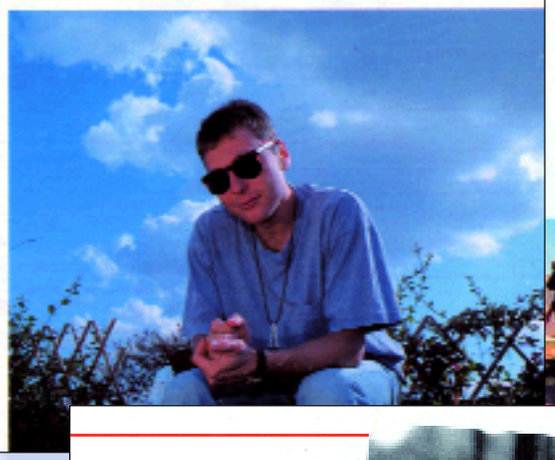
ELLE PRIMOPIANO
STORIE MISTICHE E UNIVERSALI
UN REGNO DI CARTA



UN REGISTA RIVELAZIONE: MILCHO MANCHEWSKI

UN PO' MACEDONE E UN PO' NEWYORCHESE. ECCO CHI È IL FILMAKER CHE HA TRIONFATO AL FESTIVAL DI VENEZIA CON "PRIMA DELLA PIOGGIA", BATTENDO SUL CAMPO PERSINO IL FAMOSISSIMO OLIVER STONE

Non ho una sola patria



66 Il mio film non è sulla guerra, ma sull'atmosfera che la circonda 99

MANCHEVSKI

MILCHO

La Biennale di Venezia

PRIMA DELLA PIOGGIA

Before the Rain
di Milcho Manchevski. Gb/Francia/Macedonia 1994. Con Katrin Cartlidge, Rade Serbedzija, Gregoire Colin. Durata: 115'

L'Europa rinasce e muore a cerchi concentrici. Un lembo di macedonia agli occhi del resto del mondo, e magari i resti di guerra sul fuoco per forza, tutti i morti e i sopravvissuti che abbiamo da Mosca a Sarajevo. Un cerchio ripetuto e moltiplicato di volti degli spettatori televisivi, di quelli che non hanno un nome e non hanno un volto, un prima e un dopo.

Mauro Gervasini

ANIME FIAMMEGGIANTI

di Davide Ferrario, Italia 1995. Con Giuseppe Cederna, Elena Sofia Ricci, Alessandro Haber, Monica Rossini. Durata: 90'.

Mondo

SALCANI

IL CASO MACEDONIA

Sicurezza di nuovo in Bosnia

Skopje, attentato al presidente

Spettacoli e Tv

Rai gira in un campo Rom sul Tevere

Poveri, belli e un po' diversi

Il regista macedone Milcho Manchevski, Leone d'oro a Venezia con "Prima della pioggia" a Bologna parla dei conflitti balcanici e della bomba a Skopje

"Quando la guerra ti cerca"

IL RETROSCENA

Cinquecento marines vigilano sull'embargo

MANCHEVSKI PARLA DI «PRIMA DELLA PIOGGIA», LEONE D'ORO A VE

«La pace, solo un'eccez

Milcho Manchevski a Roma per presentare il film «Prima della pioggia», vincitore del Festival di Venezia

Un macedone ha sedotto l'Italia

42 Spettacoli — Corriere

"Prima della pioggia" nei cinema italiani

L'anno di Manchevski

Il regista macedone (Leone d'oro) sta conquistando il mondo

[illegible]

Un violento colpo nello stomaco arriva dal macedone Manchevski

VENEZIA — Un violento colpo nello stomaco è l'intenso film macedone di Milcho Manchevski, "Before the rain" [illegible]

V. R.

Before The Rain

Di Milcho Manchevski

Visto da
Callisto Cosulich

Before the rain

Di
Milcho Manchevski

Soggetto e Sceneggiatura
Milcho Manchevski

Fotografia
Manuel Teran

Montaggio
Nicolas Gaster
John Fontana

Musica
Anastasia

Costumi
Caroline Harris
Sue Yelland

Interpreti
Katrin Cartlidge
Rade Serbedzija
Gregoire Colin
Labina Mitevska
Silvija Stojanovska
Jay Villiers
Phyllida Law
Josif Josifovski
Kiril Ristovski

Produzione
Aim Rain Ltd
Noé Productions
Vardar Film

Distribuzione
Mikado

Durata
115'

Leone D'Oro
Premio Fipresci
Premio Unicef
Premio Cinemavvenire
Premio Pasinetti

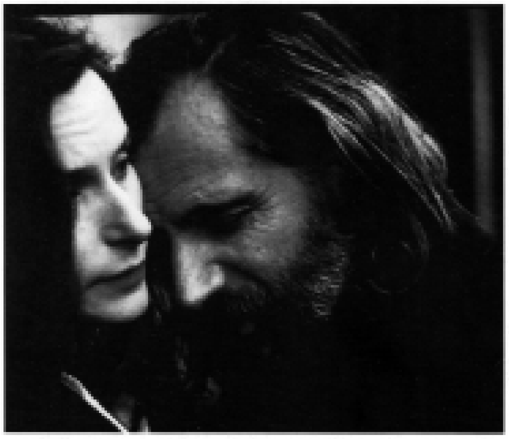
Ci sono due modi di avvicinarsi a un film. Almeno per gli addetti ai lavori. Il primo, quello generalmente adottato, è di informarsi in anticipo sul regista, sul contenuto della sua opera, sui suoi propositi etico-estetici. Il secondo è di arrivare alla proiezione in stato verginale, assolutamente privi di notizie, in modo di scoprire tutto ciò che c'è da scoprire durante la visione. A Venezia ciò capita spesso, se non altro per il ritmo serrato imposto dal palinsesto.

E' quello che mi è capitato con *Before the Rain* di cui ricordavo solo quanto brevemente aveva anticipato Gillo Pontecorvo in luglio, nel corso della conferenza stampa tenuta a Roma per presentare la LI Mostra: «Abbiamo anche un film macedone, forse il primo film che si produce in quella neonata repubblica sorta dalle macerie della ex-Jugoslavia. E' l'opera prima del regista, macedone pure lui». E' dovere della Mostra scoprire nuovi talenti, avere il coraggio di presentare opere prime, prodotte al di fuori dei consueti assi direzionali dell'industria cinematografica, anche se non sono pellicole linde e perfette come quelle che si fanno a Hollywood, o a Cinecittà e dintorni.

Proprio per questo ormai lontano ricordo immaginavo di trovarmi davanti a un film primitivo, realizzato da un giovane talento che ci avrebbe procurato il piacere di riscoprire il cinema, mentre lui nella migliore delle ipotesi lo reinventava. Ti debbo dire che le prime immagini del primo capitolo non mi portavano lontano da questa previsione: erano attraversate da una corrente antica, vi si respirava l'atmosfera di certe pellicole marginali degli anni trenta e dei primi anni quaranta, sui nomadi lapponi, sui contadini magiari, lettoni, schiavi di antiche tradizioni, ripresi da una camera che rimaneva estatica di fronte al loro folklore. Ma è stata un'impressione presto fugata dalla brutale irruzione della modernità: mitragliatori, giubbotti di pelle, scarpe da ginnastica, magliette e calzoni rinvenibili nelle jeanserie.

Una violenza non dissimile a quella delle cinematografie occidentali, allorché descrivono l'inferno metropolitano, ma esposta in modo nuovo, apparsa più sconcertante. Impressione confermata dal secondo capitolo, che si svolge a Londra, che coinvolge un'attrice del calibro di Katrin Cartlidge (una delle protagoniste del pessimissimo *Naked* di Mike Leigh), che si conclude con una paurosa carneficina, paurosa proprio perché ha l'aspetto di un'invasione, di un'aggressione da parte di quel mondo che avevamo lasciato col primo capitolo: a ciascuno la sua violenza; anche la violenza contribuisce, purtroppo, a creare l'identità di un popolo, di una città.

Il terzo capitolo, infine, sorta di lenta odissea che si conclude con l'uccisione del novello Ulisse, è un pezzo da antologia, un miracolo di ambientazione, ottenuto con il soccorso di un montaggio quanto mai sofisticato, di un uso raffinato dei colori e delle luci: un capitolo che chiude il film in un anello, di cui all'inizio non avevamo sentore.



Una struttura narrativa originale dunque, che usa la soluzione tipica dei romanzi gialli, sebbene il "giallo" sia a distanza planetaria dalle intenzioni dell'autore. Il quale autore, ho scoperto poi, è un macedone emigrato da lungo tempo negli Stati Uniti, diplomatosi in una di quelle università che sfornano cineasti a getto continuo, autore di cortometraggi e videoclip rispetti di premi, tale quale tanti cineasti nordamericani che cominciano al Sundance Film Festival la loro brillante carriera. Il grande suo merito è stato di ritornare in patria col suo occhio ormai esperto, col suo mestiere noto a tutte le astuzie, componendo un ibrido fertilissimo, dove il virtuosismo tecnico appreso all'estero si fonde senza sforzo con la cultura e con l'espressione nazionale, dando quindi luogo a un film tutt'altro che primitivo, ma - al contrario - dotato di una sua efficacia narrativa.

Callisto Cosulich

«…GIA», LEONE D'ORO A VENEZIA

«…un'eccezione»

Milcho Manchevski

[illegible] che, paradossalmente, finiscono sempre per coincidere. Ho tenuto in mente la lezione di Godard che diceva: "Ogni film ha un inizio, un centro, una fine, ma non necessariamente in quest'ordine". [illegible]

Quali progetti ha Manchevski dopo l'improvvisa celebrità conquistata con il Leone al festival del cinema? [illegible] Hollywood - replica il regista - ma preferisco restare in Europa. [illegible]

[illegible]

L'INFORMAZIONE — SPETTACOLI

INTERVISTA

"Prima della pioggia". Esce il film che ha vinto il Leone d'Oro alla Mostra di Venezia

Ce ne parla il regista Milcho Manchevski, ex mago del videoclip, che adesso ha in mente un western ottomano

Macedonia, tragedia incantata

La critica

Racconto magico perfino troppo elegante e "bello"

La scheda

L'ISOLA DELLO SCHERMO

Stasera a Torino il nuovo lavoro di Giorgio Strehler

MUSICA ROCK

Per i Rolling Stones continua la marcia trionfale del tour americano

FESTIVAL A MUGGIA

Il teatro-ragazzi si fa comico tra riso e pianto

SECONDO UN SONDAGGIO

Madonna e Schwarzy i divi «più in salute»

PREMI A TOKYO

Vittoria italiana all'Oscar di strumenti a fiato

MACEDONIA

Lampi di guerra visti da lontano

Nelle sale italiane il Leone d'oro di Venezia '94. «Prima della pioggia». Incontro con il regista Milcho Manchevski

Gregoire Colin e una scena di «Before the rain» di Milcho Manchevski

IL FILM

Aleksander, il Macedone

Da sinistra, Rade Serbedzija, Katrin Cartlidge e Gregoire Colin in «Prima della pioggia»

CINEMA *Amori e violenze nella polveriera di Skopje: «Prima della pioggia» è un bel film, sornione e drammatico*

In principio fu la guerra

di TULLIO KEZICH

Qualsiasi conflitto in corso sul pianeta oggi ci riguarda e nessuno è invulnerabile. Manchevski sostiene che rischiamo tutti di assistere inerti alla balcanizzazione del mondo

Un Paese che non c'è, chiamato Macedonia

di ALESSIO ALTICHIERI

DANZA *A Bologna buon successo per la compagnia reale delle Fiandre con artisti di tutto il mondo*

Ora «Giselle» diventa l'Onu del balletto

...nella difficile battaglia per fronteggiare Cosa Nostra

...mafia è un peccato sociale»

Manchevski alla "prima" del suo film: «Chiedo rispetto per il mio lavoro»

SONO una persona che ha sempre odiato di prendere la parola troppo col cuore. Dopo la tragedia che ha letteralmente oggi [illegible] non voglio più rilasciare dichiarazioni alla stampa». E così, addio, MILCHO MANCHEVSKI, il regista che con "Prima della Pioggia" ha vinto il Leone d'Oro al Festival di Venezia. A Milano per accompagnare l'uscita del film (da ieri al cinema Arlecchino) dice a cuori aperti: «Per cinque anni hanno il giornalismo perché il risultato del lavoro degli anni anche ancora un valore. Imparare, un articolo di giornale Grand complessivamente lo vedrete, dalla prima parola all'ultima». Dopo la «dichiarazione» di rito, il ritiro di parte. In seguito dalla richiesta di un numero di giornalisti che vorrano ancora di fare domande al proprio maestro, la magra polemica evocatrice e la breve della prossima vacanza per scrivere "Prima della pioggia".

Finalmente si schiude nell'accenno di un sorriso: «La pioggia è ancora il motore principale della violenza. Sarebbe bello trovare il metodo pacifico giusto. Il vero problema è la responsabilità che abbiamo nel decidere se produrre una guerra nella vita. Perché lo faccio "Parole", "Delle" e "Immagini", i tre episodi del film legati da una circolarità temporale, dall'incubo del conflitto all'oggi, dal conflitto interiore, della contrapposizione del quotidiano che sfocia nella prevaricazione etnica, nella guerra - odio, il tragico protagonista - dice il regista - passa la vita alla ricerca di Anrdei Rupli che, un sigaro in bocca e un sguardo. Il protagonista dell'immagine coi suoi occhi è affiancato da parole tutti, uomini, grigiori, ormai privi di significato. Anche "amore" questo non vuol dire più nulla. Le celebrità temporale del film - accusa - non per gioco, ha assunto una valenza diabolica. Tra la nuova corruttrice e l'altra nel cuore della vita gli orrori orrori. Tra la violenza che cattura all'evidenza. Il tempo è un cerchio che non si chiude mai. «Un'apertura alla speranza che vivere che nonostante le apparenze è presente anche nel finale, nella dove, anzi è compare un gesto, a prendere padrone». Il magico passaggio narrativo, dove di apertura e spiritualità, è il punto di partenza e di ritorno di una ricerca che vede nei panni di Alexander l'attore Rade Serbedzija, tra i più noti della ex Jugoslavia. Con una formazione teatrale capita di rimbo, nato in Croazia, dopo aver rifiutato rifiutato il ruolo, accettò di un amerrore, «ma a Londra in scilo. - Ho pensato che anche nel suo modo di vivere superare il conflitto del protagonista. Con lui e con gli altri attori, prima di girare, ho messo a punto nei dettagli le storie dei personaggi, anche quelle che non appaiono nella sceneggiatura, osserva il regista. Per creare un racconto d'immagini, senza dialoghi, parole inutili che ostacolano la comunicazione. La crudeltà, ma anche la richiesta del vivere.

[Daniela Deiol]

Karina Cartlidge e Rade Serbedzija in una scena del film. Sotto, il regista Manchevski

Grandi film

La pellicola premiata a Venezia ha lanciato a livello internazionale il cineasta nativo di Skopje

Un inno alla pace dalla Macedonia

Esce il film di Manchevski, Leone d'oro

Manchewskij al Lumière

Il regista Milko Manchewskij

Il regista macedone Milko Manchewskij è quest'oggi a Bologna, ospite della Cineteca e dell'associazione Il Paese degli Specchi: l'autore di *Prima della pioggia*, il film che ha portato alla Mostra di Venezia le immagini della guerra etnica nella ex Jugoslavia, incontrerà il pubblico alle 11.30 nel palazzo municipale di San Lazzaro di Savena; dalle 17 al cinema Lumière assisterà alla proiezione dei suoi lavori per la televisione e terrà un seminario agli studenti, coordinato da Franco La Polla, docente di letteratura americana. Alle 21, infine, al cinema Bellinzona di via Bellinzona 6, la proiezione di *Prima della pioggia* sarà seguita da un incontro con l'autore curato da Andrea Morini, direttore del Lumière. Manchevskij è nato a Skopje nel 1962, ma ha completato i suoi studi negli Stati Uniti. *Prima della pioggia* è il suo film d'esordio.

"Prima della Pioggia" del macedone Milcho Manchevski. Quando il cinema diventa pedagogia filmica.

Un sacrificio di nome Libertà

La Macedonia e Londra sono i luoghi in cui crescono i tre racconti del film

LA RECENSIONE
di Gianluca Manciani

Prima della Pioggia
Regia di Milcho Manchevski
Con K. Cartlidge, R. Serbedzija, G. Cullo, I. Mitrevska
Voto: 30/30
Al cinema: Greenwich, Mignon

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

Una scena del film «Prima della pioggia» di Manchevski

MOSTRA. La Giuria non trova un "migliore"

Macedonia e Taiwan ecco i Leoni d'Oro

Premi ad Amelio (regia) e Citran (non protagonista)

Presentato il film macedone "Prima della pioggia"

Il giorno del "leone"

Manchevski entusiasma l'Europa

Corriere della Sera

SPETTACOLI

CINEMA / Esce oggi «Prima della pioggia» di Milcho Manchevski vincitore a Venezia

La ex Jugoslavia è vicina

«C'è guerra dentro di noi, non solo sugli schermi della tv»

SALE D'AUTORE

Milcho Manchevski, regista di «Prima della pioggia»: Radu Gabrea/Ap (in alto) e Federico Mitterrand (accanto) in

Milcho Manchevski

Troppe

«Before the rain», spa

e «Vive l'amour!», un

PRIMO PIANO

Leone d'oro ex aequo, Stone premio speciale

Tutti i trofei della 51ª Mostra di Venezia

CineItalia sulla gondola d'argento

Mazzacurati al secondo posto, Amelio si consola, il Centenario ai politici

Un verdetto molto discutibile

Leuca, Sassi e Pacino: tre corone

18 IDEE & IMMAGINI SECOLO

Esce nelle sale italiane «Prima della pioggia» di Milcho Manchevski

Il macedone che ha fatto centro sul Leone

Tre storie a percorso circolare sul tema della guerra e della pace

RIFLESSI NEL GRANDE SCHERMO

Come si può dar voce a un'angoscia muta?

di Roberto Escobar

ESTATE

Tsai Ming-liang, i vincitori ex-aequo del Leone d'oro

vite sul baratro

Tm&l

CINEMA

Esce 'Prima della pioggia' di Manchevski il vincitore di Venezia

Il Leone d'Oro parla macedone

di Gabriele Perno

Lungo tredici anni pubblicità creativa per le filmmaker... anno, nel 1985, per gli direttori... Nasce a Skopje, capitale... la guerra nell'ex-Jugoslavia... Dunque nelle... Unicef, Kodak, Aids, gli... finalmente un progetto di... Skopje nella... Macedonia, ...

Se Manchevski è ...

FORMAZIONI PER LA STAMPA

CINEMAVVENIRE

IL CERCHIO NON E' ROTONDO

Può la diversità essere una ricchezza invece che causa di conflitti? Può il cinema essere protagonista di un processo di pace? Possiamo vedere subito quindi dell'odio per guadagnare una speranza di riconciliazione?

Queste sono alcune delle domande che domani, mercoledì 8 settembre, alle 15:00 nella Sala Cinema del Centro Allocco i curatori di CinemAvvenire presenta a Milcho Manchevski nell'ambito di una tavola rotonda, moderata da Marisa Trombetta, con la partecipazione di Dino Ramazzotti, della giornalista Biljana Ashkjanovic del Sarajevo Film Festival, dell'Assessore alle relazioni internazionali del Comune di Venezia Prof.ssa Franca Bimbi e del Vicepresidente dell'ARCA Ottavio Casalicchi.

Le tavole rotonde sono le manifestazioni legate all'iniziativa del premio speciale "Il medico non è neutrale - Cinema per la pace" che vuol consegnare durante la fase di promozione del 16 settembre prossimo.

Alla tavola rotonda seguirà una cena a buffet e, alle 21:30, la proiezione nella Sala Cinema del Centro Allocco del film Before the rain, per il quale Manchevski ha ricevuto a Venezia nel 1994 sia il Leone d'Oro che il premio Cinema&Scuola, al Miglior Film in Concorso.

L'incontro è aperto a tutti.

Per informazioni rivolgersi all'addetta stampa Beatrice Bacchini (tel. 0347 7832782) e consultare il sito Internet all'indirizzo www.gonnella.it/cinemavvenire.

storie del brivido

ngue

De Niro

Cinemaprime /"Prima della pioggia"

L'orrore senza tempo nel film dell'esordiente vincitore a Venezia

opportabile: Tess", regia di Wilson

ley senza ghiribizzi

«Before the Rain» apre una nuova rotta, il film di Anelio mostrai limiti del qualunquismo intellettuale italiano

Manchevski, l'urlo del Leone

Il regista macedone dà una scossa «dorata» alla corsa al premio

Una scena del film «Before the rain» di Milcho Manchevski

Arena

Parla Milcho Manchevski

«La bellezza? E' crudele»

Milcho Manchevski

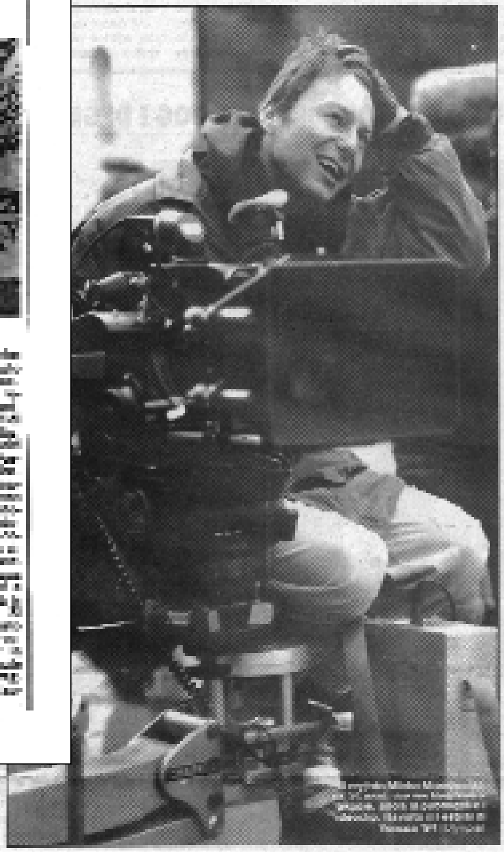
SPETTACOLI

MERCOLEDÌ 26 OTTOBRE 1994

INTERVISTA AL REGISTA DI "BEFORE THE RAIN", LEONE D'ORO

Contro ogni guerra

Manchevsky: «La pace nel mondo è un'eccezione»



È SPOSATO CON UNA LOGOPEDISTA

IN BREVE

DANZA

Concluso il concorso «Città di Rieti»

FILM FESTIVAL

Scrivere il Cinema opera-prima

ASTA A LONDRA

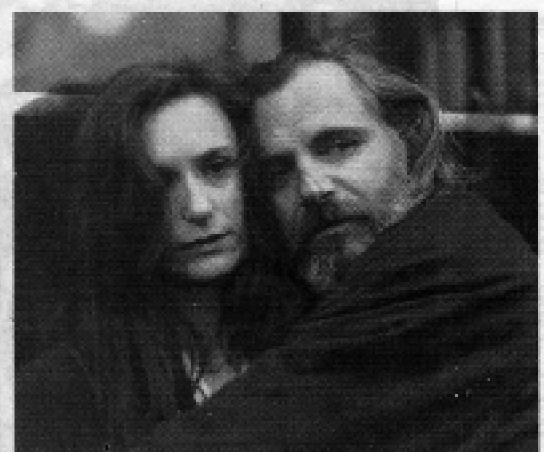
Due miliardi per Schumann

Esce in Italia «Prima della pioggia», film d'esordio di Milcho Manchevski, Leone d'oro a Venezia

«Il tempo? Per me è un cerchio spezzato»

Il giovane regista ha girato il film nella nativa Macedonia dopo sei anni di assenza

Un paradosso temporale alla base del primo lungometraggio di questo multipremiato autore di videoclip e pubblicità: «Non è un film politico né un documentario sulla mia terra»



C Соединети А Американски Д Држави

U S A

United States of America

United States

"Пред дождот" доби огромен публицитет и блескави оценки во САД.

После премиерата на филмот, на 24 февруари 1995, објавени се над 350 текстови во весниците низ целата земја, академски есеи на професори и студенти од американските универзитети, и рецензии на Интернет страниците. Во САД филмот има и голем комерцијален успех, над милион и пол долари само од билети.

После Њујорк и Лос Анџелес, а во текот на следните четири месеци, филмот има премиери во 72 града низ Америка, од Канзас Сити до Монтгомери во државата Алабама.

"Режисерот Милчо Манчевски дебитираше со толку зачудувачка сигурност во пишувањето и техниката, што му е загарантирана фуснота во филмската историја, дури и ако никогаш не направи друг филм. 'Пред дождот' зашеметува. Едно од оние извонредни дебија што ја враќа вербата во способноста на филмот да биде оригинална уметност.", пишува "Miami Herald".

Бардот на американската критика, Роџер Иберт пишува: "Еден од најдобрите филмови годинава - брилијантно режисерско деби. Дела како ова ме одржуваат. Потсетник за благородноста што филмот може да ја оствари".

"Висококалорична визуелна гозба", вели "Variety", "Буквално грми со емотивна сила" пишува "Washington Post". "Морничаво убав филм... Фасцинантно... Бесмислената смрт се претвора во уметност со смисла", пишува "Time", а "New York Newsday" вели дека "филмот има лик на блескава Холивудска продукција, но сепак не се обидува да ги омекне или поедностави комплексните теми".

"Едно е сигурно: филмов ќе ве прогонува со денови", пишува "Premiere".
"Ремек-дело со ретка поетичност и сирова храброст", вели "The Philadelphia Enquirer".
"Редок, искрен скапоцен камен", вели "New City".
"Како медитација за модерниот хаос и меланхолично уметничко дело, "Пред дождот" е предупредувачка приказна за цивилизацијата која запаѓа назад во бруталност. Ова е свет каде звукот на куршумите е нов есперанто", пишува "The Atlanta Journal". За критичарот на "Dallas Observer" во филмот има "некои од најсјајните крупни планови откако Ингмар Бергман ја откри бојата... За уметничко дело исковано со толку префинетост разговорот е излишен". А "Chicago Tribune" вели дека "зашеметува, често хипнотичен... речиси удира како ремек-дело".

"Los Angeles Reader" објавува текст под наслов "Македонско ремек-дело".

Филмот беше речиси на сите листи на весниците за најдобри странски филмови на годината.

"The New York Times" го вброи меѓу илјада најдобри филмови на сите времиња.

"Пред дождот ја постави Македонија на картата на светот", рекоа неколку американски критичари.

Инспирирани од филмот, професорите на одделот за словенски јазици и книжевности на Универзитетот во Чикаго, ќе издадат учебник и ЦД за учење македонски јазик користејќи делови од сценариото и инсерти од "Пред дождот".

Проекции на филмот, проследени со предавања на авторот Манчевски, одржани се на универзитетите Харвард, Јејл, Колумбија, Њујорк (каде Манчевски е редовен професор по режија на постдипломски студии), Јужен Илиноис, Сиетл, Централна Флорида, Оклахома, Јунион Колеџ, Илон во Северна Каролина, итн.

Првата американска проекција на филмот е на Санденс фестивалот, во јануари 1995, а потоа и на фестивалите во Портланд, Палм Спрингс, Илиноис (Биг Мади) и Мајами.

Беше првиот македонски филм номиниран за Оскар за најдобар странски филм, во 1995.

Ја освои наградата Independent Spirit на Здружението на независните продуценти на Америка.

Филмот има широка видео дистрибуција, а играл и на телевизија.

o f

U n s

The New York Times
Arts & Leisure
Section 2
A Balkan Gyre of War, Spinning Onto Film
The New York Times
Arts & Leisure
Section 2

ODD COUPLE: Olivia D'Abo, Armin Mueller-Stahl

dd pair
elivers
od time

E RODRIGUEZ
Movie Critic

ling takes center stage in *The Last Good Time*, a sweet tale about a May-December romance. The principals e elderly Joseph (Armin r-Stahl), a loner content is books, violin and tiny ya apartment, and 20-ld Charlotte (Olivia), a destitute free spirit on n from her abusive boy- who finds shelter — and ally more — in Joseph. r-turned-director Bob Bal- who experimented wildly yle and tone in 1989's *Par-* kes a much more low-key ch here, letting Stahl's dig- nd D'Abo's vivacious e the film. Supporting turns late Lionel Stander as 's hilariously mouthy, ther friend and Maureen on as Joseph's lonely or enrich the story, but the attraction is watching and Charlotte take tenta- eps toward an unlikely, g romance.

Yet, the 30-minute short ng *The Last Good Time*, ted tease about a woman sists on trying out a hot ine buying it, much to the fort of the aroused sales- Director Bob Rafelson little of the weight into male relationships evi- n his best films, settling for conventional titilla- at is only mildly amusing tantly forgettable.

E REVIEW
ST GOOD TIME (R)

Armin Mueller-Stahl, Olivia Maureen Stapleton, Lionel , Adrian Pasdar.
or: Bob Balaban.
cers: Bob Balaban, Dixie Ste

ewriters: Bob Kaufman, John ton. Based on the novel by
tographer: Claudia

Jonathan Tunick.
ual Goldwyn releases. Run- e 90 minutes. Vulgar lan- udity, adult themes. Plays at . Writer-director Bob Rafel- ldford.

IDAY, FEBRUARY 10, 1995 THE HERALD **13G**

MIAMI FILM FESTIVAL

CLOSING WEEKEND

On the next five pages, you'll find reviews of films screening today, Saturday and Sunday at Gusman Center, plus details on seminars and the closing night party.

GALLERIES

Art critic Helen Kohen reviews a program of 15 avant-garde films shown as part of the festival. **18G**

Director makes dazzling debut in *Rain*

By RENE RODRIGUEZ
Herald Movie Critic

Fat raincloods 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 17th-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 Villiers). 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 settles 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 filmmaker. *Before the Rain* is the sort of remarkable movie debut that reinstills your faith in the medium's viability as genuine art.

MOVIE REVIEW

BEFORE THE RAIN (R) ★★★★

Cast: Katrin Cartlidge, Rade Serbedzija, Gregoire Colin, Labina Mitevska, Jay Villiers.
Director: Milcho Manchevski.
Producers: Judy Counihan, Cathleen Kolar, Sam Taylor, Cat Vit ken.
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.

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

Weekend

FRIDAY, FEBRUARY 24, 1995

The New York Times C1

the Rain' (Film Review, C8) Recent Films From France (Critic's Notebook, C8)

FILM REVIEW

The Worst Can Happen, And Happen It Does

By JANET MASLIN

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 cliche for events occurring near Mr. Manchevski's native Macedonia, but this film takes a more incisive 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 film makers 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 16 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.

Gramercy Pictures

Katrin Cartlidge and Rade Serbedzija, as the star-crossed lovers in Milcho Manchevski's first feature film, "Before the Rain."

Today's Film Reviews

BEFORE THE RAIN, directed by Milcho Manchevski; starring Katrin Cartlidge and Rade Serbedzija. C1

LAMB, directed by Colin Gregg; starring Liam Neeson and Hugh O'Conor. C17

ONCE WERE WARRIORS, directed by Lee Tamahori; starring Rena Owen and Temuera Morrison. C12

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 designer, Sharon Lowenthal and David Munro; produced by Judy Counihan, Cedomir Kolar, Sam Taylor and Cat Villiers; released by Gramercy Pictures. At Lincoln Plaza, Broadway at 63d Street. Running time: 110 minutes. This film is not rated.

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

BALKAN HOMECOMING

"Before the Rain" and "The Quick and the Dead."

BY ANTHONY LANE

It isn't often that you can go up to friends and say, "Hey, guess what, I just saw this cool Macedonian movie!" Here's your chance. "Before the Rain," which is written and directed by Milcho Manchevski, has picked up an Academy Award nomination for Best Foreign Picture; there are plenty of slicker works jamming for Oscars, but none more impassioned or wiser to the perils of passion. It also happens to be instructive, although, since it deals with the niceties of Balkan politics, you should be warned that "instructive" means "likely to leave you twice as confused as you were when you entered the theatre." The plot is divided into three parts, which makes it notably more coherent than Macedonia itself—the only patch of the former Yugoslavia, incidentally, where American ground troops are serving with the United Nations peacekeeping force. If they have any idea what's going on, good for them.

Rade Sherbedzija and Katrin Cartlidge as Milcho Manchevski's "Before the Rain."

When the action begins, it doesn't feel like action at all. We find Kiril (Gregoire Colin), a young Orthodox monk, happily working his manuscripts in the middle of nowhere. The landscape around him could be the background of a Giotto—cool blue mountains, coarse-cloth gray rocks that seem to fold and pile on top of one another instead of jarring one. Manchevski lingers over all the beauty just long enough to make us dream of reminiscence, of a country adrift from history, and then snaps his fingers and cues the cliché. Time starts up: a bunch of small boys torture a tortoise and cry "Go, Ninja Turtle!" In Kiril's monastery, the monks' chanting rises like smoke in the dome, as it has always done, but the frescoes around them are lurid with plagues and torments, and the camera soon catches a pair of boots on the threshold of the church, announcing the arrival of armed thugs. Although it's easy to let this kind of concocting turn enamored and sarcastic, Manchevski's style has the force of a warning. The movie is so luminous that it could easily have turned into a hymn to the motherland, or a simple plea for togetherness; but he avoids the temptation. It is corrosive prophet, after all, of the callous overgrowth of ignorance as nationalism, which has got his country into such trouble.

Kiril has taken a vow of silence, but he shares with shock when he returns to his cell, lies down on the bed, and finds a girl in the way. She is Zamira (Labina Mitevska), a member of the Albanian minority, and the thugs are looking for her. She failed one of their relatives "with a purpose," it turns out. One shudders to think what he was trying to do to her. From this one reflection we which, like the offstage wellspring of a Greek tragedy, we never see—the crisis starts to roll and spread. 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 flees into the bosom of her family, and the welcome there is even more vigorous than it is elsewhere.

"Hunting is just as human as sharing."

• • •

The first section closes with the sound of a storm, which melts into the blare of a shower, under which a young woman is raising steam—the start of Part Two. This is typical of Manchevski: he doesn't just make connections but dissolves 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 (Katrin Cartlidge), 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 hero-worshipping photographer named Aleksandar (Rade Sherbedzija), and he seeks her company himself to glorious Macedonia—and so much so, in fact, more or less

for a few hampers Anne gets in his way; he turns Aleksandar into something richer than a one-note or professional mourner. The man's curse soon bound up with his hate; as he drives himself toward danger, he starts to look like a one-man state enacted in history, thuggy with appetite, crushing 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 a tight and luminous as anything you'll see onscreen this year. Details double back on themselves, tying knots that you can't quite unpick. When you see Chekhovian veterinarian delivers a lamb and tries to wash off the blood and afterbirth, muttering, "Will these hands ever be clean?," you can't help recalling a conversation from the second part of the movie. Anne is discussing the birth of the latest with her mother, who says, "Does consciousness both make comedy of us all." The film is crammed with people not understanding one another, or not wanting to, and this flicker of a shared culture, songs of Shakespeare mixed up with the aldermen's confident, gives you sudden, tiredness stab of civilized hope. Other connections are harder to spot, in the manner, the chorus of "Before the Rain" seems to take place offstage during 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 experiences of people such as Zamira and Aleksandar is itself so emotionally difficult that they can barely make sense of it. A further shock: a cow in the back, a head bobbing against a window, it has been a year and told to join a murderous village fiddles down the middle, Orthodox Macedonian against Albanian Muslim. That sounds like hearsay or an opening of the pictures, I know, but Manchevski takes the timeless and distills its awesome 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 supporting gunmen on the path to her house; around him, little boys grin at the promise of public violence, eventually, but as allowed pass. While her father accepts the gift of a Zippo, however, less ceremonially, offers to shrike women's throat.

Something extraordinary keeps happening in these encounters. The air thickens from tranquil to threatening. A pleasant afternoon turns muggy with foreboding, then shadows off again. It's an instinctive, dramatic kind of moviemaking that I haven't seen since "Padre Padrone" and the other early Taviani pictures. When Aleksandar steps off a bus and strolls toward his village, the pastoral peace lasts for a full minute, until a rocky teenager 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 feeling 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 witty, middle-aged preference for unmagnetic hero over good-looker, and a yearn 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 bedspread, and the kid agog in the doorway. (All this makes it surprising to learn that he is in his thirty-five, and that he won an MTV award in 1992 for his music video of a rap song by Aerosmith. *Downloaded.*) With its flashes of repose and its great swell of good sense, "Before the Rain" is a movie that doesn't even dream of editing, or dazzling, 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 other figures, many are willing to fight and die in order to belong, yet they hang around in such a terrible, dazed way that you wonder if they belong anywhere. There's no place like home.

"The Quick and the Dead" stars Sharon Stone as a regretfully 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 unserious picture, whose most pressing concern is to show us what Sharon Stone looks like in leather pants. She looks just fine, but she attempts to clothe 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 dawdles on the sidelines, content to watch a succession of other sharpshooters chew the dust. In some performers, such modesty might be becoming; in Stone, it's a waste of time, because her round-the-clock tussle in life to see stand and glow like a lighthouse, while the male spumes breaks up on the rocks around her. Thus far, only "Basic Instinct" has allowed her to fulfill this sacred duty. "The Quick and the Dead" goes so far in the other direction that at one point she wakes up in someone's bed without having had any sex. I don't get it. Where's the fun in that?

The someone is Leonardo DiCaprio, who must be feeling shortchanged, the poor sap. With his pinup milk smile, DiCaprio is well on his way to the held back coolness of the young Jack Nicholson, and it's hard to see how he can veer away from stardom now, although failing to stay awake for Sharon Stone is no good a way as any. He plays the young pretender in a shootout competition; other entrants include Lance Henriksen, Russell Crowe, and Gene Hackman (who, as usual, leads ballast to a wavering project). The plot is linear to the point of dullness—who will be left alive when the smoke has cleared?—but the director, Sam Raimi, is enthusiastic to the point of lunacy. He came to fame with the "Evil Dead" series: cheap, silly flicks that made you notch rather than jump. (Why do moviemakers persist in thinking that gore is frightening? It isn't, much of anything, apart from viscous.) Raimi is basically a comic director who prowls around looking for vulnerable gestures that he can rip off, and "The Quick and the Dead" is right up his alley. The movie offers endless parodies of the Sergio Leone style: long, dusty pauses before the draw; closeups of staring eyes and wet leaves; framed on the diagonal for added tackiness; a bullet lode drilled so deeply into a man's body that the sun streams gently through its fit whooping, feet-to-the floor way, the film offers a good ride, but it also makes you wonder about the fate of the Western. The classic, airy rhythm has gone known, I guess, leaving us with a straight choice either a movie like "Unforgiven," which addresses the frontier myths with more self-consciousness interesting than they were supposed to bear, or a movie like "The Quick and the Dead," which has precious little respect for any tradition at all. I just hope it doesn't come to a showdown. ✦

ABOVE THE LINE

The 'Rain' maker

NAME: Milcho Manchevski

DESCRIPTION: Balkan beatnik whose first film is Cheltalk of Venice.

WHAT THEY'RE SAYING: He lives in New York, works in London, shoots in Macedonia; next stop, Hollywood?

By MAX ALEXANDER

Quentin Tarantino wants to see it. U.S. distributors want to buy it. Venice loved it, and Toronto awaits it. "Before the Rain" is not your average Macedonian-English-French co-production. But then, Milcho Manchevski is not your average Macedonian director.

On the celebrity scale here at the Venice Film Festival, Manchevski falls rather far below Jack Nicholson and Harrison Ford. But last week, when the paparazzi dragged him down to the sweltering beach and asked him to take his shirt off for some photos, the handsome 34-year-old helmer knew he wasn't in Macedonia anymore.

"Before the Rain" is about an Eastern European civil war that barely rates page one of the New York Times. The cruel fight between Christian and Muslim neighbors in the rugged countryside of Macedonia, the region of northern Greece that borders on Albania and the former Yugoslavia (see review, page 43). Although the film isn't exactly a whodunnit, what has people talking is how it manages to tie together the senseless slaughter of yuppies in London and the equally incomprehensible peasant feuds of Macedonia. To say more would reveal too much — some critics here were angry that they were told of the ending — but the film's circular narrative reminded many of Tarantino's movies.

More surprising than the movie's ending is Manchevski himself, who also wrote the film. The first stunner is that this Macedonian native has lived in New York's East Village for almost 10 years. The second is that he is already a well-known director of slick music videos and TV commercials — that is, when he's not writing films and novels. His published book is "The Ghost of My Mother"; his music video for Arrested Development's "Tennessee" won an MTV award in 1992.

"Before the Rain," which was produced by Polygram Films for under $2 million, is a high-calorie visual feast, but otherwise bears no resemblance to the empty theories of music videos. That's because Manchevski never regarded his commercial career as an end in itself.

"Music videos teach you the discipline of production — how to get a lot done in a short time," he says. "It's an exercise, like pumping iron." When it came time to create real characters for a feature film, Manchevski says "that was the easy part. I consider myself first a writer, and it's what I've been waiting to do for 10 years."

Manchevski grew up in a middle-class family in Skopje, the capital of Macedonia, but he was not destined for a normal Macedonian life. "I'm a city rat," he says. "I was reading American comic books at age 4½." Both his mother, a doctor, and his father, an engineer, died of illnesses by the time he was 18. He finished high school under the care of an aunt and won a scholarship to study film at Southern Illinois University.

Returning to Skopje after graduation in 1982, Manchevski entered the Macedonian equivalent of development hell. His initial project — "The Wild One" meets Macedonia, as he describes it — was put into turnaround by the government. "My colleagues" — the established filmmakers — "convinced the politicians not to fund my film," he says. "I was viewed as an upstart."

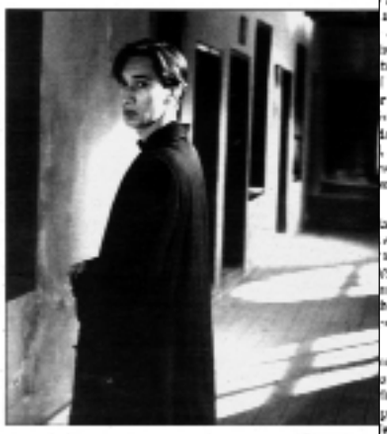
In 1985 Manchevski moved to New York, where he labored as a court interpreter while hanging out treatments. His break came when he shot a seven-minute promo for a film he was pitching to now-defunct Vestron. The film was never made, but the promo, which included a fake TV commercial, caught the eye of a commercial production company; Manchevski's commercial career was off and running.

The director says the story in "Before the Rain" came to him on a visit three years ago to Skopje, which is being drawn into the ethnic wars to the north in Serbo-Croatia. "I've spent most of my life not taking sides," he says. But Westerners — and he includes himself in that group — are just starting to realize that the troubles in Eastern Europe are not so removed from their own (presumably) safe sphere. It's appropriate that the film premiered in Venice, which is only a few hundred miles across the Adriatic from the turbulent Balkans.

Manchevski, who has a girlfriend in New York, has not been home in a year and a half because the film was based in London.

Now Manchevski seems ready for Hollywood, which has embraced European commercial directors such as Ridley and Tony Scott. "There are aspects of Hollywood filmmaking that I love," he says. "But I don't know if Hollywood will like me."

FILM REVIEWS



BALKAN PARABLE: *Gregoire Colin in a scene in "Before*

BEFORE THE RAIN

Continued from previous page

between them, Aleksandar takes off for Macedonia and Nick dies in an absurd shootout in a restaurant.

"Veiltrust" takes the story back to Macedonia and brings the threads together. Aleksandar returns to his native village, where he's determined to spend the rest of his life forgetting the horrors of taking photographs on the front line.

But the rumblings of war have already infected the once-peaceful Christian villagers. They treat their Albanian neighbors, who are Muslims, as enemies now. Trigger-happy boys with automatic weapons bar Aleksandar's way when he goes to see his boyhood love, Hana (Silvija Stojanovska).

For every part of its disturbing magic is its challenging structure. All the events seem to take place at the same time, until the surprising and clever ending.

Without beating around the bush, "Rain" accuses the people themselves of starting a fratricidal war, rather than blaming politicians or the U.N.

The Macedonian part has an urgency that spills over into the London sequence, where a surreal restaurant becomes the site of a massacre. It suggests that no war is limited by man-made boundaries, and no place is so far away that it is safe from danger and violence.

There is a piercing sadness in the fanaticism of hating one's neighbor which "Rain" captures very clearly. The monks who have sheltered Bosnian refugees tell the blood-thirsty avengers to turn the other cheek. "We already have," they reply. "An eye for an eye." "Maybe is right." "He's not one of us. I'll cut his throat." "It's time to revenge five centuries of our blood."

Actors have a strong iconic presence, in which faces are as important as speeches. Dialogue is kept to a realistic minimum. A gamelanic soundtrack by Anastasia provides a powerful driving force in the film. Manuel Teran's breathtaking cinematography imparts a tragic natural beauty to the landscape which, the film implies, may soon be torn apart by war. —*Deborah Young*

HEAVENLY CR

(NEW ZEAL

A Miramax Intl. pr
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danes, Bianca Booth,
Peter Jackson. Directed
Screenplay, Jackson, F
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Alan Hollinger, editor,
music, Peter Dasent;
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Venice Film Festival
Sept. 7, 1994. Running t
Pauline Parker ....
Juliet Hulme ....
Honora Parker ....
Hilda Hulme ....
Henry Hulme ....
Herbert Keyes ....

Having filmed wacky
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The film stands to cleave auds neatly into loved-and-hated camps, and will no doubt encounter opposition for its unrelentingly finsky bag of tricks, which some may feel enough out psychological depth. But what's rejected in some circles as being lamentably show-over substance and style will be embraced in others as an adrenalin-pumping rush of inadvertible visual creativity.

Opening with the gruesome aftermath of the killing itself, Jackson makes an attention-grabbing leap

VENICE

BEFORE THE RAIN

(BRITISH-FRENCH-MACEDONIAN)

A Mikado release (Italy) of an Akis Prods., U.K./New Prods. (France)/Entertainment Film (Macedonian) co-production, in association with Britain's Screen Finance, the European Co-production Fund (UK) (International sales: PolyGram Film Intl. Division.) Produced by Judy Counihan. Executive Kolar, Sam Taylor, Cat Villiers. Co-producers, Penelope Thomas, Marc Baschet, Carlos Tadjo. Directed, written by Milcho Manchevski. Camera (color; Technovision widescreen), Manuel Teran; editor, Nick Gaster; music, Anastasia; production design, Sharon Lauchlin; David Manas; associate producers, Sheila Fraser Milne, David Redman. Reviewed at Venice Film Festival (competing), Sept. 3, 1994. Running time: 113 MIN.

Anne ..... Katrin Cartlidge
Aleksandar ..... Rade Serbedzija
Kiril ..... Gregoire Colin
Zamira ..... Labina Mitevska
Hana ..... Silvija Stojanovska

"Before the Rain" is a visually and emotionally stunning fable in three parts, set between modern London and the timeless hills of Macedonia, in the former Yugoslavia. Through a parable of international lives, it attempts to uncover the fragile riddle of why the Balkan states are perpetually at war. High production values, and the fact that a third of the film is shot in good Queen's English, should help this heartfelt, poetic and violently anti-violent film find its way to appreciative Western art-house ears.

"Rain," the first feature directed by Macedonian-born helmer Milcho Manchevski (now a New York resident and director of music vids), is also the first film made in the newly declared republic of Macedonia.

Bordering Greece (which hotly disputes its very name), Albania, Bulgaria and Serbia, the mountainous country is shown to be in danger of becoming the site of the next Balkan bloodbath. But unlike many observers who blame the war in the former Yugoslavia on political pressures, Manchevski depicts senseless ethnic hatred as endemic to the region.

Film is divided into three parts. In "Words," the young Greek Orthodox monk Kiril (Gregoire Colin), living in an ancient monastery, shelters and hides an Albanian girl, Zamira (Labina Mitevska), even though they can't understand each other's language.

A band of machine-gun wielding roughnecks bursts into the monastery looking for her, claiming she killed their brother. Kiril and Zamira escape together, but are intercepted by the girl's Muslim relatives. They shoot her down in cold blood, rather than let her go off with a Christian.

After the aching beauty of the Macedonian landscape with its monasteries, churches and people who appear lifted from another century, the modernity of the second episode, "Faces," comes as a shock.

Anne (Katrin Cartlidge), who works in a London photo agency, is torn between her Macedonian lover, Aleksandar (Rade Serbedzija), a Parisian Peter-what-ever photographer, and her ex-wife, boring husband, Nick (Jay Villiers).

Before she can make up her mind

To next page

BEHIND THE SCENES

"Before the Rain" is director Milcho Manchevski's first feature film.

MASTER FROM MACEDONIA

QUIRKY FILMMAKER NABS OSCAR NOMINATION

BY GLENN WERF
STAFF WRITER

When Milcho Manchevski returned to his native Macedonia to film "Before the Rain," he expected to run into a few problems.

After all, it had been six years since he had been to his homeland, a part of what used to be Yugoslavia. ("Not a good idea" to go back earlier, he explains. "They would have drafted me.") There were no actors ready to come at the moment's notice where he wanted to shoot. ("So we built them ourselves," Manchevski says. "I now have a career to fall back on.") And members of his crew spoke six different languages. ("Try coordinating that," he says.)

Still, Manchevski worked as unexpected, scouted his exotic locales and was set to begin filming when he encountered the one obstacle that could not be surmounted.

He had no camera.

"I could see being delayed because we were up in the mountains in the middle of nowhere," Manchevski says. "But we were late because somebody forgot to pay for the camera, so it didn't get shipped in time."

Manchevski, directing his first feature film, was understandably a little upset. He spent three days watching his crew play cards, drink excessively and lose what little discipline he had managed to instill in them. On top of that, one of the film's producers was sufficiently spooked to drop out of the film altogether.

Turns out it was his loss. "Before The Rain" received an Oscar nomination for best foreign film when the Academy Awards were announced last week. The movie, made for $2.3 million, has already earned its money back — and it hasn't even played yet in the United States. (It opens in theaters today.) And Manchevski is being hailed by critics for his bold visual style and original storytelling.

Manchevski — like most nominees — learned of his Oscar nomination after being jarred awake by the telephone.

"It was a small step for the Academy, but it was an awfully big step for me," he says, laughing.

All the recent hoopla has left Manchevski feeling a little overwhelmed. Until recently, he was living fairly anonymously in New York, directing commercials and music videos. He spent his spare time hustling backgammon games and thinking about a film outline that was languishing in his computer.

The outline was for "Before the Rain." Manchevski wrote it in 1992 after making his first trip to Macedonia in six years. The film is divided into three parts with a nearly circular narrative structure that has the action ending where it began. Its characters include a young Macedonian monk, a mysterious Albanian girl and a London-based war photographer, who returns to his native Macedonia and is immediately thrust into a violent ethnic conflict.

It's easy to read much of Manchevski's life into "Before the Rain," but he says the movie is purely fiction. Macedonia, in fact, is one of the sections of ex-Yugoslavia that hasn't been involved in civil war. Manchevski does acknowledge that the movie's title — and its central theme — came from something he felt while overseas.

"There was this sense of expectation in the air, like something big was about to happen," Manchevski says. "That's what I wanted to capture in the movie, ...the feeling that you have before the rain when you sense that pressure inside your mouth."

He captured it all right. But the original outline sat in his computer for a year and half before Manchevski sent it to anybody. He figured his idea was too quirky, too topical, contained too many languages and just wasn't commercial enough to attract investors. British Screen, a film underwriter that works with new directors, ultimately got the financing together.

"It was a very typical story, but it wasn't a piece of realism," says Simon Perry, British Screen's chief executive. "It was always a piece of poetry. So many writers come from theater or novels. They're so word-based. Milcho is image based. He wants to enrich your eye, give you a feast in your ear."

Much of that, Manchevski says, comes from his study of art history. He went to the Louvre and examined paintings for weeks before starting the film. What he was looking for was a way to combine the primitive, medieval and urban into an overall look that would envelope his audience. Manchevski had a vision in his head. He was just looking for a way to capture it on film.

It was the same exacting approach that Manchevski used when he was making commercials and music videos. He demands perfection from himself and those who work for him are held to the same impossible standards. But the rewards seem to be worth it. His video of Arrested Development's "Tennessee" won the 1992 MTV award for best rap video. And now "Before the Rain" has received an Oscar nomination to go along with its top honors at the Venice Film Festival.

"Delivering the film is the greatest reward," Manchevski says. "I mean, I worked my ass off and drove everybody into the ground to make it."

Not that he's not appreciative of the honors. While he knows he succeeded, he's not completely sure why. And that's good, he notes.

"I don't want to lose my incentive to do it again," Manchevski says.

He does have a couple of outlines sitting in his computer, but he doesn't expect to make them available any time soon. Success hasn't diminished his need for perfection. In the meantime, he plans to attend next month's Oscars and enjoy the spectacle for all it's worth.

Says Manchevski: "It's funny to have it nominated as a foreign language film. The first character doesn't talk at all. The second part of the film is in English and only then does it go back to Macedonia. It kind of defies its categories."

CLIPS

■ The Village Vanguard in New York's Greenwich Village marks its 60th anniversary. After starting out as a center for poetry readings, the club branched out into other acts, beginning with the Revuers, a satirical group that included Adolph Green, Betty Comden and Judy Holliday. It launched the careers of countless performers, including Woody Allen, Aretha Franklin, Lenny Bruce, Mike Nichols and Barbra Streisand. In more recent decades, it has become known as one of the world's premier jazz clubs.

■ California retained its edge as a place to make movies in 1994, with 436 film starts, compared to 73 for its nearest rival, New York. Rounding out the top five states are Texas, Florida and Nevada.

■ Director Robert Altman ("Nashville," "The Player") is in Kansas City, Mo., to film his new movie, titled appropriately enough, "Kansas City." It's his hometown, too. The film is a period piece about gangsters, politics and jazz.

■ Hollywood producers are crying foul over a new contract between the Writers Guild of America and the studios, which gives the writers a more prestigious position on film credits, last except for the director, which is where producers have been. Until the mid-'30s, producers got the end position until being ousted by directors.

FILMMAKER/D7

The Outlook · FRIDAY · Friday, February 24, 1995 D3

F I L M

Filmmaker: *an Oscar chase*

Continued from D3

Volume XVI, No2, Summer 1999 $7.50

WORLD POLICY JOURNAL

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The Best Films on International Relations

Aborting the Cult of Neo-Fascism *Alexande*

China's "Aggression in 1962" and the "Hin
Neville Maxwell

Robert W. Gregg is a professor in the School of International Service, American University, and the author of International Relations on Film (Lynne Rienner, 1998).

The Ten Best Films about International Relations

Robert W. Gregg

The crisis in Kosovo and NATO's initial campaign against Slobodan Milosevic's Serbian forces have come again to put foreign affairs in the headlines. Although the investigation, impeachment, and trial of President Clinton may have dominated the news throughout much of 1998 and early 1999, the issues that make up international relations and foreign affairs were never far from sight during those tumultuous months. From time to time, some of those issues even became the lead story on the evening news and in the morning papers. The president's dalliance with Monica Lewinsky had to share headlines with the Brazilian economic crisis, nuclear weapons tests by India and Pakistan, monetary union in Western Europe, and Saddam Hussein's challenge to the United States and U.N. weapons inspectors. The American public may not always be as interested in these and other international issues as it is in matters closer to home, but if filmmaking and filmgoing are an accurate barometer of such things, *foreign affairs*—at least when seen in the context of "the good war"—are still good box office.

Supporting evidence may be found in the fact that *Saving Private Ryan* and *The Thin Red Line*, two films recalling the price of American victory in the Second World War, were among the best picture nominees for Academy Awards in 1999. Moreover, Barry Levinson's *Wag the Dog* enjoyed considerable popularity in 1998, when President Clinton ordered attacks on alleged terrorist camps in Afghanistan and Sudan at a critical juncture in the special prosecutor's investigation of presidential wrongdoing. Critics and public alike were quick to spot a parallel between Clinton's action and the film's plot, in which White House and Hollywood spin-masters create a phony war to divert public attention from a presidential sex scandal.

The depth of public knowledge of world politics and foreign policy issues may leave something to be desired. But in view of the intriguing habits of the public, it is at least arguable that films can influence our understanding of international relations, both pro and perverse. While films invariably oversimplify and revise history, and otherwise pervade a distorted picture of international relations, they nonetheless construct a window on the world that should not be dismissed lightly. Films can engage our attention by dramatizing and personalizing ideas and events, build bridges to increasingly remote but still important times, and serve as catalysts for debate and further inquiry. If we approach movies with an open mind, a healthy skepticism, and a certain affection for the medium, we may learn about international relations even as we enjoy the derring-do of spies, the heroism of soldiers in battle, and the agonizing of statesmen as they grapple with the latest foreign crisis.

There are literally hundreds, if not thousands, of films about international relations, broadly defined. In view of the sheer number of such films and the great variety of genres represented in that number, setting out to identify the ten best may well be a fool's errand. Nothing is more certain than that the list that follows will be hotly disputed by almost everyone who reads this essay. But likes of the best "this" and the

film graphically builds to the climactic battle on the ice in which the Teutonic knights perish in the Russian winter, much as Hitler's armies would in the 1940s. When Nevsky, hero of an earlier war with Sweden, is urged to assume command of the defense of Novgorod, he vows to fight, not for Novgorod, but for Russia, and to do so by taking the offensive. It is the Russian nation, rooted from its lethargy and parochialism, that will do battle with the enemy. Films have frequently been used to rally people in support of a cause by dictatorships and democracies alike, and such films are typically not subtle. *Alexander Nevsky* is one of the least subtle, and one of the best.

Ya, Petar Klutior (1986, 1987)

Here we clear a bit, turning from feature films to a British television series, and to two of its episodes, "A Victory for Democracy" and "The Grand Design," in particular. The shift from the large screen to the small screen is justified, I believe, because these brief, amusing half hour votes with a newly elected prime minister and his scheming cabinet secretary offer the viewer a veritable clinic on aspects of the decision-making process in democratic societies. The aforementioned episodes remind us that rarely is there such a thing as a single self-evident national interest; they wickedly debunk the thesis that decision-makers rationally lay out policy options and then select the one that will produce maximum benefits and entail minimum costs. Instead, they show how governments, far from being monolithic, consist of various bureaucracies competing for budget shares and seeking to preserve influence by controlling information flow. In the ongoing battle between the prime minister and the civil service caricatured, the latter prevail in "The Grand Design," thwarting the prime minister's plan to substitute conventional forces for the nuclear deterrent. But the prime minister turns the tables in "A Victory for Democracy," outwitting those in the foreign office who regard diplomacy as too important to be left to mere politicians.

Before the Rain (1994)

Several of the films previously cited concern civil strife and raise questions regarding the response of the international community to it. But room must be made for yet one more film on the subject, a film that takes us into the Balkans and the ethnic violence that has erupted across former Yugoslavia, drawing the United States and its NATO allies first into Bosnia and then into Kosovo. This film is Milcho Manchevski's *Before the Rain*, a haunting and deeply troubling story of ethnic and religious hatreds and their tragic consequences. The setting is Macedonia, formerly a part of Yugoslavia, neighbor to Kosovo, and scene of a huge influx of Albanian refugees uprooted by Serb ethnic cleansing just across the border. In Manchevski's film, the ethnic hostility between Muslims and Orthodox Christians that has devastated Bosnia and Kosovo is simmering just below the surface in Macedonia, ready to explode at the slightest provocation. And explode it does, in spite of the best efforts of a man who would make peace in that benighted corner of the world. *Before the Rain* is both a powerful commentary on the disaster that has befallen Bosnia and Kosovo and a foreshadowing of the spread of that disaster to other parts of the region. Ironically, U.N. peacekeepers appear briefly in the film, their limited resources and absence when violence breaks out being perhaps the director's way of saying that the international community will ultimately be ineffectual in dealing with the Balkan tragedy.

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There are, of course, important issues that these ten films do not address. As noted, international trade and finance are conspicuously missing, but war, which has been so much a part of the history of international relations, also receives relatively little attention. A few of the films cited do have scenes of warfare, but not one is a war film as that

US

'Before the Rain' man

Director Milcho Manchevski returned to his native Macedonia to make a film about the violence and uncertainty in the Balkans

By Soren Andersen
The News Tribune

It was 1991 when filmmaker Milcho Manchevski returned to his homeland of Macedonia for a visit after an absence of six years. This was before the full fury of fratricidal warfare descended on the former Yugoslavia and before the name Bosnia became a fixture on the world's front pages.

Yugoslavia was coming apart in 1991, and Macedonia, like Bosnia, its sister republic to the north, was taking the first steps toward asserting its independence. Manchevski remembers the feeling of those days: "You could sort of sense it in the air, this tension, this expectation of change."

At the time, there was no way of knowing whether it would be change for better or worse. Unmistakably though, *something* was going to happen, "something that could be tragic, something that could be rejuvenating," Manchevski said. But without a doubt "something big."

Even so, Manchevski said what finally did happen took him utterly by surprise. "I never expected any conflict, and when there was conflict I didn't expect violence and when there was violence I didn't expect it would go on." And on and on. "I guess I was a bit naive about it," he said in Seattle recently.

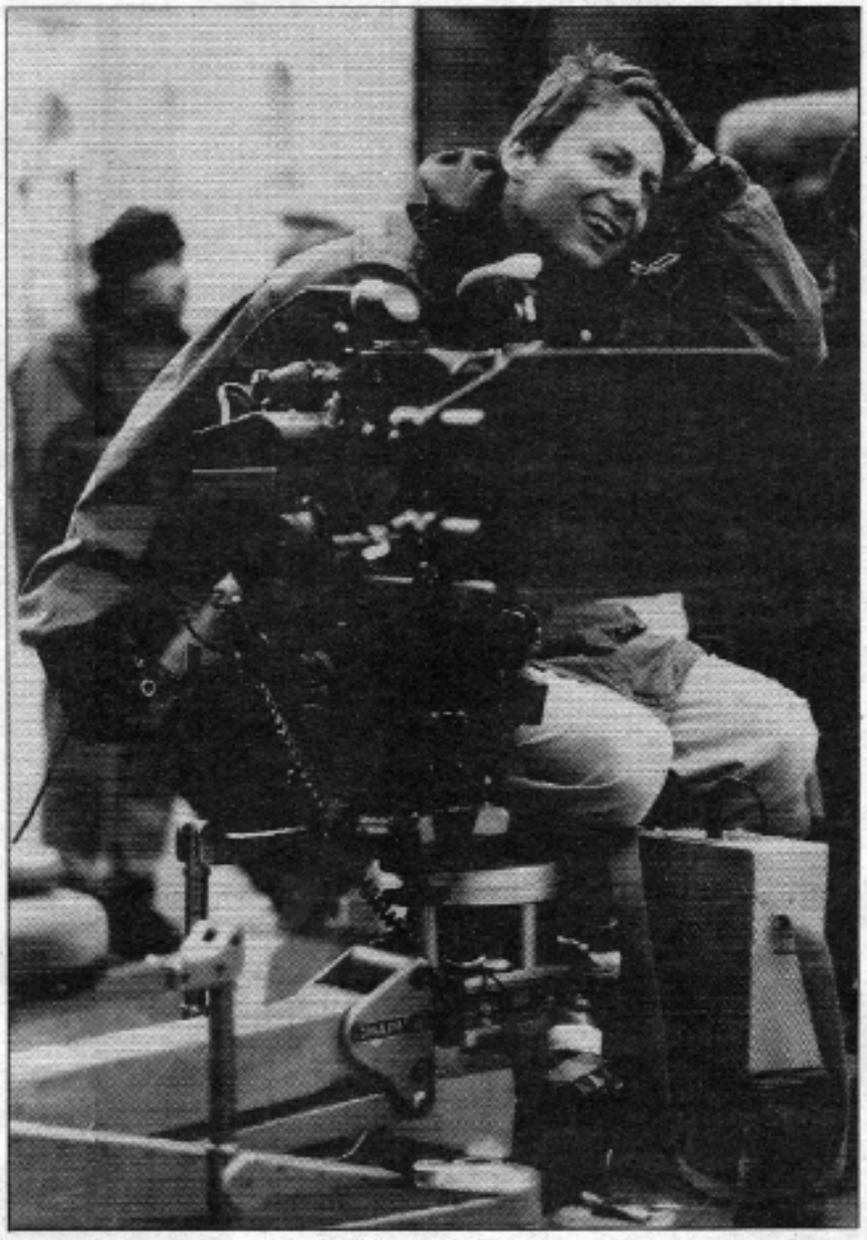
Or maybe he'd just been away too long. Now in his late 30s, he left Macedonia at age 19 to study filmmaking in the United States. After graduating from film school at Southern Illinois University 12 years ago, he moved to New York and began working at his craft, returning to Macedonia from time to time for visits. He made documentaries, music videos, commercials and avant-garde films. But no features. For that he needed a subject, an important subject.

Even before returning to New York from Macedonia in 1991, he knew he'd found what he'd been looking for. He wanted to somehow capture on film that uneasy expectant feeling he'd encountered in his homeland. Beyond that, he wanted to sound a warning about what that feeling could foreshadow.

It was the feeling of the calm before the storm, and so he decided to call his picture "Before the Rain." Made in Macedonia and London in the fall of 1993, it was shown at film festivals around the world last year. One of them was the Venice International Film Festival, where it won the best picture award. This year it was nominated for an Oscar in the Best Foreign Language Film category. It opened in Seattle on Friday.

Manchevski lists among his influences such iconoclastic directors as Orson Welles, Roman Polanski and Rainer Werner Fassbinder, and he says he wanted his first feature to be as thought-provoking as any made by his idols. Like their best films, he wanted "Before the Rain" to be unconventional. He wanted it to push the limits of moviemaking.

So he wrote three linked tales, two set in Macedonia and one set in London, and strung them together in a way that juggled time. The final scene of the final story turns out to be the opening scene of the opening story. But the film's form is not that of a true flashback because the middle section connects the two end pieces in a way that suggests all three are occurring in a normal time sequence, one right after another.



Gramercy Pictures

Writer-director Milcho Manchevski filmed his Oscar-nominated film, 'Before the Rain,' in Macedonia and London.

Manchevski intended to convey the feeling that the events of the film are taking place on a closed loop. Killings inspired by ethnic hatreds occur in each segment, and each segment's killings resonate through all the other segments as well. Manchevski likened the film's structure to the mythological monster that eats its own tail and said the film's message is implicit in that structure: "If you start the game of revenge, it will never end."

As it happens, it's a game that has yet to begin in Macedonia itself. While Muslims and Serbs have been battling for years in Bosnia, and with other republics of the former Yugoslavia also experiencing their share of fighting, Macedonia has so far escaped the violence.

Manchevski said that's partially because the Clinton administration has drawn a line in the sand and said it will not tolerate a spillover of the violence into Macedonia. It's backed up its position with a commitment of troops. Manchevski also credited "fairly prudent leadership" by Macedonia government for easing tensions between the country's Christian and Muslim citizens.

But tensions do exist, a fact driven home by the inability of Manchevski and his backers to get insurance for the production. Insurers, he said, "gave us five different scenarios of how war could get started while we were shooting" in Macedonia and refused to write a policy the production could afford.

But the production went ahead and shot anyway. And the only shooting that took place was the planned kind, with cameras and prop guns firing blanks. Manchevski said the Macedonian authorities were supportive of the picture, and actually contributed a small amount of money to the film's $2.5 million budget.

Even with that support, making "Before the Rain" was one of the toughest experiences Manchevski said he ever had. Money was tight. A key financial backer bowed out. Many of the film's locations were in remote, hard-to-reach regions. Because Macedonia's filmmaking industry is almost nonexistent, Manchevski couldn't even find a facility in the country where he could process his exposed footage. The film had to be sent out of the country for processing, and he wasn't able to screen any of that footage until he moved the production to London.

By the time he finished the picture Manchevski said he was so tired he barely cared whether anyone went to see it. "The main reward was to have finished this film, to deliver it," he said. "It was like I delivered it and it was 'goodbye.'"

That feeling of exhaustion has long since passed, and now Manchevski has had time to consider the wider ramifications of his work. His film, he said, is a warning, and one not limited to the Balkans. "The same story could be told in a film that takes place in Northern Ireland or in the ex-Soviet Union or ... an Indian reservation in the States." Violence among races, he said, creates a cycle that tears societies to pieces.

Milcho Manchevski in New York—Graduating from music videos to a first feature, "Before the Rain."

A Journey to Macedonia Takes a Director to Sundance

By ELLEN PALL

MILCHO MANCHEVSKI has been tired lately. Happy, yes. "But so tired it's sort of wearing off on the happiness," he said wanly from the apartment in Skopje, Macedonia, where he grew up. That was a month ago. Last week, sitting in the bar of the Ritga Royal Hotel in New York, a discreet gold stud in each ear, Mr. Manchevski was, if anything, more exhausted.

The director, who is 35, had a lot to feel tired about. Not long ago he was leading a busy but manageable life as a New York-based director of music videos and commercials. Then he made his first feature film, "Before the Rain."

That film, a story of ethnic conflict set in London and Macedonia, has been shown at festivals in a half-dozen countries over the last five months. It has won nearly a score of awards, including the Golden Lion (shared with another film) at the Venice Film Festival, and it will be shown tonight at the Sundance Film Festival, in Park City, Utah.

Although the movie doesn't open in theaters in the United States until next month, it has already made a celebrity of its director in Macedonia, which chose the picture as its first-ever entry for the Academy Award for best foreign language film. (The nominees will be announced on Feb. 14.)

"Before the Rain" is not an easy movie to characterize, or even to follow. Vividly photographed and told in three parts, its narrative structure is almost circular, ending where it began. Its protagonists include Kiril (Gregoire Colin), a young Macedonian monk who has taken a vow of silence; Zamira (Labina Mitevska), a desperate ethnic Albanian girl, and Anne (Katrin Cartlidge), a well-heeled English photo editor.

At its core, though, it is the story of Aleksandar Kirkov (Rade Serbedzija), a London-based war photographer who returns to his native Macedonia to find his village divided into hostile camps, ethnic Macedonians against ethnic Albanians. In no time, he is forced to take a side.

Mr. Manchevski (his full name is pronounced mee-CHO mun-CHEVV-ski) stresses that his film is in no way a documentary. In fact, as he pointed out, Macedonia — a land-locked region that is now an independent country — is the one part of former Yugoslavia where political change has so far been nonviolent. The film grew out of a trip he made to his homeland in 1991. (Mr. Manchevski lives in the East Village in Manhattan, but he has dual citizenship and keeps the Skopje apartment where he spent his childhood.)

In 1979, when he left Skopje to study film at Southern Illinois University, Macedonia was still part of Yugoslavia. But in 1991, the region was in transition, and the director was struck by a heavy, pervasive sense of expectation — of what, exactly, was not clear.

"It could be cleansing, the beginning of something new, or tragic and deadly," he said. "I wanted to capture that sense of something in the air, like before a rain when you sense that pressure inside your mouth."

On his return to New York, he wrote an outline. Then he left it in his computer.

"I was convinced I wasn't going to get funding," he explained. "I thought it was too personal, too uneven." Though he thought of it daily, the outline sat in the computer for a year and a half.

Finally, a friend suggested sending it to Sundance, an organization that nurtures new talent by helping to underwrite films unlikely to attract sufficient commercial financing. Simon Perry, British Screen's chief executive, read it, liked its originality and commissioned a script.

"It was a very topical story, but it wasn't a piece of realism," Mr. Perry said. "It was always a piece of poetry." He considered Mr. Manchevski's video background a plus. "So many writers come from theater or novels; they're so word-based. Milcho is image-based. He wants to enrich your eye, give you a feast in your ear." Mr. Manchevski's completed script was approved within days.

SHOOTING THE FILM, which ultimately cost $2.5 million, with financing from several co-producers, was arduous. It was hard just to get to the locations, many of them remote mountain areas inside Macedonia. Occasionally, the crew had to build its own roads. Mr. Manchevski would sometimes shoot a single scene in places miles apart, then splice the footage together to create a unified whole. Kiril's mountaintop monastery, for example, is a composite of four different monasteries.

There were also the practical problems of coordinating a crew and actors from more than a half-dozen countries, among them France, South Africa, Bulgaria and Macedonia. The project was not made easier by Mr. Manchevski's exacting eye. Before beginning to film, he spent weeks at the Louvre, examining paintings and contemplating how to achieve the sometimes primitive, sometimes medieval, sometimes urban looks he wanted for his film.

"Milcho doesn't compromise artistically," said Lenny Grodin, who produced many of the music videos Mr. Manchevski directed. "He gets wonderful visions, and then he has the ability to translate them into film." Mr. Grodin was first drawn to Mr. Manchevski's video work by his ability to blend the contemporary and classical. "He has the classic European eye mixed up with a very young, hip edge."

Silvan Furlan, the artistic director of the Slovene Cinematheque in Ljubljana, Slovenia, sees in Mr. Manchevski's work a marriage of Eastern Europe and Hollywood — a combination of the European auteur tradition and Hollywood's ability to make movies that speak to a wider audience. Mr. Furlan was among those who chose "Before the Rain" to be shown at the Film Art Fest in Ljubljana this year. Reaction to the movie was positive, he said, despite the fact that Slovenians, like others in the former Yugoslavia, are daily confronted by images of ethnic conflict.

"We are full of those pictures, as you were during Vietnam," he said. "We have enough TV documentaries dealing with the situation in the Balkans." But Mr. Manchevski's extremely personal vision "opens a new imaginative register," he added, "even for the public of ex-Yugoslavia, which lives this reality every day."

Milcho Manchevski is already a celebrity in Skopje. Tonight, Park City?

The film maker's hybrid sensibility was shaped during a painful youth. His father was an engineer, his mother a doctor; he was an only child. His mother died of a sudden illness when the boy was 6. When he was 13, his father also died, because of a heart condition. Though Mr. Manchevski lived with an aunt, he considered himself on his own.

He was nurtured by books and, naturally, movies — James Bond films and spaghetti westerns when he was small, later the works of Akira Kurosawa, Roman Polanski and Miloš Forman. Eager to study film, he won a scholarship from Southern Illinois University. He returned to Yugoslavia after graduating but eventually settled in New York, paying the rent by delivering balloons and acting as a court interpreter while writing scripts.

One script written on spec — a fictional film about an actress — contained an imaginary commercial. As part of an effort to raise money for the movie, he shot the commercial. That led to work directing real commercials and music videos, a field in which he thrived. His video of Arrested Development's "Tennessee" won the 1992 MTV Award for best video/rap.

Today, Mr. Manchevski is hopeful about the future of his homeland. He rejects the idea that Balkan natives are doomed to repeat a centuries-long cycle of violence. "Before the Rain" has its share of violence, it also depends heavily on the image of circles, both metaphoric and literal. Its fractured narrative is indeed almost circular, but the "almost" is very deliberate.

"Using the circle as an excuse is too easy," Mr. Manchevski said. "It's not as that if something happened 300 years ago, it has to happen again. For me, the only thing that matters is your own personal responsibility — whether you're in Northern Ireland or Armenia or London or Macedonia."

film

BY WILLIAM SOUDER

Magnetism

Characters attract and repel, time shifts and events collide in *Before the Rain*

Before the Rain is a movie about things starting to happen: the imminence of war, the breakup of a marriage, the end of one love affair, the beginning of another, a walking away from belief. And what connects all of these ideas is that although each attends a specific circumstance, each is also a frame of mind, a mood. Just as darkening skies before a storm exist both shadow and expectation, so do things that are about to occur affect people who sense change in the air.

Abstractions like these generally don't show up in the movies, where the bomb always goes off, the gun always fires and the man and woman always fall into one another's arms. But in this film, written and directed by Milcho Manchevski, events take a back seat — and the result is in many ways more disturbing and profound than if everything that is suggested were realized. *Before the Rain*, which was one of this year's foreign-language Oscar nominees, is like nothing you've seen before.

The story is told in a classic three-act form, except that Manchevski juggles the sequence so that time moves forward and backward even within each segment. Kiril (Grugoire Colin) is a young priest in a seaside monastery on the Macedonian coast — the southern tip of what used to be Yugoslavia. Kiril lives in silence as part of his vows, and this seems to amplify the intensity of everything he sees, hears or smells — the blue Adriatic is bluer to Kiril, the sky deeper and clearer, the incense at mass more pungent. In denying himself speech, he's set his senses afire.

One night, as Kiril undresses in his cell, he's startled to discover someone hiding in his bed and — in a touch of irony — begging his silence. At first you can't tell if it is a boy or a girl; later, you see that Manchevski has played a clever trick. The fragile, starving fugitive turns out to be an intensely beautiful girl (Labina Mitevska), whose indeterminate age and boyishly cropped hair combine unsettlingly in an androgynous erotic effect. You can't take your eyes off the girl and neither can Kiril — who hides her when armed men come to the monastery searching for an Albanian girl they say has killed someone. Kiril is so affected by the girl that he quits the monastery and sets off with her to be married and start life anew.

Their story, however, is bluntly concluded, and the scene shifts to another time and place far removed from Macedonia — to London, where a young art director named Anne (Katrin Cartlidge) is leaving her husband, but remains undecided about going off with her lover Aleksandar (dashing Rade Serbedzija). He's a photojournalist whose recent coverage of the war in Bosnia has left him disillusioned and longing to return to his hometown, a small village in Macedonia. Anne's dilemma literally explodes in her face when she confronts her husband at a restaurant over lunch and they suddenly find themselves in the middle of an argument between a waiter and drunken patron. The argument becomes louder and more agitated until it becomes a murderous, bloody gun battle. When it's over, Anne's husband is dead.

This is the real start of Manchevski's story, which immediately shifts back to Macedonia, where Aleksandar is being pulled by the unseen forces of an impending civil war. His story intersects with that of Kiril and the girl. But it's not the collision of characters nor the disorienting shift in time that makes the film so arresting — all the people and events remain in an unresolved relation to one another in the end. Rather, it's the way Manchevski puts two worlds together — one old and troubled, the other new and troubled — that is so captivating. In effect, the film is a study of the tension inherent in human contact, of the reverse magnetism that creates the simultaneous push and pull that lead to love, war and tragedy. We are brought together by the same forces of attraction and repulsion that lead to our breaking apart. *Before the Rain* is a variation on the biblical instruction that there is nothing new under the sun — nothing, perhaps, but new faces caught in the same frieze that is an ongoing drama without end. The very intelligent film captures the look of people taking it all in, waiting for the storm that is life itself.

Shooting Film, Not People: A Macedonian Odyssey

In the shadow of the War in Bosnia, Milcho Manchevski completes Macedonia's first feature film, "Before the Rain"

The jerky days were in the same frantic mood during January for their "first". The jerky days got an IFFF. The Jerky Days got credited at Blockbuster Video by drunk first boss, Milcho Manchevski, Macedonian writer/director of *Before The Rain*, received considerable buzz attention in his local press. The 34 year old Manchevski gone to look only. He has never heard of the jerky days.

By the next morning, The Jerky Days have let Jesse Paul Newman shopdrifter with Barbara Walters on LP and Manchevski watches, we keep the sound off. Credit type of is a cross to the coffee table. *The Last Emperor* soundtrack, *The Sheltering Sky* (jazz), and Nirvana's "Nevermind." Nirvana's "Nirvana" is each of his film's three seasons, but his producers were "too cheap" to buy the rights. He settled for "So What'cha Want" by The Beastie Boys.

Each of *Before the Rain*'s three segments pass a person out in the rain literally. In the first, a Macedonian monk living a vow of silence in a 12th-century monastery discovers an Albanian girl hiding in his room.

In the second, a British woman is torn between two men, her estranged boyfriend and a rakish photographer, Alexander (Rade Serbedzija). The third segment follows Alexander's return to his Macedonian hometown which he finds ravaged with civil war.

Manchevski makes over American audiences

Stockholm. "Extremely severe winter, so *Italy Today* has *Ad* artist Hollywood has been trying to do for eighty years"— but *Before The Rain*'s many stars to the Aleksandr Petrovic film *Three Days*.

"Always every film is an three parts," he says. "It's just not acknowledged. In Macedonia they had a vote to control on which film people liked better, mine or *Help Police*."

Who won?

"We did. But they would in L.A."

Before the Rain is Manchevski's debut feature, and the first film to come out of the new republic of Macedonia. The populace declared their independence in 1991 after the dissolution of Yugoslavia. The tiny nation is still much beleaguered. UN troops, including 580 American GI's, patrol the country's borders with Serbia and Albania.

Manchevski, who left Macedonia as a teenager for New York (he danced ballet), most notably "Tchaikovsky" by Antonia Davydenko, began writing his first feature film in November 1992. *Before the Rain* filmed in Macedonia for seven weeks, then packed up and moved to London for four more just in time for the U.K. to diplomatically recognize the new republic.

The finished film has Macedonian, British, and French producers, where names shall not appear in the credit since Manchevski's attitude toward them is evil. "The four main producers had never produced before. The camera was three days late for the first day of photography. We are around playing cards."

Britain's Channel Four took money to *Before The Rain* but pulled out. "They wanna be a studio when they grow up," says Manchevski.

As he brings clear away the coffee, Milcho Manchevski what films he would like to a director of. "*The Tower*," he says. "I would like *Goodfellas*, either *Dogstore Cruiser* or *Mr. Blue Brown Rides*, and *The Career and Hillyette Kid*."

—Andrew Horton

March/April 1995 41

Forbidden affection

Taboos are breached in two powerful imports

Last week's announcement of the Oscar nominations reaffirmed, with numbing predictability, the dismal state of Hollywood movies in 1994. *With Forrest Gump*'s excesses all around us, nostalgia pulling in 12 nominations, *Three Colors* blockbusterly seen by few, in fact, some of the year's best movies could be found among foreign language nominees, including two now being released in Cuba: *Strawberry and Chocolate* and Macedonia's *Before the Rain*. It is the first time that a film from either country has received an Oscar nomination. One is comic, the other tragic. But both are about individuals whose affection breaks a strict taboo in a society ruled by puritan intolerance.

Strawberry and Chocolate is the lighter, sweeter and sunnier of the two movies. And considering that it is severely critical of Cuba's restrictions on personal freedom, it is remarkable that it was made, never mind that it was awarded the top prize at this year's Latin American Film Festival. The story involves two men who are a study in opposites. David (Vladimir Cruz), a young political science student from a peasant family, is ardently loyal to the Communist Party and wary of anyone who questions its values. Diego (Jorge Perugorría) is a flamboyant artist whose contraband pleasures range from John Donne's poetry to Johnny Walker whiskey. David is straight; Diego is gay.

One day, Diego picks up David in a Havana lawnmart parlor and invites him into cruising back to his apartment. David resolutely rejects his homosexual advances. But, encouraged by a militant fellow student, he spends more time with Diego in order to spy on his likely activities. As the two men get to know each other, however, David puts aside his suspicions. Diego gives up trying to seduce him, and the two men develop a strong platonic friendship. David is more interested in hearing his playmate's Diego's vicarious neighbor, an older woman named Nancy (Mirta Ibarra).

As Diego, Perugorría gives a wonderfully modulated performance, one that oscillates from needling wit to passionate anger as his character confronts Cuba's authoritarian rule. He plans to mount an art exhibition. Diego's active sexual life, poignant because the art in question is, really quite bad—a collection of kitsch religious statues. Cruz, meanwhile, creates a comic but affecting portrait of a sensitive homophobe who comes of age and learns to respect his prejudice.

Smoothly directed by Tomás Gutiérrez Alea, the story unfolds with a disarming emotional delicacy. Alea respects the distinction spelled out by Diego—"that art is one thing and propaganda is another." Although his movie contains more ideas than most, they turn up like the surprise pieces of fruit in Havana's strawberry ice cream. True to its metaphor, *Strawberry and Chocolate* is a treat that melts the heart.

Before the Rain, which won the grand prize at last fall's Venice International Film Festival, is bolder fare. As the title suggests, it is a drama pregnant with expectation, an ominous countdown to the calm before the storm. It is set mostly in the former Yugoslavia

Carlos (left), Miroslav, Manchevski's beauty and pain

Slav of New York

By Richard B. Woodward

Milcho Manchevski of East 10th Street was recently voted the second most popular figure in Macedonia. Only the president of the country posted higher numbers, and Mr. may have been cooked. Manchevski's existence is easier to swallow anyway, resting on something much more respectable and stable than political power in the balkans. He is the director of a hit movie.

Before the Rain, a Byzantine puzzle about time and violence and photography, which Manchevski wrote and directed, goes into limited release next week after packing them in on the festival circuit. It won the Golden Lion for Best Picture in Venice and tossed a stir at Sundance as well. Its three interrelated stories, built around the tale of a disillusioned war photographer returning to his native village in Macedonia, are concerned with ethnic hatred in the region. But the popularity of the film has less to do with the graphic newsworthiness of neighbor Bosnia than with the strong storyline and performances, capped by a silly ending.

Like all Ballet Growing, the finest stories appear entirely banal until you realize that they don't really unravel. What looks like *Salvador* or *In the Line of Fire* updated for the post-Cold War era turns out, on reflection, to be closer in the conventions of *The Immortal Story* and *Blow-Up*.

"I thought I had made a film that critics would love and that audiences wouldn't understand," says Manchevski over breakfast at 7A, one of his familiar haunts. "But the reverse has been the case." (He was still smarting from a drubbing down in *Cahiers du Cinéma*, one of the few unfavorable reviews the film has received.) Thirty-five years old, with two gold stud earrings and a thick beard, scarce, he gives the impression of a man who feels easily between two worlds.

"At this point, I'm feeling culturally schizophrenic and glad about it," he says with a flash of his Napoleon smile. He came to New York 12 years ago as a draft dodger from the Macedonian army, left to study film at Southern Illinois University, and returned five years ago, taking odd production jobs before trying his hand at music videos. He thought he had caught a break when he was asked to do a song for Farmers in Crisis.

"They did well because they had a song for Teenage Mutant Ninja Turtles," he says wearily. "This was their second song, which didn't do well at all. I learned that it doesn't matter how good the video is. If the song isn't a hit, you're out of luck. Conversely, you can do a shitty video for a successful song and be a hero."

Manchevski went on to direct "Tomorrow" for Animated Development, winning an MTV award for best rap video. But he claims to be more of a writer by nature than an image maker. He has worked for numerous magazines in Skopje, both as a movie critic and all-around journalist.

"If I have an argument with someone, I'm more likely to type up a five-page fax than confront him on the phone," he says, alluding to the many battles he waged with *Before the Rain*'s 12 producers. (He lists about two along typical feature film channels. Manchevski's film school projects tended to be conceptual or performance pieces. "Films you couldn't put in a can.") His one published novel, "a collage piece—short stories, poetry, some conceptual bits, written in three languages," appeared in an edition of five, selling two.

Before the Rain was bought on the strength of the script, the first draft of which he dashed off in a week after a year's pondering. (It was written in English and translated back into Macedonian. Manchevski himself grew up speaking Serbo-Croatian. "Now I guess it's Serb and Croatian, so I speak an extra language.") The story grew out of a wrenching visit in 1991 when he returned home and felt the resolve most of the country "like an ache in my mouth."

The shoot was like a hostile, drawn-out Balkans military campaign, with many locations inaccessible unless the crew, which spoke 10 different languages, built its own roads. The budget of $2.5 million was jeopardized when Channel Four in England decided to pull out its 30 per cent after shooting had begun. "Their share was crucial for the film to fall apart and most of us to work again." But British Screen came to the rescue and Manchevski sold shrewd one.

His perseverance was rewarded by wondrous views of the surrounding landscape, the likes of which have seldom been seen before because few ever set dramatic films in the region. The scenes near an Orthodox monastery could have been painted by Mantegna or Bellini, with stained patches of translucence and stubborn stretches during penance under a moth moon.

The success of *Before the Rain* has put Manchevski on the map (he is mulling over offers from Belgrade, France and Hollywood) along with his homeland. Landlocked and without coveted natural resources, Macedonia has traditionally been a footnote to Western Civ as the birthplace of Philip, Alexander, and Aristotle. The arranged to designate marriage with "ingredients making possible a long-time connection after his death.

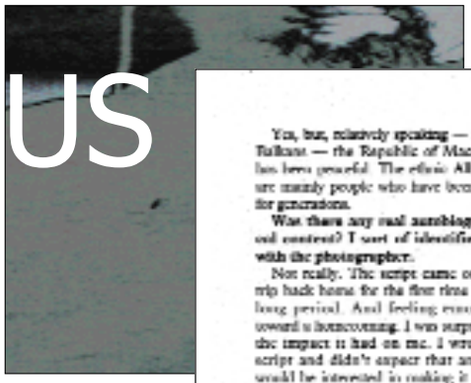
Composed of a Macedonian Slav majority and an Albanian Moslem minority, the country has been a centuries-long "problem" for Greece, Bulgaria, Albania, and Serbia, each of which has at one time or another sought sovereignty. When Macedonia declared itself independent in 1991, the Greek army went on border maneuvers. It remains, however, a simmering and not yet boiling pot. Manchevski is quick to point out that Macedonia is one of the few countries in the Balkans which has not experienced widespread Slav-Moslem bloodshed.

He has not exactly flattered his countrymen in his film. Conflagration seems inevitable, and shamelessness runs so deeply that you have to reach to tear from your receivers as your enemies. But Macedonians seem happy with the portrayal, mainly, according to Manchevski, because someone has dramatized their story and because their local boy has made good.

"I was concerned that people would be upset with me," he says. "Some people said, 'We don't all live in mud-brown villages, we also drive Mercedes cars. Why didn't you show that?' That's not of them and the film just as I wanted them to, which is of a warning."

Having won the prize in Venice, the film screened in Macedonia with the cultural inspirations of the world's record, which Manchevski considers, "probably helped" in its reception. The release was a huge event. *Before the Rain* did twice as much business as its closest rival, *The Fugitive*.

About the Milcho step structure of the film, Manchevski will concede only that the temporal paradox was present in the first draft, so meaning is open to interpretation. "Time never dies," says a bit of symbolic graffiti that the camera lingers over. And the source for this gnomic wisdom? Manchevski admits a little too proudly, that he stole it from Chuck Corra's *The Mad Hatter*.



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...ition state of Macedonia. And, like the interne-cine conflicts that riddle the Balkans, the elliptical narrative is confusing—yet intentionally so. The drama consists of three interlocking stories, which unfold out of sequence, so that the final tale moves up with the first to form a vicious circle.

In the opening segment, titled "Words," a young monk, Kiril (Gregoire Colin), has taken a vow of silence in a 10th-century Macedonian monastery. After he discovers a hapless Albanian girl (Labina Mitevska) hiding in his room, he has to decide whether or not to conceal her from the armed rebels who want to see her dead. The second part, "Faces," is set in London, where a photo-reporter named Anne (Katrin Cartlidge) is estranged from her husband, Nick (Jay Villiers), and frustrated with her luxury, a brainy, photojournalist named Aleksandar (Rade Serbedzija), who leaves her to return to his childhood village in Macedonia. In the final part, "Pictures," Aleksandar goes home to find the village unrecognizable, and his former neighbors turned into bitter enemies.

Each of the three parts quickly builds to a violent tragedy. And each movement hinges on an outstanding performance. Colin as the silent monk who conveys his affection for the hapless girl with the limited of gestures; Cartlidge (who played the foolish researcher in Mike Leigh's 1995 film *Naked*) as the smarty-wrecked photo editor; and, most prominent, Serbedzija as the role of the pessimistic combat photographer who cannot escape the front lines even when he just wants to go home.

For Macedonian writer-director Milcho Manchevski, now based in the United States, *Before the Rain* is an amazing feature debut. He creates a mood of overwhelming portent, which verges on the pretentious without crossing over. Perhaps he goes too far when he has London graffiti echoing the dialogue of a Macedonian cave—"Time never dies, the circle is not round." But Manchevski sustains the dramatic tension with breathtaking visuals. There is a fierce poetry to his images, but also a strong sense of authenticity—the hard tan hills of Macedonia, the cobbled stone houses of the village, the haunted faces of its inhabitants, mostly an older, poorer, with no-chin-guys, Turks being pulled out of cars. It is as if the director is revealing his homeland to the world for the first time in all its beauty and pain. And, like *Strawberry and Chocolate*, *Before the Rain* conveys the kind of passion that cannot be concocted, even in Hollywood.

BRIAN D. JOHNSON

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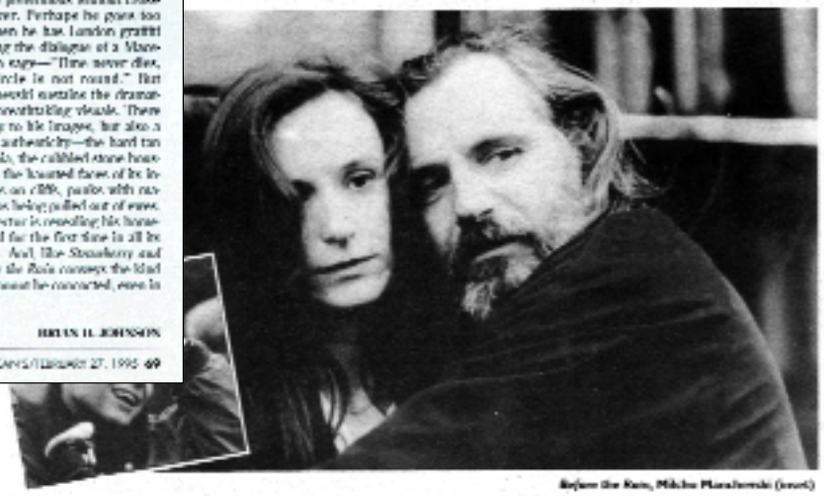
r's Guide to Entertainment

POP ACOUSTIC/COUNTRY COMEDY/CABARET JAZZ CLASSICAL THEATER



Before the Rain, Milcho Manchevski (front)

Macedonian Masterpiece

Director Milcho Manchevski Discusses His Country's Very First Oscar Entry

■ BEFORE THE RAIN. WRITTEN AND DIRECTED BY MILCHO MANCHEVSKI. WITH GREGOIRE COLIN, KATRIN CARTLIDGE, RADE SERBEDZIJA, AND LABINA MITEVSKA. (GOLDWYN, SUNDAY 5)

By Andy Klein

Milcho Manchevski's debut feature arrives in American theaters with almost universal critical support. It was the popular film among audiences at the Toronto Film Festival; and, at the Puerto Rico Festival, it won every award except Best Latin American Film, for which it was obviously unqualified. Macedonia's first Oscar entry ever, it received one of the five Best Foreign Film nominations and is an extremely strong contender for the award. (Of course, I've said that sort of thing before, only to see the Academy choose the least impressive bit of fluff from among the nominees.)

Before the Rain is a three-part film: "Words" presents the dilemma of a contemporary young Macedonian monk who finds himself breaking his vows to protect an Albanian girl (Labina Mitevska) on the lam. "Faces" leaps to London, where a photo editor (Nobel's Katrin Cartlidge) tries to deal with her husband (Jay Villiers) and her boyfriend, Alex (Rade Serbedzija), a Macedonian émigré who is considering returning to his hometown. And "Pictures" follows Alex back to a country that has changed radically in his absence—where former neighbors and lovers are newly separated by irrational hatreds and ethnic differences.

Before the Rain sounds like a conventional liberal film. But Manchevski processes the material in a really unconventional way that sneaks up on the viewer. Without declaring any of its aesthetic surprises, let's just say that the director takes some big structural risks that pay off in kind.

I spoke to Manchevski a few weeks ago. In his early thirties, he is, on the surface, at least as much an assimilated American as an ethnic Macedonian.

Of course, I have as little idea as you do what the hell an ethnic Macedonian would be like or even what exactly these days Macedonia is, so that's where I cancel the questioning.

For most Americans, Macedonia is something out of a history book. There was Philip of Macedon, father of Alexander the Great, and then nothing for, like, six thousand years ...

(*laughs*) ... until *Before the Rain*. Since Alexander the Great, it's always changed hands. The last time it was all in one piece was in the beginning of this century, when it was part of the Turkish empire. Then the Balkan powers split it up, so that part of it became part of Greece and the other part became part of Serbia and eventually Yugoslavia. Bulgaria has a piece still; and Greece still has a nice chunk. But now there's also the Republic of Macedonia. [For many political reasons, the country had to call itself the Former Yugoslavian Republic of Macedonia to appease the Greeks and the United Nations.] It's a bit analogous to the situation with Northern Ireland. ...

You grew up there?

I grew up in Macedonia in what was part of Yugoslavia. I was raised in Skopje, the capital.

I assume that's bigger than the village in the film.

Well, it's your typical southern European co-Communist Third World big city. Close to three quarters of a million. Very urban, with highrises. I was there through high school ... and went to college in Illinois. Now I live in Macedonia and in New York.

What films influenced you growing up in Europe?

Well, everything you see influences you whether you like it or not. The question is to what degree. The people I like today are Sconcese and Fassbinder. And Kieslowski very much. But I grew up on James Bond movies and spaghetti Westerns ... and then in film school I saw a lot of experimental films — Michael Snow, Stan Brakhage ...

Did you think of yourself as Macedonian or Yugoslavian?

Well, both. In the sense of automatic thinking of themselves as Italian American. You have a culture, a language, a tradition ... but there is still the larger political entity.

In much of that area, the collapse of the Eastern bloc and the disappearance of communist control has led to the reemergence of ethnic hostilities. Is there a desire for Macedonia to reunite?

That's a very sensitive subject. It depends on who you talk to. There is an extremist nationalist movement ...

Within the Republic, has there been serious warfare, serious skirmishes?

No, actually. I want to emphasize: This is not a documentary about Macedonia. Nor about the Balkans. Macedonia is the only ex-republic from Yugoslavia that hasn't had any fighting. No violence. So, in a way, it's ironic that the film is set there. It doesn't talk about Macedonia specifically. It talks about people and their dilemmas. About ethnic conflict and racial tension ...

I think that, for most people watching the film, there is this resonance about Bosnia and ...

Yes, but, relatively speaking — for the Balkans — the Republic of Macedonia has been peaceful. The ethnic Albanians are mainly people who have been there for generations.

Was there any real autobiographical content? I sort of identified you with the photographer.

Not really. The script came out of a trip back home for the first time after a long period. And feeling emotional toward a homecoming. I was surprised at the impact it had on me. I wrote the script and didn't expect that anybody would be interested in making it — too personal, not commercial.

Did you see the structure as the main stumbling block in getting financing?

Yeah, the structure was a minor part of it.

But people haven't had problems with the structure at festivals and stuff?

No, they love it. Of course, maybe the ones who don't like it don't tell me about it. But it's done quite well. It's been at sixteen festivals, and it's gotten an award at every festival where it's been in competition. And it's done well in England. So I think the structure has turned out not to be a problem. I *relished* that.

Breaking cinematic conventions does tend to scare off the money people. Even someone with a reputation like Alain Resnais has several films on the shelf that haven't gotten American distribution.

You mention Resnais. I think my film works as a sort of *flip side of Last Year at Marienbad*. There you watch it and try to piece it together and maybe, maybe, you feel emotional about it afterwards. Here you watch the film and hopefully you get involved in the film and the characters and their dilemmas and feelings. And only at the end the structure hits you. *Some people*, very, very *few people*, start putting it together earlier. But usually they don't, and that's fine with me. You're not supposed to think about that.

A number of people have remarked that, even though the subject matter and tone are vastly different, the structure bears a striking resemblance to *Pulp Fiction*, although neither you nor Tarantino could have seen each other's scripts. Were you stunned when you saw *Pulp Fiction*?

Well, I had already heard about it. But, earlier, while I was watching *Short Cuts*, at one point I thought it was going to be of that nature. And I got worried, because that was before I had started shooting. But it turned out to be different. Anyway, *Before the Rain* is really one story; it's just told in three parts. All films are actually in three parts.

Like *Pulp Fiction*.

I think what happens is that the common experience comes to a certain point where a spark happens in more than one case. You're both feeling on the same kind of art and pop culture, and you have access to a lot of the same. It's possible that there were other similar projects but those never got shot. It's a matter of having the same sources.

U.S. Premiere

Before the Rain

Great Britain/Macedonia/France, 1994, 115 min., color
Director/Screenwriter: Milcho Manchevski
Producers: Judy Counihan, Cedomir Kolar, Sam Taylor, Cat Villiers
Coproducers: Isabelle Dinoire, Marc Roussel, Bojan Ilanjo
Cinematographer: Manuel Teran
Editor: Nicolas Gaster
Production Designers: David Munns, Sharon Lomofsky
Music: Anastasia
Principal Cast: Rade Serbedzija, Grace Nettingham, Gregoire Colin, Labina Mitevska, Josif Josifovski, Silvia Dukovska, Bojan Velkov, Kiril Ristovski, Nikolai Kolaveski

In a world stricken with conflict, perhaps nowhere is the blood hatred more virulent than in what was once Yugoslavia. And this film, the debut of director Milcho Manchevski, is a tour de force examination of its nature and destructiveness. Before the Rain is structured like a triptych, but is very unique in that we are shown events out of their normal order. We begin in a Macedonian monastery, where a young girl has taken refuge. Pursued by gunmen, she is captured, and we witness the tragic consequences. The second sequence takes place in London, where a woman in a photo agency must deal with the reappearance of her ex-lover, a Macedonian photographer. And finally, we travel with the photographer back to his homeland of Macedonia, where he has not been for over fifteen years and where he personally experiences the changes and divisions that dominate and oppress day-to-day existence.

But a simple synopsis doesn't do justice to the enormous intricacy of this work. Manchevski has developed a masterful critique which is so emotionally powerful and provocative that it resists analysis. Beautifully shot and dramatically restrained, this film is not just a passionate outcry but also a superb, lyrical and engrossing portrait of the moral and ethical dilemmas that communal conflicts provoke. Although we can be intellectually aware of the brutality and pain which fuel the ongoing strife, Before the Rain raises our consciousness about the reality of their impact to another level. Winner of the Golden Lion at the Venice Film Festival, this film represents significant creativity at its best.

—Geoffrey Gilmore

Film

MILCHO MANCHEVSKI

Before the Rain's Award Winning Director

by **Jim Boyd**
photography **Alice Baker**

After a few moments on the phone, Milcho Manchevski turned to me in a pair of torn blue jeans and T-shirt, looked him with a gentle smile, he offered his hand and sat down ready to start talking about his recent Academy Award-nominated film, **Before the Rain**. Two gold earrings, one in each ear, accentuate his face which is looking somewhat tired, as if this is an all-too-familiar event. Indeed, it is, he claims. "I've spent only nine days in the last two years in New York [his home]. I live out of a suitcase." Milcho (pronounced meel-cho) Manchevski, a name that is not yet commonly known in Hollywood, certainly seems destined to be. His first feature film, **Before the Rain**, has already won the Golden Lion Award for Best Picture at the Venice Film Festival, and has garnered an Academy Award nomination for Best Foreign Language Film as well. The movie is about the ethnic and religious hostilities arising in the newly independent countries of former Yugoslavia. Although Macedonia, the moral setting for the picture, has not had the most violent outbreak suffered by surrounding countries, Milcho's film warns of the possibility. The film deals with the "great expectation for something big to happen, something magic or cleansing... a rebirth of sorts. The important thing is that it talks of these people [Macedonians] and then if you try to take it to a broader level, it is a warning of what could happen."

The picture marks, however, not as a political piece, but as a story of people struggling with their own lives amongst the growing tensions and hatred. "The film itself is definitely a love story. It's about these people and their battles and the little things that happen to them that become big things. Essentially, if you look at the driving forces, where most of the film time is spent, it is in the love stories."

Actually, Milcho's film love has always been writing. It wasn't until high school when he was taking some stage directing that a teacher told him he should pursue film. In 1979, he came to the United States and went to Southern Illinois University where he studied film. His first big success was doing a music video for the rap group Arrested Development. His video, "Tennessee," won an MTV Music Video Award for Best Rap Video. Then, during a visit to Macedonia in 1991, he came up with the idea for **Before the Rain**. After thinking about it for awhile, he wrote up an outline and was finally persuaded to send it in to Channel Four's Simon Perry, the head of British Screen, snapped it up. He took it on "a six page outline, financed the script, put in the first money and stood by us pulling together all of the financing, actually doing much more than the call of duty." The support he got from the other producers, however, was mixed at best. They quickly ranged from failing to get a camera on location for three days, to failing to budget the film to six months of editing involved after the shoot in London. The picture has been Milcho's life for over a year. He has had no time for it, but the work has finally paid off. Looking at the pile of new scripts that he still needs to go through, one can see he's worn out, very embarrassed, and in need of a few days off. But how properly that he now is. It's not likely that he'll be getting one anytime soon. Hollywood is calling Mr. Manchevski.■

USA

САД

MOVIES

THE WEEK

Reviews by DAVID ELLIOTT and LISA SCHWARZBAUM

UP FOR OSCARS

Nine releases nominated for Best Foreign Film Academy Awards.

BEFORE THE RAIN (*Gramercy, several*) Macedonian first-time writer-director Milcho Manchevski uses the geometry of circles to build this powerful, poetic, harrowing drama (in Macedonian, Albanian, and English, with English subtitles) about the cramped world—and timelessness—of hatred, violence, and war. Children on a Macedonian hillside set fire to a circle of twigs, torturing a turtle trapped within; a monk chants; and three stories link together. *Pulp Fiction*-like, to form an unexpectedly powerful whole. The first, called "Words," focuses on a handsome young priest (Grégoire Colin) who hides an Albanian Muslim girl from Macedonian villagers who claim she's a killer. The second, "Faces," introduces Anne (Valeri) Katrin Cartlidge), a portrait editor in London whose disdain with her husband (whom she has decided to leave) is shattered by gunfire and Aleksandar (Rade Serbedzija), the choking, Pulitzer Prize–winning Macedonian photographer who has been her lover. The third, "Pictures," brings Aleksandar to his homeland—where all of the conflict, in stories mercy ultimately to fit in the first two chapters takes on a new context, and the role in the title makes the earth in a terrible foreground of tragedy, leaving a clearer sadness. ▲ LS

ROMANCE LEFT TOO RACKED IN *THE RAIN*: Carthage (left) and Serbedzija suffer ruble in *Before*

MARIBELLI (*Sony Pictures Classics, R*) When Fatbelli (Stefano Dionisi), the cruel Lacan suitor of the 16th century, walks on stage, he looks as rakish as Tiberius, but the moment he opens his mouth we hear an incandescent normality to the astonishingly restrained acting. In his musical sequences, this Belgian biographical melodrama evokes the French grandeur of what is surely the most perverse tradition in opera history: the stealing of the manhood of handsome young boys in the name of vocal purity. Pretty-ish castrati and headdresses may look like something out of *The Adventures of Priscilla, Queen of the Desert*, but for more visual audiography—he's a tiny and who sings like seven gal—makes the countertenor in the audience weep and swoon. Their hearts howling with discrepancies. Unfortunately, the rest of the film is crudely plotted peppered with contorting on the conflict between Farinelli and his manipulative older brother (Enrico Lo Verso), their relationship manages to be both oddly convoluted and literally underscripted. For all its grander farcical plot, Farinelli suggests nothing as much as a James Dean movie directed by Lina Wertmüller at her most frenzied. Just hysterical. ▼ —OG

STRAWBERRY AND CHOCOLATE (*Miramax, R*) In the chubby but appealing face and Cuban variation on *Kiss of the Spider Woman*, Diego (Jorge Perugorría) is a thirtysomething artist, Indistinct himself into the friendly graces of David (Vladimir Cruz), a sidekick prim heterosexual university student who believes, with the naïveté of a Marxist Boy Scout, in the eternal glory of the Revolution. (Meanwhile, the city of Havana is crumbling before his eyes.) Director Tomás Gutiérrez Alea has made a lopsided buddy movie in which Diego, with his cultivated flamboyance, holds the screen far more than his didactic protégé (who, we learn, is trying on him). The plot doesn't unfold with much interest, yet the very contrived between the two men's personalities becomes a startling testament to the true fluid closeness. Apart, Cuba's soul, Perugorría gives a superb performance. He plays him a florid, almost childlike manner that makes a subtle but a very able stage for Strawberry ▼ —OG

CRITICAL MASS

Here's how a sampling of critics and movie audiences from across the country grade 10 current releases

BEFORE THE RAIN (*Gramercy*)	—	A	A–	D+	A–	D–	A	A–
THE BRADY BUNCH MOVIE (*Paramount*)	B+	C-	D	C+	R	R	A-	R-
BED&BREW (*TriStar*)	R	R	D	C	—	D–	C-	C-
JUST CAUSE (*Warner Bros.*)	D+	C–	D–	C	C	C–	C–	C
MAN OF THE HOUSE (*Walt Disney*)	R+	—	—	—	C	D–	D+	D+
ONCE WERE WARRIORS (*First Look*)	—	A	M+	A–	—	B	D+	D+
THE QUICK AND THE DEAD (*TriStar*)	C+	C	C+	C+	C+	C+	C	C+
ROOMMATES (*Hollywood*)	A	C+	R-	—	C-	C	C-	C
SHALLOW GRAVE (*Gramercy*)	—	C+	D	M-	M+	B	D-	D-
STRAWBERRY AND CHOCOLATE (*Miramax*)	—	D+	D	D	A-	D	D	B+

* Average for selected Canadian

MOVIES DAVID DENBY

A Hard Rain

'Before the Rain' depicts the anguish of imminent civil war. 'Exotica,' the angst of inexplicable sexual longings.

Katrin Cartlidge (*Alexandra*) and Rade Serbedzija: Lovers about to be separated by Macedonia's violence.

Before the Rain, a film from first-time Macedonian, has both poetic immediacy and a frightening premonitory force. Writer-director Milcho Manchevski has lived in New York for years, making commercials and music videos, but he was born in Macedonia (part of the former Yugoslavia), and this movie—his first feature—represents his dark view of the way his homeland is going. *Before the Rain* is an anguished portrait of a country at the verge of civil war. As a movie experience, however, the picture is almost completely cha-ing. Manchevski, 35, has superb visual skills but also has the undirected volubility that marks a natural-born director.

Manchevski tells three interconnected stories. The first and third are set in a mountain village in Macedonia, the middle one in London, and all three are overlaying with the Christian-Muslim hatreds that tore apart Bosnia and Herzegovina. As in *Pulp Fiction*, the stories are placed out of sequence chronologically, and the movie ends by recapitulating its beginning. What goes around comes around—in this case, violence, paranoia and the destruction of the elementary bonds that hold communities together. In the mountain village, people one can only call moral cretins, armed for the first time in their lives, shoot off guns as if they were toys. But sane and intelligent men and women are caught up in the struggle as well. Neighbors who have gotten along for years are now at one another's throats.

The first story is set in a monastery high in the mountains, where a slender, handsome young monk (Grégoire Colin) with wide-open eyes and a trusting face—a boy happy in his piety—walks into the room and discovers a frightened girl. Shorn and bruised, she looks like a hungry animal; the two face each other silently, in the dark, each reacting to the other's tiniest movements with a start. The next morning, Christian militia from a nearby village turn up, looking for the girl. She is both a Muslim and an Albanian (there is a sizable Albanian minority in Macedonia), and they call her "whore" and hate her. Hilmi a number of their battle.

Up to that point, the episode has a fairy-tale look to it. Unnaturally bright skies and a huge, pitted moon hang over the monastery, the monks are reverently beautiful, quiet, and dignified, and the boy and girl, with their odd mutual manners, seem like medieval patterns in a Bible. Avoiding the militia, they are expelled from the monastery and they walk out into the golden mountains like Adam and Eve. Even a moment, we hope they encounter no paradise, not having it, but that illusion flies quickly. In all, the surreal clarity of the night scenes and the sun-baked splendor of the day are reminiscent of the crystalline, aching purity of the images in the Taviani brothers' masterpiece *The Night of the Shooting Stars*. As in so many of the Taviani movies, extreme delicacy and the most violent brutality exist side by side.

In the London section, Anne (Katrin Cartlidge from Mike Leigh's *Naked*), another lost, sassy woman, works in a news-photo agency for lovers as the agency's star combat photographer, Aleksandar, a Macedonian. The glamorous place to played by the formidable Yugoslavian actor Rade Serbedzija, a beautiful, shaggy, full-bodied man who looks like he's been around. Aleksandar has known war and violence, and he's disgusted by his own role in recording it. Serbedzija gives the character immense sexual authority and a restless, manic humor, as if Aleksandar were just making sense of the world and wanted only to amuse himself. Returning from assignment in Bosnia, Aleksandar quits and tries to take Anne home to Macedonia with him. In a remarkable scene between these two in a car, Manchevski jumps from emotional peak to peak, exposing the tangled feelings of two highly complex people in a moment of crisis. The sequence leaves one exhausted. When Anne refuses to go with Aleksandar, she stumbles into violence in London. The terror is spreading everywhere.

There is another virtuoso sequence, at the beginning of the third section. Aleksandar returns home—and home, of course, is the same mountain village that the Albanian girl and the militia are from. As the globe-straddling photographer, his name is clearly meant to evoke that other Macedonian's. Alexander the Great—enters the village, eager to make contact with his friends, fragments of the Balkan polyglot flash before his dull, dazed eyes: ruined houses that spill their insides, stares of blank faces, hostility. Aleksandar's candles and flashbacks. But he also thinks he can restore rationality by reading the cards that they all share. The villagers have their detailed, furious grievances, however, and the civilized man has nothing to offer but his own sense of loss. He should go. When a Christian abuses his host to represent his own conscience, there's always a danger of self-loss. But Serbedzija is such a humble, charismatic actor—Kris Kristofferson with feminine eyes—that he effortlessly carries the burden of universal grief.

Not all the loose ends are tied up, and Manchevski's eulogies in a few fancy touches, but the movie is so intangible the oddities of structure pay off. It takes us a while to realize that parts two and three take place before the first story, but, by the end we sense that the skewed chronology makes a point the same device could not make in the sardonic and mocking *Pulp Fiction*—that in these ethnic and religious struggles, violence is always at the end that murder in such situations doesn't have to follow logically (in the chronological story). that there is no beginning or end when both sides conceive of themselves as victims. *Before the Rain* is an expression of sorrow for a war that hasn't yet begun.

In brief: VIOLETTE IMPERY'S **Exotica** ALSO HAS A convoluted structure, but this movie doesn't really come together in your head afterward. While you're watching it, however, Exotica's quite an experience. Egoyan, who is of Armenian descent but was raised in Canada and continues to work there, is a master of Exotica in a lush, palm-treed, pasha-palace strip club, where mysteriously significant rituals are enacted for our amusement. A spectacular young table-dancer (Mia Kirshner), sporting her schoolgirl's attire, works for her special "client" (Bruce Greenwood), soaring and rubbing an amateur him. Yet he is forbidden by the rules of the place to do anything more than suffer. For most of the movie, we don't know what their hold on each other is. Their relationship is sex but not sex, love but not love. Egoyan uses the erotic for cage measures of suspense, and for some of the silliest jokes in years. A curious language, resembling an incoming passenger through a one-way mirror, later reduces him and sometimes him a lot closer. In the meantime, he confiscates his best patron's *sexcycled poodle* name, one massive eyes. Exotica is a sore, ugly thrill, cold, speckled and precious. ▬

Department, Monday-Friday,

10:30 A.M. to 4:00 P.M.

Cinema Across the Oceans:

An Interview with Milcho Manchevski

by Andrew Horton

Milcho Manchevski was born in Skopje, Macedonia, in 1962. His father, an engineer, and his mother, a doctor, died before he, an only child, had finished high school in Skopje, having already made several short films. He attended film school at Southern Illinois University in Carbondale, graduating in 1985. He has had remarkable film and video production experience, ranging from feature films to MTV shorts and documentaries, mostly working in New York City, which has been his home since the mid-1980s. Before the Rain is his first feature film. A U.S./French/Macedonian coproduction, it won first prize at the 1994 Venice Film Festival and an Academy Award nomination for Best Foreign Film for 1994. Andrew Horton interviewed Manchevski—whom he had first met in 1985 in Yugoslavia—at the Sundance Film Festival in Park City, Utah, in January 1995.

Cineaste: At a title, Before the Rain suggests some kind of impending 'blood,' but also the possibility of a doorway or catharsis. Do you think of your film as a comment on the current war in the former Yugoslavia?

Milcho Manchevski: I didn't want the film to comment on any events happening right now. You see, I haven't seen enough about the war. I haven't lived there for years. I have never met Milosevic, Tudjman, or Izetbegovic. I haven't personally suffered. My purpose was not to make a film just about this war in the former Yugoslavia. I wanted my story to be pulled out of those events in the Balkans, and onward.

Cineaste: Instinct said to say that my film was political, whether or not the filmmaker consciously meant to or not.

Manchevski: Well, every statement we make puts you on one side or another, yes. Even when you try not to make statements, that itself creates a statement. I don't like it to say yes as a filmmaker to try to explain the 'politics' of Before the Rain. What is important is that I do not consider this film to have an interesting or useful point of view. I think the film would have the same philosophy, the same meaning, if it were made in various republics of the former Soviet Union, in Northern Ireland, in Africa, or even in the United States.

Cineaste: You are from a part of the former Yugoslavia whose very name remains in dispute, and all of that area is part of a larger whole—the Balkans. Do you think of yourself as a Balkan filmmaker?

Manchevski: Mal I have had the luck of living in New York, although I don't see myself as an American, but I also don't see myself as a Balkan. I think I am a filmmaker across the oceans. I don't believe that Before the Rain has 'Balkan' roots in the Balkan tradition of filmmaking, either in terms of the story or the form.

Cineaste: But the story, by bringing in the Albanian population, for instance, suggests much of the current political situation, even though you do not directly allude to the tensions between Greece and Macedonia. How did name the film has been chosen in Greece?

Manchevski: The film was invited to the Thessaloniki International Film Festival last year, but that was extremely interesting, although I don't know the reasons why. I regret, though, that in no way should the film be taken as a documentary or direct commentary on specific arguments today.

Cineaste: Your three part film plays with chronological time in some ways not unlike pulp fiction. Why not set the story chronologically?

Manchevski: That's too easy, and then I get bored. Yes, there is some similarity to what Pulp Fiction is doing with time, for, I was first grown up with a similar background of art and mass culture, there is a similar feeling of postmodernism, of being allowed to acknowledge the structure. You don't have to hide the seams of a film. You find comfortable acknowledging structure while creating an illusion. With Before the Rain, I tried, on one hand, to make a very emotional story while, on the other hand, I wanted to create a structure that makes the whole effect very complex.

Cineaste: Were you influenced by any other filmmaker in adopting such a time-part, nonchronological approach?

Manchevski: Yes. I wanted to have elements of Aleksandar Petrovic's film Three. He is the spiritual father of this film.

Cineaste: Did you begin this script as the current war in the former Yugoslavia began, in 1991?

Manchevski: Yes, the war was just beginning. There was a sensation of something in the air, but I did not believe there would or could be violence in Yugoslavia or the former republics. Now, in the war overtones, I feel like I'm unveiling something very prodigal and say far away from me, the Malaysia or somewhere.

Cineaste: Since the you happen to decide to go home and write this script?

Manchevski: I had run away from Yugoslavia and Macedonia for many years because I wanted to pursue my filmmaking possibilities in America. In 1991, when I went back, I suddenly felt like I wanted to write something for myself without thinking about selling it. So I did feel that 'something' was about to happen. I got the idea while on that road home and I began to write it there.

Cineaste: What was page one?

Manchevski: Pretty much what you see on the screen. From the beginning I had the idea of a three-part story told out of sequence. I also knew from the beginning that I wanted something very simple for the narrative.

Cineaste: I must comment on the incredible beauty of Macedonia. It really and in your film Rebecca West, in her 1941 book on the former Yugoslavia, Black Lamb and Grey Falcon, speaks of southern Macedonia, especially around Lake Ohrid, as the most beautiful spot in Europe.

Manchevski: I deliberately wanted to capture the beauty as well as the danger. Me and Lake Ohrid, but are 'chosen' a lot in showing the mountains for instance, using four locations that at different times and edited together to create the narrative seamed.

Cineaste: Were there any political problems in shooting the film in Macedonia?

Manchevski: Not really. Some people, even political colleagues, whispered about filming 'blood baths in monasteries.' But I was very careful to explain to everybody that we were not telling tales in this film, except against our luck!

*Alexander Petrovic's Three

Manchevski describes Aleksandar Petrovic as the "spiritual father" of Before the Rain. Petrovic, who died this month, was Manchevski's film teacher in Yugoslavia and the director of Three (aka Diggy Diggy Lou), which was nominated for an Academy Award and made the international version Prize at Cannes. By turns bittersweet, comical, lyrical, and tragic, the film focuses on teenagers on the fringes of the former Yugoslavia, not far the in local color but under because of the war-torn Balkans in depicting the lives of gypsies, that ethnic group traditionally at the bottom of the Yugoslav social ladder. Clearly it was an influence on Before The Rain, for instance, in the making of his popular film of the Gypsy (1976).

But Three, Petrovic's third feature, was significant for its innovative approach to narrative form and style—particularly dramatic balance, the film was also criticized occasionally with dark-dating WWII. Such opinions was Petrovic's accusation, a leading anti-communist, framed in a Yugoslav partisan image. In the final analysis however, the resolution of an innocent stranger by wartime soldiers as a scenario more serious to the second, is to the movie was a fine choice across ethnic boundaries of Balkan conflicts and hatred. Clearly it was an influence on Before The Rain, for instance, in the making of his popular film of the Gypsy (1976).

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Petrovic's film is remarkable for its mastery of style and narrative, conveying complex psychological states visually and realistically. The film's characterized by its depiction of human nature under the pressure of war. Furthermore, such episodic has subtle considerations of the ethnic winds upon its fine audience for many years and remains of Petrovic's film.—Andrew Horton

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Don't say "Milcho who?" His freshman effort as director has garnered Macedonia its first Oscar nomination.

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John's little brother takes the spotlight with a leading role in Federal Hill.

Before the Rain

Produced by Judy Counihan, Cathleen Sutton, Sam Taylor and Cat Villiers; written and directed by Milcho Manchevski; camera cinematography by Manuel Teran; production design by Sharon Lomofsky; and Daniel Wheeler; edited by Nicholas Gasser; music by "Anastasia"; starring Katrin Cartlidge, Rade Serbedzija, Gregoire Colin and Labina Mitevska. Color, 115 mins. A Cinecom Pictures Release.

Inside an ancient Orthodox monastery covered with elaborate pre-Renaissance frescoes of biblical scenes, a monk (Rade Serbedzija) preparing a meal is joined by a small group of monks. Outside on a stunning mountainous landscape under a sky that threatens rain, young boys play war with wooden rifles, calling them 'guns, guns,' as they run and frolic in a burning circle of shells they have set up. From inside the monastery upon the shoulder of neighboring hillsides outside the monastery they have all been afraid would start in their close-packed corner of the Balkans.

This seemingly incongruous clash of ancient and contemporary, spiritual and outwardly physical, harmonic and deadly serious, initiates the opening to Milcho Manchevski's debut feature, Before the Rain. This Scottish, French, and Macedonian coproduction, shown to overwhelming, is a stunning first film nominated for a 1995 Oscar in Best Foreign Film. It is by far the most impressive work to appear from the war-torn Balkans regardless that many considered Yugoslavia since the current war began in 1991. Moreover, it is a film worthy of discussion as a better crossing tool that underlines both the drama of commercial cinema and universal human issues.

Before the Rain is presented in the newly established republic of Macedonia, which used to be part of the former Yugoslavia. It is difficult to imagine a more beautiful and yet more conflict-torn area of the world, beginning with its name. The United Nations recognizes it as "the former Yugoslavia republic of Macedonia" pending an agreement with neighboring states, particularly Greece, regarding borders. The Greeks, on the other hand, object to the state being called Macedonia without a qualifying adjective, such as "Skopje" or "North-ern," to the same ends, otherwise employ designs on the Greek province of Macedonia, evidenced leaders in Macedonia, in fact, have stated that large parts of Bulgaria and Greece are considered homelands.

The potential for a Bosnia-like situation is real. The population of some two million is composed of nearly twenty-seven percent Orthodox Slavs who came to call themselves Macedonians, twenty-six percent Albanians who are Muslim, and the remainder a mixture of Turks, Roma (Gypsies), Serbs, Bulgarians, and Turks, of racial religious and linguistic preferences. Just how large each group is remains a matter of dispute since there is no reliable census. In some places the minorities are clustered but more often the villages are mixed. Ethnic violence is a reality. Another complicating factor is that there are economically underdeveloped areas of Southern Macedonia to make common cause with Albanians in Kosovo and possible ties with Albanian people.

Clearly, for Manchevski as filmmaker or elsewhere could be expected to be found culpable about these real and numerous offers political realities out of which Manchevski's film has grown. Nonetheless, given some of the difficulty, since he has stated for title to, and is not, a native from Macedonia. When considering Before the Rain, therefore, we should remember the 'outsiders' and 'Western' influences on his film as well as the distinctly 'Balkan' aspects.

As Manchevski has explained in his interview in this issue, he did not set out to make a docudrama shot in a realistic or cinema verité style, reflecting the current Yugoslav war. Before the Rain shows very distinct poetic, at an highly stylized cinematography, in blending musical sound and lyrical images based elements of Macedonian music with more contemporary classical, rock, or other sensibilities, a careful selection of village theatrics and symbolic motifs (headed, naturally, by the sense of impending "ruin"), and in its clothing of moments throughout the text including the intangible appearance and disappearance of women to make environmental, the film transports us into its own world. Its concept and structure, Before the Rain opens on timeless style, as Manchevski acknowledged, to Aleksandar Petrovic's 1965 Yugoslav film, Three (1), viewing death during World War II from three perspectives, group stories, victims, and saviors.

Petrovic, however, takes a more dynamic approach and conventional 'war film' (especially Yugoslav portion This Boundary so that we focus on the more universal implications of each narrative.

Manchevski has done much the same, like unlike Petrovic who was ordering a war that had ended twenty years before, Manchevski has created a film about a war which currently surrounds his entire Macedonia, but which has yet to burst full force upon the extraordinary beautiful landscape.

His simple descriptions of life, tragically interrupted—detailed scenic moments labeled "Monks," "Trains," and "Pictures"—can be seen to be completely of Petrovic. For Western audiences, however, the film is accessible in its structure and achieves some cohesive lines very different country. The first tale centers the innocent love of a young monk, Hill (played with chilling simplicity by Georgian Urkin, the star of Agnieszka Holland's Olivier, Olivier), for a slightly troubled young Albanian village girl, Zamira (Labina Mitevska), accused of being a "whore." At the end of this segment, she loses her life when she runs after God knows

continued on page 48

Anna (Katrin Cartlidge) and Aleksandar (Rade Serbedzija) are troubled lovers in the second episode of Milcho Manchevski's Macedonian film Before the Rain.

Before the Rain (cont'd.)

him, not caring that her relationship has caused her marriage to fail. After she declares love ("I've loved me," she tells her angry prostitute lover being shot) and, more particularly, for a young Macedonian youth who is passionately a virgin and who had not spoken for two years as part of a religious vow of silence.

The second love story, and part one of the narrative, here is Anne and fellow-journalist Nick (Kathy Cartlidge's and a Pakistan from wartime Macedonian photographer, Aleksandar (Rade Serbedzija). Who, too, tragically as Anne's husband is randomly shot to death in a Macedonian London restaurant one day, while Anne is delivering three messages to him—she is pregnant with their child, she wants divorce, and she affirms love.

Part three, though second in terms of chronology, "stages" the tale by interweaving both narratives. Aleksandar's death is the final result of Hill's love for a Albanian woman who happens to be Zamira's mother, while he, we learn only in the film's final minutes.

"The circle is not round," we are told throughout the film, underlining both theme and structure. But while such a non-chronological approach is not easily being, Milcho Manchevski's hands the others are inventive and follow ones that they are particularly. While Manchevski has been quick to say that the tale could happen in many other places (in past two, Bulgarian catalogs could describe areas ranging from Northern Ireland to Somalia), the specifics of the location Balkan reality in the opening section (the monastery) supports much of the culture which is so little-studied and even less understood in the West. Before the Rain thus stands upon Manchevski's facility with his native land as well as his personal vision of the life he wishes to tell.

We can never remember realm of the political. Just Do Clarke Jones said that it is not important to make political films. It is more important to make films politically. When that gets clearly successful their political agenda, such as Costa-Gavras's Z (Well, Last Political." But Gabriel Axel, speaking about something else, her focus on filmmaking, the art of communicating a film so that it engages the audience as a dialog about issues raised in the film without 'preaching' a simple dogmatic message of what the audience Or that level, Before the Rain emerges as a film made politically.

Manchevski's editors say nervous to write a clear sense of cause and effect in his film. We were patient in our first. The Balkans we refuse to see Macedonian matters (poem one and three) are caused by Albanians shooting Albanians and by Orthodox Macedonians shooting one of their own. Then, on the final, Manchevski has turned the focus of the conflict away from ethnic hatred and, as in Greek tragedy, has implied that the ultimate violence is that between family members.

Finally, the concept that "The circle is not round" suggests that all is not battle on a personal, cultural, or political level. With circle never round, the seemingly senseless acts of violence, primitive fear and hatred between ethnic or tribe, could be swallow. But Manchevski's film is about individuals who "take sides" and do so, in each case, "against war," in Anne's comments in part two. The potential for change still exists despite the heavy sense of tragedy evoked within the narrative. The kind discussion that Dean observed viewers engaged in after the three screenings I have attended, further suggests that, as Godard's dictum remains of "political," Manchevski has succeeded in making viewers go beyond his beautiful and atmospheric to articulate causes the tough issues raised by the film.

The elegance of the film, which a number of critics have singled out, seems to be a fascinating combination of Manchevski's American and Balkan influences. A graduate of an American film school with years of successful work for MTV and commercials, Manchevski has learned his craft well in terms of how to create compelling images combined with powerful music and how to create a sense of urgency in each scene. These are skills, of course, not particularly associated with classical American cinema. Nonetheless, in terms of subject matter, location, and delineation of individual narrative modes, Manchevski also draws on other non-Hollywood traditions.

His film has some rough edges, to be sure. Despite the intellectual and emotional 'logic' to the random narrative presented, too many unanswered questions and resolved riddles persist. The result is that many viewers are left more confused than provoked. Likewise, the numerous homages to American filmmakers such as Francis Ford Coppola, Martin Scorsese, Sergio Leone, Orson Welles, Akira Kurosawa, Andrei Tarkovsky, John Ford, and George Roy Hill (to whom he dedicates the film) are occasionally distracting. Finally, the use of Vivaldi's "Four Seasons" as the score, a cliché in the work of Jean Renoir's biographer during the same way to Bach Goldberg and the Beethoven Violin Concerto.

Perhaps surprisingly to many, Before the Rain has been one of the most critically acclaimed films of the year. Awarded the Golden Lion at the Venice Film Festival in 1994, including two awards from Entertainment Weekly and Cahiers du Cinéma, it was named to the Best Foreign Film Oscar list, but then Manchevski had to cut many scenes, mostly related, for more emphasis, ethnic violence and political and ethnic turmoil within the Serbian specific and cultural values. The character of Aleksandar, the beautiful, soul-suffering photographer who says he "has LOST" Balkan roots like the stereotypes of the tortured artist. Such critics have also regarded that Manchevski's appearance into the cultures of Macedonia and suffering when in selecting any 'topic' as subjects for the film in Macedonia. There is substance to such accusations, but we should remember that this is a debut film made by someone who has been away from his homeland for several years.

In general such criticisms reflect the particular cultural presumptions of each critic. What is ultimately more important is to judge the film as that Manchevski manages to get memorable theatrical work on CNN to our light the fact that Ireland and Macedonia themselves are the most dangerous terrain of our times, as the recent Oklahoma City bombing and the renewed Croatian-Serbian fighting make clear. And this, for a recent director is a fact film, is an accomplishment worth noting.—Andrew Horton

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POST WEEKEND Plus at the movies

Love & death in Macedonia

BETWEEN ROCK AND HARD PLACE: Labina Mitevska risks bullets in "Before the Rain."

Michael Medved

FILM REVIEW

BEFORE THE RAIN

★★★★

Hollow Pity, Empty Terror

A dirge in three movements on the capriciousness of death

By RICHARD SCHICKEL

EVERYDAY

...And Now The Weather

Will movies about Balkan bloodshed move Westerners already inured to televised images of atrocities?

The

Macedonia, Mon Amour

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

★★★

A STUDY IN CONFLICT: Katrin Cartlidge and Rade Serbedzija in Milcho Manchevski's "Before the Rain"

THE WINNER OF THE grand prize at last fall's Venice Film Festival, Milcho Manchevski's "Before the Rain" is a somber, stylish, extremely ambitious three-part film on the relationship between personal crises and national tragedies.

The action circles between a beautiful, sun-baked region of the former Yugoslavia, where rival tribes of Macedonians and Albanians live in constant tension, and the modish world of London, where a British photo editor (Katrin Cartlidge) is caught between her affection for her feckless estranged husband (Jay Villiers) and her passion for a glamorous war photographer (Rade Serbedzija).

Manchevski connects their relationships are as fraught with violence and pain as any ethnic conflict, and that a devastating chaos can erupt anywhere in the world, from its most remote regions to its most crowded urban centers.

"Before the Rain" — the title refers to the film's constant sense of impending disaster — moves through three somewhat grandly titled sections.

In "Words," a young Macedonian monk (French actor Gregoire Colin) offers protection to an Albanian girl (Labana Mitevska) running from a band of gunmen.

"Faces," set in London, finds the editor, Anne, struggling to make a choice between her two lovers, when violence steps in and makes the choice for her.

"Pictures" follows the photographer, Aleksandar, back to his native Macedonia, where he finds his old village polarized into warring camps. He, too, must make a choice — whether to succumb to ethnic passions, or fight to rise above them.

Manchevski, a Macedonian native who has more recently worked making music videos in America, possesses a highly polished style that sometimes seems a little at odds with the subject matter that the film is meant to project. It's not always easy to trust Manchevski's dependence of personal life when his gun toting warlords have the style and swagger of American TV heavies.

The three-part structure also contains a tricky time shift, like the one in "Pulp Fiction," that seems a lot too sophisticated and self-conscious for the context.

Still, the seriousness of Manchevski's engagement with the material is never in doubt. Macedonia is depicted as a country out of time, where religious men live in a 14th century monastery by an emerald sea, and only the stray Adidas logo betrays the fact that 600 years have passed. London, by contrast, is a city of constantly disturbing emergency vehicles, where peace can be glimpsed only in graveyards. Yet the structure of the film is designed to suggest that both places are essentially the same, doomed by the simple fact that human beings live in them.

We'll have to wait for Manchevski's next feature to know whether he's an artist or a shrewd entertainer. In the meantime, "Before the Rain" is one of the more worthy efforts of the season.

— Dave Kehr

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 Tonja from Macedonian state film agency Vardar told Academy press representative Frank Liebeman 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.

'I knew that people would see the detail [of the film], would connect and care.'
Filmmaker Milcho Manchevski

A plea for peace

Prize-winning 'Before the Rain' is a statement against bloodshed

By Michael Wilmington
Tribune Movie Critic

When Milcho Manchevski's remarkable and passionate new movie "Before the Rain" won or shared nine awards at the last Venice Film Festival—including the grand prize—it became a real 1994 Cinderella saga.

Consider the odds: It was a film from Macedonia (a country almost without a cinematic history), a strangely circular and oblique study of love and war, a film whose actors and technicians came from more than half a dozen countries. And consider the odds on Manchevski himself, a first-time feature director, born in Macedonia, who learned filmmaking at Southern Illinois University in Carbondale, and whose most notable previous directorial credit was on Arrested Development's MTV video for "Tomorrow."

Yet the 39-year-old filmmaker, who maintains dual residence in his native country and New York, says he was "surprised but not shocked" by the film's success.

"On one hand, I always considered it just a matter of time," Manchevski says. "I never doubted it was meant to be. I knew that people would see the detail [of the film], would connect and care."

A casual guy with a ready and mischievous smile, Manchevski's hard-rock background ("80 or 90 videos") is betrayed only by the small gold studs in his earlobes. But could he really have been prepared for the way "Before the Rain" has been overpowering its competition? (Currently, the competition is in Los Angeles, where "Rain" is one of the five nominees for this year's Best Foreign-Language Film Oscar.)

After all, this is a movie whose start was delayed for three days because the camera didn't show up, whose rushes were unavailable for viewing the entire time Manchevski shot in Macedonia, and whose co-sponsor, Britain's much-admired art-film backer Channel Four, pulled out of the production two weeks into shooting.

Tribune photo by Bill Hogan

Macedonian filmmaker Milcho Manchevski studied at Southern Illinois University but returned to his homeland to make his debut film.

"It was so difficult to make," Manchevski confesses. "But when it was finally finished, I was so happy to have it finished that anything else was a bonus. A great bonus."

Shot with a gleaming virtuosity and visual panache that belies its $3 million budget, "Before the Rain" is an anti-war drama set mostly in the Macedonian part of the former Yugoslavia, bordering a country torn apart by fighting between Serbian, Croatian and Muslim factions. National tension and bloodshed are the film's subjects.

"That's one of the things that made me write the film," Manchevski says. "That *sense of expectation* before the rain that something big, violent, is going to happen. It's there as a kind of expectation; it will hopefully never happen."

Yet, right now, Macedonia is one place in the region currently not awash in violence, a bizarre cap on its long heritage. The birthplace (in 356 B.C.) of history's most successful general, Alexander the Great, who conquered much of Europe and Asia before his death at 32, Macedonia, in the 20th Century, was overrun by the Ottoman Empire and Turkey, and then ripped up and divided by its three neighbors, Greece, Bulgaria and the old Serbo-Croatia.

It was in the ex-Serbo-Croatian (or Yugoslavian) section that Manchevski was born in 1960, in the governmental and university center Skopje, a city then of about half a million.

See MANCHEVSKI, Page 8

Labina Mitevska plays a troubled girl who changes the lives of two men in "Before the Rain."

Manchevski

CONTINUED FROM PAGE 7

Though it was a "safe, solid, middle-class" environment, his earliest memories, at 3, are of a Johnny Weismuller "Tarzan" movie shown in a nearby park—and an earthquake in Skopje that killed more than 1,000 people and "leveled half the city." ("I remember this low-angle view from my bed—my parents fighting over who was going to pick me up and carry me downstairs.")

By 4, Manchevski was reading and writing. (His stories were "action adaptations of comic books" about "World War II and fighting the Nazis.") His literary favorites (eventually included Milan Kundera, Victor Hugo, Kurt Vonnegut and Japanese haiku; his early film favorites were "spaghetti westerns, James Bond and Akira Kurosawa's 'Rashomon.'"

By the time he was 13, he had lost both parents: his doctor mother to a sudden illness when he was 8 and his engineer father to heart disease.

In high school, Manchevski spent a year in the U.S. as an exchange student in Arizona. At 18, he moved to Carbondale to learn filmmaking. There, he adopted the nickname Mick (since discarded). "It was a major culture shock. My first few years were very frustrating because I thought I spoke [English] better than I actually did."

While at Southern, Manchevski hitchhiked through Wisconsin, developed a new taste for experimental film (including Stan Brakhage and Michael Snow)—as well as slightly more mainstream directors like Jean-Luc Godard, Roman Polanski and Martin Scorsese—and acquired enough technique and confidence to get a proposed film partially financed, after he returned home, by the nearly moribund Macedonian film industry.

'The Cold War's over. . . . So there's a struggle for power: a whole bunch of small gangs. Being smaller, they're probably dirtier. Nationalism is a real excuse to mark off your own little turf.'
Milcho Manchevski

When that project collapsed after three years, passing through "four different companies," Manchevski returned to the U.S. He settled in New York City's East Village in 1990. That was right at the start of a period of social malaise and a vibrant art scene centered in the Village—the time of punk rock and artist Keith Haring's subway graffiti—and he supported himself by working on film crews, as a coat-check clerk and, finally, as the director of "30 or 40" rock music videos.

Then came "Before the Rain."

"I had the idea for more than a year before I showed it to anyone," Manchevski explains.

It was a formidably ambitious notion. In the movie's three parts called "Words," "Faces" and "Pictures"—we meet three groups of people: a young Macedonian monk, an Albanian guerrilla, a Macedonian native turned world-famous war photographer and his lover, a British photo editor. Each episode places its characters in a bewildering quandary; each ignites into withering violence.

The movie, despite its skill at showing and suggesting violence, is an impassioned plea for an end to bloodshed. Its curious three-part looping construction is intended, according to Manchevski, as a Möbius strip (in geometry, a narrow, twisted ribbon with only one continuous side).

The actual writing of the screenplay took Manchevski two weeks—one for the first draft, one for the second. "But I could do it that fast only because I had a year and a half of thinking about it every day."

Then came the filming, supported by Simon Perry, head of the film funding group British Screen, and hindered by a number of other people, including "Before the Rain's" unusually large contingent of producers.

"That's why I'd like to . . ." he begins, then tactfully stops. "I can't tell you what I'd like for those producers! At the end, there were 12 producers on the credits of this film: seven up front and five on the end-titles. Twelve producers! And let me tell you, they were not apostles."

Most damaging was the withdrawal of Channel Four, famous for its sponsorship of experimental or offbeat world cinema. According to Manchevski, when they pulled out suddenly, "for all practical purposes, that meant the film was over. And my career was over."

"I developed the theory," he muses, "that all the anger and pain had somehow translated its energy into the screen—and people are reacting to it now. I don't know how true it is."

His savior proved to be Simon Perry. "Simon Perry was right there, the godfather of the film. He was the one who first picked up the outline, commissioned the script, helped me put together the finances, put in British Screen money. Now that it's a success, I'm more happy for him than I am for myself."

But at Venice, "Before the Rain," which aroused great enthusiasm among festival director Gillo Pontecorvo and his committee, had a last hurdle. Screened for the festival committee under the auspices of the French cultural organization UniFrance (France was one of several national co-sponsors), it was suddenly pulled by a UniFrance officer of Greek descent. "When she saw that it was Macedonian, she said: 'There is no such country! There is no such language! I'm not going to submit it.'

"They went over her head and scheduled it for Pontecorvo anyway."

All this angst was wiped away in the film's eventual triumph—its nine awards and the Golden Lion it shared with Tsai Ming-liang's Taiwanese "Vive L'Amour" (awarded by a jury that included director David Lynch, actress Uma Thurman and novelist Mario Vargas Llosa)—and by the 18-minute standing ovation it received.

Manchevski won't speculate about his film's Oscar chances, though, like others, he laments the Academy's foreign language committee's "ridiculous" decision to disqualify or reject two films ("Red" and "White") by one of his own favorite directors, Krzysztof Kieslowski.

But he will offer his feelings on the turbulent and divided modern world his movie reflects.

"I'm a cynical optimist," Manchevski says. "I feel sort of beyond shouting or talking about the mess! How can you even begin to talk about war? Yet there's probably more local wars today than at any time in history.

"Practically speaking, the Cold War's over. The strong powers that held it together are gone. So there's a struggle for power: a whole bunch of small gangs. Being smaller, they're probably dirtier. Nationalism is a real excuse to mark off your own little turf."

In the face of carnage in Bosnia and elsewhere, Manchevski feels it's necessary to act. But: "By acting, I don't want to support someone else's war. Not only because that war is going to come back and kill me. But because the war is not right. We are accomplices by not taking sides. Because we have taken sides, no matter what."

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Movies

A place where we all can't get along

'Before the Rain' shows the world awash in brutality

By Steve Murray
FILM CRITIC

Outside a Macedonian basilica, children trap a turtle in a ring of fire. Inside, priests pray for an end to the violence that's staining their rocky homeland red.

The latest example: A Muslim girl, barely older than the kids at play, has killed a Christian shepherd in the nearby village. Her actions are the catalyst of the powerful, haunting "Before the Rain," an Oscar nominee for best foreign film.

The turtle torture is a clue to the film's Shakespearean, "King Lear" view: It's a landscape ruled by savagery, from cradle to early grave. But as writer-director Milcho Manchevski makes clear, this is not some fictional place. It's the world we live in, where madmen spray bullets at innocents, and nerve gas paralyzes commuters. And we're all connected, like it or not.

"War is a virus," one man comments. Here, it's an epidemic scarier than "Outbreak."

"Before the Rain" unfolds in three parts. In the first, titled "Words," the young priest Kiril (Grégoire Colin) battles with his conscience (and a vow of silence) when the fugitive Muslim girl (Labina Mitevska) pleads for shelter from the lynch mob on her trail.

Moving to London, the second part ("Faces") follows a photo editor named Anne (Katrin Cartlidge), who's torn between her husband and her lover, the robust war photographer Aleksander (Rade Serbedzija).

In Part 3 ("Pictures"), Aleksander returns to the Macedonian village he left decades ago. Searching for peace, he questions the moral effectiveness of his wartime photos ("You just watch," his old girlfriend says, dismissingly, of his work).

In his feature debut, Manchevski (who shot Arrested Development's "Tennessee" video) exhibits great control of narrative and rhythm. He can build the civilized clink and murmur of a posh London restaurant into something as dangerous and warlike as anything in Macedonia.

When two men are thrown out for fighting at the bar, one diner jokes, "At least they weren't from Ulster."

"No sir," his waiter replies, "I'm from Ulster."

However urbane, the exchange contains the same seeds of ethnic hostility that, in Macedonia, Bosnia and elsewhere, have borne bloody fruit.

The script balances lyrical artifice with gritty naturalism. Manchevski undercuts potentially heavy-handed symbols with an urgency and economy that keep us riveted; his tone recalls the brutal poetry of the Tavianis' "Night of the Shooting Stars" (1982).

The sections of the triptych are linked by an enigmatic trick — a bit of time-warp impossibility that gives the film the surreal logic of an M.C. Escher Möbius strip. The film is like a mosaic made of pieces that can't possibly fit, but do. Or, to use a phrase repeated three times: "Time never dies. The circle is not round."

A timely meditation on modern chaos, and a melancholy work of art, "Before the Rain" is a cautionary tale of civilization slipping backward into brutality. It's a world where the sound of bullets is the new Esperanto.

Manchevski undercuts potentially heavy-handed symbols with an urgency and economy that keep us riveted.

FILM

CURRENTLY SHOWING

Sun shines 'Before Rain'

Film already holds awards from Europe

BY JERRY ROBERTS
FILM CRITIC

"Before the Rain," an Academy Award nominee for best foreign film — the first Macedonian movie to be so honored — comes to the United States already a winner. This first

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FILM CRITICS
L NEWMAN

Gramercy Pictures

Katrin Cartlidge plays woman torn between husband and lover (Rade Serbedzija).

REVIEW

"Before the Rain" ★★★★
Starring Rade Serbedzija, Katrin Cartlidge, Grogoire Colin. Directed by Milcho Manchevski. Unrated, but contains nudity and violence. In various languages, with subtitles. At Garden Hills.

Ratings range from one to four stars.

THE VERDICT

An enigmatic stunner about the repercussions of ethnic violence.

Movie Review

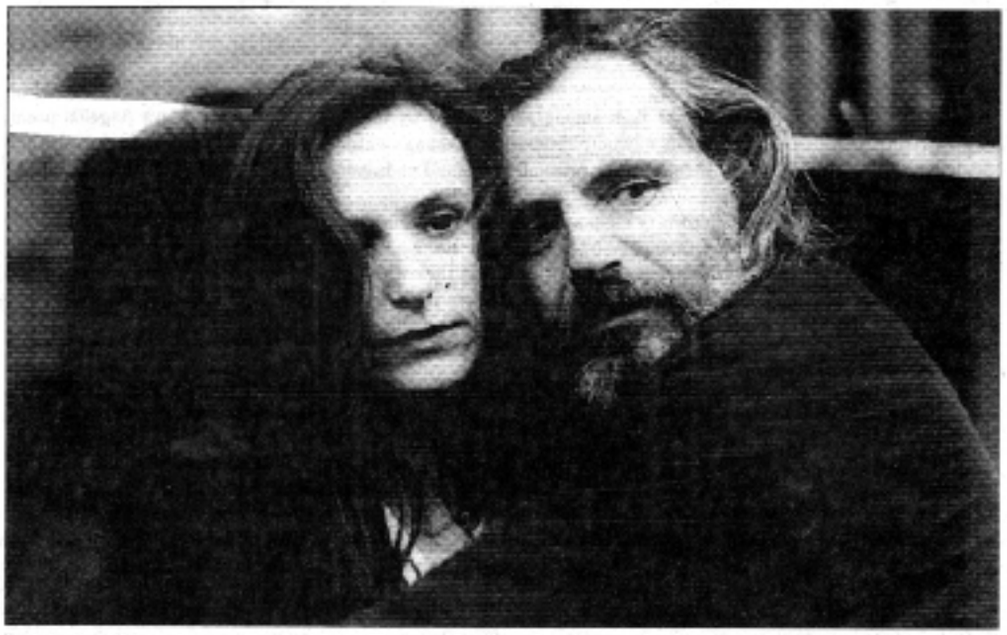
From stormy Macedonia, a pounding 'Rain'

By Jay Carr
GLOBE STAFF

Milcho Manchevski's "Before the Rain," filled with passion, blood and urgency, is the first Macedonian film to hit the international circuit. It gives the second Macedonian film, whatever it might be, a tough act to follow. One thing that gives it its impact (it's also up for an Oscar) is the hilly, beautiful and currently lethal Macedonian landscape. Until a machine gun and a camera make their appearance, you'd have no way of knowing in which century the story unfolds. The farmhouse in the undulating fields or a monastery clinging to the side of a cliff are timeless. But "Before the Rain" is no naive piece of folk art. If anything, it's slick in places. It's the product of a Macedonian expatriate who came to the United States and makes music videos. But he also remains rooted in his country, and his take on the fratricidal conflict between Orthodox Macedonians and Muslim Albanians plays like an open wound.

"Before the Rain" – a title meant to convey impending heaviness before a storm – is in three parts. In the first, the Christianity of a young monk is put to the test. In the second, a photo editor is asked to choose between her safe, loving husband and her restless photographer lover. In the third, the photographer returns home, only to get caught up in the very kind of conflict he had grown soul-weary photographing. No less than "Pulp Fiction," Manchevski's narrative is circular, looping back on itself. His way of playing with time lines jolts you with a surprise ending. And as a director, he draws compelling performances from his four leads (from four countries). Like his country (the borders of which are patrolled by UN peacekeeping forces), "Before the Rain" is fractured and heavy with dread. And viewers will readily find in the circular structure an analogue of the vicious circle of killing the film takes on.

Paradoxically, the film might make an international figure of Rade Serbedzija, the Yugoslavian actor who plays the photographer who wants only to go home and live peacefully. One might question the script, wondering how this war-weary veteran can be so oblivious to the danger signs that permeate the rural village he hasn't seen in 16 years. With his family and the others armed to the teeth, swearing to spill the blood of the Albanian Muslim neighbors, you'd think some internal alarm bells would go off. But his determination to make contact with the Albanian woman he loved years ago outweighs any impulse to play it safe. You can question the script's logic, but there's no questioning Manchevski's involvement – or Serbedzija's. We're not surprised to learn he's an experienced stage actor. He has a stage actor's awareness of his chiseled profile and a potent way of striking poses.



Katrin Cartlidge plays a woman in conflict over her love for the passionate and restless Rade Serbedzija.

No less than 'Pulp Fiction,' Manchevski's narrative is circular, looping back on itself. His way of playing with time lines jolts you.

BEFORE THE RAIN
Directed and written by: *Milcho Manchevski*
Starring: *Katrin Cartlidge, Rade Serbedzija, Gregoire Colin, Labina Mitevska*
At: *Nickelodeon*
Unrated

Any doubts about Manchevski's sophistication are dispelled in the film's middle section, set in London and divided between the visual smartness of a photo agency and a restaurant that reminds us that England is hardly insulated from ethnic-based strife. Katrin Cartlidge, so memorable as the abused flatmate in Mike Leigh's "Naked," here plays a woman trying to tear herself away from security to join the passionate and restless photographer. She's scarcely less emotionally naked here than she was in Leigh's milestone film; she plays her character's anguish at the edges of her nerves. The restaurant scene, in which her nice-guy husband is oblivious to the conflict raging inside her, is arresting. And the circularity involved in a phone call she receives from abroad reverberates, detonates, again and again, in recollection.

Gregoire Colin, so haunting in "Olivier Olivier," plays the young monk who has taken a vow of silence in the film's first episode. But it doesn't take long before he's impaled on a dilemma. An Albanian girl, a fugitive, has hidden herself in his cell. A band of Macedonian locals turned armed thugs comes searching for her. The monastery's superior assures the armed intruders that there's nobody there but the monks, believing it. The young monk's eyes widen in terror. Does he break his vow of silence? Should he warn the girl? Should he warn his fellow monks? The resolution is one nobody can foresee. To his credit, Manchevski doesn't take sides. As he sees it, there's plenty of blame to go around for the stubborn perpetuation of the ages-old blood feuds and religious warfare. Bold, hard-hitting, grandly arched yet intimate and immediate, "Before the Rain" plunges you into the raging heart of Balkan darkness.

Citizen Milcho:

Oscar Nominee Milcho Manchevski on Before the Rain *and After...*

by WADE MAJOR

He's young, recently won the top prize at one of last year's most prestigious film festivals and just received an Oscar nomination for a film that audaciously interweaves three bloody-related stories, cleverly juggling and juxtaposing time, place and characters, and his name isn't Quentin Tarantino.

"Quentin and I promised never to tell anyone about that drunken night in his basement," jokes Milcho Manchevski about the strange, parallel course of his Venice Film Festival winner *Before the Rain* and Tarantino's Cannes Film Festival winner *Pulp Fiction*, both now nominated for Oscars.

"Our films were made at about the same time," he continues more soberly. "I think we probably must have had our roots in the same place somewhere way back. It's like the common human experience, learning and thinking about the same things at the same time."

The comparisons between the Macedonian born Manchevski and Tarantino end there. While Manchevski's debut is officially nominated as a foreign film entry from Macedonia, the young writer/director describes himself as "culturally schizophrenic," at home without a home, accustomed to being everywhere, yet nowhere in particular.

"The first time I tried going back to Macedonia about 12 years ago I was pretty much blacklisted there," he says. "I had a film in development for three years which was all set to go. It never got turned down officially, but it never got approved either. Other filmmakers just decided to keep the film from being made, playing politics to keep me away. In the meantime I've worked in France, Ireland, New York. I've done all over the Balkans. I don't see myself as being belonging to one place. I feel culturally schizophrenic and very happy about it. Are Polanski's films French, American or Polish? Are Picasso's paintings French or Spanish? It's like the controversy with *Red*. It's a great film, it should compete. I don't care where it comes from."

Manchevski: Cyrillic epithelium never felt so good

Educated in film at Southern Illinois University, Manchevski's career took off in New York where he made his mark writing and directing commercials, promotional films, documentaries, short films and music videos, including the award winning music video of Aretha Franklin's 1992 "Think." He returned to the former Yugoslavian republic of his birth to tell a family tale of stories rooted in the ethnic tensions threatening the tragedy of neighboring Bosnia-Herzegovina.

In the film, a young Macedonian monk risks his life to help a persecuted Albanian girl. In part two, a British photo editor (Rachel's Katrin Cartlidge) experiences the trauma of war from afar when Aleksander (Rade Serbedzija), her Macedonian-born former lover and a Pulitzer prize-winning photographer, returns from Bosnia. In part three, Aleksander returns to his once tranquil childhood home, now torn by ethnic hatred and tension.

Manchevski is quick, however, to underscore the universality of the film's theme. "I would hope that this film works, regardless of what people know about Macedonia," he says. "It's not a piece of CNN. It's a film. The story and messages would hopefully work if the film were set in Northern Ireland or the co-Soviet Union or Vietnam or an Indian reservation." Indeed, *is a nation*, Manchevski's impressive history – a once-sovereign nation divided between Greece, Bulgaria and Serbia about a hundred years ago – is akin to much of the modern world. And as a former Yugoslavian republic, it has been all but invisible amid the headline-grabbing events of neighboring Croatia, Serbia and Bosnia-Herzegovina. "It's like Ireland and Northern Ireland," he says of the controversy with Greece concerning international rights to the name "Macedonia." "One doesn't exclude the other. It's all linked."

The greatest irony of the film, however, may be the fact that, by comparison, Macedonia remains the most peaceful and harmonious of Balkan states. "It is extremely inconvenient in these former Yugoslavian republics where there has been so much ethnic violence," says Manchevski. "So in a way it's absurd that this film takes place there. It's really a warning of what could happen – a metaphor."

"I was living in New York and I decided to go back to Macedonia for the first time in a long time," he remembers. "Before that I couldn't go back, and I didn't want to go back. And when I returned I was overwhelmed. I didn't expect to be that happy. I was also surprised by this sense of responsibility that I had. It was just at the very beginning of the hostilities in Yugoslavia, while Macedonia was still this peaceful little corner. You're definitely waiting for something to happen, a trigger to unleash everything off. That was the genesis. As for the stories, I just decided that if there were three short stories, they would be simpler than one big story. It's the people you care about and their dilemmas and their love stories rather than the big action. Only later when you step back do you see the big picture. But I didn't show it to anyone for about a year and a half because I thought it was too unstructured and too personal and too esoteric for anyone to want to spend money on it."

Once the project completed financial backing, however, problems persisted. A soft-spoken, self-proclaimed "cynical optimist," Manchevski speaks bitterly of the bureaucratic conflicts that plagued the film's production from the outset, a sentiment that makes him understandably less impressed by his own success than most everyone else.

"British Screen commissioned the script and greenlighted it into a couple of days. It took off incredibly fast," he remembers. "It was sort of a pay back for years of other scripts being in limbo and never taking off. Then the French and the Macedonians joined in and it became a co-production. Then we started shooting, though, we ran into a lot of trouble. It was a management nightmare. I had a total of twelve producers – seven credited as the front and five as the real. The camera was three days late for the first day of principal photography. I didn't see any dailies, I just shot and hoped that we were doing the job. British Channel Four was one of the investors and two weeks into production, they pulled out. Some of the partners just didn't care about the particular film. It was, 'We're showing a feature. Let's get this flat out of the way so we can do real stuff for Channel Four.'"

Nevertheless, it is now Manchevski who laughs, having secured an all but unprecedented victory at the Venice Film Festival for his debut film. But again, the cynical optimist surfaces. "One big problem I have at this point is that I cannot match the success of *Before the Rain* for no other reason than the fact that I'll never again have a first film that went on first base at one of the top five festivals in the world. I don't think it would be as much of a surprise and I don't think it could elicit as much emotional response. I never thought of the people who were going to see the film as I was making it, and from now on I cannot avoid thinking about them."

Such a realization seems to cut into Manchevski's heart. As well received as his film has been by audiences the world over, there is something about the notion of having to answer to an audience that depresses him. "I think it would be very presumptuous of me to expect audiences to learn something from this film," he says. "Being a political optimist, I just don't expect people to learn anything in general, especially from films. And having grown up under Social Realism, that whole distance in having my messages shoved down my throat. It's useless, good but don't push it on me.

"Having said that," he continues, "I think there is no such thing as an outside observer anymore. Since Vietnam, we can't just be an observer and watch it the channel. By the nature fact that our economy runs to links in someone else's war, and our politicians – the ones we voted for – are meddling in it, we are involved. By not acting, we are involved again. Basically, don't ask for whom the bell tolls. It tolls for you. We are all involved."

Coming from a generation of filmmakers raised under Communism, Manchevski's feelings on management, morality and repression animate his storytelling, affirming that "the most productive period – artistically and otherwise – is the period of the Black Wave during the late '60s and early '70s when people were still fighting under control of communism." Praising his artistic forbears for valuing the controls and freedoms that heroic oppression, heroic rebellion necessitate, Manchevski sees little difference between forms of oppression East and West. "I've been censored more by Macy's and record labels in America than I have by the communist government in Yugoslavia. I've had more things turned and edited in America than in Yugoslavia. Communism didn't invent censorship; they perfected it, but they are quite inept. Capitalism can accomplish much better."

As for the future, where does a cynical optimist go from here? That is to say, Manchevski anticipates no sweeping changes – no notion that success increasingly unlikely in view of his mounting success. "First of all, I would like to not have to work," he laughs. "And then, if I had a choice, anthropology sounds good. But I don't know. Something in a warm climate. I'd like to read a lot. There are a lot of good books that passed by and I haven't had the time to read them. Now I've stopped reading books. I read scripts all the time."

Agreeing that such a switch is unlikely, Manchevski seems to settle, hoping not for criteria for the all-important "follow-up" project. "It should definitely be a film that's challenging for me, spiritually. A film that's both easy to follow, but it takes you to unexpected terrain. A film that causes some frustration and then out of it you get some satisfaction. One that is about people but not as a picture frame, having way elsewhere they talk a lot and are very self-important. It should be about their relationships, their anguish and joys in a very simple, unhyperized way. Something like that."

Before the Rain

A Hard Rain's Gonna Fall

Greg Siegel

Before the Rain takes as its setting Macedonia, a republic of the former Yugoslavia. As might be expected from a film which deals with such a volatile region, such a hotbed of socio-political tension, *Before the Rain* talks about universes when it's not talking about war. Unique and haunting luck run beneath the surface of everyday life, a taut tribalism pounds in the breast of the republic's denizens, while a suspicious eye is cast upon all others, violence and revenge carried by palpable in the once above.

Four time former director Milcho Manchevski (*Macedonian by birth, who moved to America to study film after high school*) burned modern film, though not by a long shot. Rather, *Before the Rain* is a film about people, about the way in which oppression, illegality, identity, racial/religious intolerance and tearful remembrance affect the lives of innocents caught in the crossfire. It's also about the irrevocable act of taking sides and the inevitable (and often unpredictable) consequences that follow.

Told in three parts, *Before the Rain*'s first segment, "Words," deals with Kiril (Grégoire Colin), a young Macedonian monk who has taken a vow of silence. One evening, he goes home and discovers a rain-soaked stranger (Labina Mitevska) hiding in his quarters. Determined to help her in her assimilation when he learns of her desperate, terrified flight.

"Faces," part two, is set in London. Katrin Cartlidge plays Anne, a photo editor for a local newspaper, who is hopelessly caught in the middle of her estranged two men – her husband Nick (Jay Villiers) and her lover Aleksander (Rade Serbedzija), an award-winning photographer. For the former, Anne feels little passion, for the latter, she feels an unyielding, blistering attraction. Aleksander asks her to move to Macedonia, to leave behind the trifling life and without a second glance. Meanwhile, a meeting with her husband at an apartment turns into a night one when a spousal battle, gun and ring parents wreak havoc.

The film's third installment, "Pictures," tells the story of Aleksander's homecoming. Although he has photographed battles all over the world, nothing prepared Aleksander for the experience of war at home. He soon discovers that his childhood object of desire, Hana (Silvia Stojanovski), is all but dead. She's a Muslim. When Hana asks for his help, Aleksander is faced with the most harrowing decision of his life.

The first thing that strikes the viewer in *Before the Rain* is the cinematic artistry, a tapestry of blurred lines, [illegible] and shifts. From captures the rolling, lush green of Macedonia to [illegible] and reds. Nearly every shot resonates with a poetic and lyricality. It's a startling foil for the deadly human folly that takes place on such hallowed ground. In contrast, the Anglo-dotted London is shiddy that is blues and grays – as a modern, edgy metropolis, is further enlivened by Nicolas Gaster's unnerving editing. In the last segment, Hana's desire, evening with darkening clouds and grassy tides, brings to life Manchevski's own symbolism. *Before the Rain* is a visual tour de force.

In addition to directing, Manchevski also wrote the screenplay, included in three parts. *Before the Rain* [illegible] Manchevski's [illegible] and to the subject matter. The unconventional threefold structure evokes well, including for wildly time shift. In particular, the first and third segments, which take place in Macedonia, are extraordinarily compelling. Cyrillic Kiril, our main contact in "Words," speaks volumes with only gesture and eye. His dilemma, a crisis of conscience and of religion, is [illegible] by Manchevski's [illegible] (painstaking performance is sharp and affecting.) Likewise, [illegible]

Cartlidge and Serbedzijac Waiting for a miracle

and poignant, these stories make for strong and [illegible].

In "Faces," which is obviously supposed to be [illegible], complex is [illegible]. It's an underdeveloped and unexplained. We don't feel Anne's pangs as acutely as we should in part because we really know nothing about her life, her motives, and even her passions, seem remote, also so. The bloody scene in the restaurant is disturbing, yes, but not in the awful way in which the rest of *Before the Rain* is. It's as if we are suddenly seeing [illegible] in the horrors in Macedonia cinge false.

Still, *Before the Rain* is a remarkable achievement, a subtle meditation of time, memory about the life and death convictions that can arise from love and war. ■

Gramercy
Director: Milcho Manchevski
Cast: Grégoire Colin, Katrin Cartlidge, Rade Serbedzija, Silvia Stojanovska
Unrated · Opens [illegible]

US A

PARKER POSEY IN

PARTYGIRL

DON'T EXPECT A CLONE OF AUDREY Hepburn in this downtown update of *Breakfast at Tiffany's*. Parker Posey doesn't do imitations. She's an original smart, sassy and the scrappy center behind this playfully hip comedy from first time director Daisy von Scherler Mayer, who co-wrote the script with Larry Hankin. Posey has been making herself known on the periphery – a soap star in *As the World Turns*, a shy supporting turn as Darla the school keeper in *Flirting with Disaster* – but she's finally getting the star spot she deserves. Posey plays Mary, a party girl who would rather club with her Latin roommate (Guillermo Diaz), her gay best pal (Anthony DeSando) and her idolized co-worker Lisa (Diane Venora) than socialize socially. When an illegal rave party puts Mary behind bars, she persuades her librarian godmother (Parker von Scherler, the director's mother) to bail her. Mary's furious downtown or the Upper Decival system. That's the dim plot. What makes it delicious fun is Posey, a party girl for the ages.

TONI COLLETTE IN

MURIEL'S WEDDING

THE BOX-OFFICE BONANZA *Priscilla Queen of the Desert* continues with this one. Toni Collette, as well as other films employ Down's get on camera. Writer-director P.J. Hogan, in his feature debut, favors the can-do humor you find on TV's *Absolutely*. Bille Zelweger, not the dark one named as *Persuasion*, the director's debut as Jocelyn Moorhouse, Muriel's egocentric and flippant aunt.

No matter. Muriel is a natural pleaser that spins a tired formula with genuine feeling. Collette is endearing as Muriel, a misfit who calls herself "stupid, fat and ugly" and gets few arguments. When she's run through by the Abbas, the dancing Muriel tries on bridal gowns. Her friend slap with sexy Rhonda (a striking turn from newcomer Rachel Griffiths) holds Muriel's character. So does a surprise marriage to a hunky South African swimmer (Daniel Lapaine) that is not as ideal as Muriel pretends. In the final scenes, when Hogan dares to let his humor turn satiric, Collette's performance gains in heft, and *Muriel's Wedding* becomes a date you want to keep.

DIRECTOR MILCHO MANCHEVSKI

BEFORE THE RAIN

THIS MACEDONIAN-STYLE ARTHOUSE Deadpanish "Tarantino," directed by writer-Manchevski Milcho Manchevski, among the 100 best movie videos

THE SEATTLE TIMES **MOVIES** SUNDAY, MARCH 5, 1995

Rade Sherbedgia

Labina Mitevska

stars in the Macedonian film "Before the Rain," a political drama that has been nominated for the foreign-film Oscar.

Award-winning film comes from Macedonia, with love

By James Hayes
Seattle Times movie reviewer

In this year's unusually competitive race for the foreign-film Oscar, four movies were submitted by countries that previously made up Yugoslavia.

Bosnia-Herzegovina screened "The Ambient Age," Croatia chose "Vukovar — the Way Home," while Serbia submitted another film about the same town, "Vukovar — Poste Restante."

Only one film made it into the finals: the Macedonian entry, Milcho Manchevski's "Before the Rain," which also won the top prize at last fall's Venice Film Festival.

Before the nominations were announced, Manchevski (who's Scottish about his heartfelt, complex political drama, which opens here Friday. A 35-year-old native of Macedonia, he's been doing television work in New York, including the award-winning music video for Arrested Development's "Tennessee"), and he initially believed his script was too personal to be filmed.

"I thought it was uncommercial," he said. "Hemah Seyben was instrumental in getting it started. I sent them an outline, on the advice of a d.p. (director of photography) working on one of my music videos. He'd just shot something for them.

"They liked it and set it up with the French and the Macedonians as a co-production. There is no 'pure' film in Europe now. No one is rich enough to be able to afford it. The Macedonian film industry makes about three features of one feature film per year. Another one was completed after 'Before the Rain.' This is their first Oscar submission."

Divided into three segments that loop back on themselves, much like the narrative of Quentin Tarantino's "Pulp Fiction," the stories in "Before the Rain" deal with people who are torn between personal and political agendas. Manchevski seemed annoyed by the similarities to the structure of Tarantino's film.

"I like 'Pulp Fiction.' It was very entertaining. I laughed all night. I don't know how they happened at the same time. We'll never learn about each other's projects.

"Mine was always a circular story. The form reflects the message, which is the vicious circle of violence. It's not just an aesthetic exercise for me, although I do enjoy that part."

He wonders if he and Tarantino tapped into the same zeitgeist phenomenon: "At a certain point you may need enough information that a spark could happen to more than one person. Something in the cinematic experience may make it possible to make a little leap."

Gabriele Petrioli

Writer-director *Milcho Manchevski relaxes on the set of his Oscar-nominated film, "Before the Rain." It opens here Friday.*

Part one of Manchevski's film, "Words," is about the moral dilemmas of a young monk (Gregoire Colin, who played the teenaged title character in "Olivier, Olivier"). The second part, "Faces," deals with a married photo editor's attraction to a photographer (Slavic Sreberdjal, who becomes the central character in the final section, "Pictures."

"The titles are references to the characters. One of them doesn't speak so of course he's obsessed with words. They also refer to the three basics of every film: words, characters, pictures."

The script started to come together for Manchevski when he took a trip back to Macedonia in 1981. He hadn't been home for six years.

"Being back made me want to write something for myself. I was seeing the same places and people but it was just different. I had the sensation of something big in the air about to happen, something tragic or cleansing and rejuvenating, like a big storm. That sensation gave me the title, the story happened later. Back in New York, everything fell into place."

The company ended up shooting for seven weeks in Macedonia and three in London. Some of the Macedonian locations were inaccessible, and roads had to be built to get to them.

"In general, the less accessible, the better the locations look," said Manchevski. He also ran into barriers with several producers ("There was a lack of communication and respect"), financier ("Everybody thought there was going to be a war there") and a number of technical snafus.

"For a while it looked like we'd have to reshoot some scenes, but the lab found a way around it," he said. "There were no relations between the U.K. and France and Macedonia, as there was no trade, and no border. It was suggested that we shoot it in the south of France, because it looks similar, but I felt that was out of the question."

Manchevski describes himself as a "scribbleraholic" who published his own newspaper column in Yugoslavia when he was 17. He did news stories, commentaries and film analyses, including a piece on Hollywood horror films of the 1970s. "Halloween" was the centerpiece.

"When I was growing up, we had one of the best cross-sections of world cinema," he said. "The country wasn't aligned, so we saw many kinds of films. I remember Tarzan and James Bond, spaghetti Westerns and Russian noirs, also 'One Flew Over the Cuckoo's Nest' and 'The Godfather.' This was the pre-'Star Wars' era."

He studied film at Southern Illinois University and published a 1988 book, "The Ghost of My Mother," a collage piece made up of short stories, haiku poems, quotes from Daffy Duck as well as Hamlet. He also created a couple of prize-winning shorts that mixed film with "happenings" ("They were too event-garde to go anywhere"), as well as documentaries, commercials and a Macedonian music video about Leon Trotsky.

"Both journalism and filmmaking came out of writing for me," he added. "They were a way to make writing pragmatic, to help make it pay. After collide the writing was almost exclusively involved with film."

Witness the Transformation!
Three Weeks Only! Must Close March 19

Bill Irwin & the company of the Seattle Repertory Theatre in
ScaPin

'Rain' is putting Macedonia back on the map

By Roger Ebert
Special to The Sun

A kid in Macedonia wants to be a movie director, but there are no openings in the official film school in Belgrade. One day a professor from Southern Illinois University comes to lecture in his home-town, and the kid gives the professor a polish about how he wants to go to film school, and the professor says, "Fine, send me some of your work," and the kid mails his writings and some of his short films off to Carbondale, and they give him a scholarship.

So Milcho Manchevski arrives in Illinois, looking for spoken English. "I met lament it in school, but they don't teach you all the words. For example, I didn't know what they meant by ...." He considers a moment. We agree that if you want to speak English, it is essential to know that noun. "Steve James taught me that word," Manchevski says proudly. "He was a fine years ahead of me."

Steve James went on to direct "Hoop Dreams," and Milcho Manchevski went on to direct "Before the Rain," and now it is 1995 and Manchevski's film has been nominated for an Academy Award in the best foreign film section.

Milcho Manchevski is nominated for an Academy Award for his first film.

"Before the Rain," which opens Friday in Sacramento, is quite a film. The winner of the Golden Lion at the 1994 Venice Film Festival, it has been compared to Quentin Tarantino's "Pulp Fiction," Krzysztof Kieslowski's "Red" and Atom Egoyan's "Exotica," and like those influential films it has a plot that winds back upon itself, so that, as the words of T.S. Eliot, "In my beginning is my end." It is not often that a single film, a first film, announces that a major director has arrived, but on the basis of "Before the Rain," Manchevski must be taken seriously.

His film's style is not directly influenced by Tarantino and the others; the screenplay was written in 1991. Many if they all turned humorously grew tired of A-to-Z narrative, and developed to exploit the ability of film to correlate freely in time. This result makes the film seem more alien, more open-ended.

The story takes place in Macedonia and London, and is told in Macedonian, Albanian and English, although not very much of any one of the three; one of the characters is a monk who has taken the vow of silence. Manchevski, who was born in Macedonia, is resigned that not very many Americans know exactly what that country is.

All of it used to be Yugoslavia, but was mined during the [illegible]

"It was Macedonia, which was part of Yugoslavia."

There's a disagreement, isn't there, about the use of the word "Macedonia"?

"Yes. The Greeks think they own the copyright."

But it's been called Macedonia for a long time.

"Well, the geographic region has been called Macedonia since Philip, in 5 B.C. He came up with it; he has the copyright."

He pressed, Manchevski is a youthful, 30ish man with an easy smile and easy English that now includes all the necessary nouns. After graduating from Southern Illinois, he tried to get several features off the ground, but found himself working instead on TV commercials, experimental films and MTV music videos. (Pressing short it's a small world, his video of "Tennessee" for Arrested Development won the MTV and Billboard awards for best rap video of 1992.)

He called in some favors and raised money from his video and commercial contacts, he said, to put together the financing for "Before the Rain." And he somehow convinced the film institutions of Macedonia to underwrite a risky production in a potential war zone. ("The political risk companies gave me for different scenarios of how war could start as we're shooting there.")

"There are two moments in the film," Manchevski said, "where the movie is sort of broken. Are like woman in London sees some photographs. If the story were a perfect circle, those photographs couldn't be there. And there's a phone call that shouldn't be possible. Those two things are bits of zen, bits of time paradox. Also, they could be a sign that the movie is not finished, and maybe in the next round it can open — perhaps with an end of self — somehow like what Alexander does."

So the message is in the structure of the film?

He shrugged. "Maybe what it takes, to break the circle, is for someone to say, 'Well, I don't agree with this or that,' and leave. If I'm going to be paying you back for the fact that your grandfather killed my grandfather, there's always, it's going to go on forever."

The purpose of the London section is to show that organized wars are no longer confined to areas in their regions. There is a Ukrainian sequence in a previous work, where as two important characters hold a conversation in the foreground, a seemingly unrelated drama goes on in the background, and then explodes unpredictably.

"What I'm saying is, at some point, you won't be able to change the channel," Manchevski said. "There is nowhere to run to escape the events of the world. They come into your living room. As we were editing [illegible]

in London, when some land was lost in Georgia exploded near this London, where the ambassador of ex-Soviet Georgia was killed. Some innocent bystanders were taken for the assassin in fear of one of the guys involved there. All of a sudden, you have a couple of English women who don't know where Soviet Georgia is, but who got killed in part of that."

What kind of stories do you want to tell? What kind of a filmmaker do you want to be?

"Stories about people that surprise you; that like, take you on unexpected [illegible]. A journey where when I [illegible] first part ends and the second part begins, you ask, 'Where the hell are we?' Where is this?' Stories that play with your mind a little bit."

US A

BEFORE THE RAIN

☆☆☆☆

By Roger Ebert

If you are the average consumer of news in North America, you have been hearing about the Bosnians, the Serbs 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 who hate each other, and the United Nations 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.

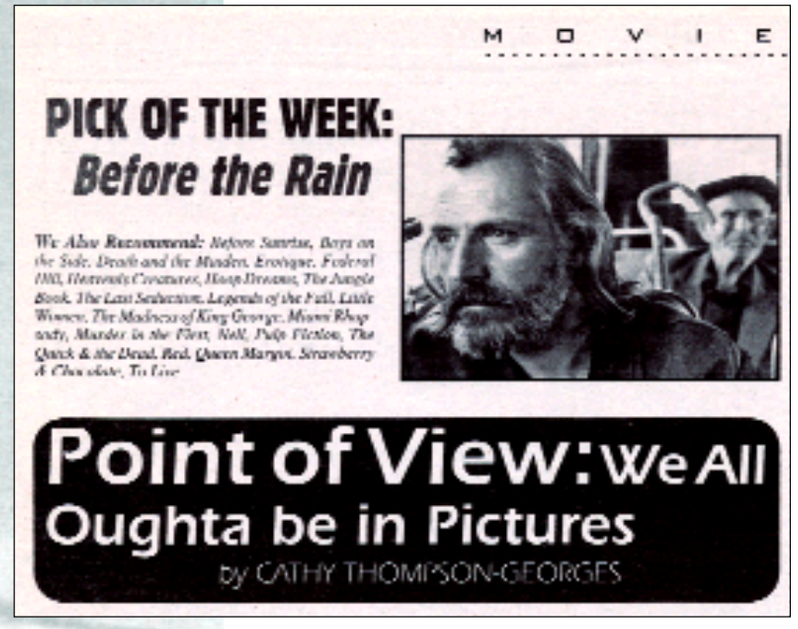
There is another reason to see "Before the Rain." This is one of the year's best films, a brilliant directorial debut for a young man named Milcho Manchevski, born in Macedonia, educated at Southern Illinois University and now a New Yorker who made award-winning MTV videos before returning home to make this extraordinary film. Work like this is what keeps me going, month after month and film after film: After the junk with Chevy Chase and Adam Sandler, 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 Quentin 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 (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 that shows 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, elliptic style: This is like an art film about war, in which passions replace ideas. The character of Aleksandar is the most

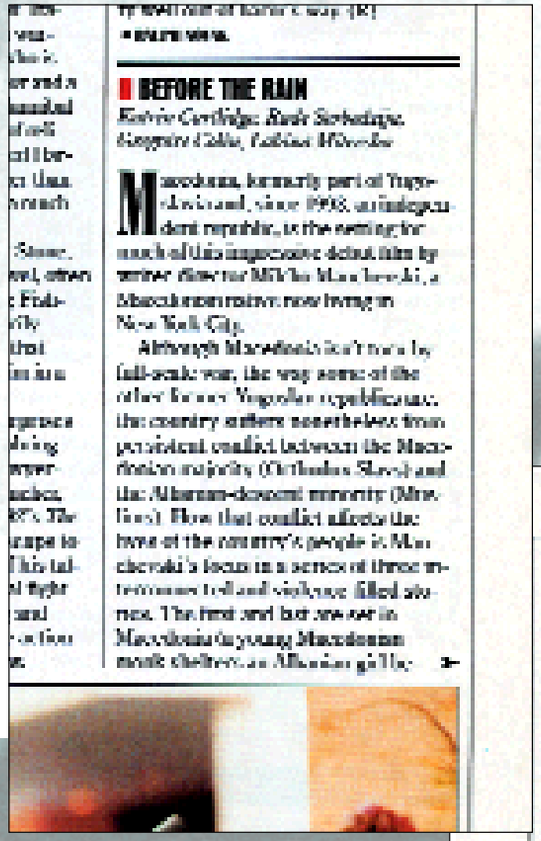

MOVIE

PICK OF THE WEEK:
Before the Rain

We Also Recommend: Before Sunrise, Boys on the Side, Death and the Maiden, Enrique, Federal Hill, Hamnet's Creatures, Hoop Dreams, The Jungle Book, The Last Seduction, Legends of the Fall, Little Women, The Madness of King George, Miami Rhapsody, Murder in the First, Nell, Pulp Fiction, The Quick & the Dead, Red, Queen Margot, Strawberry & Chocolate, To Live

Point of View: We All Oughta be in Pictures

by CATHY THOMPSON-GEORGES


BEFORE THE RAIN

Rade Serbedzija, Katrina Cowle, Labina Mitevska

Macedonia, formerly part of Yugoslavia, since 1991, an independent republic, is the setting for much of this impressive debut film by writer-director Milcho Manchevski, a Macedonian native now living in New York City.

Although Macedonia isn't torn by full-scale war, the way some of the other former Yugoslav republics are, the country suffers nonetheless from persistent conflict between the Macedonian majority (Orthodox Slavs) and the Albanian-descent minority (Moslems). How that conflict affects the lives of the country's people is Manchevski's focus in a series of three interwoven tell-and-retell stories.

SCREEN

Before the Rain—an Academy Award nominee for Best Foreign Film—is filled with continuing images of great beauty (refugees leaving a mountain or rustic, rural existence; gunmen standing guard at funerals, bullets flying in a city). In London, a restaurant, a terrorist shooting a call), Manchevski's storytelling skills do not yet have the self-assured sweep and coherence of the visuals, but *Before the Rain* is a worthy debut.

MURIEL'S WEDDING

Toni Collette, Rachel Griffiths

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 Aleksandar 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 demonstrates the futility of its ancient hatreds. There are two or three moments in the film - I will not reveal them - in which 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.

Date of publication: 03/10/1995

The Kansas City Star.

SECTION J

Sunday, December 31, 1995

The Kansas City Star.

Arts

The rain in Spain

Jodi Benson, the voice of the "Little Mermaid," tackles the role of Eliza Doolittle in "My Fair Lady" at the Music Hall.
Page J-2

Don't thank Hollywood for **THE YEAR'S 10 BEST FILMS**

Hollywood redeems itself with last-minute entries

Andy Klein's Top 10

The Year of the Pig

2 The Mystery of Rampo
(Kazuyoshi Okuyama, Japan, Celebrity)
To celebrate its seventy-fifth anniversary, Japan's Shochiku Studios resurrected this dazzling fiction, based loosely on the life of mystery writer Edogawa Rampo (1894-1965). The film is a remarkable mixture of techniques. Before taking us into Rampo's live-action world, director-producer-cocreowriter Kazuyoshi Okuyama draws us a

3 The City of Lost Children
(Jean-Pierre Jeunet and Marc Caro, France, Sony Classics)
This second effort from Jean-Pierre Jeunet and Marc Caro, purveyors of 1991's tasty *Delicatessen* is another extraordinary trip into a world of complete artifice. While not as funny as its predecessor — it's more a scary fairy tale than a comedy — it is no less

4

5 Before the Rain
(Milcho Manchevski, Macedonia, Germany)
When Milcho Manchevski's debut feature showed up on the festival circuit, nobody had ever seen a Macedonian film before, since Macedonia had been a region of Yugoslavia for so long. But the audiences responded to more than mere novelness. In fact, Manchevski, who had been living in New York making rock videos, brought a glossy MTV style to his core complex and thoughtful script.

On the surface, *Before the Rain* could pass for a conventional end-of-war film. But Manchevski possesses the masterful to a totally unconventional way that unfolds up on the viewer. Without defining any of its aesthetic surprises, let's just say that the director titles some big structural risks that pay off in kind. His three-part, time-scrambled narrative resembles *Pulp Fiction*, but it has one kick that not even Quentin Tarantino thought of.

6 Leaving Las Vegas
(Mike Figgis, U.K., MGM/UA)
Mike Figgis's adaptation of John O'Brien's autobiographical novel — about a severe alcoholic (Nicolas Cage), who decides to drink himself to death — should be depressing. What's striking — even baffling ... is that it's not. Figgis manages a surprising balancing act, avoiding any judgments of

82

BY STEVE WARREN

BEST

• *Seven*. The dark side of serial killing in the best thriller since *The Silence of the Lambs*.

• *Muriel's Wedding*. The funniest movie of the year features the saddest family you'll ever see.

• *Apollo 13*. The Hollywood machine at its best in a movie that shows what's good about being American.

• *Toy Story*. A story for all ages and a process that advances the art of animation by, er, light years.

• *Kids*. Some thought it a documentary, others went into denial. Both testimonies to its realism and dramatic power.

• *Les Misérables*. Claude Lelouch's epic love letter to romance, the cinema and Victor Hugo.

• *The American President*. The Hollywood machine at its second best in a romantic comedy that shows Clinton how to get reelected.

• *The Sum of Us*. A sentimental Australian comedy that can bring gays and their families closer together.

• *Before the Rain*. This Macedonian film takes you behind the headlines with a dramatic structure borrowed from *Pulp Fiction*.

• *Casino*. Scorsese does it again as *GoodFellas* meets *Bugsy*. De Niro looks as Jewish as ren Beatty.

WORST

• *Jade*. The murder's solved minutes, followed by 75 e of dirty talk and blurry

• *Congo*. "Tarzan Goes to

THE FILMS OF 1995

(Alphabetical order)

The top 10	The runners up
"Apollo 13"	"Before the Rain"
"The Crossing Guard"	"Before Sunrise"
"Crumb"	"The Bridges of Madison County"
"Ladybird Ladybird"	"The Brothers McMullen"
"A Little Princess"	"Burned by the Sun"
"Once Were Warriors"	"Country Life"
"Persuasion" and "Sense and Sensibility"	"Get Shorty"
"The Postman"	"Othello"
"The Secret of Roan Inish"	"Vanya on 42nd Street"
"Smoke"	"To Live"

The 10

"Cutthroat Island"
"Destiny Turns on the Radio"
"Dracula: Dead and Loving It"
"Dr. Jekyll and Mr. Hyde"

"The Inc
"Safe"
"The Scar
"Showgirls
"Top Dog

Within the

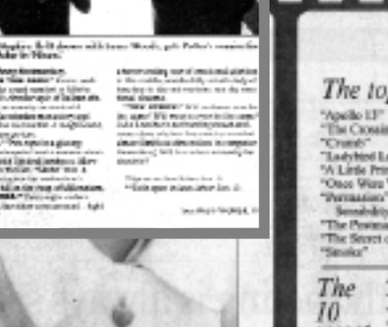
By Jack Mathews

"THE CIRCLE IS not round," which is another way of saying history doesn't have to repeat itself in the recurring theme of writer-director Milcho Manchevski's Oscar-nominated "Before the Rain," a parable about ethnic hatred that explains, by example, the strife ripping apart the people of the former Yugoslavia.

The specific setting of Manchevski's story is Macedonia, where he was raised, and which is the only liberated republic of Yugoslavia not to have begun some sort of ethnic bloodletting. But the elements are all there, and though the troops have yet to be sent in on the streets between warring factions, "Before the Rain" has the ominous feel of prophecy.

Manchevski, who moved to film school in the United States and lives in New York, is making a lot of viewers, who don't have a working knowledge of the

Circle of Balkan Grief



Adrien Cortilleja and Nada Sorbodija play lovers in 'Before the Rain.'

It's a brilliantly intricate weave, a dark ironic riddle designed to demonstrate the conundrum of the imperfect words that enter the circle as completed, the confusion seems to vanish. And you're left with a clear and profoundly sad understanding of the ways people there are allowing the past to destroy their future.

"Before the Rain" is told in three distinct parts, labeled "Words," "Pictures" and "Pictures." The first story tells of the relationship between an Albanian Muslim girl (Labinot Mikrenija) and the Greek Orthodox monk (Gregoire Colin) who is banished from his monastery after giving her refuge from a band of

social and political history of the area. His Byzantine plot, which interconnects the lives of Macedonians, Albanians and a couple of Londoners, plays tricks with time, sometimes from scene to scene, and keeps you tripping to sort out who's who, and see how they're young, and when they're living

Please see RAIN on Page R10.

'Before the Rain'

KAIN, from Page R3

armed Macedonians.

The second story makes a jolting departure from the spectacular Macedonian hillsides to busy London, where a successful photo agent (Katrin Cartlidge) is trying to choose between two men, her soulfully depressed husband Alf (Jason Flemyng) and the Macedonian love-lorn photographer with whom she's been having an affair.

In part three, we follow that photographer, Aleksandar (Rade Serbedzija) in a hauntingly fine performance, back to Macedonia, to his childhood village, where he hopes to touch the memories of the seven-year-old he was when he left. He had been a refugee, one of those children who were evacuated from villages Aleksandar complained he wasn't getting any good photos), but there is no escape. He's torn between his family, for whom he is a stranger, and his friends, who are at war with the neighboring Albanians ... among them, his former sweetheart.

Each of these stories ends with a jolting tragedy, and only after the third one, do we know how the events and characters are linked. On one level, the film is simply a stunning visual puzzle. But its real business is to drive home the madness and futility of ethnic hatred, and explain its apparent unsolvability.

"Before the Rain" is a showcase debut for Manchevski, whose bicultural experiences are evident in the film's hybrid American-Eastern European style. Shot on location in Macedonia and London, it has the look of a slick Hollywood production, not unless no effort to reflect or simplify its complex issues. There is no good guy-bad guy motif in fact, no one comes out looking cool. The ethnic groups is part of the film's design. No point in taking sides. Manchevski is saying, because the Muslim-Christian conflict in the former Balkan States is ancient tribalism, not contemporary politics.

Manchevski isn't providing any answers, or much hope. He's just peeling away the layers of international propaganda to get at the core of a problem that will never be resolved through diplomacy. It is only after everyone has become so fed up with a warring lifestyle as Aleksandar that the old wounds will finally heal.

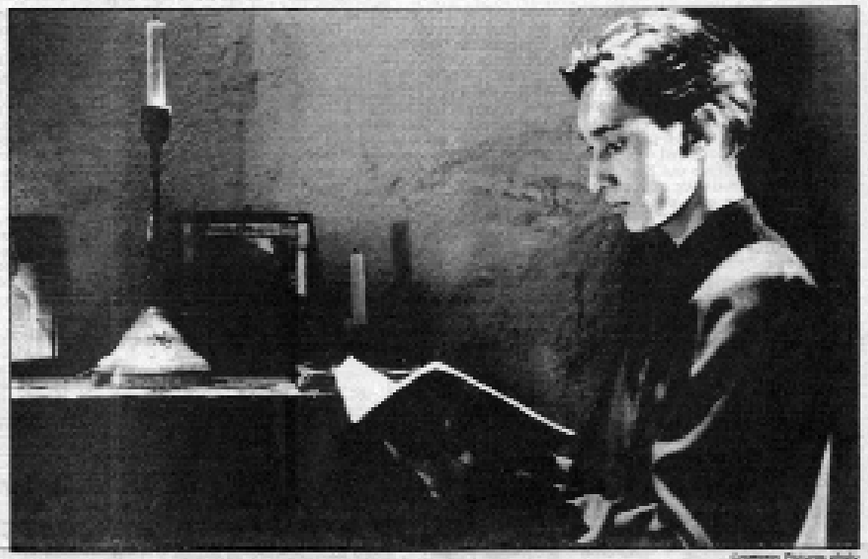
CA

The Kansas City Star.

A NATION ON THE EDGE

Before the Rain reflects the tensions — and hopes — emerging in Macedonia.

By ELLEN PALL
New York Times News Service



Gregoire Colin plays Kiril, a young Macedonian monk who has taken a vow of silence, in *Before the Rain*.

Milcho Manchevski has been tired lately. Happy, too. "But so tired it's sort of wearing off on the happiness," he says wistfully from the apartment in Skopje, Macedonia, where he grew up.

The director, who in his late 30s has a lot to feel tired about, not long ago he was leading a busy but manageable life as a New York-based director of music videos and commercials. Then he made his first feature film, *Before the Rain*.

The story of ethnic conflict, set in London and Macedonia, was shown at festivals in a half-dozen countries, winning awards and praise at the likes of the Venice and Sundance film festivals before gaining an Oscar nomination as Macedonia's first-ever entry for best foreign film. It opened Friday in South Florida.

Manchevski

Before the Rain is not an easy movie to characterize, or even to follow. Vividly photographed and told in three parts, its narrative structure is almost circular, ending where it began.

Its protagonists include a Macedonian monk (Gregoire Colin) who has taken a vow of silence, a young Albanian woman (Labina Mitevska) on the run from her family, and a London-based photographer (Rade Sherbedgia) who returns to his homeland in 1991. (Manchevski lives in New York City, but he has dual citizenship and keeps the Skopje apartment, where he spent his childhood.)

The region was in transition, and the director was struck by a heavy, pervasive sense of superstition — of what, exactly, was not clear.

"It could be charming, the beginning of something new, or tragic and deadly," he says. "I wanted to capture this sense of something in the air, like before a rain when you sense that pressure inside your muscles."

On his return to New York, he wrote an outline, then left it in his computer for a year and a half. A friend suggested sending it to British Screen, an organization that nurtures new talent by helping to underwrite the films unlikely to attract sufficient commercial financing.

Shooting the film, which ultimately cost $2.5 million, with financing from several corporations, was arduous. It was hard just to get to the locations, many of them remote mountain areas outside Macedonia.

The filmmaker's father was an engineer, his mother a doctor; he was an only child. His mother died when the boy was 6. When he was 12, his father also died. Manchevski then lived with an aunt.

Eager to study film, he won a scholarship from Southern Illinois University. He eventually settled in New York, delivering kielbasa and acting as a court interpreter while writing scripts.

That led to work directing commercials and music videos, a field in which he thrived. His video of Arrested Development's *Tennessee* won the 1992 MTV Award for best video/rap.

Today, Manchevski is hopeful about the future of his homeland. He rejects the idea that Balkan nations are doomed to repeat a centuries-long cycle of violence.

Before the Rain has its share of violence. It also depends heavily on the image of circles, both metaphoric and literal. Its fractured narrative is indeed almost circular, but that "almost" is very deliberate.

"I hear the circle as an exercise in hope, mercy," Manchevski says. "It's not so that if something happened 300 years ago, it has to happen again. For me, the only thing that matters is your own personal responsibility — whether you're in Northern Ireland or Armenia or London or Macedonia."

Brad Pitt and Morgan Freeman in *Seven*

n this heroless, romance-free
e at a rollicking adventure.
rtal Eclipse. A gay romance only
dleims could love, between two
ghly unpleasant poets who write
try.
tuart Saves His Family. He's stu-
ough, he's insipid enough and,
e it, I don't like him.
ondy. This talking pig beat *Babe* to
and went straight to the slaugh-
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mpire Records. Good people in the
ble cast, good songs on the sound-
et the movie's stupefyingly bad.
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ull potential — even m
al laughs than *Cutthroat*

CURRENT RELEASES

THE BEST OF THE INDEPENDENTS

The ones to watch for this month
by Christine Spines

"RAIN" DANCE: Carlitsky captures Arbuckle.

BEFORE THE RAIN

Talk about love among the ruins. In his first film, Milcho Manchevski uses war torn Macedonia as a backdrop for interwining tales about rubbing the freedom to love and live hard. A monk (Gregoire Colin of *Olivier Olivier*) abandons his cloth when

RENAME A FRIEND: Fitz, *McGregor, and Eccleston*

SHALLOW GRAVE

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

"Before The Rain"

Written and Directed by: Milcho Manchevski

Followed by a Panel Discussion:
The Psychology of Extremism

Panel Discussants:

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

Saturday, November 09, 2002, 7:00 PM
Southern Methodist University - Hughes Trigg Theatre
Parking and Campus Map Available at www.SMU.Edu/maps and www.dspp.com

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

Герм

Ger
many

Film

DER KREIS IST NICHT RUND

Schönheit verdient Worte
Der Mönch Grigorije Godin
Irritationen allenthalben
Mädchen Fatima Mercela
Lachen gen Schwingen

Mit seiner essayistischen Erzählung VOR DEM REGEN ist dem in New York lebenden mazedonischen Regisseur Milcho Manchewski ein kraftvoller filmischer Kommentar zum Krieg auf dem Balkan gelungen

von Katja Nicodemus

Dilettantin als Heimat Manchewski

анија

Критиката во Германија го нарекува “Пред дождот” “ретко ремекдело”.

Во Германија се објавени над 250 текстови за филмот.

Премиерата е на 28 септември 1995, со 23 копии низ целата земја. На редовниот кино репертоар игра непрекинато 13 недели, а потоа повремено уште повеќе од една година.

По премиерата критиката го прогласи за филм на неделата, како што ќе напише еден весник: “и покрај конкуренцијата од силни имиња како што се Клинт Иствуд, Мерил Стрип и Сандра Булок”.

Пуштен е во широка видео дистрибуција и неколкупати е прикажан на телевизија.

GERMANY

Mazedonisches Meisterwerk: „Vor dem Regen“

Bosnien

Bosnien als Cyberspace

Kino-Avantgarde und Krieg: „Vor dem Regen" von Milcho Manchevski

Ein Essay von Kraft Wetzel

Wir sind alle Geiseln

Interview mit Milcho Manchevski zu seinem Film „Vor dem Regen"

Konnte denn der Film schon in allen Teilen Ex-Jugoslawiens gezeigt werden?

Wie haben die Menschen reagiert?

Wie ordnet sich in diese vielfältige Kultur die Blutrache ein, die ein Hauptthema des Films ist?

Es ist schwer zu begreifen, warum sich Nachbarn plötzlich mit solchem tiefen Haß gegenüberstehen.

Dieser Nationalismus auf allen Seiten macht ein friedliches Zusammenleben für künftige Generationen fast unmöglich.

Wie gehen Sie persönlich mit dieser Situation um?

Sie sprechen von Propagandafilmen, andererseits gewann Emir Kusturica in Cannes für Underground die Goldene Palme.

Mit Milcho Manchevski sprach Katharina Dockhorn

Ein innerer Zwang

„Politischer Film ist ein schmutziger Ausdruck": Regisseur Milcho Manchevski über sein Filmdebüt „Before The Rain"

Ihr Film „Before The Rain" wurde in diesem Jahr für einen Oscar nominiert, nicht schlecht für das Erstlingswerk eines ehemaligen Videoclip-Filmers.

Milcho Manchevski:

Was haben die Griechen mit der Oscar-Verleihung getan?

Der Film spielt in der Jugend... Haben Sie sich für eine Seite entschieden?

Vom liberalen Jugoslawien geprägt: Milcho Manchevski — Foto

Dort haben Sie als Videoclip-Regisseur für Rap-Gruppen wie Arrested Development Karriere gemacht.

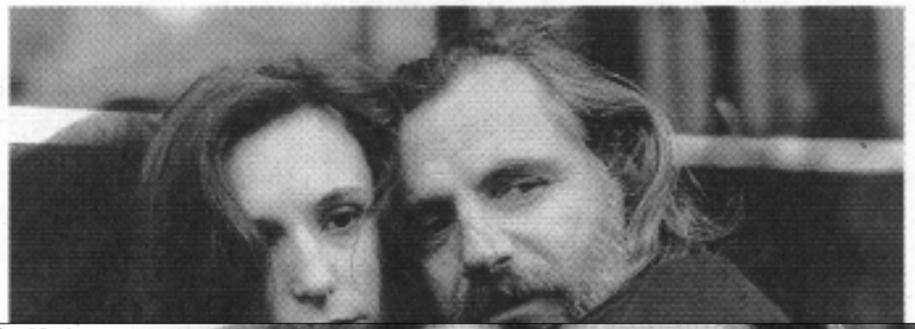
Interview: Ute Thon

Unterm Strich

Der Frie ist so jung,
und trotzdem ist seine Mutter tot.
Rainer Maria Rilke, „Das Buch der Bilder"

Vor dem Krieg

Ein wilder, verzweifelter, großartiger Debütfilm aus Makedonien: Milcho Manchevskis „Vor dem Regen" / *Von Andreas Kilb*



Ein Klostergarten. Später Nachmittag. „Der Regen kommt. Die Mücken stechen. Komm, es ist Zeit", sagt der alte Mönch zu dem jungen, der die Tomatenbeete pflegt. „Drüben regnet es schon." Der Junge schweigt. Wolken ziehen über den Ohridsee, der Makedonien von Albanien trennt. „Unser Gespräch ist zu einseitig. Kiril." Der Junge schweigt noch immer. „Ich fürchte, sie haben auch zu schießen angefangen", sagt der Alte. Dann, auf einmal: „Die Zeit stirbt aus. Der Kreis ist nicht rund."

Draußen, jenseits der Klostermauern, haben sie mit dem Schießen angefangen. Es sind Kinder; sie werfen Gewehrpatronen in ein knisterndes Feuer. Wie das trachtet. Die Kinder lachen. Drinnen im Feuerkreis bewegt sich etwas. Zwei Schildkröten: die Kinder haben sie hineingesetzt. Man sieht sie verbrennen.

Am Abend, nach der Messe, kehrt der junge Mönch in seine Zelle zurück. Als er sich hinlegen will, schrickt er zusammen: Ein Mädchen liegt in seinem Bett, verstört und ängstlich, mit kurzgeschorenem Haar. „Schlag mich nicht! Sprich mit mir! Bist du stumm?" fragt das Mädchen. Kiril schweigt. „Du sprichst kein Albanisch und ich kein Makedonisch." Schweigen. „Verrat mich nicht!" Das Mädchen wimmert. Kiril zögert. Sein Mund bleibt geschlossen, seine Augen sprechen Stoßgebete.

Kiril (Grégoire Colin), der junge Mönch, hat ein Schweigegelübde getan. Schweigend geht er zu, als am nächsten Morgen Männer mit Gewehren in die Klosterküche kommen. Sie suchen „eine Muslimfrau", sagen sie, die einen Christen geliebt habe. Sie durchwachen das Kloster. Sie zeigen Maschinengewehre im Anschlag, die Treppe empor, die zu Kirils Zelle führt. Kiril schweigt; doch seine Augen schreien.

Die Killer finden das Mädchen nicht. Die Mönche aber entdecken Kirils Geheimnis. Er wird aus dem Kloster ausgestoßen; das Mädchen, Zamira (Labina Mitevska), folgt ihm. Sie schleichen sich an der schnarchenden Wache vorbei ins Freie, in die Berge über dem See, und Kiril beginnt zu reden. „Wir gehen zu meinem Bruder nach Skopje und dann zu meinem Onkel nach London. Der ist ein berühmter Photograph." Plötzlich sind sie von Bewaffneten umringt: Zamiras Leute. Einer, ein Alter, schlägt das Mädchen, bis es blutet. „Hure!" Und zu Kiril: „Hau ab!" Er läuft davon, abgrund: Zamira rennt hinter ihm her. Hinter der Männer holt sein Gewehr: „Nicht, Schwester!" Es schießt. Das Mädchen bricht zusammen. „Es tut mir leid", sagt Kiril. Mit einer Geste hinter Zamira ihn zu schweigen. Dann ist sie tot.

Und noch immer hat es nicht gerregnet.

☆

„Vor dem Regen" heißt dieser Film, und Milcho Manchevski, 33, hat ihn gedreht. Manchevski, geboren in Skopje, hat als Werbe- und Videoregisseur in England und Amerika Karriere gemacht. „Vor dem Regen", eine englisch-französisch-makedonische Koproduktion, ist sein Spielfilmdebüt. Letztes Jahr gewann der Film den Goldenen Löwen der Filmfestspiele von Venedig. Solche Preise treffen manchmal den Falschen. Diesmal nicht.

„Vor dem Regen" ist ein Triptychonfilm, eine „Fabel in drei Teilen" (Manchevski), und die erste Episode, die Geschichte von Kiril und Zamira, heißt „Worte". „Worte". Worte! Dabei handelt die Geschichte vom Schweigen. Der Titel ist eine bittere Pointe. Und so ist es bei allen Geschichten dieses Films.

Die zweite Episode heißt „Gesichter". Sie spielt in London. Anne (Katrin Cartlidge) arbeitet in einer Photoagentur; in ihren Schaufenstern stapeln sich die Bilder des Bosnienkrieges. Gräberfelder, weinende Frauen, Kindergesichter, zerfetzte Leichen, ausgemergelte Körper hinter Stacheldraht, Männer mit Hakenkreuzbinden. Aber während Anne in diesen Photos blättert, telephoniert sie mit einem Kunden, der optischen Rohstoff für seine Werbekampagne sucht. „Was wollen Sie, Madonna? Nackt?" London, 1994: der Alltag im Westen.

Anne ist schwanger. Sie hat einen englischen Ehemann und einen makedonischen Geliebten. Aleksander (Rade Serbedzija), ein berühmter Kriegsphotograph, kommt gerade aus Bosnien zurück: als gebrochener Mann. *„I fucked up"*, sagt er, als er mit Anne in einem Taxi sitzt. „Ich habe Mist gebaut. Ich habe geglaubt." Und Anne sagt: „Du bist alt geworden. Sieh nur dein Gesicht!" Aber die Kamera zeigt nicht Aleksanders Gesicht, sondern die Häuser der Stadt, die sich zeilen in den Scheiben des Taxis spiegeln. Steine. Fenster. Fratzen.

Aleksander will Anne nach Skopje mitnehmen; da weist ihn sie ab. Am Abend trifft sie sich mit Nick, ihrem Ehemann, in einem Restaurant. Ein Kellner und ein Gast geraten in Streit, der Stellvertreter, *offenbar Jugoslawe*, wird vor die Tür gesetzt und kehrt mit einer Pistole zurück, es gibt eine Schießerei, und am Ende schaut Anne weinend in Nicks Gesicht: Es ist von einer Kugel zerfetzt.

Vorher, im Vorbeifahren, hat die Kamera ein Graffito auf einer Hauswand gestreift: *Time never dies. The circle is not round.* Und noch immer regnet es nicht.

☆

„Vor dem Regen" ist ein Episodenfilm. Aber keiner wie die Omnibus-Projekte der siebziger Jahre, bei denen vier oder fünf Geschichten in einem Film miteinander verbunden werden. Und auch keiner wie Jim Jarmusch „Mystery Train" oder Quentin Tarantinos „Pulp Fiction", in denen die einzelnen Episoden am Ende doch immer zu einer stimmigen *big story* zusammenfließen. Der Kreis dieses Films ist nicht rund, und seine Logik hat einen Riß. Die zweite Episode erzählt die Vorgeschichte der ersten, und doch entfällt sie mit den Photos von Kiril und Zamira, die Anne auf ihrem Schreibtisch findet, herzlich denen Rätsel. Der Photograph Aleksander Kirkov kann diese Bilder nicht aufgenommen haben, denn als der junge Mönch das Mädchen entdeckt, ist Kirkov, wie man später erfährt, schon tot; und doch bringt er die Aufnahmen nach England mit. Die Zeit tritt auf der Stelle in Manchevskis Film. Alles verbindet sich mit allem, jeder Moment ist gleich wichtig. Es ist die Zeit der Innerwiederkehr, so wie der Balkan der Ort des immer Wiederkehrenden ist, der Kriege, der Vertreibungen, der Blutfehden und der Diplomatie.

Das Kino ist ein langsames Medium – viel langsamer als Kunst, Musik, Literatur, und meistens viel schwerfälliger als sein kleiner Bruder, das Fernsehen. Vor bald fünf Jahren begann der Bürgerkrieg in Jugoslawien, jetzt kommen die Bürgerkriegsfilme zu Kino, zuerst „Vor dem Regen", dann, im November, Emir Kusturicas „Underground" und Theo Angelopoulos' „Der Blick des Odysseus". In der Zwischenzeit haben wir alles, was zu sehen war, auf dem Bildschirm gesehen. Was fehlt dem noch? Kusturica antwortet darauf mit einer grellen, hochnervösen Allegorie: fünfzig Jahre Jugoslawien in hundertsechzig Filmminuten. Angelopoulos hat eine jener Reisen in die Heilsangelegenheit gedreht, die seit Jahrzehnten das Grundmuster seines filmischen Schaffens sind. Nur Manchevski reagiert auf die Herausforderung ganz direkt, mit einer Geschichte, die das Urälte mit dem Allermodernsten verknüpft, das Märchen mit der Reportage, die Bosnien mit der Mazedonien-Episode. Es gibt Momente in „Vor dem Regen", in denen die Werbefilmer-Vergangenheit Manchevskis durchbricht, der Himmel wie von Marlboro, die Gesten wie von Levi's, die Musik wie bei C&A; aber der Rest des Films besitzt eine Kraft, die kein Fernsehbericht je entwickeln kann.

In „Vor dem Regen", der im Original mit deutschen Untertiteln läuft, werden drei Sprachen ge-

Nur Manchevski reagiert
ganz direkt, mit einer Ge
mit dem Allermodernsten
mit der Reportage, die B
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gen", in denen die We
Manchevskis durchbricht,
Marlboro, die Gesten wie
wie bei C&A; aber der Re
Kraft, die kein Fernsehbe

In „Vor dem Regen", d
schen Untertiteln läuft, w
sprochen, Englisch, Alban
Das Makedonische ist ein
fang des Jahrhunderts ge
Vielvölkerregion ein Na
pflanzen. Dies ist gelunge
die „Frühere Jugoslawis
nien" international anerk
linie stellen ein Viertel de
produkt unterhält eine Bot
der Goethe zu Albaniens
Aleksander in Skopje la
türme und Minarette, Pa
Frauen, aber auch Coca C
ton, Schützenpanzer. Ein
wie Bosnien einst war.

Dort drüben regnet es

☆

Als Aleksander Kirkov
in sein Heimatdorf zurü
Dorf zwei Dorfer gewo
und ein albanischen. Die
alte Schulfreundin, geht
schlägt die Augen nieder,
und der Sohn droht, er
Kehle durchzuschneiden.
nicht nach Blut.

Einmal sieht man eine
ren, einen Norwegen,
Schwarzafrikaner. Sie sin
glorreiten Ist Wehr. Nicht
oben kreist ein Falke.

Drüben in Bosnien hat
genen Erschießung provo
den Blick in seine Kamera
stellt er das Photo, wie al
gemacht hat. „Pictures".
dem Geschichte, die letzte

Alekzander Kirkov stil
Familienkrieg, in dem de
der Freund den Freund
seinen Mörder. Ein Vers
chen wurden; Zamira, die
gerettet haben. Aleksand
aus den Klauen des Händ
heraus zum Kloster, die
lose. „Schieß. Verse. sc
schießt. Drüben an Klosk
alte Mönch zu dem jung
stocke pflegt. Spater Na
dem See. „Komm, es ist Z
hinauf zum Kloster, las V
und in ihren Tod –

Und da, endlich, beginn

„Vor dem Regen": Katrin Cartlidge, Rade Serbedrija und Grégoire Colin (unten) in Milcho Manchevskis Film

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Von der Unmöglichkeit der Liebe

Eindringlich und unbequem: Milcho Manchevskis Spielfilm-Debüt „Vor dem Regen"

Nach Manchevskis anfänglichen Problemen, Fernsehen der Republik Kriegsfolgen' Aleksander (Rade Serbedzija), daß die Ursachen im Land auch vor seinem Heimatdorf nicht haltgemacht haben. Foto: Verleih

Regisseur Milcho Manchevski hatte bei eigener Aussage nicht die Intention, mit seinem Spielfilm-Debüt „Vor dem Regen" einen Film über den Krieg in Ex-Jugoslawien zu machen. Dennoch: „Vor dem Regen" ist ein hochpolitischer Film. Zwar geht es hier nicht um die unmittelbare Darstellung „großer", öffentlicher Politik, doch der aktuelle Hintergrund, vor dem sich die individuellen Geschichten seiner Akteure entfalten, bleibt dem Zuschauer stets gegenwärtig. Manchevski spinnt seinen Film dramaturgisch um drei Protagonisten der handelnden Personen nach – Liebe und Haß. Er will die latente Gewalt, die seiner Meinung nach in uns allen vorhanden ist, und die zu irgendeinem Zeitpunkt ganz plötzlich und unerwartet ausbrechen kann, sichtbar machen.

Folgerichtig ist „Vor dem Regen" eine Liebesgeschichte. Der Film erzählt von der Unmöglichkeit einer Liebe in Zeiten des Krieges. Dem nach verliebt sich der junge Mönch Kiril (Gregoire Colin) in das ewige Jahre unter Schweigegelübde abgelegt hat, und die junge Albanerin Zamira (Labina Mitevska), die in panischer Angst in sein Kloster flieht, nachdem der Ehemann, zwischenzeitlich dafür, in London, und somit bei Ehemann Nick (Jay Villiers), zu bleiben. Aleksander kehrt in sein Geburtsort zurück, in der Hoffnung, mit seiner jugendliche Hure (Silvia Stojanovska) einen neuen Anfang finden zu können. Er muß aber feststellen, daß die Ursachen des Unrechts auch sein weltabgeschiedenes Heimatdorf nicht unberührt gelassen haben. Eine Verbindung mit der Albanerin Hana scheitert und der brutalen Konflikte unmöglich geworden.

„Vor dem Regen" besteht aus drei Episoden, die auf den ersten Blick nicht miteinander verknüpft sind. Erst im Laufe des Geschehens wird deutlich, wie

Handlungsstränge zu einer übergreifenden Geschichte. Manchevski schafft mit seinem bildhaft poetischen Geschichtenerzählen, in sich geschlossenes Werk. Ohne Frage wird einer der größten und wichtigsten Filme dieses Jahres, der dem Zuschauer in sehr bildhafter Form vermittelt, daß jeder einzelne sein Schicksal formt, daß wir selbst die Kriege dieser Welt kreieren, und daß alles, was wir tun, in einem größeren Zusammenhang steht.

Melanie Philipp

Ein kleines Stück Zen

Gespräch mit Milcho Manchevski über sein Spielfilm-Debüt „Vor dem Regen"

Der 1957 geborene Mazedonier Milcho Manchevski wanderte mit 19 Jahren in die USA ein. Manchevski produzierte in New York, wo er lebt, Experimental-, Dokumentar- und Werbefilme sowie Musikvideos. Mit „Vor dem Regen" präsentiert Manchevski seinen ersten Spielfilm. Melanie Philipp sprach für die Hamburger Rundschau mit dem Regisseur über sein Film-Debüt.

Hamburger Rundschau: Sie haben das Drehbuch zu „Vor dem Regen" geschrieben, und auch Regie geführt. Wie ist die Geschichte entstanden?

Milcho Manchevski: Nachdem ich eine Menge anderer Dinge gemacht hatte, begann ich 1991 das Drehbuch zu „Vor dem Regen" zu schreiben. Ich besuchte damals zum ersten Mal seit sechs Jahren mein Geburtsland Mazedonien. Es war eine sehr interessante Erfahrung, zurückzukommen. Ich fühlte mich zu Hause, aber ich empfand gleichzeitig, daß etwas wirklich Schwerwiegendes im Gange war. Wieder in New York, schrieb ich das Buch. Ich hatte hierbei das Gefühl, als Zuschauer zu sein, der die Tragödie anderer Menschen lediglich beobachtet. Als „Vor dem Regen" dann

...>

raf Aleksander (Rade Serbedzija) kehrt nisches Heimatdorf zurück

deutschen Kinos

Mazedonisches Meisterwerk: „Vor dem Regen"

Von REINHARD TSCHAPKE

Wunderbare Landschaften und harte Schnäpse, betörende Frauen und ärmliche Männer, reich an Waffen: ein wüster Western vom Balkan? Milcho Manchevskis 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 Serbedjija spielt den desillusionierten mazedonischen Journalisten, der wieder zu den rauhen Schnäpsen 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 östlichen 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, soghafter 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. ●●●●

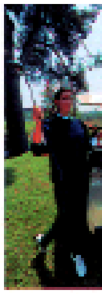
„Vor dem Regen" (Großbritannien/Frankreich/Mazedonien) 1994. 115 Minuten. Startet mit 24 Kopien. Freigegeben ab 12 Jahren. Drehbuch und Regie: Milcho Manchevski. Kamera: Manuel Teran. Darsteller: Katrin Cartlidge, Rade Serbedzija, Gregoire Colin, Labina Mitevska, Jay Villiers.

FEMALE RUBBER

Ein Mazedonier in New York: Milcho Manchevski lebt in zwei Welten. Sein Film-Debut: ein modernes Gleichnis über den Balkan-Krieg und die Liebe in zynischen Zeiten. Ein Film, der berührt, ohne sentimental zu sein. Von einem Regisseur, der nachdenkt, ohne zu moralisieren

Gefahr im Verzug

PersonELLE



Stern der Woche

Die Feuilleton-Redaktion der ABENDZEITUNG zeichnet wöchentlich außergewöhnliche Leistungen auf kulturellem und kulturpolitischem Gebiet mit dem „Stern der Woche" aus.

Für die Woche vom [illegible]

bis zum [illegible]

vergibt sie den Stern

"Vor dem Regen"

Gert Gliewe

Feuilleton-Redaktion der ABENDZEITUNG

Abendzeitung

Vor dem Regen

start 20.9.

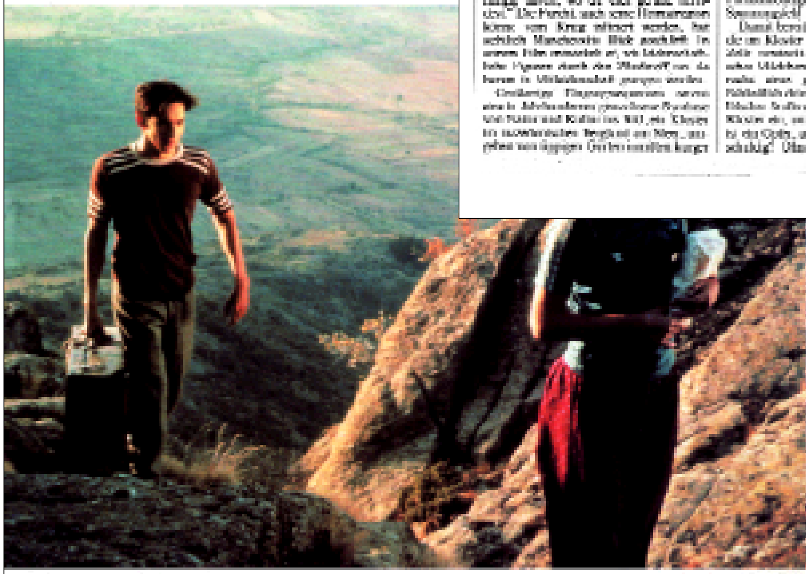
„Vor dem Regen" von Milcho Manchevski zeigt die Verstrickungen im Konflikt auf dem Balkan. ■ Von Christiane Peitz

Für das Wort, das sie zuletzt noch benutzt, gibt es kein Bild mehr: Nicks Gesicht ist zerschossen.

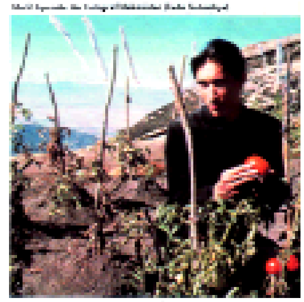
Feuilleton

Auch im Kloster keine Zuflucht vor der Barbarei

Filmparabel von Paradies und Sündenfall: „Vor dem Regen" des Mazedoniers Milcho Manchevski



VOR DEM REGEN



Ein innerer Zwang

„Politischer Film ist ein schmutziger Ausdruck": Regisseur Milcho Manchevski über sein Filmdebüt „Before The Rain"

Ihr Film „Before The Rain" wurde in diesem Jahr für einen Oscar nominiert, nicht schlecht für ein Erstlingswerk eines ehemaligen Videoclip-Filmers. Welche Rede hatten Sie bei einer Auszeichnung vor der geladenen Hollywood-Prominenz gehalten?

Milcho Manchevski: Hab' ich vergessen. Bedauerlicherweise wäre ich gar nicht zur Oscar-Verleihung erschienen, denn kurz vorher gab es noch einen Riesenkrach um den Film. Die Organisatoren wollten plötzlich den Namen des Landes, unter dem der Film eingereicht wurde, von „Republik Mazedonien" in „früher: jugoslawische Republik Mazedonien" ändern. Das Oscar-Komitee hatte dem Druck der griechischen Lobby in Amerika nachgegeben.

Was haben die Griechen mit der Oscar-Verleihung zu tun?

Es geht um Politik. Griechenland erkennt die Republik Mazedonien nicht an, weil es befürchtet, daß sich dann vielleicht die mazedonische Minderheit im Norden ihres Landes abspalten könnte. Die Hintergründe des Oscar-Komitees war deshalb so beschämend, weil sie immer versuchen, sich nicht um Politik zu kümmern. Auf den ersten Blick geht es nur um ein paar Wörter. Aber diese Entscheidung hatte sicher Auswirkungen auf die Situation auf dem ganzen Balkan gehabt. Es wäre ein neuer Schritt in den Nichtanerkennungen eines unabhängigen Landes gewesen. Glücklicherweise lenkte die Motion Picture Association in letzten Moment ein. Sonst wäre ich nicht zur Preisverleihung gegangen.

Ihr Film spielt in Ex-Jugoslawien. Haben Sie sich für eine Seite entschieden?

In Mazedonien, wo mein Film spielt, herrscht ja offiziell kein Krieg. Aber es gibt große Spannungen zwischen der mazedonischen (griechisch-orthodoxen) Mehrheit und der albanischen (muslimischen) Minderheit. Diese Volksgruppen haben über Jahre friedlich nebeneinander gelebt. Doch durch die Spannungen auf dem Balkan sind die Leute nun zu Feinden geworden.

Sie selbst leben seit zehn Jahren in den USA. Spiegelt die Filmfigur des mazedonischen Fotografen, der nach langer Zeit in seine Heimat zurückkehrt und nicht begreift, warum sich die ehemaligen Nachbarn nun bekriegen, Ihren eigenen Hilflosigkeit wider?

„Before The Rain" ist keine Dokumentation, sondern eine erfundene Geschichte. Aber als ich 1981 nach sechs Jahren Abwesenheit erstmals wieder nach Mazedonien zurückkehrte, empfand die Eindrücke damals tatsächlich den inneren Zwang, diesen Stoff über meine Heimat zu schreiben. Tatsächlich herrschte eine sehr eigentümliche Situation. Alles schien friedlich, andererseits wußte das Rest der Landes gerade in Stücke gerissen. Bruderkriege wurden geführt oder verhindert. Und das Schlimme dabei ist, daß sich die Menschen langsam an diesen Zustand gewöhnen. Ich wollte zeigen, wie sich Dinge hochschaukeln können. Ich bin während des Kalten Krieges in einem sozialistischen Land groß geworden. Deshalb ist für mich der Begriff „politischer Film" ein schmutziger Ausdruck. Während der Dreharbeiten gab es fünf verschiedene Szenarien, wie der Krieg in Mazedonien ausbrechen könnte.

Sie sind in Jugoslawien geboren und aufgewachsen, leben aber seit vielen Jahren in den USA. Was hat Sie hierher gebracht?

Mein Wunsch, Filme zu machen. Eigentlich wollte ich nach dem Abitur in Skopje eine Filmschule in Prag besuchen. Aber dort hätte ich fünf Jahre auf einen Studienplatz warten müssen. Also bewarb ich mich an den USA an einer Ukrainischen Filmschule in Illinois. Irgendwie geht mir die Idee, wegzugehen und sich in einem anderen Land neuzuerfinden, schwer von dem Druck der Geschichte. Amerika schien mir damals der richtige Platz dafür.

In den sechzehn Jahren bereiste ich Jugoslawien ein ziemlich liberaler Ort. Ich hatte in der Schule in Skopje acht Jahre Englisch, wie übrigens fast alle meine Klassenkameraden auch. Kaum jemand lernte damals noch Russisch. In den Kinos liefen amerikanische Filme, und man konnte relativ frei reisen. Ich hatte eigentlich noch gar nicht vor, in den USA zu bleiben. Nach Abschluß der Filmschule kehrte ich wieder nach Jugoslawien zurück und versuchte dort zu arbeiten. Das war 1982. Nachdem ich dort drei Jahre lang vergeblich versucht hatte, irgendwelche Filmprojekte zu realisieren, kehrte ich schließlich ziemlich genervt wieder nach New York zurück.

Dort haben Sie als Videoclip-Regisseur für Rap-Gruppen wie Arrested Development Karriere gemacht. Wie kommt man von sozialkritischen Jugendlichen im Musikbusiness Amerikas?

Ich hatte als Filmskript für einen Spielfilm. Dafür drehte ich einen Gebrauchsfilm für Filmfirma, mit dem ich auf einer US-Film-Messe Leute überzeugen wollte. Geld in das Projekt zu investieren. Statt dessen bekam ich Angebote für Commercials und Musikvideos. Als dann mein Video für die Gruppe Arrested Development (Tennessee) 1993 den MTV-Video-Award gewann, konnte ich mich vor Anfragen kaum mehr retten. Ich kommte das, was Bands wie Arrested Development, Main Source (Soundtrack zu White Man Can't Jump), UMC oder George Lamont wollten, ganz gut umsetzen.

Interview: Ute Thon

Vorpolitischen Jugoslawien geprägt: Milcho Manchevski Peter Ferlich

TAZ Hamburg

KINO

Der Vater aller Bilder

Vom Einbruch des Krieges in das Leben Unbeteiligter: Milcho Manchevskis **Vor dem**

Getötet werden nur die, die mit dem Konflikt nichts zu tun haben: Szene aus „Vor dem Regen"

Der Fluch der Wiederholun

Metamorphosen einer Geschichte, Facetten eines

Von Heike Kühn

FRANKFURT A.M. Von Kindergräbern hängt violette als. In Cinema Aanchevskis Film Before The Rain und in Dem. Im Zeitgeschehen, die einen serbischen Alten gemeinsam an sich ungestraft seiner Schuld bekennen zu können. In Milcho Manchevskis erfolgreich vielschichtigen Schicksalsdrama Vor dem Regen, das in vielen hochverdient ausgezeichnet wurde, überreichen Kinder einander an Zeichnungen von Schicksalen, die als Bilanz für die Sinn Tarifen der Wiesen berichten können. Personen, die die Kinder finden und in ein Feuer stecken, lassen die Gedanken und Bewegungen Spielkameraden explodieren. Spätere sich verraten die Kinder auch ihre hoffnungsvolle Mutlosen, das sich in den Wunsch auf der unvorhersehbaren Polizei- zahlen zeitigt.

Kinderhaft schlich, unerfüllte in Mauerblümchen, die Haar: kurz, die wegen mehrerer Ankäufe herausbekommt nachgeht, hervor. Aus Mädchen Bauten die Physik gelingen können. Der Opfergang Vater Kirill (Gregoire Colin), in diesem Kelle sie kniet, lief, da einziger unter den erlösenden Blumen des unschuldigen Wesen zu Strategiegedanke abgelegt. Vater Dr. Verschuldet schon. Gesche schuld schweigt der Mazedonier Kirche ol lassische Mädchen, dessen Sprache er nicht versteht, schweigt für sie gut Bau den und Polizei, mit Herz und Verstand. Als Prinz, als Retter Albaniens, als Mädchen ist der Junge Kirill (Gabriel Mirchev) doppelt und dreifach verletzt. Aber dann, die für Christentum als Vergeltung ganz Jugoslawien die mazedonischen Nachbarn betrauern, während das Mädchen nicht ausdrücken. Kirchen soll dann mazedonischen Gebäude in Brand gesteckt haben. Sie kommt es, daß in einem Teil der Filme Kirill die Sprache verlorengegangen wird. Um von Liebe zu sprechen, verbirgt er sich in den Kinder, flieht mit Kindern auf Gebrauch beschlossen Gebäude.

Die Zeit stirbt nie, und der Krieg ist nicht einfach, hat ein Mönch Kirill gelehrt. Auch, daß es „lebt", an der albanischen Rasse schon regen. Im der Mönch Isaschi, und so Source die Gewaltsuche nicht überlebt.

Mit dieser Erzählung, die vor dem Regen die Sehnsucht nach der erlösenden Naturgewalt, aber auch die Angst vor der einmal geöffneten Schleusen der Hasses Zerstörung, wird der Film seine meinen. In diesem Spannung werden Kinnen und andere tot. Kirill ein Heimatloser sein. Aber der Film, der in drei Stunden, einander überlappenden Bildern Assoziationen die Ursachen Parabel vieler mit Jahren grausam explodierenden Beschreibung des Bosnien.

Die, wie der an einem Mazedonier Albanern begann, anschaulich und die verborgene Ausmaß Gewalt, aus dem Fluch der Wiederholung stirbt nie, der Kreis schließt sich. Erinnerung an das Dorf, Bilder. Die Toten sterben erst, wenn sie vergessen sind. Die Lebenden überwinden ihre „Krankheit" und „Blindheit", die unaufhörlich erlauben. Nicht Chaos, Zerstörung, Tod, das Gegenteil der Liebe, das auch der Folgenschlimmste, mit quälendem Bohren bis, bestimmen den Menschen Rhythmus des Tages.

Einer dem Endlos Kind, von wenig Sprache genug dient. Den Christ- in der leidenden Zeuge Blinde. Der Großvater ist. Ihr Bruder trachtet gegen den Krieg und Gott. Ob das Mädchen die Grausamkeit, ob Vorwahrheit, gewalt Film töten. In der Nacht, kurzerhand wird der Christ schneller einen Mörder

Grausamer. Das Bild erinnert an den zweiten Schöpfungsbericht, die Sündfluten Cartridge zum Wunder, überspielen muß, so mörderischer vergessen. Schadenfreude der verwandelgläubigen Mörder. Im einem grau Dunst jahrzehntelang Raubkrieg als Nachbarn Gottlosen Furie Rot im Balkan Gewalt Fahnenspruch Gebrauch Kreuzzug Rot der Mann Kreuz Sinn, der Mörder Kirill Heimatloser sein. Aber

Regen

[illegible]

Vom ersten Funken der ethnischen Kriege

Milcho Manchevskis beeindruckendes Debüt „Vor dem Regen"

Ein [illegible] Debüt habe ich im Kino seit vielen Jahren nicht gesehen. *Vor dem Regen* ist der erste Spielfilm eines Regisseurs, der bis jetzt in den USA Commercials und Musikvideos gedreht hat und sogar mit einem MTV-Award ausgezeichnet wurde. Es gibt in diesem Film indes keine einzige Einstellung, die die Erfahrung des Filmemachers mit [illegible] Verbalästhetik verraten würde. Milcho Manchevski hat einen Blick für Landschaften, der an die Meisterwerke der Brüder Taviani erinnert. Er sieht die lyrischen und magischen Dimensionen seiner makedonischen Heimat, ohne sie zu [illegible]. Und er weiß, wie [illegible] die Zusammenhänge zwischen der inneren und äußeren Welt von Menschen wirken können.

Manchevski, in Makedonien geboren, als das noch zu Jugoslawien gehörte, [illegible] [illegible] „Heimat" und „Natur" [illegible] *Vor dem Regen* erzählt von den ersten Funken ethnischer Kriege [illegible]

Die erste wie die letzte der drei Episoden spielt in Makedonien, die mittlere in London. [illegible]

London und ein makedonisches Dorf. Manchevski erzählt davon, als wären das zwei verschiedene Welten in zwei unterschiedlichen Epochen. Und doch geschieht alles hier und jetzt in Europa. Die Figuren der drei Episoden stehen miteinander in Verbindung, und auch in England bleiben sie vom Krieg auf dem Balkan nicht unberührt.

Die Fronten sind in dieser Geschichte nicht immer klar zu erkennen: die tödliche Bedrohung kommt nicht unbedingt von der anderen Seite. Kiril, ein junger Mönch, [illegible] in seiner Zelle ein [illegible] jungen Mädchen mit kurzgeschorenem Haar. Er folgt seinem Schweigegelübde [illegible] [illegible] der Zusammenhänge und [illegible] [illegible] Der Weg des jungen Paars [illegible] vielleicht der Anfang einer Liebesgeschichte [illegible]

Einmal erzählt Kiril von einem Onkel, der als Photograph in London arbeitet [illegible]

[illegible] Unterschiedlichkeit nicht voneinander unterscheiden. Doch auch der neutrale Beobachter kann mitschuldig werden. Aleksander hat in Bosnien eine traumatische Erfahrung gemacht und fühlt sich verantwortlich für den Tod eines Menschen. Wenn er ins Dorf seiner Kindheit aufbricht, um endlich Ruhe und Frieden zu finden, so beruht seine Heimkehr auf einem tragischen Irrtum. Was in Bosnien geschieht, findet in Makedonien ein Echo [illegible]

Vor dem Dorf bedroht ihn ein Jugendlicher mit einer Maschinenpistole. [illegible] spielt ein Vierjähriger mit einer Waffe. [illegible] Kindern erzählt, die Krieg spielen [illegible] Aleksander willkommen geheißen [illegible]

Die jungen Generationen [illegible]

ZUKUNFT UND ZERSTÖRUNG. *Kind und Gewehr: Der Kriegsberichterstatter Aleksander in Milcho Manchevskis Vor dem Regen.* Photo: [illegible]

Aleksander hat sich mit Bildern von den Kriegen der Welt einen Namen gemacht. In der zweiten Episode trifft er nach einmal seine Geliebte und erklärt ihr [illegible] daß der Krieg der Normalzustand der Menschen sei und der Frieden eine Ausnahme.

Wenig später erlebt die Frau mit ihrem Ehemann, von dem sie sich scheiden lassen will, in einem Restaurant eine brutale Schlägerei. [illegible] nicht aus Ulster", meint sie. Die gewalttätigen [illegible] aber Amokläufer, vielleicht noch unter [illegible] nur auf dem Balkan statt. „Ich bin aus Ulster", sagt ein Kellner. Wenige Minuten später ist er tot, weil der Urheber der [illegible] wahllos in die Gäste [illegible]

Manchevski erzählt immer wieder von [illegible] Gewalt [illegible] der Unmöglichkeit, Partei zu ergreifen [illegible]

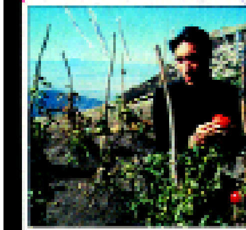
[illegible] die Fronten hinweg die Hand reichen, [illegible] wie im bewaffneten Kampf.

Manchevski, der mit *Vor dem Regen* 1994 den „Goldenen Löwen" von Venedig gewann, [illegible] Konflikt ethnischer Amokläufer an. Er zeigt uns, daß von einem bestimmten Punkt an die Rückkehr unendlich schwer, wenn nicht unmöglich ist. Zum Finale schließt sich dramaturgisch ein Kreis. Als [illegible] die Harmonie dieser Figur wahren. [illegible] „Der Kreis ist nicht rund!"

H. G. PFLAUM

BEFORE THE RAIN. Großbritannien/Frankreich/Makedonien 1994 – Regie und Buch: Milcho Manchevski. Kamera: Manuel Teran. Musik: Anastasia. [illegible] Darsteller: Katrin Cartlidge, Rade Serbedzija, Gregoire Colin, Labina Mitevska [illegible]

Süddeutsche Zeitung



Anti-Kriegs-Drama

Vor dem Regen

562.30

Wenig wird gesprochen in dieser außergewöhnlichen Produktion, die letztes Jahr in Venedig den Goldenen Löwen gewann. Und doch hat dieser Erstlingsfilm so viel zu sagen. Über den Krieg im allgemeinen und seine [illegible] Schwelbrände im speziellen. [illegible] in Mazedonien, der neuen Republik, in der die Lunte ethnischer Konflikte schon brennt. Erstaunlich dabei die Struktur, mit der Regisseur Manchevski seine Geschichte erzählt. Drei Episoden, deren Chronologie anders ist, als zunächst vermutet. Es beginnt in einem mazedonischen Kloster, in dem ein junger Mönch (Gregoire Collin) ein verängstigtes albanisches Mädchen versteckt, das einen Mann ermordet haben soll. Es setzt sich fort in London, wo eine Bildredakteurin ihre Affäre, einen prämierten Kriegsfotografen, bedrängt, endlich politisch Stellung zu beziehen. Es endet in der mazedonischen Heimat dieses Kriegsmüden, in der blinder Haß die Sprache der Vernunft verstummen läßt. Drastisch macht „Vor dem Regen" deutlich, daß die Saat des Krieges (Fanatismus, Stolz und irrationaler Haß) vor keinen Grenzen haltmacht - nicht einmal vor der eigenen Familie. Seine [illegible] Beobachtungen bettet Manchevski in prachtvolle Bilder ein (Kloster vor nächtlicher Naturkulisse, ein in goldenes Licht getauchtes Haus vor stürmisch-düsterem Hintergrund), die sich untrennbar an die Inhalte heften. Und gegen diese Koalition hat Vergessen keine Chance.

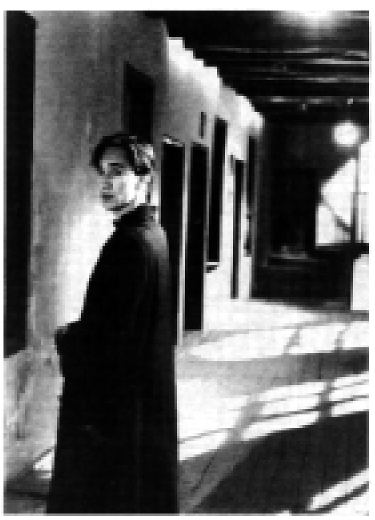
GB/F/Mazedonien 1995; R: Milcho Manchevski; D: Rade Serbedzija, Katrin Cartlidge, Gregoire Collin, Labina Mitevska

Start: 20.9. ★★★★★

[illegible]g

[illegible] Bruderzwists: Milcho Manchevskis Film „Vor dem Regen"

[illegible]



[illegible] „Vor dem Regen"

(Foto: Verleih)

[illegible] fertig war, habe ich es erst ein[illegible] und niemandem gezeigt. Ich dachte, es sei zu persönlich und [illegible], und niemand würde das Projekt finanzieren wollen. Dann wurde es doch umgesetzt, der Film hatte vergangenes Jahr in Venedig Premiere und wurde inzwischen mit 22 internationalen Preisen ausgezeichnet.

„Vor dem Regen" ist Liebesgeschichte, Tragödie und politischer Film in einem. Wie würden Sie Ihren Film charakterisieren?

Zuerst einmal möchte ich festhalten, daß „Vor dem Regen" kein Dokumentarfilm über Ex-Jugoslawien oder Mazedonien ist. Es handelt sich um eine fiktive Geschichte, die als Warnung verstanden werden kann. Aus zwei Gründen soll es kein Film über Jugoslawien sein: Erstens habe ich mich nicht an Orten aufgehalten, an denen Bomben fielen. Daher kann ich darüber nicht reden. Und zweitens erzählt der Film nicht die Geschichte von Politikern. Aber gerade das wäre ein wichtiges Element eines Films über den Krieg in Jugoslawien. Ich würde „Vor dem Regen" als Tragödie bezeichnen, in die meine poetische Sichtweise und einige meiner Gedanken über Liebe und Verantwortung eingeflossen sind. Eine Sache, über die ich sprechen wollte, war die Eigenverantwortung des Einzelnen. Irgendwann im Leben wird jeder von uns auf grundsätzliche ethische Werte zurückgeworfen. Diese sind meiner Meinung nach immer persönlicher Natur, wie eben die Verantwortung für das eigene Handeln. Und jeder muß mit diesen Fragen allein klarkommen, ist ganz auf sich selbst gestellt.

Der Film zeigt die Ergebnisse einer Politik der Gewalt und Zerstörung.

Alles, was wir tun, ist politisch. Ich wollte zeigen, wie Gewalt entsteht, wie sie sich formuliert. Grundsätzlich existiert Gewalt in jedem von uns, und sie bricht meist sehr unerwartet hervor. Ich habe häufig denselben Traum: Ich habe jemanden getötet, und das schlimmste daran ist, es ist geschehen, ich kann es nicht mehr ändern. Ich wollte darstellen, daß Gewalt in uns allen vorhanden ist, und daß es nach der Tat keine Korrekturmöglichkeit gibt.

Eine der zentralen Aussagen des Films lautet sinngemäß: Der Kreis ist rund, aber er schließt sich nicht vollständig. Was genau meinen Sie damit?

Dieser Satz ist die Verbalisierung der Film-Struktur. Er gibt ein kleines Stück Zeit wieder, und das ist ein wichtiger Bestandteil des Films. „Vor dem Regen" ist rational und strukturiert, aber gleichzeitig entzieht sich der Film einer klaren Definition. Für mich ist das Kunst: Kunst muß nicht verstanden werden, sie muß einen berühren. Man soll sie hassen oder lieben, aber muß sie nicht unbedingt verstehen.

Gibt es ein nächstes Projekt?

Ja. Robert Redford, der „Vor dem Regen" zweimal gesehen hat, hat mir angeboten, mein nächstes Projekt, was auch immer es sein mag, zu produzieren. Ich habe vor einiger Zeit ein Drehbuch geschrieben, „Dust". Dabei handelt es sich um eine Art Western, in dem die Handlung zwischen dem heutigen New York und dem Hinterland des ottomanischen Reiches zu Beginn dieses Jahrhunderts hin und herspringt.

UNTERHALTUNG

Aleksander (Rade Serbedzija) verhilft Anne (Katrin Cartlidge), um in seine kriegsbetroffene Heimat zurückzukehren. Auch sein Neffe, der junge Mönch (Grégoire Colin), geriet zwischen die Fronten

KINO

Das Gift der Gewalt

Der mazedonische Regisseur Milcho Manchevski erzählt in seinem konfliktvollen Drama »Vor dem Regen« von der Natur der Liebe und des Krieges

Das könnte ihm noch zum Verhängnis werden, denn nachdem in Hollywood wenn er für Robert Redford einen Film drehen wird: Doß er mit seinem Debut »Vor dem Regen« die Meßlatte so verdammt hoch gelegt und sozusagen seine Meisterprüfung schon vor dem Gesellenstück abgelegt hat, Milcho Manchevski (sprich: grandioser Film gelungen, der vergangenes Jahr in Venedig mit dem Goldenen Löwen und von den Amerikanern mit einer »Oscar«-Nominierung geehrt wurde. Und Manchevski kann es nicht verhehlen – er ist stolz darauf.

Dreißig ist er in einem normalen Leben Jeans T-Shirt und den alten Jeans, lehnt sich entspannt zurück und lächelt. Seine Sätze schießen immer wieder über die schmale Grenze von Souveränität zu Arroganz, aber er kommt sich leichtes. Der ehemalige Werbe- und Videofilmer, der vor 16 Jahren in Mazedonien geboren ist und seit 1980 in den USA lebt, offenbart seinen Erstling mit seltener poetischer Kraft den Terror des Krieges die Angst und die ohnmächtige Gewalt, die unschuldige und dabei wachsend wie ein Geschwür das Leben seiner Helden vergiften.

In drei Episoden erzählt Manchevski aus seiner Heimat. Die kennt hier dort so wo die erste beginnt: in Maz dieses vor dem Regen, der Sturm, dem Krieg. Ein ve ängstigtes albanisches Mä chen, das angeblich eine Mord begangen hat, flieht vor den christlichen Rachetrieb ausgerechnet in ein orthodoxes Kloster. Dort gewinnt sie das Vertrauen eines jungen Mönchs, der sie versteckt. Dort ist sie erst mal sicher vor den hysterisierten Milizen, die in ihrer Rassel allen mit Maschinengewehren zerfetzen, was sich ihnen in den Weg stellt, und wenn es eine Katze ist.

In London ist die BBC-Redakteurin Anouhie und begegnet zwischen ihrem Mann und dem Onkel des jungen Mönchs, dem mazedonischen Fotoreporter Aleksander. Doch bevor es eine Entscheidung treffen kann, verändert der Krieg auf dem Balkan auch ihr Leben.

Denn die dritte Geschichte zeigt schließlich, wie Aleksander in seine Heimat zurückkehrt. Wie er zum verständnislosen Zeugen des ethnischen Konflikts wird, der sein Dorf bereits gespalten hat; und wie er diesem Konflikt selbst zum Opfer fällt, als er dem albanischen Mädchen zur Flucht vor den Milizen verhilft.

Drei Geschichten, die direkt und indirekt mit dem Krieg im ehemaligen Jugoslawien zu tun haben. Und trotzdem kein politischer Film, wie der Regisseur betont: »Alle Dramen handeln von der Leidenschaft und wie uns diese Leidenschaft dann bringt, Fragen zu ergründen.«

Manchevskis Leidenschaft ist das Filmemachen, hier kann er Position beziehen, und die ist klar. »Es gibt keinen Grund für einen Krieg«, läßt er Aleksander an seinen befreundeten Arzt sagen. Der antwortet bitter: »Die werden schon einen finden.« Wer sonst ist an diesem Völkermord schuld, sagt Manchevski, als die Völker selbst.

Solche Bilder schweifen in der Schönheit des Landes, verantwortungslos haben Erzählen hält der junge Regisseur bis zum Ende durch. Er ist emotional, doch nie sentimental. Er weiß, wie leicht es gewesen wäre, aus diesem Stoff ein betroffenes Thränendrüsen-Epos zu inszenieren – »Jenseits von Mazedonien«. Und er weiß auch, daß seine Warnung dann ungehört verhallen würde.

MARCUS HERMANN

FILM-TIP

Im Reich des Bösen

Anthony Wallers vergnüglicher Thriller »Stumme Zeugin« spielt mit allen Schikanen des Genres

Vermutlich hat er schon, als er in München auf der Filmhochschule durch die Reihe der Kollegen zappte, gewußt, daß was zu machen, das Zuschauerherzen rasen läßt. Und so fuhr der junge Brite Anthony Waller nach Moskau, wo er einen gestrenge mürrischen Mafiaboß, der sich, aber eben, weil stumm, nichts erhalten kann und nun selber abgemurkst werden soll. Eine furiose Genre-Pfundsrei mit Überraschungen an jeder Ecke und der zugleich ein Abgesang von beeindruckenden Story der Welt.

Artist aus dem Exzeß: Karen (Tay Ripley) kämpft um ihr Leben

FILMCHARTS

Tausendfältige Liebesgrüße: Meg Ryan in »French Kiss«

1 **Der Ente Ritter**
Regie: Jerry Zucker
Mit Dana Carvey und Nastassja Kinski
2. Woche: 264 (59 Neustarts/Gesamt: 784 (55) (Vorwoche: 1)

2 **French Kiss**
Regie: Lawrence Kasdan
Mit Meg Ryan und Kevin Kline
1. W.: 191 (48) (2) (-)

3 **Während Du schliefst...**
Regie: John Turteltaub
Mit Sandra Bullock und Bill Pullman
W.: 138 (2) (2) 180 (4) (2)

4 **Abrafaxe: Rat 2**
Regie: Geoff Murphy
Mit Terence Stamp, Eric Bogosian und Kristofer Kidd
2 (1) 140 (67) (27) (5) (3)

5 **Casper**
Regie: Brad Silberling
Mit Christina Ricci und Bill Pullman
D.W.: 5 (+5) (4) (47) (23) (4)

6 **Ein Jaus Dalliance**
Regie: James Lemo
Mit Aidan Quinn, Johnny Depp und Faye Dunaway
D.W.: (0) (13) (1) (10) (8) (6)

7 **Judge Dredd**
Regie: Danny Cannon
Mit Sylvester Stallone und Diane Lane
D.W.: 7 (13) (1) 109 (60) (5)

8 **Forget Paris**
Regie: Billy Crystal
Mit Billy Crystal und Debra Winger
D.W.: 70 (20) (24) 284 (7)

9 **Congo**
Regie: Frank Marshall
Mit Dylan Walsh und Joan Chen
D.W.: 26 (72) (66) 58 (8)

10 **Der Über meine Leiche**
Regie: Renny Harlin
Mit Christoph M. Ohrt neu
Katja Herman
D.W.: 2 (66) (3) 66 (-)

Quelle: Media Control

Schwerer Moment in Mazedonien: Hoffen und Bangen schweißen

Vor dem Regen

Start 28.9.

Balken-Bürgerkrieg als Parabel über die Unfähigkeit zur Koexistenz

Für eine der größten Überraschungen auf dem letztjährigen Filmfestival von Venedig sorgte der 32jährige Mazedonier Milcho Manchevski, als er auf beklemmende Weise Liebe inmitten barbarischer mazedonischen Kapriolen, den Caldwell zum gewinnen konnte Manchevski (großer unserer Freiheit) der moralischen der mazedonischen Regen und London spielt, in drei, technisch alle inhaltlich klug verwobene Episoden mit den Titeln „Worte", „Gesichter" sowie „Bilder" und geht, anhand von Grundbildern der Frage nach, warum die Balkan-Staaten ständig Krieg gegeneinander führen. Daher erscheint auch die Mazedonier der wenigen in den gewalten Konflikt so wenig ehrenvolle Rolle: sondern vielmehr als Zeugen, warum Terroristen und Bevölkerungsgruppen verschiedener Religionen oder politischer Meinungen ganz allgemein nicht miteinander auskommen.

„Worte": Zaneta (Labina Mitevska), die albanisches Mädchen, nicht Unterschlupf bei einem mazedonischen Mönch, der ein Schweigegelübde abgelegt hat. Sie steht in Verdacht, einen Mord begangen zu haben. Als eine bewaffnete Horde aufgebrachter Nachbarn vor aufspurt, bittet der Mönch mit ihr...

„Gesichter": Die Redakteurin (Katrin Cartlidge) einer Londoner Fotoagentur, die täglich mit den Bildern vom Grauen des Krieges konfrontiert wird, spaziert durch Ehemann in einem Restaurant in eine wilde Schießerei. An ihrer die Ungewißheit die Gewißheit bloßgelegt...

„Bilder": Im mazedonischen Kriegsalltag (nach weltweit) bekommt unser Hirnorgan zurück. Gerade Erkennt die Fotoreporter Gewißheit nicht mehr ertragen. Flieht auch in seinem Heimatgebirgsdorf einsiedelnden der Hilfe unter den Bevölkerungsgruppen...

Milcho Manchevski, der sich zehn Jahren in New York lebt und sich als Regisseur von Musikvideos einen Namen gemacht hat, ist vor vier Jahren erstmals wieder in seine Heimatstadt Skopje zurückgekehrt. Da ist sein Blick auf den Krieg so destruktiv, der und ziemlich ernüchternd die. Wie ein Chirurg legt er die Wunden des Hasses frei, jeden seine analogen und fiktiven zu beziehen. Dabei fällt er aber auch keine Schuldzuweisung an. Pole kein oder Ulli Tirpitzen ist, von dem direkt heraus, daß die vor schrecklichen Kriegsverbrechen selbst. Ist Schuld zu verantworten haben. Großen Anteil an der wirkungsvollen Wirkung des Films haben Kameramann Manuel Teran, die eine geschickte Balance zwischen Schwarzweißaufnahmen, traumartigen Farbe und schmerzhaft-klaren impressionistischen Einstellungen findet, und der einmalige Soundtrack der Gruppe „Anastasia". geh

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KULTUR

seiner engen Männerwelt hinausblickt. Endlich finden Frauen einen Platz in seiner Wahrnehmung. Und mehr als das Mit „Die Brücken am Fluß" hat der Regisseur hauptsächlich seinen ersten Frauenfilm gedreht.

Er zeigt die in Hollywood äußerst seltene Einsicht, daß eine Liebesgeschichte nicht einfach die geglückte Eroberung der Zitadelle Weib bedeutet. Die eitle Perspektive des Ichs, die vor allem dem Ego des Wallerschen Fotografen schmeichelte, hat er schlicht umgekehrt und seine eigene Rolle in der Verführung weit zurückgestuft.

Deshalb hat er mit „Die Brücken am Fluß" einen der seltenen Filme über weibliches Begehren geschaffen. Es ist Francesca, die vom Fenster aus verstohlen und erregt den Fremden beobachtet, wie er halbnackt an der Wasserpumpe steht. Sie verführt ihn – und entdeckt sich selbst neu. Sie trifft die Entscheidungen, und er läßt es geschehen.

Die oft eher spröde Streep spielt die erotische Entdeckung einer sinnlichen, reifen Frau. Sie spielt ihr Zagen, ihre Verlockung, ihre Lust und die Gewissensqual, in die sie diese unverhofft große Liebe stürzt. Sie spielt so selbstvergessen, als wisse sie genau, daß dieser Film ihr gehört. Es ist Francescas Geschichte. Und Eastwood hat die Größe, sie spielen zu lassen.

„Die Brücken am Fluß" ist ein altmodisches Kammerspiel, ein Film, der nicht mehr will, als eine einfache Geschichte von zwei Menschen zu erzählen.

Wenn die Welt der Menschen, das hat Clint Eastwood irgendwann begriffen, ist viel aufregender als die Welt der Mythen. Wahre Helden sterben alt.

Susanne Weingarten

Film

Stell dir vor

„Vor dem Regen". Spielfilm von Milcho Manchevski. Großbritannien/Mazedonien/Frankreich 1994.

Der Krieg ist nicht anderswo, nicht nur im Fernsehen, und er macht nicht Pause. Vielleicht sitzt du – in Berlin, in London, in Paris – in einem Café, wenn die Bombe hochgeht oder ein Kamikazekrieger hereinstürzt und mit seiner Maschinenpistole die Lisbeths von den Tischen mäht. Und weil du nun nie bist, kann es dir egal sein, ob ein irischer Nationalist, ein algerischer Fundamentalist oder ein baskischer Separatist Schicksal gespielt hat. Es könnte genauso gut ein Tamilen-Tiger gewesen sein, ein kurdischer Zuhälter oder ein aserbaidschanischer Dealer: Krieg ist Krieg.

Der merkwürdige Film „Vor dem Regen" erzählt (unter anderem) mit einfühlsamer Gedrit von einer jungen Frau namens Anne in London, die meint, weltoffen schwingen zu müssen, zu denen sie sich hingezogen fühlt. Der Ehemann hat Sinn für Design und schöne Krawatten, zum Liebhaber paßt das Unrasierte, die speckige Tarnjacke, die Unbehaustheit.

Der Knall, der alle Nuancen hinfällig macht, geschieht in einem Restaurant, wo Anne sich eben mit ihrem Mann auszusprechen versucht. Welchen Krieg für ein kurzes mörderisches Intermezzo dieses Restaurant zu seiner Bühne gemacht hat, ist egal – Anne allein überlebt das

Manchevski-Film „Vor dem Regen": tödliche Kinderspiele

Der Spiegel 39/95

KULTUR

Exzeß explosiver Gewalt. Später reist sie dem anderen Mann, der Kriegsfotograf ist, in seine Heimat nach, wo er den Alptraumen zu entrinnen hofft, und kommt eben recht zu seiner Beerdigung. Krieg ist Krieg.

Annes Geschichte ist eine von dreien, die der Film miteinander strickt, und er erzählt sie sehr versetzt, unsentimental scheuft, expressiv, pathetisch. Er beginnt mit dem Bild der schmalen, schwarzgekleideten Frauen am offenen Grab auf einem Dorffriedhof in den mazedonischen Bergen – und er endet dort wieder nach einer Zeit Reise, die sehr merkwürdig vorwärts und rückwärts zugleich zu führen scheint.

Das New Yorker Stadtblatt *Village Voice* hat vor ein paar Monaten gemeldet, in einem fernen Land namens Mazedonien sei der Vilbgy-Nachfolger Manchevski, wohnhaft East 10th Street, einer Meinungsumfrage zufolge der zweitberühmteste Bürger, knapp nach dem Stoppschildchen. Das macht „Vor dem Regen", der erfolgreich ein mazedonische Film aller Zeiten: Ergewann 1994 in Venedig den Goldenen Löwen und wurde im Februar für einen Oscar nominiert.

Filmemacher Manchevski

Eine als eigenständig anerkannte Sprache namens Mazedonisch gibt es seit 50 Jahren, einen eigenständigen Staat erst seit drei (wobei sein offizieller Name noch immer umstritten ist), und in diesem Staat spricht ein Fünftel der Bevölkerung gar nicht mazedonisch, sondern albanisch. Entsprechend kurz ist die Geschichte des mazedonischen Kinos: In Zeiten bester sozialistischer Solidarität betrug, so Manchevski, die Jahresproduktion 0,7 Filme.

Milcho Manchevski ist Mitte 30, sieht aber wie ein Rucksacktourist mit Interrail-Ticket aus. Er ist schmal, blondschopfig, spitzbübisch und hat den strengen, geraden feierlichen Ernst eines Dichters. Er hat es, als Waisenjunge aus der jugoslawischen Provinzstadt Skopje, 1979 geschafft, ein Film-Stipendium für die Southern University of Illinois zu ergattern, ist dann aber als Heimkehrer mit seinen Projekten an der Staatsfilmbürokratie gescheitert und 1985 – wie er meinte, für immer – nach New York emigriert.

Der Zipfel Zukunft, den er dort nach ein paar kümmerlichen Jahren zu fassen kriegte, hieß Video. Er hatte Glück, er gewann 1987 den MTV Award für das beste Rap Video, und im Rui verfuhr er über alle Freiheit, sich auf dieser „luxuriösesten Spielwiese für Experimentalfilmer" zu tummeln. Insgesamt hat er etwa 40 Pop musik-Videos gedreht.

Über bestes Manchevski für Unbedingtheit eines Mönchs. Eine Ironie würde ihm stehen, und es kann kein Zufall sein, daß der hagere junge Mönch, der am Anfang des Films in einem mazedonischen Bergkloster ein Schweigegelübde ablegt, Manchevski gleicht.

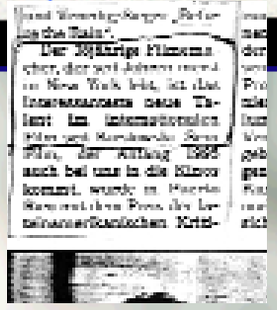
Von einem Tag auf den anderen hat er Schluß gemacht mit den Videos. Er war – gegen bessere Vorsätze – 1991 für ein paar Wochen nach Skopje heimgekehrt und einem beunruhigend veränderten Land begegnet: zerfallende Autoritäten, ethnisch motivierte Aggressionen, eine Bundesarmee, die drohend wie eine Besatzungsmacht auftrat, und überall Kinder, die wie besessen Krieg spielten.

Mazedonien ist die einzige der ehemals jugoslawischen Republiken, in der es nicht zum Krieg gekommen ist, doch aus der Erfahrung ständig drohender Gewalt, die wie ein Gewitter in der Luft liegt, entstand „Vor dem Regen". In jeder der drei Geschichten, die der Film auf seine hartnäckige, dringliche Weise erzählt, bricht der Krieg aus. Damit es Krieg gibt, sagt er, braucht es Leute, die ihn wollen, sonst nichts. Und dann genügt ein Schuß, um dahin zu kommen, daß zurück nichts mehr geht.

Es gefällt dem New Yorker Manchevski (der sich nicht als Amerikaner verstehen will), daß ein Abgesandter der Rolling Stones mit ihm über ein Video verhandeln will oder daß die Produktionsfirma von Robert Redford ihm die Entwicklung seines nächsten Projekts finanziert. Und dennoch steckt in ihm die puristische Seele eines Lyrikers, der dem Medium Film zutiefst mißtraut: zu schmutzig, zu technisch, zu vergänglich, zu kompromißlerisch, zu banal. Die Künstler, von denen er mit der höchsten Faszination spricht, sind Zen-Meister, die sich irgendwann im puren Nichts verflüchtigten; es ist ihm zuzutrauen, daß er ihnen irgendwann folgt.

Natürlich knipsieren in seinem inzwischen ständig verzweifelten Film Bilken auch ein paar Figuren mit blauen Helmen in weißen Geländewagen umher, die guten Menschen um der Uno. Sie stören nicht, so wird einmal gesagt, und sind immer rechtzeitig zur Stelle, wenn es Tote zu begraben gibt. Krieg ist Krieg.

Urs Jenny



За прв пат во Јапонија “Пред дождот” е прикажан на Филмскиот фестивал во Токио, во септември 1995.

Јапонската кино-премиера е на 3 февруари во Токио, каде играше два и пол месеци. Филмот потоа е пуштен во уште 12 градови низ Јапонија, вклучувајќи ги и Осака и Нагоја.

Покрај рецензиите за филмот, луксузно опремените портрети и интервјуа со авторот Манчевски, објавени се и специјални прилози за Македонија, која како земја за прв пат се открива во јапонските медиуми.

Филмот има широка видео дистрибуција, а прикажан е и на телевизија.

EDITOR'S MOST WANTED

すべての映画は何らかの真実を含んでいる。
そして映像作家の仕事は、魂の真実を伝えることなんだ。

ミルチョ・マンチェフスキー　テキスト＝映画監督　text by Kon Ichi　撮影＝石本統吉　photograph by Atsuyo Wakuy

MILCHO MANCHEVSKI

63 CUT

Јапонија

Japan

brand new screen

ビラ・アオレイン

In Natural

Playboy

GQ-Japan

Confession of a filmmaker

時間と空間を織りなおす

ミルチョ・マンチェフスキー

MILCHO MANCHEFSKI

Switch

Weekly japan

Before the Rain

「ビフォア・ザ・レイン」

今年は絶対この映画。
ミルチョ・マンチェフスキーの
これが驚くべき監督デビュー作、
「ビフォア・ザ・レイン」は必・必・必見!!!

「すべての物語はすでに語られてしまった」僕らの務めはそれを語る新たな方法を見つけること

Profile

Interview

MILCHO MANCHEVSKI

ミルチョ・マンチェフスキー

Before the Rain

Before

「ビフォア・ザ・レイン」

「ビフォア・ザ・レイン」

2月3日公開

教えて!

MAKEDONIJA

[マケドーニア]

笑い、自然と複雑な歴史の地バルカン半島
ユーゴスラヴィアから分離独立した共和国

Grégoire Colin

TV Bros

TV Bros

争いの地には奇跡の映画が生まれる

イラストによる 橋本 勝

Movie

ピフォア・ザ・レイン

25Anns

愛してる愛してもゆるされない…いとしの大雪に雨が降れば、罪の記憶は浄化されるのだろうか?

ピフォア・ザ・レイン

シリアスのひとりごと

95年は年初から年末まで話題満

Pick Up New Video

Olive

Mar. 10, 1996 No.117

Bunka Bazar

CINEMA

「ピフォア・ザ・レイン」

衝撃の問題作を世に出した、メビウスの輪のようなオムニバス

ゲームに熱中する若者たちのそばにアートを置く!

120

CINEMA
STUDIO VOICE EDITION

PLAYBOY

MOVIE SCORE CARD

生と死のはざまで、揺れる千モーションのきらめき。

永遠を模索する愛、刹那的な愛、すべてを変える愛。

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ネルトに愛を

Bar-f-Out!

MOVIES

cinema
「何は残さず、ただ通るとだけ考えて」

民族対立の渦中に咲く愛
ビフォア・ザ・レイン
マンチェフスキー監督に聞く
「解釈は観客が自由に」

Франција

Франција, заедно со Велика Британија и Македонија, е еден од трите партнери во копродукцијата на "Пред дождот".

Кино-премиерата беше на 16 ноември 1994, со 24 копии низ целата земја.

За "Le Figaro" ова е "мајсторско дело, едноставно и соголено како грчка трагедија", за "Positif" е "брилијантна дисертација". "Studio Magazine" за авторот Манчевски вели дека е "сиров талент - нова крв во филмската уметност", а за "Le Parisien" тој со својот прв филм "значајно влегува во клубот на големите синеасти".

Филмот има широка видео дистрибуција и неколкупати е прикажан на телевизија.

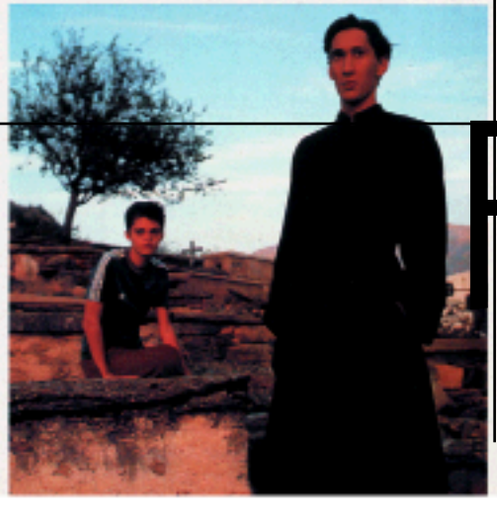
e et superbe d'un conflit larvé en Macédoine, *Before The Rain* combat la v

ments. Et au delà des problèmes ethniques de cette république de l'ex-Y

or à Venise nous livre un message en forme d'avertissement : personne n'est i

HE RAIN

LION D'OR - VENISE 94



16 NOVEMBRE

Premier film d'un jeune cinéaste de 34 ans, MILCHO MANCHEVSKI, BEFORE THE RAIN parle de violence et de haine raciale ou religieuse.

Son message humaniste et grave, sa mise en scène raffinée et sa bande musicale envoûtante lui ont valu le Lion d'Or au Festival de Venise.

Before the Rain

Toute la douleur du monde...

«Le problème des Balkans est devenu une métaphore pour moi»

Before the Rain raconte trois histoires, sur fond de conflit ethnique et religieux, entre Macédoniens orthodoxes et Albanais musulmans. La première, intitulée **Les mots**, nous montre comment un jeune moine grec orthodoxe entre une Albanaise. Poursuivis par une bande armée, ils parviennent à s'échapper, mais la violence viendra de la famille de la jeune musulmane qui s'oppose à sa fuite.

Le second épisode nous transporte à Londres où nous suivons une journée de la vie d'Anne, jeune photographe dans une agence. Elle est partagée entre son mari Nick dont elle est séparée et son amant, Aleksandar, grand reporter qui veut retrouver son pays déchiré. Un dîner émaillé de plein restaurants bouleversera la vie de la jeune femme... Ce chapitre s'appelle **Les visages**. Dans le troisième volet, intitulé **Les images**, nous retrouvons la Macédoine, déchirée où les pas d'Aleksandar de retour dans son village. Il croyait trouver la paix et c'est la guerre civile qui l'attend, divisant tout le monde, y compris les siens. Meurtri, déchiré, tourmenté, il tombera d'idée une jeune femme accusée du meurtre d'un homme... Au péril de sa vie.

Né à Skopje en Macédoine, le réalisateur a quitté son pays pour aller étudier le cinéma aux États-Unis. Des clips publicitaires en passant, on a pensé de se faire connaître avant d'écrire son premier long métrage de fiction, **Before the Rain**. Sur les motivations de ce film, Milcho Manchevski s'explique ainsi : *«Je suis revenu dans mon pays après une longue absence, quand a éclaté la guerre en Croatie et en Bosnie. Il y avait dans l'air un sentiment que quelque chose d'important allait arriver, comme quand il va pleuvoir. Le problème des Balkans est devenu une métaphore pour moi, et mon film a d'ailleurs fait un énorme détour, via Seattle du Nord, pour être distribué. Quand j'ai vu la violence de mon film, elle me paraît bien banale et bien légère et je la comparais à l'emporte quel autre film actuel.»*

Parmi les visages du générique, on reconnaîtra dans le rôle de notre Kiril le jeune Français Grégoire Colin, qui jouait avec grand talent le rôle du fils d'Antonine dans **Pas très catholique** de Tonie Marshall.

Before the Rain est un film dur, angoissant, mais stylisé et d'une grande beauté plastique ★

LE FILM

Réalisation : MILCHO MANCHEVSKI.
Scénario : MILCHO MANCHEVSKI.
Photo : MANUEL TERAN.
Interprètes : KATRIN CARTLIDGE, RADE SERBEDZIJA, GRÉGOIRE COLIN, LABINA MITEVSKA.
Musique : ANASTASIA.
Productrice : CODOMIR KILAR, JUDY COUMBAN, SAM TAYLOR, CAT VILLIERS.
Durée : 1h36.

Fran
France

NOS COUPS DE CŒUR

BAB EL OUED CITY

BEFORE THE RAIN
de Milcho Manchevski

T.C.

CINÉMA

Par Yveline Chabot

PROFILS

LION D'OR à Venise pour *Before the Rain*, son premier long métrage, Milcho Manchevski, 34 ans, un parcours du tonnerre (journaliste, romancier, réalisateur de pubs et de clips), élevé en Macédoine mais vivant à New York, indécrottable rat des villes, se définit comme... « un schizophrène stéréophonique ! » Il est, à nos yeux, un subversif nous avertissant de la montée des nationalismes en Europe, un inventif qui peaufiche sa mise en scène, tout en accouchant d'un scénario complexe et intelligent. *Après Before the Rain ? On attend avec impatience.* J.M.

MILCHO MANCHEVSKI

AU DEPART, elle n'y est pour rien dans cette histoire de séparation. Elle est juste l'amie du couple, celle qui va tenter de les aider mais qui, très vite, se trouve dépassée par cette énorme brisure. Karin Viard est une fois de plus parfaite dans ce mélange touchant d'ironie et de compréhension. C'est en l'apercevant dans Delicatessen que l'on a découvert son sourire un peu grave, c'est en l'observant dans *Ce que femme veut*, de Gérard Jumel, et *La nage indienne*, de Xavier Durringer (pour lequel elle a d'ailleurs été nommée au César du meilleur espoir), que l'on a pu apprécier son réel [illegible] grande gueule. Depuis, Karin Viard n'arrête plus et on la retrouvera bientôt dans les prochains films de Nicole Garcia et de Christine Pascal. **T.K.**

KARIN VIARD

JACQUES GERBER.

Alexander (Rade Serbedzija), l'ajare des temps modernes de retour au pays.

BEFORE THE RAIN

Une odyssée moderne, violente et poétique

Stallone et Sharon Stone.

Le magazine CINÉMA

Chronique d'une guerre annoncée

En trois actes, comme une valse tragique, *Before the Rain* dépeint la folie meurtrière qui s'empare de deux communautés en ex-Yougoslavie.

Un film noir et magnifique qui a reçu le Lion d'or à Venise.

Pierre et caméra. Le Suisse explore dans un village paisible de Macédoine.

Un lion branché, signé Disney

Sortie nationale le 23 novembre. Le 5 novembre au Grand Rex à Paris, projection exclusive précédée du spectacle Disney magique.

L'ACTUALITÉ

Noël Herpe

Before the Rain

Le cercle fermé

Une menace maintenant prévisible : Labina Mitevska dans *Before the Rain*

Before the Rain est un film inclassable, riche en symboles, en effets de correspondance, de répétition, de retour : il est construit comme un rondeau en trois volets, dont chacun paraît redoutable et semble le précédent, comme en exigeait de nos cours successives d'une tyrannie, du commencement, le jeune et non moins redoutable pianiste, Alfred, que rappelle à lui constamment le terrible tambour. Alfred est le compagnon des pires passages du monde contenus en de rares instants singuliers – magnifiques moments où Before, tantôt s'éclaircit à l'œil, tantôt les sépare d'un amour naissant que vient aussitôt arrêter la guerre civile. En face, l'Anglaise libérée, mais elle aussi enfermée, à sa manière, dans la prolifération insignifiante des images... les photos qu'elle passe son temps à faire, ce qui se substitue à une représentation aplatie et insulaire du réel, les rues de Londres qui défilent derrière les vitres du taxi ou de sa mémoire, le monde apparaît finalement ne pas pouvoir le supporter. Le succès de *Before the Rain* tient à ce qu'il est à la fois l'élément le plus classique et le plus clairement de l'époque, une sorte semblable, qui réside dans une dimension abstraite et secrète de l'œuvre, et, finalement, dans une même sensibilité finale à son inscription : le cinéma dans le traumatisme répondra ainsi à la mort de la jeune Albanaise, puis redoublera la toute présence d'un mal sans nom et sans visage, au-delà de ce double refus, de l'espoir et de la mémoire. Pourtant, plus rapprochés transversalement, comme un désir ou un vouloir-connaître, ou encore vers un Mouchette pressé de se chercher à comprendre les conditions mêmes qui la désirent. C'est le passé le plus obscur du film, parce qu'elle introduit une volonté démarquée de re-trouver dans un monde lentement prédestiné – par son statut privilégié de voyeur manipulateur, par son amour vraie d'histoire, le photographe est le seul qui soit apte à retenir de manière une certaine forme d'innocence. Il est fait, en tout cas, pour ne pas disposer de tous les deux autres, dans la mesure où ces derniers demeurent soumis, ou elle un temps, à quelque fatalité qui les empêche de se rejoindre ou marche. Comme s'il fallait que la connaissance, pervertie à son point de saturation et de non-retour, accuse de vieillir au sacrifice afin que l'enfant, privée de mémoire, sans le savoir, tourne éternellement à ce point.

Il était une question de sort le personnage impersonnel de profession prédéfini par une conclusion en boucle, un sentiment semblable au vertige de l'éternel retour. *Dans* Before the Rain, *avec* un cortège de confusions et de hasards, qu'elle peut susciter à grande échelle et à se reproduire séparément qui restent mobiles, seulement. Manchevski n'a pu ou voulu couper dans cette architecture cyclique qu'il nous y enferme avec lui ou à départ, étudiant toute sa vie et toute surprise. Durables, le mot de langue est inconvenablement donné par le vieux papa : « Il serait vrai pas rond. Le temps ne vient jamais » (phrase qui inaugurera sur la bouche d'un vieillard sur un mur de Londres et qui, naturellement, reviendra clore le film). En vérité, le cercle n'est que trop rond et trop bon : chaque protagoniste y suit une trajectoire prédéterminée, balance de signes qui se heurtent irrémédiablement les uns aux autres : les caresses qui délimitent chacune des voix parlent, le monde comme par hasard entre les « images » (l'Anglaise plongée dans ses photos) et la « mise » de son ex-mari macédonien en scène (pour), le monde qui relève différemment de la jeune femme, un an non moins merveilleux hasard (une voix, le suicide/meurtre le seul de couleur à avoir pris et dans un nouveau bain de sang, la vie transmuée sous ce glacis de cinéma), le glacis de soi hors-champ, séparé entre elle-même, etc. C'est passer le temps que les images de Sofia, ce propos de Cécile Ray, nous saisit à Cinéplexe légitimement – pris au vertige d'une égalité systématique et spectaculaire. Manchevski ne sait pas avec ce même temps que ses personnages, il en fait les purs produits narratifs d'un positivisme qui, à force d'innocence uniformément universelle, finit par se détruire et se démentir dans un chaos universel et sans raisons. Le recommencement, lieu perd toute valeur, dès lors que n'est défini le sens de ces signes permanents – que, une fois entré l'un de signature de manière quelque peu complète (idéologie de l'enfance, la rencontre de la chair les déchirures de la maturité), réduisent qu'à un vœu, si cette entreprise n'est pas, en tout cas, cette image d'usure (ou de passé) par laquelle une mémoire détruit à la grande de « mauvais » et exprime davantage que ce que voulait la faire dire son auteur. En se hâtant à développer systématiquement les trois phases de son plan (phase, absence, retour), Manchevski ne cesse en fait qu'en briser l'économie.

N. H.

BEFORE THE RAIN

France. Durée : 2h. Macédoine, 1994. 1 h 50. Réal. et scén. : Milcho Manchevski. Dir. photo : Manuel Teran. Dec. : Sylvain Lemaître. Avec : Rade Serbedzija, Grégoire Colin (Kolé), Labina Mitevska (Mirjana)

Entre le paradis perdu de l'un et les paradis artificiels de l'autre : Rade Serbedzija et Nada Sretenović dans *Before the Rain*

L'ACTUALITÉ

Entre le paradis perdu de l'un et les paradis artificiels de l'autre : Rade Serbedzija et Nada Sretenović dans *Before the Rain*

Bri

Lion Feuchtwanger (ci-dessus) publie "Paix à la maison".

18

LA CROIX L'ÉVÉNEMENT

C U

Cinéma

L'ENGRENAGE DE LA VIOLENCE, TRIPTYQUE

Before the rain
de Milcho Manchevski

Primé à Venise, ce film dénonce d'autres foyers de guerre civile en ex-Yougoslavie

Une jeune moine orthodoxe cache son passeport sous un déchirement. Le moine semble baigner dans la douceur de vivre. Pourtant, au loin, des rumeurs noires s'accumulent. Le ciel éclate un moment et une jeune fille court se réfugier secrètement chez les moines. Aussitôt arrivée, *Before the rain*, premier long métrage venu de Macédoine qui accompagne le Lion d'or au dernier Festival de Venise.

Before the rain : avant la pluie. La métaphore est limpide. Dessous l'apolitique sérénité classique, Milcho Manchevski, cette République issue de l'ancienne Yougoslavie est, même en ce moment. Mais pour combien de temps ? Derrière la fiction, les trois volets du film mettent en scène l'horreur qui croît entre Macédoniens orthodoxes, albanais musulmans, enfermés, un conflit racial et religieux qui couvait. Et *Before the rain* redouble comme un avertissement, pour nous qui ne sommes, impuissants, à la tragédie bosniaque.

La jeune Albanaise fuit. Dans un pays déchiré entre communautés, dans des paysages superbes, la bataille finale sera horrible. (Photo : D. R.)

Le premier favori du film tient la forme cyclique comme pour nous rappeler l'engrenage cauchemardesque de la violence. Nous retrouvons un dernier volet, la famille macédonienne qui poursuivait au début la jeune Albanaise poursuivie un temps par le mêlée. Dans les deux cas, la même logique d'accusé et de responsable de l'effroi (réactions puis représailles) accuse les communautés.

Message pathétique, tensions palpables

Une scène photographique de recueillement et fidélité la dernière partie : la mère désespérée Aleksandar, photographe macédonien qui parcourt le monde pour une agence londonienne de travaille Anne, en milieu. Celle-ci, fascinée entre son mari britannique et son amant, accède à un terrible règlement de comptes dans un restaurant : la guerre éclate en ville.

Aleksandar, lui, décide de ne vouloir sa paye. Le voici à son tour confronté à l'incompréhension entre communautés. Le pays d'hélène qu'il a quitté semble dans une torpeur à la hantise. Pierre, la jeune musulmane qu'il a jadis aimée, lui est maintenant inaccessible. Et la fille d'un homme tuera son vieux village. Un meurtre, un viol, et la réplique immédiate des Macédoniens : les compagnons d'Aleksandar se mettent en chasse de la criminelle supposée, une jeune Albanaise qui va se réfugier dans la cellule d'un moine... Voir plus haut.

La boucle fatale est bouclée, entre ténèbres chronologiques. Mais l'issue meurtrière possible être évitée ? Le message — pathétique — est mégavingt sur vingt. À la force poétique, *Before the rain* apporte une image en scène d'une formidable efficacité, où les tensions sont palpables. Si l'image succombe parfois à une esthétique trop léchée, la beauté des paysages ardents n'est difficile de ne pas être sensible à la virulence et l'impuissance de ces personnages coincés entre la guerre, qui reviennent le Moyen Âge au prix de sang. Tous d'un intolérable.

Jean-Luc MACIA

QUESTIONS

Paroles de Macédonien

■ *Manchevski, vous vivez et travaillez depuis de nombreuses années aux États-Unis. Dans ce film, vous vous voulez rassurer avec votre pays en partant, comme le dit votre personnage ?*

Milcho Manchevski : C'est plus symbolique que réel. Je suis à la fois en dedans et en dehors : je reste partagé entre un mode de vie individualiste, qui me satisfait, et un attachement affectif fort pour mon pays. Quelque chose me retient sans cesse dans la région. Je regarde cette Macédoine : il y a dix ans, j'ai voulu tourner quelque chose dans mon pays. À cause d'un canal de deux cinéastes ultra-conservateurs, connectés à quelques hommes politiques, qui ont réalisé sans ménagement mon projet.

— Pour Before the rain, *vous êtes-vous appuyé sur des faits réels ?*

— Non, parce que je n'ai pas voulu faire un documentaire sur la Macédoine, mais proposer une vision métaphorique, plus universelle. Pour moi, la guerre locale dans la seule partie de l'ex-Yougoslavie est, à ma connaissance, il n'y a pas eu une seule balle de tirée. Disons qu'il s'agit plutôt d'un avertissement, de mon regard sur un pays tiers, un regard sensible et personnel.

Je ne pense pas qu'il y ait d'endroit, ni de système politique idéal. Dans les Balkans, n'est encore ce Macédoine que l'on trouve le meilleur. Je sais que je n'y serai à peu près libre et en sécurité.

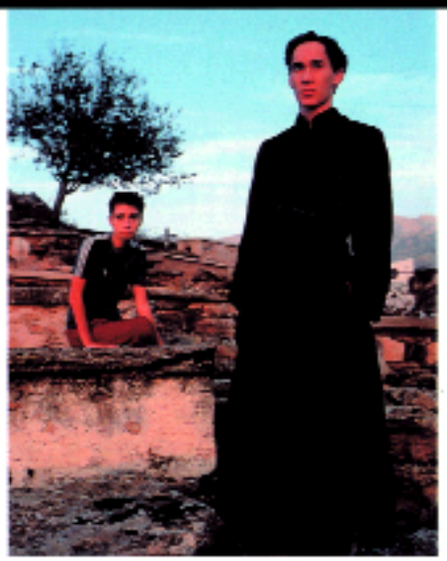
En ce qui concerne le respect du droit des minorités, bosniaque, roms, casse-musulmans — ou contre dans votre film —, n'est-ce pas faire un jugement économique et politique et faut comparer leur situation en Macédoine avec celle dans les pays voisins, comme la Slovénie ou la Croatie, où elle n'est pas très brillante...

— Dans votre film, parlez les familles intérieures les haines entre communautés sont très violentes...

— Pour moi, la famille est à la matrice de l'égoïsme collectif. L'intérêt de laquelle on évolue particulièrement dogmatique pour survivre en peu de temps un nationalisme exacerbé, un pays méditerranéen.

Recueilli par
Philippe HUYSE

« Courage, fuyons », devise algéroise



« Before the Rain » (Macédoine) est le premier long métrage de Milko Manchevski. Au dernier Festival de Venise, il a été récompensé par le Lion d'or.

LE LION D'OR DE VENISE

Le film de Milko Manchevski, « Before the Rain », a obtenu le Lion d'or à Venise. Sur fond de conflit ethno-religieux entre Macédoniens orthodoxes et Albanais musulmans, le film se divise en trois parties : les mots, les visages et les images - avec Grégoire Colin, Labina Mitevska, Karin Cartlidge, Jay Villiers, Rade Serbedzija et Sylvia Stojanovski. Les images sont superbes. La violence des sentiments nous happe et ne nous lâche plus. Milko Manchevski a trente quatre ans. Il a grandi dans une famille bourgeoise : sa mère était médecin et son père ingénieur ; il peint ses parents à quarante ans, poursuit ses études aux Beaux-Arts, écrivains, réalisateur et journaliste, Milko Manchevski aurait aimé « Before the Rain » être jamais réalisé.

Art, troisième pièce de Yasmina Reza, réalisé par Pierre Arditi, Fabrice Luchini

TRIOMPHE MERITE POUR YASMINA REZA

C'est avec « Conversations après un enterrement » que Yasmina Reza est devenue auteur de théâtre. Un rêve, elle reçoit le molière du Meilleur Auteur, le prix de la SACD et le prix de la Fondation Johnson. « Art » est sa troisième

« Before the Rain », de Milko Manchevski.

En Macédoine aussi, c'est la veillée d'armes...

Ex-république yougoslave, la Macédoine est à son tour menacée d'un affrontement ethnique. Enfant du pays, Milcho Manchevski tire la sonnette d'alarme avec son beau film « Before the Rain », qui a reçu le Lion d'or au dernier festival de Venise.

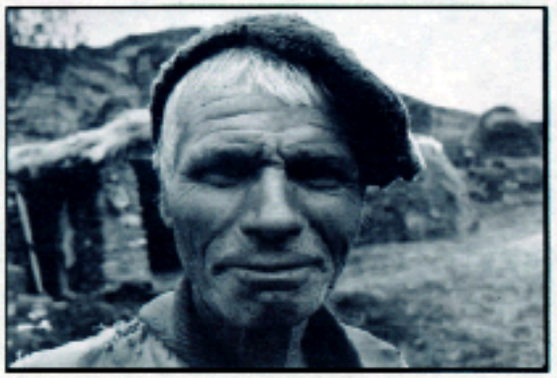
Les spectateurs macédoniens qui ont déjà vu le film dans les salles obscures d'Europe l'applaudissent. Enfin claire-voyance, vérité de cinéma, succès national. *Before the Rain* de Milcho Manchevski, lauréat du dernier festival de Venise 1994, est le premier film macédonien réalisé depuis l'indépendance de l'Etat macédonien (avril 1991). Chauvinisme ? Enthousiasme des Macédoniens, c'est bien naturel qu'ils veuillent des images d'eux-mêmes et des vallées de leur pays. Rassemblons vers le golfe de Salonique, et ça ils se reconnaissent dans des acteurs jouant des villageois de chez eux. Ce n'est pas rien. Avant de parler de l'histoire extraordinaire que raconte le film, il faut noter cela : comme les Macédoniens, pour reconquérir la première fois en cinquante ans l'espace commun de la Macédoine perdue de Philippe, ont dû traverser la guerre civile ethnique, impitoyable, dans cette ancienne province de l'Empire ottoman qu'ils spolièrent les Serbo-Croates au début de notre siècle, annexée au royaume des Serbes, Croates, Slovènes après 1914, puis à la Yougoslavie après la Seconde Guerre mondiale.

Ce n'est pas dit, mais ça se ressent dans le film. *Before the Rain* n'est pas seulement un film sur la Macédoine. Construit comme un thriller, c'est aussi une parabole de la violence ethnique telle qu'on la imagine. Dans les premières images, tout est dit. Un jeune moine orthodoxe (Rade Serbedzija) cache une jeune Albanaise (Labina Mitevska) recherchée par une bande de soldats chrétiens et barbus qui assassinent à bout portant le frère de l'un d'entre eux. Une bande sanglante d'orthodoxes pointe dans un minaret pour libérer une autre musulmane innocente. Petite Comédie humaine, sensible comme un chat, rusée comme un renard. Allez comprendre. Milcho Manchevski, le réalisateur, nous y aide. Car il a compris que nous ne comprenons rien à la Macédoine ethnique, que nous désespérons bêtement trop rapidement pour percevoir la violence nue, primaire, sanguine, et que les films d'horreur dans nos salles sont d'autant censure. Non pas parce que nous ne sommes pas des barbares (parfois à pouvoir), mais parce que nous vivons hors du temps. Nous sommes out.

Pourtant c'est drôle, dans le petit film de *Before the Rain* que nous livrent une agence de photos londonienne, partagée entre deux amours, son mari, son bridge, et Aleksandar, photographe de guerre d'origine yougoslave, Macédonien, qui a suivi les bombes en Bosnie. Comme l'est ce dernier qui, dans la paix et chez lui, ramène dans son sillage. Il y nous abrite par son cousin, après avoir tenté de causer Londres merveilleuse (Labina Mitevska), laquelle a son tour nous abrite par Gus Van. Un, deux, trois, ça paraît un peu simple. Oui, peut-être, mais *Before the Rain* est parfois très théâtral, mais d'entre l'ensemble : la violence et temps-ci, qui n'est pas celle des images d'actualité, mais celle de temps qui se répète et recommence comme si c'était la première fois. **Philippe PETIT**

Before the Rain de Milcho Manchevski, avec Katrin Cartlidge, Rade Serbedzija. Grégoire Colin et Labina Mitevska.

ARRÊT SUR IMAGES



Macédoine, derniers souvenirs avant la pluie

C'est dans le petit village de Vlasino (province d'Ohrid), quelque part en Macédoine, que Milcho Manchevski, le réalisateur de *Before the Rain*, a posé son caméra. Le terrain d'un tournage, au cœur d'un pays horrible : les trente-cinq habitants du village et leurs derniers habitants, photographiés par Adolfo par Bruno Chaby, ont vécu au rythme d'une histoire, réunissant Macédoniens et Albanais, musulmans et orthodoxes.

« En Macédoine, explique le réalisateur, je ne pense pas qu'il y ait un litige suffisant pour déclencher la guerre. Mais le film est né d'un désir de ne pas pouvoir oublier, ici les villages. Dans les années qui ont précédé en Macédoine, on s'est tout à coup rendu compte de la mort d'un membre de ce propre famille. C'est symbolique de ce qu'est la guerre civile aujourd'hui : nous ne vivons rien par contre quelque à 2 heures de vol, nous connaissons mieux. »

Emigrant de Skopje, mais installé depuis dix ans en Etats-unis, réalisateur de clips (*Tennessee pour Amnesty International*, plusieurs fois primé), Milcho Manchevski mène trois mois durant dans *Before the Rain* un travail qui s'efforce de recréer une petite Allemagne macédonienne où un famille préférera bien parler que la voir fuir avec un étranger. Ils assemble d'un photographe de guerre macédonien installé à Londres, et son retour en Macédoine, où s'opposent encore musulmans et orthodoxes.

Before the Rain, Lion d'or au dernier festival de Venise, a également été projeté au festival international de Bitola (République de Macédoine), ouverte aux œuvres du monde entier. Avec deux productions actuellement en chantier, la Macédoine semble vivre la création cinématographique, tandis que de petits villages souvent désertés de population, on abandonné la plus.

Before the Rain sort aujourd'hui. ❑

En haut : M. Grozdi, figurant dans le rôle d'un agriculteur de profession.
Au milieu : le cimetière de Vlasino.
En bas : Adrr Dura Kotoski, agriculteur et homme du président du village, dans sa maison utilisée pour le tournage.

PHOTOS : BRUNO CHABOY

Before the Rain **

De Milcho Manchevski. Avec Katrin Cartlidge, Josée Scriwedjin, Grégoire Colin... Scénario : Milcho Manchevski. Photo : Manuel Teran. Musique : Anastasia. Producteurs : Gedeon Kotas, Judy Counihan, Sam Taylor, Cat Villiers. Dist. : PanEuropéenne. 1 h 50. Sortie : 16 novembre (40 copies).

Trois histoires se une sur fond de conflit ethnique et religieux. 1) En Macédoine, de nos jours, un jeune moine grec orthodoxe visite une jeune Albanaise recherchée par sa famille. 2) A Londres, une jeune photographe est partagée entre deux amours, son mari et un photographe macédonien. 3) Après avoir vu à l'exil, la photographe finit par rentrer dans son pays.

Le lion d'or humanitaire et politique du dernier festival de Venise. Refaisant le flamand, comme son titre le laisse entendre (dans son sens originel plus que littéral), un film polémique ? Manchevski rallachant à filmer la Macédoine natale comme le plus bel endroit du monde et à dénoncer les conflits qui y bouilleront, on risquait de son film comme accusé par l'amour et une catastrophe imminente. Sauf le parti de l'ex-Yougoslavie où il n'y a pas croire de conflit, la Macédoine, minée entre les extrémismes voisins, la Grèce et l'Albanie, pourrait bien être, elle aussi, par explosion.

Mais qu'on ne s'entreprenne pas, le film n'est pas un documentaire sur les ravages d'une guerre que personne n'a voulue et dont personne, surtout chez les prétendus sauveurs du monde, ne semble même se soucier. C'est une histoire d'amour, de fou d'intolérance où les personnages volent les volets aux décors et aux mitraillettes. En mélangeant ces trois histoires – celle qui se déroule en Angleterre est de peinant moins convaincante que les autres –, Manchevski, concerné et consterné, filme les visages de ces enfants, de cette femme déchirée et de cet homme perdu, comme ceux de Homère et Jukebox, d'Hamlet ou du Prisonnier. Le casting, impeccable, est mené par Rade Serbedzija, grande vedette ex-yougoslave, et Katrin Cartlidge, remarquée dans Naked, et enfin par Grégoire Colin, acteur prometteur repéré dans L'Année de l'éveil et La Reine Margot. Mais critique qu'un Kusturica lorsqu'il évoque son pays natal mais pas forcément moins sévère, le premier film de Manchevski mérite sa couronne vénitienne. Et pas seulement par bonne conscience de la part des jurés.

DAMIEN

Kaspar Hauser ** (suite)

Dr Peter Fuhr. Avec André Eisermann, Katharina Thalbach, Uwe Ochsenknecht, Udo Samel, Jeremy Clyde... Scénario : Peter Sehr. Photo : Gernot Roll. Musique : Nikos Mamangakis. Prod. : Multimedia. Dist. : Silence ou parle. 1 h 37. Sortie : prévue le 30 novembre sous réserve (21 copies).

A la cour des princes de Bade, le prince héritier, âgé de 4 ans, est retrouvé mystérieusement le 7 octobre 1812. Je l'ai déjà vu sur le mode d'enfant, depuis 1817, jamais il n'a fait un pas, pensent un certain Karl Marx Feuerbach le confie au professeur Daumer, lui aussi philosophe, élève de Hegel, [illegible] politiques ? Bonne question, qui valut [illegible] sa libération.

Cela donne un film plus classique [illegible] plaisir de propédeutique et de didactisme. Heureusement, l'histoire est assez forte pour qu'on n'y laisse pendre grâce, notamment, à la prestation d'André Eisermann, qui, dans le rôle-titre, rend parfaitement le choc [illegible] ses parents, à parler et marcher, tandis que l'entourage, le précédent du tribunal, [illegible] comme, enfin, intéressant ce cas [illegible] saurait le film de Peter Sehr...

MARC WEITZMANN

Les questions bêtes soulevées par les films du mois

✦ De Monsieur Jean-Claude Van Damme (Belgique), à propos de Timecop :
«Pourquoi y a-t-il toujours un mur au bout des gares d'arrivé des machines à remonter le temps?»

✦ De Madame Sharon Stone (USA), à propos de L'Expert :
«Comment fait-on pour trouver le numéro de téléphone d'un auteur à gages qui a arrêté le métier depuis des années?»

✦ De Monsieur Jean-Marc Barr (CEE), à propos des Fauvettes :
«Pourquoi les héros qui se posent des questions sont-ils toujours fumer sur les balcons?»

Les grandes questions politico-mondiales posées par les films du mois

✦ De Monsieur Micho Manchevski (Yougoslavie), à propos de Before the Rain :
«La Macédoine sera-t-elle la prochaine région de l'ex-Yougoslavie à être à feu et à sang?»

✦ De Madame Whoopi Goldberg et Susan Sarandon (USA), à propos de Comme Comme c'est du Client :
«Y a-t-il une recette pour sortir les petits enfants traumatisés de leur mutisme?»

✦ De Monsieur Merzak Allouache (Algérie), à propos de Bab el-Oued City :
«Allah est grand, d'accord. Mais n'est-il pas un peu trop loin parfois?»

cinéma

UNE ÉTRANGE MACÉDOINE

Au-delà de la curiosité d'un premier film macédonien, "Before The Rain" de Milcho Manchevski, Lion d'or à Venise, est une superbe mixture de modernité primitive.

Ou ne sait pas si l'on est en, surtout, équilibre précaire entre intérêt d'un projet et d'un jeune auteur parce qu'albanophone, plongée dans la lumière lunaire d'un monastère chrétien de montagne, où bien des années, temps perdu, temps de trop, temps de tout. Pourtant, nous sommes en Macédoine, aujourd'hui. Mais, pour le vous prendre, il faudra attendre les secrets de ramène mêlant aux préambules de vraies belles histoires dans le film. Cette rencontre produit un temps suspendu à la limite entre d'une guerre fratricide où la haine oppose les voisins. Macédoniens orthodoxes et Albanais musulmans. Kiril, le jeune moine (Grégoire Colin), sauve Zamira (Labina Mitevska), une jeune Albanaise suspectée d'avoir tué l'un des fils d'un riche chef macédonien. Le couple projette de s'enfuir à Londres mais l'extrémiste qu'incarne Zamira pèsent que d'accepter cette alliance homosexuelle. C'est Bernard Juliette en Europe-Europe, la première vedette de *Before The Rain* de Milcho Manchevski, un mystique doublé libertin (*Pourvu*, *Les Anges*, *Les Imagos*) indépendantiste, formant une bande pour nouvelle une malheureuse violence: la haine est encore plus meurtrière que l'amour. Et si la haine empêche l'amour de durer son temps, de quelque côté qu'on soit, ceux qui risquent le chemin opposé conséquence qu'une balle est encore plus rapide à rencontrer un cœur qu'un coup de foudre. Ainsi du tragique roles, lorsque Alexandar (Rade Serbedzija) un photographe de guerre revenu dans son village macédonien, se tue par personne qui se tentait de sauver une jeune musulmane.

Elle de ses cauchemars de journaliste, interprétée également par Labina Mitevska, revient par l'autre rive en tournant Gène, la boucle est bouclée. Entre Londres, à Londres, on aura vu Alexandar rencontrer un superviseur. Il a changé complètement, imaginez-vous, la guerre peut changer un homme. Pour la première fois, en tuant un homme, même involontairement, il a dévié son cours. Ce qu'Anne (Katrin Cartlidge), sensitive, supervisant pas à faire partager mais son amour pour lui et pour son pays, elle perdra les deux. Pas en Macédoine, l'autre où vous l'avez rencontrée dans un troisième lointain. Editrice dans une revue de photos, elle vit pour la première fois la guerre, qui lui a volé son amour, comment que par procuration. Cette fameuse proximité qui ne nous empêche pas d'avoir chaque jour une Yougoslavie à choix pour discuter. Macédoniens, vivant à New York, Milcho Manchevski a 34 ans.

Alain Wais

Priscilla, un cas somnambule.

L'ODYSSÉE DE L'IMPASSE

C'est du brutal. Pas tant dans ce que on montre que dans ce que on voit. Vous n'aurez à Voodoo ni coups de Volpi pour Vanessa Redgrave, Little Odessa de James Gray empire le mot, le noir de la solitude, le silence de l'incommunicabilité dans une famille juive d'émigrés russes. A Brighton Beach, New York. Little Odessa est aux juifs russes ce que Little Italy est aux italiens. La mafia russe y règne depuis longtemps. Tchaval depuis qu'il a tué le fils d'un des Parrains. Joshua (Tim Roth, expressif) doit revenir dans le quartier de son enfance pour exécuter un contrat. Son père l'a traité, en même temps que son petit frère le violait. A mesure que son passé le rattrape, le mal le pénètre et, dans une économie de moyens et de paroles, Little Odessa devient le miroir du vide.

Tim Roth dans Little Odessa.

DESERT STORM

Priscilla, reine du désert de Stephan Elliott, c'est bien spectateur Bernard Giraud et Bardeur hope reunion en un road movie, total lesbiens, dans le désert austral. Car n'est pas dire que les spectateurs aient des trois gars – deux trans et un trans (grand rouquin à Terence Stamp, Mississippi), partis de Sydney pour rejoindre Alice Springs au cœur cryptal australe. Priscilla, c'est lui) déclenchent une tempête dans le désert en traversant l'espoir dans l'Ouest profond. Dénégation hautement, cabines à Cannes le plus cultivé des Lesbiens victimes. Tellement drôle, Priscilla est un vrai bonheur d'émotions. Particulier. Stephan Elliott a 35 ans. (1 janvier).

Un Macédonien qui aime les mélanges

Milcho Manchevski, réalisateur de "Before the Rain", Lion d'or à Venise: «On me dit que c'est un film politique mais je crois que j'ai réalisé un western»

Milcho Manchevski possède une nature schizophrénique et stéréophonique. C'est lui qui le dit et c'est pas faux. Il écoute d'une oreille les clips sur MTV et de l'autre les symphonies d'un lui pose. Il mange un œuf à la coque en discourant sur la métaphysique du temps. Il adore Godard et voue une passion à Ringo, héros de westerns de série Z italiens. Il vit aux Etats-Unis et a tourné *Before the Rain* en Macédoine, son pays d'origine. On y reste macédonien, mais l'argent de la production vient d'Angleterre et de France.

Le film, en trois parties, reprend les mythes de Roméo et Juliette, d'Hamlet et du retour d'Ulysse, mais a toujours cru qu'il restait un western. Milcho Manchevski est un cynique optimiste. Le titre *Before the Rain* veut dire un moment furtif avant la pluie, donc l'on se retient bonheur éphémère. C'est ce qu'il a ressenti lorsqu'il est revenu dans son pays, plusieurs années après l'avoir quitté. Le film, qui se déroule sur fond de problèmes ethniques et religieux, a été tourné en Macédoine, mais il aurait pu l'être en Irlande.

Before the Rain a été construit en boucle. Et Milcho ne voit pas où, après la scène d'ouverture – celle où Anne regarde les photos d'Alexandar –, c'est un flash-back ou bien un, avant cette scène, c'est un flash forward. Dans le film, un pope dit que le temps ne meurt jamais, car le cercle n'est pas fermé. «Le temps ne meurt jamais» est une phrase extraite d'une chanson de Leonard Cohen. Le cercle n'est pas fermé est la théorie selon laquelle le temps se répète. Et il y croit, Milcho, à cette idée. Il veut bien parler de Kurosawa, mais préfère Coppola, Godard, Forman. Son prochain film sera un hommage à Sept Samouraïs de Kurosawa, mais avec un soupçon de *La Horde sauvage* de Peckinpah. Et conclut: «Un film possède toujours un début, un milieu et une fin, mais pas forcément dans cet ordre.»

Eric Libsch

Cinéma

UNE PREMIÈRE MACÉDONIENNE

Lion d'or partagé entre Milcho Manchevski et le Taïwanais Tsai Ming-liang

VENISE
DE NOTRE ENVOYÉ SPÉCIAL

Fidèle à sa tradition, qui privilégie l'art plutôt que le commerce, la Mostra a décerné deux lions d'or ex aequo à deux films modestes et sans concessions, dont les auteurs sont des inconnus, ou presque : premier film de Milcho Manchevski, un Macédonien, *Avant la pluie* dresse en trois grands actes la guerre civile, l'intolérance et l'engagement d'un journaliste dans son village natal, où les communautés doivent commencer à se déchirer. Durant dans l'angoisse entre *Cendres et les Rubans*, *Avant la pluie* est davantage un film-message à refuge l'acte de naissance d'une cinématographie macédonienne.

L'autre cinéaste primé, le Taïwanais Tsai Ming-liang, s'était déjà fait remarquer à Cannes et à Berlin, pour son premier film *Rebels of the neon*

Milcho Manchevski, lion d'or pour *Avant la pluie*, un premier film, un témoignage à elle unique (Photo Alex Bailey)

God. Vive l'amour exprime le malaise et la solitude de jeunes adultes, à Taïwan. Cette récompense est aussi surprenante : c'est la seconde fois qu'un film taïwanais repart de Venise avec un Lion. Tsai note, à la Mostra, les trois Chine (la Chine continentale, Formose et Hong-Kong) se sont trouvées réunies pour la première fois au sein d'une compétition. Pareille collaboration était impensable il y a encore deux ans, bien qu'elle ne tire pas les ambassadeurs lorsque la Chine communiste

continue à gêner ses ambitions cinématographiques.

Un public patient, un site vieillot

Beaucoup voient l'influence de David Lynch, président du jury, dans l'attribution d'un prix spécial à l'œuvre née de l'Américain Oliver Stone, un film d'une violence inouïe, très controversé à Venise. Quant au Lion d'argent, son lauréat, Cristóvão Gallaço de Peter Jackson, un Néo-Zélandais, est un film inpoid'eul, parfaitement indéfendable.

Volontairement ouverte à de nouveaux cinéastes, à moins que ce ne soit une élégante façon de consolider la difficulté) remplir une sélection digne de ce nom, entre Cannes et Berlin, la Mostra aura demandé cette année davantage de patience à son public. On y aura connu une atmosphère de montagnes russes, avec de pipeaux quelques flops, et quelques sommets. Probablement trouble à mi-parcours, la sélection française a brillé par sa médiocrité.

Quoi qu'il en soit, les organisateurs de la manifestation avaient fait des efforts remarquables, avec des tables rondes quotidiennes réunissant publiques et critiques, et un colloque sur les nouvelles images au cinéma. Contrairement à de méchantes rumeurs, écrivains et vedettes n'ont pas boudé Venise, qui les a reçus avec chaleur, mais avec les limites d'ambiance monstre. Il est vrai. Ainsi va la Mostra : plus « provinciale », mais aussi plus détendue, dans un site un peu vieillot, qui commandera particulièrement à un connaisseur inconditionnel. Pas un proche, mais sans plus de mal à s'ouvrir à ce qui nous entoure.

Philippe ROYER

Entracte

CINEMA ◆ « Before the Rain », de Milcho Manchevski

Violences en Macédoine

[illegible]

Un premier film qui tranche avec bonheur sur toute la production cinématographique de cette fin d'année.

Un film en trois volets

[illegible]

Annie Coppermann

◆ « L'Ange n[...]

Un pola[...]

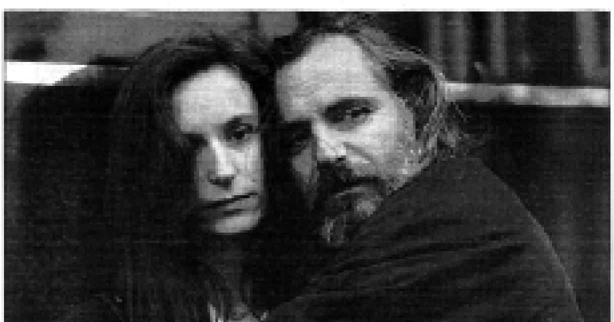
60

CINEMA

« BEFORE THE RAIN »

LE CERCLE DE LA GUERRE

« P[illegible]



[illegible] dans « Before the Rain » de Milcho Manchevski. [illegible]

[illegible]

Françoise MAUPIN

POINTS FORTS

« L'ANGE NOIR »

LES CHOIX DE ELL[...]

Whoopi Goldberg, pétillante héroïne de « [...]
Reprise de l'inoubliable « Madame Bov[...]

CINÉMA

[illegible]

[illegible]

SANS OUBLIER

■ « Madame Bovary » de Vincente Minnelli. [illegible]

■ [illegible] Publicis Passy [illegible]

Deux films de combat

Le cinéma peut-il empêcher la guerre ?

Avec « Before the Rain », lion d'or à Venise, Milcho Manchevski évoque les inquiétudes qui pèsent sur la Macédoine. Quant à Merzak Allouache, il ironise, dans « Bab el-Oued City », sur la montée de l'intégrisme...

A Skopje, les maisons qui ont survécu au tremblement de terre avaient été classées en trois catégories, marquées par des peintures de couleur. Rouge : à détruire dans la journée ; jaune : à réparer d'urgence urgence ; vert : édifice intact. La maison des Manchevski, au centre du schéma, avait été classée en jaune. Jusqu'à l'année dernière, elle n'avait pas subi la moindre intervention.

C'est dire que la Macédoine est un pays où l'urgence pourrait être élevée au rang d'esthétique exceptionnelle. Et l'empêche. Milcho Manchevski, un jeune metteur en scène, s'est rendu compte, il y a quelques mois, que la situation dans son pays était devenue vraiment grave. La haine gagne du terrain, en attendant de gagner la partie. Manchevski décide de réagir en cinéaste : « Before the Rain » est une façon brillante de tirer le signal d'alarme. Avant de savoir s'il est entendu, il a déjà valu à son réalisateur le dernier lion d'or à Venise. « Before the Rain » a été préféré à « Tueurs-nés », d'Oliver Stone, après ce qu'il faut bien appeler une lutte au couteau. Pourtant le cinéma, cette fois-ci, pourrait bien sauver les meurtres.

« Longtemps la Macédoine a vécu avec ses voisins, et surtout l'Albanie, dans un état d'hostilité tranquille. On ne s'arrachait pas, mais on ne cherchait vraiment en découdre. Traiter le sujet au cinéma ne me paraissait pas envisageable. La Macédoine n'a que 2 millions d'habitants. Personne d'autre au monde ne s'intéresse en macédonien. Je pensais que mes histoires n'intéresseraient personne... »

Fils d'une mère médecin et d'un père ingénieur, tôt orphelin, Manchevski rêve d'abord de devenir écrivain. L'étroitesse de la langue lui fait promptement saisir les limites de son projet. « Je voulais toucher du plus grand nombre le goût. » Avec une logique plus intéressante qu'apparente, il part pour l'Amérique afin d'étudier le cinéma d'avant-garde. « Il faut être un voleur et aller hollywoodien avec du budget volontaire, en cinéaste de recherche. L'un ou l'autre. L'un exige du cinéma. Le cinéma du milieu, narratif, évasif, prétentieux, n'a pas de valeur. »

Son diplôme décroché à l'université de Chicago, Milcho tente chez lui et se heurte au pouvoir en place. Le vrai pouvoir, pas celui des politiques, mais celui des metteurs en scène installés. « C'était une prise de guerre. J'ai proposé un scénario. On me l'a fait écrire cent fois. On m'a fauché des années, effacé les sponsors, trouvé la musique, dominé un story board. Pour rien. L'idée, c'était de surtout ne pas me laisser tourner. » Manchevski repart donc pour Chicago. Il y livre du lait, conduit des camions, devient traducteur-juré au tribunal, fait des vidéos musicales, et enfin des publicités, avant de revenir au cinéma. Un bref retour au pays natal, qu'il n'a pas vu depuis six ans, lui fait entendre des craquements étranges. D'inquiétants bruits de guerre circulent. Entre les Albanais et les Macédoniens, la haine s'est allumée. Une haine vive, violente, aveugle. « Before the Rain » raconte, en trois histoires et une construction subtile, loin du manichéisme, les dernières semaines avant la crise, histoire de la conjurer. Les juges de Venise lui ont parfaitement compris.

Milcho Manchevski. « Longtemps la Macédoine a vécu avec ses voisins, et surtout l'Albanie, dans un état d'hostilité tranquille. »

Le cinéma peut-il empêcher la guerre ? C'est aussi le sujet de « Veillé d'armes », de Marcel Ophuls (*voir pages 172 et 175*), et de « Bab el-Oued City », de Merzak Allouache. Avec humour et énergie, Allouache tente de assurer aux Algériens que le pire n'est pas sûr, qu'il est encore temps de s'entendre. Son film, ambivalent, ironique, explique mieux qu'un traité le problème intégriste, cette schématisation ancienne, où l'on voit que la ligne de fracture entre libéraux et fans de Dieu passe au sein même des familles. Cela ne simplifie pas la question. Au moins vont-ils mettre le savoir.

ALAIN RIOU

« Before the Rain », de Milcho Manchevski. « Bab el-Oued City », de Merzak Allouache. En salles cette semaine.

Le palmarès de la Mostra

Découvertes et concessions

Le Macédonien Milcho Manchevski et le Taïwanais Tsai-Ming-Liang emportent un lion d'or ex aequo.

L'Europe et l'Asie se partagent le lion d'or de la 53e Mostra de Venise, décerné ex-aequo à *Before the rain* du Macédonien Milcho Manchevski et à *Vive l'amour* du Taïwanais Tsai-Ming-Liang. Un choix équitable et qui résume bien la sélection vénitienne, axée cette année sur la découverte de nouveaux talents. Celui de Milcho Manchevski, qui signe avec *Before the rain* son premier long métrage, se manifeste par une belle maîtrise de la narration, et un regard aigu sur les hommes, perdus dans des conflits qui les dépassent mais que leurs choix personnels pourrissent consciemment. Quant à Tsai-Ming-Liang, c'est un petit neveu asiatique d'Antonioni, filmant d'une caméra audacieusement sobre le vide des chambres et des cœurs, la solitude et l'incommunicabilité d'une jeunesse désespérée.

Le Néo-Zélandais Peter Jackson obtient le lion d'argent pour *Heavenly Creatures*, sujet intéressant (comment deux adolescentes en viennent à commettre un matricide), mais lourde mise en scène. Moins lourde toutefois que celle de *Tueurs nés* d'Oliver Stone, qui remporte le prix spécial du jury pour cette histoire fruste et brutale d'un couple de tueurs. Les deux films sont en somme caractéristiques d'un cinéma anglo-saxon à l'efficacité internationale : le style coup de poing. Faisait-il le primer ? La concession ne s'imposait pas. Deux autres lions d'argent vont à *Little Odessa* de James Grey et à *Il Toro* de Carlo Mazzacurati.

Les prix d'interprétation récompensent le Chinois Xie Yu (dans *Yangguang canlan de ri* de Jiang Wen) et Maria de Medeiros (dans *Tres irmaos* de Teresa Villaverde).

La maigre sélection française aurait eu du mal à trouver place dans le palmarès. On peut regretter que des mélancolies aient privé Venise du *Colonel Chabert* d'Yves Angelo, et que les deux films français les plus appréciés du festival, *Germinal* et *Benjamin* de Jacques Doillon et l'adaptation d'*Oncle Vania* par Louis Malle, aient été présentés hors compétition.

M.-N. T.

Louis Malle à Venise

New York, today. Dans la foule qui se promène sur la 42e Rue, la caméra isole des silhouettes ; ce sont les acteurs d'une compagnie expérimentale qui vont à la répétition générale d'une pièce de Tchekhov ; ils y travaillent depuis un an. En bavardant, ils prennent place au parterre d'un théâtre en ruine, un cadre à la Pirandello ; puis de façon tout à fait imperceptible le spectacle sans spectacle commence. Nous sommes très vite que nous assistons à une répétition, ensorcelés par la magie des mots, la simplicité du jeu des acteurs, le regard discret et pénétrant de la caméra qui les filme de si près...

Présenté à Venise le 10 septembre dernier, *Vanya on the 42nd Street* bouleversa le public. « *Un miracle, ce film nous confiait un journaliste italien. La dernière demi-heure, j'ai pleuré comme un gosse ; quelle leçon de simplicité et d'intensité, à recommander à... Stone !* »

Très heureux de l'accueil (Venise lui a toujours porté chance : après deux lions d'argent et deux lions d'or, Malle a reçu samedi 10 septembre sa cinquième récompense, le prix de la ville de Venise), le cinéaste explique ainsi le miracle Vanya : « *Quand j'ai vu à New York le spectacle d'André Gregory – il jouait avec Wally Shawn (Vania) dans mon film My dinner with André – j'ai été tellement ému que j'ai décidé de le filmer, pour sauvegarder cette expérience unique de l'oubli. Ce film fait par amitié est le fruit d'une suite de rencontres heureuses : mes amis Gregory et Shawn (Vania), ma passion pour le théâtre et Tchekhov, et David Mamet (excellent traducteur). Cela n'arrive pas tous les jours d'avoir comme acteurs Tchekhov et Mamet. En tournant Vanya – après une production lourde comme Fatale – je me suis réconcilié avec le cinéma.* »

Aldo TASSONE

Cinéma Cinéma

10 F

TOUS LES 15 JOURS LA SYNTHÈSE DE L'ACTUALITÉ CINÉMATOGRAPHIQUE N° 541 - 10 F

DOSSIER

HOLLYWOOD S'IMPOSE AU JAPON

LE DÉCLIN DU CINÉMA JAPONAIS ?

(page 6)

LA QUINZAINE

ACTUALITÉ

GRÈVE DANS LE SECTEUR DU DOUBLAGE (page 4)

LES ACTEURS RESTENT SANS VOIX

EN COUVERTURE

BEFORE THE RAIN

La Macédoine avait dans le passé fait don à l'humanité d'un formidable conquérant et d'un mets beaucoup plus convivial. Le jury du dernier Festival de Venise a décerné son lion sur les traces de Horace Vandor mais sur celle de l'Indien Rives (NYC) un très talentueux cinéaste. La Mostra a une fois de plus fait preuve d'une grande intelligence en déterrant un plus haute récompense à un premier long métrage à la fois accessible à tous cinéphiles, intéressant amateurs subtile avec une inapprochable discrétion propre aux grands réalisateurs.

Ambitieux par sa construction : trois histoires, chacune se relayant sur la nuit d'un protagoniste, les deux premières se déroulant en Macédoine et 20 ans plus tôt, mêlent en subtile les racines du drame final qui se révélera inattendu au scénario puisque la première scène du film est la scène de la dernière.

Ambitieux par son esthétisme : les images de la campagne macédonienne où se déroulent les deux tiers du film sont superbes. Manchevski sait utiliser son savoir-faire de réalisateur de clips à la scène finale des lents.

Ambitieux, pas son thème enfin : quand le destin personnel d'un photographe part à la recherche d'un pays que les tensions d'une allégeance pourraient demain faire disparaître en nouvelle Bosnie.

Avec quatre acteurs de nationalités différentes, enfin une coproduction internationale réussie, bien que l'épisode anglais soit nettement moins convaincant que les deux autres. Un film magnifique. **Sortie le 16 novembre.**

Sabiel

Le Monde 7 octobre 94

CULTURE

CINÉMA

Le 51 Festival de Venise

Eclats d'Est

VENISE
De notre envoyé spécial

L'intérêt même commun aux trois films présentés en compétition et signés de réalisateurs originaires des pays de l'Est sur la longueur de leur générations, au chapitre « reproduction », 320 actes, de l'Atlantique à l'Oural, une Europe du cinéma, dite de raison. Et, dans ces incroyables paroles qui résonnent à assembler ces cinéastes, en l'occurrence une Hongroise, un Tchèque et un Macédonien, pour rendre sensible leurs projets.

Dans la Hongrie, la France, l'Allemagne, la Suisse et quelques institutions communautaires, Béla Tarr et même Aleï Guerman jusqu'à Venise ces mêmes pour son *Chemin* musique. Beaucoup d'élèves pour un résultat décevant, de la part de cette génération découverte en 1989 avec *Mes* réputée pour à Cannes une

Cannes l'an dernier. Cette fois en compétition « officielle » du Festival, Tarr démontre à la présence des différences culturelles des différences typologiques. Le film commence de façon saisissante d'une caméra subjective. Les gens que se faufile les premières files qu'avec cannes de caoutchouc, Tarr, Tarr, Tarr, Tarr, pour être du festival d'insuffler des moyens cinématographiques pour raconter ses histoires, plutôt que d'illustrer aussi instinctivement un scénario pompeux, ou alambiqué.

Le vétéran Jan Nemec, auteur notamment d'*Interrogatoire* (1969) et d'*Eldorado* (1971), ancien le danger nucléaire : cette fois son film est pompeux inspiré. Il y a une douzaine d'années, *Ils Vu et les Sombres* extraordinaires du soleil leur Tchèque avait passé pour un véritable et courageux manifeste contre la dictature soviétique. C'est aujourd'hui « seulement » une comédie. Mais une comédie fort drôle, empreinte de bonne santé. Cinéaste et un Nigaud Contemporain tourner en dérision les ridicules de la vie militaire en même temps que les désordres et les errements de la bureaucratie de l'ère soviétique, tout en brossant un portrait touchant d'un village situé à une centaine de kilomètres de Prague. Le film a remporté le prix spécial du jury. Mais il est à craindre que le public français ne soit pas sensible à l'humour très particulier de Nemec, qui mêle les références historiques et les allusions politiques à des gags de cinéma muet. Un film qui, pour être bien compris, aurait besoin d'un long commentaire explicatif.

Un film manifestement très autobiographique, mais dû au premier réalisateur, *Avant la pluie* de Milcho Manchevski, laisse un arrière-goût carrément amer. Bâtie sur une construction complexe, la première longue métrage de ce réalisateur de trente-quatre ans, tchèque d'une cinéaste parfois superficiel, en particulier dans la recherche de « belles images » qui alourdissent par moments le propos. Il le vaut de ce reproche à Terrence Malick, dont il reprend à Londres n'est pas à la hauteur des premières et dernières parties, situées dans des montagnes d'une incroyable beauté, où cohabitent des Macédoniens et des Albanais en voisins sans trop aucun incroyable haine. La manière dont Manchevski revit passion à l'heure à contenir la frénésie pour les haut et l'accuse dans une Macédoine déchirée, fait la force et la faiblesse de son film. Choisi, Tout pour par une véritable fausse naïve le jeune enfant qui est au bout de un véritable dans un monde déjà rapé. Mais il avec une économie de moyens admirable qui le rend intéressant.

JEAN-MICHEL FRODON

ORCHESTRE DE PARIS

Le Festival des films du monde de Montréal

Enfances brisées

CINEMA. Sur le thème de la guerre en Europe centrale, le Macédonien Milcho Manchevski signe un premier film déchirant. Tant par son message conceptuel que par son montage à l'emporte-pièce.

Déchanter Before the Rain

BEFORE THE RAIN, de Milcho Manchevski. Durée : 1h50. Avec Katrin Cartlidge, Rade Serbedzija, Grégoire Colin.

QUE RESTE-T-IL des Années 80 ? Le Mur de Berlin est tombé, le rideau de fer s'est ouvert, et l'Europe a connu trois conflits. D'abord guerre du golfe, ce que le jury cannois présidé par David Lynch, cinéaste dont tout porte à croire qu'il n'a pas le confort intime pour qualité première, trouve du fait qu'il s'agit du premier film d'un jeune Macédonien (34 ans) formé à New York, Milcho Manchevski. Enfin et surtout, en considération du sujet abordé : les conflits ethniques consumant Sarajevo dans la république de Macédoine, page pluriculturel carré, pour mémoire, par la Grèce, la Serbie et l'Albanie, et donc susceptible, par voisinages, de basculer dans la guerre. Trois motifs qui firent d'un tant déchanter au vu du film lui-même.

Before the Rain se développe en trois parties : « Les mots » - un moine, le cœur rempli de haine qui se nourrit entre Kiril, jeune moine orthodoxe, et Zamira, Albanaise échappée d'une famille musulmane dans le dernier mouvement ; « Les visages » - on se retrouve à Londres dans le cosy-journalisme d'une agence de photos où Anne, amoureuse d'un photographe de guerre revenu de tout, fait son marché de l'ex-péninsule de l'Ancien régime ; « Les images » - enfin le pas de ce photographe qui, après quinze ans d'absence, revient à Skopje dans son village natal en Macédoine, où, à découvrir un lacis de nouvelles mœurs, va prendre des pommes fraîches, autrefois bons voisins. Les histoires (ou comment construire habilement en sous-titre un générique) se passent le témoin de la contamination et de la rage impuissante devant la violence générale. Une belle construction, qui, à l'incurie des hommes tous jours prêts à en découdre, au prix de toutes les bêtises, oppose des parcelles de vie.

Rien n'est à l'emporte-pièce dans ce film. Tout est à sa place, et ce n'est pas le moindre mérite de Manchevski que d'avoir su éviter les pièges de la thèse, du manichéisme et du documentaire. Selon son auteur, *Before the Rain* est né d'un désir de « comprendre la véritable nature de la guerre ». Il a commencé par des recherches sur le terrain, puis a écrit le scénario, qu'il a mis trois ans à tourner, avant de le monter pendant deux ans. Le résultat est à la hauteur de ces efforts : un film qui, à force de vouloir tout dire, ne dit rien. Ou plutôt, qui dit tout, mais sans rien montrer. Ni rien faire ressentir. Ni rien faire penser. Ni rien faire vivre. Ni rien faire exister. Ni rien faire aimer. Ni rien faire haïr. Ni rien faire espérer. Ni rien faire désespérer. Ni rien faire rêver. Ni rien faire cauchemarder. Ni rien faire. Ni rien.

Du côté de la forme, Manchevski a fait sienne la grammaire de plusieurs de ses collègues de plateau-télé, de Oliver Stone à Quentin Tarantino, en passant par Jean-Luc Godard et Wim Wenders. Il a ainsi mélangé pêle-mêle le noir et blanc et la couleur, le flash-back et le flash-forward, le gros plan et le plan large, le ralenti et l'accéléré, le son direct et le son différé, le silence et la musique, le dialogue et le monologue, la voix off et la voix in, la fiction et le documentaire, la vidéo et la pellicule, le 16 mm et le 35 mm, le cadre et le hors-cadre, le champ et le contre-champ, le plan fixe et le plan séquence, le travelling et le zoom, le plan-séquence et le montage à l'emporte-pièce et sacrifie au plus chromo pour, inconséquent, devenir plus tard, dénonciateur le flou sous lequel on devine des images (une photo de Madonna égarée dans une pile de documents sur la guerre). Sans parler des envolées musicales d'Anastasia (groupe qui a composé la musique originale du film), recyclage morbide-synthé de mélopées folkloriques, au lyrisme convenu et au lancinant déplacé.

Manchevski peut aussi remercier ses parrain prix (pour lui le film ne relève pas du documentaire, c'est une exploration générale) et n'en demeure pas moins que le travail d'un film n'est certainement pas de reconduire les manichéismes du monde, en cette année de tous les dangers. La beauté des paysages, l'angélisme des enfants autour la bêtise et le sang chaud de quelques pleurs d'ancien pays ou le désordre enfin des anthropoïdes, voilà le genre de traitement que vous pour une belle âme. Il faut, alors regarder *Before the Rain* pour ce qu'il est : une petite machine à produire de la fiercer où la pitié envers les victimes occultes tout effort d'analyse et d'action.

Didier PÉRON

LA SEMAINE

CINEMA

Sur les écrans cette semaine

I Like It Like That

de Darnell Martin, avec Lauren Vélez, Jon Seda

Un premier film de Darnell Martin, ex-assistante de Spike Lee. Elle a plus de talent que son ancien boss : influence par « Lumière d'août » de Faulkner, elle est pourtant mitigée à la fois, jusque du courage et de la conviction avec douceur émouvante. Un ton unique dans le cinéma black : pas de militantisme, juste un constat, amer et ironique.

Lauren Vélez et Jon Seda

Barnabo des montagnes

de Mario Brenta, avec Moreno Barbieri

Vers 1930, dans les Dolomites. Chargé de ramener les brebis, un jeune berger va connaître un moment de liberté qui changera la vie d'un compagnon. Il manque plus de rouge aux « cœurs » de Brenta.

Marco Paolini

L'Exil, outre le remarquable jeune et précieux, *Barnabo* n'est une mise en mémoire méticuleuse et inspirée d'un monde d'ogres. Les poètes et les sages appréhendent. Les autres n'ont pas faire sur un terrain.

Before the Rain

de Milcho Manchevski, avec Katrin Cartlidge, Rade Serbedzija

Trois tableaux de la Macédoine, ce dans situé à l'extrême est de l'ex-Yougoslavie, où de sourds ressentiments laissent libre cours à la violence des conflits.

Rade Serbedzija

Les Lions d'or remporte à Venise, le film est absolument construit, quelques de qualité inégale. Pourquoi voilà un peu artificiel, pourquoi voilà un peu inutile. Mais la troisième justifie toutes les récompenses.

Blown Away

de Stefen Hopkins, avec Jeff Bridges, Tommy Lee Jones

Un cinglé menace la ville de Boston : il pose des bombes dans supermarchés et crie une rançon. Laborieux de démarrage et sur les dents.

Jeff Bridges

Pourquoi tu mauvaise formule : faut qu'ça claque, faut qu'on pète. Le vieux briscard, personnages, irréfutables), à la poubelle ! Le reste : Spielberg avec effets spéciaux à chaque séquence. Bien à dire : si Jeff Bridges n'était pas là, ce ne serait qu'un feu d'artifice. Mais il est là, il donne un peu de vie à ce fatras, heureusement.

SPECTACLES 23

sse
ne Valère

Parchemal.

Festival de Venise

L'éveil de la conscience européenne

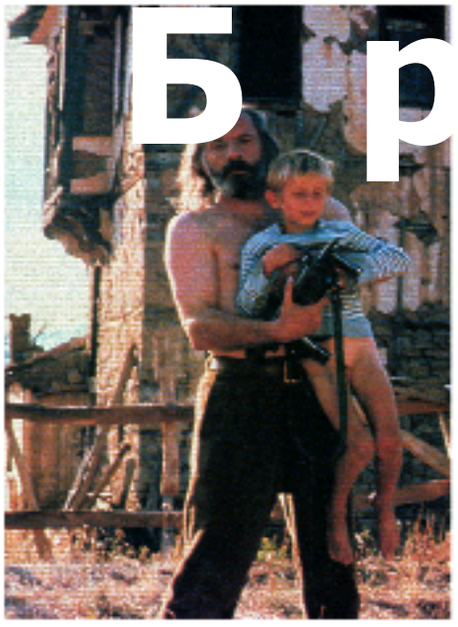
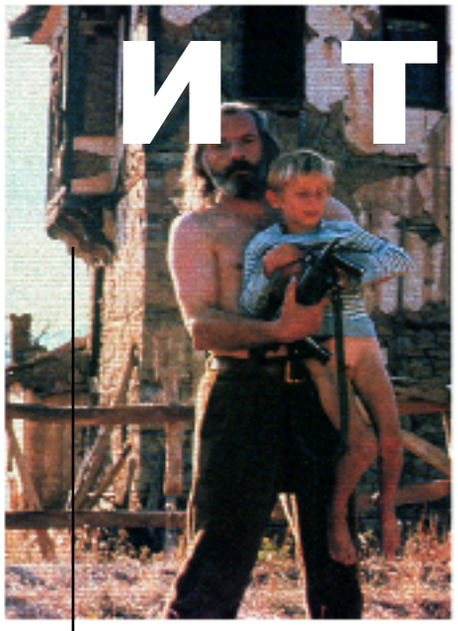
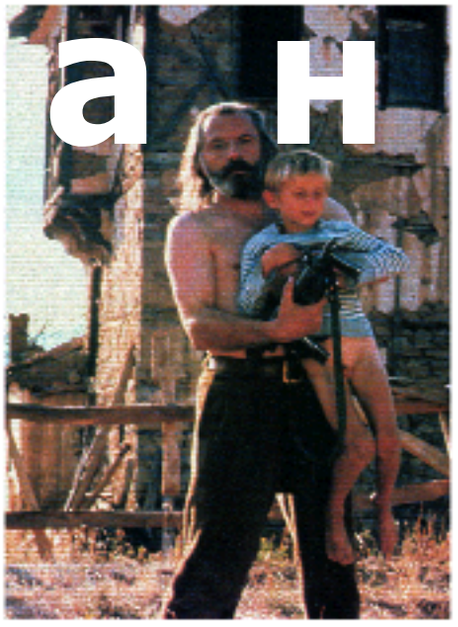
Les films de l'Italien Gianni Amelio et du Macédonien Milcho Manchevski apportent au cinéma européen une belle bouffée de vie.

VENISE
de notre envoyée spéciale
Marie-Noëlle TRANCHANT

Liberté individuelle et mécanisme collectif

Festival de Deauville

Велика Британи

Велика Британија, заедно со Македонија и Франција, е копродуцент на "Пред дождот".

Копродукцијата е започната уште во времето пред да бидат воспоставени дипломатски односи меѓу Велика Британија и Македонија.

Во британските кина филмот почна да игра на 11 август 1995. Приходот од гала премиерата и беше подарен на хуманитарната организација "Доктори без граници" (Medecins Sans Frontieres). Во редовна дистрибуција филмот е пуштен во три кина во Лондон.

Во Лондон игра непрекинато два месеца, а потоа игра во Шкотска и во уште седум англиски градови. На кино репертоарот низ целата земја е уште половина година.

Медиумите во Британија го следат "Пред дождот" уште од почетокот на снимањето, а по премиерата се објавени над осумдесет рецензии, интервјуа, текстови.

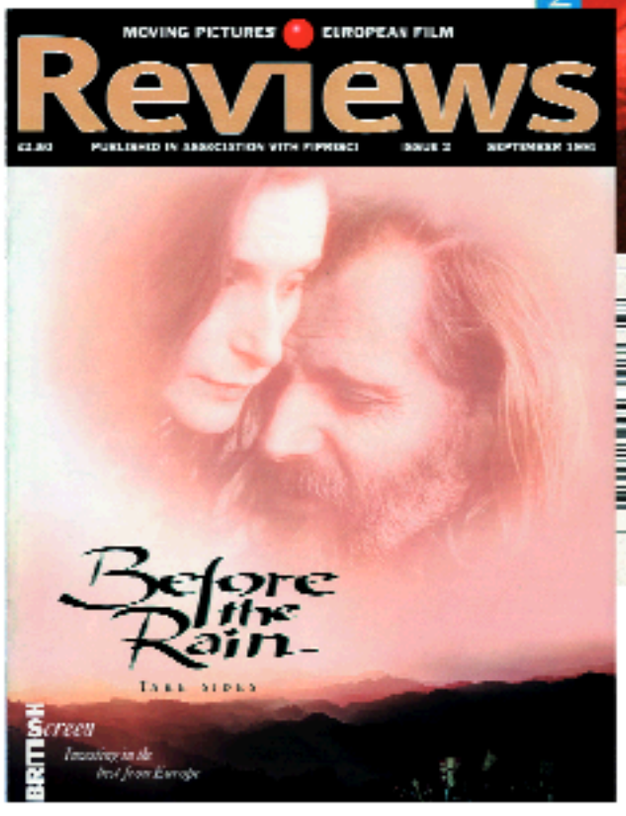
United Kin

"The Guardian" го вбројува режисерот Манчевски крај големите европски автори Форман и Тарковски, а "Independent on Sunday" пишува: "Ова е извонредно деби на Манчевски, но тој сега замина за Америка. Ако сите негови филмови бидат толку благородни, убави и хумани како првиот, американската кинематографија ќе добие нов мајстор".

Критичарот на "The Observer" го споредува начинот на кој Манчевски го снима Лондон во "Пред дождот" со "Лондоните на Полански, Антониони, Сколимовски и Мал".

Филмот има широка видео дистрибуција, а играл и на телевизија.

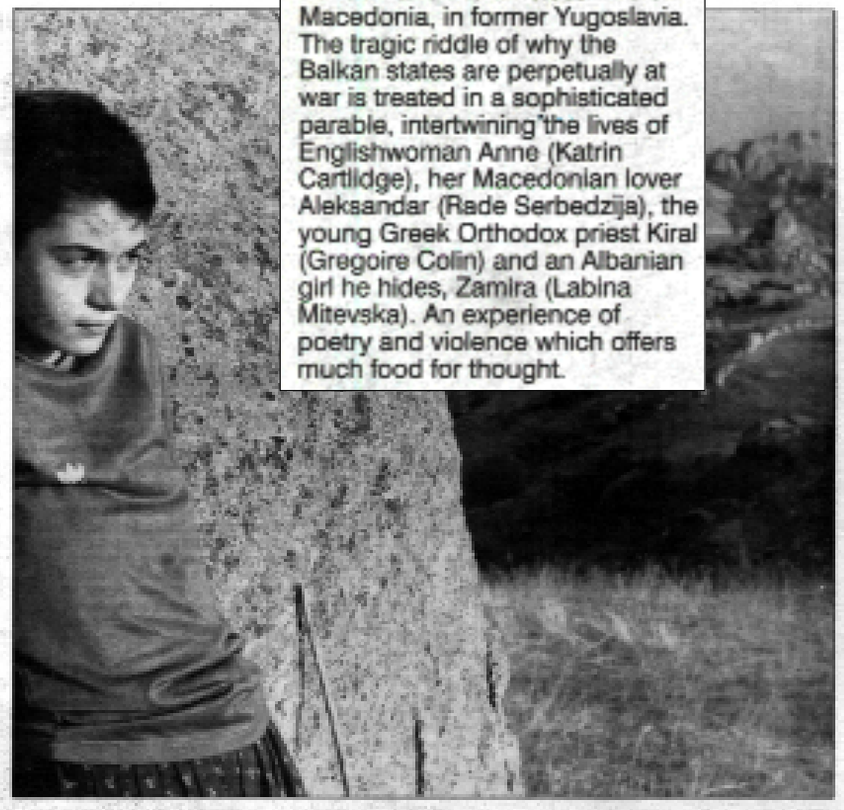
United Kingdom



THE GUARDIAN
Thursday August 10 1995

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



Before the Rain: Director Milcho Manchevski's visually and narratively stunning tale in three parts, set between modern London and the timeless hills of Macedonia, in former Yugoslavia. The tragic riddle of why the Balkan states are perpetually at war is treated in a sophisticated parable, intertwining the lives of Englishwoman Anne (Katrin Cartlidge), her Macedonian lover Aleksandar (Rade Serbedzija), the young Greek Orthodox priest Kiral (Gregoire Colin) and an Albanian girl he hides, Zamira (Labina Mitevska). An experience of poetry and violence which offers much food for thought.

Andrew Pulver

A SMALL immigrant-community film realises like Ang Lee's Eat Drink Man Woman, The Wedding Banquet) and Wayne Wang's (The Joy Luck Club) grow up with their vision of good-time ethnic melting-pots, spare a thought for Milcho Manchevski. Born in Macedonia and currently resident in New York, his film Before The Rain (reviewed on page 6) attempts to disentangle the bewildering finale of several his homeland. Although the pain of Manchevski's film is inverted from the war zones, it offers an invaluable insight into the complexities of the region.

Defying its Balkan origins, Before The Rain is a weird hybrid – divided into three parts, it both adopts a hard London-set episode with two finely shot perspectives on the same tale of teenage inter-religious love (Macedonian Christian and Albanian Muslim).

"I see myself as culturally schizophrenic," explains Manchevski. "But it was my experience of homecoming, 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 reformist convent 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 intolerable historical situation. Hailing from Sarajevo, Kusturica has, like Manchevski, gone abroad in search of stability.

Significantly, the double Palme d'Or winning Kusturica's work has changed markedly since the onset of the Bosnian war. The confident, accordion-fuelled bravura of When Father Was Away On Business (dealing with the traumas 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 realisation can be wrong-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 combat his new surroundings and took almost a decade to raise funding for a film. Unlike Latin America's earlier star émigré Raul (Three Crowns Of The Sailor) Ruiz, Solanas's vast, spoken Parisian attracted little of the sympathy that enabled Chilean Proscribed fugitive Ruiz to be so prolific.

Still, Tangos: The Exile Of Gardel — Solanas's spirit-of-the-nation piece about a group of Argentinians exiles' tribute to legendary tango star Carlos Gardel — began a trilogy completed, after returning home, by Sur and The Voyage which evokes, with many a baroque flourish, the knotted emotions of a yearning émigré.

But removal rides on the shock of return and the chance will exist as an exile's absence; The Voyage is a surreal symbol to paint across the national landscape. Solanas's subsequent knee-capping at the hands of an unknown gunman in 1991 (after savaging President Carlos Menem with a series of lavish 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 so (ie. 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 problem can start; many films made have found themselves banned at home because the Chinese authorities don't like the end result although they initially sanctioned the project. Taught — 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 assured cinema. The lives of self-declared exiles can become equally as significant as their work. Andrei Tarkovsky, the most prominent of recent wanderers, turned his oblique meditations of the Russian soul and homesickness into the Italian-produced Nostalgia, arguably the finest cinematic work about exile. His career as a chronicler of Russian history (Andrei Rublev, Mirror) and the creator of complex, symbolic dream worlds (Solaris, Stalker) are drawn together in a languid, reverent work that homes in on the central preoccupation that drives genuine émigré cinema — a conflicting sense of rootlessness and attachment.

"You seem to want freedom," answers Dominique Gaviraine's Italian translator to Oleg Jankovsky's Muscovite academic, "but when you get it, you don't know what to do with it." It falls to a clear-sighted eccentric to offer the dramatic gesture and decisive action that the lifeless, introverted Jankovsky cannot. — "What kind of a world is this, that a madman has to tell you to be ashamed of your silence?"

Despite his early death, Tarkovsky's defection (in 1984) meant that he was at least able to make ten films (two of the best-received of which, Andrei Rublev and Stalker, were banned in the USSR. Jiri Menzel, on the other hand, is one of the few cultured exports in recent years who — for a time at least — enjoyed success in Hollywood, the ersatz of Irish kinds of oil. Forman's contribution to the Czech New Wave generation of excellence included A Blonde In Love and The Firemen's Ball; after the Prague Spring, the un-

"THIS IS ONE OF THE YEAR'S BEST"
"AN EXTRAORDINARY FILM... a sweeping and powerful picture"
Before the Rain
15
A FILM BY MILCHO MANCHEVSKI
STARRING KATRIN CARTLIDGE
RADE SERBEDZIJA
GREGOIRE COLIN
STARTS FRIDAY CURZON WEST END TEL: 0171 369 1722
GATE

UK box-office chart

	Film	Weeks	Screens	Box office Aug 4-6	Total box office
1	(1) Casper	2	404	£1,253,042	£4,751,057
2	(2) Braveheart	4	391	£840,078	£16,377,831
3	(3) Judge Dredd	3	268	£557,022	£4,600,220
4	(-) Free Willy 2	1	257	£330,410	£330,410
5	(-) The Englishman Who Went Up A Hill	1	133	£248,277	£248,277
6	(4) Mighty Morphin Power Rangers	2	317	£247,681	£2,401,821
7	(5) First Knight	5	164	£161,557	£3,606,206
8	(6) Bad Boys	6	95	£97,278	£4,643,230
9	(8) The Fox And The Hound	6	104	£68,805	£918,658
10	(7) Congo	5	57	£28,868	£3,838,874

© Screen International

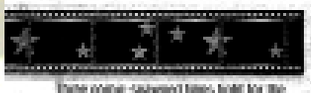
David O Russell tells **Lizzie Francke** that his first film, about incest, is rooted in his own life

Kee

From left, chessboxer Milcho Manchevski's Before The Rain reflects Balkan strife; Andrei Tarkovsky, director of Nostalgia, arguably the finest cinematic work about exile; Milos Forman, whose One Flew 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 mixed-race alliance melting pot

expected success of his first US at least. Taking Off, not the blockbuster that was his third, One Flew Over The Cuckoo's Nest, means that he emulated pre-war trendsetters like Lang, Wilder, and Sirk/mak. Forman's Ken Kesey adaptation is a thinly-disguised anti-Communist parable, and with Amadeus, Forman unleashed an unashamedly sentimental celebration of Hapsburg culture.

Forman, however, is one of the lucky few, whose talents for a time coincided with American needs. (The disastrous Volcano has effectively ended his directorial career for the foreseeable future). More typical of highbrow émigrés who took the dollar route have been Tarkovsky collaborator Andrei Konchalovsky, whose long-burned Asya's Happiness, a glittering masterpiece of Soviet optimism, was followed by a patchy US-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 Asya's Happiness, entitled Lyubi My Children, it depicts, Konchalovsky says, the upheavals Asya's made thoroughly miserable by the exploding Soviet Union – saddled with poverty, civil unrest, hostility and reality politics. As an essay in disillusion it's not likely to be matched.



There could be several films fight for the top spot, but Kat hears Ron again as the girl and her gown turns the notoriously fun-crazy to camp it down as number two for the second week and Sylvester Stallone, playing the lion with the jaw in Judge Dredd, stays at number three. Fran Willy 2 is a complete surprise at number four and the man with the fur and free willy comes into the chart at number five. Hugh Grant, with his usual shy grins and floppy hair, reassures bills while the locals make travellers in a perfect vehicle of intimacy and absurd charm.

Robin Nash

PROFILE

MILCHO MANCHEVSKI

From promos for Arrested Development to the Oscar-nominated *Before The Rain*

Milcho Manchevski – a 35-year-old native of Macedonia, now resident in New York – is "culturally all mixed up, but happily so". The same goes for Manchevski's debut feature, *Before The Rain*, which will never receive that back-handed compliment, "good old-fashioned story". Sure, Manchevski likes beginnings, middles and endings, but not in that order. And so the film's three parts – which trace a photographer leaving his lover in London and returning home to Macedonia – are arranged so that we start, and were, at the end. "Hey, what else do you want me to do?" Manchevski deadpans. "I have to maintain my internal consistency."

Manchevski, who cut his directing teeth on pop promos for the likes of Arrested Development, clearly likes a challenge. *Before The Rain* was shot in Macedonia, on the fringes of the Balkan war zone, and in that other haven of mediamaking, South London: "Let's say there are fewer restrictions in Macedonia," he quips. Still, the effort paid off. *Before The Rain* won a Golden Lion at last year's Venice Film Festival, and gained a Best Foreign Film nomination at this year's Oscars. So far it has been a success wherever it's shown, and Manchevski is particularly pleased that in Macedonia it crushed all comers. "It did six times more business than *The Fugitive*," he boasts. **ROBERT YATES**

Before The Rain is released in the UK on August 11.

THE OBSERVER,

SUNDAY 13 AUGUST 1995

Reviews

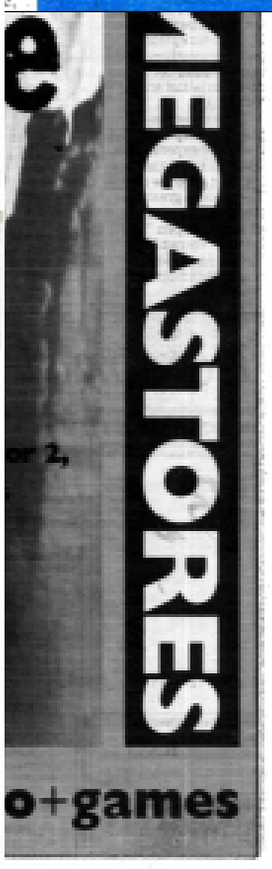
BIG BUDGETS are no guarantee of success and *Philip French* prefers to back a modest film about present-day Yugoslavia

Everyone connected with Milcho Manchevski's feature debut, **Before the Rain**, will be able to look their grandchildren in the eye and say that when the civil war was raging in the former Yugoslavia they were making a compassionate, humane, responsible movie set there. The film's hero, Aleksander (Rade Serbedzija), is that familiar movie character, the veteran photo-journalist who takes pictures, not sides, but has attended one war too many.

After a traumatic stint in Bosnia, he leaves his British lover, Anne (Katrin Cartlidge), an editor at his same London-based photographic agency, and returns for the first time in 17 years to his native village in Macedonia. Not surprisingly he fails to find the peace he seeks. This once happy community has been shattered by ethnic conflict and Alek's efforts to draw Muslims and

doesn't appear in the first part, 'Words'. In this gem of taut narration, a young Macedonian monk, who has taken a vow of silence, hides a fugitive Muslim girl from a gang of Christian militiamen bent on killing her. There are beautiful images and moments of sheer terror, and mysterious events that are explained in the third and final part, 'Pictures'.

In the weaker central story, 'Faces', the civil war is re-enacted in a deadly, parodic form in a London restaurant where Anne is having a tense dinner with her estranged husband. This episode has an artificiality absent from the other tales, though one can see why Manchevski wanted to give his movie an additional emotional and social dimension by involving us with a painful intimacy in a supposedly remote conflict. Clumsy as the film is at times, it's always interesting to see ourselves through Continental eyes, and Manchevski's London takes its place beside the Londons of Polanski, Antonioni, Skolimowski and Malle.



15 AUGUST 1993 INDEPENDENT ON SUNDAY

CINEMA

Quentin Curtis

WATERWORLD, BEFORE THE RAIN, SPANKING THE MONKEY, INTIMATE WITH A STRANGER

Milcho Manchevski's debut, **Before the Rain** (15), takes as an epigraph lines from a poet of the old Yugoslavia: "With a shriek birds flee across the black sky/ People are silent, my blood aches from waiting." The first and last of the film's three sections are set in a small Macedonian village. Here, as was the case in Bosnia, the inhabitants are in a purgatorial, in-between state: they are not at war, but nor are they at peace. There are skirmishes between villages, as former neighbours become divided by religion. As the film opens, the clouds lour. They presage – demand, almost – rain. Manchevski uses this climatic tension as a metaphor for the Balkan conflict – a storm that has brewed for centuries, awaiting its terrible release. For Manchevski, the conflict is an atavistic sea of blood whose tide has come in.

The violence is not long arriving. A group of Macedonian peasants brutally search for an Albanian girl in a monastery. She escapes thanks to a young monk (the haunting Gregoire Colin). "I nearly took a vow of silence like you," recalls one of the elders, to the boy, "but this heavenly beauty merits words." This earthly ugliness, too, the film is saying. While the monks pray, children roast a live frog. In *Before the Rain*, the grotesque and the horrific have a way of hopping over the spiritual. The monastery itself is situated on a mountain-top, the Milky Way resting on its roof. It is as if Manchevski were arguing that this serene yet violent place is close to the centre of the universe's awful mystery.

His second – and worst – section takes the action away from Macedonia, to London. Here a Macedonian photographer (a stupendous performance from the rugged Rade Serbedzija, the Yugoslavian Olivier) is itching for home, after an affair with a picture editor (Katrin Cartlidge), who has just learnt she has become pregnant by her husband (Jay Villiers). Cartlidge and Villiers play out their marital drama in a restaurant, while a Yugoslavian waiter and a companion brawl fiercely. It is an astonishingly bold scene, intricately edited, with some devastating touches (the irate Slav contemptuously showers the waiter with bank notes, as if to accuse him of selling out). With both couples, Manchevski is exploring, in a scene of frantic non-communication, the fraught dependency of blood relationship. But the stand-off tips into melodrama and improbability. A Bosnian I saw the film with agreed: "The problem is that we imagine our war is everywhere."

The movie is back on a surer footing when it returns, with the photographer, to Macedonia. Here war is inescapable. We see the pertinaciousness of the photographer's blithe neutrality, as he seeks out old friends, heedless of the barriers that have arisen in the 16 years since he knew them. This is a place where neutrality is suicidal. The photographer stands for the media's uncomprehending prurience. "D'you see what's happening to our people?" a relation asks him. "I see." "You just watch." The glancing contempt that is at the heart of photography is illustrated by the shots of Macedonia from the photographer's coach as he leaves the airport. "The world is watching," complains the same relation. "It's a circus." The film suggests there's a complicity in the media's voyeurism.

Manchevski ends the film with the same violence with which he began it, as if to refute the wisdom of an elderly monk at the beginning: "Time never dies. The circle is not round." History, for Manchevski, does have a savage circularity. The hatred will go on repeating itself, so long as the bad blood goes on coursing round human beings. To explain this further would be to give away some of the film's shocks. Suffice it to say that most of the key killings of the film are not religious, but take place within families: a brother murders his sister; a cousin shoots his cousin. Manchevski strikes to the bleeding heart of the civil war.

Praise must go to Manuel Teran's grimly beautiful photography and the music of Anastasia, a mixture of mournfully tribalist choral singing and pipes whose sprightliness seems doom-laden. This is a formidable début for Manchevski, who wrote the film as well as directed it. But he has now left Yugoslavia for America. If all his films are as noble, beautiful and humane as his first, the American cinema will have a new master.

BEFORE THE RAIN (15)
Starring Katrin Cartlidge, Rade Serbedzija

An emotionally devastating feature debut from Milcho Manchevski. Moving between Macedonia and London, this entwines the themes of ethnic conflict and lost love.

Told in three parts, the film's narrative is linked by the moment when a young monk shelters a terrified girl fleeing an armed gang. Her death is one of the images captured by Aleksander (Serbedzija), a war photographer caught up in a love affair with a picture editor back in London. Returning to his native Macedonia, he finds himself sucked into the growing ethnic tension. At times achingly beautiful, this captures the cruelty, tension and sadness of Balkan communities living under the threat of breakdown. See it. *IB* ✪✪✪✪✪

DAILY MAIL, 9 Sept. 1994

KATRIN CARTLIDGE, Rade Serbedzija, and newcomers Gregoire Colin and Labina Mitevska, who star in Milcho Manchevski's extraordinary film Before The Rain. It's set in civil-war torn Macedonia and your heart breaks as you marvel at the film's shots of the rich landscape and then witness the hate that fills the air. It is a sweeping and powerful picture that will surely be honoured when the awards are handed out on Monday.

Time Out

London's weekly guide

Film: Preview

Film

'Before the Rain'

CURZON WEST END

Milcho Manchevski's prize-winning first feature is a solemn, engrossing triptych, transporting us from the ethnic tensions of his native Macedonia to the urban strife of London, and back again. In the first part, 'Words', we see a monk break his vow of silence to shelter a terrified young Albanian girl from a lynch mob; in 'Faces', Anne (Katrin Cartlidge), an English picture-editor, refuses an invitation from her photographer lover, Aleksander (Rade Serbedzija), to accompany him to the village where he grew up, and tells her estranged husband that she is pregnant; while in part three, 'Pictures', Aleksander returns home for the first time in 20 years, and struggles to make sense of the madness infesting his country.

As a director, Manchevski is still finding his feet. The tragic portents of the first story are signalled rather heavily, and the tricksy attempt to convey the rhythm of London life in nervy, jarring edits is largely unconvincing (and not helped by dialogue of the 'I'm serious like death' school), but the boldness of the conception sees him through: an ingenious circular time-frame, whereby the stories wrap into each other *à la* 'Pulp Fiction', is particularly effective. (Graffiti in the corner of one shot reads, 'Time never dies. The circle is not round'.) It's in the final third that the film really strikes home – a much calmer, more reflective sequence where Manuel Teran's radiant, golden-hued cinematography renders the violent mistrust of rival Christian and Muslim communities all the more horrifying, and which is distinguished by Serbedzija's fine, understated performance. Flawed, certainly, and a little infatuated with its own tragic aura, but a brave, compelling work which repays serious attention. *Tom Charity*

BEFORE THE RAIN. Milcho Manchevski's award-winning debut tells three intertwined tales of lost love, civil war and murder in the Macedonian mountains. A young monk abandons the cloth after sheltering a young Albanian girl from an intercine revenge, while a hard-faced Macedonian war photographer leaves his London-based lover on a pilgrimage home discovering that where the wages of war are involved he can no longer sit on the fence. Stunningly shot with a deliberately blurred time frame of events, this will definitely linger longer than usual film fodder. [SSSS]

MEDECINS SANS FRONTIERES (UK)
GALA PREMIERE OF

Before the Rain 15

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VOX

BEFORE THE RAIN
Director: Milcho Manchevski
Starring: Katrin Cartlidge, Rade Serbedzije
(Electric) Released: August 11
The first film from Macedonian director Manchevski (the man behind Arrested Development's 'Tennessee') is a haunting drama which, *Pulp Fiction* like, weaves three tales together.

Ironically titled "Words, Faces, Pictures", the first tale concerns a silent monk sheltering a young girl accused of murder; the second features a picture editor (played by Katrin Cartlidge, seen in Mike Leigh's *Naked*) who must choose between her husband and an award-winning war photographer; while the third chapter brings all these disperate elements together.

Bleak yet beautiful, *Before The Rain*'s mix of ethnic war and lost love seems to distil all world problems into deeply personal ones. Uplifting and depressing all in one go, it was a deserved nominee for this year's Best Foreign Film Oscar. 5

Karen Krizanovich

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

"THIS IS ONE OF THE YEAR'S BEST"

"A GUARANTEE:
it will haunt you for days"

"AN EXHILARATING JOURNEY,
hauntingly photographed and
beautifully acted"

"AN ASTONISHING PIECE OF WORK"

MILCHO MANCHEVSKI

KATRIN CARTLIDGE · RADE SERBEDZIJA · GREGOIRE COLIN

Before The Rain

STARTS FRIDAY AUGUST 11 CURZON WEST END TEL: 0171 369 1792

THE GUARDIAN
Thursday August 10 1995

BEFORE THE RAIN
Dir: Milcho Manchevski
With Katrin Cartlidge, Rade Serbedzija
113 mins, cert 15
Curzon West End

The Guardian

I would say the whole film is beyond a joke were it not for the fact that it induces so many giggles. I don't think it was meant to.

Milcho Manchevski's Before The Rain won prizes at Venice last year and also induced some hostility. Manchevski is a Macedonian and his subject, told in three interlinking stories, is the human mess made by the Balkan war.

The fact that Manchevski works in America and sometimes on music video means that the film has a transatlantic sheen on it that may render it suspicious to some. But this debut is a European venture and tries very hard for the kind of forceful drama that is at any rate sincere. It also looks wonderful.

The first story has a young Macedonian monk hiding an Albanian girl unjustly accused of murder within his monastery, thus endangering his order. The second, set in London, has Katrin Cartlidge as the married picture editor of a photo agency drawn into an affair with a cameraman (Rade Serbedzija). And the third has the same cameraman moving back to his village in Macedonia to find his Albanian neighbours are now his enemies, even the woman with whom he was once in love.

Though the central section of the film, which ends with the kind of bloodbath generally more familiar in Hollywood action movies, doesn't work at all, the other two tales, superbly shot and illustrated with Macedonian music that's fascinating in itself, have an undeniable strength.

At least this is a European film about something relevant and impressively mounted in terms anyone could understand. It is simple, direct and passionate, even if less than weighty. And it could hardly be more relevant right now.

Derek Malcolm

Daily Express

MACEDONIAN films don't come along that often and the brave and beautiful **Before The Rain** (113 mins, cert 15) really is worth a look, writes *ANDREW PRESTON*.

Nominated for Best Foreign Film Oscar, it takes on those little matters of love and hate.

In the first of three parts, an Albanian Moslem girl is being hunted for murder by her vengeful Christian neighbours. What follows among the hills of Macedonia, and in a flawed and unconvincing second section set in London, is a powerful look at the harrowing and unstoppable cycle of hatred and violence. Though not confined to the current disaster in the former Yugoslavia, it's not hard to see the inspiration for what is a disturbing and truly compelling film.

Star Rating: ☆☆☆

Words, Faces AND PICTURES

Studio blockbusters are not for Katrin Cartlidge, star of this month's *Before the Rain*, as she tells Anwar Brett.

ASHARD as it may be to believe, not every actress across Europe has romantic career in Hollywood in her sights. Some, hardy and adventurous souls are content to occupy a lonely furrow in British and European films where the pay and prospects may be modest, but the work is artistically more varied and satisfying.

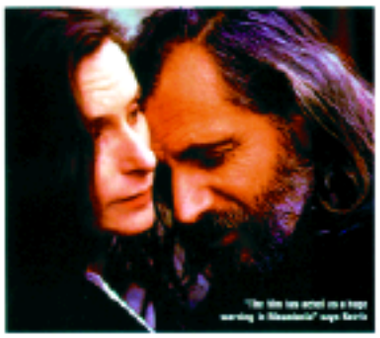
Scotland-born Katrin Cartlidge may have got her first significant break on a soap opera, showing as Brookside Hyacinth, but her career ever since has been anything but conventional. Opting for the challenges of experimental theatre at the National, she came late to film but soon came to notice for her role in Mike Leigh's *Naked* and has not stopped working since.

Her latest film, the Oscar-nominated *Before the Rain*, was shot straight after *Naked* and is the first in a succession of three low-budget films in which she will be starring. So who says Hollywood is the only place for a young actress to make a career?

"European films scare the bloody shit out of most actors when I was growing up," is an assertion she makes. "They even scare the shit out of most actors with an Oscar! That's not to say there weren't American films like that, but a lot of the American films that moved me were very European influenced. I actually used to sit and watch some of those French and German films and wonder, as a British person in drama school, why the other end of language, how I would be able to perform in that kind of work.

"It's emotionally hellish for me, but I always had the dream at the back of my mind that I would be able to work with those kinds of directors, with that kind of eccentric and those kinds of processes. So it's amazing really that I have been able to work in my own language and with so many different foreign directors."

"I'm one of those people who actually gets depressed by feelgood movies."


"The film has acted as a trap warning in Macedonia" says Katrin

Although her starring role was more than a decade on from Mike Leigh's cult hit *Naked*, Cartlidge is honest enough to recognise the impact that film has had.

"It really announced my presence to the European and American film world," she explains. "Before *Naked* I hadn't done anything that was internationally accepted. It completely changed my life in the sense that everybody knew it was released. I've been able to work abroad and meet the level of artists I've always wanted to work with."

Before the Rain certainly earned that citation and has garnered acclaim wherever it has been shown. But when screened in the country in which much of the story is set, the film had an even more amazing effect. Describing an imaginary conflict in the state of Macedonia, writer-director Milcho Manchevski stresses his story are three distinct parts: *Words, Faces and Pictures*. In each segment the characters' lives are shaped by their oppressive setting, the war-torn Balkan nation.

Cartlidge plays a London-based picture editor on a glossy magazine, and a lively opening sequence has photographers surrounding the latest Madonna image she must kill the whole day to being romanced by an award winning Macedonian photographer who eventually finds he cannot resist the umbilical tug of his homeland any longer, a decision which has profound consequences for each of the characters and which brings the story full circle. Almost.

"Thankfully the area we filmed in isn't volatile like it's supposed to be in the film," Cartlidge states. "It's a totally different but obviously it's drawing on what is happening in Eastern Europe at the moment. But because of where Macedonia is geographically it's surrounded on all sides by discontent which makes you feel that a very much could happen there.

"The film has acted as a trap warning in Macedonia. For people there it's a deeply serious piece of work and not just a piece of entertainment. It's actually a profound warning to them of what could happen in their territory if they're not careful. This is why it's so important to do these kinds of films.

"It seems to me that politics continually works to separate people when, if they've really their ask, are there to unite people. I really do see the three Skopje and white terms, the importance of doing work with people from other cultures, trying to understand other points of view, I can't see anything more worthwhile."

It makes a refreshing change to hear an actress talk with passion about the work she does, in sharp contrast to the jaded tones of actors on a never-ending treadmill of formula driven work. But it would be a mistake to assume Katrin Cartlidge was simply dubbed by the more worthy and serious subject matter that has dominated her recent career. Next up, three steps to Heaven offers a change of pace, giving the actress a chance to flex her comedy muscles while telling a story with the germ of a serious point.

"It's a black comedy," she adds, "so there is a great deal of pain in there as well, but I see comedy and pain as being very closely connected. I feel there is a real tragedy to that. But then I'm one of those people who actually gets depressed by feelgood movies. The gap between what I'm watching and what I feel is actually happening is saying that it depresses me. When I go and see a film where what is happening in the world is being expressed then I experience a kind of relief. I think God that is somebody is saying something of importance."

Having carved herself a very productive niche and earned great acclaim while doing so, Cartlidge's earliest ambitions seem to have been well and truly been fulfilled. One can assume that her other childhood ambitions have been left behind her.

"I wanted to be a waitress when I was a child. I was absolutely desperate to do that. And even though actors often combine both careers I haven't done it yet. I expect it will come," she laughs with confusing self-deprecation. "I just hope I feel as excited about it as I did when I was a child."

Production

Before The Rain

LONDON Milcho Manchevski's 113 film (BCMs) Before The Rain, a love story set on the troubled independent state of Macedonia and London's news world.

The first part of the film is set in the mountainous regions of Macedonia and tells the story of a young monk, played by French actor Gregoire Colin (Olivia, Olivia), who falls in love with a Muslim girl.

The story then moves to a news agency in London, where picture researcher Katrin Cartlidge, Nikolai) who has a troubled marriage is having an affair with a Macedonian photojournalist Rade Serbedzija). These two love stories, though seemingly unconnected, come to culmination in the final part of the film, where the war photographer returns to Macedonia.

Simon: This man is Manchevski's first feature film. He was inspired to write the script three years ago when he returned to his native Macedonia after working in the US as a TV and commercials director.

"I was dealing with the sophisticated experiences connected with the fact that I grew up in the Cold War," Manchevski says. "But I wanted to communicate something very simple — the characters are very simple, but the passions are very strong."

Manchevski turned to the UK's British Screen to back his script, which is 80% Macedonian and 20% English. Impressed with both the writing, and it was not long before the Hungarian Co-Production Fund backed the project. Production proceeded in early 1992 when the UK's Aim Productions and France's Noe Productions came aboard. Other backers included the UK's Channel 4, France's PolyGram Audiovisuel and Macedonia's Vardar Films and the Ministry of Culture.

Aim producer Carl Villiers and co-producer Cedomir Kolar of Noe Productions both praise the Macedonian government for its support. "Macedonia hasn't any film industry and many economic difficulties," Kolar says. "Their support was extraordinary."

Before Rain was born in Macedonia, was influential in the liberation movement. It would support its political base, but its "It's always explosive" when they rain, "Before The Rain is not like that, however," Villiers says. "But it is a film about violence and how the spread of violence can be completely haphazard."

Production did not go smoothly. For most of the 10-week shoot, the multinational crew had to battle with the logistic difficulties of war in Manchevski's native countryside. It was also hampered by the ever-changing time regulations (Channel 4 pulled out of the project because of "unfeasible differences").

Nevertheless, filming continued and wrapped on schedule on Dec 15, 1992. Manifesto Film Sales hold international rights and will sell the film at the American Film Market.

LOUISE NEWMAN

Oliver Stone just failed to win top prize at Venice. Instead, the Golden Lion went jointly to a Taiwanese and a Macedonian film

The Lion's share

Derek Malcolm

"One winner in the contest. It's going to be a message from none," one participant told us before going into the final session of the Venice Festival's jury. World Travel Leads, the panel-chief, coolly turned on going: Oliver Stone's controversial Natural Born Killers the Golden Lion, thus capping Clint Eastwood's successful anthology of Tarantino's Pulp Fiction at Cannes?

In the event, after a long and sometimes heated argument, Stone's film only won the Special Prize of the jury. The coveted Golden Lion was shared between the Taiwanese film, Tree L'Amour, and the Macedonian, Before The Rain.

Curiously, this was exactly what happened when the International Critics made its discordant award. Natural Born Killers was pipped to the post by the Cannes non-finish, also to equally low acclaim. It has double has ever happened before, so one could remember it. But the general feeling was that if Stone had won either or both main awards, all hell would have broken loose. The danger of this was the main reason why Louis Malle declined to present the Golden Lion, as his neighbour ceremony.

Indeed, Tsai Ming-liang, the main cause and innovative director of Vive L'Amour, and Milcho Manchevski, the young Macedonian who made his American hit made knocked feature with moral ambiguity with the help of British Screen in London and his home country, were the heroes of the hour.

The rest of the awards were a little strange. Maria de Medeiros won Best Actress for her performance in Teresa A Woman's Portrait, a Portuguese film, Tsai Ming-liang, and Xie Fei won Best Actor for Jiang Wen's unremarkable In The Heat Of The Sun (China).

Theory says Velvet Goldmine, Peter Jackson's Heavenly Creatures (New Zealand), James Gray's Little Odessa (America) and the Carlo Mazzacurati film The Hull (Italy) and reputations awards for Manoel de Oliveira's version of Lampedusa's The Leopard, Hugo Luna's screenplay of his The Sin And The Mum and for Christopher Doyle, the very fine photographer of the Hong Kong entrant Ashes Of Time. Finally, the President of the Senate's Prize went to Jiri Menzel, the famous Czech director of The Life And Extremely Funny Adventures Of Private Ivan Chonkin.

No film seemed, or deserved, more controversy than Natural Born Killers. Some called it a radical modern morality play that adds a new dimension to contemporary film-making. Others regretted both its shoddy, ambivalent message and its unnecessarily overblown and overbearing technique.

What can be said with certainty about this story of a killer duo Bonnie and Clyde is that Mickey Knox, the quite-convicted Oliver Stone movie, Tower underworld director, and general very old-fashioned one, are used to strengthen and underline assumptions that would otherwise seem very much like clichés.

Under these circumstances, it is difficult to tell what sort of profit-making structure is in operation. Woody Harrelson and Juliette Lewis as the natural-born killers, Tommy Lee Jones as the prison governor. There is so much tendency and his violence with an early scene that they must scarcely be able to recognise themselves. There are no still moments whatsoever in the full two hours.

The moral of the piece, which is supposed to be that love might just redeem all even in such a crudely mixed up American, seems totally false. It's Clockwork Orange without a thought behind it and with the kitchen sink thrown in with everything else.

Louis Malle, at the press conference following his Vanya On 42nd Street, called the media operandi of Natural Born Killers "unacceptable". His film is the exact antithesis, being a delicately filmed version of David Mamet's adaptation of Uncle Vanya at the Old Victory Theatre in New York.

Mamet's Vanya was an understated and well-acted pleasure. You couldn't describe the new Hugo Luna extravaganza as anything but one of the big The Sin And The Mum, however, is perhaps his most personal. Zeffo achieved second parabolic wit, in which a young boy, disturbed by the fact that his mother never mothered him like she does her new born baby, grows ever more obsessive about breasts, milk and women.

The other undoubted success was Peter Jackson's Heavenly Creatures, a fictional account of the true story of two young New Zealand girls who murdered the mother of one of them back in the 1950s. This is an insightful account of one of the most bizarre cases in New Zealand's history.

Another New Zealander, Anna Campion, sister of the Cannes Jane, was performance a failure to audience with London her debut film made in Britain. And no, it is nothing like as good as Sweetie, Jane Campion's last. But that looks all-round accomplished people making a horror movie and suddenly confronted with real horror: girl home as it goes on.

Another disappointment was Carlos Saura's Outrage, a film from The Heart. The African director's first foray into a feature outside his own territory of Burkina Faso has its less failure to Flame: Iran Africa with his parents and disoriented enough to imagine he was a hyena following his evangelists. Befriended by Rich and Ballenger's Frenchman, he runs away to work and his fears.

Alexandre Rockwell, the American director of In The Soup, Sofia was the Somebody To Love in 60-first, but makes constant references to Cassavetes' love. Unfortunately, they are ill-digested, and this story of a girl from the Bronx who works as a dancer at a seedy New York club and dreams of show-business success gives Rockwell a bit part, but quickly runs out of steam. It also proves beyond doubt that Harvey Keitel is an unbelievable with camera so Oliver Hardy would have been with drama.

There were other disappointments. But the wish one of the nice Venice Festival was the absence of the one outstanding film for which everybody seemed. Perhaps it will all be different next year.

Renzo Pia
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Our Ref: SP/AM57B

5th October 1993

Milcho Manchevski
"Before The Rain" Production

FAX NO: 010 389 902 4126

Dear Milcho

I just wanted to write to you briefly to say two things.

The first is that from the (few) rushes I have seen, I have the impression you are making a fascinating film. The landscape, the life and the faces - in particular the faces - open a window onto a world which will, I believe, be compelling for audiences all over the world. I had not anticipated the extent to which Macedonia itself would be a powerful character in the drama, and I'm frankly knocked out. Bravo. Bravissimo.

(I can't judge, from the little I've seen, how you are telling the story... but I'm not worried!)

The second thing is that I know very well that you and your producers and all your crew are not making a film in ideal conditions, to say the least. In fact, I doubt very much whether more experienced producers would ever have undertaken this adventure: it called for a certain kind of craziness - perhaps on my part too! I want you to know that you, and they, have my full support and that whatever extraordinary difficulties you may have encountered at the start of production, I am convinced you will all find ways together of making it work for the best in the end.

Specifically, I know that you are facing difficulties with the schedule. As far as I am concerned, I trust you and your producers to make whatever decisions you have to make in order to tell the story in the time available. If you have to simplify, or cut, or find alternative solutions, so be it. The script is not sacrosanct from my point of view: at the end of the day, a great film is simply the best possible vision achievable within the constraints of the budget. There's always a budget, and the actual size of the budget is not what determines whether a film is great or not!

I have a feeling you can make a great film, Milcho, even if it seems tough right now...

All the very best. I'll see you in a couple of weeks or less. I'm thinking hard of you all.

Simon

SIMON PERRY

From top: Jeremy Irons in *Die Hard – With A Vengeance*; Lubina Mitevska in *Before The Rain*; Albert Finney and Tara FitzGerald in *A Man Of No Importance*

BEFORE THE RAIN

Macedonian writer/directors don't crop up too often in our cinemas, so we should be grateful for Milcho Manchevski's strange, unsettling film about a country on the brink of civil war. Structured in three interconnected stories, the first and final sections are set in rural Macedonia. A young monk (Gregoire Colin) gives shelter to a fugitive (Lubina Mitevska), who is being hunted for the murder of an Albanian tribesman. The middle section, set in London, finds picture editor Anne (Katrin Cartlidge) trying to choose between her husband and brutish war photographer Aleksander (Rade Serbedzija), whose fateful return to his homeland occupies the third story. The film's complicated circular narrative keeps us confused, as do the tribal hatreds raging over the Macedonian mountain villages – the echoes of Bosnia's tragedy are unmistakable. Yet while Manchevski refuses to give away many clues, he never slackens his grip; the finale draws together the story's disparate strands with a perfect – that is to say, perfectly tragic – inevitability. It's an astonishing piece of work.

'A' FOR AWARD-WINNING MACEDONIAN MOVIE

In the best of worlds, the forecast might be gloomy for a film with the word "rain" in its title. But in Britain, where the cinema is edelitz from the storm, it might as well be called Ian McGaskill's *Big Adventure*. British Screen, however, have risen above the B-word stigma to produce Milcho Manchevski's *Before the Rain*, a debut inundated with accolades and awards, among them a Golden Lion at Venice, an Oscar nomination for Best Foreign Film and – perhaps the biggest coup – securing Robert Redford's services as producer of Manchevski's new film.

"I wrote *Before the Rain* for myself," says Manchevski, a 37 year old former journalist and music video veteran. "I didn't even show it to anyone for about a year. I thought it was too personal, too esoteric." A friend pushed him to send the script to British Screen, and "to my shock, they commissioned it".

Shellshocked, you might say, given the film's less than convivial vocabulary also includes the W-word. War, and it it crops short at the B-word. Bosnia – well, Macedonia is close enough.

But in Manchevski's war there are no UN peacekeeping forces, no Majuori or Green lines, no demilitarised zones. It's the kind of war we watch concerned in armchairs. "None of us is isolated from what is happening to other people," says the native Macedonian and long time New Yorker. "At some point you won't be able to switch the channel from CNN to MTV any more. CNN will come out of your TV and invade your living room."

The virus pulses through celluloid veins in a bi-partite, circular narrative so intricate it alternately astounds and confounds. Suffice to say it involves ethnic violence in Macedonia and Katrin Cartlidge as a photographic agent in London.

But, insists Manchevski, "War is such a foreign feeling to me that I couldn't make a film about it. It's about the sensation, the expectation of war. It's about acting upon your life and it's a love story."

True to his word, Manchevski counter-attacks turmoil with tenderness, horror with humour, minimizing the threat of that other W-word, Worthiness, and its M-word allies, Morality and Message. During the ceasefire, he makes room for passion, lyricism, escapism, illusion, glimpses of truth. And we realise then that the only word Manchevski gives a damn about is the F word. That's F for film, of course. ROSALIND SYRES

June '95

Screen INTERNATIONAL

Fox sniffs out distribution partners across Europe

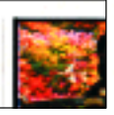
US major plans joint ventures to cut overheads and dilute risks

PARIS

VENICE: The 52st Venice Festival's Golden Lion was shared by Tsai Ming-Liang's Vive L'Amour from Taiwan and Milcho Manchevski's Before The Rain (above) from Macedonia. In an unprecedented double victory, both films also shared the International Critic's prize. Oliver Stone's Natural Born Killers took the special jury prize; Portugal's Maria do Medeiros won the actress Volpi Cup for Teresa Villaverde's Tree Inside; and China's Xiao Yu won the actor Volpi Cup for Jiang Wen's Jang Canlan De Rizi. Silver Lions were shared by James Gray's Little Odessa — with Vanessa Redgrave named as best supporting actress — Peter Jackson's Heavenly Creatures and Roberto Citran's Il Toro, with Roberto Citran as best supporting actor. The Golden Medal Of The Italian Senate went to Jiri Menzel's The Life And Extraordinary Adventures Of Private Ivan Chonkin.

JAPAN

13 Godzilla vs Rampo: how Japan's film industry is



watch out!

GQ'S FAVOURITE FILMS

romance · weepie · suspense · art · comedy · sex · action · style

Before the Rain
The mysterious story of a fatal incident in the Macedonian homeland of a famous photographer (Rade Serbedzija) that threatens to start a civil war. The tale shifts between two worlds – the bleak landscape of rural southern Europe, and the pounding pop of media London, home of his lover (Katrin Cartlidge). It sounds corny, but Milo Manchevski's film is an exhilarating journey, hauntingly photographed and beautifully acted.

Ryder, Fiennes up for Oscar

TORONTO

How ironic that, in the week of Waterworld, The Screen On The Hill is screening Before The Rain, although its view on violence is much more meditative and aware of its effects.

Writer director Milcho Manchevski's telescopically-enfolded and circular triptych Words, Faces, Pictures – was Oscar nominated for best foreign film and, although its sometimes surreal tinge tends to distance us from the deaths it contemplates, it has moments which pierce to the heart.

In one section, a Macedonian girl vainly seeks refuge with a monk to escape ethnic cleansing; in a London restaurant an enraged customer machine-guns others; a war photographer is himself caught up in the crossfire between Christians and Muslims.

It is the quality of the film that we, too, are caught up in an idea difficult to pin down as narrative, but which has a curiously eerie charge of beauty. Its images haunted me for days after seeing them. A lot of money has been squandered on Waterworld, but much more thought and art has been spent on Before The Rain.

TOM HUTCHINSON

FRIDAY AUGUST 11 1995

Awards

Festival

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AUGUST 11

Sat 11.15pm

0171-435 2366

ESS/VISA. LIC. BAR

Q & A WITH THIS PRODUCER

MILCHO MANCHEVSKI

GREGOIRE COLIN

CINEMA

EDITED BY DAVID CLARK

REEL LIVES

THERE'S PLENTY of whispering and dealing going on in the film world just now. Producers are vying for directors, directors are vying for stars and producers, actors are vying for roles. And scriptwriters are trying to sell their stuff to anyone who will take it. While the films we will see over the next year or so have been long made, there are plans afoot for all kinds of projects.

Steven Spielberg, for instance, is getting around to thinking of his next film after taking a year off following the success of both *Jurassic Park* and *Schindler's List*. Although a *Jurassic* sequel is very much on the cards, it's still only in vague terms at the moment. The next likely project to get off the ground seems to be *Deep Impact*, a sci-fi film in which a huge meteorite is on a collision course with earth. Spielberg fans shouldn't hold their breath though – the script is only in its second draft at the moment.

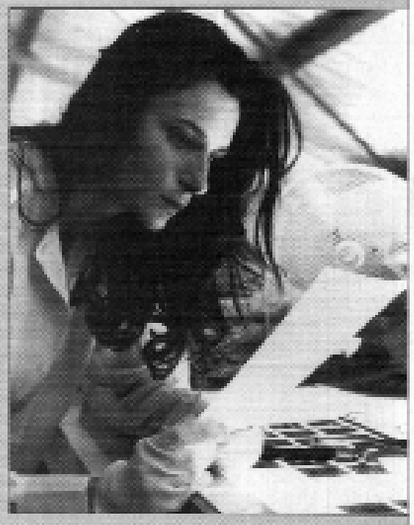
AND ALTHOUGH *Backdraft* director (and former *Happy Days* star) **Ron Howard**'s last film *Apollo 13* is not opening here until September, he's hard at work on his next project, *Ransom*. It's about a businessman whose son is kidnapped and he somehow has to meet the ransom demand. It will star **Mel Gibson**, whose recent film *Braveheart* also opens here in September. Gibson has reportedly been offered $7 million to take on the role in Howard's film.

TOM HANKS, star of *Apollo 13*, is also planning a new venture, making his directorial debut on a comedy called *That Thing You Do*. Since *Forrest Gump* it seems Hanks can do no wrong in the acting stakes – can he repeat his success this time in the very different role of director? And although **Christopher Hampton**'s directorial debut *Carrington*, starring **Emma Thompson** and **Jonathan Pryce**, doesn't open here for a month or so, Hampton (who wrote the screenplay for *Dangerous Liaisons*) is

STORM AND STRIFE

'Before the Rain' star Katrin Cartlidge talks to Tom Dawson

The ethnic hatred and bloody tribalism tearing apart the former Yugoslavia are the themes of Milcho Manchevski's deftly-structured triptych *Before the Rain*. Its cosmopolitan cast includes Katrin Cartlidge, last seen as the downtrodden gofi Sophie in Mike Leigh's blistering *Naked*, who gives another praiseworthy performance. Her character Anne, a London-based picture editor at a photo agency, daily scrutinizes harrowing images of violence from the Balkans. Emotionally she is in turmoil – carrying the child of her dull English husband, but in love with award-winning war photographer Aleksander, a Macedonian.



Cartlidge is a 34-year old north Londoner with years of television and stage experience under her belt, including stints at the National Theatre and the Royal Court as well as on the evergreen TV soap *Brookside*. She is an engaging and articulate interviewee, and keen to discuss the ideas thrown up by her latest film.

Before the Rain raises awkward questions about how images of war become aestheticised in the media-saturated '90s. For Cartlidge, the crux of the film is when Aleksander tells Anne that, "Today my camera killed somebody"; in other words, the presence of a photographer has lead to somebody being shot. "It makes us think," Cartlidge says, "what is reporting and what is instigating. When we are observing, are we in fact involved? Is there any point in reporting when it results in indifference?"

It's an undeniably pessimistic film, in which there are no sanctuaries or safe havens from sectarian violence, even in the 'civilized' West. However, Cartlidge believes that "it's not the responsibility of the artist to paint life in an optimistic way. Anyway, what's happening in Eastern Europe is far from optimistic. That's nothing to do with any film-maker."

Katrin was attracted to the material because the director Manchevski, who grew up in Macedonia before emigrating to the States, brought a unique perspective to the subject-matter. "It's a very personal film for Manchevski," says Cartlidge. "It came out of a journey home that he made from New York after a long absence, and the shock at realising the pressure that the country was under from all the surrounding nations. There was a mass hysteria and lunacy running through all these communities."

But can films like *Before the Rain* and the joint Cannes Palme d'Or winners *Underground* and *The Gaze of Ulysses* (which also address the Balkan crisis) effect any real political change? "I don't know whether pieces of art change anything," says Cartlidge, "but I know myself that my own attitudes to certain things have been influenced by the witnessing of certain pieces of art." She gives short shrift to those spectators who would prefer all the violence in the film to be confined to 'exotic' Macedonia. "The whole point is that we also have to take responsibility for what's happening. We're not the superior race... it's a warning not only to Macedonia but to Britain and everywhere in the West in case we think we are above such things."

'Before the Rain' opens in the West End on August 11. See listings for details.

...S PARALLELS BETWEEN ALBANIAN ASYLUM SEEKERS AND ITALIAN IMMIGRANTS

/The Great

991), Cinema
, Il giardino dei
Cortina (1971),
i ogni
ove Suspicion
, Today and
1/2 (1963), Le
57), La strada

– an event mirroring the mass immigration from Italy to the United States in the early years of this century.

MACEDONIA

1993 entry: None
Previous Oscars: None

1994 entry: **Before the Rain**
Prod co: Vardar Film, Aim Productions, Noé Productions; **Prod:** Judy Counihan, Ljubomir Kroler, Sam Taylor, Cat Villiers; **Dir/Scr:** Milcho Manchevski; **Ph:** Manuel Teran; **Ed:** Nick Gordon. **With** Katrin Cartlidge (Anne), Rade Sorbedžija (Aleksandar), Grégoire Colin (Kiril), Labina Mitevska (Zamira), Silvja Stojanovska (Hana)
Sales: PolyGram Film International Classics

Once part of Yugoslavia and an independent nation for little more than a year, Macedonia is already submitting its first Oscar entry. What is more, since the film in question already has a Golden Lion and a trunk full of rave reviews, it stands a very good chance of being nominated and even has some prospect of winning.

Before the Rain is a powerfully told and very beautiful film. But what gives it its additional edge is the white heat of its subject matter: it tackles issues like ethnic hatred and national identity in the Balkans with passionate directness. Split into three parts, two of them set in

ACADEMY AWARDS

BEST FOREIGN LANGUAGE FILM

Macedonia, one in London, the film is both a love story and a disabused elegy for the maker's native land.

It is also a fine example of what the French call "the cinema of exile". Writer/director Milcho Manchevski is a Macedonian who has spent much of the past decade making music videos in New York (a career profile he shares with no less a filmmaker than Chen Kaige). He was able to make his début feature thanks to the commitment of a range of producers in the UK and France, with key development funds coming from British Screen.

MEXICO

1993 entry: Cronos
(not nominated)

van Kempen (The
Sales: Shooting St

The Netherlands
Oscar only once i
with Fons Rader
anslaag (The Ass
released in most

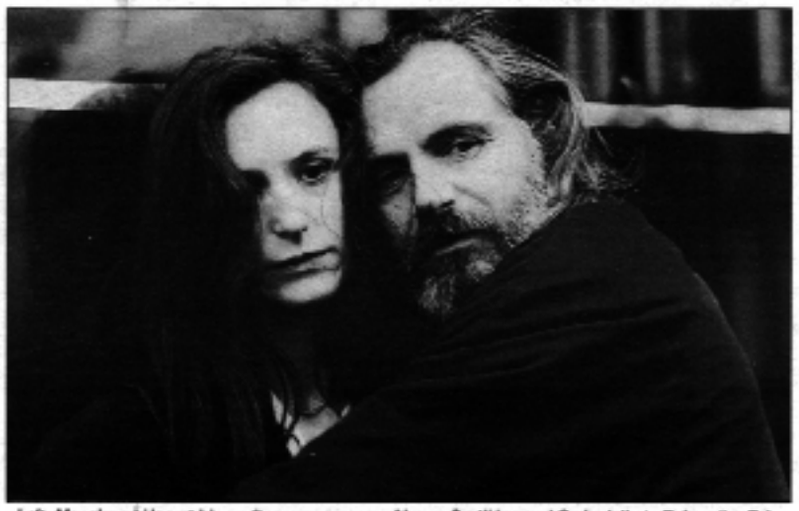
Nothing coul
worthy epic tale
Holland, however
Gogh's life, which
$140,000 and w
Calf for best film
Dutch Film Days.

Taking its titl

CINEMA

When the camera takes sides

The winner of the Golden Lion is a Macedonian who smells disaster in the air, says **Deborah Young**



Left: Manchevski learnt his craft on pop promos. Above: Cartlidge and Serbedzija in *Before the Rain*

MILCHO MANCHEVSKI was better known in the BTV generation than serious film critics when he stepped up at this year's Venice Film Festival to accept the Golden Lion for his first feature film, *Before the Rain*.

Prior to Venice, Manchevski's work had received critical acclaim on the pages of *Rolling Stone* and *Billboard*. Two years ago the 34-year-old Macedonian born, New York-based director accepted another grand prize for *Tennessee*, the video he made for the rap group Arrested Development.

Dressed in jeans and leather jacket, the former video director accepted his Gold Lion with an amused, slightly detached sense of delight. But his message was serious. "Take sides," urges *Before the Rain*. A triptych of soul-rending human dilemmas, set between modern London and the timeless hills of the Former Yugoslav Republic of Macedonia (Fyrom), it offers a startlingly direct answer to the tragic riddle of why the Balkan states are perpetually at war. Warning that Fyrom could become the region's next bloodbath, *Before the Rain* puts the blame for ethnic conflict on the people themselves, rather than on politicians in the United Nations.

Weeks after its triumph at Venice, Manchevski returned to Fyrom for the national premiere of *Before the Rain*. Still in jeans, he sat comfortably in Skopje beside the president, the prime minister and half the government of Fyrom.

"*Before the Rain* moves like a video," he said after the premiere. "Video taught me the discipline ... how to tell a story without words."

A co-production between Britain, France and Fyrom, *Before the Rain* is divided into three parts which, as the viewer soon discovers, do not come in chronological order.

In the first, "Words", the young Greek Orthodox monk Kiril (Gregoire Colin) breaks the rules of his ancient monastery to give shelter to an Albanian-speaking Muslim girl (Labina Mitevska). When a band of Christian peasants bursts in ready to execute the girl for killing one of their number, Kiril and the girl escape together.

They cross the Macedonian countryside, with its churches and people that seem lifted from another century, on their way to a new life. They are intercepted by the girl's relatives, who would rather see her dead than let her run off with a Christian. Such is her destiny.

"Faces", the second episode, is set in London and shot in English. Anne (Katrin Cartlidge), a picture editor, has just learned she's pregnant. Yet she can't make up her mind between her charismatic Macedonian lover Alexandar (Rade Serbedzija), a Pulitzer-prize winning war photographer, and her sweet but boring husband Nick (Jay Villiers). Without warning, a Serb stages a senseless massacre in a restaurant where Anne and Nick are dining. The scene, charged with violence, shows that no place is so far away to be safe.

The film returns to Fyrom in the final episode, "Pictures". Alexandar returns to his village to forget the horrors of war. But things have changed. The once-peaceful Christian villagers now treat their Muslim neighbours as enemies. Young boys and even toddlers wield machine guns. When Alexandar visits a Muslim woman who was his boyhood love in the next village, he stumbles into seeming ethnic hostility.

The film has a powerful and surprising ending which brings the three stories into a temporal relationship.

But they don't quite fit. Manchevski's point, it seems, is that the roots of hatred, fanaticism and violence lie deep in his country. As in a line of graffiti which appears on a wall, the "circle is not quite closed".

"The film is about people who have to make decisions," Manchevski explained. "The innocent victims of war just happen to be there."

Three years ago Manchevski returned to Fyrom. "Macedonia is the only place in former Yugoslavia where not a single bullet has been fired," he said. But after six years away, Manchevski had an eerie feeling. "It was like the taste you have in your mouth just before a storm hits. I started putting together these simple stories because of that sensation.

"I don't believe Macedonia is on the brink of a civil war," he continued. "But, of course, I thought that about Bosnia, too."

Manchevski is now busy on his next project, which he describes as "a cross between *Mad Max 2* and *The Wild Bunch*, a Western set in the Ottoman empire at the turn of the century".

'Before the Rain' is showing in Italy. It opens in France on 16 November

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UK/France/Macedonia

Before the Rain

Critic: Mike Downey

► *Dir: Milcho Manchevski*

Production Companies: Aim Productions, Noé Productions & Vardar Film, with the participation of British Screen and the European Co-Production Fund in association with Polygram Audiovisuel and the Ministry of Culture for the People of Macedonia **Producers:** Judy Counihan, Cedomir Kolar, Sam Taylor, Cat Villiers **Director/Screenplay:** Milcho Manchevski **Director of photography:** Manuel Teran **Editor:** Nicolas Gaster **Production designer:** Sharon Lamofsky, David Munns **Music:** Anastasia **Cast:** Katrin Cartlidge, Rade Serbedzija, Grégoire Colin, Labina Mitevska. **Running time:** 118 mins

Genre Drama **Domestic Release date** (Macedonia) October 5 **Budget** £1.6 million **Financing:** UK: £900,000, France: £292,000, Macedonia : £367,000 **International sales:** Polygram Film International Classic Tel: + 44 71 8001300 Fax: + 44 71 437 9964. **Territories sold:** all major territories sold

Feature film newcomer Milcho Manchevski has gathered together an impressive array of the best in European talent and created a powerful, gripping beautifully acted and lavish looking debut whose screen value more than justifies its £1.6 million budget.

Feature film newcomer Milcho Manchevski has gathered together an impressive array of the best in European talent and created a powerful, gripping beautifully acted and lavish looking debut whose screen value more than justifies its £1.6 million budget.

Shot against the vivid backgrounds of contemporary London and strife-torn Macedonia, *Before The Rain* is presented in a non-linear triptych form and tells three interwoven love stories – each as passionate as the other – in a style that reveals Manchevski to be a storyteller of stature.

In part one ("Words"), Grégoire Colin (*Oliver, Oliver*) plays a young Macedonian monk who has taken a vow of silence and who inadvertently shelters a terrified Albanian girl (Labina Mitevska) from a marauding band of Christians who come searching for her, claiming she has killed one of their number. Cut to London. Part Two ("Faces") begins with Anne (Katrin Cartlidge), who works in a photo agency finds herself pregnant and torn between two men: her safe, estranged husband Nick (Jay Villiers) and maverick Pulitzer Prize-winning photographer Aleksander (Rade Serbedzija). A shooting incident while in Sarajevo convinces him that he must return to his native village in Macedonia. He asks Anne to come with him. She deliberates.

Part Three ("Pictures") shows Aleksander arriving back in his village, optimistic despite his initial welcome. This is soon shattered by the murder of his cousin and the appearance of his first love (who has since married into an Albanian family) who needs his help to shelter her daughter, who is being hunted for the murder. By helping the girl, he takes sides for the first time in his life – and thus the circle of the narrative is closed.

Manchevski is the first fiction feature film since the beginning of the Balkan conflict to tackle the subject, and he tackles it head on. Avoiding the grim reality of war, *Before the Rain* concentrates on the personal issues at stake, against the backdrop of a broader political crisis. Not since Srdjan Karanovic's excellent 1988 film *A Film With No Name* has the internecine strife and mood of this region been presented so effectively. Hats off to Simon Perry and British Screen for finding the film at treatment stage and doggedly standing by it until its Golden Lion victory in Venice this year.

EUROPEAN 16 SEPT

CINEMA

Festival jury looks to the east

Richard Mayne at the Venice Film Festival reports on a surprising Chinese hat trick

Tsai Ming-liang (left) and Milcho Manchevski shared the Golden Lion

THE WINNERS

Golden Lion: shared by Macedonian director Milcho Manchevski's *Before the Rain* (UK/Germ/France) and Tsai Ming-liang's *Vive l'amour* (Taiwan)

Grand Special Jury Prize: Oliver Stone's *Natural Born Killers* (USA)

Silver Lions: James Gray's *Little Odessa* (USA); Peter Jackson's *Heavenly Creatures* (New Zealand/USA); Carlo Mazzacurati's *Il toro* (Italy)

Best Director: Gianni Amelio, *Lamerica* (Italy)

Best Actor: Xia Yu, in the *Heat of the Sun* (China)

Best Actress: Maria de Medeiros in *Three Brothers* (Portugal)

WHAT looked like being a two-horse race between Europe and Hollywood in Venice this year turned into a virtual hat trick for, of all things, Chinese films. For the first time in history, pictures from China, Taiwan and Hong Kong were competing in the same international festival. Given that the Chinese film was a co-production with Taiwan and Hong Kong, and that the Hong Kong film was shot mostly in China, such co-existence seemed hopeful; and the Venice jury encouraged it by honouring all three films.

The Taiwanese picture – *Ailing mengmi/Vive l'amour* by Tsai Ming-liang – is largely wordless. Peering through doorways and exploring bare rooms, it weaves together three lonely people who haunt the same apartment building in Taiwan – a poignant study in urban loneliness that probably deserved its shared Golden Lion.

China's own offering, Jiang Wen's *Yangguang canlan de ri zi/In the Heat of the Sun*, tells the astonishingly dogma-free story of teenagers surviving the Cultural Revolution – largely by ignoring it, but also by exploiting their fathers' prestige as military officers. The central figure, "Monkey", is charmingly played by Xia Yu, voted best male lead.

The Hong Kong picture, to which the jury gave the minor award of an Osello d'oro, was Wong Kar-Wai's *Ashes of Time*. Set in a timeless past of ancient swordsmen and magic powers, this seemed to me a martial arts soap opera; but its images are wild and exotic.

When the jury met in extra session on the morning before the awards, most people assumed that they were deadlocked between the two critical favourites, from Europe and the US. In fact, what had detained the jury was a debate about *Ashes of Time*, which they had seen at 10pm on the previous night.

But there was some truth in the guesswork. A debate was going on in Venice about the contrasting merits of European and US cinema, humanism and pyrotechnics, understatement and violence. Some of the European competitors tried to explain what distanced them from the US. Diane Kurys, director of *Après l'orage*, an homespun study of two sisters (Anne Parillaud and Beatrice Dalle) deeply in need of family therapy, said: "I absolutely didn't want to make an American-style thriller. The story had to remain realistic."

For many Venice voters, the film that most eschewed such Hollywood standards was Gianni Amelio's *Lamerica*, about would-be refugees from Albania. As often before, Amelio had chosen a humanly banal theme and made it universal. If he won only an Osello d'oro, it was perhaps because his pacing was too measured, too ready to hold a shot of imploring faces.

To most people's surprise, the European film that shared the Golden Lion award was a far more flawed affair. In the first episode of Milcho Manchevski's *Before the Rain*, a young Macedonian monk hides a girl accused of murder. In the second, a war photo-reporter from the same area wrecks a British marriage and a London restaurant. In the third, the reporter goes home to the events in episode one – which turns out to be the sequel to episode three. How very European. Humour has it that the London episode was inserted as a quid pro quo for British funds. It certainly sticks out like a bleeding thumb.

David Lynch, director of *Wild at Heart* and the US TV series *Twin Peaks*, was elected chair of the jury, and this made some fear that the Golden Lion might go to Oliver Stone's *Natural Born Killers*, the film that caused the most controversy. When its Grand Special Jury Prize was announced, there were angry boos. It certainly comes on like a steel hurricane – a harrowing tale of serial killers that dares to be an attack on the violence it so shovels in our laps.

So honours were not even in the Hollywood versus Europe stakes. The US won two more awards: a Silver Bear for James Gray's *Little Odessa*, doing for New York's Russian colony what gangster movies have done for Little Italy, and a best supporting actress award for Vanessa Redgrave in that film. Europe won another Silver Bear for Carlo Mazzacurati's *Il toro*, about taking a prostitute to Hungary, plus a best supporting actor award.

But the best moral was drawn by the Burkina Faso director Idrissa Ouédraogo, whose competition film *Le cri du coeur* was set in Mali and France. "If European cinema wants to solve its problems in relation to America, it will have to integrate and enrich itself with other cinematographies." Perhaps, by looking east, Venice has begun.

SAID IN VENICE

Jack Nicholson and Rebecca Broussard cruise i

"Ever since Stanley Kubrick contacted me years ago for a film about Napoleon that never got made, I've been fascinated by that extraordinary man." Jack Nicholson on his hopes of playing Bonaparte in a film to be directed by Mike Nichols, whose *Wolf* he was in Venice to promote.

"A festival cannot be a success without good chat." Jacques van Heijningen of the Dublin Film Festival.

"It's intolerable that the Biennale should have become a hotbed of opposition that promotes the American cinema." Vittorio Sgarbi, president of the cultural committee of the Italian parliament, whose speech met with hostile whistles and boos.

"Does Jack Nicholson pay his hotel bill or is he invited? I'm so good as he is. If not better." Alessandro Nolaer, appearing in two Venice films, when asked to pay for his stay at the five-star Excelsior Hotel.

"I think an actor should always surprise people. Then he knows that the public expect a lot from him." Tom Hanks, talking about his role in *Forrest Gump*.

"What interested me in the killer was his way of killing, his inability to communicate – which is why he kills." James Gray on his film *Little Odessa*.

On the jury: Uma Thurman

"It's interesting how war, just like any other evil, attracts film-makers. We all see plenty of cruelty and sadness around us. Only a person who is apolitical and whose senses have been blunted can bear to watch evil on the screen as well." Jim Morand, director of *The Life and Extraordinary Adventures of Private Ivan Chonkin*.

"It's weird that people should offer me roles where I'm either the seducer or the seduced. I just don't have th[em] also." Willem Dafoe, Anna Maria Tatò's erotic psychologic *The Night and the*

"I'm interested in that moment; I'm i anything that ca David Lynch, pres

Jury president

"I wanted to have Italian cinema, be Italiana have alw to make films bot moving." Michael on director of *Il p*

"For the first time I've created a leading figure who is morally repellent." Gianni Amelio on his new film *Lamerica*.

"Altogether I think that the cinema of today is less free than what we could do 20 or 30 years ago." Hille Pinkwasser, Venice Festival director.

"For me, making art as part of a national culture is a very dubious enterprise. Nationalism and art have been abused a lot in the past." Milcho Manchevski, director of the Macedonian film in competition, *Before the Rain*.

"I wanted an exhausted look to *Loaded*. We're near the end of the century, and in England people are pretty exhausted: they've like a people in decline. There's also a deep underlying anger in England." Anne Campion, the New Zealand director, sister of Jane Campion, director of *The Piano*.

"This is a catalogue-movie for TV that demonstrates the ubiquity of the frame that exists around every accumulated image we see." Peter Greenaway on his 100-minute record of the erection in Geneva, for 100 days, of 100 white viewing platforms to frame various vistas of the city.

The European – 9–15 September 1993 ÉLAN 9

Chrysalids Diary of a Co-Production

Part two: Development begins

Before the Rain, a co-production between UK's Aim Productions, France's Noe Productions and Macedonia's Vardar Films is filming in London. The three-week London shoot follows six weeks of filming in the mountains of Macedonia, the homeland of the feature's writer/director, Milcho Manchevski. *Before the Rain* stars Katrin Cartlidge (*Naked*), Yugoslav actor Rade Serbedzija and French actor Gregoire Colin (*Olivier Olivier*) (left) and tells the story of ill-fated lovers and the spectre of violence haunting their lives. Cedomir Kolar, Sam Taylor, Cat Villiers and Judy Counihan are producing the film which is financed by PolyGram Audiovisuel, British Screen, the European Co-Production Fund and Vardar Films, supported by the Macedonian ministry of culture. Manifesto Film Sales is handling international sales.

Photo Credit: Scottish Media

Film

Preview

Rain dogs

Tom Charity talks to Milcho Manchevski

A young monk offers shelter to a terrified Albanian Muslim fleeing a lynch mob from a neighbouring village. An argument in a London restaurant degenerates into terrifying violence. A photographer returns to his native Macedonia after two decades in exile and becomes caught in the middle of an ethnic feud between former friends: an Albanian girl is suspected of murdering a Christian villager and, with the photographer's help, flees to the sanctuary of a nearby monastery....

A British/French/Macedonian co-production, distributed with help from the European Film Distribution Office and produced with the support of British Screen, 'Before the Rain' is one of the fruits of the European Union – which is not without irony, given that its subject is in part the disintegration of Europe as highlighted by events in the Balkans. The war in former Yugoslavia has not spilled over into Macedonia as yet, but it remains a very real possibility, and given Macedonia's deeply troubled relationships with Albania and Greece, the prospect is dire. In the film's own metaphor: a hard rain is going to fall.

A Macedonian who has lived in New York for the past 15 years, making avant-garde shorts, commercials and pop promos, writer-director Milcho Manchevski is keen to discourage a specifically geo-political reading of his film, though he concedes that the urgency of the political turmoil in the Balkans may actually have concentrated minds and speeded production. 'It could be set in Ireland, Africa, or in parts of America,' he says, on a crackly line from Skopje. Indeed, one of the movie's aims is to bring home the violence, to illustrate how easily conflict escalates into carnage, even in contemporary London. I tell the director that I don't find the British panel in the triptych particularly convincing, and I know some of my colleagues feel the same way. Is that a criticism he's heard elsewhere, or is it because we're Londoners? 'Many people have told me they find that the most effective sequence,' he counters. 'When we were editing the film in London the news was full of terrorist attacks.... I remember one story where an innocent man was murdered by foreign agents who'd mistaken him for someone else.'

The genesis of the film was Manchevski's own homecoming, after ten years in the States, to take care of a sick relative. He was struck by the tension in the air, a feeling of impending trouble, and then he hit on the ingenious circular time structure. 'It was a year before I showed the script to anyone, because I thought it was too uncommercial, too personal,' he says. 'That's one thing this whole experience has taught me: to be true to myself. Because that's what people respond to in the end. The film came together relatively quickly after that, even though we had lots of problems: we started on set with 12 producers and no camera! (It showed up three days late.) Then two weeks in, Channel 4 pulled out....'

It's different now. After sharing the Golden Lion at last year's Venice Film Festival and an Oscar-nomination for best foreign film – and picking up very substantial audiences in some countries, including Italy where it was one of the most successful films last year – Manchevski has been inundated with offers from Hollywood. He jokes about retiring – 'That would be cool, to make one film and then disappear' – but he's currently working on a screenplay commissioned by Robert Redford, a story which unfolds equally in contemporary New York and in the Ottoman Empire at the turn of the century. He sighs: 'If that doesn't come off, I may have to direct the James Dean biopic....'

'Before the Rain' opens on Friday at the Curzon West End.

Critics' choice

1. **'The Big Sleep'**
2. **'Spanking the Monkey'**
3. **'Waterworld'**
4. **'Before the Rain'**
5. **'Martha and Ethel'**
6. **'Barnabo of the Mountains'**
7. **'The Englishman Who... '**
8. **'City on Fire'**
9. **'Yeelen'**
10. **'Beach Party'**

Top 10 grossers

1. **'Batman Forever'**
2. **'Judge Dredd'**
3. **'Casper'**
4. **'First Knight'**
5. **'Bad Boys'**
6. **'Mighty Morphin Power Rangers'**
7. **'The Madness of King George'**
8. **'Jack and Sarah'**
9. **'Congo'**
10. **'Muriel's Wedding'**

Chart courtesy of Screen International

From videos to movies

PENELOPE SPHEERIS: The director who went on to do fine dumb cool with Wayne's World dished off making promos for the likes of Fleetwood Mac. Way cool. (Neil)

RUSSELL MULCAHY: Remember when callow frilly chested popstars exposed offal Pacific islands for their videos. Mulcahy was probably behind the curtains. What he reminded for Duran Duran, he now does for Glindebourne "Highlander" Lambert. Watch-this work is sure to make you queasy.

MILCHO MANCHEVSKI (director of forthcoming Before the Rain): A must-see story: you announce the Balkans from Macedonia, want to make profound films about art, politics etc. Nobody's interested, so you knock up an MTV video for Arrested Development. The world becomes your friend, and the film about art eloquently follows.

From movies to videos

WIM WENDERS: Hardly content to be a great cinematic auteur, and yet he loves U2. In 1988 he filmed a promo for Night & Day. U2's contribution to the album Rad. Hot And Now.

MARTIN SCORSESE: Directed Michael Jack con in Bad (1987). Jackson was after the bandage (Pint "street kid from Harlem triumphs over adversity blah"). Marty, who could probably have made a decent Mean Streets on his budget, was, naturally enough, after the money.

ALAN RUDOLPH: Before directing Mrs Parker ..., Rudolph once turned his mind on the Alice Cooper promo, Welcome To My Nightmare. Dorothy Parker might have been the rock chick of the Algonquin, but she was no match for the hard rocker. Parker only offered barbed comments. Cooper ate barbed wire.

Derek Malcolm on the uncertain future facing the Venice Film Festival, now in its 51st year

Venice in peril

Till rather absurd blip when the Peruvian writer Mario Vargas Llosa was proposed as head of the Venice Festival's jury, and objected to its politically unacceptable far running a vaguely Thatcherite ticket for the presidency of his country, is now over. But, judging by the first week's films, David Lynch, the American director who was quickly entertained, may have landed himself on a bed of nails. The 51st Venice Film Festival hasn't yet proved that world cinema is anything other than in convalescent health. One hopes he cures.

Not, of course, as the Festival, run by Gillo Pontecorvo, the veteran director of The Battle Of Algiers, but bound up within Italy's politically and financially chaotic system and desperately seeking a way out. This most political of events, which used to be run by amateurs of the right and the left in turn, now faces an uncertain future.

The question being asked are — and Venice, with its ship high prices and lack of funds, compete with the better endowed Canadian festivals at Montreal and Toronto, which now overlap its time schedule? And are there answers around each year to make the three major competitive European festivals at Berlin, Cannes and Venice interesting events? What Venice has of course, is a long and honourable history.

The present favourite for the Golden Lion that for appears to be an Italian film — Gianni Amelio's Lamerica. This handsome and beautifully shot wide-screen epic, from a director who has already won the European Quest Award, used as post Hoxha Albania where the impoverished economy makes Italy seem like an immigrant's paradise just as America was for most Italians a generation or two ago.

The film, made in Albania, paints a frightening picture of a post-communist society, but its didactic structure, underlining everything at least twice, weakens it. Its best moments, apart from its realization of a beautiful country in the throes of despair, shows gratitude to the Italian culture so avidly swallowed up by peasants watching Berlusconi's populist television, asking as they do so whether Italians really have three more hours in every room.

This is the kind of good, solid and patently decent European film that tries to say something. And so is Milcho Manchevski's Before The Rain, made in Macedonia and London and a powerfully-done music attempt to show how classic conflict pervades individuals.

Manchevski is a Macedonian who now lives in America, and his film, as first reports, has the lyric and passion most European features lack. Its problem is that the central story, which has Katrin Cartlidge, on good as Mike Leigh's Naked, as a picture editor involved with a war photographer in London, is nothing like as celebratory as the first and third sections in Macedonia, where ancestral hatred prevails so easily over reason.

Before The Rain, however, is immensely well shot and by its various vignettes creates an atmosphere as opposed to television.

Both these films deserve prizes, and so does the most audacious and original of them all so far — Tsai Ming Liang's Vive L'Amour. This Taiwanese director, whose debut, Rebels Of The Neon God, was one of the outstanding first features of last year, takes a portmanteau-familiar subject — the alienation of youth in the urban world.

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REVIEW

BEFORE THE RAIN

25 AUG - 7 SEPT 1995 ISSUE 201 FORTNIGHTLY £2.50

THE LIST

GLASGOW AND EDINBURGH EVENTS GUIDE

Before The Rain: 'very naked emotions'

As the conflict in former Yugoslavia unfolds in ever more bewildering ramifications, Milcho Manchevski's film – set not in war-torn Bosnia, but largely in the more southern republic of Macedonia – should offer invaluable insight into a bafflingly complex human situation.

Manchevski's film is constructed as a trio of interlinked tales. The first is set in a Macedonian monastery and concerns the shy relationship between a teenage clergyman and a runaway Muslim girl; the locale switches to London for the second, being about the equally fraught relations between a photo-editor (Katrin Cartlidge) and an exiled photographer (Rade Serbedzija); the third follows Serbedzija back to Macedonia for another account of cross-ethnic relations.

Before The Rain's main strength lies in the apparent authenticity of its very naked emotions – allied to superb landscape photography of rolling Balkan hills – which sustain Manchevski's gloomy lament for his homeland (he's currently residing in New York City). Equally, though, it's a quality all too lacking in the London set episode: gaudily shot and edited (in stark contrast to the lyricism of its companion pieces) with little feeling for the place or its inhabitants. But plenty survives this not-quite-fatal weakness to offer a moving, heartfelt tribute to the travails of a splintering culture. (Andrew Pulver)

Before The Rain (15) (Milcho Manchevski, UK/France/Macedonia, 1994) Rade Serbedzija, Katrin Cartlidge. 115 mins. From Mon 28: Edinburgh Cameo. From Friday 1: Glasgow Film Theatre.

CRITICS' CHOICE

Woody Harrelson and Juliette Lewis in *Natural Born Killers*

Before the Rain: Director Milcho Manchevski's visually and narratively stunning tale in three parts, set between modern London and the timeless hills of Macedonia, in former Yugoslavia. The tragic riddle of why the ancient Balkans are perpetually at war is treated in a sophisticated puzzle, intertwining the lives of Englishwoman Anne (Katrin Cartlidge), her Macedonian lover Aleksandar (Rade Serbedzija), the young Greek Orthodox priest Kiral (Georgine Anderson) and an Albanian girl he rides, Zamko (Labina Mitevska). An experience of poetry and violence which offers much food for thought.

The Bull: Carlo Mazzacurati's unfettered masterpiece now two Italian farmhands down on their luck kidnap a prize-bull worth millions, and embark on a perilous journey to Hungary to sell it. As the desperate pair, comics Diego Abatantuono and Antonio Cantafora keep the tone right, though the underlying sense is black and sombre as Corrado the bull.

Clear and Present Danger: Phillip Noyce's second Jack Ryan thriller (but in fact the third in the series), with Harrison Ford as the

Fighting: Harrison Ford

CIA operative, this time fighting drug barons whose millions mistakenly wound up in the hands of supporter of the US president. Efficiently exciting and suspenseful, it starts off with a painful and uncertain ending, the two elements of *All The President's Men*, *The Manchurian Candidate*, *The Year of Living Dangerously* and *Dave* – so it's quite a feast.

The Life and Extraordinary Adventures of Private Ivan Chonkin: Jiri Menzel's adaptation of a famous Russian novel, long banned in the Soviet Union. Soldier Chonkin (Bohumil Nedorost), a likeable oaf with a heart of gold, is ordered to guard a fellow-aircraft – and forgotten, until the Second World War breaks out, and the secret police and Soviet army join forces to root him from the farmhouse where he has enacted up with peasant girl Hana (Zoja Bunan). The great Czech director Menzel lightens up overlooked satire.

Little Odessa: 24 year old US director James Gray's first film, a dazzling and violent tragedy of a Russian family from a Brooklyn

Tim Roth in *Little Odessa*

neighbourhood full of Jewish gangsters. Professional killer Joshua Shapiro (Tim Roth) prepares a hit in Little Odessa, where he has been written off by his indignant father (Maximilian Schell), but not by his admiring younger brother Reuben Edward Furlong) or dying mother Irina (Vanessa Redgrave). Its crisp dialogue in the local Idiom would have delighted Marlon Brando.

Natural Born Killers: Oliver Stone's unapologetically gory and pretentiously trickey film about a pair of serial killers (Woody Harrelson and Juliette Lewis) on the rampage, pursued by their neighbour (Robert Downey Jr), the exploitative host of a TV show on "American maniacs". They get him, too, making some localised US critics to claim the film as an attack on the violence it offers.

Parliament of Vice: The 13th feature by Venice jury member Carlo Verdone, unafraid to play an unscrupulous TV anchorman on whom the tables are turned by a young paraplegic girl who loves him not for his but wife for hers.

The True Life of Antonio H: Bruce Morthaven's bizarre and ingenious documentary about an aspiring actor always on the fringe of films: he was in Bertolucci's *The Conformist*, but his part was left on the cutting room floor. Many of the ghosts of the industry, some of them dead, bear witness to his quality as a historic might have been – but the joke is that no such person existed: he's just a vehicle for a long about cinema's self-regarding mythologies.

Richard Mayne & Deborah Young

Photo: DAVE BENETT

Family outing for Vanessa

VANESSA REDGRAVE and her daughter Joely Richardson were among the audience at last night's premiere of the Award-winning film Before The Rain, a British-Macedonian co-production starring Croatian-born actor Rade Serbedzija. They have both worked on stage with Serbedzija.

Katrin Cartlidge

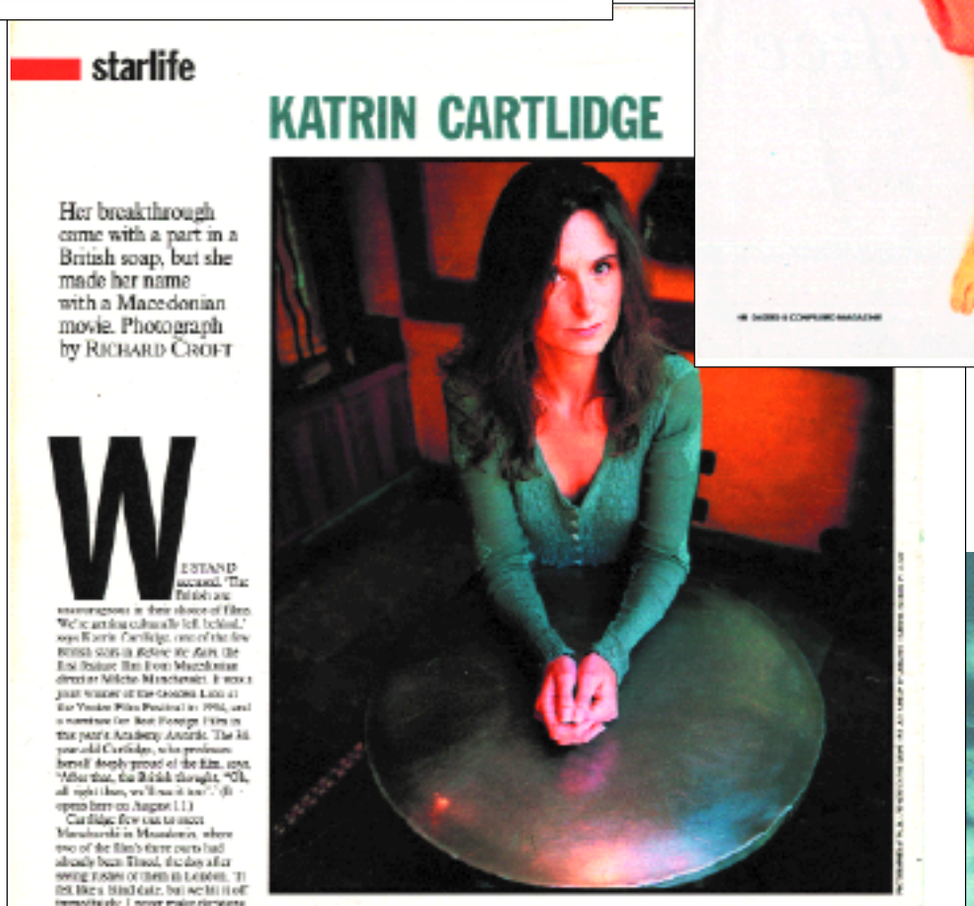
Films which deal with contemporary troubles usually fall down when they become moralistic. Director Milcho Manchevski sidesteps this by tackling the problems within his homeland of Macedonia from a truly personal perspective in Before The Rain. Katrin Cartlidge, who we memorably saw in Mike Leigh's Naked, plays a London photographic editor, epitomising how the West reacts to events in Eastern Europe. Her character is a bridge between the atrocities of Macedonia and London, seemingly so distant and untouched by conflict.

"She's so involved in her own actions," explains Nunn, "which makes her intimate, self-indulgent and reward-seeking. She's literally caught in the crossfire between two worlds. What will she do with her estranged husband and the exotic Macedonian war photographer she's been involved with?"

The film is a radial parable in three parts, concerning ethnic rivalry, fundamentalism and personal sacrifice. This haunting, achingly spiritual fable won the top prize at the Venice film festival and was nominated for an Oscar. "I'm not a news-political pamphlet," the film seems out of his desire to talk about the relationship between the West and Eastern Europe, and the Cold War years aren't long far apart. We are so bombarded with images that they lose their meaning. How can we ever come to grips with the reality of things? Having my character work with images of cruelty and suffering along side celebrity almost in the same breath keeps the situation home to you."

The circular story construction effectively forces us to eternally expand our realities the futility of conflict on personal as well as national levels. "My favourite aspect of the film is when the Macedonian photographer begins to write to me saying, 'Today I killed someone with my camera'. He didn't ask them to kill a hostage but the fact he's got a camera means they pulled the hostage out of a line and shot him so he could get that photo. We've got to decide at what point are we observing and at what point are we involved."

Matt Rowan (Entertainment Review)



starlife

KATRIN CARTLIDGE

Her breakthrough came with a part in a British soap, but she made her name with a Macedonian movie. Photograph by RICHARD CROFT

WE STAND accused. 'The British are scaremongers in their choice of films. We're terribly culturally left behind,' says Katrin Cartlidge, one of the few British stars in *Before the Rain*, the first feature film from Macedonian director Milcho Manchevski. It won joint winner of the Golden Lion at the Venice Film Festival in 1994, and a nomination for Best Foreign Film in this year's Academy Awards. The 34-year-old Cartlidge, who professes herself deeply proud of the film, says, 'After that, the British thought, "Oh, all right then, we'll see it too".' (It opens here on August 11.)

Cartlidge flew out to meet Manchevski in Macedonia, where two of the film's three parts had already been filmed, the day after seeing rushes of them in London. 'It felt like a blind date, but we hit it off immediately. I never make decisions based on the script alone, a script is just a map, it doesn't tell you what it will be like to be on that terrain.'

Before the Rain is a circular narrative, blending themes of love and war. Cartlidge's section was shot in London, but much of the work has been done abroad. 'I like working with people who have a cultural mix,' she says. Not surprisingly, given that she is herself has served my looks from a British father and a German-Jewish mother. 'I grew up in London, where from a very early age that the food we ate and the way we celebrated things was different.'

Her mother took her, aged 10, to see Howard Barker's *Wax* at the Riverside Studios – her first play and an introduction to the male world of London's fringe. Still at school, she joined the Royal Court's Youth Theatre and then, on leaving, worked in the box office and as PR.

Bernard's division – 'all the while performing in fringe theatres and pubs whenever I could'.

Her break came with a part in *Resistance*. 'It was very raw and innovative then. It financed me to learn my craft, but a year was enough. I left to tour schools in Holland with a production of *Don Quixote*.' Her decision was to be equally bold. She was critical acclaim for her role in Mike Leigh's *Naked*. 'That was a life experience, utterly unique.' She has survived on poverty in the theatre, 'which I love, but I'm not interested in being absorbed into the financial theatrical system. There are one or two parts I'd like to play but I'd hate to see it on a postcard scheme.' She would like to work with Leigh again and with Woody Allen and Howard Hawks, among others. 'I don't want to plan. I respond to things as they come up.'

SIMON ALLOTT

O ESTADO DE S. PAULO

CADERNO 2

‘Before the Rain’ passa na Mostra de São Paulo

O diretor Milcho Manchevski fala sobre o filme de macedônios que recebeu o Leão de Ouro no Festival de Veneza

Manchevski: ‘Fala sobre a responsabilidade’

Poesia e guerra sob um céu estrelado

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'Antes da chuva'/★★★★

Buracos na parede de pessoas comuns

Depois de videoclipe tentando fazer cinema é igual a cuzinho: quem não arrocheia nada, cacto? Também. Se o nome do macedônio Milcho Manchevski só era conhecido até então no underground europeu graças a clipes como "Temptation", do Arrested Development, ganhou cidadania no MTV Video Music Awards de 92, agora, com seu primeiro longa, sendo bombardeado como autor de uma das surpresas mais gratificantes desde [illegible] do mês.

Ganhador do Leão de Ouro em Veneza e candidato ao Oscar de melhor filme estrangeiro, "Antes da chuva" [illegible] com envolvência, para o bem ou para o mal, pela guerra. Filmado na Macedônia, a mesma em [illegible] que as batalhas dos conflitos étnicos não param, o filme usa a terra natal do diretor quase mumificada [illegible] no meio da região.

Entrecruzando [illegible] da Macedônia, o filme tece [illegible] três pequenas histórias [illegible]. "Palavras", "Rostos" e "Imagens". "Antes da chuva" começa um prelúdio da tragédia [illegible] e crucifixos de cada um. A beleza das locações [illegible] cadinho todo o esplendor do que está para ser destruído.

No primeiro parte, passada num mosteiro medieval, [illegible] proibido no [illegible] do amor de dois jovens. No segundo, [illegible] com Londres, a guerra aparece apenas ao longe, representada pelo [illegible] de uma agência de fotos [illegible] no dos personagens. Na última, [illegible] grafo que volta à terra natal para [illegible] os parentes.

Em cada história a sombra da guerra se [illegible] do Mas o que torna "Antes da chuva" [illegible] é a [illegible] que [illegible] a se descortinar. Não há conflitos fáceis de [illegible] o que é viver em guerra que [illegible] sentimentos, [illegible] escolhas e sonhos [illegible] já [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] de escolher. (JH)

ANTES DA CHUVA (Before the rain) – Dir. Milcho Manchevski. Com Katrin Cartlidge, Rade Serbedzija, Grégoire Colin. Macedônia/GB, 1994. Ver classificação e horários na página 4.

Grégoire Colin

Бразил

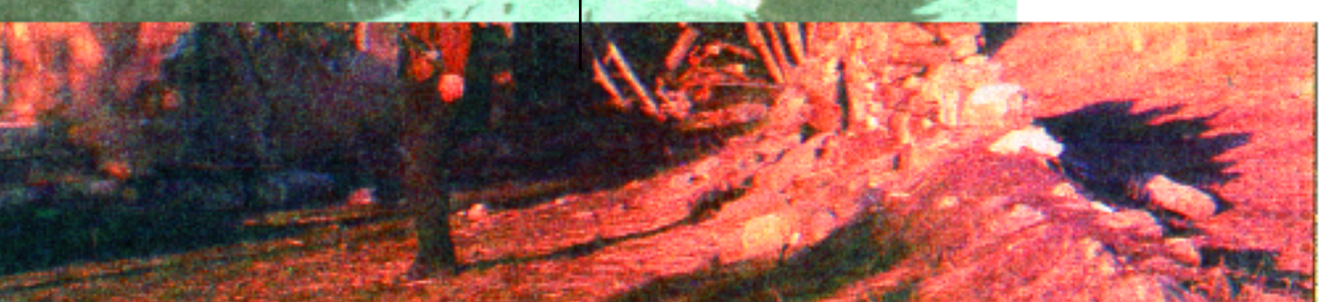
За прв пат во Бразил филмот е прикажан на Филмскиот фестивал во Сао Паоло, во октомври 1994, каде ја освои единствената награда на публиката.

Во кино филмот игра од 24 март 1995. Прикажан е во 22 града низ земјата, игра повеќе од една година, до мај 1996, и има околу сто илјади гледачи.

На неколку критичарски листи е вброен меѓу десетте најдобри филмови на годината.

"Пред дождот" е тема и на академски есеи на бразилските универзитети.

Филмот има широка видео дистрибуција. Немаме податоци дали играл и на телевизија.



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Jornal Folha de São Paulo Caderno Ilustrada Página 27

Crítica à intolerância soa falsa

Rubem Gonçalves e Jô Soares em cena de "Ilha das Flores"

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Temática social com linguagem de videoclipe

JÚRI PROGRAMA

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"Antes da Chuva" é reflexo do racismo

Manchevski renega clipes e ficção barata

Para fugir da guerra, atue vivendo o exílio

OUTRAS CATEGORIAS

Antes da Chuva

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LUMIERE LATIN AMERICA AUDIOVISUAL LTDA

Macedônio faz filme de guerra renascentista

O diretor Milcho Manchevski fala sobre 'Antes da Chuva', que concorre ao Oscar de melhor filme estrangeiro

Labina Mitevska em "Antes da Chuva", de Manchevski

Intolerância altera o destino

FERNANDA SCALZO
Da Reportagem Local

Tripla surpresa

A discreta tragédia do Vietnam europeu

O cineasta macedônio Milcho Manchevski diz que seu 'Antes da chuva' trata da responsabilidade pela guerra

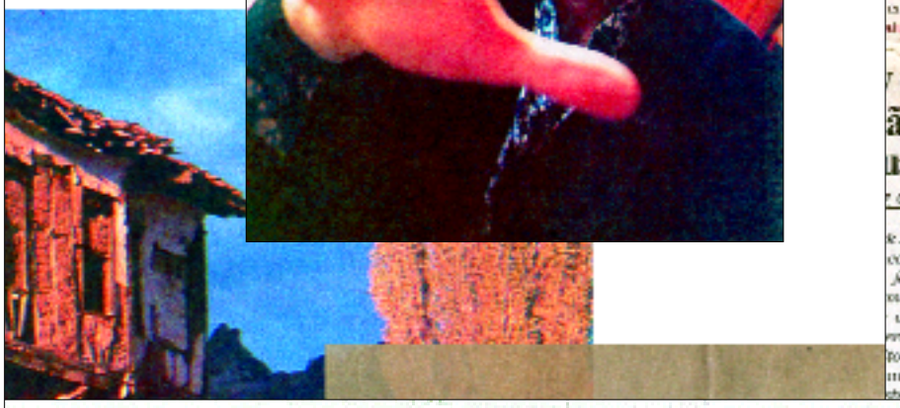
Manchevski: 'estimei ter de trabalhar novas por fortaleza [ao lado] seu "alter ego"'

"Estamos sempre envolvidos na guerra. Se podemos ajudar e não fazemos, já estamos implicados"

Milcho Manchevski

Três filmes dividem troféu da competição

Prêmio da Crítica só sai pra vivante e ganhador



Filmar, pretexto para a edição

O cineasta macedônio Milcho Manchevski, premiado em Veneza por *Antes da chuva*, usa uma guerra fictícia para falar sobre a realidade de quem vive entre as balas em Sarajevo

MARCOS FLAVIO

SÃO PAULO — O cineasta Milcho Manchevski não é um diretor convencional, se é que isso existe. Nascido em Skopje, antiga república da extinta Iugoslávia, ele é um artista que se apaixonou muito cedo pelo cinema. Também pela política. Tanto que, aos 19 anos, foi preso por ter participado de um protesto estudantil. Hoje, aos 41, Manchevski é capaz de revelações que soam contundentes herdeiras pelos anseios que fomentaram o Movimento Internacional de Cinema de São Paulo, onde seu filme *Antes da chuva* foi exibido. "Para mim, a linguagem é só um pretexto para a montagem", comentou o cineasta em São Paulo, dois dias antes de ser premiado pela crítica internacional com o Leão de Ouro de Veneza neste ano. Junto com Wong Kar-wai, de *Ashes of time*, e Theo Angelopoulos, de *Paisagem na neblina*, Manchevski concorreu em Veneza com *Before the rain*, título original de *Antes da chuva*, que só estreou nos Estados Unidos. No Brasil, seu filme deve estrear em março no final deste ano.

Para Milcho Manchevski, a relação "é muito mais sobre o que o ator *não* faz"

O Vietnã da Europa

MILCHO Manchevski trouxe Macedônia e Iugoslávia para o centro das atenções em cinco dias de Veneza. O local, que dominou o festival, superou até mesmo a França, país-sede do evento. Além de *Antes da chuva*, de Manchevski, também na última semana foram exibidos *Underground*, de Emir Kusturica, e *Lamerica*, de Gianni Amelio, ambos na competição oficial. Todos os três filmes têm em comum o fato de tratar, de uma forma ou de outra, da guerra que devasta a região dos Bálcãs desde 1991. Mas, ao contrário de Kusturica e Amelio, Manchevski não se preocupou em fazer um filme político. Ou, pelo menos, não tão explicitamente político. "Não me interessa fazer um filme sobre a Bósnia, que é pesado demais para ficar falando sobre a dor e a tensão [política] do momento", diz.

Ao contrário de Kusturica, que fugiu de Sarajevo e mudou-se para Paris, e de Amelio, que filmou na Albânia, Manchevski preferiu ficar em Skopje, capital da Macedônia, onde nasceu e vive até hoje. Foi lá que ele montou *Antes da chuva*, uma história de amor e ódio que se passa em três países diferentes — Macedônia, Inglaterra e Estados Unidos — e em três épocas distintas. Tudo começa com um monge grego que é assassinado por um albanês. Depois, a história volta no tempo e mostra um fotógrafo macedônio que se apaixona por uma albanesa. Por último, o filme vai para Londres, onde o fotógrafo vive com a mulher e o filho.

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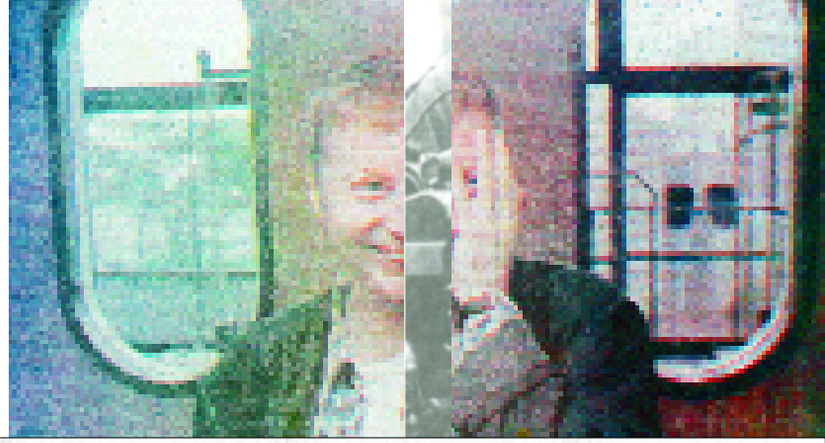
Antes da chuva: amor e guerra



Diretor mostra guerra sem tomar partido

O marxidônio Milcho Manchevski, Leão de Ouro em Veneza, fala sobre "Antes da Chuva"

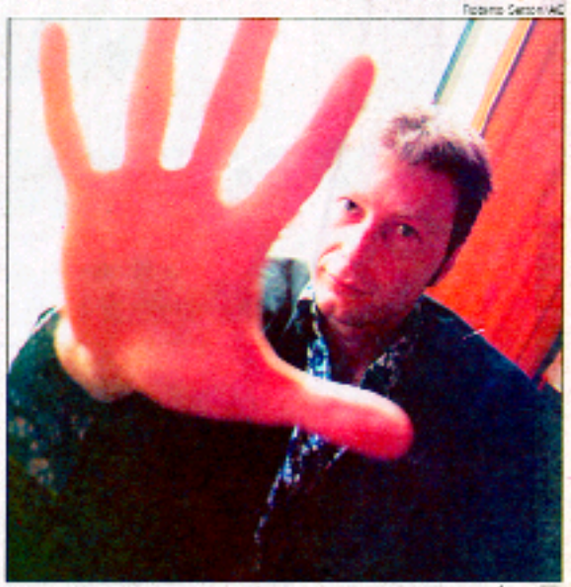
O ganhador do Leão de Ouro em Veneza é um cineasta produtor de videoclipes. Milcho Manchevski, da Macedônia, diretor do belíssimo *Antes da Chuva* (com cultuais quintas-feiras, às 19 horas, no cine Belas Artes), disse ao *Caderno 2* que sua experiência com clipes nos Estados Unidos o ensinou a concentrar muita informação em pouco tempo. "Em *Antes da Chuva* procuro fazer com que cada tomada seja uma totalidade em si, como ocorre na pintura."

Antes da Chuva faz parte daquele tipo de cinema sensorial ao extremo. Sua sintaxe é complexa. São três episódios, ambientados na Macedônia e em Londres, que se entrelaçam como num conto de Borges. O primeiro se explica pelo último, dando ao espectador um sentimento de vertigem pela circularidade da história. "Essa estrutura nasce como necessidade da própria narrativa", diz Manchevski. "Comecei a escrever a idéia inicial e, pelas implicações da história, chegava à narrativa circular."

O filme demorou três anos para ser concluído e custou US$ 2,5 milhões. Uma produção de luxo, orçamento para padrões internacionais. Com a vitória em Veneza, as portas do mercado se abriram para Manchevski. *Antes da Chuva* já foi vendido para praticamente o mundo todo (no Brasil será distribuído pela Limite), inclusive na Macedônia e em outros países da ex-Iugoslávia.

Talvez por vir de uma região marcada pela guerra civil e viver nos Estados Unidos desde os 18 anos (tem 40), Manchevski evita se comprometer com lados em combate. "Mostro apenas reflexos da guerra, como a violência e a intolerância que interferem no cotidiano das pessoas." *Antes da Chuva* é um filme político, mesmo que não tome partido. É um comentário poético sobre aquela frase de Trotski: "Você pode não se interessar pela guerra, mas a guerra se interessa por você". (L.Z.O.)

Roberto Setton/AE



O diretor Manchevski: "A violência altera o cotidiano das pessoas"

5-4 Terça-feira, 1º de novembro de 1994 — Ilustrada — FOLHA DE S. PAULO

Manchevski constrói metáfora da guerra

O cineasta, premiado no último Festival de Veneza, fala de sua primeira experiência de dirigir um longa-metragem

EDUARDO SIMANTOB
Especial para a Folha

Theatre cinema

Desde que ganhou o Leão de Ouro de Veneza por seu filme "Antes da Chuva", o cineasta macedônio Milcho Manchevski, 35, virou um alvo.

Em três meses, o filme foi exibido em 15 países, participou de 11 festivais internacionais, foi comprado por 12 países, entre eles os EUA, onde será lançado pela "Fine Line", a divisão de filmes de arte da "Time Warner", do mesmo conglomerado. Arrasta "Before the Rain" — título em inglês do filme — para o Brasil, onde será lançado pela Limite, e ainda vai ser exibido na TV.

Folha - Com o quarto filme, você se consagrou. Como vive a ansiedade do sucesso?

Manchevski - A ansiedade é o inimigo número um de todo artista. Quanto mais sucesso você tem, mais a ansiedade cresce. Ela é um dos piores inimigos da criação.

Folha - O fato de ter ganho prêmios comerciais, um MTV, muda a sua forma de olhar o cinema?

Manchevski - Não. Eu não sou o tipo de cara que quer ser famoso. Não sou uma dessas pessoas que precisam de reconhecimento público para se sentirem realizadas. Se eu fizesse o filme e ninguém o visse, não faria nenhuma diferença para mim. Eu faço filmes porque quero, porque preciso, porque é o que eu sou.

Folha - O filme passou como um soco no estômago. Você teve uma ajuda de terapia ou de psicanálise?

Manchevski - Não. Eu tinha o roteiro e pronto. Não é que eu não ache que a terapia seja uma coisa boa, mas não foi uma coisa consciente. Não foi uma decisão de "vou fazer uma terapia agora". Eu só me dedicava a fazer o filme. Não me preocupava com mais nada. Só com o filme.

Folha - O filme é uma metáfora sobre a guerra ou fala também de outras coisas?

Manchevski - O que me interessa é a guerra, a violência, o ódio. Os horrores da guerra são comparáveis a outros horrores, como o da AIDS, por exemplo. Eu não me interesso pela guerra em si, mas pelo que ela faz com as pessoas.

Folha - O filme é uma denúncia ou um alerta?

Manchevski - Não. Eu não sou político. Tenho opiniões políticas, mas não sou um político. Não sou um ativista. Não sou um jornalista. Não sou um crítico. Eu sou um artista. Não tenho nenhuma obrigação de ser objetivo. Não tenho nenhuma obrigação de ser justo. Não tenho nenhuma obrigação de ser equilibrado. Eu faço o que eu quero.

Folha - Você pensa em fazer um filme político?

Manchevski - Todos os projetos em que estou trabalhando agora são políticos. Mas não são filmes políticos. Eu não sou político. Eu sou artista. Eu faço filmes.

Folha - A música é um dos elementos mais marcantes do filme. Onde você foi achar esse trabalho?

Manchevski - Eu procuro músicas que combinem com o filme, mas não quero que a música seja um elemento de ilustração. Quero que ela seja um elemento independente. Não quero que a música explique o filme.

Folha - A música é um dos elementos mais marcantes do filme. Onde você foi achar esse trabalho?

Manchevski - Todos os projetos em que estou trabalhando agora são políticos. Mas não são filmes políticos. Eu não sou político. Eu sou artista. Eu faço filmes.

O macedônio Milcho Manchevski, diretor de "Antes da Chuva"

Cyndi Lauper lança sua coletânea

Manchevski discute responsabilidade

Milcho Manchevski discute hoje, a partir das 18h, em São Paulo. Vive passo a apresentação de Before the Rain *na Mostra. O filme ganhou o Leão de Ouro no último Festival de Veneza. Dividiu o prêmio com o filme cômico* Vem e Anar. *Não foram poucos os críticos que acharam que deveria vencer sozinho.* Before the Rain *foi comprado para o Brasil pela Limite. Vai se chamar* Antes da Chuva *no Rio.*

Antes da Chuva não quer dizer Antes da Tempestade. *Manchevski acha que seria ótimo fazer um filme de guerra enquanto a tempestade. Não é um filme sobre a guerra. É um filme sobre responsabilidade. Manchevski nasceu na Macedônia, uma das repúblicas que compunham a antiga Iugoslávia. Foi uma das atingidas pela guerra civil que a Bósnia. Mas as disputas étnicas e religiosas se fazem presentes. A história começa na Macedônia, prossegue em Londres e volta à Macedônia. Personagens e situações se cruzam e completam.*

Cena de "Before the Rain": fotógrafo faz a ligação entre dois mundos

É assim que o diretor do primeiro episódio aparece como uma fotografia no segundo. O final fecha um círculo. O tempo não pára. Luz é o lugar em que cabe o coração. Tudo isso está no filme. Manchevski nasceu na Macedônia, mas vive em Nova York. É diretor de videoclipes. Fez o clipe Tennessee, *para o Arrested Development, considerado um dos dez melhores do videoclipe no mundo. Quem viu Tennessee vai reconhecer a influência em* Before the Rain. *O filme não é só bonito, visualmente. É uma rara e intensa experiência dramática. Merece toda atenção. (L.C.M.)*

BREVES

Religiosos na paisagem da Macedônia: histórias com trama bem costurada

Terra estranha

Um retrato sensível dos Bálcãs

O mercenário de divulgação de *Antes da Chuva (Before the Rain, Inglaterra/França/Macedônia, 1994)*, que estréia amanhã no Rio e em São Paulo, leva uma curiosidade ao lado de festa e informações: um mapa. Apesar do diminuto tamanho que ilustra passional a geração, o filme é de corpo e alma da República Iugoslava da Macedônia — o primeiro feito lá desde que se separou da ditadura Iugoslava, em 1991. A Macedônia, dona das repúblicas da antiga confederação socialista que teve independência sem derramamento de sangue, milita sozinha no mercado internacional. Com este filme, produzido e feito de Cinco no Festival de Veneza do ano passado e uma indicação para concorrer como melhor filme estrangeiro ao Oscar deste ano.

A Macedônia tem 25 700 quilômetros quadrados, 2 milhões de habitantes de religião cristã ortodoxa, islamita e judaica, montanhas e muitas cabras, além da vizinhança da Grécia e da Albânia. Tem também uma longa história de conflitos entre macedônios ortodoxos e albaneses. Tudo isso cai no filme em cheio, das lutas inclusive, e choca-das por Milcho Manchevski. Na primeira, Palúvcev, um mongo que leva vida de eremita com poucas alianças lógicas pessoais, cuida com a seriedade de um monge o próprio umbigo. No silêncio, Aranyóvic, um refugiado fotógrafo de guerra, prêmio Pulitzer, gasta seu trabalho, volta à terra natal depois de décadas sem a ver e descobre que os laços novidades ali desde a idade. Media são pistolas automáticas, blusões de couro e ódio. Não, além de um relógio de pulso no relógio local. No epicentro do meio, Ramos, passado em Londres, o romance lésbico pelo namoro um romance com uma bela inglesa casada e cheia de uma agência fotográfica. Ali, no primeiro minuto, é que nasce uma cumplicina gratuita, em comum com os macedônios. Lembra lá dos confins macedônios.

Quem quiser procurar certos cultivos de lugares estranhos ao macedônio nas paisagens exóticas, nos mundo religiosos, ou nunca apresentado encontrado por Anos-tasha. Mas quem quiser algo mais também será satisfeito. A forma dos cabe histórias é espantosa. Raios e trovões pontuam e pasmam de um episódio para outro, anunciando a chuva que logo cai não cair. Nas palavras do diretor, *Antes da Chuva* guarda algo amaçador prestes a acontecer, passando ao mesmo tempo o tédio de pessoas buscando conhecer a morte. Manchevski, de 33 anos, nascido na capital Skopje, vive aos dois mundos. É publicitário e diretor de videoclipes nos Estados Unidos, onde fez vários vapores de cerveja. *Antes da Chuva*, seu primeiro longa-metragem, não perde a elegância de estilo nem nos momentos mais em que mergulha num mundo mercenário e

Folha Ilustrada 9
SEXTA-FEIRA, 31 DE JULHO DE 1998 O GLOBO RIO DE JANEIRO

CINEMA

Matança sem começo ou fim

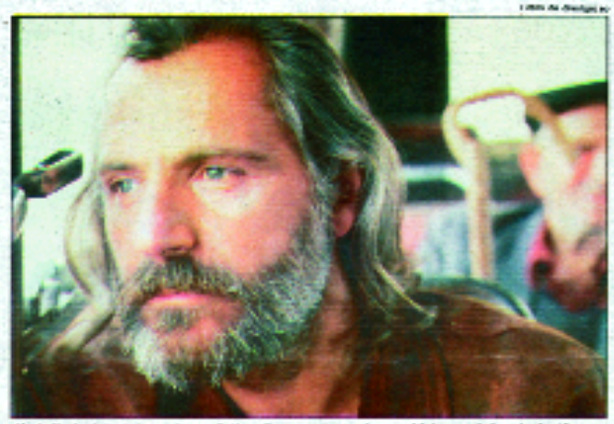
Candidato ao Oscar, o filme macedônio "Antes da chuva" fotografa por dentro a guerra

ARTHUR DAPIEVE

"Antes da chuva". A um petisco de assunto. Depois de passar sete anos sem visitar sua Macedônia natal, o cineasta Milcho Manchevski volta, senta a tomar, transformou-a numa metáfora tu mil — nuvens pesadas no ho risonho — e numa filme vo transbordante. "Antes da chuva" ("Before the rain", no original), ganhador do Leão de Ouro do Festival de Veneza e candidato ao Oscar de melhor filme estrangeiro.

O filme tem o subtítulo de "Uma fábula em três partes". Em "Palavras", um nevoeiro cerrado envolve Kirk (Grégoire Colin) e Anne (Katrina Cornwell), uma estudante inglesa, quando ele a pede em casamento. Em "Rostos", uma editora de fotografia inglesa (Kerrie Cardiff-Jones) briga entre o marido (Jay Villiers) e o amante, um fotógrafo macedônio (Rade Serbedzija, a, em "Fotos", o fotógrafo volta à sua aldeia natal depois de 16 anos e a muito custo consegue rever uma antiga paixão macedônia (Labina Mitevska). Os três episódios se entrelaçam em círculo — o mundo é o retrato do labirinto — demando uma economia dos cortes/até — o mundo em fim vertical, concreto ou fim.

Manchevski usa cuidadosamente os cacetes — nuvens e vultos em cena que lembra homenagem de cineasta — mas sempre com relógios durante da guerra fria iniciada que cindiu as antigas repúblicas da antiga Iugoslávia (ou que pouco tardou a étnico-religiosas encontrada, a Macedônia é a única que se manteve em paz). "Antes da chuva" estreia sua contundência tanto dessa passagem do regional ao universal — a guerra civil pode estar ali na vizinha ou na próxima esquina — quanto de seu humor universal (a cena) — a sabedoria de levar os mais diversos acontecimentos



Rade Serbedzija reencontra em fotógrafo que retorna à sua aldeia natal depois de 16 anos

Rade Serbedzija e Mirjana Karanovic em cena de "Antes da chuva"

Filme concorre em Brasília

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CÍRCULOS INCOMPLETOS

Por Marco Antonio Coutinho

Em uma das primeiras sequências do filme, o velho monge Marko (Josif Jyfelovski) fala a Kiril, monge mais novo, jovem: "O círculo não está completo". Quase no início da história, o fotógrafo internacional Aleksander Kirkov(Rade Serbedjija) diz à sua amante Anne (Katrina Cariddgel): "Não é uma exceção. Angola, Sérvia e Irlanda provam que a regra é a guerra". Se o espectador quiser compreender "ANTES DA CHUVA/ BEFORE THE RAIN/PRIMA DA PIOGGIA", do cineasta macedônio Milcho Manchevski, deve prestar atenção a estas duas frases. Elas contêm uma boa dose do mecanismo do filme.

A história é dividida em três partes. Na primeira, Kiril monge macedônio protege a albanesa Zamira ameaçada por um grupo armado, sendo expulso do mosteiro por isso. No segundo episódio, passado em Londres, Anne, editora de uma agência de fotos se vê dividida entre seu marido Nick (Jay Villiers), do qual espera um filho, e Aleksander fotógrafo macedônio seu amante. No último segmento Aleksander volta para a terra natal e reencontra os parentes, em um pequeno vilarejo, cruzando com os caminhos de Kiril e Zamira.

Histórias se encontrando como um círculo. A estrutura narrativa de "Antes da Chuva" é cercada como a gravata borboleta, globalizante (ai qual o mercado que estamos vivendo. Na sociedade da informação atual, todos os modos de vida, profissão e opinião parecem uniformizados. Por isso uma mesma música toca em todos os aparelhos por todos também os cantos do mundo. Da mesma forma quando Aleksander volta para a Macedônia se tornar uniforme da propaganda também estão lá: Assistência de Milhares/Coca-Cola. Parece tudo a mesma coisa.

Mas o círculo é incompleto. Incompleto porque a Macedônia, parte da antiga Iugoslávia já não está em guerra. Os conflitos explodem no filme são (até o momento) fictícios. A paz é uma situação porque depois do tiro fatal quando do Muro de

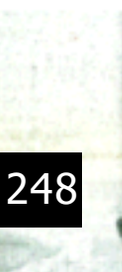
Berlim, a guerra fria ideológica de dois blocos antagônicos foi substituída pela guerra entre nacionalismos da Europa Central por motivos étnicos e religiosos.

Mas o cineasta Milcho Manchevski, diretor do filme, não parece querer se conformar com a monotonia dos círculos globalizantes. Nascido e Skopje (Macedônia) formou-se em História da Arte e Arqueologia na Iugoslávia e depois em cinema nos EUA. Dirigiu vários filmes publicitários e ganhou diversos prêmios. Seu "ANTES DA CHUVA" ganhou o leão Prêmio no Festival de Veneza no ano passado - incluindo melhor filme e melhor ator - sendo indicado também para o Oscar de melhor Filme Estrangeiro de 1995. Seu (segundo) é igual o do personagem Aleksander. Aleksander volta ao vilarejo cheio na necessidade de um narrador a outro vida simples e tranquila. Manchevski volta a nascentinha para, também, quem sabe, prevenir a guerra.

Ele explica: "Eu tinha a sensação de que algumas coisas do mundo grave para acontecer, algo assustador, colavelmente. Ao mesmo tempo a vida continuava a mesma". "ANTES DA CHUVA" fala sobre isso. O círculo de tensão dos irmãos, também operou Iugoslávia, para a guerra começar. Não importa se a macedônia está em conflito ou não. Segundo o cineasta "ANTES DA CHUVA" conta [illegible] em qualquer lugar do mundo. Milcho Manchevski parece sacrificar um filme para que o círculo da guerra não se complete. Para que a chuva não caia.

LUMIERE
Publico por Cidade
Out 11, 1995
FILME Before The Rain

Aracaju	858
Belém	359
Belo Horizonte	2,344
Brasília	6,753
Campinas	1,397
Curitiba	631
Florianópolis	2,797
Fortaleza	342
Goiânia	599
Ilhéus	1,185
João Pessoa	116
Maceió	42
Niterói	260
Porto Alegre	3,260
Recife	1,366
Ribeirão Preto	853
Rio de Janeiro	210
Salvador	39,395
São Luis	611
São Paulo	448
Uberlândia	25,642
Vitória	
	1,602
TOTAL:	92,131



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Filme "Antes da chuva" Data [illegible]
Jornal Folha de São Paulo Coluna [illegible] Cidade S.P.

CINEMA *Crítica e público elegem o filme "Antes da Chuva"*

Cinesesc exibe os melhores de 95

Programação dos melhores

Mostra deste ano será competitiva

ANTES DA CHUVA ★★★★

Cineasta mostra guerra em estado de pulsão

Em 'Antes da Chuva', Milcho Manchevski focaliza a violência no cotidiano das pessoas

FILME TEM TRAMA CIRCULAR DE FLASH BACKS

South KOREA

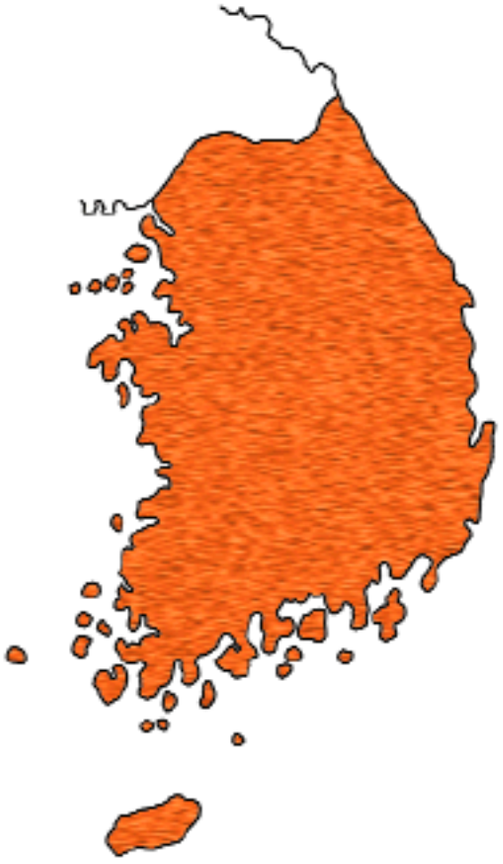
Јужна Кореја

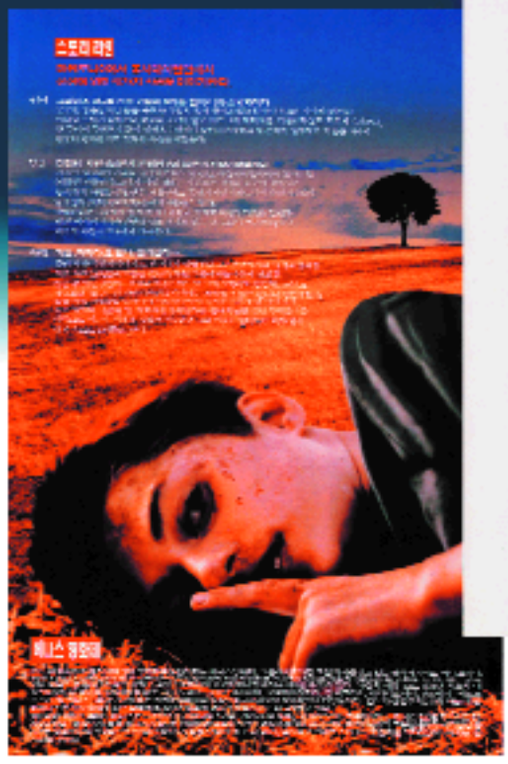
Корејската премиера на "Пред дождот" беше на 3 јуни 1995 во главниот град Сеул. Во текот на еден месец филмот е пуштен уште во 9 градови низ Јужна Кореја.

Објавени се над педесет текстови, рецензии и интервјуа со авторот Манчевски во корејските весници и списанија. Во два неделника што објавуваат курс по англиски јазик дел од сценариото на "Пред дождот" се користи во наставата.

Критиката го нарече "извонреден, оригинално исткаен филм".

Немаме податоци дали е издаден на видео и прикажан на телевизија.

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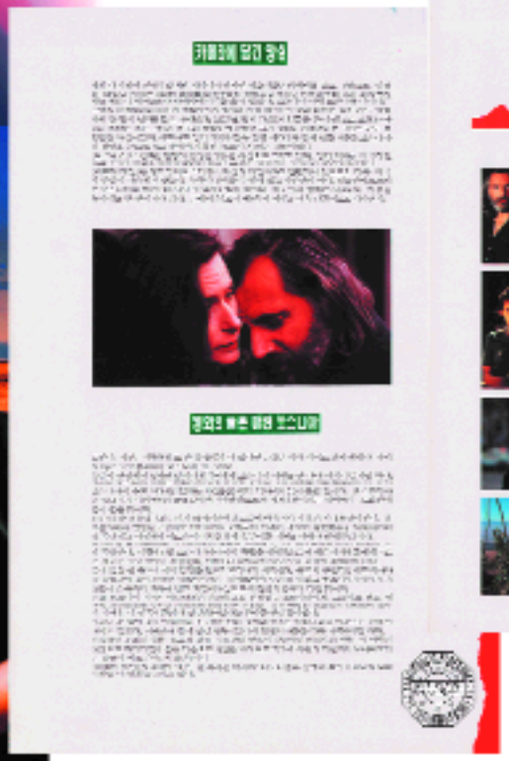
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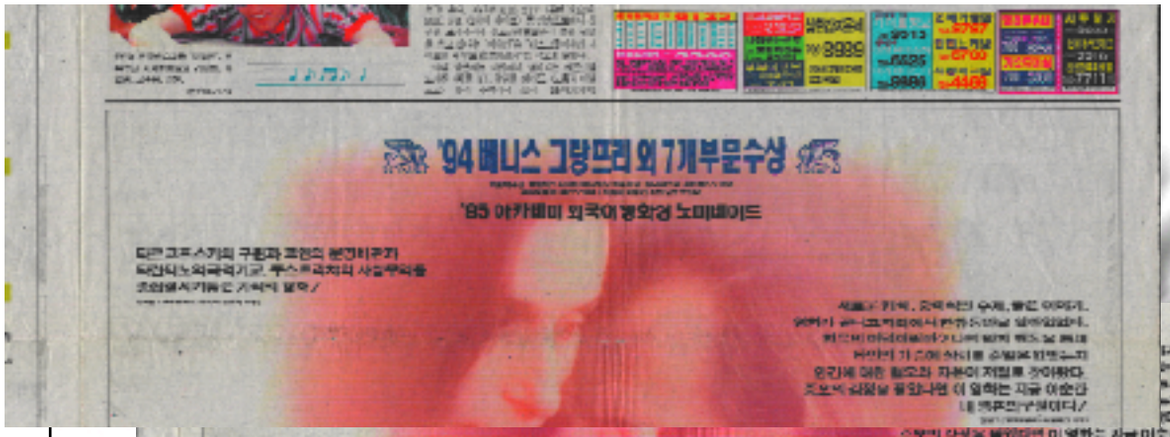

Give and board

비포 더 레인

디바/엘리사/비오기선에/라빠 등

유럽 영화의 "진수" 몰려온다

SERBIA

Pale
Gorazde
Mostar
Dubrovnik
Adriatic Sea

MACEDONIA

비포 더 레인(Before The Rain)

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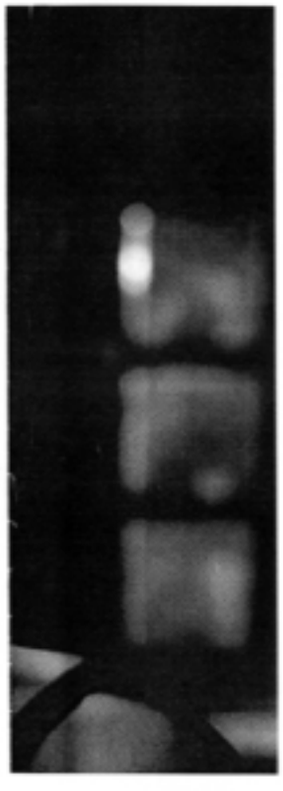
출연

수입/배급 (주)



Before The Rain

스토리 라인

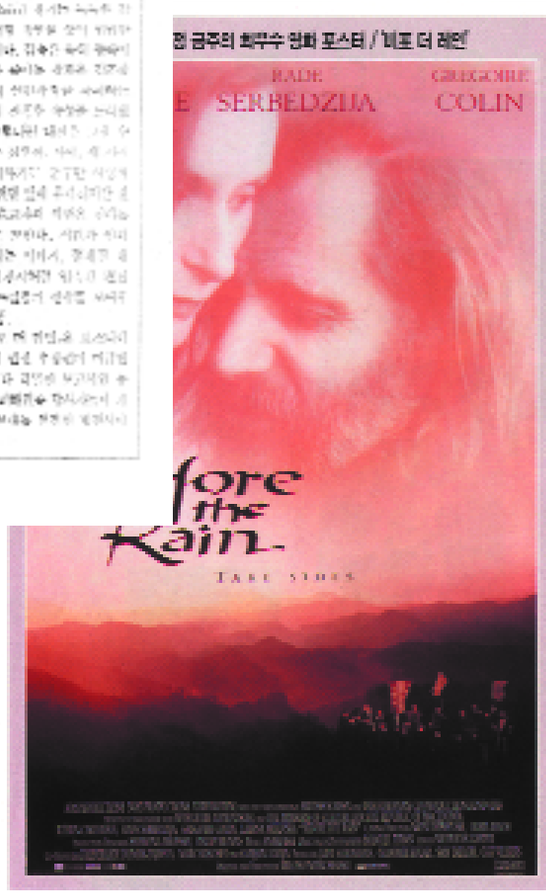
마케도니아에서 중시대의 런던에서
전쟁이 남긴 세가지 사랑을 이야기한다.

여화

발칸반도에서 온 3개의 反戰詩

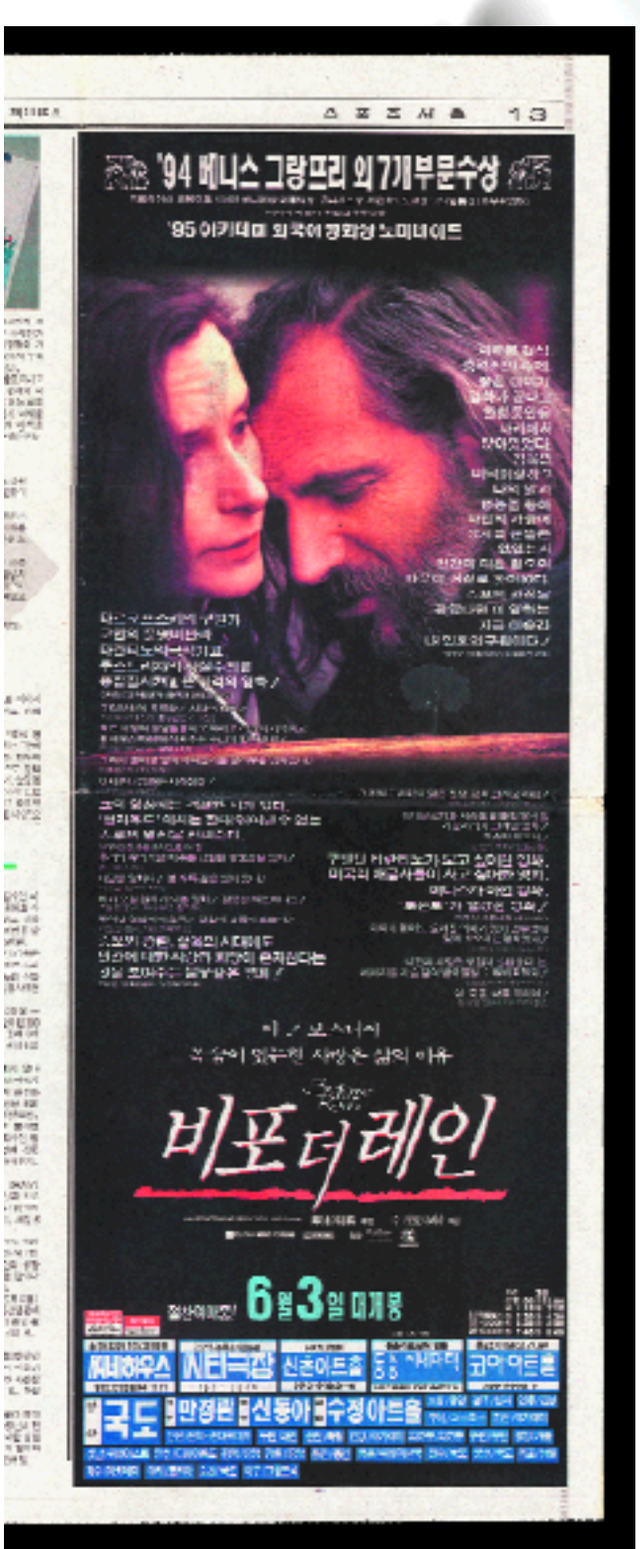
밍크 만체프스키 감독의 「비포 더 레인」

영화마당



94 베니스 대상 수상 영상·음악 완벽조화

우편통신


'94 베니스 그랑프리 외 7개부문수상
'95 아카데미 외국어영화상 노미네이트
비포 더 레인
6월3일 대개봉
제일극장
신촌아트홀
국도
만경관
신동아
수정아트홀

Before The Rain

中央日報
문화
Culture
국제 영화제 수상작
몰려온다

ШПАНИЈА

ШПАНИЈА

SPAIN

Spain

Шпанија е една од земјите каде "Пред дождот" имаше особено голем комерцијален успех.

Премиерата беше на 13 јануари 1995 со две копии, во Мадрид и Барселона, а три месеци потоа пуштени се уште четири копии, и тоа во Аликанте, Билбао, Севиља и Викторија. Во Мадрид се прикажува повеќе од година и пол, а низ Шпанија играл во 50 кина во 22 провинции.

Комерцијалниот успех го следи и голем публицитет: над 80 рецензии и текстови во весници и списанија.

"Иако е деби, 'Пред дождот' е кинематографско доживување со светски домет", пишува најтиражниот "El Pais", а критичарот на "ABC" вели: "Треба да се послуша Манчевски зашто знае што зборува и тоа го кажува со крик од дното на душата".

За прв пат во Шпанија е прикажан на Филмскиот фестивал во Валљадолид, во октомври 1994, а една година подоцна на Фестивалот во Бургос ја освои наградата за најдобар филм. Во 2001 е прикажан во една од ретроспективите на фестивалот во Сан Себастијан.

Филмот има широка видео дистрибуција, а играл и на телевизија.

Eterno polvorín familiar

Europa, argumento de un peligroso trágico

ALBERTO DERMEJO

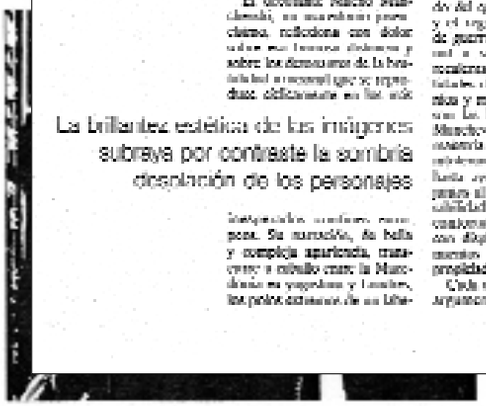
Las guerras étnicas, religiosas y sociales que crecen en Europa aparecen en los telediarios y en las portadas de los periódicos como si ocurrieran en un lejano Tercer Mundo y su embrujo exótico sólo alcanza a la sorpresa de la cazuela.

El cineasta Milcho Manchevski, un macedonio para cinco, reflexiona con dolor sobre sus lejanos orígenes y sobre los dramas que de la barbarie local o nacional que se reproducen, difícilmente en fin, este país.

La inocencia de un joven mestizo cristiano con nido de ametralladora que arranca la paz de una convivencia casi secular a una fugaz adolescencia musulmana. La multiplicada emocional de la cámara de una agencia pública de Londres, contemplada de un modo del que quiere divertirse, y el regreso de un fotógrafo de guerra de fama internacional a su Macedonia natal, recalcitrada por las narcopolíticas de unidades nacionalistas y musulmanes albanesas son Los lugares donde Manchevski sitúan con pocos recursos para disculpar la aplastante necesidad de los que hasta ayer vivían bellas para el colegio y la irresponsabilidad de una civilización confortable que contempla con displicencia los enfrentamientos que ellos mismos no propiciado.

Cada uno de estos tres bellos argumentales, amuralladas en cinco nuevos episodios intimistas de nosotros, terminan por descubrirse como puntos de vista complementarios de una misma historia, unificada por un tiempo que se proyecta sobre el mismo. La brillantez estética de las imágenes subraya por contraste la sombría desolación de unos personajes que rondan una peligrosidad e impotencia al mismo de la ficción sobre la razón en un conmovedor poema trágico que explora los procesos psicosociales, casi familiares, de un Pueblo Herido Infinito que deja un sendero de odiosas grandilocuencias y abruptos de los salones amueblados y los balcones de Sarajevo.

Uno de los protagonistas dice que la guerra es la norma y la paz una excepción para unos de que la violencia inconquistable de un conflicto cercano salpique hasta cuando una contemplación sentimental que transcurre en un lejano verdecido, en una fascinación cinematográfica y sentimental que radiografía la Europa cínica en la que vivimos.



«BEFORE THE RAIN»

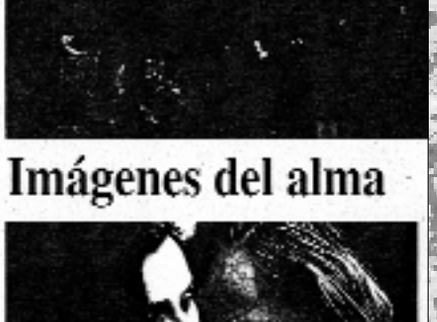
Nace en este año de Jesús al uno. Todo lo contrario. Se trata de un largometraje rodado en Macedonia que narra tres historias de amor con el fondo de la guerra. Pero todo como el mismo no hace justicia a todos los méritos que por sus *"Before the rain"*, una excelente película que ganó el León de Oro del Festival de Venecia.

Un misterioso incidente en las montañas macedonias obligará un provincia desconocida, una monja con desconocidas una guerra civil y acoge a un joven monje que ha hecho voto de silencio, a una editora fotográfica londinense y a un desilusionado fotógrafo de guerra que regresa a su país.

El film se compone de tres partes, palabras, rostros e imágenes, que unen las circunstancias y las personas.

"Before the rain" es una búsqueda introspectiva sobre la imposibilidad del amor, sobre la convivencia política, sobre la violencia y sobre el sinsentido que toda ser humano hace de sí mismo.

Contada con mucho ritmo y una fotografía de gran belleza, llega dentro de su aparente simplicidad a buscar en aspectos psicológicos y definitivos de los seres humanos. El otro, el amor, la familia, la muerte, la naturaleza, el sentimiento religioso... todo ello unido como un elemento en contra de la guerra, de la lucha nacional y de la violencia absurda que cada día, más, en muchos rincones del planeta, acaba con la felicidad y la vida de miles de personas.



Imágenes del alma

EL DIRECTOR MILCHO MANCHEVSKI

Nace en Macedonia, cuando ella aún pertenecía a la antigua Yugoslavia, se trasladó en Nueva York y Londres, a regresar a su tierra natal. Allí, en 1988, rodó su primer largometraje, *Before the rain*, que ha sido visto a lo largo del mundo. Ahora, Manchevski prepara su segunda película, que también tendrá como escenario los Balcanes.

crítica CINE

BEFORE THE RAIN

«Before the rain»

Dos de los protagonistas de la película macedonia

J. A.

Un misterioso incidente en las montañas de Macedonia, que adquiere proporciones desconocidas, amenaza con desencadenar una guerra civil, y reúne a un joven monje que ha hecho voto de silencio, a una editora londinense y a un desilusionado fotógrafo de guerra en esta historia trágica de amores condenados. Contada en tres partes, y rondo por los personajes y los acontecimientos, la película explora la irracional naturaleza de la guerra que destroza las vidas de los ciudadanos, y obliga a los inocentes a tomar partido.

Dirigida por Milcho Manchevski a partir de su propio guión, está protagonizada por Rade Sherbedgia, Labina Mitevska, Katrin Cartlidge, Jason Flemyng y Jason Salkey.

Ganadora del León de Oro de Venecia, la Federación Internacional de Prensa Cinematográfica (que concedió el título el Premio Fipresci), Tres Ojos Rojos ha obtenido también el Premio Especial del Jurado en el Festival de Cine Independiente de Nueva York y el Premio Cinemaravilla y con el Premio del Público Dickson Poolman Filming Voyage Film Award que concede la comunidad de Venecia, y el Premio Especial de la International Catholic Organization for the Cinema, y el premio FIPRESCI.

Hoy, estreno. Consultar carteleras

«La tabla de Flandes»

Director/Guión: Milcho Manchevski
Productor/Dirección: Judy Counihan, Columnistas, Sam Taylor
Gráficos: Milcho Manchevski
Fotografía: Manuel Teran
Música: Anastasia
Intérpretes: Grigore Gelin, Tchino Macedo, Rocco Sordelge, Jay Villiers, Rade Serbedzija
Nacionalidad: Gran Bretaña
Francia/Macedonia, 1993
CALIFICACIÓN:

258

21 ENERO - 95 ABC MADRID

Crítica de cine

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

Producción: MK2 Productions. Nom Pr.: Tomlin Film. Dirección y guión: Milcho Manchevski. Fotografía: Manuel Teran. Color (dolby). Intérpretes: Grégoire Colin, Katrin Cartlidge, Labina Mitevska, Rade Serbedzija. Duración: una hora y cincuenta y cinco minutos. Sala de estreno: Renoir (V.O.).

La primera película en macedonio para el León de Oro de Venecia, para después de haber sacado una sola alusiones, con el arco alusivo en la segunda y los ojos llenos de su historia balcánica y autóctona en la que, silenciosa de los «buenos», cuenta también la suprema, porque la que no cesa acompaña.

Grégoire Colin y Katrin Cartlidge protagonizan el filme de Milcho Manchevski

En cualquier caso, la película que deja en pantalla Manchevski va un tratamiento que le hace en sus propios términos, donde la mirada al pobre y el polvorazo de su tierra (imágenes maravillosas de la cámara macedonia) y sobretodo de la culpa de los macedonios), y será filmada con sólo pinceladas, diríamos, como para que no se le escapen los pequeños detalles, las arrugas del campo, de los rostros, de las casas, despoblados... Y, con ello, gozando de ver una película excelente, se también un sentimiento mayor que todos el mundo en que los vericuetos del rencor se convierten en apenas mención de las cosas pequeñas de la guerra. No hay ni un sólo motivo, un pequeño que sea así, para quedarse sin ver esta película que juega con lo relativo del tiempo, lo asincrono del espacio y la circularidad del filme podría ser de que los odios se funden en cuerpo una tierra tan rasca.

Cosas que pasan: Una joven albanesa se enamora de macedonio, como cuando por albaneses. Un fotógrafo macedonio vuelve a Skopje, para morir poco después, también en Macedonia. Desde Ocania se puede llevar a Londres la idea de que la paz es una cosa rara..., y no sólo el disparo de una cámara de fotos también puede matar. Suenan con algo de esto lo poco que un viaje, la guerra continúa y la muerte se revela en sus propios términos. Siempre hay bodas y funerales a cuestas la compañía del burro por la de la necesidad. Siempre hay bodas que cambian sus significados como cumbres para burros. Un balazo en un restaurante de Londres duda con la misma un poco que un filtrado. El odio es contagioso, como la muerte, y crece en proporción directa a la de los vivos. En ocasiones (y es un magistral golpe de guión en la película), la trayectoria de una bala mortal es igual al privilegio de una niña que va a morir, o es la inocencia que hubiera evitado un balazo si no hubiera muerto horas antes (porque, como dice Clint Eastwood en «Sin perdón», cuando matas a un hombre no le quitas sólo todo lo que tiene, sino también todo lo que podría tener)..., o quizás Manchevski quiere decir con esa bala la idea de que la atrocidad iguala la cara de las niñas muertas, o que siempre mueren los mismos, o que mueren todos del todo...

SOCIEDAD

...de Clavel, ganada doblemente por "Forrest ...y chocolate"

Forrest Gump" bate el record de ...lones con 13 candidaturas al Oscar

13 ENERO - 95 METROPOLI

Conflicto fraticida

* * * *

Tres historias independientes componen la siguiente prima de Milcho Manchevski, «Before the rain», con el mismo común de la violencia.

* * * *

Soledad Fernández

críticas

BEFORE THE RAIN

Metáfora crítica de un mundo condenado

Título y guión ... Milcho Manchevski
Fotografía ... Manuel Teran
Música ... Anastasia
Intérpretes ... Katerina Evangelinja, Rade Serbedzija, Gregoire Colin

Before the Rain es un mosaico. Porque hace una profunda lectura de las condiciones étnicas en Europa del Este, concretamente en la recién reconocida Macedonia que previamente a la antigua Yugoslavia y que, como más, siempre un lugar al centro de la guerra civil, se halla dividida en cristianos y musulmanes, hasta una gota cada cabeza rasa y no caer en el tópico, evitar las pancartas fáciles y comodas del pacifismo idealista, es saber más, hacer de la mano del espectador los asuntos correspondan y sin significado que han heredado el horror y la guerra a través de la prensa y televisión, es un milagro. Manchevski, jóven de origen macedonio procedente de la publicidad y el video, ha logrado con la experiencia sencillez del gesto decisivo, del encuentro accidentado a la fidelidad y el amor. Before the Rain es bella, pero de una belleza inconmovedora para provocarnos, que, con su belleza es la necesidad de mirar directamente a una realidad

Josep Maria Casasús

Una segunda película, de ficción, que devuelve el horror de la guerra a la cotidianidad, a través de una historia de amor imposible entre dos jóvenes de distinta procedencia étnica.

26 ENERO - 95

AVUI
BARCELONA

CINEMA

'Before the rain'

Els dos protagonistes de 'Before the rain'

La mirada d'Europa

Carles Bonet

Títol original: 'Before the rain' Macedònia, 1994. Direcció i guió: Milcho Manchevski. Fotografia: Manuel Teran. Música: Anastasia. Amb Grégoire Colin, Labina Mitevska, Rade Serbedzija i Katia Cartlidge. Cinema Verdi (V.O. subtitulada).

Que un director jove, de vint-i-sens anys, guanyi amb el seu primer llargmetratge el Lleó d'Or del Festival de Venècia i enlluerni durant més de quinze dies la impremsa! Que es tracti d'una pel·lícula rodada íntegrament a Macedònia, país d'origen de Milcho Manchevski, en simpàtics i agrestos paratges que reflecteixen l'estat d'esperit dels personatges, dubtós i sospitós. Però que un autor jove i inspirat vingui d'Orient per a parlar del que passa cada dia, cada vegada més a prop de nosaltres, a Bòsnia, i que ho faci amb tanta claredat, abast i fe que *Before the rain* pugui ser considerada, en el context cultural europeu, un autèntic fenomen.

Dividit en tres episodis interconnectats, el film salpega, d'entrada, per la senzillesa del seu plantejament. Tres històries, dues situades a Macedònia i una a Londres, on la guerra o el fet de ser de les colònies semblen més distants, un monjo macedoni que acull una fugitiva el hivern, un fotògraf cansat de la responsabilitat de la seva agència, un home que torna al país i

Sensació d'un cel tens

El gest de Manchevski aplega tot un segle d'història, fa referència a la guerra de Bòsnia (entre bastidors també, a partir de les seves conseqüències en la vida quotidiana d'un poblet de muntanya macedoni i al centre de Londres. D'aquesta manera, a través d'aquests llunyans però significatius, fa present el passat amb tota la seva brutalitat per assenyalar encoratjadorament amb les mans pel damunt de l'espatlla, dels camps de concentració. Que l'escena de una violència sigui en un cafè tancat hualina, és fonamental per fer emergir el llegat cultural com de mans i la vida tranquil·la, el més enllà de la superfície, de les democràcies occidentals.

Manchevski no filma frontalment directe entre els grupuscles del poblet macedoni, amb que la violència alteri, d'entrada, en cada cas, de cada grup. Amb mestratge explica la història del film i el fa tan fidel al seu títol. Always que a sobre la pluja, la sensació d'un cel tens, a punt de deixar caure el diluvi, es manté durant tota la pel·lícula.

És un film visualment paradoxal. "El temps és un cercle tancat", exclamen els protagonistes. La història és repetitiva. No es pot justificar el que passa amb el pas del passat. Però, altrament, mitjançant algun bàlib desconcertant. L'estructura dels tres episodis fa que el calendari de la pel·lícula acabi dit en la comunal. El temps, doncs, sembla encerrar. Només el sacrifici final, la voluntat d'implicar-se, obre alguna cuita esperança. Admirable Milcho Manchevski! Que la pel·lícula sigui una paradoxa oberta i que s'aboci explícitament a l'esperança, demanant-li que pengui partit tres i no en la seva mirada de mirar la guerra, de arribar fins al final, fugir la fàlsgrama, llegar-nos sense escapatòria a la nostra responsabilitat. Ja-nos sentir com a propi el terror i la crueltat de la guerra en directe, el dolor i l'absurd de les violències.

26 ENERO - 95

LA VANGUARDIA
BARCELONA

JUEVES, 26 ENERO 1995

CRÍTICA DE **CINE**

Asuntos de familia

BEFORE THE RAIN

Dirección y guión: Milcho Manchevski
Intérpretes: Grégoire Colin, Labina Mitevska, Rade Serbedzija
Fotografía: Manuel Teran
Música: Anastasia
Producción: Vardar Films, Gran Bretaña-Francia-Macedonia, 1994.
Duración: 110 minutos.
Estreno: Verdi 4 (vo subtitulada) (13/95)

LLUÍS BONET MOJICA

En septiembre de 1991, el Estado de Macedonia proclamó su independencia, ante la imitación de Grecia y también de Bulgaria, aunque ésta reconociera a la nueva república. Para los primeros, Macedonia es su provincia del norte; los segundos consideran búlgaros a los macedonios. Anteriormente, en 1913, el tratado de París influyó a Macedonia en la nueva Yugoslavia, ahora desmembrada por la guerra.

Valga este preámbulo para situar una película como "Before the rain", que precisamente acaba de filmarse durante la proclamación de Macedonia como Estado independiente. Según del primer largometraje dirigido por el joven Milcho Manchevski, graduado en cine en Estados Unidos y autor de numerosos cortos y videos musicales.

Premiada con el León de Oro —ex aequo con la taiwanesa "Vivir (Amour)"—, en la Mostra de Venecia, "Before the rain" se estructura como un tríptico algo desconcertante al principio por su utilización de un sentido del tiempo alejado del usual, pero que va resolviéndose armónico y lógico. El filme aborda una de los grandes temas de nuestro tiempo, la intolerancia religiosa y étnica —explosiva combinación—, mediante un modélico enfoque de situaciones cotidianas.

Los cinco actores sirven de evidente metáfora para exponer las contradicciones de una realidad más compleja en apariencia, pero cuya problemática surge de situaciones como las mostradas en el film. Los tres episodios "Palabras", "Rostros" e "Imágenes" —le sirven a Manchevski para diseccionar las ancestrales raíces de una confrontación étnica y religiosa.

Con un emplazamiento del tiempo y una espléndida fotografía del español Manuel Teran, "Before the rain" principia con la página más triste de un reportaje que acoge, en su celda del monasterio macedonio, a una joven albanesa musulmana perseguida por los miembros de un clan familiar ortodoxo. La agresividad la asocian en Londres —en el apartamento en menos convincente, donde asimilamos a una mujer entre pares llamados "civilizados", para luego retornar a Macedonia. También allí reposa un fotógrafo premio Pulitzer, tras varios años de exilio y en conflicto consigo mismo y con su oficio. Rade Serbedzija —en especial del es cine yugoslavo— aporta una gran verosimilitud a este personaje, que deviene clave en el tríptico propuesto por Manchevski. Sin olvidar las meritorias actuaciones de Grégoire Colin y de la británica Katrin Cartlidge, conocida por su trabajo en "Naked", de Mike Leigh.

14 ENERO - 95

EL PAIS
EDICIÓN CATALUÑA

Estreno de 'Before the rain', gran triunfadora en la Mostra de Venecia

Una Thurman logró que el filme despertase a "Asuntos raros"

ESPECTÁCULOS

Estreno de "La tabla de Flandes" y "Before the rain", León de Oro en Venecia'94

• La cartelera barcelonesa se renueva hoy con dos novedades como "The Browning version", del director Mike Figgis, y un filme inspirado en la biografía de Nostradamus

SANTIAGO, (Redacción) –

14 ENERO - 95

EL PAIS

ESPECTÁCULOS

Se estrena la película macedonia 'Before the rain', gran triunfadora en la última Mostra de Venecia

La actriz Uma Thurman logró que esta humilde obra desplazara a 'Acreedores rojos'

Escena inicial de 'Before the rain', rodada en el valle de Bukovo (Skopje).

Europa, nido de guerra

13 ENERO - 95

Guía Madrid

estrenos CINE

BEFORE THE RAIN

SALVATE SI PU

Аргентина
Argentina

Во Аргентина "Пред дождот" почна да се прикажува на 31 октомври 1996, во шест кина во Буенос Аирес и низ земјата. На кино репертоарот е 22 недели.

"Апсолутно необичен", "Убавина што ретко се среќава", "Филм што заслепува. Гледајте го!", "Извонредно. Најдобар филм на годината!", "Голем предизвик за гледачот", "Чиста емоција со енормно поетско бреме. Чудесен филм!", "Мајсторско дело што изненадува. Филм од најдобрите", пишуваат аргентинските весници.

"Пред дождот" е прогласен за странски филм на годината, во анкетата што меѓу филмските критичари и уредници на аргентинските весници ја спроведе најтиражниот неделник за култура "La Maga".

Филмот е пуштен во видео дистрибуција, а немаме податоци дали е прикажан и на телевизија.

LA NACION

Metáforas sobre el amor en un terreno minado por la guerra

Аргентина
Argentina

Clarín
espectáculos
Jueves 31 de octubre de 1996

CINECRITICA "Antes de la lluvia", de Milcho Manchevski

EL PECADO DE LOS INOCENTES

Drama. Varios personajes mezclan destinos en un clima de violencia latente. **En conclusión:** cine prodigioso por la belleza de sus formas, la potencia de su tema y la perfección con que ha sido concretado.

XXXXX
EXCELENTE

Katrin Cartlidge y Labina Mitevska, atrapadas frente a frente

En nuestra apretada cartelera de la media hora de gimnasio. Desde que *Antes de la lluvia* comenzó, la acción se viene desarrollando en una cápsula y contamos sólo con fragmentos de un pequeño y fluctuante paso. Macedonia, hasta hace poco parte de Yugoslavia. Los personajes son rústicos y hablan su propio idioma –los versos y sus mismos– el albanés. De repente, aparece una mujer que, aunque vive más o menos igual, [illegible] que no sabemos qué es y dice, en el más puro inglés: "Oh, My God. Esto "Dios mío" ahí queda en que el espectador le encuentre cualquier hasta mucho después, [illegible] todo cierto entendimiento.

El detalle no es menor, el difícil [illegible] la película. Para la película llega a su propio clima. Y es mucho lo [illegible] entre muchos de sus personajes sintetiza que, por la imagen [illegible] del desafío y la pertenencia a [illegible] ejecución, ocupan proporciones absolutamente [illegible] sobrecargar estructuralmente.

El tema de *Antes de la lluvia* [illegible] es la guerra, que desbarranca [illegible] se desencadena siempre en la "lluvia" en el aire flota. [illegible] Macedonia, la violencia y el odio. Pero [illegible] pero no son quienes la provocan.

Los violentos, los intolerantes, los que quieren la sangre, los odiosos. Los inocentes. "La culpa de los inocentes se [illegible] dice el director. Pero [illegible] lo de eso construye Manchevski [illegible] con la velocidad con la [illegible] inconfundible.

La película [illegible] partes. Tiene tres capítulos: **Palabras, Rostros e Imágenes.** Vale decir: [illegible] puedes saber que el primero y el último transcurren en Macedonia/Albania y el del medio en Inglaterra. Pero sería minimizarla considerarla un drama "de episodios". En todo caso, capítulos muchos más que tres –de distinto tamaño, construidos con [illegible] preferentes de los flashbacks.

En el abordaje de un tema tan [illegible] absolutamente nada que, por [illegible] fuerza para [illegible] de cerca en [illegible] lo [illegible] en una [illegible] sin [illegible] el artista no renuncia a la [illegible] acción. Al contrario, frente [illegible] Bosnia, propone [illegible] de [illegible] la belleza y las apoya con [illegible] temas musicales. Pero nada [illegible] absolutamente nada de todo [illegible] aparece gratuito. Muy por el contrario, se encuentra a la perfección en el [illegible] del discurso, o del mensaje, hasta arribar a [illegible] acabar que no conviene revelar para que cada espectador [illegible] goce con el descubrimiento.

En el diálogo se dice [illegible] una vez que "el círculo nunca se [illegible] episodio" (una razón [illegible] Balcanes contemporáneos. En realidad, [illegible] nos que la frase se "el círculo nunca se cierra", en todo caso, [illegible] otro género, pero no el [illegible] cine el se cierra. Y tan perfectamente [illegible] como para no acabar [illegible].

Los intérpretes están [illegible] del compromiso. Desde el [illegible] protagonista que vuelve a su patria [illegible] que compone Rade Serbedzija [illegible] hasta la cercana muchacha [illegible] Labina Mitevska.

Es probable que Milcho Manchevski [illegible] un extraño amor de [illegible] comerciales y clips, esa actitud de [illegible] una sola obra. Incluso debido a [illegible] sus propias declaraciones ya [illegible] no haya querido filmar en [illegible] en, pero en las [illegible] gobernantes de turno y, después, no se sabe que hay pedido [illegible] entre nosotros Sergio Pera, [illegible] una obra como *Antes de la lluvia*, ya puede cualquiera quedarse [illegible] nuevo tanto efecto de sus [illegible]

Eduardo García Oliveri

Buenos Aires, jueves 31

"Antes de la lluvia" explora poéticamente la violencia

Mucho más que un film sobre la ex Yugoslavia

"Antes de la lluvia" ("Before the rain", Macedonia-Inglaterra-Francia, 1994, hablada en inglés y serbo-croata) Dir. y guión: M. Manchevski. Int.: K. Cartlidge, R. Serbedzija, G. Colin.

Crítica de Neil Gondrez

Esta película bella, y por eso aun más sobrecogedora, centra en los conflictos étnicos de la ex Yugoslavia su mensaje sobre el apocalipsis.

Por fortuna fue **Milcho Manchevski**, un director de origen macedonio, el primero en ambientar una historia en esa zona asolada por los mismos enfrentamientos desde hace cientos de años. Se agradece también que este macedonio hoy residente en Nueva York consiga [illegible] como dice uno de sus personajes, cómo para comprender que ahora el conflicto es global y rellejarlo. Su película (la primera que realiza aunque escribe cuando [illegible] está sabiamente dividida en tres episodios: el primero y el último en una Macedonia detenida en el tiempo, y el del medio en Londres a modo de violenta viñeta cosmopolita. Todos los personajes –un monje, una editora de fotos periodísticas y un fotógrafo huroso– están relacionados porque, como que las razones políticas de la violencia, el film explora sus consecuencias en las vidas de las personas. De ahí que uno de sus mensajes más claros sea la imposibilidad del encuentro amoroso en este contexto.

• Interpretación

Con lúcida valentía, **Manchevski** muestra que fue el odio ciego de los mismos pobladores lo que desató las luchas fratricidas. La anécdota de los episodios que transcurren en los Balcanes dice que una adolescente albanesa muere a un pastor macedonio; cuya familia reacciona buscando venganza. La prueba siniestra del fusilamiento en que los dos animales que se suceden corren por cuenta de los propios familiares de los muertos y no de sus "enemigos".

GUIA

★★★★★ Excelente
★★★★ Muy buena
★★★ Buena
★★ ¡Humm!
★ No vaya
¡Dios lo ayude!...

estrenos

Antes de la lluvia

Con Katrin Cartlidge y Rade Serbedzija.
Dirección: Milcho Manchevski.

★★★★★

El horror de la guerra. Nominada para el *Oscar* y premiada en diversos festivales, esta *ópera prima* es sorprendente en varios sentidos. El primero, que un director debutante narre con tanta maestría y consiga que la tensión no decaiga en ningún instante; el segundo, por la calidad de las actuaciones; el tercero –y hay más– el argumento (tres historias que convergen hacia la tragedia), que resuelve situaciones con interés y sin golpes bajos. El resultado final es cine del mejor. **Consejo: Véala cuanto antes. Imperdible.**

1 de octubre de 1996

La imagen es sobradamente elocuente acerca de la dimensión de este film sobrecogedor sobre la guerra étnica en la ex Yugoslavia.

Para ser un film sobre la guerra, **"Antes de la lluvia"** (un título tan poético como insustituible) desecha todos los clichés conocidos y, aunque el clima de tensa espera está instalado en lo que fuera Yugoslavia, la masacre más sangrienta la produce un entredicho mínimo en un restaurante londinense.

No hay salida, dice **Manchevski** en diálogos de una cotidianeidad asombrosa, en cada uno de los cuadros con los que construye las diferentes historias (no por nada alguien lo ha definido como un "pintor de iconos"), ya sea que enfoque su cámara sobre el impresionante paisaje balcánico, sobre un Londres desconocido, o sobre la contenida expresividad de todos sus personajes.

Podría leerse cierta esperanza en la frase que le repite un monje viejo a su discípulo: **"El círculo no es redondo"**, pero a la vista de lo que pasa por la pantalla, podrían también ser sólo palabras superadas por la trágica realidad de fin de siglo.

LA MAGA

Miércoles 30 de octubre de 1996

ANTES DE LA LLUVIA

Before the Rain (Macedonia-Inglaterra-Francia/1994). Guión y dirección: Milcho Manchevski. Intérpretes: Rade Seberdzija, Katrin Cartlidge y Gregoire Colin. Estreno: jueves 31.

CALIFICACIÓN: 10

Aunque Macedonia es la única república de la ex Yugoslavia cuya independencia no demandó ni un solo tiro, *Antes de la lluvia* describe de forma contundente y descarnada el sinsentido de la guerra civil balcánica que, con la religión como excusa y el abuso de los líderes políticos como causa concreta, desencadenó una matanza entre otrora vecinos, amigos o incluso amantes.

Lo maravilloso de este filme es que lo hace a través de un complejo (en lo formal) y sencillo (en cuanto a lo que se cuenta y a las sensaciones que transmite) esquema de tres episodios interrelacionados un poco a la manera en que Quentin Tarantino narró *Tiempos violentos* (ambos filmes se rodaron simultáneamente). Pero estos tiempos violentos macedonios muestran a un director (debutante, lo cual engrandece sus valores) más inclinado hacia la emoción pura y la imagen con una enorme carga poética.

Las historias son, si se toman independientemente, simples y apelan a la conmoción (todas terminan con matanzas). Además, están notablemente interpretadas (el *feeling* que alcanzan Seberdzija y la inglesa Cartlidge en el segundo relato es increíble) y filmadas con una sensibilidad que recuerda, aunque con un registro casi opuesto, al cine de Emir Kusturica. Cada elemento del filme (música, montaje, fotografía) ayuda a realzarlo y hasta Manchevski se da el lujo de romper la temporalidad del relato en una exaltación de temprana sabiduría y coraje. Pocas veces el León de Oro de Venecia (lo ganó hace dos años) resultó tan justo como en el caso de esta soberbia ópera prima de un director que ya filmó su obra maestra, pero del que se puede esperar más entregas de emoción y talento. – D. B.

Estreno del jueves 31 en los cines Monumental, Grand Splendid Patio Bullrich, Belgrano, Tren de la Costa (San Isidro) y Coliseo Flores.

LA RAZON
BUENOS AIRES
31 OCT 1996

Una película macedonia de conmovedora valentía

Atrapante y potente

Tan atrapante y desolador como la realidad de los países con conflictos internos, étnicos y raciales indica que *Antes de la lluvia* es realmente un film de conmovedora valentía y humanidad. Lejos [illegible] aquí de asistir a una obra que retrata en forma aligerada estas problemáticas, diluyéndolas con historias de amor que se cruzan en el medio. Si bien el amor está dolorosamente presente en los tres capítulos que abarca (que, no alcanzan para incluirla dentro del género de film en episodios), queda claro que esas circunstancias afectivas son producto de la guerra y no del [illegible] encuentro entre dos seres que desean amarse. Tampoco se trata de un melodrama: en la primera película del realizador macedonio Milcho Manchevski, porque en tal la crudeza de sus imágenes y desarrollo que no le correspondería esa definición, sino quizá alguno que gire alrededor de lo testimonial. Se podría hablar acaso de un drama circular, porque *Antes de la lluvia* tiene un estructura similar a lo que hace referencia el film argentino *Moebius*, es decir que es como una cinta sin fin, que cuando termina empieza nuevamente.

El film plantea descarnadamente que en esa dura realidad que viven personajes en medio de luchas [illegible] das, el verdadero coraje es mantenerse equidistante entre dos facciones, aquí no se puede considerar valentía al hecho de tomar partido. No inclinarse por ninguno de los dos bandos implica ser inmediatamente acusado de enemigo y traidor, y eso es lo que ocurre con la película misma, que no sale airosa en la patria de los dos lados, al igual que su protagonista Rade Serbedzija. Por momentos *Antes de la lluvia* transcurre en medio de una densa calma, en donde sus criaturas se mueven calmosamente y sin que nada los conmueva. Cuando se produce una [illegible] y asoma el rencor de venganza y guerra, los ojos de estos hombres se iluminan, la pasión los domina y los moviliza. Manchevski quiere decir con eso que es la muerte y el conflicto lo que despierta el alma de cierta gente, aferrada a una creencia religiosa o a una causa racial que los mantiene vivos. Irónicamente, los dos [illegible] que se producen en el film son efectuados por personas del mismo bando al que pertenecían, familiares [illegible] y como si esto fuese poco, por la espalda. Todo un símbolo trágico y devastador.

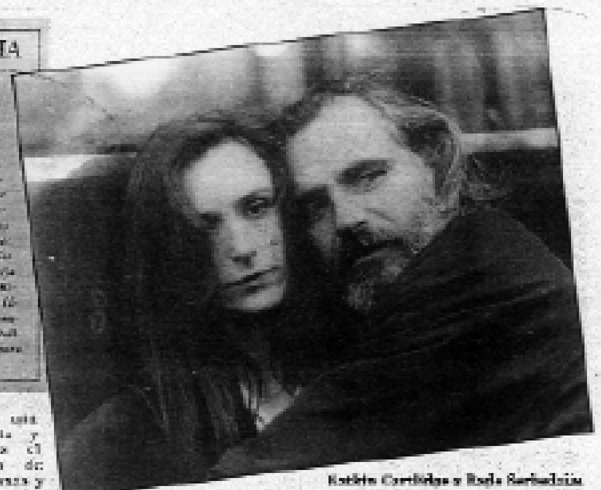
En el primer segmento, titulado *Palabras*, la historia del joven monje Kiril (Gregoire Colin) que brinda refugio a una chica albanesa, la tragedia está enmarcada en el seno del conflicto, pero en el segundo, *Rostros*, la masacre se produce en un aparentemente tranquilo restaurante londinense. En el tercero, *Imágenes*, el horror se traslada nuevamente a Macedonia, llegando al final cíclico en el que lo ya vivido se vuelve a repetir una y otra vez. No se trata de una obra maestra porque existen errores [illegible] de realización, de continuidad y dirección actoral, pero es atrapante y potente, con una excepcional banda de sonido compuesta por el grupo Anastasia.

Amador [illegible]

ANTES DE LA LLUVIA

Before the Rain

Macedonia/Gran Bretaña/Francia, 1994. Dirección y Guión: Milcho Manchevski. Fotografía: Manuel Teran. Diseño de Producción: Sharon Lamofsky y David Munns. Edición: Nicolas Gaster. Música: Anastasia. Producción: Judy Counihan, Cedomir Kolar, Sam Taylor y Cat Villiers, para Vardar Film (Macedonia)/ABA Productions (Londres)/Noe Productions (París). Elenco: Katrin Cartlidge, Rade Serbedzija, Gregoire Colin, Labina Mitevska, Jay Villiers, Silvija Stojanovska, Phyllida Law, Josif Josifovski, Kiril Ristoski, Petar Mircevski. Distribución: [illegible] Films S.A. Duración: 1h 56m. Cines Monumental, Grand Splendid, Belgrano, Patio Bullrich, Coliseo de Flores. (13) Solo apta para mayores de 13 años.



Katrin Cartlidge y Rada Serbedzija

LA BOLSA
del Espectáculo

EXCELENTE · MUY BUENA · BUENA · REGULAR · MALA

CINE

ANTES DE LA LLUVIA
(Consagración de un poeta pacifista)

La silueta de dos monjes ortodoxos griegos se yergue en el maravilloso paisaje macedonio.

Que tanta belleza pueda producir tanta congoja demuestra que el –increíblemente– debutante realizador macedonio **Milcho Manchevski** ha acertado con extrema precisión en su intento de narrar poéticamente, con doliente honestidad, las causas originarias de la violencia en los Balcanes y por extensión, los móviles que provocan dolor y muerte en cualquier lugar del mundo, a cualquier hora. Lejos de la ambivalencia de tanta película que supuestamente enjuicia la violencia para terminar erotizándola en las imágenes, **Manchevski** se recorta con nitidez como un genuino pacifista, ajeno a todo nacionalismo, que trata de responder –desde su tierra, desde su cultura–, al porqué de la guerra.

"Antes de la lluvia": el realizador ha elegido un título que remite sin rodeos a la atmósfera ominosa, a esa presión que se siente en el aire antes de que estallen las peores tormentas. Dividido en tres partes –Palabras, Caras, Imágenes–, es las que se narran episodios ligados entre sí que ocurren simultáneamente y que convergen en un final donde todo cierra y a la vez se abre a un futuro sombrío, el film va de los impresionantes paisajes naturales macedonios y sus antiguos edificios suspendidos en el tiempo, a las depuradas pero impersonales líneas de un Londres de acero y cristal. En ambas latitudes, de historia tan diversa, las pasiones destructivas, la violencia irracional están incorporadas a la vida de todos los días, incluso al mundo de la infancia.

Con un coraje civil que está a la altura de su sobresaliente calidad de artista, **Milcho Manchevski** se atreve a poner en evidencia y cuestionar los odios étnicos enquistados, los fanatismos devastadores que envilecen a su país. ¿Será nomás verdad, como sostiene el escritor español Juan Marsé que detrás de cada bandera hay un fusil apuntándote?

Moira Soto

Moebius. El mundo paralelo y laberíntico de una red de subtes cuya ampliación fue diseñada por un matemático, resulta ámbito propicio para esta pesadilla urbana sin monstruos y sin efectos especiales que se gana en buena ley un lugar destacado en el cine fantástico local.

Atrapado Guillermo Angeleill.

Angeles e insectos. Corrosiva mirada entre las grietas de la aristocracia inglesa victoriana, a través de un grupo familiar que deja ingresar a un extraño, un plebeyo investigador que lo ha perdido todo y que apenas tiene insectos para ofrecer a su lánguida novia. Ambientación y vestuario exquisitamente estilizados de los que saca buen partido el director **Philip Haas** en inspirados toques surrealistas.

Desparejos Mark Rylance y Patsy Kensit.

Fuga de Los Angeles. Sii... Snake está felizmente de vuelta, con su mirada –de un solo ojo– torva, su humor maldito y su fatalismo anarco. Gracias a un imaginativo y espectacular diseño artístico, inefables personajes, acción arrebatadora, un escepticismo teñido de ironía que no perdona nada y los brillos de realización carpenterianos, este regreso es digno de celebrar... Y que sean muchos más.

Lacónico Kurt Russel.

EL CRONISTA
BUENOS AIRES
31 OCT 1996

Conmovedoras imágenes

La vida cotidiana invadida por la violencia de las guerras

***Antes de la lluvia*. Guión y dirección: Milcho Manchevsky. Intérpretes: Katrin Cartlidge, Rade Serbedzija, Gregoire Colin, Labina Mitevska, Jay Villiers y otros. Duración: 113 minutos.**

Osvaldo Quiroga
de la redacción de El Cronista

Aunque las películas de guerra forman un género en la historia del cine, no son muchas las que aportan una mirada profunda sobre el tema. *Antes de la lluvia* pone al descubierto la intimidad de algunos aspectos sustanciales del hecho bélico.

Narrada en tres episodios, el film explora la fuerza envolvente de la guerra, capaz de involucrar a todo un pueblo en luchas fratricidas, donde el odio racial y el desconcierto conducen a la violencia en sus grados más extremos.

En el primer episodio del film, titulado *Palabras*, un joven monje llamado Kiril, recluido en un monasterio medieval enclavado en la montaña, protege a una jovencita albanesa, Zamira, perseguida por guerrilleros macedonios que la acusan de haber asesinado a uno de sus hermanos.

No hacen falta las palabras entre ellos, la ternura se impone por encima de ficticias diferencias. Los muros del convento guardan el secreto hasta que los principios disciplinarios del lugar dejan un caso margen para la solidaridad.

El segundo, *Rostros*, transcurre en Londres, donde Anne, editora en una agencia noticiosa, vive escindida entre el afecto que siente por su marido y la calidez que le proporciona su amante, Alex, un fotógrafo corresponsal de guerra que ha ganado el premio Pulitzer.

Alex es el personaje que une las tres historias. Entre sus fotos figura una donde aparecen el joven religioso y la jovencita perseguida por los guerrilleros. Alex quiere abandonar la vida de periodista itinerante y regresar a su Macedonia natal, cosa que *Antes de la lluvia* refleja en el último capítulo.

Al margen de la anécdota, el film, multipremiado en el Festival de Venecia, dice que la guerra puede ocurrir en cualquier parte del mundo y comenzar en el momento más inesperado. Los asesinatos cometidos en un restaurante londinense o la brutalidad de los guerrilleros de Macedonia tienen en común la angustia, la ausencia de límites, la crueldad y la irracionalidad.

"La paz es la excepción en la regla", dice Alex anticipándose a los conflictos entre bosnios y servios, reflexionando sobre un territorio que en una época perteneció a Yugoslavia y que hoy navega en la barbarie después de ya iniciada la lluvia.

Antes de la lluvia es una alegoría de enorme belleza plástica. El director Milcho Manchevski ha sabido manejar su cámara con admirable precisión. Contó, es cierto, con un elenco de excelentes actores. Porque cada uno de ellos parece consustanciado con el paisaje. Y el paisaje no es otro que el del horror instalado en la vida cotidiana. Por eso cuando nacen las ovejas —las tomas que enfocan el momento del alumbramiento— hay mucho más que una esperanza. Acaso todo un camino para pensar que a pesar del desamparo que a menudo invade el género humano, y aun cuando la gran Europa se haya convertido en un territorio difuso consumido por el odio, siempre hay una posibilidad de vida. El conflicto más profundo de Alex es que sus fotografías son solamente fotografías. No pueden impedir un crimen ni detener la guerra. Pero lo que Alex no sabe es que el hecho artístico alimenta la memoria de los pueblos. Una foto puede ser también el comienzo de una revolución, de un cambio, de una esperanza. ♦

Katrin Cartlidge en la piel de un sacerdote

MB **La guerra, instalada a través del horror en la vida cotidiana, es el tema de fondo de *Antes de la lluvia*, una película bellísima, inolvidable por su fuerte impacto estético y por la grandeza de sus imágenes. Lamentablemente, el director Milcho Manchevski alerta sobre un mundo donde el odio y la violencia parecen no tener fronteras.**

Antes de la lluvia

(Macedonia-Gran Bretaña-Francia, 1994) Intérpretes: Katrin Cartlidge, Rade Serbedzija y Gregoire Colin. Dirección: Milcho Manchevsky. Sólo apto mayores de 13 años.

★★★ Ganadora del León de Oro en el Festival de Ve- ia y nominada al Oscar, "Before the rain" constituye to- un desafío para el espectador. Como siempre ocurre con ejor cine, hay que estar atentos con lo que se dice y lo se ve. Drama en tres capítulos -"Palabras", "Rostros", ágenes", habla de intolerancias, de un tiempo inesan- de historias que parecen repetirse sin que por eso el cír- acabe de cerrarse como corresponde. En la tejana Ma- ia, cristianos y musulmanes se enfrentan a diario en guerra cainita, inocente y fratricida. Una muchachita e a esconderse en un monasterio en lo alto de la monta- y es recogida por un joven monje que ha hecho voto de acto. Las paredes de ese templo no tardarán en ser ava- adas por la violencia. En Londres, la editora gráfica de periódico de gran tiraje se despide con dolor de Alexan- fotógrafo de guerra, ganador del Premio Pulitzer por sus ajes en Beirut y Vietnam. En un restorán, intentará ncontrarse con su ex marido, pero todo acaba en un tado. Alexander vuelve a su tierra natal, Macedonia, 16 años de ausencia. Su antiguo cosa es una ruina y primos apenas lo reconocen. Todo lo que encuentra es otestación y familias odiosamente. "La paz es la excepción, a regla. Si no hay motivo para luchar, lo encontrarán. La ia es un virus", le susurra el más anciano de sus parien- antes de la definitiva tragedia. "El círculo no es redondo", ra, por si hace falta, uno de los monjes, mientras una uchacha corre a guarecerse en ese espacio de clausura, y reconocerse. Un film cargado de sugerencias.

Además de "Jack", de Francis Ford Coppola, mañana llega un gran film

Antes de la lluvia y de la guerra

Ganadora de premios tan importantes como el León de Oro de Venecia y favorecida por una gran opinión internacional a favor, "Antes de la lluvia", realizada por el macedonio Milcho Manchevski, entre 1993 y 1994, será estrenada mañana.

En conjunto, se trata de una coproducción entre Macedonia, Gran Bretaña y Francia y, de entrada, resulta extraño imaginar una película cuyo origen -el financiero y el dramático- haya que situarlo en Macedonia, una de los Estados que componían Yugoslavia.

"Antes de la lluvia" comenzó a rodarse cuando no se había producido la escisión yugoslava, y su trama se relaciona con el estado social y político, ubicado en pequeñas comunidades, antes de que se desatara la cruenta guerra de Bosnia.

No obstante, esta ópera prima de Manchevski no habla de la guerra. La presagia, según anticipa la información de Lidia; que la estrenará. La narración se despliega en tres episodios, con una vuelta de tuerca final que convierte no poco, porque juega con la dramaticidad de la trama y con el factor sorpresa que reina en la totalidad.

El primer episodio se denomina "Palabras"; "Rostros", es el segundo, e "Imágenes", el tercero. El desarrollo de la acción va de Macedonia a Londres y regresa al país inicial. La acción contrasta entre los ambientes campesinos de Macedonia y los más urbanos de la capital británica. El tema ya no es el viejo, aunque pese en el relato; el tema es el amor y la muerte, enfocados como formas de una misma locura.

Milcho Manchevski, el director, se graduó en cinematografía, en 1981, en la Universidad de Illinois, en los Estados Unidos. Trabajó en el cine publicitario, como guionista y director de comerciales. En 1985, obtuvo un premio al mejor film experimental, "1/25" -es el título-, en el Alternative Film Festival, de Belgrado, y en 1988 obtuvo otro galardón por un nuevo film, "1/3", en el Split Film Festival.

Un amor de pocas palabras: Gregoire Colin y Labina Mitevska (Libre)

En 1994, una producción en video para la MTV, "Tennessee", realizada para el grupo Arrested Development -un videoclip para esa agrupación de "rappers" hoy disuelta- le llevó al premio Video Rap de 1992 y al Billboard Award. Para la revista Rolling Stones, "Tennessee" es uno de los mejores cien videoclips de todos los tiempos.

"Antes de la lluvia" fue inicialmente un guión que, debajo del brazo de Manchevski, también autor, recorrió los despachos de varios productores. Consiguió finalmente intervenir, en Londres, a la British Screen, una organización estatal británica que otorga préstamos comerciales para la producción de largometrajes. Se le ofreció a la productora Judy Counihan la misma que más tarde realizó "Las memorias de Antonia". Llevar adelante el proyecto, Yugoslavia hervía, en febrero de 1992, cuando Manchevski había concluido el guión definitivo.

Se debía filmar en los Balcanes, en la región macedónica. Había que apurarse, aun cuando se preveía que Macedonia no entraría en guerra, en caso de iniciarse. Manchevski se acercó hasta donde había las localizaciones (exteriores), y hasta consiguió un crédito de la Veadar Filia, a cargo de Celcomir Kolar, de aquella región política. De no haberse filmado en Macedonia -acaso el director-, se habría perdido algo esencial.

Cuando se le pregunta a Manchevski si la difusión de "Tennessee" tuvo algo que ver con la decisión de los británicos para producir su primer largometraje, el realizador confiesa que nada tienen que ver entre sí el videoclip y la película: "Al menos para los espectadores, aunque para mí significa parte del ejercicio de la experiencia".

"La idea de «Después de la furia» me vino tras mi primer regreso a Macedonia, después de muchos años. Produjo en mí una extraña confusión ver gente armada por las calles y las familias y los vecindarios divididos y prontos para la guerra civil -declara Manchevski-. Algunos de mis viejos amigos habían perdido el pelo, se habían puesto gordos, eran agrios de espíritu y me miraban con desconfianza, sin invitarme. El otro no los movía un pelo."

De la experiencia de Manchevski en su país natal le queda la película, su personal mirada sobre el reencuentro con la propia tierra, enturbiada por el miedo y una agresividad latente, y la internacionalización de un presagio, la guerra, en este caso en la forma de un film.

Sus protagonistas Katrin Cartlidge, actriz del film "Naked", de Mike Leigh (no estrenado todavía), Rade Serbedzija, un colaborador habitual de la ex Yugoslavia; Gregoire Colin, el hoy adolescente que fue un púber en "Olivier, Olivier" y "en "El año del despertar"), y Labina Mitevska, una jovencita de dieciocho años macedonia, que debuta en el film.

Claudio España

de Oro de Venecia con su primer filme, "Antes de la lluvia"

GO DEL PORVENIR

El director macedonio habla de su tierra natal, hoy país independiente, en un lenguaje que el jurado estimó "novedoso y conmovedor". Venía otro mérito. Anticipar la cruel realidad.

N o soy político. No estoy a favor ni en contra de nada específico, ni tengo ninguna posición preestablecida. Simplemente veo lo que ocurre, y me desagrada. De eso es de lo que no quiero. Pero, por otra parte, y aunque el filme ha tratado de ser lo más objetivo, equilibrado y equitativo que me resultó posible, comprendo a mi gente."

Quien habla así, con breves pausas lo cual, es un tipo de 34 años, diagnóstico el yo, nada. Según el perfil tiene rienta pa rendido un aquel cómico que se llam Duane Kaye. El dilogo sucede en Nueva a fines de 1994. En otra ciudad talma Venecia, el día y rubio acaba de conse gnia un lauro consagratorio: el León de Oro. Gracias a una película conmovedoramente política al mismo tiempo. Antes de la lluvia habla de la tierra donde él ha nacido —Macedonia— y de sus recientes sufrimientos. En Albania el grande tema religioso cuelga gris sobre nuestros indagadores, dentro que un buen día se meto a dialogar Jolanes de cabeza a los nuevos ministerios con otros comunistas, los chaos. Para los macedonios quedaron definitivamente relegados a la historia antigua, y casi grotesca a su vecindad con Grecia. Parecen haberse dividido. ¿De dónde el nombre, le hogan, la nacionalidad? Bueno, la cuestión es que llevamos junto de la ahora desventurada Yugoslavia. El resto ale es cabra.

¿Quién le salud de Macedonia? Nadie. Hasta hace poco los decían "un país no existe, no idioma no existe". Y cuando a usa le habían sido puesta opinión pública que europeo una cosa. No obstante, mi gente, mi gente, ese allí, sobre allí y se cuidaba: con los dentes en la misma lengua. Con el corazón en Europa como el derecho. Esto también es cierto."

Milcho Manchevski lo opuesto por su sustancioso respetuoso con unos y otros. Se explica: en Antes de la lluvia cuenta una historia —a varias de gente de hoy, y él, que se considera a el mismo una "isla de ciudad", aquello un tiempo entre Nueva York donde se gana la vida en publicidad y televisión, y Skopje, la capital macedonia donde nació, hijo de una médica y de un ingeniero. Tiene para en común con los personajes que describe.

"Solo he tratado de ser un buen narrador", afirma.

Hasta ese le han dicho mío. Se dijo que había filmado una obra sobre la guerra en el único territorio de la ex Yugoslavia donde no se había disparado un solo tiro. Manchevski nunca fue muy tranquilo al respecto. Se limitó a manifestar ante el periodismo que "no es tan así" y cambio de tema. En todo caso, los hechos posteriores le dieron, con largueza, la razón (ver Balcanes).

"Cada uno de los episodios que componen Antes de la lluvia fue en el principio una historia aislada, sobre muchas cosas que recogí. Me quedé con ellas porque eran las mejores y, también, en la convicción de que todas siguen unas en común. Creedme si hablamos equivocado."

La lluvia es que Milcho Manchevski ha entrecruzado e intercalado esas historias: hace que Quentin Tarantino, también presente en nuestra edición de la "muestra" valenciana (con Pulp Fiction), quisiera conocerlo. Algo en común tienen. cuentan como muy diferentes de manera parecida. Curiosamente se encuentran en los fotales Unidos. Tal vez lo hagan hecho.

"Ya estoy en América y no puedo que parte. Pero mi gente vive allí y ese es mi único pueblo. Siempre he sido así", dice el realizador de Antes de la lluvia. La película está adquirida para la Argentina desde entonces, pero verán ahora se estrena. No hay problemas de actualidad sigue siendo, como dicen decir, candentes.

Ricardo García Oliveri

BALCANES

Muchos observadores coinciden en que Macedonia terminará siendo el verdadero detonante de un nuevo conflicto que está por estallar en los Balcanes. Rodeada por Serbia al norte, Bulgaria al este, Grecia al sur y Albania al oeste, su población, unos 2 millones de habitantes, está integrada por un 70 por ciento de eslavos ortodoxos y un 20 por ciento de musulmanes (el resto: serbios, turcos, valacos y gitanos). Se constituyó en nación independiente en 1991, y desde entonces todo es pólvora. Dos años después, la violencia estalla en el país. No se lo cree Albania: hay conflictos latentes con todos los vecinos. Por eso la tinta Antes de la lluvia. Un extranjero ahora había muchas advertencias, y sabe cuán lo sitúa, sitúa en el filme, a este grave rincón, se tomarán muchas cautelas.

-AGRADECIMIENTO-

Sr. Dña. Juan Isabel Pizarro, compromiso de Políticas Sociales, se reunión de Viviana Soindal Brunelli y su familia, agradece infinitamente a Ud. sus muestras, cariños de Producción y Personal del Teatro Marrodán y muy especialmente a los Sres. Pilo Arbiol, Miguel Angel Cortés, clarín y equipo técnico por su desinteresada y permanente colaboración

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TREN HISTORICO A Varsa 1998

CINE EUROPEO

RAREZAS EN CAPITULOS

Los críticos quedaron estupefactos en el festival de Venecia. Las películas se podían disfrutar seguidamente de manera clásica en magníficos cines de barrio, en las que especialmente nacidas en los circuitos comerciales mayores. Lógico, la producción de los Estados Unidos. Para que se programase un filme que no sea de esa origen, es necesario que tenga extraordinarias: una nominación a un premio "Oscar", el galardón en algún festival de importancia, o que su trayectoria en la taquilla ya venga fuerte desde Buenos Aires, como fue el caso guaraní de "El cartero". Pero película como "Underground", "Mariposas de Almería" o "La reina Margot", pasarán inadvertidas o directamente huirán ignoradas. Por el público y por los exhibidores.

Por eso llama la atención las apariciones simultáneas en Tarantos de "Caro diario" (cine entrega en Universidad, que ganó en Cannes el premio para su director, Nanni Moretti, y de "Antes de la lluvia", ganadora del "León de Oro" en Venecia y nominada al "Oscar" a la mejor película extranjera, que ya se está exhibiendo.

Las dos tienen un punto en común, están divididas en tres episodios.

"Caro diario" consigue el "David de Donatello" (equivalente italiano del "Oscar"), y compañía a su director, Nanni Moretti, a la categoría de "directores especiales" del nuevo cine italiano. En el filme se, entonces de ser él, guionista. Afirmó que el título de su obra "se nos ocurrió de añadir a lo que quiere compartir con los espectadores".

ANTES DE LA LLUVIA

CARO DIARIO

"En el Viaje" se desenvuelve el primer episodio, que se caracteriza por ofrecer como la película "Pulp Fiction" que llevó a la búsqueda única de las historias de la violencia real, cuando ocurría en un momento hasta el lugar donde fue asesinado Pasolini.

En "Islas", que es el segundo capítulo, Moretti se convierte en un experto de moderno Ulises. Visita islas griegas para descubrir los rodajes de los Sonrisas que han decidido vivir al margen de la sociedad.

Finalmente aparece "Médicos", descripto como "una suerte de viaje

kafkiano", con el personaje que desarrolla por despedidas salas de películas y hospitales, en busca de un diagnóstico, para terminar con la sutil alucinación de un cocodrilo que le impide dormir al protagonista.

Guerra y amores

"Antes de la lluvia" es el primer largometraje de Milcho Manchevski, rodado en Macedonia (un pequeño y flamante país de lo que fuera ser Yugoslavia). Y, nuevamente, la mezcolanza "underground", el tema de la guerra de fondo, esta intensa, aunque sea el amor la cuestión que el director ha indicado como determinante en los dos intentos explicativos, mejor que compuesto el film "A pesar de ustedes esta diferente", apunta.

Los lúdicos y verdes

La fragmentación entre escenas y personajes está perfectamente lograda, causa réplicas una exploración en profundidad del sinsentido de la fuerza ciega de la guerra, y al mismo tiempo un retrato metafísico de la humana actual, desgarrada indefinidamente por la tensión entre la fuerza "civilización de mercado" y las pasiones nacionales.

El primer episodio se titula "Polaroid" y muestra a un joven atrapado recluido en un manicomio del siglo. El enfrentando en las montañas, que intenta refugio a una guerrillera joven albanesa. La chica es perseguida por una banda de guerrilleros macedonios, acusada de haber asesinado a uno de sus hermanos.

"Rumores" es el segundo capítulo, y transcurre en Londres. Aparece una cámara de una agencia periodística de fotografías que ven interrumpida por su situación personal, a raíz de cambio entre la declinante relación con su marido y la pasión que comparte con su amante, un escéptico fotógrafo corresponsal de guerra.

El tercer final se denomina "Instantes". Allí, el fotógrafo del capítulo anterior decide volver a su país en Macedonia, esperando poder encontrar del horror de la guerra, el que estuvo expuesto por su profesión. Se reencuentra con su antiguo amor, quien le pide que la ayude a cambiar la vida de su hija, que no ve más que la pena del primer episodio.

© A. Hugo Salaje

LA NACION

Jueves 31 de octubre de 1996

Metáforas sobre el amor en un terreno minado por la guerra

Debe de ser cierto que, desde fines de la Segunda Guerra Mundial, buena parte de la superficie de Europa es un terreno minado. Donde uno pise puede estallar la primera bomba y ésta dar origen a una guerra entre vecinos. No hace mucho, un colega español, y con motivo de su crítica de "La mirada de Ulises", el monumental film del griego Theo Angelopoulos, asomaba más allá en la metáfora: "Toda Europa lleva al ras del subsuelo un polvorín dispuesto a estallar ya mismo".

"Antes de la lluvia", el cautivante pero aterrador film que nos toca comentar, es producto de esa palpitación y del miedo que produce la situación. Fue rodado en Macedonia minutos antes de que comenzara la guerra de Bosnia. La historia la prevé, sin nombrarla y sin hablar de la división territorial de la ex Yugoslavia. Macedonia no intervino en la inmediata guerra serbiobosnia, pero el suelo era un hervidero.

"Antes de la lluvia" es un tríptico "sobre el amor", dice Milcho Manchevski, el director de origen macedonio cultivado en los Estados Unidos, pero todo aquello que él ubica en el fondo y considera sólo un telón para las tres historias -la violencia, el odio racial, la crueldad intrínseca- gana crispante relieve cuando la película y la historia verdadera de los tiempos recientes se tocan en un punto de inevitable consideración: el terror de los europeos y, trascendiéndolos, la conciencia de que las armas y la violencia que generan están allá y aquí mismo.

La primera sección -"Palabras"- trata sobre el silencio, en altísimo contraste; ocurre en un monasterio ortodoxo perdido en la montaña, frente al mar y recortado por una luna llena eterna. La paz inmemorial del lugar -sólo unos monjes, sus oraciones y los almuerzos con tomates- es indiscretamente removida por las metralletas de los vecinos de abajo que buscan a una adolescente refugiada en el lugar. La segunda parte -"Rostros"- se desarrolla en Londres, donde una editora fotográfica rompe con su amante, un fotógrafo macedonio largamente establecido fuera de su país, al enterarse de que está embarazada del marido. El tercer episodio -"Fotos"- es el regreso a su tierra natal de ese fotógrafo casi exiliado en el extranjero.

El fratricidio centroeuropeo

A medida que avanza la narración, se descubren ligazones entre los segmentos -personajes que se cruzan en uno y en el otro, como en "Kaos", de los Taviani, o en la trilogía de Kieslowski- y una extraña regresión que conduce a un final que no vamos a revelar ni en su contenido ni en el dispositivo narrativo- y que marca la circularidad hacia atrás de la historia, como va hacia atrás la paz europea, que ya no lucha por ideales heréticos, sino por primitivas cuestiones de religión, por el color de la piel o sólo por vivir en la vereda de enfrente. "Antes de la lluvia" habla sobre guerras de vecindades e intolerancia racial donde combinan crueles nacionalismos, entre cristianos y musulmanes.

Manchevski, que dirigió algunos videos musicales de gran suceso, conoce los mecanismos para recrear en la audiencia la tensión a través del ritmo: así, el apacible espacio religioso y natural de la primera historia -un espacio donde se evidencia intencionadamente la representación, casi un "ars poética"- se prolonga hacia la vertiginosidad del segundo, en Londres, donde todo son luces y reflejos, hasta un crescendo del relato que aprovecha vehículos -desde un taxi hasta un avión y el paisaje visto por las ventanillas de un ómnibus- para desestabilizar al espectador, a quien se lo ha zamarreado, en cada segmento, con una situación emocional inesperada pero no ilógica, confundente y trágica.

Retrato humano temible

El retrato humano, en Macedonia o en Londres, es temible. Así lo siente el fotógrafo que retorna a su tierra, convertido en protagonista, en la medida en que conoció en el ánimo la hostilidad con que lo recibe el medio donde pasó la infancia. Coincide con la experiencia contada por el director; quien volvió a su patria tras dieciséis años de ausencia y fue mirado con desconfianza.

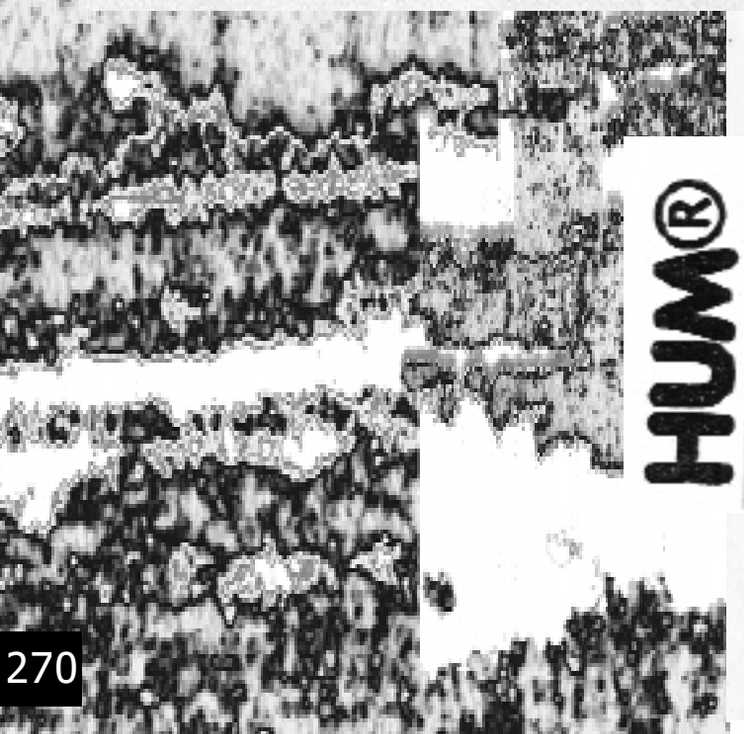
Desde ese concepto del regreso, Manchevski contempla la realidad centroeuropea. Lo hace sin mucha pasión, con mirada de observador atento, con la crueldad de quien siente el miedo y pronuncia desde el espíritu lo que se viene; desde afuera pero sin dejar de comprometerse, con un fuerte sentido moral independiente, con el idealismo quebrado y con el extraño poder de universalizar el cine por los rincones bien dispuestos del arte.

Claudio España

☆☆☆☆☆

Excelente

"Antes de la lluvia" ("Pa Dezje"/"Before the Rain", Macedonia, Gran Bretaña, Francia, 1994). Presentada por Lider Films Polygram, en el Monumental, Grand Splendid, Belgrano, Polo Bullrich, Town de la Casa San Isidro, Colliseo de Flores. Fotografía: Manuel Teran. Música: agrupación Anastasia. Dirección de arte: Sharron Lansofsky Davvid Munro. Intérpretes: Katrin Cartlidge, Rade Serbedzija, Gregoire Colin, Labina Mitevska, Jay Villiers, Silvija Stojanovska. Guión y dirección: Milcho Manchevski. 113 minutos. Para mayores de 16 años.



Denmark

EN BLÆNDENDE DEBUT

«Før Regnen», Guldløvvinderen fra Venedig 1994, er en påtrængende vigtig film om et brændaktuelt emne, men den er også en kunstnerisk imponerende film

FILM

FØR REGNEN. Makedonsk-belgisk-fransk-britisk-italiensk. Premiere i dag i Dagmar og Grand samt fra før Imperial i Århus og Café Biograf i Odense.

«Det bliver regn. Hvorfor stikker». Den unge munk i tågehaven lægger op ved den ældre munds ord, men utger ikke noget. Himlen har en smule, ildevarslende nærhed. Jorden. «Jeg havde også nær allerede forladt ham, som ung, men det gør ikke noget. Det er godt at vente». Det vender den gamle, mens de to går med den lille klosterklokke, der lyder allerede placeret på et klippefremspring midtim blandt dem.

Men skønheden forfjener ikke kun ord. Den forfjener også billeder, og dem får man straks fra starten i den Oscar-nominerede «Før Regnen». Farvesprængte billeder fra et Makedonien hvor urbane og billedsmukke fra det græsk-romerske klostre placerer tilskueren i en anden tidsalder. Ikonernes tavshedsfulde og «tidløse» som autoriteret vejrudsigt. I middelalderens sidste. Men det viser sig snart, at det er en middelalder, allerede mødt kunstfulde og automatiserede og et land, der er ligesa regnramt, som det er ekstraordinære undertoner.

Min Mitcho Manchevskis historie er ikke kun en rørende menneskelig profeti. Det er også så meget en nutidsgrænse anklo at skildre samvittighed i de stridste borgerkrige i den tragedie, der går under navnet ex-jugoslavien. Uden at tage parti for nogle med tunghørende bedrifter, ellers og de særpræge træsker af sand humor og tårsmerte.

TRE DELE

Filmen falder i tre dele, der tilsammen udgør en cirkelbue struktur. «Tiden er en cirkel» hedder et stykke graffiti. Den første del hedder «Ude» og fortæller om de begivenheder, der lærer fil, at den unge munk må opgive sit tavshedsløfte, og en ung albansk pige må lade livet.

Anden del – «Inside» – foregår i London, tilbage-datidsrum. Anne er vendt hjem fra bedredet på Balkan og prøver fornuftes at konfrontere sig Madonna og de andre oppiver. Misforholdet mellem Londons moderne og den blodige virkelighed på Balkan-skriger til himlen. Men smart kontrolerer den falske tryghed. Borgerkrige kender ingen grænser og vanvidet skyller ud over Europa. Anna's elskere er den hvirvende makedonske pressefotograf Aleksander. Da han vender hjem fra Balkan, er han et forandret menneske. Han har slået livet, og «Før Regnen» er ikke en amerikansk film, hvori man dræber med et smilefornemt og en hvidstrygger på situationen. Aleksanders hidtige liv som reportagefotograf er slut – skudt – og han beslutter sig for at vende tilbage til Makedonien.

Den tredje del hedder «Billeder». Egentlig i den landsby, han ikke har besøgt i mange år, oplever verdensmanden Aleksander et fuldt forandret liv. De to befolkningsgrupper lever nu hinanden op lever allerede fjendskab. Ogsa her hjemmer krigens virus civilisationens fernis. Aleksander opsøger sin gamle flamme Hana i den allerede fraskilte. Hana har en datter. En ung albansk pige. Aleksander er vendt hjem. Alt er forandret, men cirklen sluttet.

Der er mange gode grunde til at se Manchevskis blændende debutfilm. Ikke mindst fordi vores kontinent selvcensurerer oplever man ikke fortællingen som noget fjernt og eksotisk. Her kommer Balkan-tragedien helt på i en kunstnerisk formet kerbeol fortælling. Det er fornøjeligt at opleve den hyldremde fortid i nuforens barbari indfanget af absolut moderne filmisk øje. Velkommende og stærk filmkunst.

KIM SKOTTE

Læs også side 5

Дан
с
ка

Премиерата на 10 март 1995 беше во две кина во Копенхаген и по едно во Архус и во Оденсе.

Покрај редовниот кино репертоар, со "Пред дождот" е отворен и Ноќниот филмски фестивал.

Издаден е на видео и играл на телевизија.

TRE-ÅRS MODEL

Dansk Industri vil have tre-årige overenskomster for de kaggrupper, der endnu ikke har opnået fuelig ret til 14. Men LO siger nej

Side 11

STÆRK FILMKUNST

Balkan-tragedien kommer tæt på i en kunstnerisk fascinerende fortælling. Den Oscar-nominerede makedonske film »Før regnen« er vedkommende og stærk filmkunst

Læs mere side 1

Topmødeavisen

EKSTRA SEKTION

PÅ BUNDEN I DANMARK

Danmarks sociale problemer kan virke både luksuriøse og banale sammenlignet med lande i nat og syd. Men for de danskere, som har mistet hånden af den danske velfærd med et efterstyrkeligt brag, er problemerne både barske og virkelige. Læs om førtidspensionisten på 32, den 17-årige arbejdsløse og den 23-årige med 14 selvmordsforsøg bag sig

Topmødeavisen i midten af 1. sektion

FOTO GAETHOFF/SCANPIX

Kultur

Den makedonske filmskaber Milcho Manchevski fortæller om sin Oscar-nominerede debutfilm »Før regnen«, der har dansk præmiere i dag, og om hvordan han selv forestiller sig en verdensberømt film får europæiske...

Af Søren Kierkegaard

LOS ANGELES

Stor chance til unge komponister

John Frandsen

SCENEN

Film:

Udsigt til krig

Ellerhøjdon

Ansv

den e

'Nat og Dag' Marts 1995
Tidende
Fredag 10. marts 1995
AFSLØRING
Film
DROP ZONE
FØR REGNEN
VERGELSER
THE RIVER WILD
varet er
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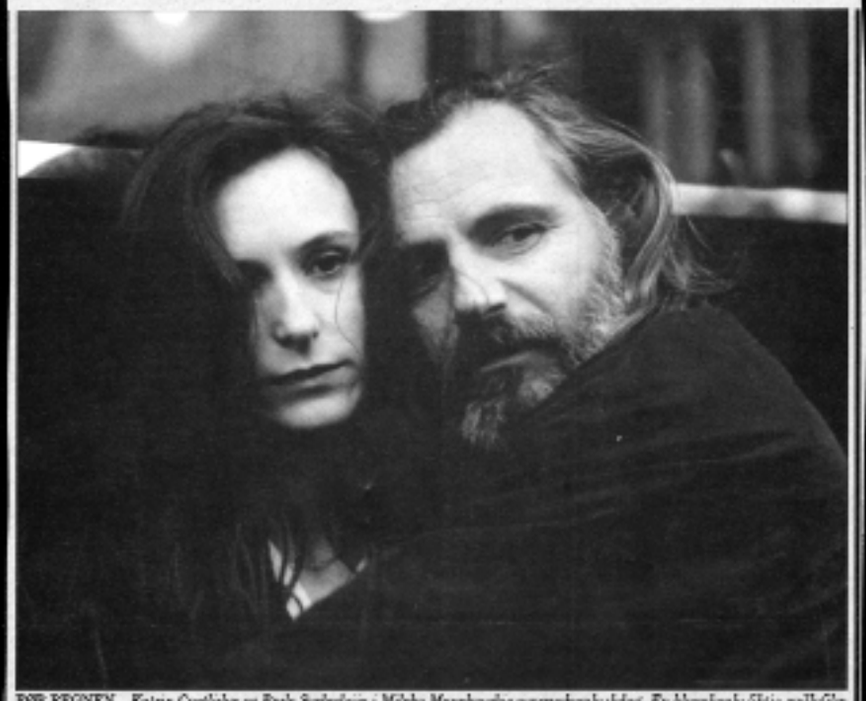
Makværk



FØR REGNEN *Katrin Cartlidge og Rade Serbedzija i Milcho Manchevskis overraskende debut. En likestillet fiktiv spillefilm fra den skuebrødsmangfoldige nutid i det tidligere Jugoslavien.* *Foto fra filmen.*

Vidnernes afmagt

'Før regnen' er en stærkt virkende og blændende godt instrueret film om hjælpeløse vidner til borgerkrigens galskab

NY FILM

AI MORTEN PILL

Selvfølgelig måtte den komme, den første fiktive spillefilm inspireret af den jugoslaviske borgerkrig, lanceret af en landsomfattende og meget debatterende succes-undervisner Milcho Manchevski. Men resultatet er på mange måder overraskende. For det er ikke præget af grel tilbagegrebet er partags-realistisk aktualitet som de fleste film, der allerede er udklækket og umiddelbart vækket konflikt. *Før regnen* er overlagt og usædvanlig fiktion – og hyrende talentfuld film, gennemkomponeret og gennemarbejdet, snarere en lyrisk-eyeballet meditation end et indlæg i debatten.

Ikke at historien mangler dramatik. Eller relevans: seg historieforme, for filmen er delt op i tre afsnit, der på overfladen danner selvstændige historier. I det første befinder vi os i de makedonske bjerge, hvor en pensionist, filmens mest tragelig græsk-katolsk munk skjuler en muslimsk albansk pige på flugt fra en mordaklasg. Den oprigtige fromme munk har ellers forholdt sig neutral, men tvinges til at tage stilling i ren og skær menneskelig nødvendighed.

Denne første fortælling har overskriften «Ordene». Herfra springer filmen tilbageholdende omstiverset til London, hvor en ung pige, Anne, der arbejder på et foto-agentur, står mellem to mænd, vakkelende og frustreret: den meget britiske nyhedsmand, hun tilsyneladende er gravid med, og den meget amerikanske makedonske Pulitzerprize-vindende fotograf Aleksandar, som netop er hjemvendt fra en traumatisk opgave i Bosnien. Dette afsnit udmål kaldes «Mangfoldighed».

Den tredie sektion, med titlen «Billederne», skildrer den nu succes-fotograf forsøg på at skaffe billederne til medievirksomhed over og finde tilbage til sine rødder i sin ungdoms makedonske landsby. Her han da oplever, at den borgerkrig, han bevidstede i Bosnien, ligger på hur rum en allerede antændt lunte, ventende på snarlig eksplosion.

Altså tilsyneladende tre meget separate historier med hver sin hovedperson. Men både på det ydre kronologiske fortælleplan og på det indre ideplan lykkes det Manchevski at knytte motiverne sammen til en helhed, der – meget suggestivt – danner en slags rund cirkel, som omkredser panoramet. Men også kun næsten. For som filmens to gange udtalte filosofiske tråde-ord lyder: «Videre der slutning. Cirklen er ikke sluttet». Og de kronologiske spørgsmål bekræfter det.

Hjælpeløse vidner

Det er ikke film om borgerkrig, men om baggrunden til voldelige konflikter overhovedet. En dramatisering af de tragiskes eksponentielle hjælpeløshed, når det ikke drejer sig om at tage parti for den ene eller den anden af de stridende, men kun for den frvd, som dag for dag fortsætter sig hængyende i horisonten.

«Du kigger bare på», siger de hvedebrødr handelsbetre til fotografen, der ellers har lagt kameraet på hylden. Men hvad kan han gøre andet, når han ikke et sekund tror på, at konflikter kan løses med maskingeværer?

Den unge stumme munk bevidner på samme måde en hjælpeløshed, som han ikke kan hindre, men dog alligevel forsøge at gribe ind i. Hans nærmeste kærlighed bliver måske til en erotisk betonet kærlighed, i hvert fald sætter han, uden held, sin fremtid på spil for den. Men det mest hjælpeløse vidne er London-kvinden Anne, der dagligt i jobbet bombarderes med billeder af krigens grusomhed og ikke har en jordisk mulighed for at gribe ind. En handlingslammet kvinde, en kronisk ubeslutsomhed opstår af denne nærdie-overfladiske. Og hvem kender den ikke?

Krydshenvisninger

Komponisten er et postmoderne spil, hvor der bøjes adskillige med krumninger. Hvad der umiddelbart opfattes som historiens nutid liga så godt kan være dens fremtid eller fortid. Og gennem et særligt system af krydshenvisninger får Manchevski de tre afsnit til at spejle sig i hinanden, indtil de kommentarende og rimende i grammatikale strukturer. Ofte barnlig leg med maskingeværer, nøjagtig spejlede nøgler og fremadskridte hænder, helt ned til tilsyneladende trivialiter som drebte skildpadder og flyshild.

Det sjovende materiale er den levende ting, de optiske og tredimensionale skyer, tilladet på den borgerkrig, der i Makedonien ikke er brudt ud for alvor, men så let kan gøre det. Selv en på overfladen livsvirkig landsby er klyset i to stridende parter, den muslimsk-albanske og den kristen-makedonske. Men kvinderne fortsætter at leve videre som altid.

Men samtidig indbefatter regnen jo en mulighed for renselse og frugtbargørelse af de brune, sukkersyge hjerneområder med deres fattige tomtplanter – og bliver derfor ikke et bastard, entydigt symbol. Overhovedet er det imponerende så nuanceret og fortættet Manchevski arbejder i denne meget komplekse debutfilm, der umuligt kan stå tendens til at overbrodere end til at forenkle.

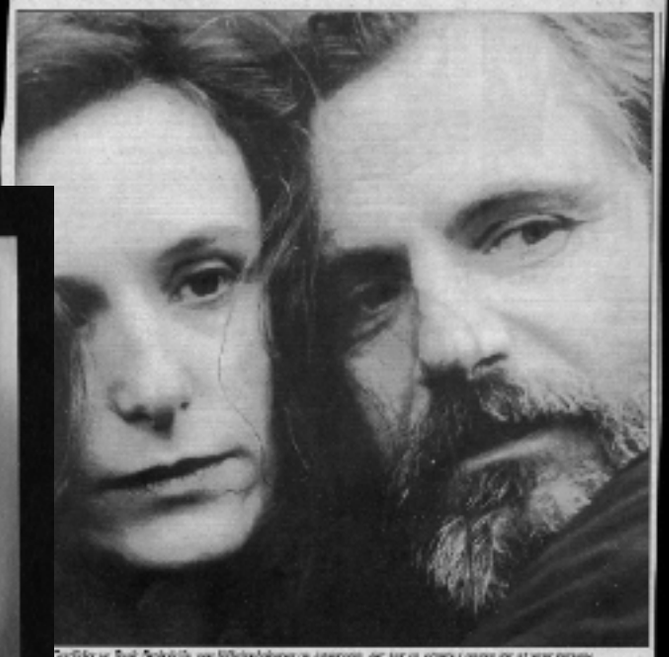
Visuelt er *Før regnen* stærk på gang hjørnigenstik stærk, med usædvanlige kan sphyd. af en kæmpemåne og et sjældent set vinterregnbue. En serie, oprindelig klippestil accentuerer det spændte og konflikt-ophedrende i personernes verdensbillede. Og et angst mere mangelvel dygtigt lydarbejde intensiverer stemmere og drama, når volden bryder ud på chaotiske, der tror at kunne leve i stilhed.

Før regnen fylder overbevist det i hver meter rummet nafvurdigt, vedkommende og nærværende. Lavet med klassisk dirrende nerve og dristighed – og samtidig ensidet i sin fokusering på den *stramte*, men *re* voldsramte vilkår, når maskingeværerne tales. En visions af en ond cirkel, som kun tiden kan bryde – og en film om at tage parti med vidnet, hvor håbløst det end kan se ud.

Før regnen. Instruktion og manuskript: *Milcho Manchevski.* Medvirkende engelsk *fransk.* (Grand, Dagmar)

Berlingske Tidende 10/3 95

Kultur/Navne

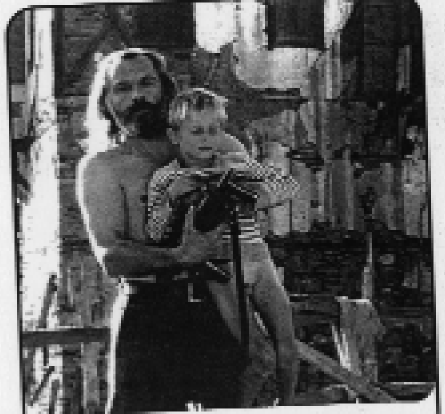


Med hadet som baggrund

Hård regn. Den makedonske film »For regnen vil både grine sit land, forklarer dens konflikter og fremmarmen fanatismen i Balkan.

I et andet land

For regnen: Rade Serbedzija og Katrin Cartlidge angriber makedonsk fotograf og hans britiske billedredaktør. Milcho Manchevskis anmeldte debutfilm.



Efter regnen

Usædvanlig og aktuel film om stridighederne på Balkan

[illegible]

"Før regnen" har premiere i Cafébiografen, Odense d. 10. marts.

"Vi ti... ikke

Sexchikane og computerteknologi er ...htos seneste filmforlæg "Afsløring". ... hovedrollerne. Bjarne Mouridsen har

[illegible]

Ulmende borgerkrig

Stort anlagt Makedonien-film overbeviser ikke helt

■ FILM

Dagmar, Grand: Før Regnen. Engelsk-fransk-makedonsk. Instruktion Milcho Manchevski. 113 minutter.

VI BEFINDER os i Makedonien, ... af det opløste Jugoslavien. Her er ikke åben borgerkrig, men konflikten mellem den serbiske majoritet og den albansk ... minoritet ulmer.

For regnen er en stort anlagt, ... og aktuel film. Den fik ... Guldløve på filmfestivalen i Venedig '94, og den er ... ste ikke-amerikanske film.

I den første af tre episoder ... et paradisisk hjemstavn. ... den unge munk som har aflagt ... over den fredfyldte natur.

En albansk pige, ... i hans klostercelle. Han dækker ... sammen fra klosteret. ... episode.

FØRST skal vi til London, hvor vi møder den internationalt anerkendte makedonske fotograf Aleksandar, ... engagerende, men ... dens mange borgerkrige.

Han vil nu tilbage til ... men med en engelsk pige. ... opper med sin mand, men ... Den private konflikt drukner ... krig der går tværs gennem ... den, den helt tilfældige tilskuer – som ... [illegible]

... hængere. Det er filmens ... scene.

I den tredje og længste episode følger vi Aleksandar tilbage til Makedonien. ... vebnet til tænderne, at ... et kamera vælger han ... har beskrevet en cirkel, for det er netop den albanske pige fra første episode, ... han prøver at redde.

For regnen er ikke en film ... Den er båret af en illusionsløs humanisme og ... er så smukt og frodigt, hvorfor skulle ... de?

Filmens alvor og ... af, men det er som om den ... get med Manchevskis øje, ... store motiver, de store landskaber. ... jen, der måske som et tydeligt ... tig nærværende. Man kan ... man kunne nok have ønsket ... tografering, de store ... strøet ud for generøst ud ...

Filmen fylder en med en vældig respekt. Man ... denne tilskuer – ikke rigtig ... lem os og dem.

ANDERS BODELSEN

GALEHUSET BALKAN

[illegible]

■■■■□□

SELV OM MAKEDONIEN er en af de få af det tidligere Jugoslaviens ... [illegible]

MAKEDONIEN ... [illegible]

ALT DETTE ... [illegible]

"FØR REGNEN" ... [illegible]

AF PAUL-JØRGEN BUDTZ

Ta' ud

En mester og fire unge talenter

I BYEN

Regnen der renser sjælen

Prisbelønnet filmdebutant lever i to verdener

Had og kærlighed

på slægten

FØR REGNEN. (BEFORE THE RAIN)

Instr.: Milcho Manchevski.

Med Katrin Cartlidge, Rade Serbedzija og Gregoire Colin.

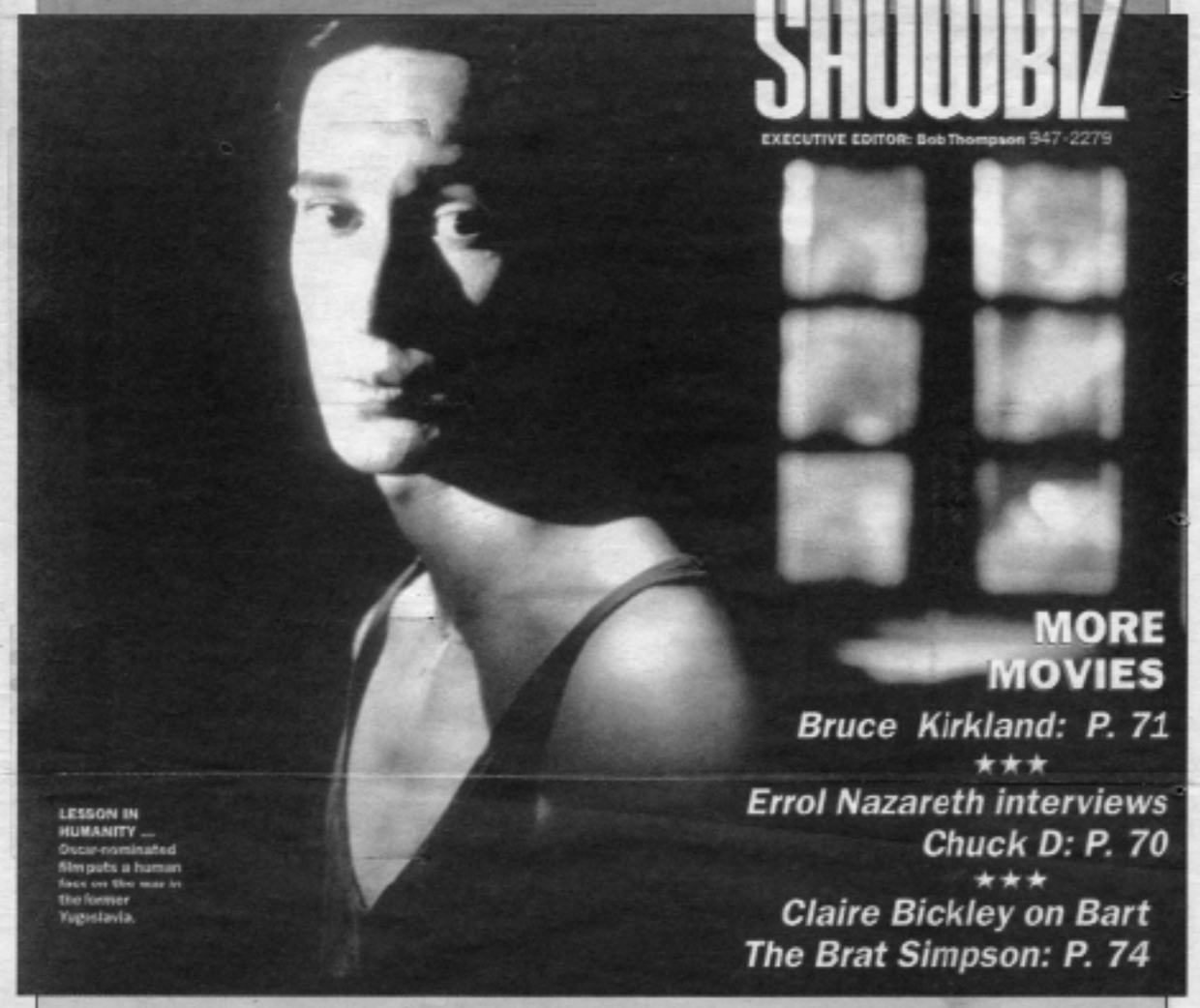
Noget så underligt som en Makedonsk storfilm. En utilfredsstillende historie i 3 dele: Words, Faces og Pictures. Hvad kan en lille anmelder bruge af ellevage ord om en så smuk og gennemført personlig digt? En gudommelig tragedie. Se den!

Mere interessant end vellykket film

The Toronto Sun, Friday February 24, 1995

SHOWBIZ

EXECUTIVE EDITOR: Bob Thompson 947-2279



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

MORE MOVIES

Bruce Kirkland: P. 71

★★★

Errol Nazareth interviews Chuck D: P. 70

★★★

Claire Bickley on Bart The Brat Simpson: P. 74

The hard Rain

Armed 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.

Though 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 documentary 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 on-going conflict over the recognition of the former Yugoslav Republic of Macedonia as a country.

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

Bruce KIRKLAND Movies

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 Grégoire Colin, familiar from *Olivier, Olivier*) endangers his monastery when he harbors 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 (Katrin Cartlidge of *Naked*), who is his photo editor, and already married.

When he flees, she confronts her husband, asking for a divorce. But a conflict in the restaurant where they meet — apparently involving former Yugoslavian nationals — 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 musing on humanity.

SUN RATING (out of 5)

★★★★★

BEFORE THE RAIN

Directed by Milcho Manchevski

Canada

а н а д а

Филмот е за прв пат прикажан во септември 1994 на Филмскиот фестивал во Торонто, каде предизвика сензација.

Во кино-салите низ цела Канада филмот игра од 24 февруари 1995.

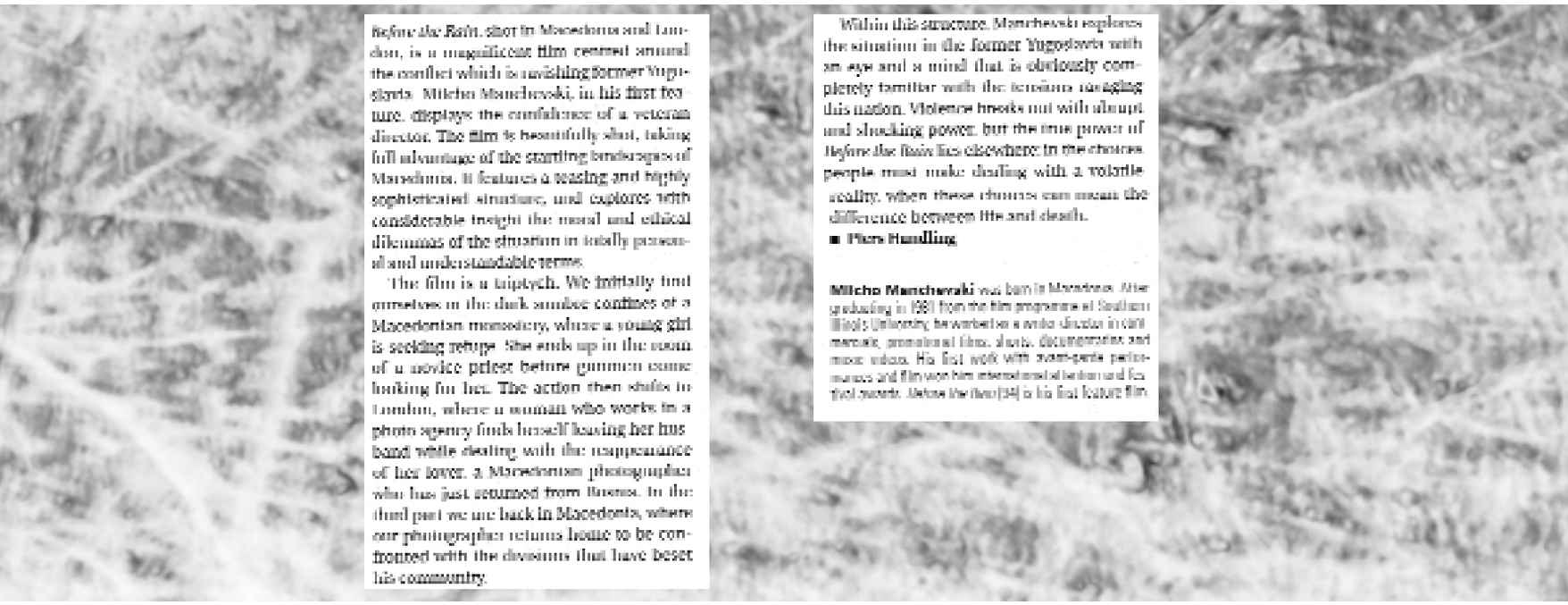
"Овој филм, дело на софистициран автор за зрела публика, е длабока размисла за хуманоста", пишува критичарот на "Toronto Sun", оценувајќи го со максималните 5 ѕвезди. "Потресен триптих", пишува "Globe and Mail".

"Исклучително деби. Има јаснотија и неминовност на голема трагедија", вели "Festival Magazine", а "The Gazette" пишува: "Автор со визија - и со иднина". За "The Toronto Star" филмот е "Префинето изработен ламент за цикличната природа на насилството... сведоштво како филмот може да истражува древни теми и да остане целосно модерен".

"Фасцинантно деби", "'Пред дождот' ги става гледачите во комплексен циклус", "'Пред дождот' ни дава љубов без логика", се некои од насловите во канадскиот печат.

Филмот има широка видео дистрибуција, а играл и на телевизија.

TORONTO FEST



Before the Rain, shot in Macedonia and London, is a magnificent film centred around the conflict which is ravishing former Yugoslavia. Milcho Manchevski, in his first feature, displays the confidence of a veteran director. The film is beautifully shot, taking full advantage of the startling landscapes of Macedonia. It features a teasing and highly sophisticated structure, and explores with considerable insight the moral and ethical dilemmas of the situation in totally personal and understandable terms.

The film is a triptych. We initially find ourselves in the dark smoke confines of a Macedonian monastery, where a young girl is seeking refuge. She ends up in the room of a novice priest before gunmen come looking for her. The action then shifts to London, where a woman who works in a photo agency finds herself leaving her husband while dealing with the reappearance of her lover, a Macedonian photographer who has just returned from Bosnia. In the third part we are back in Macedonia, where our photographer returns home to be confronted with the divisions that have beset his community.

Within this structure, Manchevski explores the situation in the former Yugoslavia with an eye and a mind that is obviously completely familiar with the tensions ravaging this nation. Violence breaks out with abrupt and shocking power, but the true power of *Before the Rain* lies elsewhere in the choices people must make dealing with a volatile reality, when these choices can mean the difference between life and death.

■ **Piers Handling**

Milcho Manchevski was born in Macedonia. After graduating in 1988 from the film programme at Southern Illinois University, he worked as a music director in commercials, promotional films, shorts, documentaries and music videos. His first work with avant-garde performances and film soon him international attention and his short awards. *Before the Rain* (94) is his first feature film.

427/2

Completing a vicious circle

FILM REVIEW | *Before the Rain is a precisely scripted piece, a self described Tale in Three Parts, each one looping back onto the others to create an intriguing network of strong echoes and eerie cross-currents*

It is interesting that today Greek films only where Attic tragedies enacted the fear, or apocalyptical realism, or religious fundamentalism ... in other words, the stone block climb that can harden the skin of the twenty-first century.

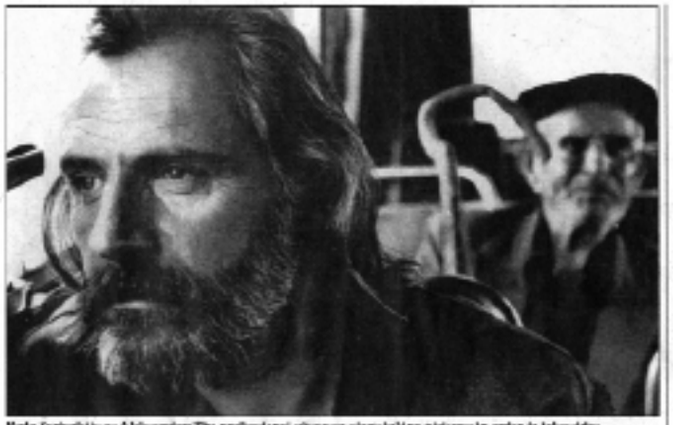
Theodoros Kyparissiadis
in Ingredients

BY RICK GROSS
Film Critic

MACEDONIA, under a bright sky and three persons, looks positively ancient. Wooded priests pray in a medieval monastery, some men dot the rolling hillside, sheep huddle before their shepherd, and, in a grassy field, ragged children are merry. Amid their chants, you catch a few incongruous words in English. They're playing a game of Strange Related Plays Together. There's playing with real bullets, too. In this place of soaring mountains, modern culture is a strange hybrid, and regionally blurred. Here, as anywhere in ex-Yugoslavia, murder is of choice.

So opens the remarkable *Before the Rain*, a self-described tale in Three Parts, each one looping back onto the others to create an intriguing network of strong echoes and eerie cross-currents. Like cycling, this is the perfect scripted piece, the parts are carefully fitted and ordered. Words, eyes, gestures are mirrored by a ferocious-looking man, and the tale ends in a hard rain of bullets.

Back to the village in Macedonia, where the photographer returns to find his homage relations sporting Adidas sneakers and attack weapons. At the edge of the frame, a white United Nations jeep comes into view. Its blue flag hangs limp, and then drives off again — a rather figure at best. Aleksander buys an elaborate bicycle and leans the *Before Comedy* theme ("Many things keep falling ..."). He visits Hana, an old flame from the "other side" of the village, and we recognize Hana as Anne's daughter. The flashback ends until from the opening chapter. Alek intervenes in the fray, the professional observer steps taking pictures in order to take sides, and the tale ends, well as we know it must. A vicious circle is completed.



Rade Serbedzija as Aleksander: The professional observer steps taking pictures in order to take sides.

That is but a sketch, albeit an accurate one, of writer/director Milcho Manchevski's (Macedonian-born, American-trained) film to which an exceptional attention to detail, watch for the subtly positioned echoes that serve to unite the trilogy — the fractured yearning for love in such sequences, a repeated theme of amnesic recurring bouts of nausea suffered by the principal characters, the similarity in names (Anne, Hana), the images, lobotly hopeful, of pregnancy and birth, and, of course, the separate relationships to an imminent weather change, to the sun that threatens and promises in equal measure. The result is an extraordinary sense of simultaneity, a graphic demonstration of how tribal animosities march through space and time, from place to place and generation to generation, old passions pitting enemies, old battles getting rethought.

Indeed, as a stylist, Manchevski reflects his own split heritage. Although the visual nuance and rich detail continue the tradition of the European masters, his focus on mythic motifs owes a debt to Cappola, and the film's sinister freshness — a slow summer boom explosive bell — are pure Scarnese. If there's a flaw yet in this dinner to the second chapter, the only occasion when the planted gunfolds seem inorganic and forced.)

Also, Eyward Caputchiski to right to one from or another, "the three black clouds" all author *Before the Rain*, scudding across the millenial sky. And the downpour, when it comes, is a menace but not a reprieve, a baptism that washes away no sins. There's nothing clean about ethnic cleansing.

Newsworld to show film on wartime internment

Ukrainian Canadians held as 'enemy aliens'

BY KEITH KNAPP
The Globe and Mail

TORONTO — After provoking controversy and excoriation of the CBC's president by members of Parliament, Yuri Luhovy's film on the harsh treatment of Ukrainian Canadians during the First World War will finally get its first television airing, here on CBC's cable channel Newsworld, tomorrow.

The $250,000 documentary, entitled *Freedom Died a Price*, tells the story of Canada's internment of 8,000 Ukrainian Canadians as "enemy aliens." It shows that men and entire families had their possessions confiscated and were sent to remote outlaws "work camps," were through they had done nothing wrong.

The film will be shown at 1:30 p.m. and again at 10:30 p.m. The CBC is paying $50,000 for the right to broadcast it, Luhovy said.

The award-winning director mortgaged his Montreal home to make the film, and in the end had to turn to the National Film Board for help in finishing it.

Last year, it was rejected for broadcast on the CBC's main network. CBC officials offered a series of reasons, first complaining that it was made by a lobby group, then saying that it was too historical and was not up to technical standards.

That brought a sharp denial and defence of the film by the NFB, along with a letter-writing campaign by Ukrainian Canadians.

Last November, the CBC's position on *Freedom Died a Price* came under fire from members of Parliament during House of Commons heritage committee meetings, where CBC president Anthony Manera promised that he would look into obtaining it.

The CBC had offered last fall to pay $0,000 to air the film on Newsworld, later raising the bid to about $8,000. At the time, Tom Hay, executive producer of daily documentary and drama, said he refused that offer, calling it ridiculous when compared with the $40,000 and $70,000 that the CBC normally pays for films broadcast on the main network.

This week, Hay said that in addition to the two Newsworld showings, the CBC contract calls for the film to air once during the next year on the main network.

Tom Curzon, a CBC public affairs spokesman, said the documentary is not yet scheduled on the main network but is expected to be shown there on a Sunday afternoon in April.

Luhovy said that although he is happy his film will finally be broadcast, the $50,000 the CBC is paying is a small return.

"The house is still mortgaged and I don't think I will be unencumbering it very soon," he said.

Lack of any financing grants or assistance from the companies forced Luhovy to suspend work on the film periodically while he turned to other moving film projects to earn enough money to continue. Those delays, he said, pushed up the cost of the film that he describes as largely a "labour of love and conviction."

Luhovy's previous film, *Harvest of Despair*, about the man-made Soviet famine in Ukraine, was named best documentary at the 1984 New York Film Festival.

Milcho Manchevski and the filmmaking game

BY ANGELA BALDASSARRE
Special to The Globe and Mail
Film Critic

TO suggest that *Before the Rain* originated as a prank on narrative filmmaking would infuriate many a filmgoer and critic. Yet director Milcho Manchevski insists that it was his best motion with the shape of the circle, coupled with recent personal and historical events, that prompted him to push his avant-garde sensibility forward to create what has ultimately become one of the most originally structured movies of the year.

"It was a game," explains the 35-year-old Macedonian, here attending the Puerto Rico International Film Festival. "No game, as art. First you start playing the game, then you get very serious and very systematic about how you do it."

The result is a stunning triptych set in modern-day England and a remote village in the hills of Macedonia. All three parts seem to take place at the same time, thus the concept of the circle.

"It was an irrational, spontaneous decision," explains Manchevski. "Okay, so we're dealing with a circle, how do we show circles in this location, in that location? How do we make this cool, how do we make that cool? Then I realized that it has to do with things that are collected in the circle of violence, the way we go through life repeating things because we're trapped in the circle of our character. At first it was a multiplanetal circle, then it literally became a circle. Then it was too easy, so I had to put a bump in it that became quite close. Once it was written, I sat down and started picking it apart, trying to apply [illegible]."

This is heart-wrenching logic that makes more sense once the film is viewed. But that's not a concern for Manchevski, who has always shunned standard filmic storytelling in favour of more experimental endeavours.

He's won several major awards for his alternative short, *1.72*, and its sequel, *1.72 Plus 1.72*, the last *1.72* metres of film onto a stage in a dark theatre and exposed it to 24 frames of light for one second. He then screened that film to an audience, after which he mixed it into pieces and circled them to a questionnaire about film and art. He then distributed the questionnaire with the mixed pieces of film to the audience.

It's no wonder, then, that Manchevski is surprised at the attention given *Before the Rain*, his first feature. Not only did it take eight awards at last year's Venice Film Festival — including the coveted Golden Lion — but it's also been nominated for a best foreign film Oscar.

"One thing I've learned is that maybe, just maybe, film is art," Manchevski continues. "I always thought narrative film was a bastard. Not like avant-garde film, which deals with the medium itself. I always felt that. In narrative film, the road between the artist and the audience was too long, there's too much money involved, too many other people, to really be able to express yourself as you would in art, as you would in painting, as you would in music.

"I always felt that a painting could offer you more of the soul of the artist than a film can offer you the soul of the filmmaker. But I was always looking at it from the point of view of the creator, not the viewer. Now I see reactions from the people who see so much in my movie ... so much that got in subconsciously. I'm beginning to doubt that theory."

Born in Macedonia, Manchevski came to New York in the early eighties as a draft dodger from the Macedonian army and later accepted a scholarship to film studies at Southern Illinois University, where he was subjected to what he describes as an "overdose" in avant-garde filmmaking. When he returned to his homeland, he tried desperately to get his first film off the ground. "but there didn't seem a new kid in town," he remembers.

"The cake in Macedonia was only so big. Why would they share it with anyone else?"

It wasn't until six years later, after returning to the United States, to find success directing commercials and music videos (including three videos through Apollo and Atlas) from place to place and medium to medium, old passions and music videos (including Hermosa for Arrested Development, winner of an MTV award for best rap video), that Manchevski returned to a newly independent Macedonia, which had broken off from the former Yugoslavia.

"I felt the tension in the air, that something big was about to happen," remembers Manchevski about his 1990 visit. "That's when I decided to write *Before the Rain*, but I wrote it for myself. I didn't submit it to anyone for over a year because I felt it was too personal, too non-commercial, too esoteric, why would it? It was not like I was trying to communicate something. I wrote it for me."

Today Manchevski divides his time between New York and Macedonia, and admits he's thoroughly leery about being "artistically schizophrenic."

"I feel it gives me another angle, another dimension in experience, inspiration and interest," he smiles. "Being in New York is like being in no man's land and every man's land. That's a good feeling, very stimulating. Then film itself is international by its nature because it travels easily and because it deals with myths. All we're doing is retelling myths, existing myths. Everybody should be able to relate to them. I think that's one of the reasons why film, why Hollywood especially, travels so well, because it deals with myths, my film, for example, is made up of three myths: *Romeo and Juliet*, *Hamlet* and *Oppenheimer*."

Now that the big box hitter, is Manchevski going to stick to more personal filmmaking? "I guess so," he sighs wistfully. "I wish I had the knife to quit and do something else. Right now all I want to do is get some sleep."

Manchevski: "I've learned ... that maybe, just maybe, film is art."

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The Vancouver Sun

Entertainment

inside
SPORTS C9

ENTERTAINMENT EDITOR • BART JACKSON • 732-2520 / FAX 732-2521 FRIDAY, MARCH 17, 1995 SECTION C

NBC's powerful Thursday night lineup captured half of Nielsen's Top 10 spots, pushing the network to the top of the ratings.

NBC narrowly edged out ABC for March 6-12 with an 11.1 average rating and 19 share, according to that week's U.S. Nielsen ratings. Media Research.

ABC had a 11.0 rating and 18 share; CBS had a 10.6 rating, Fox, which programs 39 of 22 prime time hours, earned a 7.0.

One ratings point equals 954,000 households, for one per cent of 92.4 million TV homes. Share is the percentage of sets tuned in during a specific time period.

Hope and Gloria led the pack of new series as it made the most of its choice Thursday slot with a seventh-place finish. CBS's *The George Wendt Show* placed 34th overall but won its Wednesday time period. The Office, starring Valerie Harper, was 86th out of 100 prime time shows and won its time period on Saturday.

UPN, a new network Nielsen reviews, teamed up with *The X-Files* to give it its best week since Friday night college. UPN ranked No. 70 for the week; *X-Files* was 55th.

Chandler Alley, the Bill Jacobs Tuesday night sitcom, shared 10th place for NBC.

The top shows across the networks: ABC: *Roseanne*; NBC: *Frasier*; NBC: *Mad About You*; ABC: *Home Improvement*; ABC: *Home Improvement* (repeat); ABC: *Major Dad*; CBS: NBC: *Mad About You*; NBC: *60 Minutes*; CBS; *Thunder Alley*; ABC.

TIME FOR THE KIDS

Dumaby-born pianist Jon Lipscomb, Kitimat Parker, who performs with Vancouver's Orchestra 2001 Calgary to Houston to Bergen, Sweden, will play a free talk to young musicians at the Vancouver Academy of Music on Tuesday.

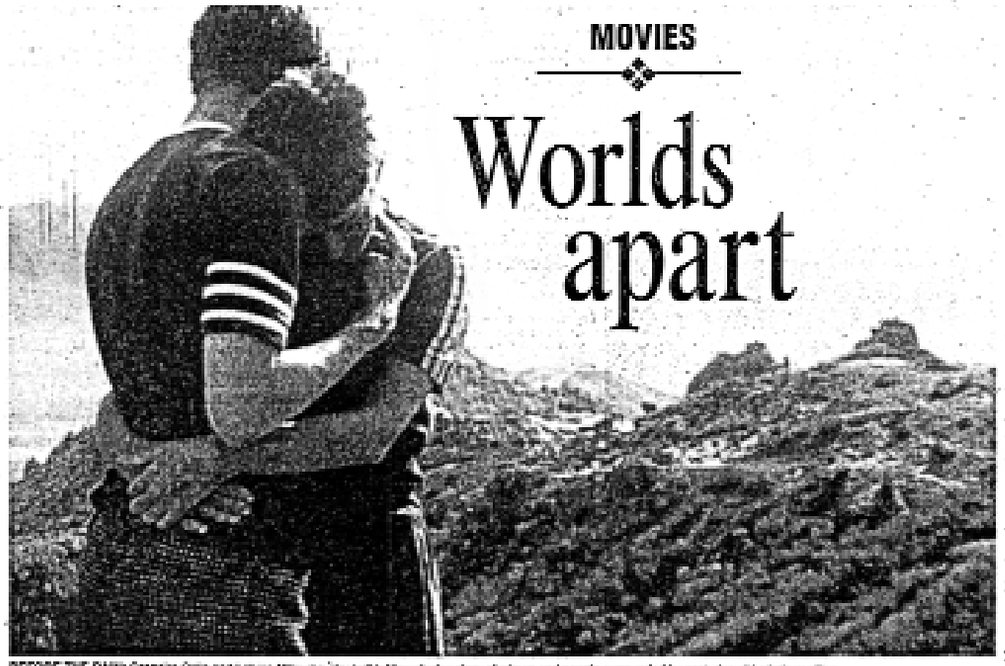
Parker, 28, performed at Carnegie Hall with the Orchestra of St. Luke's last October and will appear as a guest soloist with the Royal Philharmonic Orchestra and Sweden's Bergen Philharmonic.

He will speak to the young musicians in the Academy's Recital Hall, 1270 Chestnut St., at 7 p.m.

Parker, who won Lortel's International Piano Competition in 1984, also will join the Vancouver Symphony and guest conductor Leonard Slatkin for four performances of Walton's *Piano Concerto No. 2* — the first at Massey Theatre in New Westminster March 24, the other three at the Orpheum Theatre in Vancouver, March 30-31.

The Orpheum shows are 8 p.m. Saturday, March 25 and Wednesday, March 29 and also 2 p.m. Sunday, March 26. Tickets through TicketMaster, 280-3311, or the symphony at 878-7636.

— Lindsay Kines



BEFORE THE RAIN: Gregoire Colin and Labinot Mitrovitsa star in this Macedonian story of a town and people surrounded by centuries-old ethnic conflicts

MOVIES

Worlds apart

Lament for the Maori written in bruises and resentment

PETER RAINER
Film Critic

With a resounding smack, *Once Were Warriors* wakens the audience to the brutal fact of domestic violence. Never shall sleep after seeing the suffering of a family trapped with a modern Maori warrior.

Prime for commercial fury fired vitriols and flurie resumes at British collections, the Maori of New Zealand were a rare exception to the sad litany of ruling-race complexities and the cultural oblivionism. Chronicles of racism couldn't cross native prairie, although *Once Were Warriors* proves it sure took a beating in the middle-aged assumption some feeling lives corner of the post than candies a Maori knife.

First-time feature director Lee Tamahori himself a Maori of Ngati Porou descent, pleases his idea for peace in a thoroughly modern context among Auckland urbanites whose people once were warriors. Now their struggle to stay afloat.

Beth (Rena Owen) and Jake (Temuera Morrison) have a lurching one-stage sometimes stormy love affair, passionate and blue-darkling. Harmony is experienced upside liberally when Jake rolls on home to sink down the bar with his mates and Beth happily joins him in a bewildered duet. Everyone sings like lament, a sad echo of old Maori cultures, and you know *Once Were Warriors* is as beautiful as it's going to get.

Tamahori and Stuart Dryburgh, the director of photography nominated for *The Piano*, deliberately drench every vicious action glow that highlights the beauty of the people and belies complication the awful poverty of their surrounds.

"Life in a rowhouse next to the freeway is quite rightly portrayed as a death knell to Jake," a reviewer who said it needed for its endless cages, and Beth, who can't take much more of life as a punching bag. Where once brother has many keeps her from helping their troubled teenage

WILLIAM LEONARD: Big, a young Maori man, finds his place in a group of renowned thugs

■ CHIEF WEEP WARRIORS
Starring Rena Owen and Temuera Morrison.
Capitol Residence. ★★★★

... into a landscape of doom

PETER RAINER
Film Critic

Macedonia's entry in the Oscar race for best foreign-language film is a first. It could also be its last.

Before the Rain is a bellwether look at the former Yugoslav republic, spanning war eyes to the new nations even as the fragile unsteady-barometered doom all of them. Three Directors look north and south Macedonia as their own. Serbia will cast a mysterious eye and mourn as women it's close throughout Bosnia.

Within Macedonia itself lies an ethnic Albanian population almost more than one million people; it only takes one of them in this homeless power of ethnocentric poetry to trigger a chain of events that will save a Macedonian monk, a London photographer lover linked, briefly and forever.

Morning in a mountain village in the Macedonian hinterlands a killing with knife

UNUSUAL circumstances bring Aimi (Colin) and Zamira (Mitrovitsa) together

■ WHERE THE MOVIE
Starting Friday: Cambie, Fleetwood and Coquitlam Cinemas.

shattering by the first act, the spilling of blue blood in the second and a tragic homecoming by the third. A road and then study of London's indifference to our Illyria, he pencil its borders reminded by bombarded by sudden tensions and claustrophobic by sudden tensions and claustrophobic weaponry allowed an invasion by the tragic human faces of Macedonia.

That's where a roaring novelistic interest by Croydon Dalle and Chester Ellwood and an Albanian refugee Ukaina Mitrovitsa are thrown together at a monastery perched among gaunt boulders and rock outcrops. The stunning landscapes, haunting words and deliberately linked-in smashing agility all conspire to lure us into a deep story with enormous repercussions.

In the crack of a rifle we shift to London, wherein a young woman (Rachel Cathleen of Malta) looks as haunted as the outsider. Trapped by a love-less marriage and was wounded by the dark gray of his city life, she is torn between the necessity of home and the surreal life with a war-weary photographer (Rade Serbedzija).

Again it is death, this time in the cruel murderous of surroundings, that propels *Before the Rain* forward its sad, somber aim. With Manchevski's clever creation of a wholehearted mystery, we're already had a hint of what will come.

It's back to Macedonia for the most wrenching of the three acts, as the Pulitzer Prize-winning photo-observer returns to his village and finds its tranquil peasant pace now powered by the hatred of a gun. Elderly bearded mentors Mitrovitsa lingers in more to believe in him by his clan; his refusal to join their ancient blood feud sends fishing-gathering forward an awful unreliability.

Before the Rain carries the weight of a date in history half a millennium old. The still-fresh wounds of the Balkans has its roots in an Ottoman invasion more than five centuries old, an ethnic hegemony that has ebb of the United Nations, formed about 50 years ago?

VIDEO

Specialist adds to bulk billions using pyrotechnics and excess muscle

Ethnic, both Sylvester Stallone and Wesley Snipes, the Saturday Night Live

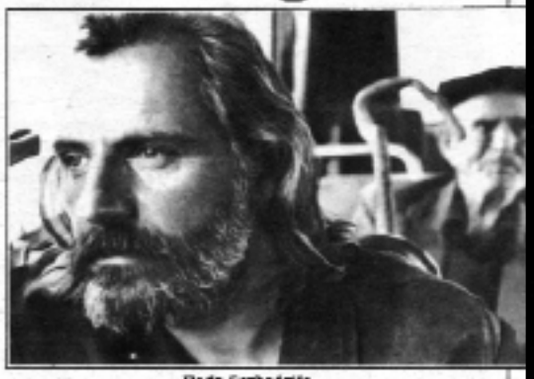
revenge against the Miami underworld." Maureen Moore on videos and should you

theatres, roughly $50 million and some-said less. It turned out good people

In to bring it to theatre length. In the glory days of Wagner Giovanni and Harold

spirit gray suddenly playing music and that he can make soundingly make bad.

A Stunning Debut



Rade Serbedzija

BEFORE THE RAIN
Revue Cinema May 19-22
The Fox May 23-25

By John Reardon

Before the Rain, an extraordinary feature debut by the young Macedonian filmmaker Milcho Manchevski, has about it the clarity and inevitability of great tragedy. Set amid the ethnic conflicts and political strife of Macedonia and the busy urban hum of contemporary London, the film constructs three separate but interrelated stories to explore the effects of violence and history on four different characters.

Manchevski is interested in discovering what happens in the terrain where the personal lives of individuals become caught up, randomly or through conscious decision, in the impersonal cycles of history, where love and human yearning must confront the ruthless and often deadly pragmatism of politics.

This isn't exactly new territory, and lots of filmmakers have tackled it across various mediums, but Manchevski's eye and storytelling sense have a freshness about them, an alertness to context, that makes the theme seem explosive and startling. The harsh but beautiful Macedonian landscapes and the mechanical tempo of London's traffic—ostensibly so different—are both photographed so as to charge them with a lurking sense of menace, of unspoken danger. The possibilities for violence exist no matter where we are. In his first feature film the thirty-five year-old Manchevski already proves himself a master of mood. He manages to integrate all facets of his story—character, landscape, even the climate—to create a brooding sense of imminent catastrophe and as an audience we, too, have an intense and vigilant attentive.

At the same time, while Manchevski's characters are up against big odds—the impersonal forces of history—the filmmaker never loses sight of their specificity, their humanity. His brand of realism: realism descriptive as well as psychological—merges effortlessly with the broader social contexts he establishes to ensure that while his characters are victims of circumstance, they are never utterly reduced by it to mere emblems of fate.

Manchevski's background is in experimental film, music videos, commercials and documentaries, and in this, his first foray into dramatic filmmaking, you can sense the multitalent he has in the new form, for the larger canvas it provides and for the narrative locus it allows him to work with. He's been given the chance to write something large and he's not going to waste it. But where many first time feature directors fall prey called within their abandon or to excessive seriousness, Manchevski exhibits a poise and control that is typically found in more seasoned artists. It's hard to think of a more accomplished directorial debut as a recent years.

The film's director structure of three linked stories reinforces its concern with the cyclical and inescapable in-

Continued on page 26

Shallow Grave

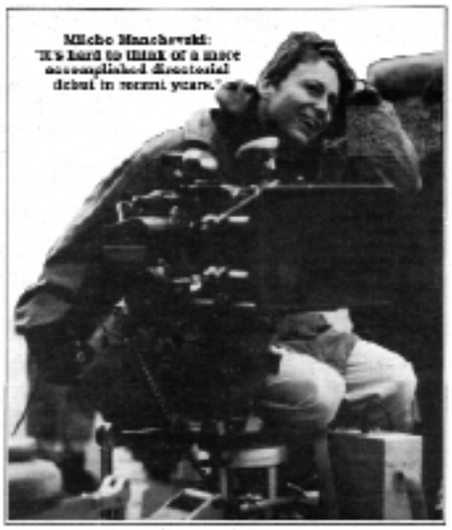
Continued from page 14

lands.

Things change radically when they finally decide on a roommate: the mysterious, sexy Hugo (Keith Allen) who only found cheap room by living with Juliet. Unfortunately, the morning after he moves in, Hugo croaks. He rifle discovers a huge suitcase packed with money, and their cozy little universe starts to collapse when they decide to dispose of the corpse and keep the dough. Screenwriter Daniel, the most experienced and vocally self-assured of the group, assumes role as parasite. He's supposed to be artist, refusing to let anyone touch the money. When this happens we simply suspect Daniel's gone bananas, but isn't as realistic a move in tune with reality than Alex. Two brutal thugs are careening around Glasgow, killing anyone who knew Hugo. Things only get messier from here.

At this point most thrillers would turn predictable, but Boyle and Hodge avoid that, true to his being that film's structure can be strained, somewhat unlike the rules. The opening scenes have a maniacal, surreal quality—until the ends and beginnings of conventions cut off. We get sucked in immediately because it's clear that the filmmakers respect our intelligence. They don't feel the need to fog everything, aiding by assumed that we understand the many assumptions they're operating on. [They assume radio] when the film starts gears. And in a hand, we're initially unsettled, and think the moviemakers have exhausted their gifts. It isn't until the third section that we realize that the film has been presenting the action through the sensibilities of the characters. The opening duplicates Alex's cynical whimsy mentality; the second Daniel's frenzied self-doubt. It's the third section, Juliet's, that's the most startling, upsetting one for more of who and what she and everyone is.

The fact that *Shallow Grave* keeps us guessing would be enough. But Boyle and Hodge have managed to do something more remarkable, create the best true Get A Thriller. At least, it's the first to record their post-80s cynical assumptions of the nightmare version of *Before Sunrise* and the fact is applicable not for something more. Boyle and Hodge et al. also manage to do it while merging the characters' superficial coverage and, more importantly, without any glib resolving.



Miche Manchevski: "It's hard to think of a more accomplished directorial debut in recent years."

Before the Rain

Continued from page 6

bars of Istanbul forces in the first story. "Words," a young orthodox monk, Ftill (Gregoire Colin), who has taken a vow of silence falls a young Albanian Muslim girl, Zamira (Labina Mitevska), hiding in his room in the monastery. She is clearly on the run from someone and soon a gang of Macedonian gunmen show up looking for her. The monk, who is the perfect symbol of the individual seeking to escape the chatter of history, rush to the point of rejecting language, is forced to choose between helping the girl and maintaining his self-glass ruling on the use here and betraying her on the others.

In the second story, "Faces," a woman named Anne (Katrin Cartlidge), a photo editor at a glossy British magazine, is torn between the comfortable loneliness of a loveless marriage and a passionless affair with a more volatile but genuine passion for a temperamental photojournalist, Aleksandr (Rade Serbedzija), who has himself decided to give up his career and return to his native Macedonia.

In "Pictures," the third part of the film, we follow Alexander back to Macedonia, where the common threads to the three stories are tied up and the whole brought to a shattering conclusion. Aleksandr's decision to re-enter history, rather than simply observe and record it, to engage the politics and warring nationalisms of his homeland, can not only to choose: he has been many too long, and now his country is in the grip of a paranoia and hatred that he is powerless to understand, let alone change.

In this final section the film's erratic logic makes itself felt both viscerally and intellectually, as the various coincidences among the characters begin to take clearer shape and the narrative threads come more clearly into focus. You may begin to grasp the outcome of the film long before the end, but by that point you feel caught up yourself in the awful inevitability of the proceedings. It's like a dream, half beautiful, half terrifying, and you have no choice but to see it through.

Manchevski has a rare mesmerizing gift, the kind that makes you pay attention to every frame. In fact you're missing something, in *Before the Rain* images of textile pottery dots by at almost too great a rate, and you wish you could stop things to see them again. The wonderful thing about it is that you feel Manchevski has a lot more to say. He's just getting started.

Nobody's Fool

Continued from page 0

revealing and endearing hours to ever grace a mainstream film.

As good as Newman is, his performance is but one of the film's many virtues. Paramount is Russo's handling of the film's ensemble cast. It's not very flattering, but it never did, because. She has favorite director. Russell Hawks, is very adept at creating a sense of community, especially among men. The men hang out with each other and interact just like real guys. Insults. They always tease the same characters, play the same games, but there is a wonderful underlying tenderness between the small town men that hints at the same sense of camaraderie as the cast, but it does offer a sense of place and belonging.

Fiction has also done a marvelous job of casting. Jessica Tandy's performance as Tandy's elderly and beguiling landlady is as good as one would have expected, but the film's most unexpected pleasures are the performances of Wilson Corbitt. While Sinatra's persona is perfectly suited to the role of Sully's boss, a rich bully who's insecurity all-way on lower, brusque, and loud treatments. Rich an asshole, as always, but this time there's just enough humanity in the character to make you care what happens to him. As for Griffith, his voice is unrecognizably squeaky as ever, but she gives the role of Wilma Borgenough exasperated wife a sense of strength, wisdom and sensuality. Equally good in stage director Dana Sohn, in Sully's lover, a sister who, as my grandfather once said, could turn goat into shit.

Nobody's Fool is a wonderful comeback for its director and star. It's hard to imagine a film as deliberately out of step with contemporary Hollywood (telling) mode. Benton and Beckinsale, nearly behaved and terribly commercial. Both original characters making a film as thoroughly old-fashioned. *Nobody's Fool* offers none of the sort of action that are the staple, or lame, of today's Hollywood film. Its characters are all decent people and, like you and I, all too flawed. They are capable of change but only in small measures, and their triumphs are often small level. *Nobody's Fool* is a realistic, sometimes humorous, sometimes moving film. It's a rare treat that deserves to be seen.

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What's Up, Rick?

Pictured to the right is Rick Dade, showing off his Looney Tunes Jacket (courtesy of Warner Bros.) which he won during our record-breaking run of the Bugs Bunny Festival in January of '95. Watch for Bugs to be back in an all new retrospect later this year.

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m trilogy irector

Leaps of time, place fulfil destiny

Toronto Star FEB. 24/95

Before The Rain A4

Starring Rade Serbedzija, Katrin Cartlidge, Grégoire Colin, written and directed by Milcho Manchevski. At the Carlton (Carlton and Yonge Sts., 598-0500). ★★★★

By Chum McIntyre
MOVIE CRITIC

Milcho Manchevski's *Before The Rain*, one of the five contenders for this year's best foreign-language Oscar, is a finely crafted lament on the spiritual nature of violence.

Its narrative arc is unusual. For a while, it seems as if Manchevski is merely content to stoke fires on three separate films on a rotated theme and leave it at that.

But as the stories move sadly forward — tripping through death and vengeance and clumsy ritual — they slowly begin to converge.

By the end, they have become one.

When Manchevski neatly closes the circle in *Before The Rain*'s final moments, we realize that we're right back at the beginning. It's a deft way of revealing how "random" events are. In fact, governed by a succession of decisions and choices made by people all over the world.

Set at opposite ends of Europe, the film is structured as a kind of trilogy, gathering momentum and meaning as it goes.

In the first section, "Words," we're introduced to a young Macedonian monk named Kiril (Grégoire Colin) who has taken a vow of silence in a 14th-century monastery.

His hostile silence is shattered when a frightened young Albanian girl (Labina Mitevska) seeks refuge in his room. She's on the run from a band of vengeful Macedonians, who believe she has murdered one of their countrymen.

To protect her, Kiril decides to flee the monastery with her.

Their plan is to marry and then find a relative of his living in England who can help them start a new life together.

Before any of that can happen, though, the girl is cut down by her own family members, who are furious that she has brought dishonor on them.

It's an unsettling turn of events to kill off the movie's "heroine" just as she seems bound for happiness and freedom.

Manchevski, who left his native Macedonia to study film at Southern Illinois University (he's also made rock videos for the likes of Arrested Development), isn't interested in happy endings, he's interested in the cool, repetitive patterns of tribal mayhem.

From the tragic sight of the dead girl lying in the dirt, he jump-cuts to modern London and part two, "Stones," where we watch the dilemma of a hip, young photo editor named Anne (Sadie's brilliant actress, Katrin Cartlidge).

Anne's been trying to choose between her estranged husband (a burton-esque Brit played by Jay Villiers) and a wild, Palme d'or-winning news photographer named Aleksander (Rade Serbedzija), who wants her to run away with him and make babies.

Serbedzija's character is the film's link between the two worlds, and we're immediately drawn to his feral, unsettled aspect. He's a creature of instinct in a city of stiff upper lips.

Anne isn't so sure.

She spurns Aleksander's offer, instead agreeing to meet her husband in a fancy restaurant (where the heavy hand of tribal vengeance again strikes unexpectedly).

In part three, "Pictures," Aleksander travels home to his tiny Macedonian village, setting in motion the events that will curl the story back into itself.

Manchevski tracks the film's loops of time and geography with an almost precocious quality, as if he were living in an old country, which he is, in a way.

As a filmmaker, his American influences are easily discerned. In one scene, he pays unlikely homage to Butch Cassidy And The Sundance Kid.

Meanwhile, his keenness for bending narrative time will seem fine to anyone who's thrived on Pulp Fiction's playful dock jigging.

Before The Rain is a novel approach to an ages-old tragedy, and testament to how film can probe ancient themes while remaining thoroughly modern.

ustrophobic Shelf Life has overrun its expiration date

their apartment, then kill them.

Kurosawa's *Rashomon* flashes across the screen.

Rural is obsessed with the dark underbelly that exists beneath America's *Leave It To Beaver*-wholesome surfaces. In his homely hands, lunch becomes a weapon, a blunt object.

Kennedy's assassination flashes across the screen.

The seasoned Orange County duo needs no further encouragement: they take eclipse in their fortified cellar.

Cut to the present: Mom and dad spouse. Perhaps the big-screen version, showing tonight through March 2 at the Metropolitan Cinema, will help to "open it up."

While the characters sift through the detritus of a life lived underground — a

A BOX OF CHOCOLATES

In a Hollywood version of the St. Valentine's Day massacre, *Forrest Gump* killed the competition yesterday in the Oscar race, piling up a staggering 13 nominations.

The tongue-in-cheese fiction *Pulp Fiction*, Martin Gore *Broadway Joe*, *The Shawshank Redemption*, all of them for both with seven mentions each.

The nominations were announced in Hollywood by the Academy of Motion Picture Arts and Sciences. The 67th Oscar night is March 27 with David Letterman as host.

Forrest Gump's triumph is the prestigious company it keeps that for award all films with *Gone With The Wind*, *From Here To Eternity*, *Mary Poppins* and *Who's Afraid Of Virginia Woolf?* The only film with more was *All About Eve*, with 14 Academy Award nominations in 1951.

While the Tom Hanks-narrated screen *Forrest Gump* is the epic of a simpleton whose life story is a triumph of virtue over adversity. Other key nominations include best supporting actor Gary Sinise, best director Robert Zemeckis and best screenplay. Four Baths, who adapted Winston Groom's novel for the screen.

Forrest Gump was nominated for best picture along with an extremely diverse group of movies, almost three Americans, one English: Quentin Tarantino's violent cult comedy *Pulp Fiction*; Frank Darabont's prison drama *The Shawshank Redemption*; Robert Redford's comedy *Quiz Show* and Englishman Mike Newell's romantic comedy *Four Weddings And A Funeral*.

Despite Woody Allen's strong showing — seven nominations for *Bullets Over Broadway*, including for Allen personally — Hollywood remains entrenched in the best picture category. Other losers were the Disney animated adventure *The Lion King* and the much-loved documentary *Hoop Dreams*, both considered front-runners, if longshots, before the nominations yesterday.

Tarantino made it in the director category for *Pulp Fiction*, but *Gump* earned $668 million, but so did *The Lion King*. *Quiz Show* and *Shawshank* both sold for tickets despite great reviews, although their backers hope Gore Vidal, Oscar nominated writer.

There were few surprises in the major acting categories. Burke, last year's winner for the AIDS drama *Philadelphia*, is up against Paul Newman for *Nobody's Fool*. Morgan Freeman for *Shawshank*, John Travolta for *Pulp Fiction* and Impudent Night nominee for *The Madness Of King George*. Missing out are actors such as Jeroen Krabbé for *Jefferson In Paris* and Stephen Rea for *The Crying Game*.

Bruce KIRKLAND Movies

Emma Thompson for *The Remains Of The Day* and Jessica Lange for *Blue Sky*, Miranda Richardson for *Tom And Viv*, Winona Ryder for *Little Women* and Susan Sarandon for *The Client*. Missing out are actresses such as Jennifer Jason Leigh, star of *Mrs. Parker And The Vicious Circle*.

Among supporting players, the most perplexing is Samuel L. Jackson for *Pulp Fiction*. He is Travolta's partner and equal on screen but the screen's loudest, funniest, coolest force is no role adequate to recognize the charm of both gritting survival of The play market, although many observers still think Jackson deserves to be in the more prestigious best actor category.

The only nomination that is really wacky is that of Jennifer Tilly, who joins co-star Dianne Wiest as a best supporting actress candidate. Wiest's nomination was expected, but Tilly is lightly regarded in Hollywood, where producers like her for her speed, not acting skills.

In the directorial category, there was also a steal. Only three of the men who made the best picture nominees — Zemeckis, Tarantino and Redford — were nominated. Newell and Barshak were snubbed for Allen, and Oscar's longest-lingual, Polish master Krzysztof Kieslowski for *Red* (Rouge). Jacksonful hand was rewarded with a nomination for best adapted screenplay.

Macedonia yes, Canada non

Canada bombed out in the 1995 Oscar race yesterday, including in the best foreign language film category.

The official Canadian entry — that is, the annual French-language Quebec entry — was *Nelly Arcan Man*, an intimate drama about sexual incest that stars Genevieve Dajcid.

But the special Academy Award jury that nominates the final five Oscar contenders bypassed it in favor of *Before The Rain* from Macedonia, *Burnt By The Sun* from Russia, *Eat Drink Man Woman* from Taiwan, *Farinelli* il Castrato from Belgium and *Strawberry And Chocolate* from Cuba.

That is leaving nine-other Cuts of Macedonia, the former Yugoslavian Republic that is at the center of a political dispute, have garnered Oscar nominations. Both *Before The Rain* and *Strawberry And Chocolate* are set for Toronto release in the next two weeks. The nomination for *Burnt By The Sun*, which scored highly with Toronto filmfest audiences last September, might finally earn it a North American distributor.

—Chuck Ostland

Before The Rain puts filmgoers into complex cycle

Before The Rain, written and directed by Milcho Manchevski. Starring Katrin Cartlidge, Rade Serbedzija and Gregoire Colin. Opens Friday at the Tivoli.

★ ★ ★ ★

By JANET SMITH

Before The Rain is a story that goes two directions at the same time, and it's all about cycles.

The directions are, the film seems to say about the violent cycle of war in Bosnia, and its cousin, the cycle of violence in the Balkans. Milcho Manchevski, in a passionate interview on the way over here, stressed his homeland, he says, is often in the news directed across time at Macedonia's formerly part of Yugoslavia). Here, a young Christian monk's cousin symbol of hopes staying and women, gone, ... a photographer who's in love with an Albanian girl hiding in his room, form local Macedonians want to kill her for the murder of their brother. The monk [illegible] seeking forgiveness across a [illegible] river and seems found love for the Muslim woman.

From the title of the young lovers, Manchevski makes a final jump to many directions — London, England. Here a work by English woman [Antonia?] and Irish Katrin Cartlidge is caught in a weird relationship with a Macedonian-born photographer. He would like to leave the tangle of his arranged husband and go with her, but he hesitates.

It seems in the structure of *Before The Rain* that the audience is supposed to see the connections between the various cycles, and to learn from them. But Manchevski's message is not that simple.

Lidija Milovska stars as Anuma, a troubled girl whose brief contact with two men dramatically changes their lives in *Before The Rain*, a film by Milcho Manchevski.

Manchevski makes it somewhere in between. Try to see universal's happening. Try to see universal's happening. Try to see universal's happening. Try to see universal's happening.

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WEST END | KITSILANO

Before The Rain gives us love without logic

REVIEW

Katrin Cartlidge stars as a woman torn between two different lovers in *Before The Rain*.

Before the Rain (Miljenko), a romance. But don't the film is rooted in the racial and political turmoil of the former Yugoslavian republic of Macedonia. It's no surprise that madness and tragedy soon permeate the tale.

Milcho Manchevski, the film's Macedonian-born director, has entered festival's fragile, fanciful image that clash like a machete.

Like Manchevski, a cryptic director, does more than drive home the horror of unrest in Macedonia. He has done so in a remarkably [illegible] Yugoslavia and in [illegible] fashion.

This is a film-maker with a vision — and a future.

Before the Rain — winner of six prizes [illegible] and last Queer Lion for best foreign film this year — is styled as a triptych, a movie related in three parts with connecting characters and events.

Set in both the present and [illegible] and the equally turbulent streets of London, the film takes its philosophical and pleasing cue from the words of [illegible] "Time is not a circle. Time is not round."

The film's lens are taken place in a monastery, snuggled in the breathtakingly pristine Macedonian countryside.

But the serenity of the surroundings belies the [illegible] turbulence. The monastery was built in the 13th century, but it's not immune to present-day conflict.

Manchevski makes several critical connections between the past of the characters. We also learn that the movie isn't the straight, linear narrative that it seemed, but it's not a circular story either. In fact several plot details are inconsistent with the temporal reality of the story, leaving us to realize as a more optimistic explaining that "time is not a circle."

That lingering air of the surreal is only enhanced by the awesome beauty of the land itself, caught in part with marvelous night-time camera work. Such a beautiful setting underlines the horror of brutal violence.

Along with excellent performances by Colin Cartlidge and especially Serbedzija, it makes *Before The Rain* an even more memorable feature film debut.

Unforgettable stories of war's toll in Balkans

REVIEW

Before the Rain ★★★½

Milcho Manchevski
Starring: Rade Serbedzija, Katrin Cartlidge, Gregoire Colin
Where: Princess Theatre
When: Through May 25
Classification: mature; warning: violent scenes; with English subtitles

KATRIN CARTLIDGE and Rade Serbedzija in *Before the Rain*.

ROGER LEVESQUE
special to the Journal

Edmonton

Newspaper headlines from a war zone are easy enough to pass over. But Milcho Manchevski's film jolts the mind to a poignant, unforgettable look at what it means to be forced to make choices and chose sides when ethnic conflicts get dangerously personal.

Told in three separate but overlapping parts, it's the first film from the new republic of Macedonia (a former province of Yugoslavia). Manchevski's first feature, and, deservedly, an award winner (for Best Picture at the 1994 Venice Film Festival). The story complemented by moving performances and sometimes stunning photographic verges on the mystical in terms of mixed up time-frames, but that doesn't lessen its hard-hitting message.

Macedonia isn't quite a war zone, but Manchevski's title is meant to reflect the build-up of animosities that leads one tribe to take violent actions against another, even beyond territorial borders (part of this film takes place in Britain). It isn't the calm, but the passion before the imminent storm. Sadly, the political and cultural background could have been clearer in the film, but the tension is palpable throughout Manchevski's stories.

In part one, subtitled Words, a young monk named Kiril (Grégoire Colin) has taken a vow of silence in a 14th-century Macedonian monastery. When a young Albanian woman on the run takes refuge in his cell, he is forced to choose between the security of his vocation and the call of his heart. Humanly conclusive to say, because if he gives her up she's headed for certain death.

Part two, Faces, centres around an English woman, Anne (Katrin Cartlidge), working as a photo editor in London. She's forced to choose between her estranged husband and a Macedonian named Aleksander (Rade Serbedzija, a former cross-wiring photographer with whom she's had an affair.

Eventually her decision is rendered irrelevant when an unrelated incident of ethnic violence between different sides in the Yugoslav conflict breaks out in a chic restaurant. It's Manchevski's way of reminding us that we forget the bloody conflicts of other peoples at our peril, contrasting photographs of the violence against the reality.

In the final part, Pictures, Aleksander returns to his Macedonian village, only to see how racial and religious tensions have caused a split with the neighboring village of Albanians and pitted old friends against each other. He finds police chief Risto Stefkovski into the business of hatred, and his humanitarian efforts lead to a personal sacrifice.

It's in this final section that Manchevski makes several critical connections between the past of the characters. You also learn that the movie isn't the straight, linear narrative that it seemed, but it's not a circular story either. In fact several plot details are inconsistent with the temporal reality of the story, leaving us to realize as a more optimistic explaining that "time is not a circle."

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Along with excellent performances by Colin Cartlidge and especially Serbedzija, it makes *Before The Rain* an even more memorable feature film debut.

stars tackle AIDS issue in The Cure

movie with a twist aims squarely at viewers' tear ducts

REVIEW

34 SEPTEMBER 15, 1994 EYE FILM

GROSSE FATIGUE

Dir. Michel Blanc a/k/a Michel Blanc. Danièle Bourget, Satellite. Sept. 16, 7 p.m. 2 Sept. 17, 4:30 p.m. (in French, no passepartout)

MOVIE DAYS

Dir. Ishii Teruo. Fukuhara w/Yuya Aoi, Arimura, Sogen Hakuhodo. Satellite. Sept. 15, 7:15 p.m. & Sept. 17, 6 p.m. (Cantonese, Contemporary)

Foreign delicacy

Savouring the angst in *Before the Rain* and losing that *je ne sais quoi* flavour in *Kiss of Death*

by JOANNE LATIMER

FILM

BEFORE THE RAIN is one of those much-coveted foreign films that gets on set from the festival circuit and the Internet. Last year in Venice, it won the Golden Lion Award for best picture. The Golden Lion boasts far-reaching arty rep accessible films, gives the go ahead to those shortlisted by subtitles. *Before the Rain* also up for the 1994 Academy Award for best foreign language film, a category like all Academy lists, that doesn't necessarily honour a film of quality. The movie isn't exactly random, but it always feels like a small, geopolitical happenstance.

As longer as the Academy Awards are, there are a rash when they announced *Before the Rain*. It's a story structured in three parts that eventually unravels backwards over itself in a kind of loop. Events overlap one way, as does *Pulp Fiction*, and it's a murky narrative task. Writer/director Milcho Manchevski has the heart for weaving the plots, and the result is an impressively convergence of three seemingly disparate tales.

A teenage monk, Kiril (Gregoire Colin of *Dances, Silences*) lives in an ancient village in the Macedonian countryside, fulfilling a vow of silence. An Albanian girl (Nasia Ivanoski) in the village takes refuge from her arranged family by hiding in Kiril's room, and Kiril is thrilled with silent chortles about his chaste choice. Unnoticed in the land, a gruffly outsider is caged war between refugee and families.

Cut to London, a photo editor's marriage is disrupted by her affair with other married photographer from Macedonia, and suddenly Anne (Katrin Cartlidge of *Naked*) finds herself coming undone and civil war erupts where she once. Alexander (Rade Sherbedgia) is her boyfriend of three months duration, and Anne now has the opportunity to provide him to a new life.

The film's third part, "Reasons," connects the first pieced by Manchevski in the fourteen parts, and becomes how the story-spring from Kiril's mentor monks "Time never dies. The circle is not round." Manchevski seems to be hopeful of hope in Macedonia, Anne and war-weary, only to find the beginning of an ancient ethnic conflict.

The camera to use the film for in how Manchevski weaves the events: the first Time and scenes confirm in Paris ah dark. We're in a USA century monastery one minute, then looking a photo of a rainy village square on a split second in London. The same cut song plays. Manchevski, best known for his music video "Tamtaram" for Aravel Development and his experimental film *17*, plays with memory and silence, adding a lyrical comment to new to human nature.

Running alongside the clever narrative plotting is some gorgeous camera work. The film is a mood piece as political. The cool and natural to unfolds character reactions, as in the dream nightmares. *Before the Rain*, as Max Irwin has found "often to the feeling of heavy concentrate, when the stars are pregnant with the possibility of an outburst, when the people are silent, waiting for a tragedy or climax." The result is all suspicious.

Kiss of Death

Fewer shoot scene as clear, updated version of Henry Hathaway's 1947 crime thriller reviewer thriller *Kiss of Death*. Barbet Schroeder's remake leaves some room from the original's noir flare and drama of the big screen. Schroeder calls Hathaway's film his "Japanese poem," but he departed to the wrong direction.

Some films feel like TV pilots, and *Kiss of Death* is one of them. The first recording to do with the land, Lloyd Gowen, who got me by, for his brushes on *NYPD Blue* and left the show. Actual Death is no better film break and it's hard not to think of Jason John Kelly during the movie. Maybe there were the scriptwriters his choice, it's music to the audience so frequently between. Jimmy, Jimmy Kimmin, Hey Schroeder! It's his new, improper name.

Jimmy is an ex-con, on the wagon, with a baby girl and a wife. Things were okay until he did a favour for his cousin over night by driving a threesome of stolen car. They get caught, mum's con and Jimmy's back to the slammer. Things get dicey when Jimmy turns snitch on the District Attorney calls his escape with Archer of a financial scammer.

Jimmy is a portrait of an honourable ex-con. He's outright upfront man who honours his family connections and only turns snitch after he's betrayed by his cousin, Jimmy falsified Rangoon.

The revenge on four fellows is all too predictable. There are police wives, police politics, undercover cops, police by comedy... Schroeder has a textbook rendering to Jimmy set to have to knock back to Little Junior (Nicholas Cage). Jimmy's underworld counterpart. Cage is all pumped up for the role—we see him knock-pumping a subject in the opening scene. The new good classical cannon of crime has gone, Little Junior has a Hasidic side and a horror obsession that doesn't get him his wrongdoing. He's also probably the first Israeli to actively use liberals as police.

Cage, the grandson in offbeat roles, is joined by other fine actors, like Samuel L. Jackson, Stanley Tucci and Kathryn Erbe. Helen Hunt plays Schroeder's love interest, only added to the TV anecdotes by her more performance. *Kiss of Death* is a watchable video rental for nightcrime drama junkies.

■ *Before the Rain* and *Kiss of Death* open Friday, April 15. See listings for show time.

Tucci and Cage: Nicolas Cage and Samuel Tucci in *Kiss of Death*

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Macedonian 'Rain' disturbing story

BEFORE THE RAIN
– *Variety*
★★★★

Contrary to the old catch phrase, the personal is rarely political. seldom do we learn of the impact of distant wars on individual lives. It took newcomer Milcho Manchevski to finally capture the personal struggles during the Balkan conflict in Before the Rain.

Manchevski's debut (an Academy-Award nominee for best foreign film) is a disturbing tale set in Macedonia's magnificent mountains during the Balkan conflict and the confounding jungle of urban London.

Throughout the film, Manchevski opens a scene with a shot of United Nations soldiers disembarking from a jeep to remind us of the regional tragedy. But his focus on the personal lives of his protagonists Anne, Alex and Kiril says more about wartime anguish than a battle scene ever could.

The three-part film begins in an isolated monastery in the Macedonian mountains, where the young monk Kiril (Gregoire Colin of *Olivier Olivier*) has maintained a vow of silence for two years.

That silence comes in handy when he wakes up in his cell to find a young Albanian woman hiding from a group of Macedonian men who have accused her of murdering one of their own. When the villains catch him in his lie, Kiril leaves with her, and meets a tragic end.

The second part introduces Anne (Naked's Katrin Cartlidge), a British photo editor leaving her husband for another photographer, Aleksandar (Rade Serbedzija).

But Aleksandar (who, we learn in the third segment, is Kiril's uncle) leaves his busy European life to return to his native Macedonia, where he finds nationalism has divided his family into warring camps.

The quick switch from the film's first segment in Macedonia to London is disconcerting in this otherwise fascinating story. After about 45 minutes, Manchevski ties the characters together in a circle reminiscent of the plot of *Pulp Fiction*.

It takes some time to piece together the film's puzzling time sequence before it gels to reveal the depth of Manchevski's vision of war as a psychological invasion.

Manchevski offers no apologies for the film's hefty share of gore and violence. Though he builds tension in some scenes, in others he gives his audience little time to brace themselves. The effect is unsettling.

He repeats a phrase to counteract the circular plot. In the opening scene, an elder monk tells Kiril: "Time never dies. The circle is not round." Later, we see Alex hailing a cab in front of a wall of graffiti bearing the same phrase.

Manchevski doesn't try to clarify his meaning (he's hoped he would). But it may point to his frustration at war — But beneath each new political battle lies the old stones of greed and hatred.

— *Mary Frances Hill*

FILMFESTIVAL

ye's picks of the Fest, Part 2

10 more films worth lining up for, you lemmings

Amateur

S.F.W.

Dir. Lodrey Stevenson. Cast: Stephen Dorff, Reese Witherspoon. Sept. 15, 11 p.m. at Uptown & Sept. 16, 3:15 p.m. at Uptown. (Midnight)

Now that cyberdaty and talkheid satire have been made their common marriage official threatens every area of the media machine, it is Phil and agents, the comedy about fame has no good sense to avenge the backstreets of the day, doing so with a lively sketch comedy about fame.

Alternated between Stephen Dorff and Reese Witherspoon get their 15 minutes of [illegible] when they become the victims of a terrorist outrage and immediately everybody in the media and the public [illegible] almost all have. "I want to love her," says Dorff, who's estranged by his new life, "but only for a little while."

Directed by Jeffrey Levy-S.F.W. has cult status [illegible] our every weird plot turn and [illegible]. Though it never does the

TO LIVE!

Dir. Zhang Yimou. w/Gong Li, Ge You. Subtitles. Sept. 15, 7 p.m. & Sept. 17, 1:15 p.m. at Uptown. (Special)

China's greatest auteur has imprisoned the country many times (provocative Tiananmen Square massacre, Gong Li's movie) and his leading lady many to risk official wrath to bring to modern cinematic epic about the occasional joys and frequent sorrows of life in China's bedlam during the [illegible]. Covering several decades, Zhang views the characters from the *Raise The Red Lantern* genre fight through to the *Story Of Qiu Ju* present. Like Chen Kaige's *Farewell My Concubine* without the [illegible]. To Live is a chronicle of one family whose fortune rarely must have read: "They put live during interest [illegible]." A big hit at the Cannes Film Festival. — ALEX PATTERSON

Burnford's adaptation and Shepard's lyrically loony dialogue — is consistently [illegible] hilarious. — G.F.

BEFORE THE RAIN

Dir. Milcho Manchevski. w/Katrin Cartlidge, Rade Serbedzija. Subtitles. Sept. 15, 9:30 p.m. & Sept. 17, 3:15 p.m. at Uptown. (Unr)

Before The Rain, Macedonian director Milcho Manchevski's first feature, is an unusual and amazing debut: gorgeously shot and beautifully [illegible] with waves of [illegible] emotion [illegible] through the veils of Manchevski's poignant narrative — slowly, surely revealed by a series of splendid performances. Structured in a circle, the story moves from "Third" to "First" world and back again [illegible]. Manchevski's [illegible] history becomes an endless chain of repercussions: one big heartbreaking tragedy just waiting to happen, like a [illegible] gun poised to kill the next person [illegible] enough to [illegible]. — G.F.

LES PATRIOTES

Dir. Eric Rochant. w/Yvan Attal, Jeanne Balibar. Subtitles. Sept. 16, 6 p.m. at Uptown & Sept. 17, 3:15 p.m. at Landmark. Contemporary

The most rewarding aspects of this espionage film are the depictions of [illegible] bring in unease of constant [illegible] of enemy silence under surveillance. The [illegible] Yvan Attal) who begins to question the validity of working for Israel's secret service, the Mossad, when he becomes involved in an [illegible] organization that goes against the organization's rules and [illegible] conscience. Even though there's shuffling, ending that causes us of nowhere, he was a smart one that's entertaining and refreshingly free of overkill. — M.L.

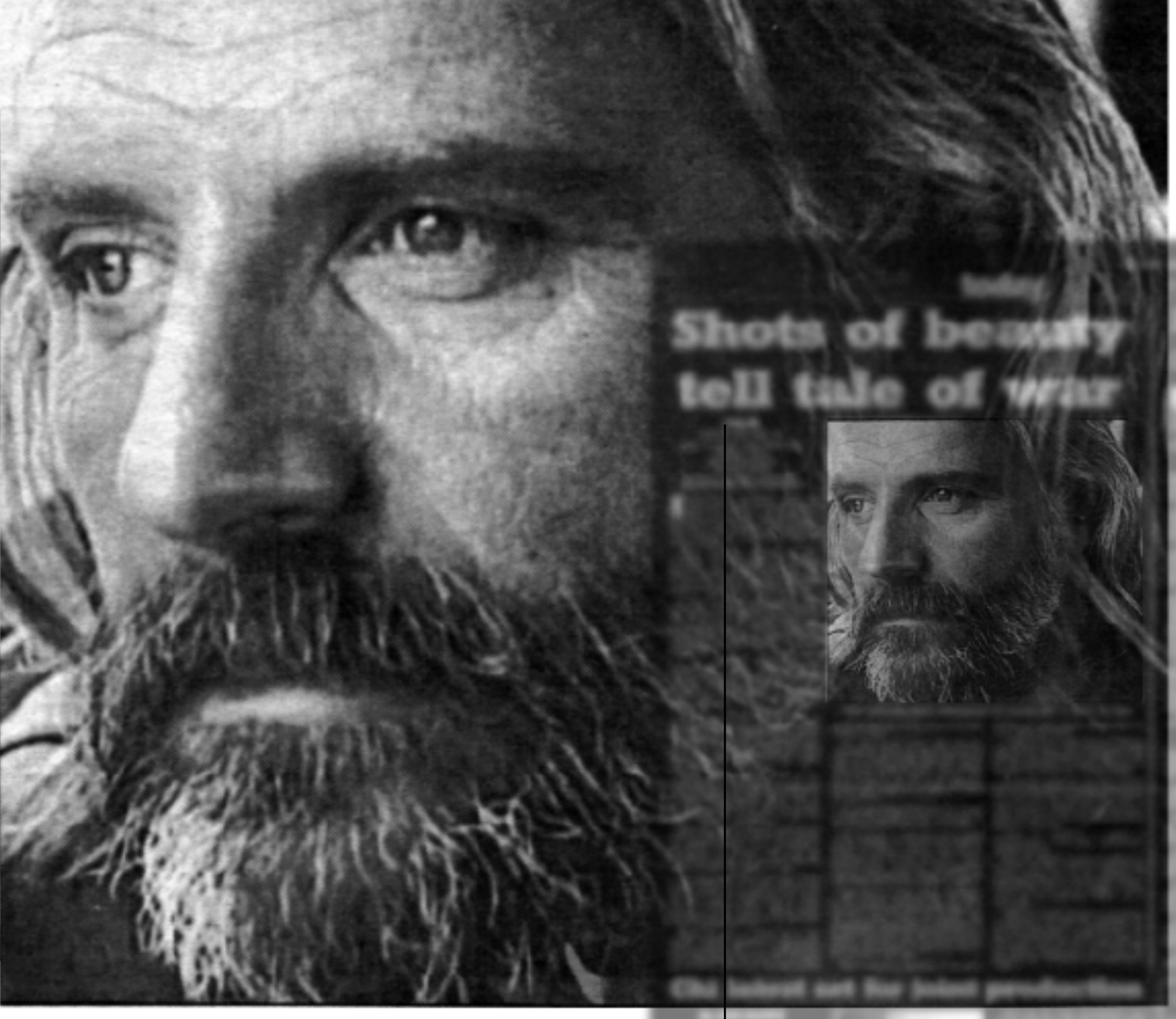
AMATEUR

АВСТРАЛИЈА

Австралиската кино-премиера е во март 1995. Шест копии од филмот играа во целата земја.

"Ова е деби што возбудува исто како откривањето на раните полски дела на Роман Полански или француските на Франсоа Трифо", напиша "The Courier Mail".

"The West Australian" пишува: "Од смртта на Андреј Тарковски во 1986, ретко е да се види режисер кој постигнал таква лирска величественост и кој поседува волја да се зафати со големи метафизички теми како што е судбината и изворите на човечката нехуманост еден кон друг."



"Јасно е дека Манчевски го интересира страста и болката, но тој не ги открива сите одговори во неговата брилијантна мала загатка", вели "The Sunday Mail". А критичарот на "Countryman" пишува: "Приказна со перфектна структура, генијално смислена и раскажана со голема уметност".

Филмот има широка видео дистрибуција, а играл и на телевизија.

today

Shots of beauty tell tale of war

FILM

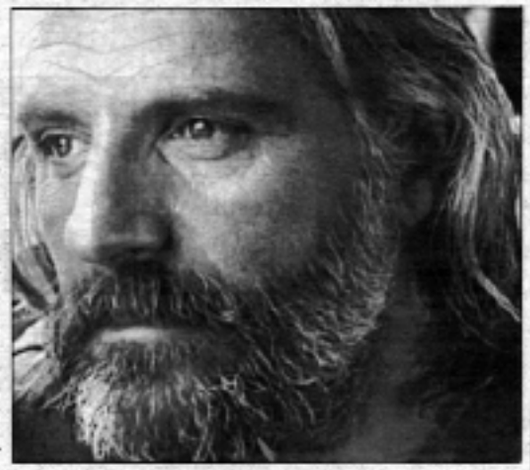
BEFORE THE RAIN (M)

Rade Serbedzija, Katrin Cartlidge, Gregoire Colin

Milcho Manchevski

Cinema Paradiso

Reviewed by MARK HOWARD



Rade Serbedzija plays a disillusioned war photographer in Before the Rain.

EUROPEAN festivals and the American Academy of Motion Picture Arts and Sciences (the people who hand out the Oscars) have embraced Before the Rain — the Australian cinema have not been kind to this Macedonian-language political drama.

David Stratton, writing in The Australian, declared flatly: he says it plays like a film by someone who's read about the subject, but not experienced it.

It is not easy to understand this opposition. Director Milcho Manchevski, who was born in Macedonia but lives in New York, where he makes videos and commercials, has given his film a look that would make an Al Fleming with a National Geographic magazine spread or an Eddie commercial.

It is stunningly beautiful, with Manchevski's camera artfully framing strong scenes, looming tall rooms and an Orthodox monastery perched on a rocky outcrop. But is it significant in the subject matter — the inevitability and futility of war?

In other words, Manchevski gives us poetry when certain important critics demand journalism. Rather than attempting to disentangle the roots of the Byzantine politics of the Balkans or present grim images of war, Manchevski tells three interlocking, tales of love and loss, desire and despair.

With I am not willing to leap on the bandwagon of cinema critics who are complaining Before the Rain is a masterpiece of some kind (it won the Golden Lion at this year's Venice Film Festival), I do have no hesitation in the call that the power of visual art attention.

Since the death of Andrei Tarkovsky in 1986 it is rare to see a film-maker exhibit the lyrical grandeur and possessing a willingness to grapple with the big unfashionable issues such as destiny and the causes of man's cruelty to man.

Polo Kieslowski (Red and The Three Colours trilogy) is a more controlled and precise painter, as impressive in his own quiet way as Manchevski, right down to some similar upper twilight garments such as a narrative that resembles a Greek mythology in all.

Before the Rain is mainly set in the former Yugoslav country of Macedonia. Although the area has yet to regenerate the chaos Macedonia that has torn the heart out of Bosnia. Here we all the ages (Bosnia the forbidding title of the movie) of terrible things to come.

The first of the three tales (Words, followed by Faces and then Pictures) is about a young Greek Orthodox monk (played by Gregoire Colin, the strong-jaw-faced boy in Olivier, Olivier) who feels refuge in his cell in an Orthodox Macedonian monastery.

The unfolding of the story from Verse narrative but placing forensic connection is the second, which takes place in London.

This involves a successful photo agent (Katrin Cartlidge of Naked films) who is forced to choose between her lesbian husband (Jay Villiers) and wild, hairy Parisian artist sharing Macedonian-born photographer (Rade Serbedzija) with whom she has been having an affair.

Again there is a tragic, bloody conclusion to the Parisian sequence and the film returns to the story Macedonian priest of the first part. Here we follow the photographer, whose name is Alexander, as he attempts to forget the horrors of war-torn Bosnia, where he took his prize-winning pictures, and embrace the past he turned his back on many years ago.

What Alexander discovers, to his great horror, is a mass Bosnia taking over his own village and family.

A film has been shown between Christian and Muslim armies with unendurable living scenes, and Alexander's attempt to visit an old sweetheart in ethnic Albanian is fraught with hatred and vendetta despite.

As the film progresses, the links between each of these stories be made plain and in the final shocking, heartbreaking sequence writer-director Manchevski pulls out all those narrative staples of hand-shot, hard-to-follow opening and edits such as Tarell Alvin Jones had.

There is, however, a point to Manchevski's haunting, deliberately obscure picture.

With the political situation so difficult to decipher and the causes of religious and ethnic hatred lost in the darkness of hundreds of years of blood-soaked history, Manchevski wants us to struggle to make sense of the appalling reality he is showing.

While the London segment is not always as natural as the three and, especially, the closing third sections. Jeanne plays are a very polarising — before the Rain has flaws and many scenes to make enough the Balkan tragedy as a time when our attention and compassion are beginning to wane.

Chi latest set for joint production

By MON GARRO

BUZZING writer Jimmy Chi's Gangsters Kind, he following to The Boy from Oz, looks like being a real production between the Black Swan Theatre Company and Melbourne Theatre Company.

The musical, which deals with the early years of rugged Ocean and psychiatric practice, has been in development for the past two years. It was staged at the Perth Festival.

Bio on

WEEKEND 8

Dream debut

BEFORE THE RAIN

Starring: Rade Serbedzija, Katrin Cartlidge

Director: Milcho Manchevski

Village Twin, Palash M

(Roadshow)

★★★★

A WELCOME newcomer to the writer-director ranks of world cinema is 35 year old Manchevski. Milcho Manchevski, whose debut feature has earned him an Oscar nomination in the category of Best Foreign film.

This is a three-part feature with separate stories that combine for a powerful conclusion.

Manchevski has already tasted success with nine awards for his debut film at last year's Venice Film Festival, including Best Film, and is up against veteran competition in the Oscar race, but would be a worthy winner should the unlikely occur.

It's always exciting to see new talent on screen, and watching this film to possess relieved so many pleasures from a film-maker so obviously aware of the medium's potential.

It's a debut that thrills in the same way as discovering Roman Polanski's early Polish-made films or Francois Truffaut's early work from France.

Manchevski is American-based film-to Ang Lee, whose films such as The Wedding Banquet and Eat Drink Man Woman have introduced him to the world cinema as Manchevski, and his future was made with financial assistance from British Screen.

Whichever label you want to apply to Before the Rain, it is worth seeing, either as the first feature of indie from a Macedonian director, or as a European co-production with American cinema influences.

Manchevski has tackled ambitious themes for his offering debut, and his elliptic style of telling his intensely personal story makes the viewer work — but the reward. It all unfolds in the third and moving chapter of the movie as beautifully photographed by Manuel Teran.

Manchevski's recent history provides the background for the story, with sections called Word, Faces and Pictures.

There's a deliciously slow and intriguing pace in the first section, then a sudden burst up when the story switches to London for Faces, and then there's the spellbinding third and final part back in Macedonia today.

I suspect Before the Rain is best appreciated without knowing too much about the plot mechanics, so details will be spared in this final critique.

Violence is the unifying theme of the film, but it's not done for sensationalism. Manchevski shows the underlying dirt lives.

His large international cast manage to make themselves live characters, with the biggest role of a war-weary news photographer (Rade Serbedzija), who figures in the second and third parts of the movie, being the one part will remember most vividly.

Katrin Cartlidge, last seen as the daughter in Naked, is strong in the second chapter but unmemorable between two lows in London.

Then contrast with the almost silent expression of Frenchman Gregoire Colin (from Olivier, Olivier) as a young monk encountering in the opening segment.

The three-part structure, which also serves another of the past year's remarkable films in Pulp Fiction, explores Manchevski's theme of the violence of contemporary Europe.

While the Cohen film Alexander and Chocolate would seem most favoured to take next Tuesday's Oscar, before the Rain is going to have a lot of supporters.

REMEMBER: Katrin Cartlidge and Rade Serbedzija.

Y AWARD NOMINEE

OREIGN LANGUAGE FILM

CHEVSKI FILM

ORE THE RAIN

RECOMMENDED FOR MATURE AUDIENCES 15 YEARS AND OVER

...AN FILM, WITH THE PARTICIPATION OF BRITISH SCREEN AND THE EUROPEAN CO-PRODUCTION FUND (UK)
...M MACEDONIA BULL AND THE MINISTRY OF CULTURE FOR THE REPUBLIC OF MACEDONIA
...IE COLLIN, LARISSA MITEVSKA "BEFORE THE RAIN" CASTING DIRECTORS MONI DAMEVSKI, LIDIJA BEDE...
...AVID MUNNS Music ANASTASIA DIRECTOR OF PHOTOGRAPHY MANUEL TERAN Editor NICOLAS GASTER
...ARCHET AND GORDAN DJELIJA Executives JUDY COUNIHAN, CEDOMIR BOLAR, SAM TAYLOR, CAT VILL...
WRITTEN AND DIRECTED BY MILCHO MANCHEVSKI ROADSHOW FILM DISTRIBUTORS

...ver that are readily awarded and perfect for your favourite fillings.

Serve pastries with a dipping sauce — yogurt with crushed pistachios and fresh herbs and a handful

...Two single leaves
...1 tablespoon chopped chives
...¼ cup grated raw cheese
Method
Combine all ingredients in a pan. Stir over heat until heated

...Spoon filling into shells. Bake at 180C for about 10 minutes or until filling is set. Sprinkle with paprika just before serving.

Anti-war drama has passion and power

FILMS

By MARK ASHBOTT

ONE of the contenders for this year's Oscar for Best Foreign Film was the powerful anti-war movie Before the Rain.

A Macedonian-born director who left...
...fully directed by Macedonian-born Milcho Manchevski — his first feature film, it is visually evocative and deeply moving film.

Despite its graphic depictions of violence it is in fact a passionate plea against war and nationalism...

...ions of nationalism which gave and feared.

Told in three parts, each linked by characters and events, it is a perfectly structured story expressively conceived and realised with great artistry.

The film's heartbreaking and haunting conclusion sees the three most visually eloquently connected.

The middle story is set in London and has English dialogue. The first and third stories are set in the magnificent, rugged beauty of the Macedonian countryside and its traditional village life.

The underlying theme of Before the Rain is the incomprehensible nature of war as it ravages the lives of the communities and forces the innocent to take sides.

Katrin Cartlidge and Rade Serbedzija in Before the Rain.

Good old slapstick mayhem

WHEN the media fallaway has hit the new Jim Carrey comedy Dumb and Dumber centered with the movie adulated mostly down and the hubbub began regurgitated back to Israel, Dave had to be something out of the ordinary about this movie.

And so there is. It has a cast of unknowns, a modest budget and a rambling, a rather an old-fashioned homage to

...same genre as another.

Dumb and Dumber is purely and simply a slapstick, knockabout comedy in the vein of comic legends like Jerry Lewis, The Three Stooges and The Marx Brothers, albeit with a more down-to-earth line of humour often centering on bodily functions and the like.

WEEKEND 18

WEEKEND REVIEW ARTS

CAUGHT *in a* DANGEROUS CIRCLE

A Macedonian film has been nominated for the Best Foreign Film Oscar. DAVID HAY in Los Angeles talks to its writer and director.

ON March 25, at the Academy Awards, the world won't see the first film from Macedonia to be nominated for Best Foreign Film since many walk on Oscar.

It could be a fitting tribute to the talent of Before the Rain. This have burned extraordinary odds to emerge as a simple and emotionally wrenching work set in one of the most violent regions of the world.

Before the Rain, which opens in Sydney and Melbourne next week, pulls off an enviable coup. It looks at one the keys of three seemingly disparate characters — a young priest, an English photo-editor, and a seemingly world-weary photo-journalist — and yet, with a genius sleight of hand, spins our loyalties to the various ones which is unerringly leading apart the others which once made up the former Yugoslavia. Nicky Agate Nigam in The New York Times, "was not" is the preferred cliche for events occurring near Macedonia, but the film takes it some bolder, that of violence that has "Was it a war," suggest a doubt in the film, provoking a debate much needed for the unconscionable pond-like devotion Milcho Manchevski explores.

Staring on the rubbery of a luxury hotel hotel in Los Angeles, Manchevski is more than sensitive that the very personal story he penned nearly four years ago is receiving such widespread acclaim.

"It's been playing all over the world and getting quite really emotional response," he says. Emily Hayafeld, Mr Allyfor

"I mean this is a movie from a country which most people have never heard ... no Italian film has ever had the type of audience Before the Rain is getting in the United States. God, it's still opening in another 30 cities this weekend," he says.

"For some, it could be the unlikely locale which is bringing them in, but for most people it's the emotional response ... that's what all the word of mouth is about."

Before the Rain is a movie told in three carefully interwoven parts. Its first segment is a quiet Macedonian monastery, which seems like a safe haven from any bloodshed. Obeying a vow of silence the humble priest finds a young Albanian girl hiding in its cellar.

Armed Macedonian villagers, who recently had suffered devastation at the hands of rebel Albanians, demand the monastery abbot hand to them the young girl.

The priest abandons his self-imposed silence and sets off on a truly journey, via his younger, thought-to-be-dead companion.

The second chapter of *Before the Rain* takes place in London where Anne, the English photo-editor is talking through images of a Iran-themed Western shopping mall recently ransacked rather of the Muslim who armed mercenary, she sees in a photo of the young Albanian girl from the first section of the movie.

Anna (Katrin Cartlidge — accompanies the photo-journalist Aleksander (Rade Serbedzija) to Macedonia to cover the summit for a photo-journalist's assignment from the war in Bosnia. The editor Aleksander (Rade Serbedzija) has decided to abandon his Pulitzer-prize winning career and go back to Macedonia: the driving force behind his decision is the girl of his youth.

"Peace is the exception, not the rule," Aleksander says, admonishing his English lover for considering the legend all-to-good antidotes of the anti-war.

The last part of the Milcho Manchevski talk has "implode" motion, as Aleksander's memories and ultimately fateful return to his village where ancient tribalism reigned. Aleksander and Macedonian countrymen took old friends and family alike.

By the conclusion of the film, the stories of the young priest, the photo editor and the photo-journalist merge together in a senseless, absurdity cycle of violence.

"The structure of the film reflects on its message in a fairly unexceptional way," says Manchevski in his slightly disaffected way which is emblematic of both the man and his film.

"I'm dealing with a world where revenge begets revenge and violence begets violence. It's a treadmill, a circle. With a little bit of luck I'll become a never-ending circle ..."

Ace Manchevski, it was the only one to tell his story. Before the Rain is not concerned with overt politics, nor steeped with the ups or recurring associated with politician whatever their country. Nor Manchevski wants audiences to come in, feel on a pet axe to be force of opinion which is tearing apart people's lives.

"I'm not concerned with the political details," he answers over. "What really interests me are the details of the personals, how in my stories how particular families, within the same story — which is *Before the Rain* — could be shot in many places, say Northern Ireland, or the ex-Soviet Union, even in America."

Setting the film in Macedonia also came about more because "I wanted to frame a sense of warring with no evidence ... the kind that could happen anywhere ... rather than because I wanted to reflect particularly on my homeland."

This avoidance of particulars, the idea that universal truths are best served by the simplest of examples, was primary in Manchevski's mind when he wrote the script for *Before the Rain*.

"I made an open enough final so that any couple," the director-writer asserts, "in each case, the conflict is plain and direct. The people are very like us. But, at least out of the film, when we see each side, it's a bit like guerillas. You realise there's a much bigger picture there."

It's the big picture which raises the film its potential.

"Working as a replacement, afforded only Manchevski finds his own different perspective to traditional, dialogue connections," writes Tim the *New York Times* critic Maslin. "Where they rarely connect, the inexorability of hatred and violence may be best approached this war."

For Milcho Manchevski, *Before the Rain* represents the end of a long, personal struggle.

The Macedonian, who spent nine, thank him, a nonsmoker, made not one his own cinema. He came to America to go to Hampshire in the college of Mount Holyoke, Southern Illinois.

Once he graduated, he returned to his home town and spent three frustrating years trying to set up his first feature. "The other filmmakers there and the political establishment killed it — but in a very particular Macedonian way," he recalls with a sense of mounted defiance. "They never officially turned it down, they simply never said 'yes'." In 1991, Manchevski returned to New York, where he lived in the next years, he worked at everything to survive — waiter, bus boy, limousine driver, messenger, you name it — before he finally got a chance to direct his own short, *Before the Rain*.

Left: Before the Rain writer and director Milcho Manchevski. Top: Labina Mitevska who plays an Albanian girl in the film. Above: Rade Serbedzija as the disillusioned war photographer.

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"Finally, I was surprised at how happy I was to be back and then there was a sense of wanting to do something big to happen ... hence the title of my film."

He returned to New York, and for the first time in his life wrote something very personal, so personal in fact that Manchevski waited a year and a half before he had the courage before showing anyone what he'd done. "I'd done all to a small audience and a bit of a shrug.

"It is done, all to a small one for the Academy but it's one for me."

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Clouds gather before the rain

Films

Balkan gimmicks

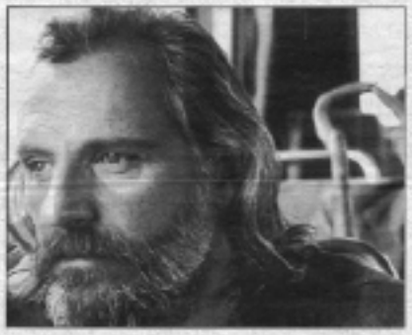
David Stratton

Hidden virtues

weekend

FILMS

VIRUS OF WAR



BEFORE THE RAIN (M)

Hoyts

REGENT CENTRE

MYER CENTRE

BEFORE THE RAIN

Авс тралија

FILM

My Fair Lady.
Before The Rain.

BARBARA CREED

[illegible]

Before The Rain [illegible] The central character, Aleksandar [illegible] (Rade Serbedzija) [illegible]

The director, Milcho Manchevski, [illegible]

Some are of great beauty: mediaeval mosaics and icons; while others speak of terrible cruelty [illegible] machine-gunned for pleasure, [illegible] is burnt alive by children.

I came away from the cinema thinking the film was very bleak in message [illegible]

By the end we realise there is no safe place. Every individual is ultimately affected by the aftermath of ethnic hatred and war.

Movie Maxims

BEFORE THE RAIN Fine Debut, That

Directed by Milcho Manchevski
Starring Katrin Cartlidge, Rade Serbedzija, Gregoire Colin, Labina Mitevska

[illegible]

Milcho Manchevski, writer and director of Before The Rain

[illegible]

COASTAL

DIGITAL SOUND

$6 SPECIAL

[illegible]

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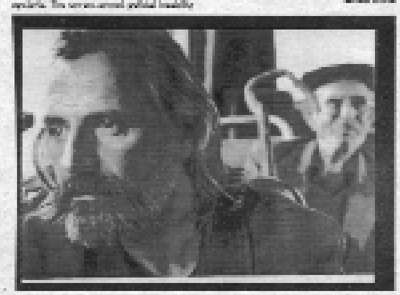
reviews

JUST CAUSE

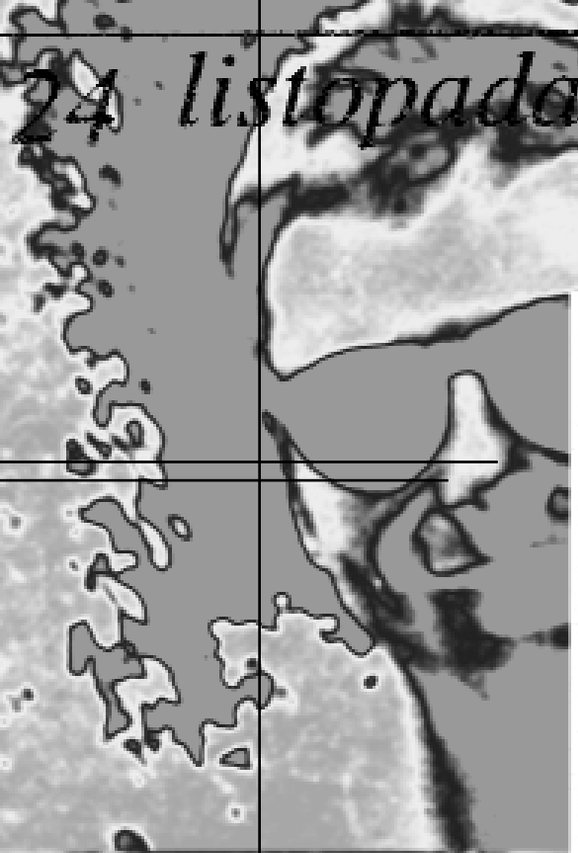
[illegible]

BEFORE THE RAIN

[illegible]

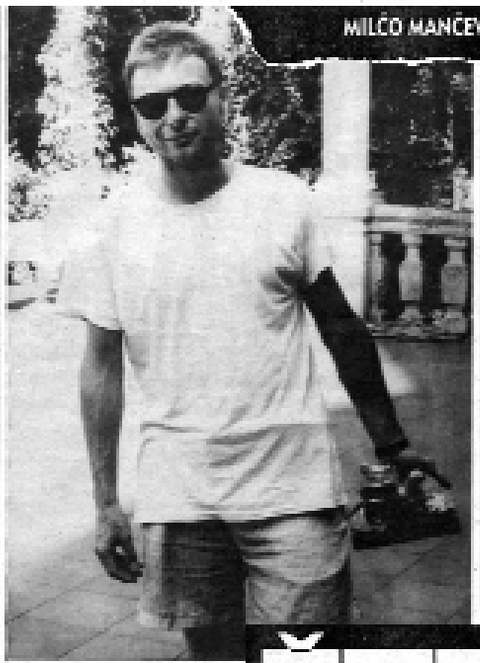


australia



Sanje Mačujiću

MILČO MANČEVSKI, KROTITELJ LAVOVA



"Njemačkom filmu je prilagođavao mišićavije ne filmskim ulogama"

ŽELIM

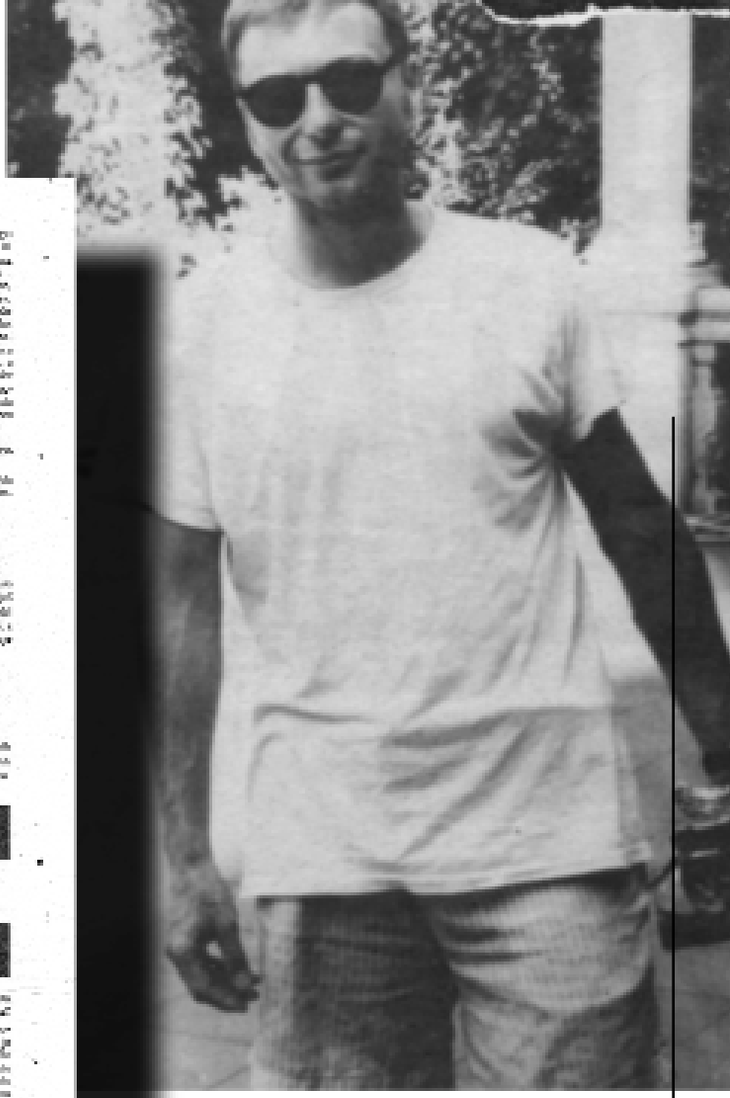
Prvi film, pa - lav. Puno je bolje nego da sam, primjerice, dobio medvjeda u Berlinu ili palmu u Cannesu. Medvjed je jedna lijena životinja, a palma je drvo. Lav je ipak - mačka. Uostalom, to se dobro uklapa i u onu priču o outsideru koji je u Engleskoj bio samo kao turist, a onda svoj prvi film napravi lavom engleske kraljevine i, zamisli, dobije Zlatnoga venecijanskog lava. To je isto kao moja nagrada za rap-spot, a ja sam crnca prvi put u životu vidio s devetnaest godina

DIPLOME NISU VAŽNE

INTERES I BROJKE

VEZE OD DROGE

Хрватска



MIJEŠATI GENE

Latinka Milenković u ulozi Ide Mirne "Pršje kiše"

"Пред дождот" е пуштен во Хрватска во март 1995.

Немаме други податоци за дистрибуцијата во оваа земја, ниту дали е издаден на видео и прикажуван на телевизија.

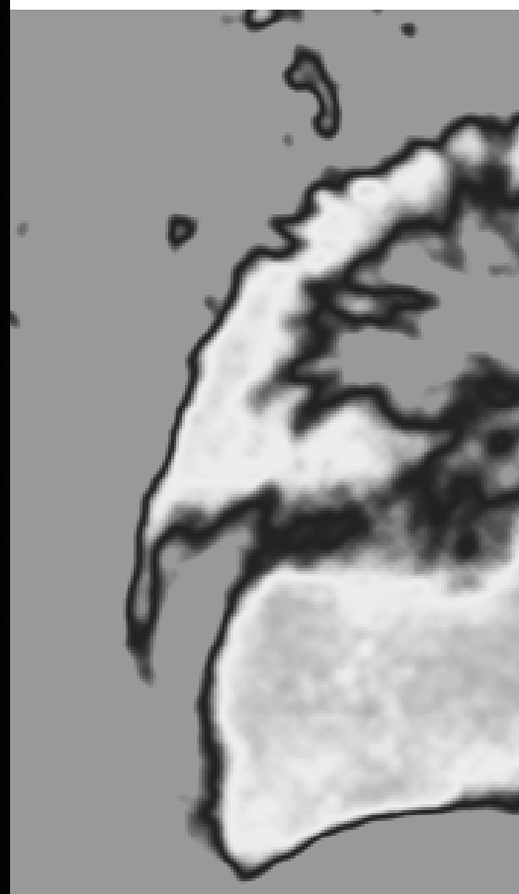
CROATIA

VIJENAC

Repertoar

Ta znanstvenofantastična stvarnost

Ni fenalajmo se prijeporastbilim stvarima: realizam i vjerbilim rukama ne treba sagledavati s crno pod noktima.



KINOPREMIJERA: *PRIJE KIŠE*

U vremenu i izvan

- **Before the Rain, drama, Makedonija/Francuska/Italija, 1994.**
- **Alm Productions/Noe Productions/Vardar Film - Contintental Film**
- **Ratija: Milco Mancevski**
- **Glume: Rade Serbedzija, Katrin Cartlidge, Gregoire Colin, Labina Mitevska, Jay Villiers**

TOP 5 KINO

1. IVICEZDANA VRATA (komedija)
2. INTERVJU S VAMPIROM (drama)
3. MASKA (komedija)
4. ROBERT I ROBOCOP (film)
5. PRIJE KIŠE (drama)

»Super fair '95.«

Oscar, u jedina je nagrada što uvijek izmisli Tobbina nije nominiran za u jednoj kategoriji.

Aram Oramović

Zeljko Mesić

Večernji list, 24.03.'95

Intervjeta o vremenu

BALKAN, DOBRO I ZLO

Jesu li ljudi ali samo auto šte ikne na Balkanu? Mogu li biti zli ljudi bali nisu Balkanci? Sto o kome misli Srokar, a sto Almasi britkart I sve to u povodu makedonskog filma Prije kiše

nedjelja 10

ZAŠTO SE UZALUDNA NAŠA OPTUŽUJE ZA NACIZAM, FAŠIZAM I RASIZAM?

KULTURA

ZAVRŠEN 41. FILMSKI FESTIVAL U VENECIJI

TRAI HING-LING:

Hvatanje likova kamerom

ŽIVJELA LJUBAV PRIJE KIŠE

BILOG MAKOVSKI:

Ovako počinje rat!

Хонгконг

Во Хонгконг "Пред дождот" за прв пат е прикажан на Филмскиот фестивал во април 1995. На редовниот кино-репертоар се појавува во февруари 1997.

"Тешко дека во 1997 во Хонгконг ќе има подобар филм од овој", напишаа овде критичарите за "Пред дождот", оценувајќи го како "брилијантно деби на македонскиот режисер Манчевски".

Пуштен е и во видео дистрибуција; немаме податоци дали е прикажан на телевизија.

山雨欲來
結構巧妙　控訴深刻
CITYGUIDE
Hong
Kong
HONG KONG
Hong
Hong

《山雨欲來》——局者自渦

C3 國際

《山雨欲來》
夠大眾化

D3 一九九六年二月二日

《山雨欲來》：剪不斷理還亂

《山雨欲來》第一部曲情意綿綿

影評

《山雨欲來》惟有愛能化解仇恨

Text:書井

嗜殺循環 人性悲情

——談《山雨欲來》

《山雨欲來》
(Before The Rain)

試片室

《山雨欲來》影評爭議

中國時報

《山雨欲來》

Kultur

Filmfestival

Der Kreis ist nicht rund

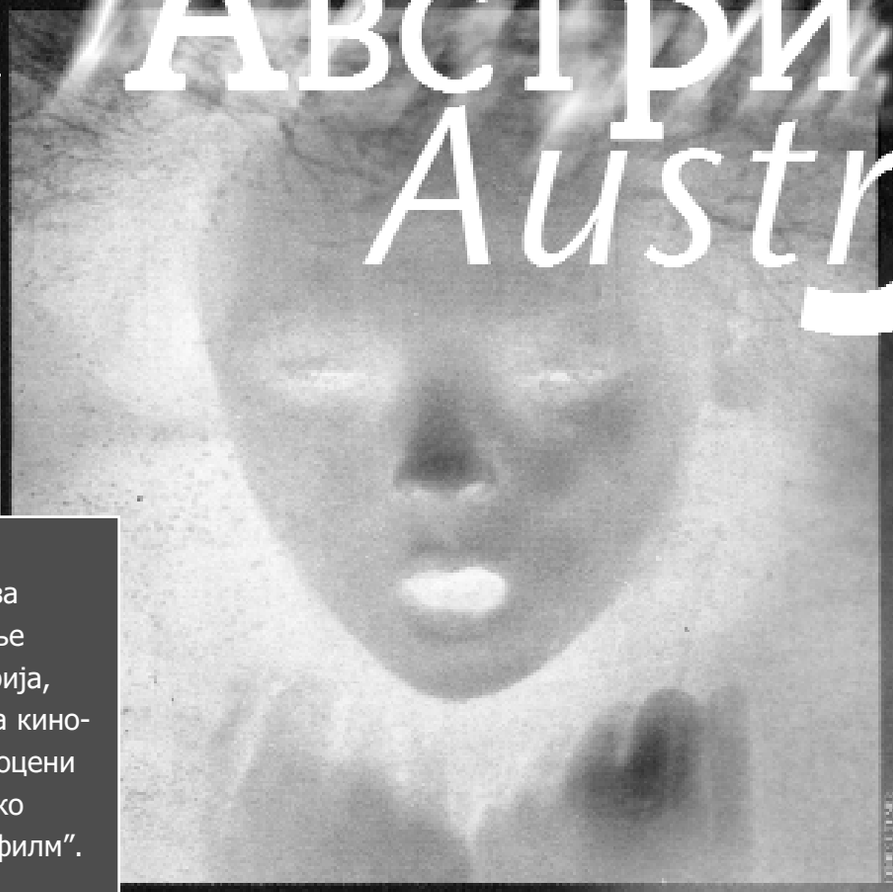
Die 51. Filmfestspiele von Venedig brachten eine Flut an Auszeichnungen für Außenseiter, eine Ebbe an Stars für das Massenpublikum und eine Welle an Gewalt auf der Kinoleinwand.

Ein wahrhaftiger Löwenregen ist am Ende der 51. Mostra über die Filmfestspiele von Venedig niedergegangen. Dies liegt jedoch nicht an der unbestrittenen Güteklasse der am Lido gezeigten Filme. Vielmehr ist es ein Zeichen der Uneinigkeit der Jury. Einer der heftigsten Gegner des Jury-Vorsitzenden David Lynch, Schöpfer von Filmen wie „Twin Peaks" und „Blue Velvet", war der Schriftsteller Mario Vargas Llosa. Das vorherrschende Thema in den Beiträgen zur diesjährigen Biennale, Gewalt in allen Variationen, brachte er kritisch auf den Punkt: „In den meisten Fällen handelt es sich um eine oberflächliche und konformistische Analyse dieses Phänomens. Bisweilen ist sie sogar lind. Die Gewalt, die in unserer Gesellschaft herrscht, wird vom Kino mit Zinnen gerechtfertigt und dabei enorm aufgeblüht."

Mazedonische Tragödie. Gewalt gilt Llosas Verdikt nicht für jenen Film, dem er bei der Preisverleihung mit sichtlichem Enthusiasmus applaudierte und der es sogar mit dem taiwanesischen Streifen „Es lebe die Liebe" des Goldenen Löwen streitig machte. Denn „Before the Rain", der erste Langfilm des 32jährigen mazedonischen Regisseurs Milcho Manchevski, hat zwar die Explosion der Gewalt und des Hasses im ehemaligen Jugoslawien ins Zentrum seiner Geschichte gestellt, doch tut er das mit großer Behutsamkeit und einem profunden Verständnis seiner Figuren. „Der Kreis ist nicht rund" – dieser Satz ist nicht nur Motto, sondern auch Bauplan des Films geworden. Einem jungen Mönch eines mazedonischen Klosters hat ein verliebtes albanisches Mädchen es, das an die heile Schönheit der Bergwelt in „Wem die Stunde schlägt" erinnert. Es versteckt sie, flieht schließlich mit ihr. Doch vor seinen Augen wird sie von ihren Verfolgern niedergemetzelt. Eine Parallelhandlung gilt einem preisgekrönten Fotografen, der sein Handwerk an den Nagel hängt und in seine verwinkelte Heimat zurückkehrt. Er hatte – ständig auf der Suche nach neuen, aufrüttelnden Bildern aus dem Krisengebiet – einem Soldaten dabei assistiert, vor ihm eine Exekution durchzuführen. In seinem Heimatdorf ist der Fotograf ein Fremdling, der beunruhigt die ethnisch-religiös bedingte Eskalation der Gewalt miterlebt. Schließlich trifft er auf das albanische Mädchen, das zu Beginn des Films ermordet wurde, stellt sich zwischen sie

Austria
АВСПРЈа
300

Австрија
Austrija



„Before the Rain" in Mazedonien (l.), „Riget" aus Dänemark: Gewalt, kritisiert und in Serie

und ihre Verfolger, stirbt. Das Mädchen flüchtet wieder in die Oblast des Mönchs. Die Geschichte beginnt wieder von vorne – ein ebenso unrealistisches Ende wie das Durchbrechen der Gewaltspirale durch den einzelnen. Manchevski öffnet mit seinem Film einen wenig wahrscheinlichen, aber doch Hoffnung gebenden Raum im Kopf des Zuschauers.

Brutaler Fiebertraum. Dieses bewegende Debüt des Mazedoniers könnte in keinem größeren Kontrast stehen als zu Oliver Stones Blut- und Gewaltrip „Natural Born Killers", der den großen Spezialpreis der Jury erhielt. Stone wollte das neurotische Verhältnis der Amerikaner zur Gewalt untersuchen, die Beziehung zwischen ihr und Medien, doch in einem grandios mißlungenen Fiebert
ten Absichten. Sei
macht nicht nachd
kulturelle Landsch
dem ist Ausdruck
plutonen Gewaltau
vorgibt. In einem g
in dem Politisten v
len und Journaliste
pulsionen sind, di
Killer noch am ch
heit – ein Konzept
renz in Venedig m
Das Script zum Sto
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servoir Dogs", „Pul
Endprodukt allerdi

Flucht aus Albani
der Filmfestspiele
lienischen Tageszei
Wiedereinführung
Überfall gewaltti
friedlichen Straßl
über eine neue Flu
ni Amelio beschäf
„Lamerica" mit die
drei im offizielle
italienischen Reitr
rektor Gillo Ponte
cher Durchschnitts
stival. Doch nun is
gehandelte Amelio
rica" erzählt die G
schen Spekulanten
Verse), die gleich
ansturm vor drei J
Dort gründen sie
gen suwuhl die Alt
gierung (um Trin
dabei mit einer hu
schen Wohlstand
Bevölkerung kont
schlechte wird zu
Anekdote, in der
Vorurteilen schaff

Nr. 38/16. Septe

, gesehen werden. Darauf angespro-
ich Amelio aus der Affäre: Er habe
über die Albaner, sondern über die
uchen wollen, „für die Korruption
ite Haut geworden ist".

schäftigt sich auch Carlo Mazzacu-
em Film „Il toro". Zwei Freunde
einen Zuchtstier aus dem Land
ehemalige Ostländer mit ihm be-
toro" erhielt ebenso wie James
e im Krimimilieu, „Little Odessa",
seeländische Film „Heavenly Crea-
Peter Jackson einen Silbernen
Geschichte einer innigen, von ge-
Träumen und Phantasien hyste-
adenen Mädchenfreundschaft wird
rasant und einfühlsam in Szene
findet auch ein blutiges Ende: den
en, brutalen Muttermord.

im Krankenhaus. Von struktureller
egen zeigt sich der dänische Regis-
n Trier gehannt, seit seinen Filmen
Crime" und „Europa" hoh Kind der
dit „Riget", einer für das Fernsehen
eris zwischen Soap Opera, Reality
rrorfilm, hat er für viele den filmisch
sten Beitrag in Venedig geleistet.
Handkamera, in rot und grib gefil
ellungen fügt er den alltäglichen
der Schulmedizin in einem großen

Krankenhaus namens Riget (auf deutsche Königreich) ein – ganz nach Hamlets Motto, es sei was faul im Königreich Dänemark. Der spiritistische Schrecken, den dabei eine ältere Patientin verbreitet, ist da nur parodistisches Zuckerl.

In einer anderen Sektion des Festivals, den „Eventi Speciali", war als einziger österreichischer Beitrag der letzte Film von Wolfram Paulus, „Du bringst mich noch um", zu sehen. Was mit abrupten, bewußt fragmentierten Einstellungen beginnt, um ein enges, irritierendes Klima einzukreisen, entpuppt sich bald als leise Komödie. Die anfängliche Verve, der Stil, der aufhorchen läßt, wird immer mehr zurückgenommen, bis schließlich ein Jerusalemsyndrom-artiges Mikrodrama übrigbleibt, das am Lido nicht so recht zur Kenntnis genommen wurde – auch wenn sich heuer die internationalen Stars und Divas nicht gerade die Klinke in die Hand gaben. Nach Tom Hanks („Forrest Gump"), dem anfänglich Jack Nicholson (in „Wolf" von Mike Nichols) kam nur noch Harrison Ford. Dann war Ebbe angesagt, bis zum Abschluß des Festivals endlich Al Pacino seinen Auftritt hatte. Auf die Frage, warum er wohl ausgerechnet heuer einen Löwen für seine Karriere erhalte, zeigte er sich ratlos. Denn Al Pacino hat angeblich nur einen Herzenswunsch: an einem italienischen Theater zu spielen. Womöglich Shakespeare.

Gernot Zimmermann/Venedig

Државната комисија за вреднување филмови на Австрија, давајќи му виза за кино-прикажување, го оцени "Пред дождот" како "особено вреден филм".

Во Австрија е прикажан за прв пат на Виенскиот филмски фестивал, во октомври 1994.

Кино-премиерата во Виена се случи на 22 септември 1995. Таму се прикажува 13 недели. Од две до седум недели игра во Инсбрук, Салцбург, Грац, Линц, Клагенфурт и во уште дваесетина градови низ Австрија.

Критиката вели за авторот Манчевски дека е "најинтересниот нов талент по Киешловски".

"Пред дождот" ја доби втората награда на Католичката филмска комисија на Австрија за 1995 година.

Издаден е на видео и играл на телевизија.

VIENNALE '94

A View From The East

Jasmin meets on a changing world, how to respond to new films from the countries west

THE VIENNA REPORTER

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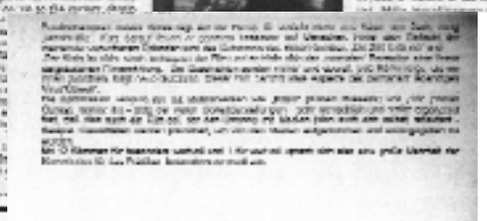
TO INFORM, ENGAGE AND ENTERTAIN.

VIENNALE '94

JEWISH FILM WEEK

Comedy remains Jews' bedfellow

Dreyfus and Allen have chosen to turn



Reisen für die psychische

GFBK - Begründung des Begutachtungsergebnisses

Reisen für die psychische

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DIE PRESSE .

Seite 23 — DIE PRESSE . KULTUR UND MEDIEN — Dienstag, 3.Okt

Die brodelnde Ruhe

„Vor dem Regen" ist ein poetisch-packender Film erstellt der Mazedonier Milcho Manchevski von der mazedonischen Dimension nationaler Tragödien.

VON HANSJÖRG SCHERTENLEITB.

Allzeitig mit dem Krieg: „Vor dem Regen".

Ungelöster Kabel-Kn

Privat-TV. Trotz mehr Kabelbetreiber bieten ganz lokale Programme an. Ob der Verfassungsgerichtshof das Problem in der laufenden Session lösen kann, ist noch aber nicht sicher.

Zeitung zur Selbsthilf

Augustin, die Obdachlosen-Illustrierte, wurde in Wien von der

Vor dem Regen 18677

Ein junger Slawe in einem mazedonischen Kloster verliebt sich in eine Albanerin, das später von ihrem Bruder ermordet wird; eine Londoner Fotoreporterin verliert durch Provokation durch die Kriegswirren Terrorismus und ihren mazedonischen Geliebten, einen kriegsgeschädigten Fotoreporter, der in seinem Heimatdorf von seinem Vater ermordet wird. Der Großteil der Handlungsstränge in Milcho Manchevskis Debütfilm „Vor dem Regen" ist nicht chronologisch erzählt, sondern in drei Kapiteln, die jeweils eine Geschichte aus einer anderen Perspektive beleuchten. Dadurch entsteht ein komplexes Bild der Ereignisse, das sich erst am Ende des Films zu einem Ganzen fügt.

Dieses Ganze ist eine Tragödie, die sich in Mazedonien abspielt, aber auf die ganze Welt übertragbar ist. Es geht um Gewalt, um Rache, um Liebe, aber auch um Versöhnung. Manchevski hat einen Film gedreht, der sich nicht in einfache Schwarz-Weiß-Schemata pressen lässt, sondern die Grautöne der Realität zeigt.

multiMEDIA

„VOR DEM REGEN"

Zuneigung und Ratlosigkeit

DRAMA ★★★★

Wo die Sprache aufhört, beginnt die Gewalt. Wo es Waffen gibt, dort werden sie verwendet.

Mit einfachen Mitteln und viel melancholischer Poesie erzählt der Autorillegisseur Milcho Manchevski eine kleine Geschichte aus dem alten Jugoslawien; konkret aus Mazedonien.

„Vor dem Regen", 1994 in Venedig mit dem Goldenen Löwen ausgezeichnet, stellt Liebe gegen den Haß. Er zeigt Menschen, die zu großartigen Gesten und echter Zuneigung fähig sind, und im entscheidenden Moment den Kopf einschalten.

Dann hat die Vernunft keine Chance mehr, und es steckt wieder eine Kugel zu viel im Gewehr, und wieder werden das Totem beweint.

Der Mazedonier Manchevski porträtiert seine Landsleute voll Zuneigung und zugleich voll Ratlosigkeit: Menschen, bei denen das Land und die Leute an der Gewalt Zeitlinge zu sein scheinen.

Eine schlichte und doch schlüssige Erklärung für die Jugoslawien-Krise: Auf dem Balkan nimmt der Krieg kein Ende, weil es dort zu viel Menschen gibt, die gerne schießen.

lau

GB/F/MAZ 1994. Von Milcho Manchevski. Mit Rade Serbedzija, Katrin Cartlidge (Filmcasino Wien).

TRAILER

Neu im Kino

VOR DEM REGEN

GB/F 1994, REGIE: Milcho Manchevski
DARSTELLER: Katrin Cartlidge, Rade Serbedzija, Gregoire Colin

Eine unbestimmte Drohung liegt über dem Film, eine Ahnung der Katastrophe. Man spürt sie in den Straßen von London genauso wie in den Bergen von Mazedonien. Die Geschichte des Kriegsfotografen Aleksander verbindet die beiden Welten. Er kehrt in sein abgelegenes Heimatdorf zurück, um Ruhe vor den Bildern des Todes zu finden. Aber auch dort trennt schon der Haß die verschiedenen Volksgruppen – und diesmal kann der Beobachter nicht mehr am Rande stehenbleiben.

VOR DEM STURM: verfeindete Dorfbewohner in Mazedonien

Milcho Manchevski kommt aus dem Land, aus dem er berichtet. Sein meisterhafter Erstlingsfilm erzählt nur eine kleine, ferne Geschichte – und stellt doch die quälende Frage der europäischen Gegenwart: Warum ehedem friedliche Nachbarn plötzlich zur Waffe greifen.

Vor dem Regen ★★★★

Die geschäftige Metropole London und die grandiose Landschaft Mazedoniens bilden den Hintergrund zu drei miteinander verwobenen tragischen Lebens- und Liebesgeschichten. Ein junger, an das Schweigegelübde gebundener Mönch, eine Bilderredakteurin und ein desillusionierter Kriegsfotograf, sie alle werden auf schmerzliche Weise mit der kompromißlosen Natur eines Bürgerkrieges – und des Todes – konfrontiert.

Ein tiefgehender, leidenschaftlicher, poetischer Film des Regisseurs Milcho Manchevski.

Blutige Spuren

Berührend: Milcho Manchevskis Kriegsfilm „Vor dem Regen"

Geschichten aus dem Bürgerkrieg. Die Geschichte vom jungen Mönch Kiril, der sich Holz über den Kopf in ein albanisches Hirtenbergmädchen verliebt und damit weit mehr aufs Spiel setzt, als sein Schwurgelübde. Die Geschichte vom geringschätzigen Kriegsfotografen Aleksander, der seine Geliebte in London verläßt, um nach sechzehn Jahren in seine Heimat Mazedonien zurückzukehren, wo er Geschichte Nr. 3 – sofort in die tödlichen Wirren des Krieges hineingezogen wird.

Sämtliche schließen sich irgendwelche Kreise in diesem Film, und dort, wo sie es nun, konvergieren sie blutige Spuren. Der Krieg, so die Botschaft von Milcho Manchevski in seinem beeindruckenden Spielfilm „Vor dem Regen" (in Venedig 1994 mit dem Goldenen Löwen ausgezeichnet), rohe überall, auch dort, wo man gar nicht damit rechnet: in tausendjährigen Klöstern zum Beispiel oder in Londoner Nobelrestaurants – vor allem aber in den Herzen und Köpfen der Menschen. Das macht ihn so verheerend. Manchevski verschwendet keine Energie darauf, die Fronten aufzudecken und den Guten und den Bösen zuzuordnen. Bei ihm gibt es nur eine Kategorie von Menschen. Opfer. V. C.

„VOR DEM REGEN"
Kreist in Rückblenden, Herzen und Köpfen

Vor dem Regen

Kriegsdrama,

GB/Frankreich/Mazedonien 1995

Als ein mysteriöser Vorfall in den sagenumwobenen Bergen Mazedoniens immer größere Ausmaße annimmt, droht ein Bürgerkrieg. In einer tragischen Liebesgeschichte begegnen sich ein schweigender junger Mönch, eine Bildredakteurin aus London und ein desillusionierter Kriegsfotograf.

Rade Serbedzija, einer der bekanntesten Schauspieler des ehemaligen Jugoslawien, spielt den rauhbeinigen Fotografen Aleksandr. **Gregoire Colin** (*Oliver, Oliver*) ist als der junge Mönch Kiril zu sehen. Und **Katrin Cartlidge** (*Naked*) muß sich als Fotoredakteurin Anne zwischen zwei Männern entscheiden.

Milcho Manchevski hat international erstmals mit seinem Musikvideo *Tennessee* für *Arrested Development* auf (Die Zeitschrift „Rolling Stone" nahm *Tennessee* in die Liste der 100 besten Musikvideos aller Zeiten auf). *Vor dem Regen* ist sein erster Spielfilm.

Der letztjährige Gewinner des Goldenen Löwen ist seinen Preis wert: ein surrealistisches Meisterwerk über Gewalt und Gefühle, in dem kleine Momente große Bedeutung haben.

✖✖✖✖✖

HERAUSRAGEND

VOR DEM REGEN
von Milcho Manchevski

Vom Hirtenbergmädchen in die moderne Metropolen verwebt und zurück, von der Unmöglichkeit, sich schuldig zu machen, erzählt Manchevski in drei Teilen. Tragisch, ein mazedonischer Mönch und ein britisches Mädchen, eine Londoner Fotoredakteurin und ein Kriegsreporter. Kriegsfotograf sind die Protagonisten einer [illegible] Geschichte „Worte", „Gesichter" und „Bilder" heißen die drei Kapitel dieser komplexen Reflexion über den Krieg, seine Entstehung, seine Auswirkungen und die mutige Hoffnung [illegible] der [illegible] stellen (siehe Kritik Seite 28). KN

ГРЦИЈА

Ако во отворањето на дипломатските односи меѓу Кина и САД важна улога одигра пинг-понг дипломатијата, може да се каже дека дипломатското отварање на Грција кон Македонија беше помогнато од кино-дипломатија.

Уште од осамостојувањето Грција не го прифаќа името на Република Македонија, и покренува кампања пред меѓународната заедница, а пролетта 1994 ја запечатува границата кон Македонија. Неколку месеци потоа во Солун се собира еден милион луѓе на анти-македонски митинг.

Во таква атмосфера, во септември 1994 грчката амбасада во Италија вложува протест кај Венецијанскиот филмски фестивал и бара од каталогот да се исфрлат зборовите "македонски јазик". По консултации со Манчевски, Фестивалот тоа го одбива.

Триумфот на "Пред дождот" во Венеција е пречекан во Грција како пораз на грчките интереси.

Критичарот на социјалистичкиот дневник "Та Неа" беше единствениот кој во извештајот од Венција напиша: "Ова не е никаков анти-грчки заговор. Жално е што и Грција не може да создаде филм вреден за Златен лав".

Веднаш по победата во Венеција "Пред дождот" е поканет да учествува на Филмскиот фестивал во Солун, но поканата потоа е повлечена.

Сепак, се појавува на фестивалот следната година, во ноември 1995. Фестивалската премиера на филмот предизвика огромно интересирање кај солунчани - околу 200 луѓе останаа надвор и беше организирана додатна проекција.

"Еден филм - мост на пријателство со Скопје" - беше насловот во "Елефтеротипија".

"Пред дождот" е првиот македонски филм воопшто што играл в кино во Грција. Премиерата беше во две кина во центарот на Атина на 8 март 1996, две години по делумното релаксирање на дипломатските односи меѓу Грција и Република Македонија.

Два месеци по кино-премиерата во Атина, филмот е пуштен и во кината во Солун.

"Овој филм на младиот скопјанец би требало да го земе под заштита грчкото министерство за култура и да го покажува на членовите на комитетите на Центарот за кинематографија и на оние што доделуваат награди на грчки филмови што не успеале. Да ги повикува сите режисери и да им кажува: ете што направи скопјанецот за својата татковина, зашто и името на новосоздадената земја го направи познато!", пишува "Апогематини". Весникот на умерената левица "Елефтеротипија" нагласува дека филмот "конечно се прикажува и во Грција" и го оценува како "изненадувачки добар прв филм", а потем прашува: "зошто и грчките истакнати режисери не можат да направат сличен филм?"

Немаме податоци дали филмот е издаден на видео и дали играл на телевизија.

production. The highest award was shared among Milcho Manchevski and Thailand director Chui Ming Liang, for his movie "Long Live Love".Beside the main one, "Before the Rain" was also given several other unofficial awards: the one by the 7-member jury of the international critics "FIPRESCI"; the one by Kodak - 10 000 metres of colour film tape for best debut movie, unanimously voted for by all journalist critics; the award by the jury "Sinemafor UNICEF"; the Italian Ministry of Culture's "Little Golden Lion"; and the young critics' reward "Cinema venire".

"BEFORE THE RAIN" UNDESIRED IN GREECE

Film audience in Greece is not in the mood for watching the winner of the Golden Lion at this year's Venetian Film Festival, the Macedonian feature "Before the Rain", directed by Milcho Manchevski. The paper "Elefterothipia" points out Skopje won the Golden Lion despite the Greek embargo. "Ta Nea" underlines this is not an anti-Greek conspiracy and it is a shame Greece cannot make a movie to deserve the Golden Lion. Mikhail Dimopoulos, director of the International Film Festival in Salloniki regards Manchevski's film as a good one which deserves the movie, but, having in mind passions in Greece, could not invite this Macedonian director to the Salloniki festival. The Macedonian flag appears in the movie, which makes it impossible to show it in Greece. Meanwhile, greeting the success of the Macedonian feature at the festival, the president of the Democratic Party Petar Goshev stated that "in these troubled times of an increasing spiritual and material crisis of all Macedonian citizens, the success of 'Before the Rain' comes as a confirmation of the vitality and competitiveness of the Macedonian culture."

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newsgroups: alt.news.macedonia
From: dxv7004@hertz.njit.edu (Daniel Veljanovski)
Subject: PAPANDREU HAS ONCE RECOGNIZED THE MACEDONIAN LANGUAGE
Message-ID: <1994Sep21.173501.3718@njitgw.njit.edu>
Date: Wed, 21 Sep 1994 17:35:01 GMT

FROM: MAK-NEWS 20/09/94 (M.I.C.)

PAPANDREU HAS ONCE RECOGNIZED MACEDONIAN LANGUAGE

"Pas de complot antigrec" à la Mostra de Venise

Les professionnels grecs du cinéma ont réagi avec « fair-play » à la co-attribution, hier, du Lion d'or de la Mostra de Venise au film « Avant la pluie » du réalisateur macédonien Milcho Manchevski. Mais les spectateurs grecs ne sont pas prêts de le voir.

Avec ironie, Dimitri Danikas, critique du grand quotidien socialiste Ta Néa souligne « qu'il ne s'agit pas d'un complot » antigrec. « J'ai eu honte pour la Grèce, incapable de produire un film méritant un Lion d'or », dit-il. Il relève que Manchevski tourne le dos au nationalisme balkanique.

« Avant la pluie » première grande oeuvre du jeune realisateur macédonien ne traite des relations empoisonnées entre la Grèce et la Macédoine, mais des tensions interethniques entre Macédoniens et Albanais au sein de cette ex-république yougoslave.

Greece

Η ΤΑΙΝΙΑ ΤΟΥ ΜΗΝΑ

Τα Σκόπια... «επιτίθενται»! (*****)

Σκηνοθέτης του ΥΠΕΘΜ, η δημιουργία του οποίου ανήκει αδιαμφισβήτητα στον Λήγερακη, διατήρησε και μετεμφυλιακά τα αθηναϊκά του αντανακλαστικά και μπορεί ακόμη να τρέχει γρήγορα και μακριά.

Μόλις μαζεύει, και ξανάνει ένας δύσκολος φθινοπωρινός συνωστισμός, ο Λήγερακης ετοιμάζει τα πανιά του και πλοηγώντας ανάμεσα στα βραχάκια της Νέας Υόρκης, εγκαθιδρύει τη βάση του εξ ορισμού και θέσει καταγωγής του επιτάκτορος μισή σπιθαμή από τη «νησίδα» αξίας του. Στο ΥΠΕΘΜ, να τα πάει όλα στην περιλάμπη του κυβέρνησε πλήρως τον ανθρώπινο.

Ο Μαρινάκης, το αντικείμενο της ερωτικής του πάθους «Γυναίκα» με μεταφορά του Καπουάνο. Δε γίνεται ποτέ ένα συναίσθημα πρόσωπο μα μας ταιριάζει. Όμως η επιτυχημένα κατάληξη δε δίνει και συγκλονισμό για μας τους δύσκολους φαντασιόπληκτους κοινούς θνητούς, που αισθάνεται την ανάγκη να δούμε τον πεπαλαιωμένο της κοσμοθεωρίας κόσμο στη «ταινία» του που κυμαίνεται ανάμεσ τα τετριμμένα τρία, όσα ο σημερινός κι τέρε εφηβη δίκη στην τηλεόραση βιώνει των δυνατοτήτων.

Ο καλλιτέχνης Μαντσάρακος διατηρώντας αρκετά χαρακτηριστικά του ντοκιμαντερίστικου ύφους (το αναμφισβήτητο πλεονέκτημα κάθε σκηνοθέτη που ξεκινάει την καριέρα του από τα ντοκιμαντέρ) αποφεύγει τις τεχνικές παγίδες στις οποίες πολλοί συνάδελφοί του έχουν πέσει με τα μούτρα. Δε χρησιμοποιεί τη μουσική για να μας πείσει ότι αυτό που βλέπουμε είναι σημαντικό, δε μας κατακλύζει με ένα σωρό ανούσια πλάνα, δε μας κουράζει με τις αδικαιολόγητες περιττές του κινήσεις.

Πιάνει όμως και τη διαθεσιμότητα ηθικών του Μαντσάρακου να μπορεί μέσα ότι δεν χρειάζεται ως ειδικό αισθητικό κατασκεύασμα της χάρης του μεταξύ της βιβλίου της ενοίας. Ταυτοχρόνως, ίσως και ενώ ανάγκη να μπορεί στην ηρωίδα του Ιωάννου, η οποία πάντως κερδίζει σταδιακά τη συμπάθεια του θεατή.

Η ταινία, η οποία πάντως δε χρειαζόταν σπουδαιότητα του Παλαιολόγου, κάθεται κατά τα βάσιμα τον αρκετά ο πολύπαθος αλλά των ορθόδοξων, είναι η νοερής μνημης δη ήτας, αλληγορικής, κοσμοκαμάλας ανησυχίας. Τουτεστίν, η εκδοχή του μπαστήρι ήρεμης βρέχει και κανείτού ας Πράκτορ) ίσως την ενσυναίσθηση στην προηγούμενη θεσπ τα τα ανοιχτά της χαρές οικειακά και οι γαλάδες της Μαγνησίας.

Η ταινία, ενσυναισθηματικό κοινωνικό του Μαντσάρακου. Ισοπέδωσε, έχοντας στην αποτελεσματικότητα της καταδείξει του, κινηματογραφικού οικονόμου που εκόνων το θεσπέσιο τηλεπαιχνιδόχαρτο της πολιτικού γκαρσονιού.

Πρωταγωνιστούν: Μίλα Μαντσάρακος, Παπαγιαννοπούλου-Ρήνα Σεραφείδου, Κίτσης Κάρολος, Περιγιαννάκης-Κολίν

Σ' ενοχές δε μπορούσαν να αποφεύγει, κανείς να λειτουργεί και να λειτουργήσει θεωρεί, κάτι για τον Μίλο.

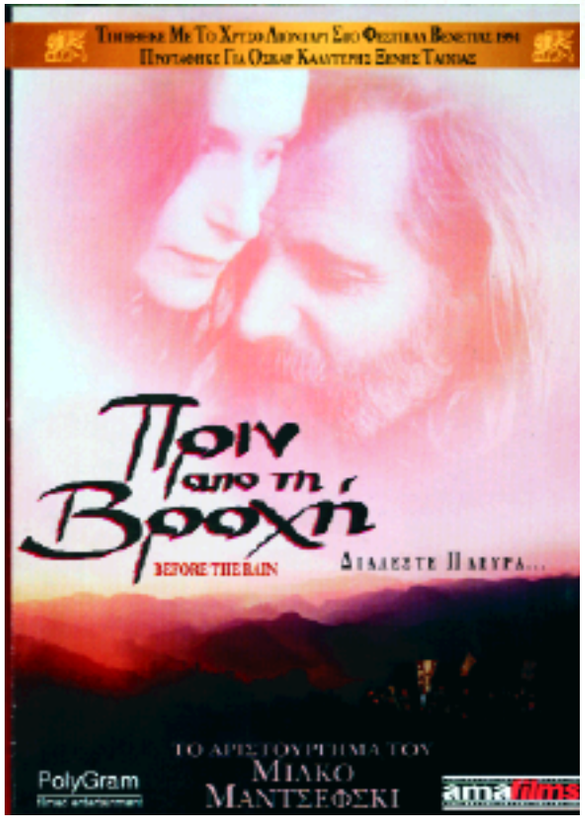
Τ' αυτό το λόγο ο «Αθήνα» συναισθήματα στο όρος κάτι σοφιστικά κατασκεύασμα του υπαρκτού με τη βοήθεια της μουσικής το εμβόλιο πλανητικό στοιχείο. Ανάγκαια ωμότητα όλα ούτε, δε χρειαζόμαστε που πλανάται της μια ταυτότητα ανάγκη τα άθικτα και πολλαπλά ανακάτεμα και αξιόπιστα του ΥΠΕΘΜ. Δίνει σημασία τους τα «Πριν από τη βροχή» πολλά να πρωταγωνιστεί δλ της «πρωτοκλασάτης».

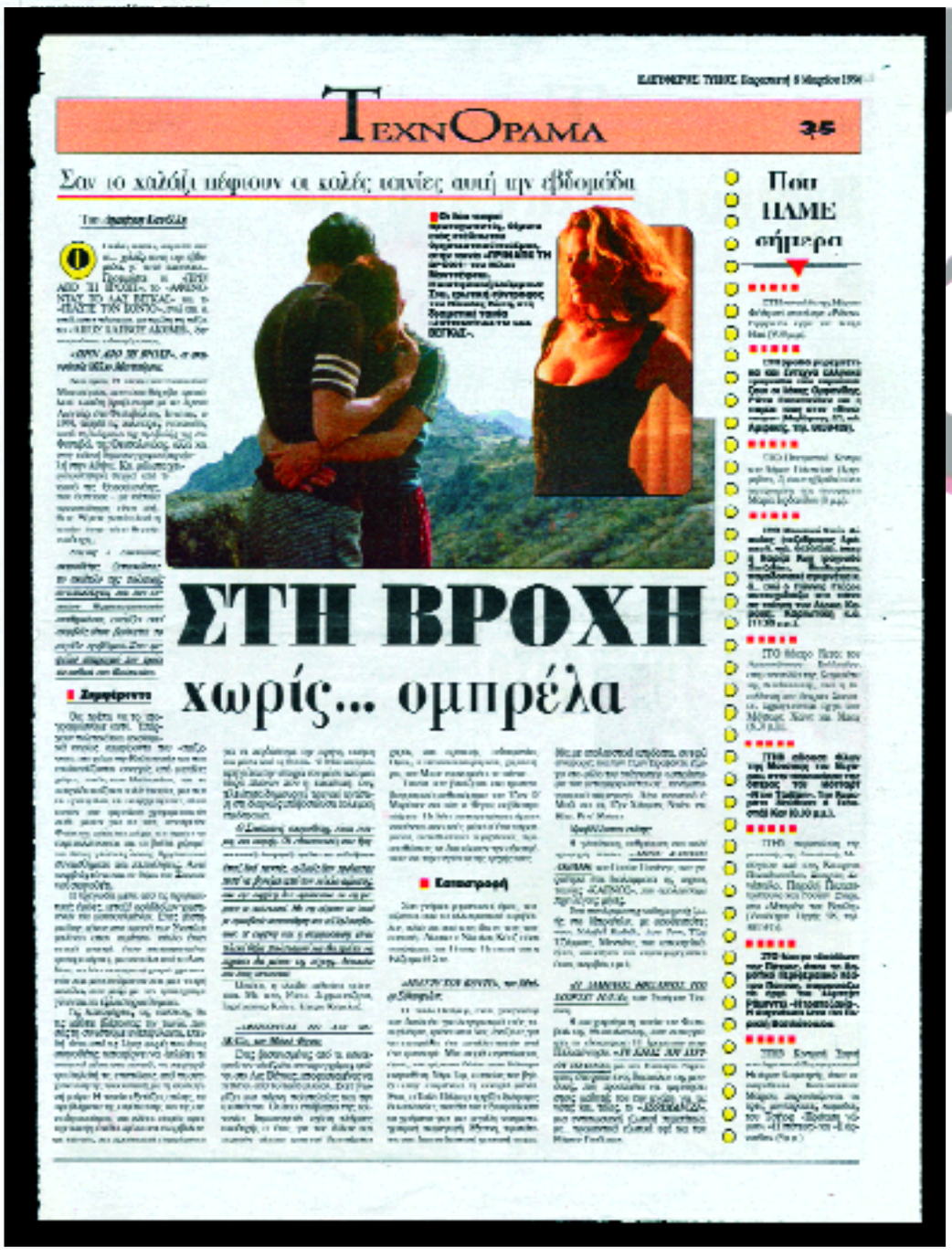
ΔΜ

ΚΟΙΤΑ να δεις

Τι κυκλοφορεί ως σήμερα Φίλιπ Νόιμαν | Τζέλλυ Σκάλτσα. Η φρίκη σε νι εγγόνια κυκλοφ... Τηλεόραση: οι καλοκαιρινοί βιολόγοι ως τσαμπα μου τηλεοπτικά πάνελ τρόπου ομιλητού ψυχαγωγικού κατάλογο

Ταινία	Κοιτάς	Εκτός
Η Προέλευση Ιουλιανών (Γ Τσιάμη - Η Ιδιωτης)	58	38
Ρεβανσίστικη Παιχνιδ (στην κορφούλ)	20	11
Σπουργίτι (Π Βεργίδη - κυκλοδρόμος)	48	11
Για Κάποιο Γραμμα (Μίλο Φιλιπ)	58	88
Ήσυχ (Δίπλα κορυφούλ)	58	88





ΤΕΧΝΟΡΑΜΑ 35

Σαν το χαλάζι πέφτουν οι κόλες ταινίες αυτή την εβδομάδα

Του Δημήτρη Κατσίλη

ΣΤΗ ΒΡΟΧΗ χωρίς... ομπρέλα

Που ΠΑΜΕ σήμερα

Interview with Milcho Manchevski

By CLEO CACOULIDIS

"Before the Rain" (1995), written and directed by Milcho Manchevski, opened this month at the Lincoln Plaza Cinema in Manhattan. One of this year's nominees for an Academy Award for Best Foreign Film, "Before the Rain" is Manchevski's first feature length work. Originally from Skopje, in the Former Yugoslav Republic of Macedonia, Manchevski left home in 1979 to study film at Southern Illinois University. After graduation, he settled in New York City where he directed commercials, promotional films and music videos. Manchevski's music video "Tennessee," for the rap group Arrested Development, won the 1992 MTV award for Best Video/Rap. He is also a published author of fiction. "Before the Rain" won the Golden Lion (shared with another film) for Best Picture at this year's Venice Film Festival. While Mr. Manchevski declined to be interviewed in person by The GreekAmerican, he did agree to answer questions in writing.

What films and/or filmmakers influenced your work in "Before the Rain"?

Everything I see influences me, but I am usually not aware of it until someone points it out.

Where exactly did you film in the Former Yugoslav Republic of Macedonia besides Skopje? The particular villages? What is the name of the lake that appears in the background of some of the shots by the monastery?

We shot all over the "Republic of Macedonia." Near Ohrid, Prikp [Monastery], Mantovo (Bastica), Stip (Dogicolor), Dexnir Kapija, Gradsko, etc.

The monastery that appears in "Before the Rain," where is it? Is name? Did you shoot only one monastery or several?

We shot in several monasteries around the "Republic of Macedonia," but the establishing shot is that of Treskavec, near Prilep. The church on the lake is St. Jovan Kaneo in Ohrid.

What was your inspiration for writing "Before the Rain"? Did you base the script on real life incidents that you knew of, or was the script purely fictional?

The script is 1,000% fictional. I like inventing stories.

Was it your intention in the narrative to equate love with turmoil and violence? If so, why?

No. Then again, when you put it this way, it gives me an idea for a new film.

It is interesting that you have created an elliptical narrative that suggests a certain universality to the actions and events that occur in the film, and yet you have also embedded the story with definitive historical references and a historical location. Is "Before the Rain" a story about the Former Yugoslav Republic of Macedonia in particular, or are you trying to make a broader statement about the Balkans in general?

"Before the Rain" is not a documentary about "Macedonia." It is not a documentary about what used to be Yugoslavia. It is not a documentary period. It's a film about individuals and human values. It could be called "Love and War," or "The Great Expectations."

Director and screenwriter Milcho Manchevski on the set of "Before the Rain." Cinemacy Pictures.

Is it your intention to conflate the events that are occurring in Bosnia (there is a brief reference to Bosnia in the film) with those occurring in the Former Yugoslav Republic of Macedonia?

Bosnia and "Macedonia" were both parts of what used to be one country. The events in Bosnia developed into a bloody war. "Macedonia" has been the only part of what used to be Yugoslavia not to be involved in a war. There are two different countries now. However, no one is safe, not only in "Macedonia," even in London or New York. I hope this film is a warning.

"Before the Rain" presents the Albanians and the "Macedonians" as being enemies. Is this purely for dramatic purposes, or is this really happening in these isolated villages? Again, it seems as if you are equating FYROM with Bosnia, if so why?

Again, "Before the Rain" is not a documentary about "Macedonia." It is not a documentary. Look at the style of it - it's about as far away from a documentary as you can get. But, the film is a warning of what could happen and that it should be avoided at any cost. It is essentially a story of individuals, their dilemmas, their feelings and how their actions can affect the bigger picture.

There are several violent sequences in the film, particularly the scene in the London restaurant. What was your intention behind the restaurant scene? Is it that nowhere is safe? That violence lurks everywhere, not just in remote mountain villages? Was it your intention to portray individuals from the Balkans as criminals?

Yes, the idea was that no man is an island. The violence does lurk everywhere. And by not reacting to violence over there, we invite it to come over here. We become implicated, our selfishness implicates us. As for the criminal gone, there are individuals from the Balkans who are criminals, just like there are individuals from the Balkans who are humanists and peacemakers. However, we from the Balkans have not developed criminal ways as the most peaceful peoples on the globe.

During "Pazo," the protagonist Aleksander tells Anne the story of how 14,000 "Macedonians" were blinded centuries ago. I thought that the Emperor Basil II had blinded 14,000 Bulgarians, not "Macedonians." I am curious to know your historical reference for the story? (In fact, it was Bulgarians that Basil II blinded earning him the name Bulgaroctonus, "Slayer of Bulgarians")

My historical references are various history books. I am curious to know the roots of your associated interest in this point.

In the beginning of the film, Zamira tells Kiril that she doesn't understand the "Macedonian language." It is my understanding, and of course I am not an expert in Yugoslav history or culture, that the language spoken in FYROM mostly Serbo-Croatian. What is the "Macedonian" language? Its roots? And who speaks it?

What makes you question the fact that a "Macedonian" film will be made in "Macedonian?" Do you question the fact that a French film is made in French or that a Welsh film is made in Welsh? I could accept your ignorance, and try to educate you on the matter. The "Macedonian" is a Slavic language, related to the other Slavic languages. It is not a dialect - it has dialects, they are called dialects of the "Macedonian" language. It is spoken in Skopje and in the remote regions outside. For further information, you can consult the experts in linguistics - all I can say is that speakers of Serbo Croatian need interpreters when speaking to a "Macedonian" who doesn't speak Serbo Croatian. As for myself, in addition to "Macedonian" and English, I speak Serbian (not Croatian), some Bulgarian, a bit of Italian and a touch of Polish.

As I am sure you are well aware, there are presently considerable tensions between FYROM and Greece. One of the main issues between the two countries is the usurpation by FYROM of the star of Vergina from King Philip's tomb and its use as a symbol on the FYROM flag. In "Before the Rain," there is a wedding scene where the man leading the bridal procession is carrying the FYROM flag with the disputed symbol. What are your feelings on this issue, and why did you insert the flag in this scene?

I was creating a realistic scene. The audience is used to seeing this flag of "Macedonia" because this flag is being used by merry wedding-goers at dozens of weddings every week. That was fine by me. In this scene we were referring on reality, not inventing it. Using another flag (Armenian, for example) would've made the scene unreal.

What are your feelings regarding using the name "Macedonia" vs. the Former Yugoslav Republic of Macedonia?

"Macedonia" is the constitutional name of my country. That's that. However, I don't understand the audacity for X to tell Y what Y is allowed to call her/himself. I don't lecture you on what your name is. Even if we ignore the impolity of the act, I am riddled pink by the lack of good manners on the part of X. Next thing the Greek government will claim the copyright to all the words in English which have proto Greek roots. My forebears lived on the territory which has been known as 'Macedonia' for centuries. They have the basic human right to their language, their culture, their state and their name, in spite of how the current regimes have treated their basic human rights over the centuries. Just like any other nation in the world. At this point, it is obvious that the issue of the name is a substitute for the real issue, which is the physical existence of a "Macedonian" state, and the rights of the "Macedonian" minority in the other Balkan countries, specifically Greece. It's an old nineteenth century approach while talking about the name, we forget the essence of the issue.

Was it difficult to raise money for "Before the Rain", since it is not a typical "Hollywood" or commercial film? Were you able to receive help from the Soros Foundation?

Relatively speaking, it was easy to raise the money for the film. Once the script was in order were several interested parties, but British Screen was instrumental in getting the film made. Once the speed in getting this film made as a payback for the ten years of trying to get other films off the ground. No, we never requested, nor received help from the Soros Foundation.

What are your plans for future film projects?

I'd like to get some sleep on a quiet Greek island.

See last week's review of "Before the Rain"

BEYOND THE HYPE "BEFORE THE RAIN"

By Cleo Cacoulidis

"Before the Rain" one of this year's Academy Awards nominees for best foreign film, is the first feature length work of director Milcho Manchevski. Set in the Former Yugoslav Republic of Macedonia (reffered to only as "Macedonia" in the film) and London, "Before the Rain" attempts to draw parallels between love and passion and the inticate politics of Balkan ethnicity and nationalism. Although it is filled with images that have the sensual quality of beautiful paintings, "Before the Rain" never offers more than a one dimensional view of history and human relationships. Ultimately the film's lack of conviction causes it to float up on the surface of the events rather than explore the complex underpinnings of its subject.

(THE GREEKAMERICAN, March 18-24, 1995)

Πού και πού Βρέχει

Πριν από τη βροχή
(Before the rain)

Το θέμα: Μια ιστορία σε τρία μέρη. Λιτάνι Σκόπια. Φτώχεια, έλλειψη, «βρώμικες», τσιγγάνικες τα εστιατόρια. Και διαδηλωτές νέοι στο Σκόπια και η μεγάλη στο Λονδίνο. **Είναι σαν ζει ο φόβος. Αλλοφύλαγη, και μετά από μια συναισθηματική πεντάχρονη τη βάση από συνεδρίαση ομάδα κοινή της αλλη θα αλληλοβοηθούν να γυρίσει πάνω στη ζωή σε, που μοιάζει απέραντη την ανεμελιά της, το φτιάσιμο και θρησκευτικό μιση την καταπάνω και τραυματικά λογομαχίας αμφιβόλου ουσιαστικά.**

Το φως: Τίποτε πάνω όταν είναι την πυκνή ομίχλη στο Παρίσι. Τίποτε πάνω με τον νταρά σκηνοθέτη Μίλτο Μανταίφσκι, που όσους φως φαίνεται, στη χρώμα του και συγχρόνως με τρόπο απο δίκαιη σημασία και μυστήριο ανάμικτο. **Διαλόγοι το δυνατόν, αλλά μεγεθούν, πρόχειρα στο κατασκευή συνεχώς μαζί, αλλά ειδικές με φράσεις, λίγο αλληλοφώνα στο μαζί, αλλά να κανή με φράσεις.**

Ανθελληνικά: Όπως κάποιοι Μ. των Μανταίφσκι και της Δήμητρας δεν το κάνει. Τόσο για το σενάριο «Δαμασκηνός», η το κανουμε, το κρατ οι Σκοπιανοί ότι υπάρχει κάποιος τρόπος Ομόθυμο στο λογάκι «Μακεδονία».

Διασθήματα χρίκα: Πού πέτυχε έχει δεν είναι τους κοινές βλέψεις, ούτε ονειρεύεται να μοιάσουν σε κανένα τον κοσμάκη γοήτευσε. Έλληνη πολίτη. Ο Σκοπιανός, με αμφισβήτηση κατασταλαγμένη μάτιση σε ατομική οικονομική ανασφάλεια, μοιάζει να πιστεύει για τα συναισθήματά του είτε για το αμάλγαμο της χώρας του, αρκεί από το ήχο και εικόνα. Ο Χάουι Λάνταμ και Φανταζιά Βανσάτος, 2) ελαφρόμυαλο για Όλιβια Σπενλόβοσκα πανέμε όλους από τον Θάνη ήλιο των Μαρκίνας), 3) την καπόδρομα τον αποκτά η μακεδονίτισσα η Ρεμπέκα Ρίτσμοντ. Δέρτε πολλοί: Πλληρώσαμε, και τα κάνουμε όλα κατά με την αρένα Ο Σκοπιανός Μπόρις βρίσκει τα γυαλιά.

Σκηνοθεσία: Μίλτο Μανταίφσκι

Παίζουν: Τόμας Κόρμπουλ, Ρόζα Σεργκόπουλος

Βαθμολογία (με άριστα το δέκα):
Πρωτοτυπία: 8
Κινηματογράφηση: 8
Φωτογραφική εξέλ: 7,5
Ηθοποιοί: Βολές

Συνολική βαθμολογία (με άριστα το πέντε): ★★★★

Οδηγός, Αντώνης Ρήγος

Το θέμα: Είναι η συνέχεια στο Καπνό, κατά κάποιο τρόπο. Ο Χαρβέι Κατσ έχει ανάμεσα τα καταπολέμησε που, αλλά αυτή τη φορά την βλέπουμε με παρατηρεί και με καταγράφει ανάμεσα να συμμαζεύει. Και κάνουν' αλλα αυτό που βγαίνει κάνει ανεκχώρησε αμέσως στο Μαρσέιλλα.

Το φως: Τα θέματα προκαλούνται στην ταινία, με απόλαυση (αλλά συνεπώς ταινία) λαμβάνει νο το παρελθόν του, νιώτους ανθρώπους του, να τα βλέπεις εσωτερικά του. Ανάμεσα τα κάποιους εστιατόρια ως σταθερά κοσμοπόλιτα για τα Μαρσέιλλα και για μια επιφάνεια χάβρας –εκβατικά του– ανακατεμένη.

Η ταινία: Ο Κάπνος μοιάζει να –τι ειδικός– εχει ουσιας, αλλα το λογος κάποιος σκόπη ένας του εκμεταλλεύτα, και χλιαρό, το κάνει τελικά του αναπαυτικό. Στο κάτω κάτω, σύνορα **ανθρώπινων σχέσεων γράφτηκαν κατά κάποιος πολύ καλύτερα από τον Καπνό.** Το λόγος κάποιος σκόπη κάνει ευκίνητο διαλόγου διαξή του κινήτορα. Πιο πολύ μοιάζει σύνορα τα κοσμοπόλιτα με τον Τζιμ Τζάρμους. Ιδιαίτερος καλλιτεχνικός τόνος.

Σκηνοθεσία: Γουέιν Γουάνγκ.

Παίζουν: Χάρβεϊ Κάιτελ και σε σύντομες εμφανίσεις Τζιμ Τζάρμους, Μαντόνα, Μάικλ Χατζ, Λίρα Τορβίλο.

Βαθμολογία (με άριστα το δέκα):
Πρωτοτυπία: 8
Φωτογραφία: 7
Ηθοποιοί: 7
Πού κάτης: 6

Συνολική βαθμολογία (με άριστα το πέντε): ★★★

19 Μίλτου Μανταίφσκι

«Στα Βαλκάνια είμαστε ειδικοί στη μισαλλοδοξία»

«Βροχή» από βραβεία για τα Σκόπια

ΠΡΙΝ ΑΠ' ΤΗ ΒΡΟΧΗ

Σκηνοθεσία: Μίλκο Μαντσέφσκι. Παίζουν: Κατρίν Καίτρετ, Ράιτς Σαρμπτάγιο.

Από την αρχή του ξεκινά και τελειώνει με Μίλκο Μαντσέφσκι. Παίζουν: Κατρίν Καίτρετ, Ράιτς Σαρμπτάγιο.

Μια ιστορία σε τρία μέρη, η πρώτη και η τελευταία στα Σκόπια, η μεσαία στο Λονδίνο απ' όπου ξεκινούσε ο δρόμος το δρόμο της επιστροφής στα όρια ιδιωτικά, στους απογόνους, λογοτεχνικούς, πολιτικούς.

Οι βγάλουν τα εισιτήρια των τριών πράξεων μαζί.

Μίλκο Μαντσέφσκι

«Πριν από τη βροχή»

Βαθμολογία – Β

Fotograaf moet partij kiezen

'BEFORE THE RAIN'

'Before the rain' van de Macedonische filmer Milcho Manchevski is een gelaagde film. Een rijk boeket bij door zijn zwaar onderwerp: de wreed en niemand ontziende conflicten in het voormalige Joegoslavië. Aanknopingspunt stoot hij af door van modellen ingewikkelde en haast rokkoko vertelwijze waarin verschillende tijden, plaatsen en personages door elkaar gehusseld worden.

In het eerste deel van de film, 'Words', verbergt een jonge monnik in een klooster in de Macedonische bergen een jong en doodsbang Albanees meisje, de zus van een vermoord lijk en wordt op de hielen gezeten door een groep gewapende en fanatieke mannen die de moord wil wreken. De monnik en het meisje spreken verschillende talen. Zonder met elkaar te kunnen spreken, vatten ze toch sympathie voor elkaar op.

Oorlogsfotograaf

Het tweede deel 'Faces', speelt in Londen en lijkt aanvankelijk van geheel andere orde. We maken kennis met een uit Macedonië afkomstige en in de Engelse hoofdstad verblijvende oorlogsfotograaf. Zijn foto's van de oorlog in Joegoslavië maakten hem wereldberoemd. Desondanks voelt hij zich getroffen en ongelukkig. Zelfs de liefde van een ongelukkig getrouwde Engelse vrouw lijkt daar niets aan te kunnen veranderen.

In 'Pictures', het laatste deel van 'Before the rain', schuift Manchevski de verhalen uit 'Words' en 'Faces', nogal artificieel in elkaar. De fotograaf keert terug naar zijn geboorteland in Macedonië. Daar raakt hij betrokken in etnische conflicten aan de vooravond van het Albanese meisje. De fotograaf kan niet langer alleen maar kijken. Hij zal een duidelijk echt partij moeten kiezen. Dat heeft fatale gevolgen.

Zinnig

Ondanks zijn te gecompliceerde vorm met soms erg hallerige uithalen maakt 'Before the rain' toch heel aardig voldoet aan welke morele en esthetische dilemma's de bewoners van het voormalige Joegoslavië kampen. Manchevski maakt – en dat kan lang niet over elke film gezegd worden – in ieder geval een film met een zinnig onderwerp, een film die zinnig in de realiteit wortelt.

Hans Kroon

Amsterdams Dagblad.

de Volkskrant

Bij vlagen oogstrelend portret

Before the Rain van Milcho Manchevski. Met Gregoire Colin, Rade Serbedzija, Katrin Cartlidge, Labina Mitevska. In Cinecenter Amsterdam.

De in Macedonië geboren Milcho Manchevski maakte in New York naam als regisseur van bekroonde commercials, videoclips en experimentele films. Ook zijn speelfilmdebuut *Before the Rain* viel in de prijzen.

De (gedeelde) Gouden Leeuw van het festival in Venetië is voor driekwart van de film zeer verdiend. Een kwart echter lijkt aan een grassi-dieptinnige pretentie die afbreuk doet aan het geheel.

De regen van de titel verdrijft zich aan te een onheilszwangere lucht. Deze dreiging van wat komen gaat, bepaalt de sfeer van de film, waarbij de suggererende but als metafoor dient voor de gespannen verhoudingen in de inmiddels onafhankelijke staat Macedonië.

Het bloed tot dusver bespaard voor de barbarie die de rest van voormalig Joegoslavië teistert. Maar het virus van de oorlog' te doorgedrongen tot de christelijke Macedoniërs en moslim Albanezen die, voorheen goede buren, zich hebben teruggetrokken op eigen erf.

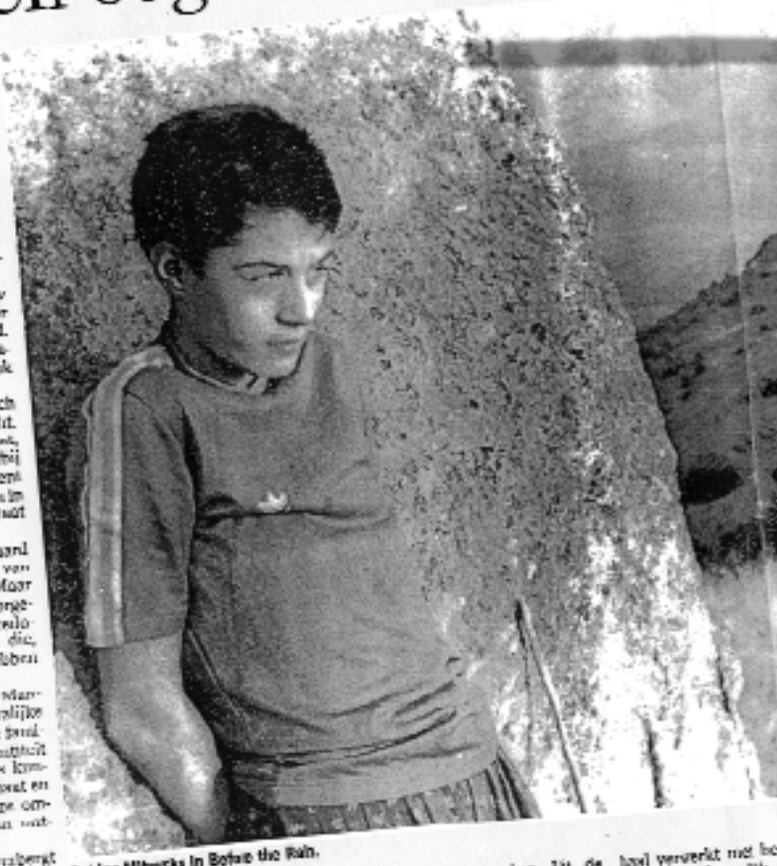
In drie delen beschrijft Manchevski hoe op zichzelf weinig kwalijke eigenschappen als een hachje tussen lijkband, een warme eigen identiteit en diep besef van de wortels kunnen omslaan in afwijzing, haat en uiteindelijk geweld. En hoe in deze omstandigheden niemand eromheen kan komt, partij te kiezen.

In het eerste deel *Words*, verbergt de jonge monnik Stiel een van moord beschuldigd Albanees meisje voor haar Macedonische achtervolgers waarvoor bij zijn ongeluk voorgoed vertrekt.

In *Faces* verplaatst de scène zich naar Londen waar een buitgrote moet kiezen tussen haar echtgenoot en haar minnaar, fotograaf Alexander. In *Pictures* keert deze Alexander terug naar zijn geboorteland Macedonië, waar zijn banden met de wieder van het Albanese meisje zijn te breken.

Zuiver in conversering als cineast toont Manchevski zich een bedreven filmmaker. Uit de fysieke landschapstheaters spreekt zijn liefde voor het land, uit de portrettering van de personages zijn medelijden met het volk. Verschillende tradities van de rijke Macedonische cultuur zijn knap in het verhaal verwerkt met be... nelen rond humoristische figuur.

De tijdsverdeel... wordt door Manche... door van snel schakelen spel met de tijd.



Labina Mitevska in Before the Rain.

Holland

Холандија

Netherlands

Холандската премиера е на 12 јануари 1995. На репертоарот е речиси две години, а потоа уште долго игра на филмските ревии низ земјата.

Покрај редовниот кино репертоар прикажан е и на два мали филмски фестивала, во Гронинеген и Ајндховен.

Има широка видео дистрибуција и прикажан е на телевизија.

IN HET VIZIER
Filmrubriek

Interview with a vampire

Na de sowieso verfilming van Anne Rices beste boek *Vermist* door Damien Hirst Coppola twee jaar geleden, leek het erop dat het thema Vampier onderhand uitgespeld zou zijn. Meer tot boek interview with a Vampire van de schrijfster Anne Rice bood Neil Jordan, na op onverwachte succesfilm *The Crying Game*, toch kapitale voor een nieuwe film.

Tom Cruise als vampier in Interview with a vampire (foto Warner Brothers)

Aan het begin van Interview with a vampire van de journalist Malloy (Christian Slater) tot zijn verbazing een

de interviewsessie duidelijk op de vampier lijkt die hij zegt te zijn. Deze Louis (Brad Pitt) vraagt hij heel. Inzicht zijn te maar met de woorden: "U doet me voor en filmt, maar ik ben niet menselijk." Vervolgens luisteren we een beeld van zijn tragische levensloop. Hoe hij aan het werd van de Ille nacht als jonggetrouwde zijn gelaatte verloor en ondanks nog steeds meer de drang verbergtte. Daarbij wordt hij een dankbare partij van de vampier Lestat (Tom Cruise), die heen had proberen van de dood maar hem toch spaar. Voordat Louis het gaat wordt hij overvallen door Lestat, ingewijd in de duistere rituelen van het vampirisme. Aanvankelijk vraagt zijn laatste rest menselijke gewoonte zich weerg tegen het duistere van nieuwe door het bloedzuigen krijg te mogen, totdat hij zich om het jonggestorven Claudia (Kirsten Dunst) aantrekt. Om zijn schuldgevoel te compenseren vangt Lestat niet ook zij trotseerd tot het vampierschap, waarna zij spoedig de bloeddorstige prakijken voortzetten. Dan komt ook Claudia erachter dat het vampirisme nooit langer kunnen heeft en rijpt wraak.

Dit verhaal (in ruwweg) is op zich absoluut bruikbaar, verfilmd, maar onthoudt toch vele aanwijzingen. Hoewel het thema de aantrekking van een vampier met zijn menselijke geworden en slachtoffer, op schroeit interessant is, komt het niet tot een maar blijft ook de film met een vloed en bloed te zijn. De aantrekking van Pitt is eerder poedelijk als bij zijn schaduw van een mensen vergrijpt zich mensen en prooi het horror gehalte van een lager gehalte dan in de meeste vrijdag films is dit grote. Dat ook de in het oorspronkelijke Hoewel verhaal veel, meer in de films niet terug te krijgen, is hier daarentegen wel drastisch zonneweg. Hoewel dan heeft de film een lage voorgeschiedenis: daar "de meeste literatuur-films". Met alle respect is Interview with a vampire daarbij toch de meeste van het beklijven waard.

Before the rain

Een Macedonische (lees: Joegoslavische) film brengt misschien (dit is film en slechts) oplossingen de tweed echter met de onmiddellijke te grote libel kan te zijn. Hoewel het een zeer actueel regionale thema verhalen die velen niet ha van elkaar gescheiden kunnen worden, integendeel, per toeval aan het eind op blijken die op onverwachte wijze met elkaar verbonden zijn. Of zoals een monnik aan het begin van de film zegt: "Elke dode begint." Drijft wordt niet echter (bestemd) niet naar is."

In de loop van de verhalen mygen deze cryptische uitspraken steeds meer betekenis. Verwarrend is het eerste deel van de film tegenover tegen de Macedonische heilig-monnik Kiril (Grégoire Colin). Zijn volkshuis kwam ongelegd verbrand uit bij een al [illegible] op zijn hoeven. Bij hèjet op en vraagt hem een gewapende landlijke plichtbeulen, die beweren dat het meisje hun broer heeft vermoord. N [illegible] op verzoek in de

Katrin Cartlidge en Rade Serbedzija in de film Before the rain (foto Motor Film).

Dit prachtig opgezette verhaal [illegible] voert een hoop stof tot nadenken op. Am verhelijk enige je je van de onderdrukte naar Turkije de relaties op het Balkanschiereiland. Dat hoofd de onderdrukte als actie, naar vervolgens [illegible] mygrot en dichtbij het einde of gevangenschap. Meer is het tweede deel van de film wordt bijna volledig [illegible] dat ook tot [illegible] worden niet erg [illegible] [illegible] Oude al zorgt een conflict van Londense [illegible] gronden voor de journalistiek, de verwikkelingen naar Balkan problemen ("Meer [illegible] en niet tot [illegible] kunnen.") zijn zelfstil maar onbehoorlijk. De film heeft ook een [illegible] parallel met de Hollywoodproductie Under fire, met Nick Nolte en oorlogsfotograaf in Nicaragua. Nolte herbeeft in de [illegible] realiteit [illegible] valt niet. Is Before the rain echter een [illegible] Balkanfilm op de [illegible] voorde wrede dat ook dat niets vermoedt in het Balkanconflict. Als bij een het einde van de film toch opdoemen weerlt om te kiezen, gemeenschap overbij in Macedonië samenzij in. Bijt regisseur Milcho Manchevski te verwijten naar de [illegible] [illegible] van de Macedonier die altijd op tijd zijn en [illegible] te helpen de hjem op te ruimen, zoals iemand [illegible] [illegible] Goed [illegible] Boodschap, maar [illegible] [illegible] [illegible]

30

Before the Rain.

Regie: Milcho Manchevski. Hoofdrollen: Katrin Cartlidge, Rade Serbedzija. In Cinecenter Amsterdam.

De wereld mag dan steeds kleiner worden, kunstzinnig georiënteerde filmmakers zoeken hun onderwerp vaak dichtbij huis. Dat geldt ook voor Milchó Manchevski (35). Hij woont al jaren in New York, waar hij zijn brood verdient met videoclips en ander commercieel werk. Voor zijn filmdebuut Before the Rain keerde hij terug naar zijn geboortestreek Macedonië.

Vóór zijn vertrek maakte dit gebied nog deel uit van voormalig Joegoslavië, in de laatste opnameweek van Before the Rain werd Macedonië uitgeroepen tot onafhankelijke republiek. Daartussen zit, zoals bekend, de nog steeds voortwoedende burgeroorlog.

Ook al werd volgens Manchevski juist in Macedonië geen kogel afgeschoten, toch is Before the Rain, in 1994 winnaar van een gedeelde Gouden Leeuw in Venetië, doordrenkt van oorlogsdreiging en geweld.

Manchevski wilde geen nationalistische film maken vol *Blut und Boden*-sentiment, maar een universeel verhaal vertellen over de noodzaak keuzes te maken. Of liever gezegd drie universele verhalen, want aanvankelijk waren er plannen voor drie korte

FILM

BEFORE THE RAIN (Cinecenter) Regie Milcho Manchevski

De jury van het zilveren Filmfestival in Venetië beloonde de Italo-Macedonische produktie *Before the rain* met de Gouden Leeuw. De prestigieuze hoofdprijs deed samen met de Britse film *Land and Freedom* van Ken Loach de Europese filmwereld tegen de Amerikaanse hegemonie beschermen. De Felix (*European Oscar*) is inmiddels ver uit de mode en in Cannes zijn ze regelmatig opgelucht door een Amerikaanse film te bekronen. De Venetiaanse keuze voor *Before the rain* van Milcho Manchevski, een Macedonische filmmaker, die in New York woont en werkt, lijkt ingegeven door politieke motieven. Hier is een van de eerste films waarin serieus aandacht wordt geschonken aan het nationalisme in het oude Joegoslavië. Manchevski weest hiermee geen nationalistisch, maar een humanistisch standpunt in en daar kan elk festival en elke jury zich opgelucht in vinden.

Manchevski woont al weer heel lang in de Verenigde Staten, waar hij een naam heeft opgebouwd als regisseur van videoclips en commercials. Enigszins flink manifesteert er dan ook niet zoveel aan *Before the rain*. Het enige Macedonische landschap waar het grootste deel van de film speelt is trefkend gebruikt.

In het eerste deel van het drieluik zien we hoe een Macedonische monnik zich ontfermt over een Albanees meisje dat op de vlucht is voor een stel Macedonische guerrilla's, die haar vermoorden willen. Dat de dood van een zomer landgenoten. De monnik moet zijn heimelijkheid met de dood bekopen.

De dood van de monnik wordt vastgelegd door een fotograaf die gebeten is in deze streek, maar al weer jaren in het westen woont. Hij keerde naar zijn geboortedorp terug en wordt opnieuw geconfronteerd met het felle nationalisme van Albanese en Macedonische zijde. Een zomer Albanese jeugdvriendjes behoren opeens tot de vijand. Ook hij kan zich, net als de monnik niet bij deze bedeling neerleggen.

Het middelpunt van *Before the rain*, dat de vorm van een drieluik heeft, speelt in Londen, waar de vriendin van de fotograaf werkt op een fotoagentschap. Hier komen de beelden uit het oorlogsgebied binnen. De vrouw raakt gewond bij een aanslag in een Macedonisch restaurant, als een man gewapend met een machinegeweer de zaak naar de Britse hoofdstad brengt.

Manchevski is een gelukkig bedreven filmmaker. Hij overstemt de beelden met een mix van kerkgezang en modern gearrangeerde Macedonische folklore. Hij kent alle stedelijke truus van binnen en buiten. Hij strooit met symbolische beelden: van kinderen die duiven loslaten, tot en met de close up van een kruis met de Judaskus op het moment dat de jonge monnik tegen zijn kruisvaker ligt.

Before the rain maakt een bijna gelijkmatig indruk, zonder dat het emotionele hoogtes tegen het overgrote deel van de documentaire beelden die uit de rest van de wereld komt.

MW

NIEUWE FILMS

INTERVIEW WITH A VAMPIRE

In de aanvang van de verfilming van deze bestseller van Anne Rice, *Interview with a Vampire*, door Francis Ford Coppola waren grote problemen gerezen, toen bleek dat de hoofdrol van de vampier Lestat, die Rice zelf had gecast, door Tom Cruise zou worden vertolkt. Cruise, die in de jaren tachtig een grote carrière had opgebouwd met films als *Top Gun* en *Cocktail*, had zich in de jaren negentig ontwikkeld tot een serieus acteur, die in films als *Rain Man* en *The Color of Money* een Oscar had gewonnen. Hij was dus niet meer de geschikte kandidaat voor de rol van de jeugdige, onschuldige vampier Lestat, die in de loop van de eeuwen zijn onschuld verliest en zich ontwikkelt tot een wreed, meedogenloos monster. Coppola besloot daarom de rol van Lestat te laten vervullen door Brad Pitt, die in films als *Thelma & Louise* en *Legends of the Fall* had bewezen een uitstekend acteur te zijn. Cruise kreeg de rol van de vampier Louis de Pointe du Lac, die door Lestat in de duisternis van de nacht wordt gelokt en tot vampier gemaakt.

Aan het begin van *Interview with a Vampire* bezoekt de journalist Malloy (Christian Slater) de vampier Louis de Pointe du Lac (Brad Pitt) in zijn woning in San Francisco. Louis vertelt hem zijn levensverhaal, dat begint in de achttiende eeuw in New Orleans. Louis is dan een rijke plantage-eigenaar, die getrouwd is met een mooie vrouw en een dochtertje heeft. Op een dag wordt hij door de vampier Lestat de Lioncourt (Tom Cruise) gebeten en verandert in een vampier. Lestat leert Louis de geheimen van het vampierschap kennen, maar Louis kan zich niet aanpassen aan zijn nieuwe bestaan. Hij weigert mensen te doden om in leven te blijven en voedt zich alleen met het bloed van dieren. Lestat, die zijn nieuwe metgezel wil dwingen zich aan te passen, maakt van Louis' dochtertje Claudia een vampier. Claudia groeit op tot een mooie, maar wrede vampier, die haar vader haat omdat hij haar niet de eeuwige jeugd heeft gegeven. Ze vermoordt Lestat door hem in de zon te laten liggen, waarna Louis en Claudia op zoek gaan naar andere vampiers. Ze vinden ze in Parijs, waar ze een vampierkolonie aantreffen onder leiding van Armand (Antonio Banderas), die Louis en Claudia in zijn gezelschap opneemt. Claudia wordt verliefd op David Talbot (Stephen Rea), een vampierjager die Louis en Lestat al lange tijd achtervolgt. Als Claudia David vermoordt, besluit Louis met haar naar huis te gaan. Ze keren terug naar New Orleans, waar Claudia haar vader vermoordt. Louis en Claudia gaan op reis naar Europa, waar ze in Transsylvanië Lestat vinden, die in een diepe slaap verkeert. Louis en Claudia nemen Lestat mee naar New Orleans, waar ze hem wekken met het bloed van een mens. Lestat is woedend over de manier waarop Louis en Claudia hem uit zijn slaap hebben gehaald en vermoordt Claudia. Louis en Lestat gaan uit elkaar en Louis vertelt zijn verhaal aan de journalist Malloy.

Brad Pitt en Kirsten Dunst in de film Interview with a vampire (Foto: Francois Duhamel/Coffe... Pictures)

BEFORE THE RAIN

Een Macedonische film! Jawel. Before the rain beoogt dat beeld te doen veranderen. Het is een ambitieuze, complexe film, die bestaat uit drie delen, die elk een ander tijdstip en een andere plaats van handeling hebben. Het eerste deel, getiteld Words, speelt zich af in een klooster in Macedonië. Daar woont bij wijze van spreken de laatste echte monnik van Europa, de jonge Kyrill (Grégoire Colin). Zijn enthousiasme leven wordt instinctief vermoord als Aljbert Albanese meisje Zamira (Labina Mitevska) onverhoeds op zijn kamer. Zij blijkt op de vlucht voor een gewapende bende plunderaars, die binnenkort in het stille klooster huis zullen verwoesten. Al gauw ontdekt zij haar opwinding in hartstocht. In deel twee maken we kennis met de Londense Anne (Katrin Cartlidge). Zij werkt bij een fotobureau en is op zoek naar de ware, de ultieme foto. Nadat zij gehoord heeft dat haar vriend, een Macedonische fotograaf, is omgekomen in de oorlog in zijn vaderland, reist ze naar Macedonië om zijn nalatenschap te regelen. Ze ontmoet daar de familie van haar vriend, die haar hartelijk ontvangt. Ook ontmoet ze Alexander (Rade Serbedzija), een oude vriend van haar vriend. Alexander is getrouwd met Hanna (Labina Mitevska), de vrouw van wie Zamira in het eerste deel van de film de geliefde was. Anne en Alexander worden verliefd op elkaar, maar hun geluk wordt verstoord door de oorlog, die ook Macedonië in zijn greep heeft gekregen. Het derde deel van de film speelt zich af in Macedonië. Daar vindt bij wijze van spreken de laatste echte monnik van Europa zijn toevlucht. Hij is dan getrouwd met Hanna en heeft met haar een zoontje gekregen. Hij is inmiddels ook vader geworden van een dochtertje, dat hij heeft genoemd naar de vermoorde Zamira. Hij is dan ook de enige die haar nog herinnert. Hij is dan ook de enige die haar nog herinnert. Hij is dan ook de enige die haar nog herinnert.

Met Zamira's mooie Zamira (Labina Mitevska) in de film Before the rain op de Amerikaanse bioscoop (Foto: Metro...)

Before the Rain. Regie: Milcho Manchevski. Met: Rade Serbedzija, Katrin Cartlidge, Grégoire Colin, Labina Mitevska. In Amsterdam, Cinemadam, Munttoren, Utrecht.

Macedonisch onheil in een drieluik

De Gouden Leeuw van het laatste festival van Venetië werd er nogal koeltjes door de spanningsjagende Tsjechische film *Wild Flowers* van Ting Shing-tsang (Amsterdam) op het Rotterdamse festival te zien) en — verrassend — aan het zeer middelmatige *Before the Rain*, de eerste speelfilm van de Macedonische Milcho Manchevski. De ontrafeling van de Balkan en een schuldgevoel over de oorlog in voormalig Joegoslavië moeten de jonge(re) Amerikaanse Manchevski in de opte gezwaaid hebben. *Before the Rain*, alhoewel een Engels-Franse Macedonische coproductie, is een politiek zeer gevoelige film. De verwachting vertraalt dat regisseur Manchevski de afgelopen twaalf jaar in Amerika vooral videoclips gemaakt heeft.

De film, waarvan de titel verwijst naar naderend onheil in Macedonië, een voormalige Joegoslavische republiek waar de oorlog tot nu toe nog voorbij gaat, is gecompliceerd als driedaagse. In het eerste deel, getiteld *Words*, verbergt een eenzame monnik een vluchtelinge. Alhoewel meisje voor bloedwraak, vermoordt, en het laatste deel, *Pictures*, draait een wat zijn geheimzinnig

terugkerende Macedonische fotograaf, misdoet bij Zijn onderdelen in de schermatschingen betrokken raakt. De beeldmaterialen van de film is het middelste deel (*Faces*), waarin Manchevski van wil duidelijk maken dat zo'n gewelddadige conflicte overal zou kunnen plaats grijpen. Dus zoken de Britse manneen (Katrin Cartlidge als *Naked*) van de fotograaf en haar echtgenoot in Londen plotseling bekendheid in een schietgeweld. Zou het toeval zijn dat Manchevski dit incident plaatsert in een restaurant, waar Grieks gesproken wordt?

De plaatjes zijn snel, de beeldingen rebel, maar alor helemaal doordacht: de mensel zou kunnen luiden dat je ondanks de schitterende stukken het maar van Oliver beter even kunt mijden, net als Oppositie reuken cassis in Londen.

IIB

MILCHO MANCHEVKSI FILMT DE BALKAN-BRANDHAARD

Kwalo Mor hoofdrol en Katrin Cartlidge als de fotograaf en zijn grote liefde. Mor- ren uit "Mo ther the rain" van Milcho Manchevski.

Oorlogshel door een fotolens

Regisseur Milcho Manchevski tijdens de opnamen van "Before the rain".

door DICK VAN DEN HEUVEL

VENETIË, donderdag

Als je weer een oorlog in Europa ziet, dan vraag je je onwillekeurig af: hoe is het met de man die de foto's van dode soldaat in Tsjetsjenië maakte. Hoe is het met de man die de foto's van dode soldaat in Tsjetsjenië, dan vraag je je onwillekeurig af: hoe is het met de man die de foto's van dode soldaat in Tsjetsjenië maakte. Kon hij zomaar dat knopje indrukken en doorlopen? Of heeft hij ook nog even zijn camera weggelegd en echt geleden voor die ellende van de verschillende wereldbrandhaarden?

"Before the rain" van de Macedonier Milcho Manchevski probeert een antwoord te geven op die vraag. Een eindeloos lijkende, ook ingewikkelde, haar verhalen die allemaal te maken hebben met de oorlog in de Balkan. Centrale figuur in de hele film is een fotograaf uit voormalig-Joegoslavië die met een emotioneel schijnwerpel rondloopt.

Hij had met de Palme-prijs gewonnen voor zijn film die ondanksdien haar bij in een hongerstaking ging. Tegen een van de critici van het blad zich ontwikkelde dat bij die dag helemaal niets had meegemaakt. "Deze film wat ongedaan worden", zei de critici-

Hoe dan ook, de regisseur ging door met zijn verhaal. Voor de open en voor de lens concentreerde hij zijn aandacht. „Heb je het?" vroeg hij dringend na het ontwikkelen. De belangstelling had zijn onmiddellijke gevolgen.

En nu ligt er alweer een nieuwe film voor hij zijn landen ons te zien. Maar om hem heen blijft de wereld onverminderd gruwelijk. De verhalen dringen zich aan hoogtepunten bij haar zich niet een kwetsbaar medium.

Zilveren Leeuw

Regisseur Milcho Manchevski kreeg in Venetië een Zilveren Leeuw die hij moet delen met Oliver Stone voor "Natural Born Killers". Een te duiden manifestatie van een gruwelijke film. „Voor mij is film een kunst", zei hij bij de prijsuitreiking. „Ik ben zijn bezigheid. Geen vriendschappen, maar ook mijn land ben ik verloren. Ik heb niet een moer een voetbalclub waar ik voor kan zijn. Het is vreemd... Je hebt zowel meegemaakt en

Hij was sterk ingenomen met de internationale waardering voor zijn film. „Het is geen speelgoed dat ik vertel, ik laat de wonde bandbreedte zien. Mijn geschiedenis is niet alleen maar voor vermaak voor de theaters. Ze hebben klaarblijkelijk naar mijn film. Als er door mijn film iets naar begrip in voor mijn land, dan heeft de film precies gedaan wat ik er mee wilde bereiken."

„Before the rain" komen tot stand met financiële steun van nationale fondsen. „Macedonië heeft niets, laat staan een filmindustrie. Dat is gemeen, want in deze periode in een land met enorm veel talent. Het is een enorme gruwelzone en 't allerergste dat ook gewoonlijk te krijgen. Ik heb geen producenten gehad bij dit project. Vanuit Hollywood maken ze grote zeiden ze." En lachend voegt Manchevski daar aan toe: „Zeven dagen per dag, maar ik maakte me toch niet bepaald Stoere-zorgen."

Во СРЈ "Пред дождот" имаше премиера на 6 декември 1994, во белградскиот Сава центар, пред 4.000 гледачи.

Пуштени се три копиии, и за шест месеци прикажан е во 52 града.

Има околу 40 илјади гледачи од кои половината во Белград.

Филмот има широка видео дистрибуција, а немаме податоци дали играл и на телевизија.

ексклузивно

интервју

МИЛЧО МАНЧЕВСКИ, ДОБИТНИК „ЗЛАТНОГ ЛАВА" У ВЕНЕЦИЈИ

Кућа изнад Атлантика

О добровољном изгнанству и тријумфалном повратку говори редитељ филма „Пре кише"

Одмах ћете то приметити, без обзира на кутију, јер нити је облика: формира, шири поврх ко са две минуте. Тачно тако је и било. Милчо Манчевски (34), аутор филма „Пре кише" који је недавно од жирија „Златног лава" у Венецији, одмах ће поседи на земљи која увелико тражи само је место под сунцем исто на дугачкој ранг ли најбољих светских филмских фестивала.

Доживљавате ли сад ово као неки тријумфални долазак, бивше ради лепшег, у Македонију?

Па, знате, то би могло бити више чињенице моје биографије. Мени је овде лепо, увек ми је и било лепо, али ми је у овом времену било тешко да радим. Зато сам и отишао...

Упркос тој лепоти ви сте пратили ту пуну пакла ноћ са у вашој равници а још више?

Ако кажете од тихог сјаја поноћи, ја сам још као студент живео отишао у Америку на студије. У Скопљу ми је било филмске академије, а тиме и мало ко ме је примао било где другде у овој Југославији. Видите сам, међутим, нашу ремек на фестивалу у Лођу, у Пољској, али ме није примила. Неку ме, истина, и одбила, осећао је то било неодрживо. Тада сам, у стварн, одлучио да одем у Америку. Изгледало ми је као нешто што треба обавити, и сада са тог аспекта, могу рећи да сам и пожурио неке ствари. Хтео сам да научим језик у смислу као се ради друкчије него и код нас убрзо сазнао да ће то најбоље научити у Америци. Што.

Тако дугачак?

– Да видите и јесте било. Пословно сам гледао, све што је тражило, шири и незнани критичке филмова, и они су ме прихватили. Говорим о Универзитету у Њујорку, звезду Чикаго. То је заправо била школа на којој се учило не само филмски занат него и фотографија, он ме све више привлачио. што је неки сценарији нешто сам исправио, а и данас то мислим, јако умем с глумцима да радим, одлично ми тај део некако природно лежи. У тој се школи, наиме, пуно пажњи посвећује анализи филма. Ту је, на пример, завршио и Елија Казан тако да је све то скупа за мене представљало право откривање. Шта више, ја и данас, после свега што сам тамо научио и у међународном раду, сматрам да искључиво филм мора правити уметност. Не је једна биоскоп, као и свако. Аксиомадни филм, међутим, може бити кад то заиста јесте, близак уметности што нам не користи, документу других медија.

И тако је онда било? Мислим, тако, као у истрази, пошто сте се вратили сећате ли можда неких?

Не, у реду је. све је ту исто рећи. Дакле, завршио сам школе у Америци ја сам се вратио у Скопље и провео пуна три године радећи на филму који се звао као и ја: Јесен. Знате се „Мучна", по истоимену сложеног романа, прилично је било пуну пригодну, изабрали смо и локације, глумачка подела је такође била готова а ја сам написао комплетну сценарија који је одговарала само завидну пуноћа. Сам је, уосталом, било спремно за почетак, тек пре него је тај већ спремљен добио и одређени финансијски од Дарко Марковића и Горана Стефановског у Скопљу а у Београду од, рецимо, Мића Милошевића и Горана Марковића, између осталог.

И шта је?

Догодило се то пре десет година. Ја тада писао тачно зашто је све и ко је све одговорно сложено: тог филма о којем данас код нас се много пише и не интересује. Знам једино да у истом том периоду, а ја причам о времену између 1980. и 1985. године, није снимљен ниједан македонски филм, што је факат који зна, вероја, увелико говори. Могу само да кажем о неким политичким играма које о тамошњи председник владе, могао би се, мислим, сада да разговара по ту тему и да испадне питања једна рационалнија него поводи, нарочито, између осталог одговора на то питање. Али, ја о томе не бих хтео. За

МАКЕДОНСКА ПРЕМИЈЕРА

Небо над

Радња је почела у Скопљу. Филм „Пре кише" по сценарију и у режији Милча Манчевског је завршен. Чини вам се после пројекције како бисте плакати вечно. А, опет, радња је тако [illegible] ученици трећег разреда „Аутомеханичке", да он, на раздрагано, дође и као напад на живу рану. [illegible] градећи на готово волшебан начин градњу, филма кажу само једно, до[illegible]

– Чему се радиш? О младом момку који на [illegible] у предграђу Авдвину крофни је у свом собичку, о ми[illegible] фотографу с босанског ратишта који [illegible] и насилно удаљ Енглеским који [illegible] о [illegible] Лондона кући, у забито село, које, после школског [illegible] [illegible] сусрећу са женом коју је [illegible] Све то [illegible] Али, то су само неке од одредница филма на чијем

SERBIA & MONTENEGRO

yugoslavia

Балканом

pa

Kiša ceni uje posle suše, pucnjave gromovi i ubistava, ona spira krv i umiva mrtve, razdvaja žrtve i nasilnike, bar dok se ovi drugi ne osuše. Kiša je, kao i film, uvek magična

"Pre kiše", film za ratne sezone

Legenda o nepotrebnoj smrti

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

koji je simbolička slika cele jedne generacije.

Stereotip o "pesnogodišnjem ropstvu" ispevanom samo ubicama/ljudima. Trebalo bi dodati, bili glasno kao što je Ilinde Sotirovića, da bi se iz ugaženog pogleda Afrain kako i bora nekada nije bila zaboravljena. Iz ovih se priseća vali lirizam Manćevski zahteva od svoje publike ne više nego bilo koja druga solidno američki režiser neke trilera u kojem se sve vešto za zaplet izgovara u jednoj rečenici.

Ako bismo hteli da nekako klasifikujemo simboličke slike Manćevskog, dobili bismo dosta kompilovanu strukturu uvodne slike: naslov, kao što je *Pre kiše*, zatim plakanje pa ubijanje majke; zadnje dvoje zajedno u krvi i prljavštini, nagovještaju nemaštovitost tragičkog nasleđa: slike skrivenog sveta, kao što su dijalozi UNPROFOR u makedonskom šeširu, slike iz rata u Bosni, snimci Skoplja, dalje paradoksalno podlogu događaja; divlja bića naoružanih, sa pravoslavne i albanske strane, ne razvijaju nikakvu samoću, nadu ili mržnju prema bar tri hiljadama različitih sveta, spasilačka i zelo pijani dasa, prostor nadlja, milovitno plava noć, vreme obilnog i pavidnja. I najzad crno belo zbog, sa jakošću bojom, već Zapada, u kojem kompjuter sređeno plivaju u slovenijama pre nego što nastane neki lukavi - povezan iz filmova, a povezan i sa filmova. Sa pedantnošću radnama, rikošet, ali ne uvek i uvek, i ne kao pravac.

Kontrast, ni on i one simboličke slike koje uvode recenzenti samo "domaći" i koji su njima namenjene kao poseban kanal za komunikaciju sami sebi "Novi Makedoniji", kuliju crevo: "drino", pesma "Indeks". I jedan neobičan znak na kome kanalu, na ulazu pomoć Abrahamovom Šalji, glumci koji je u filmu odigrao ulogu Albanca Zekira, i zatim ruino. Internacija za one na ugrožavanje vrlina, sećanje na jedno tako "nanašno" lice i ulogu tipičnih Albanaca iz dobe kada je društvo pozivalo na bi kakvoće ko "prikazuje"? onda je to izgledalo neopisano. A da je sve dugo prošlo od te drame, a ostalo samo bi, možda bi, paradoksalno, opravda i za drama. Ili bar se bi bilo tako mislili. Abrahamovan Šalja, time što je podsetio ulogu odigrao u ovome filmu, dobar je svojoj glumačkoj karijeri i nesumnjivo lustrato stvari.

Svaljene grupe u filmu govorno se poklapaju po odnosu prema nasilju. Ima, ona što kruha nasilu i nalaženje i dive se orudja, odaju begunce, može kompanju, nagovešćavaju strašna budućnost zavisno od uputstava generacije; mladić i devojka su u vreme opšteg nasilja potpuno nemoćni (jagnjad!), jer im nedostaje znanje koje im je neko u odrednim godinama iskrivio, ne zadovoljava, od mladića do klimakterijum, ne bude i hedonike koje vuku za sobom, dobili su opravdanje da imaginacija ove knjižare bi se trebe moralo prekoračiti, usamljeni i samovoljnosti poput svetlih godina, koji osećaju pre nego teren svoje kičice, o ništa manje, mogu pomoći samo sebi; starci, i prevaziđeni poput i albanski porodični lac, koji znaju pravila i ritualu primera, gube njihovo već time što ne koriste nadje i nagrad, ime, koje sve do jedne pravde mučenog naroda i svete nemilosrdnih radnja za pravom ubistva, od zatvorene tankuzete Engleskinje do pokoone makedonske supruge, do ostrodušne 'seoske ubistkinje, do unesrećene albanske udovice, koja se nekad slobodno Skoplju, do njene ćerke koji je mogućnost prvo, a onda i sve ostalo predodredilo da bude trajno ispraje.

Film Miloša Manćevskog ličko je i depresivna legenda o nepotrebnim smrtima. Pročeni mimo Oficela (Cekva sr. Imon Kenen kao glavni motiv) i makedonskih glasina, sela ulogeh i u bedi lelih "vekovnih" neprijatelja, dve su opšte legende, kao i stalni motiv kiše koja te tek treba da dođe. Kiša ostruje posle suše, pucnjave gromovi i ubistava, ona spira krv i umiva mrtve, razdvaja žrtve i nasilnike, bar dok se ovi drugi ne osuše. Kiša je, kao i film, uvek magična. Lepota divljeg legendarnog prostora klijanja je za dramaturgiju filma. Ta, tpak, dovoljno bi prolelo jedan snažan zahvat i jedan pun autorskog, što nimalo ne bi škodilo atmosferi. Muzika grupe "Anastasija" je evokativno folklorna i vrlina dobra: snimljen, bilo bi neobično da nije, pod uticaj Leb i sol tradicije. Film valja gledati dva puta, drugi put da bi se mnogo u sjajnoj kamari i montaži, i likovnom senzibilitetu lanjeta za mnogi spot. Kada bih smela, rekla bih da je već o drugi, ali je danas poetizacija duše svih ubijenih koji je postavan i našim životima i svakom filmu. Data pripada nekoj boljoj budućnosti. Paradoksu, ako ima pravde i pragmatično, sin je Oskara mogao dobiti režim i dobrodušnim Muftinanom, Miloš Manćevski bi zadužbinu "Oskara"; on, dodaše, vredi mnoge od vrednijanskog bva, ali bi Manćevskom zgodno dobro i naslovlju knjizec, u kojoj sam nekih ranokaka iz podzine bez, mnogo obećavaš još bolja.

SVETLANA SLAPŠAK

Ili ovo Miloša Manćevskog na umetničkom formativnu nameru, nema nikakve sumnje. Da je ta namera nešto više nego filmski stvaralački superiorno pisano, dosta se jasno vidi iz ratne filmske produkcije, na primer iz moralne redefinisanosti Pavlovićevog *Dezerterа*. Ili iz razbijenog žanrovskog filma *Mi nismo anđeli*, čiji je jedini problem što nije bio snimljen petnaest do dvadeset godina ranije. Bilo sarajevski dokumentarci Kenovića i grupe SAGA, već zbog usmerenja u kojima su radeni, spadaju u sasvim drugu kategoriju, i podležu drugim kriterijumima. Miloš Manćevski, suprotno po lokalnim merilima i skoro viseokom riziku po svetskim - mislim na lokalne - jeftini je do sada uspeo da stvori ubedljivu i moralno beogrekoru atmosferu (ekstremno i univerzalnog, legendu koju podjednako dobro čitaju oni prepuštani znanjem i umovanjem o bivšoj državi, i oni savršeno nezainteresovani. Iz komunikacija su isključeni, kako i treba, svi aktivni učesnici.

Ako za trenutak zaboravimo svetski uspeh *Zlatnog lava*, Miloš Manćevski je lako rešio pedesetogodišnji problem jugoslovenske kinematografije: nedostatak dobrog, logičnog i ubedljivog scenarija. To što jugoslovenske kinematografije više nema, može se delom činiti kao pravovina tauma. I samouvereno: "pratke škole", za sve dešavnim i javnim istorijama, izgleda malčice neobično pred ovim makedonskim mladunčem koji oda, nauči i ume ne objašnjavajući uspeh svima što sve ne može da postigne. Sem što umne da napiše scenario u kojem ništa ne vidi i ništa gumuto pod tepih, i dijaloga koji vrzaju - povrtno u kinokomiksi-ejkroll - Manćevski umo da primeni brzinu, nešto što u bivšoj domovini nikako ne može da prode kafanski peg. Tek sa tom brzinom tajnoviti postaju funkcionalni: iznenadno nočno pojavljivanje voljene žene, prevarivanje kao reakcija na nasilje, pucanje u led. Samo se sa vrhunskim scenarističkim raffinmanom mogla sklopiti mehanika priča koja je, sa manje kontrola i više samoudovoljstva, mogla završiti u patetičnoj jednoumačnosti i u melodrami. Nijedno jedinog isključenog nema u konstrukciji, u krutnom toku legende, ali to je sek savršena podloga za autosubverziju i umnožavanje smisla.

Manćevski je bio svestan da, ukoliko ostane na nivou legende, rizikuje ignorantska ili marginalistička tumačenja o "vekovnoj mržnji", a da istovremeno jedino legendarni može da postigne nivo univerzalnosti potreban da se lišta razuma. Stoga je morao uneti ono što inteligentnih, nežnih, cinićnih, nostalgičnih (za bivšo kompatriotoj intervencija, koje osnovnu legendu dekonstruišu i dovode u sumnju svako malo zadovoljstvo jednostavnog rešenja. Tako je, na primer, potpuno jasno da je prethodna generacija (Zekir, Aleksandar, Hanai bila bilingvalna i da su deca išla zajedno u Školu; Hanina ćerka je čobanica, i govori samo albanski. Aleksandrov mladi srodnik je muslimanski početnik: on je prozvan život čuvarja.

ФИЛМСКА ПРЕМИЈЕРА У ЦЕНТРУ „САВА"

Блесак из срца таме

„Пре кише" редитеља Милча Манчевског (македонско-енглеско-француска продукција), улоге: Раде Шербеџија, Кетрин Картлиџ, Грегоар Колен, Лабина Митевска, увозник First Production, Београд, Златни лав, Гран при Венецијанског фестивала

Једно од задовољстава у дугој историји филмског критичара јесте чињеница да се са сваким новим филмским делом, без бојазни од претеривања и јаких речи, дебитантског филма младог македонског редитеља Милча Манчевског „Пре кише" (македонско-енглеско-француска продукција, 1994, трајање 115 мин.) сретала се међу најчистије и најлепше филмске плодове у последњих неколико година у савременом европском филму. Више мислим у формалном смислу него ли само по његовој тематици, мирису, укусу и боји (у боји је снимљен, мислим, први филм једног македонског редитеља у неколико година), него дело свежим духом, оригиналним филмским језиком и непогрешивим критичким чулом наставља највеће традиције југословенске авангардне кинематографије из шездесетих година, надограђујући својим делом на врхунце остварене у делима Манојловића, Павловића, Петровића, Кулиширића и Карановића, да не идемо даље.

Кетрин Картлиџ и Раде Шербеџија у филму „Пре кише"

„Пре кише" је филм сложене наративне структуре и оперног језика чулних филмских слика (извањредан фотографија Мирослав Тирања), у чијем тематском језгру се преплићу мисао и историјско, прошлост и савременост, југословенско осећање да се у миру живело сложније и складније са комшијама, и новонастале бујице мржње, племенске, националних раздора и атавистичких подела. Реч је о трима људским причама, од којих се прва и трећа догађају негде у Македонији, а друга у срцу Лондона. У првој, млади македонски калуђер Кирило (фасцинантна француска глумица Грегоар Колен), звани часном Буљом, отпрати пештерских свештеника спасава младу Шиптарку Зејнеп (потресна улога Лабине Митевске), из руку осветника, али не лудуа. Друга прича, у лондонском миљеу, увиђа у рођака македонског ратног репортера Александра Кирова (глумац Раде Шербеџија), у које је заљубљена удата жена (рођакиња Кетрин Картлиџ). Трећа прича је најкраћа: кући ратни репортер, који после четворогодишњег одсуства у родном крају стиче нове пријатеље између Македонаца и Шиптара. Као и момак Кирил, и Кирков ће се наћи разапет између свог моралног става и осветничке закрвљености читаве браће.

Редитељ и писац сценарија Манчевски говори о трећини и ратној трагедији на балканским просторима, али су му у првом плану судбине људи, њихове моралне дилеме и њихови избори. Сурова стварност балканских ратова сведочења се кроз професионалну каријеру ратног фотографа, који је у једном часу изгубио на „крвавицу убојства" за недељус штампе. Његова судбина се филмографски (својим својеврсним стилом) склапа из Антониониног филма „Професија репортер", а потом, по повратку кући и неодољивом потреби да приђе отуђу Шиптарку, бившу своју неостварену љубав из детињства, ту је филмска реплика на судбину покајника Итана (Џек Нејп) из Фордових „Пратача". Има још неколико филмофанских „питата" од којих је најупечатљивија садистичка игра са коровачама, преузета из увода „Дивље хорде" Сема Пекинпаха. При том је најважније да овде није реч о разметљивим „позајмицама", већ о сигурном уклапању преузетих „мотива" у добро разрађену неуобичајено-привлачну фактуру.

Поштo филм ис сведи хронолошки шестодневне догађаје, већ алтернативно смењивањем у наративним пределима архаичног плана ис, тек у завршним кадровима Манчевски открива кружну драматургију свог филма и трагичну затвореност круга (круг који завршава, каже стари калуђер, али и рађа графит са лондонских улица). Сценску наративно-драматургију клопку сам редитељ надиђе у климаксу Тарантиновим „Петпарачким причама". Ова формална дисконтиница је, поготово нова кључна сцена и ситуација. Манчевски је изванредно играо овај завршни „гег де фер". Говорећи о балканским расположењима и парадигмама мржње на овим просторима, редитељ се не упушта у тако моралистичко проклињање рата, већ је оцењује неопходношћу за временску у којој су се „вукле ствари собом". Он показује своју мудрост кроз сукобе старих људи који, у оба случаја, гину од руке своје браће и близнака.

Изванредан филм који ће вам се тешко заборавити, за који ћемо морати да сачекамо (стицајем околности овај дотични филм ће видео трг пута). Ово је први филм из једне од нових дотичних југословенских република и стицајем околности је изванредан. Он говори о нама, начином који нам каже да морамо опет имати...

Милан Павлић

ПОСЛЕ ПРЕМИЈЕРЕ ФИЛМА „ПРЕ КИШЕ"

Задовољна публика

Кетрин Картлиџ: Поносна сам што сам учествовала у филму

Синоћна премијера филма „Пре кише" младог македонског редитеља Милча Манчевског, пре две вечери, добро је загрејао данашњу београдску публику у Великој дворани Центра „Сава". Филм је приказан у конкурсу „Београд Интернационал"

– Видео сам увођење, тако ми, то се ће се моћи видети – рекла нам је

ПОЛИТИКА ЕКСПРЕС

БЕОГРАД ● ГОДИНА XXXII ● ЦЕНА 30 ПАРА

КУЛТУРА

ВЕЧЕРАС ПРЕМИЈЕРА ФИЛМА „ПРЕ КИШЕ" МИЛЧА МАНЧЕВСКОГ

ЗВЕЗДАНИ ДЕБИ

● Добитник „Златног лава" у Венецији већ продат у готово све земље света
● На премијери и два главна глумца

Сцена из филма Милча Манчевског који је освојио критичаре

Д. Лазаревић

СА „ЕКСПРЕС" ТРАКЕ

● Југословенски сан и јава

ДРАМА О СВЕТОМ САВИ СПРЕМА СЕ У БЕОГРАДСКОМ ДРАМСКОМ ПОЗОРИШТУ

„ОГЊЕНА КУПИНА"

...ница Гавић ● Свети Сава Таласије Узуновић ● Премијера средином јануара

ДРАГОЦЕНА ИЗДАЊА ТРИ УДРУЖЕНА ИЗДАВАЧА

НОВИХ СЕДАМ КЊИГА „ПИСМА"

KULTURA 15

BORBA U BIOSKOPU I ISPRED NJEGA

Emocije bez poduke

„Pre kiše", BJRM (Francuska), Engleska, 1994, Gimnikartin Kartnet, režija Serbedžija

„Pre kiše"

VEČERAS U BEOGRADU

Festival autorskog filma

17

POROCK

INTERVJU MISKA KULARNIP TV PRODUKCIJA, LJUBLJANA (?)

Resistance

ANASTASIA

Zalog za budućnost

ПОЛИТИКА четвртак, 15. септембар 1994.

КУЛТУРНИ ЖИВОТ

ЗАВРШЕН ФИЛМСКИ ФЕСТИВАЛ У ВЕНЕЦИЈИ

„Златни лав” иде за Македонију и Тајван

Дебитантски рад младог македонског дебитанта Милча Манчевског „Пре кише” поделио највишу награду са тајванским филмом „Живела љубав” Цај-Минг-Лианга. – Разочарани Американци и Италијани

Четири награде за македонски филм

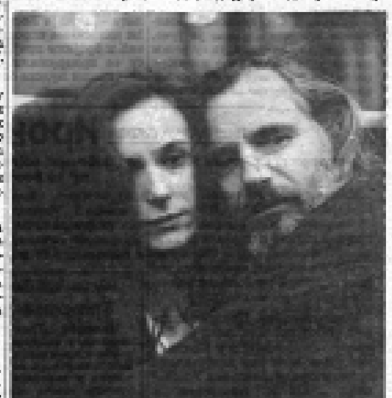
„МАТИЋЕВИ ДАНИ” У ЋУПРИЈИ

Отворена изложба Владе Величковића

ФИЛМОВИ ГОДИНЕ У АРГЕНТИНИ

Приче о Југославији

По анкети недељника „Мага”, најбољи страни филмови „Пре кише” и „Подземље”



Град музике

— свет у вестима —

Унгарија

HunGary

Во Унгарија филмот за прв пат е прикажан во декември 1994 на филмскиот фестивал во Будимпешта.

Во кината низ земјата почна да се прикажува во мај 1995.

Критиката го нарекува "документ со чиста убавина, со интелектуален ангажман и со силен емоционален ефект".

Пуштен е и во видео дистрибуција, но немаме податоци дали е прикажан на телевизија.

УНГАРИЈА

HunGary

MOZI

Kezeket fel!

MIURO MARCSEVSZKI: ESŐ ELŐTT

Van abban valami lenyűgöző, amikor háború közeledik. Előáll egy olyan időszak, amikor már mindenki tudja, hogy háború lesz, de senki sem beszél róla, nem mintha azt hinnék, hogy akkor majd csak úgy hirtelen, elsáll a vész szele, hanem mert más evidens, hogy baj van. Biztosan beköszöntő eseményre nem kell szavakat vesztegetni.

ZÁSZLÓK: Amikor háború készül, az emberek olyan dolgokat tesznek, amilyeneket előtte soha. Vallási, például, piszkolni vádolni, de nyilvánosan helyen felsorolja haragosainak nevét, és célzásokat tesz arra nézvést, hogy bekövetkezése esetén a rendet rendőrök őrzik. Az is lehet persze, hogy ez a történet nem igaz – ön is csak hallomásból ismeri –, de akkor is jellemző a balkáni hisztériára, hogy ilyen történetek egyáltalán megeshetnek. Hiszen ekkor minden más lesz: az ünnyökök megnyálnak, ugyanis a legnyomós a hagymaszálról a mellkasunkra ékesítsük fel ereklyéket, ideje kell választani, aki pedig nem akar tatuson valamelyik tábornok, az lehetőleg és zsebű könyvű csapjon.

A háború a mi tőzsi-nemzeti-vallási-kifiatársaságunkban is előhozta a régi ellentéteket, a régi sérelmeket, a régi ideológiai alapokon egyszerre és párhuzamosan (a Bokros-féle megszorításokban is így kezdődött, nem másképp. Vannak az őrültnek ajtó jelei, amikkel elérik: egyszerűen nem tudunk mit kezdeni. Jelentésük csak később válik felismerhetővé. Tőlem gyakran kérdezik, hogy milyen ország volt. Egyre inkább azt mondom (bár mindig is ezt mondtam, csak lassú affektálva hangsúlyozom a múlt időket), hogy jó ország volt, az összes – kontinuk szerint nem lévők, inkább rengetegen – hibájával együtt. Mondjuk, nem volt idilli, nem is volt normális ország, de ettől még lehetett szeretni: nemrégiben úgy döntöttem, hogy csak a jót emlékszem, a rosszat pedig nem felejtem el. Az önkéntes ígéretemet bár a hétköznapokban, hogy mindenki megsértődik, hát, kérlek, hülljön kreolra ez lesz a világ normális rendje. De vajon normális-az, hogy évekkel ezt amúgy jelentős meg hínak a lapokban, hogy Prishtinában szombaton az albán zászlóikon hány albán zászló lengett? Miért többször írtak arról, hogy hány, Albánia ennyi meg ennyi zászlója lengett, annál inkább lengetnek a zászlókat.

SZAVAK, TETTEK, NEMZETEK: Nem tudom, nem értem. Macedónia nyugati részén az albánok és macedónok egymáshoz közel, mégis egymástól elkülönülve élnek, egy olyan földön, amit mindkettő a bor magának érez, és ez bizony borgyorsaltat okoz életükben. Az albánok az illírek legutódjainak tekintik magukat, a Balkán legrégebbi lakosainak, amiben van igazság, ehhez még adják hozzá, hogy az albán nemzetet gyakorlatilag kettévágja a határ, így a diaszpórában legalább annyian élnek, mint az anyaországban, ha ezekhez a komponensekhez még az Enver Hoxha-i nacionálkommunizmust is elegyítjük – a szamár tévé évtizedeken át igyekezett meggyőzni az Albánián kívül, az ellenségnek tekintett Jugoszláviában élő albánokat, hogy a mennyek országa a szunnyedhat leledzik, és ebben, nos el is éri némi sikereket (a propaganda kvalitásaival barki képet alkothat magának, ha legalább egyszer az életben hallgatta a tiranai rádió magyar nyelvű adását) –, tehát ha mindezt összetörjük, elkeverjük, felmelegítjük és desztilláljuk, olyan robbanó vegyületet kapunk, amilyenről a jakobinusok csak álmodni mertek. Hogy a bal nagyobb legyen: az albánok jogai Szerbiában (Koszovót, Crna Gorában, Macedóniában korántsem rendezettek, az EU tag Görögországról ne is beszéljünk, az anyaországba menni pedig nem érdemes, mert ott még nagyobb a nyomor (ha albán lennék, én is felszállnék egy Olaszországba tartó hajóra, vagy megrohannám az USA követségét, ha azt olvasom a helyi lapban, hogy pont az albán munkaerő

A BUDAPEST FILM májusi ajánlata

május 16.

ESŐ ELŐTT

macedón—angol—francia film

A film három szerelmi történet egymásba

adja, hátterében a polgárháború fokozom

rendezte: Milko Manchevski

forgatókönyvíró: Rodoljub Čolaković (a Mi vidéknek a film társszerzője), Radek Sarboljub

és Gregoire Colin

A film 1994-ben a velencei filmfesztivál-

ion Arany Oroszlán Díjat nyert.

1995-ben a Legjobb Külföldi Film

kategóriában Oscar-díjra jelölték.

BORI ERZSÉBET

Balkán, szerelem

Dárda, ggyarán rövidre vágyva

FECOV NAZE

Macedón film – albán szemmel

bűnregény

MAJOROS SÁNDOR

Százegyven lépés

(Negyedik rész)

kritika

Film

Háború lesz

Milko Mancsevszki: Eső előtt

'95-ben is VOLÁNBUSZ !!!

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AJÁNLÓ

ESŐ ELŐTT

Before the Rain

Csoportkép kettős tükörben

Milko Mancsevszki: Eső előtt

Macedónia fővárosában sok megfigyelő és sok szemtanúval találkozhat Skopje. Nincs olyan elemzők, akik egyértelmű magyarázatot tudnának adni arra, hogy miért történt meg a merénylet. Az utcán megfigyelők, akik mindent látnak, de semmit sem hallanak, hogy mi történik. Az ország egyik legnagyobb napilapjának a munkatársai, akik mindent tudnak, de nem írhatnak semmit. Ez csak néhány példa a sok közül. Pedig az ezek mögött lévő történet – ha nem is egyszerű – de nem is bonyolult. Jóval kevésbé, mint ahogy azt a macedón politikusok szeretnék elhitetni.

Ma ilyen is a hazánk: mindenki mindenre úgy emlékszik, ahogy akarja. Mindenki mindenről tudja, hogy mi történt, de senki sem tudja, hogy mi történik. Ez a kettősség a legjellemzőbb a macedón valóságban.

A történet megértéséhez tudni kell, hogy a Macedón Köztársaság a Jugoszláv Szövetségi Köztársaság egyik tagköztársasága volt. Ez a tagköztársaság a jugoszláv föderáció legszegényebb része volt. Ezért a macedónok mindig is kevesebbet kaptak, mint amennyit befizettek. Ez a tény a macedón nacionalizmus egyik legfőbb táplálója. Ez a nacionalizmus pedig a jugoszláv válság egyik legfőbb okozója.

Ez a nacionalizmus a jugoszláv válság kezdetén, 1990 tavaszán, a Macedón Köztársaság Szobranje (parlamentje) előtt tüntető tömegben öltött testet. Ez a tömeg követelte, hogy a Macedón Köztársaság ne hagyja el a Jugoszláv Szövetségi Köztársaságot. Ez a tömeg követelte, hogy a Macedón Köztársaság ne ismerje el a Szlovén Köztársaság függetlenségét. Ez a tömeg követelte, hogy a Macedón Köztársaság ne ismerje el a Horvát Köztársaság függetlenségét. Ez a tömeg követelte, hogy a Macedón Köztársaság ne ismerje el a Bosznia-Hercegovinai Köztársaság függetlenségét. Ez a tömeg követelte, hogy a Macedón Köztársaság ne ismerje el a Szerb Köztársaság függetlenségét. Ez a tömeg követelte, hogy a Macedón Köztársaság ne ismerje el a Montenegrói Köztársaság függetlenségét. Ez a tömeg követelte, hogy a Macedón Köztársaság ne ismerje el a Szerb Köztársaság függetlenségét. Ez a tömeg követelte, hogy a Macedón Köztársaság ne ismerje el a Montenegrói Köztársaság függetlenségét. Ez a tömeg követelte, hogy a Macedón Köztársaság ne ismerje el a Szerb Köztársaság függetlenségét.

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A GÉPPISZTOLY, AMI ÖSSZEKÖT

A HÉT FILMJE

Szerelem és halál eső előtt

Budapest Week Feb. 8, '95

Seeking shelter from the rain

Internal strife in Macedonia is the subject of Milko Manchevski's powerful first feature film, *Before the Rain*.

RE VIEW

Before the Rain
(1994-Mac/UK)
Directed by Milko Manchevski

In a strange and foreign land, under a still-mythic sky, a simmering, 500-year-old feud is coming slowly to a boil. Automatic weapons are passed around like candy to trigger-happy village boys in a widening arc of vigilante vengeance, and an émigré returns to find his homeland hopelessly polarized, perhaps approaching civil war. In the end, he succumbs to the absolute necessity to make a stand.

The country is Macedonia, and the conflict is between ethnic Albanian Moslems and Greek Orthodox Christians. In other words, this is Europe, today, as shown in director Milko Manchevski's first feature film, *Before the Rain*. (His previous work has been in experimental video, including a groundbreaking music video for the American rap group, Arrested Development.) With surprising artistry, Manchevski succeeds in avoiding the traps of excess inherent in his grand, elemental approach – namely bombast, melodrama, glorification and desensitization – to give us a document of purified beauty, intellectual engagement and strong emotional effect.

The story, such as it is, centers around charming, grimy photojournalist Alexander Kirkov (played by Rade Serbejya). He is just back in London from a prize-winning stint covering the war in Bosnia. Shaken by his experiences, Alex decides to return to his native Macedonia, and he wants to bring along his British girlfriend, Ann (Katrin Kurtildge). But Ann, married and pregnant, decides to stay behind. Alex moves back into his own abandoned quarters in his old home village and quickly comes up against unsettling changes in the attitudes of his neighbors, relatives and friends. Meanwhile, back in London, Ann encounters her own catalyzing horror.

What Alex finds in Macedonia, together with the contrast between life there and life in London – from ethnic waiters to styles of husbandry to techno pop – forms the main organizing lines or force which give this film such a direct emotional impact.

A parallel plot line involves an ethnic Albanian girl (Labina Mitevska) who seeks shelter at a monastery in Macedonia. She is offered refuge by a boy monk (Gregoire Colin) who has taken a vow of silence and hears the guiding voice of God in his dreams. He ends up by getting involved in her story and the events around him. The gradual unfolding of how this girl is caught, what she has run from and how it relates to Alexander's story makes up the rest of the film.

The apparent simplicity of the plot is deceptive. Presented in three nonsequential sections, there are enough slightly irreconcilable details that you can construct a lengthy plot continuation afterwards in your head just trying to account for them. (*If the nephew called her from there, then maybe she went after all, saw the funeral from the hillside, and then took those photos herself. But no, because the other shooting happened before he called...*) Ultimately, it seems that some details are meant as postmodern, mystical touches rather than literal development.

So, finally, are the characters. In retrospect, besides Alex, the characters never quite blossom into fullness but condense back into the attitudes and emotions which they represent. This occurs, despite the film's engaging humanity, because the sweep of events overpowers each character in turn.

It is this which makes *Before the Rain* a disturbing film. One sees the world as Alex and Ann do, and briefly one feels the efficacy of either trying to work through or trying to avoid the conflicts hanging in the air. But ultimately there is a world spirit. You cannot manipulate it, you are a part of it, and you move in the direction it moves – through horror, frustration, and despair – whether your head is held high or hung low.

One can only carry away from this film an instant of rightness, and of communion with some shadowy ultimate good both artistically and in the sense of a shared consciousness, which informs our waking days. It is probably this which won *Before the Rain* a Golden Lion at the 1994 Valence Film Festival and a nomination for a 1995 Oscar for Best Foreign Film.

Please note that only the middle section of the film is in English. For the rest, you will have to rely on your Macedonian or Hungarian linguistic skills or those of a sympathetic friend.

—Andrew B. Singer

KULT

FILMJEGYZET

Megbolydult világ

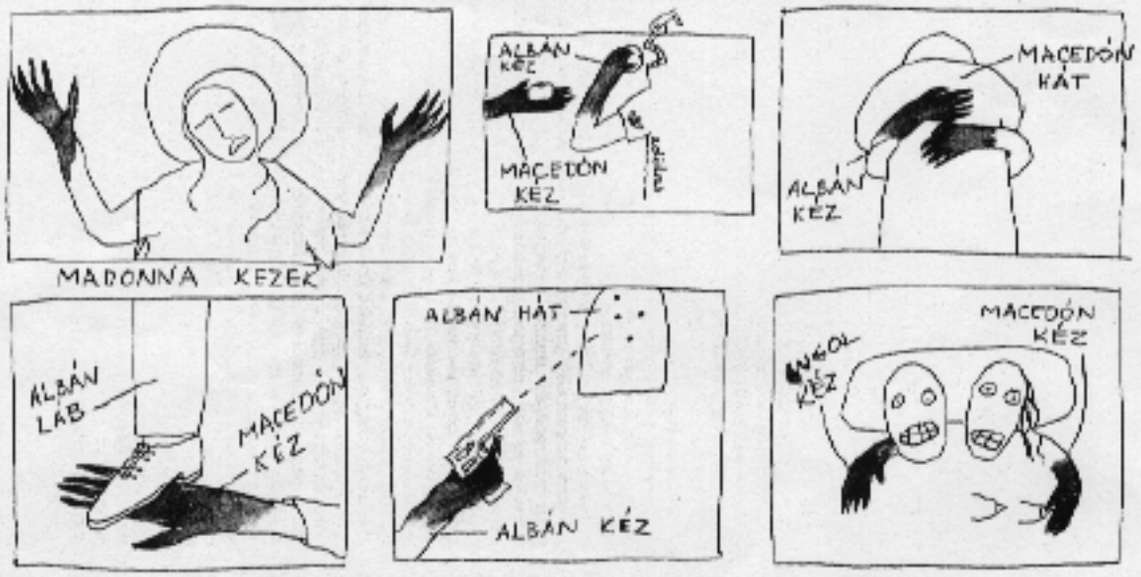
Milorad Krstić:

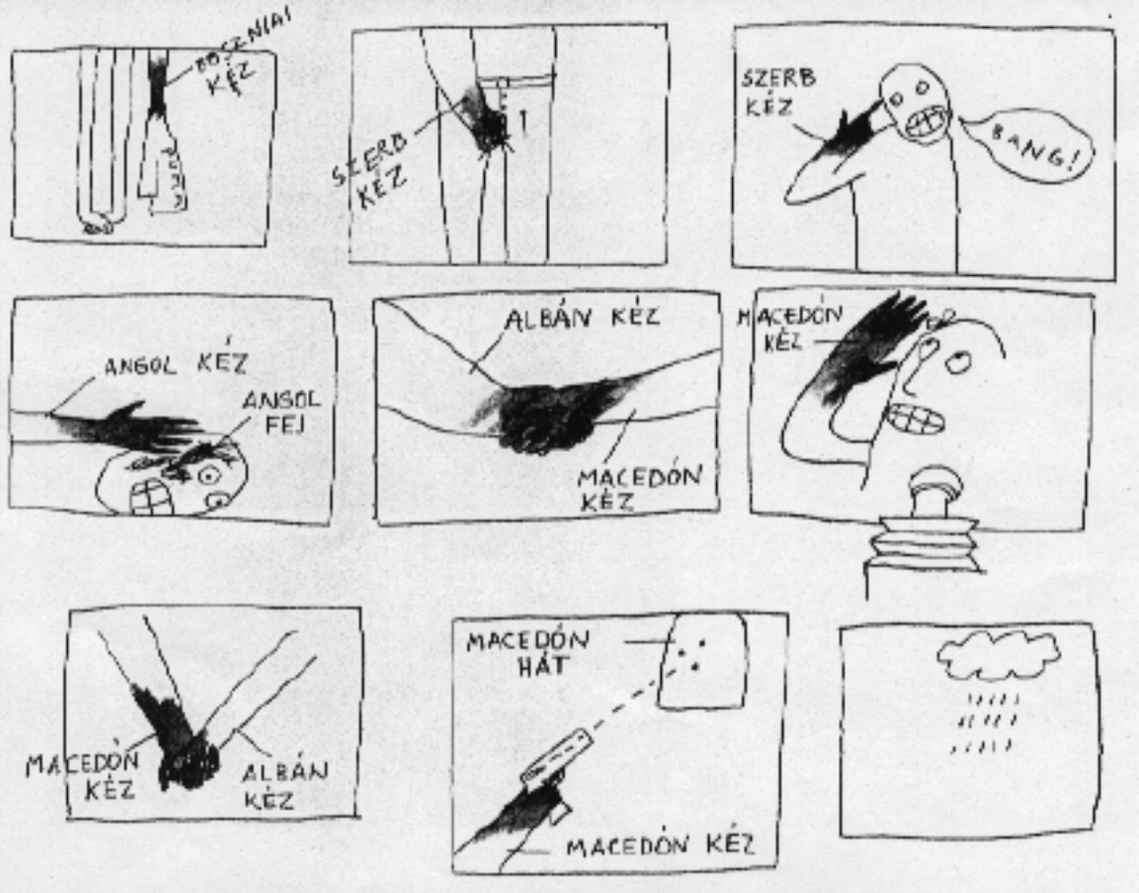
Kézbeszéd

MOZI

MOZI

A MACEDÓN "ESŐ ELŐTT" CÍMŰ FILM RÖVID-KÉZBESZÉD ÁLTALI TARTALOMLEÍRÁSA





Мексико

Мексико

"Пред дождот" во Мексико игра на фестивалот во Мексико Сити во декември 1995.

Широка кино дистрибуција има пролетта 1997. За ова немаме други податоци, ниту исечоци.

Немаме податоци ни дали е издаден на видео и дали играл на телевизија.

Mexico

Lunes 4 de diciembre de 1995, REFORMA / GENTE 3E

XXVIII Muestra

Testimoniala guerra 'Antes de la Lluvia'

Por Nelson Carro

Gregoire Colin es el monje Kiril en 'Antes de la Lluvia', de Manchevski.

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Antes de la lluvia

Por PACO IGNACIO TAIBO I

La facilidad que nos ofrecen los medios de información para llegar al conocimiento de lo que en otros tiempos se mantenía en el misterio, ha sido un arma de varios filos.

Por una parte, estamos enterados rápidamente de lo que hacen en lugares alejados personajes ignorados hasta ese momento, pero también nos impide ese goce súbito de encontrarnos ante lo inesperado.

Fui a ver el filme Antes de la lluvia. En una situación intermedia entre ambos extremos: si bien sabía algo del director y de la cinta, no sabía lo suficiente.

Lo sorpresa me llevó por ese glorioso camino del descubrimiento de una belleza emocionante.

La colega Ysabel Gracida, mucho más enterada que yo, daba buen recuento de un macedonio que vive en Nueva York y que Antes de la lluvia fue su primer filme.

Gracia me amenó también que el propio autor vela su película como una versión de tres historias clásicas: Romeo y Julieta, Hamlet y el retorno de Ulises a Ítaca.

Pero tal informe tampoco me impuso gran cosa.

Lo que quiero aquí señalar es que descubrí una película muy bella, muy inteligente, excelentemente interpretada que ofrece una información emocionante sobre Macedonia, una pequeña parte de los Balcanes de la cual sólo me había llegado el eco de la violencia que el enfrentamiento entre dos maneras de entender la dignidad produce y usa produce.

Miles de habitantes de Macedonia han muerto asesinados por gente que en ocasiones es víctima y en otras verdugo.

El círculo no se cierra, la historia se repite, las muertes son las mismas, sólo los cadáveres se distinguen algo al caer sobre una tierra de Aquera bellaza, inhóspitas roquedales, de cielos limpios y azules.

El filme es aparentemente violento, pero se aleja de la moda actual que reduce sus propuestas a la sangre por la sangre.

El director de Antes de la lluvia se llama Milco Manchevsky.

Algo habré de agradecer a la información que el éxito de la cinta despertó en el Festival de Venecia, donde ganó el León de Oro.

Mi curiosidad por Milco Manchevsky me hará esperar su próximo trabajo con verdadero interés y sin entusiasmo.

Por cierto, vea usted también esta película excepcional.

LA MUESTRA

Antes de la lluvia

Gracias a que el realizador macedonio Milcho Manchevski, no pretendía hablar sobre la guerra en los Balcanes, es que muestra una visión desapasionada del conflicto. Es imposible suponer una aproximación a la objetividad, pero al menos se trata del alejamiento que le permite ordenar los elementos del conflicto con frialdad y hacer los hechos con el paso del tiempo, convirtiendo el desbordamiento emocional del relato. Aun cuando el tema es la toma de decisiones, al situar la historia en el conflicto yugoslavo, la guerra se incorpora lentamente y acaba por cobijarse más que instalarse.

Diferentes discursos se suceden dando una idea de lo que acontece en la conflagración fratricida. Para los que no quieren la guerra se aleranda, lo importante es preservar la vida, pero en la visión de los guerreros quienes no toman las armas son cobardes; no hay acuerdo al entre los del mismo bando que se matan unos a otros por nimiedades; en fin, la intolerancia y la irracionalidad se desencadenan.

El lenguaje narrativo de Manchevski guarda parecido con una figura espiral por la que se interna hacia el centro del filme, nunca de manera directa. Para hablar de las decisiones al realizador utiliza la guerra como el multiplicar que permite ampliar sobre los personajes obligándolos a optar en poco tiempo. Elegir un bando aun cuando no deseen pertenecer a ninguno. Así, un sacerdote ortodoxo protege a una muchacha al tratar de los cristianos que la persiguen y la gente mete a ramos de sus hermanos y familiares sólo por una decisión.

Por otro lado, divide una historia lineal en tres partes, colocando al inicio de la historia en el medio y los personajes que intervienen en cada parte apenas y se entrecruzan. Todo esto produce una sensación de cinta orgánica al estilo Altman y continúa a realizar la máxima del sacerdote ortodoxo: El tiempo no expira, el círculo no se redondea. Pues que simboliza la capacidad que debe adquirir el hombre para decidir en los tiempos veloces y la concepción de sucesor con principio y fin o en espiral (depende de cómo se le vea).

La cinta de Manchevski es una inquietante opera prima que revela a un tiempo la intolerancia de los hombres de guerra y las consecuencias insospechadas de las decisiones, y que además, a través de una estructura espiral parece referirse también a la escalada de violencia que en algunos momentos parece no tener fin.

Antes de la lluvia (Pe Dezja/Before the rain). **País:** Macedonia-Gran Bretaña-Francia. **Dir.** Milcho Manchevski. **Prod.** AIM Productions, Noe Productions, Vardar Film, Rádió Screen, The European Coproduction Fund, Polygram Audiovisual, Ministerio de Cultura de la República de Macedonia, Judy Counihan, Cedomir Kolar, Sam Taylor, Cai Villiers. **Año:** 1994. **Guión:** Milcho Manchevski. **Fotografía:** Manuel Teria. **Música:** Anónima. **Ed.** Nicolás Gentet. **Intérpretes:** Katrin Cartlidge, Rade Serbedzija, Grégoire Colin, Labina Mitevska, Jay Villiers. **Duración:** 115 min. **Dist.** Latina.

■ Roberto Frías ■

La Muestra

"Antes de la lluvia"

Tres historias en torno a la guerra de Bosnia

Tarrade Fátima Tavares

"Pre Dezja", "Before the Rain", es el primer largometraje de Milko Manchevski (1960), nacido en Macedonia cuando esta región formaba parte de Yugoslavia. Muy joven abandonó su tierra, radicó primero en Londres y en Nueva York trabajó en documentales, videoclips y cortos publicitarios. Luego de su regreso a Macedonia en los años noventa, decidió hacer este película sobre una confrontación entre Macedonia, Inglaterra y Francia. La película ganó el pasado con la guirnalda "Alejaj wariaw" (Viva el amor) de Bai Ming Liang el León de Oro de Venecia en 2324 y posteriormente el Oscar a la mejor película en lengua extranjera en 1995, además de varios premios más en festivales menores.

"Antes de la lluvia" es una película dividida en tres partes que, aparentemente, son como tres episodios independientes ligados por un tema común. En realidad las relaciones entre las tres historias son en todas las órdenes, de hecho son irreparables. Lamentablemente tienen que ver con el sangriento conflicto que vive esa región del mundo y que no se limita a muchachos terribles de Sarajevo y la Gran Bretaña de Jacques, las "limpiezas" étnicas y serbia, balcanizadas. Fe un incendio que ha hecho arder toda la región. El cine echa mano de estos lechos, aunque no en abundancia.

Kirill, nuevamente, la parte derecha versión de Hamlet en "Underground" (1995) y "A Moment de Silence" (1995) de Aquaviva, aunque su trama no es el conflicto y armas de Bosnia (1994) de Bernard Henri Lévy, mucho más lúcido, es la que se mueve el surrealismo, el subjetivismo, la violencia y la ambigüedad de todo.

No hay que olvidar los palabras de advertencia hechas por Orson Welles al principio de El Gran de Macedonia bosnios, vistos en México en 1994.

Como por un mágico guardo los ojos el mecanismo del confinamiento en "Antes de la lluvia". El primer relato se titula "Polvorín" y tiene como protagonista a un joven monje Kiril (Grégoire Colin), que ha hecho voto de silencio, precisamente en la segunda la palabra, en un monasterio de montaña.

Una noche el lugar a su celda se encontrará con sorpresa a Zamira (Labina Mitevska), una joven albanesa musulmana a la que una bomba arrojada paralgue por el supuesto de haber cometido a una de los serbios. En su cito, los consagrados, buenos cristianos, no respetan ni la casa de Dios.

Kiril la protege y cuando el mayor del monasterio lo descubre, los echa para cuide de que huyan sin peligro. Explica que Kiril y Zamira se hayan hecho amantes, aunque simplemente él no habla, ella sólo habla su idioma. Están dispuestos a seguir juntos a Londres cuando los descubren los albaneses, él no es tocado puesto que le ha salvado la vida a ella, pero como ésta quiere seguirlo, su hermano la mata.

El segundo relato se llama "Cenizas" y tiene lugar en Londres. Anne (Kerrin Cartlidge) lleva una agencia de fotografía, está casada con Nick y enamorada pero se amante de Aleksander, macedonio de origen, ganador del premio Pulitzer de fotografía y su fotógrafo estrella. Tiene casi veinte años de haber dejado su tierra pero está decidido a volver. La vida a Anne que vaya con él, pero ella se niega y él regresa solo.

El último final se llama "Endgame". En su lecho yace casi moribundo el viejo pueblo. Todo es diferente. La guerra está servida. Es bien sabido pero no se dice que él no sabe nada. Aleksandar visita a Anna (Phyllis Logan), su antigua novia abuela que no ve en la cama. La situación se desde hace años prácticamente de guerra entre cristianos y musulmanes y cualquier incidente hace estallar la pugna. Aleksander se mantiene arrestado, entre los dos, pero cuando Hana le pide la ayuda con su muy joven hija que ha sido aprehendida por asesinato y va a ser ejecutada sumariamente, no le queda más remedio que tomar partido.

Dice marchevski que su película "no trata sobre la guerra sino sobre la gente que debe tomar decisiones, el hecho de que, en algún momento de la vida debemos tomar partido".

En efecto, sus personajes se encuentran siempre en la encrucijada. Kiril el monje decide proteger a Zamira la albanesa musulmana y atlanta. Aleksander siempre con su cámara de fotografía de precisión y su cuarto oscuro para revelar a su tierra y allí toma una decisión definitiva. Anne, en cambio, no toma decisiones, no toma partido, pende en cierto modo. Final, quedando con su cuarto de apartado a él mismo que la ama y no como ningún recoge. La de angustiado está bien, de Londres. Unito mismo color lejos, pero hasta un hombre desaparecido y la soledad se acaba en unos segundos.

Los tres relatos están muy logrados. Yo decido la primera imagen del mismo aparece un reo con una cámara profesional.

Cuando Kiril y Zamira huyen por los montañas, el reto de explicarle que es Kiril a Londres tiene la perfecta que es fotógrafo famoso. Luego cuando ya Aleksander ha volado rumbo a Macedonia, alguien allá duda Kirill pregunta por él por teléfono. Anne tratará de localizarlo hacia el final. La razón de la guerra son más de alrededor, aunque nunca sobre la comunidad internacional ¿Y la ONU? pregunta Aleksander a su amigo médico: "Volverán a sembrar armarse a esconder cadáveres", responde. Sólo la falta decir que el periodo Clinton resolverá todo para ganar sus elecciones. Me pudi en para hablar de la mar posible relación amorosa Kiril-Zamira mientras y todo entre el sueño y la realidad, muy buenas momentos de cine.

En el fondo se trata de la transformación de la guerra (el recuerdo Kiril) en la obsesión, en como nos sobrevive la guerra civil. El contrapunto esta civilidad del mundo desarrollado y en paz con todo y sus miser (lujosos). Anne es la mujer libre de los prejuicios y apatías de Hanna o Zamira o los macedonios en general, pero será también un poco de la falta de inteligencia y deformaciones, pero queda claro en la conclusión del cuito en el real tenderemos visto entre los sobres y la lluvia. Tampoco cabe la cobarde de ignorancia sobre la destrucción la moralidad mayores del individuo.

Sin duda, para dudPuesto ocultado en Macedonia bucólica el Paraíso en el final del mundo occidental, los autodesarrollados y los supuestos olvidados y en paz y entre una capsula de cristal en los cuales ver, siempre son un momento. La historia, quizás decir que por donde quiera se encuentran territorios y significados, simetría y asimetrías y todo ello tratado sistemáticamente. Lo asombroso es que el debutante balcánico Manchevski ha sabido encontrar lo que un principio debía ser el real tiempos el barzamen. Por eso su película tiene tanta fuerza.

LATINA s.a. de c.v.

Att. Marina Kostova
Fax: 389 91 233901

From: Miren Gea
Fax: (525) 5491620
Ph: (525) 5440030

REF. BEFORE THE RAIN

Dear Marina,

I send you the poster by mail last week.

The film is going to release in México next year, probably in march. Somebody told me that Mr. Manchevski is going to coming to Mexico. I would like to know if this is truth and if it is, when he's coming.

Thank you very much for your kidness.

Sincerely,

Miren Gea

Mas que un ensayo sobre la realidad violenta que es el tiempo, Antes de la lluvia es el tiempo comprimido en una realidad violenta que es im posible de vivir. La imposibilidad radica en la estructura de un cuento en tres historias, cuyos tiempos independientes transgreden los tiempos de las otras historias y se convierten en acciones sin cronología posible. La posibilidad de la película radica en la definición de un tiempo que no es lineal, que puede repetirse hasta el infinito, mientras la realidad que se presenta no cambie. Así la historia se cuenta en: palabras, rostros, imágenes , todo, antes de la lluvia.

Kiril, un monje ortodoxo quien lleva dos años con voto de silencio, se ve comprometido a esconder a una joven albanesa musulmana que es acusada de asesinato. Descubierto por sus superiores, el joven monje escapa con Zamira quien se enfrentará violentamente con su familia. Kiril revelará posteriormente que su compromiso no fue total.

El joven vive en medio de paisajes impresionantes. La estilización al extremo (una luna deliberadamente irreal) envuelve a un personaje alejado de un compromiso total con sus creencias. Es la fantasía aterradora, la belleza de una escenografí que no puede existir. "Kiril no se compromete, no actúa, no decide. Es de los que sufren las cosas", dice el propio director sobre este personaje. Zamira se ha enamorado de este enemigo ancestral/familiar/religioso; no le importa y quiere estar con él.

Las entrañas del cielo se estremecen antes de la lluvia, en un lugar en donde el tiempo nunca muere, donde el círculo no es redondo. Las palabras son la diferencia entre las personas, y los conflictos comienzan por las diferencias. Los fundamentalismos surgen y el ritual mítico de prevalecer puros se hace presente. El ámbito religioso se ve acechado por las diferencias, la globalización con sus Tortugas Ninja y la música hip hop parecen ser lo único común posible, en un territorio en donde la cruz es el arma; en donde las palabras son las acciones en nombre de la cruz, que salvan el orgullo colectivo, el egoísmo hermanado en el tribalismo vestido de violencia y odio.

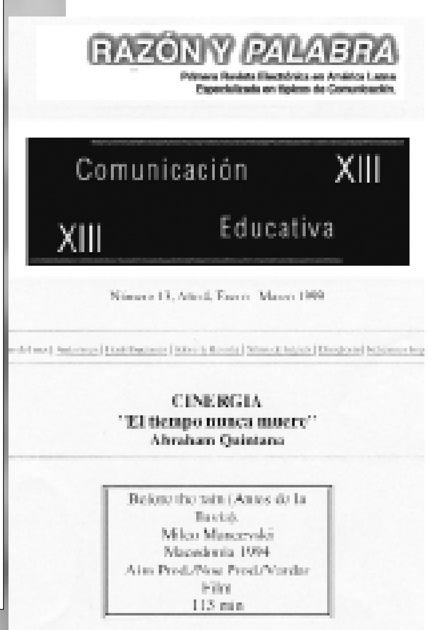
Antes de la lluvia, la ópera prima del cineasta macedonio Milcho Manchevski, nos muestra también la histria de Anne, una inglesa quien trabaja en una agencia fotográfica. Se entera de su embarazo justo en el momento en que el fotógrafo Aleksander Krokof (quien es su amante) regresa de Macedonia para pedirle que vivan juntos otra vez. Él resultará relacionado con los dos personajes del principio y terminará tomando partido a favor de sus propias convicciones.

Si los productos del capitalismo trastocan los fundamentalistas en sus formas de vida, los fundamentalistas pueden trastocar con balas la cotidianidad urbana. Antes de la lluvia exhibe que la sangre que se derrama en nombre de la guerra, se derrama en el propio cuerpo. Ante las armas las palabras sobran.

XXVIII Muestra

Antes de la lluvia, de *Milcho Manchevski*

Naief Yehya



RAZÓN Y PALABRA

Primera Revista Electrónica en América Latina Especializada en Tópicos de Comunicación

Comunicación XIII XIII Educativa

Número 13, Año 4, Enero - Marzo 1999

CINERGIA
"El tiempo nunca muere"
Abraham Quintana

Before the rain (Antes de la lluvia)
Milco Manceveski
Macedonia 1994
Aim Prod./Noe Prod./Vardar Film
115 min

Los rostros de las personas no son los mismos ante la religiosidad llevada al límite: la iglesia citadina es el refugio de la espiritualidad que no se tiene; en las zonas rurales, es la propia casa del espíritu ya dañado. La realidad es la del tiempo que se vive, en un lugar en donde la paz es una excepción, no la regla.

Antes de la lluvia son los rostros que no se conocen, el de la violencia que se fundamenta en el nacionalismo retrogrado, es un rostro envejecido por las balas, por todo el tiempo de guerras. Aleksander ha envejecido, ha cambiado en dos semanas en donde la violencia lo convirtió en parte de la guerra; decide regresar con los suyos, vuelve y se da cuenta que esa tierra ya no es la suya, pero tampoco puede ser de quien la habita, si en ellos sólo pueden existir ellos mismos; regresa a un lugar en donde la fuerza que es la unión, se convierte en una incontrolable necesidad de corresponder el daño con el exterminio.

Antes de la lluvia es la imagen del miedo que provoca el instante antes de caer la lluvia. El funeral de uno de los personajes no es la muerte de la lucha contra la violencia, es el aviso lleno de miedo: que ésta muera antes de la lluvia.

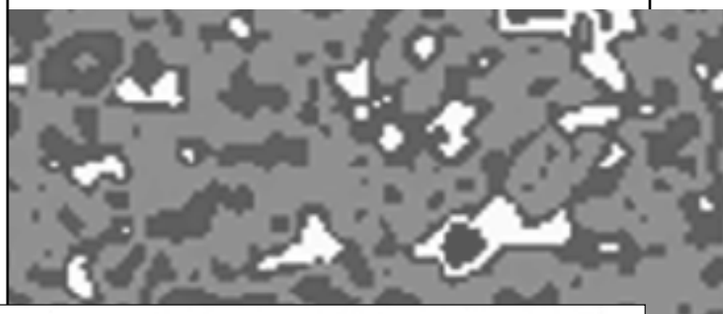
Las imágenes no pueden ser reflejo de las palabras y de los

FESTIVALS/MEETINGS
THE New Balkan Film Festival
Венеция - открит град
Дискретният чар на звездите
Тази сладка дума - награда
Конюнктурата - игра на стъкления бисер
КУЛТУРА
Възраждаме балканския кинофест
Колкото до „Бандитът" (1996) на Яауз Тургюл, това е най-касовият турски филм, осъществен и с българско участие. Но само „Златният лъв" от Венеция и номинацията за „Оскар" превърнаха „Преди дъжда" (1994) на Милчо Манчевски в гордостта на балканското кино. Неслучайно именно с него ще бъде откриването. Македония ще представи и филм от югославския период – „Черно семе" (1971) на Кирил Ценевски, имащ стойността за тях, както
Уредбата на Балканите
Bulgaria

Bulgaria

Во Бугарија "Пред дождот" првпат е прикажан на фестивалот во Варна, 1995. Во 1997 играл и на фестивалот во Софија.

Филмот играл на телевизија, но немаме податоци дали бил на редовен кино-репертоар, ниту дали е издаден на видео.



ДНИ НА ЕВРОПЕЙСКОТО КИНО

„ПРЕДИ ДЪЖДА"

„BEFORE THE RAIN"

„KINO" magazine #3/96

14

Бугарија

полСка

4 GAZETA STOŁ

GAZETA FESTIWAL

Zanim spadnie deszcz

WARSZAWSKI FESTIWAL FILMOWY. Film dnia

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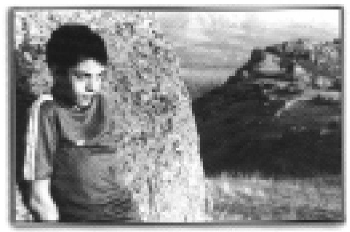
JERZY PŁAŻEWSKI

GAZETA WYBORCZA 6/10/95

Before the Rain

Zanim spadnie deszcz



Milcho Manchevski

[illegible]

[illegible]

p o l a n d

Warszawski Festiwal

NOFF.

Historia kastrata otworzyła festiwal

[illegible]

„Tom & Viv" (kino Muranów).

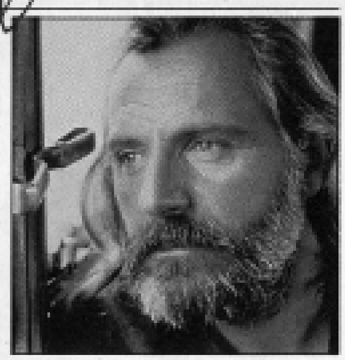
[illegible]

ZANIM SPADNIE DESZCZ

(Before the Rain)

22.40 RTL7

obyczajowy, Francja/Wielka Brytania/Macedonia, 1994, reż. Milcho Manchevski, wyk.: Katrin Cartlidge, Rade Serbedzija, Grégoire Colin, Labina Mitevska – 109 min.



Historia trzech osób, rozgrywająca się w Macedonii po niedawnej wojnie. Główne postacie filmu to mnich, przeżywająca problemy osobiste młoda Angielka i fotoreporter wojenny Aleksander. Zdruzgotany tym, co widział podczas wojny w Bośni, gdzie był między innymi świadkiem egzekucji, wraca do rodzinnej wsi w Macedonii, która tymczasem zamieniła się w obóz wojenny opanowany przez zwalczające się zbrojnie grupy muzułmanów i prawosławnych chrześcijan. Przemoc i nienawiść jest zaraźliwa i rozprzestrzenia się.

Emisja: RTL7, poniedziałek, 15.01, godz. 22.40

12 TO & OWO

WARSZAWA "TO & OWO"

Според податоците на британската National Film Trustee Company. "Пред дождот" е продаден за дистрибуција и во Полска. Локален дистрибутер е "Polska".

Немаме податоци за дистрибуцијата ниту подетален прес клипинг.

Според информациите на Интернет, и скудните исечоци од весници што ги најдовме, филмот има видео дистрибуција, а играл и на телевизија.

Прикажан е на фестивалот Камераимаж во Лоѓ 1994, а на фестивалот во Варшава 1995 ја освои првата награда на публиката.

Zanim spadnie deszcz

FILM 1 TVP NIEDZIELA 23:30

Bajką w trzech częściach nazwał swój debiut fabularny Milczo Manczewski, 36-letni Macedończyk z rodziny mieszanej, a od kilkunastu lat nowojorczyk, reżyser, scenarzysta, nowelista i krytyk filmowy. Jego film, któremu jury weneckie przyznało Złotego Lwa, a młoda publiczność uznała za najlepszy film Warszawskiego Festiwalu Filmowego, z bajkami dla dzieci nie ma jednak nic wspólnego. Tematem trzech przypowieści („Słowa", „Twarze", „Obrazy"), kunsztownie połączonych ze sobą wspólnymi wątkami, jest bowiem przemoc i fanatyzm prowadzący do zbrodni, a miejscem akcji, obok Londynu, jest Macedonia, ziemia Macedończyków i Albańczyków, kraj, na który Europa spogląda dziś z niepokojem, mając przed oczyma pokłosie nieustających krwawych konfliktów na Bałkanach. Mnich prawosławny, dziewczyna muzułmanka, fotograf wracający po latach do kraju stają się ofiarami waśni etnicznych i religijnych, zapiekłej nienawiści, zadawnionych przesądów. „Nie zajmuję się psychicznymi urazami bohaterów wywołanymi wojną – mówił reżyser. – Interesują mnie konsekwencje ich wyborów, odpowiedzialność, jaką muszą ponosić za decyzje podejmowane w ekstremalnych warunkach". Tragizm owych wyborów zyskuje oprawę poetycką: Macedonia w oczach nowojorczyka urodzonego w Skopje jawi się niemal jako ziemia mistyczna, co podkreśla liryczna uroda pejzażu i symbole rozsiane w filmie. Manczewski nie pomija też roli mediów: dylematy etyczne fotografa, kronikarza krwawych konfliktów, odzwierciedlają rozterki filmowców, uczestników i świadków dramatów naszych czasów.

„Before the Rain", Wielka Brytania--Francja-Macedonia 1994, reż. Milczo Manczewski. (108 min)

Cartlidge i Rade Serbedżija

A. Trunko

"GAZETA WYBORCZA" 1995

WARSZAWA

GAZETA STOŁE

KULTURA

Kochajmy się

PO XI WARSZAWSKIM FESTIWALU FILMOWYM

Wnioski płynące z filmów wyświetlanych na zakończonym w poniedziałek XI Warszawskim Festiwalu Filmowym są proste: nie jesteśmy szczęśliwi, świat, nasza własna dziura, wymyka nam się z rąk i nic nie wskazuje na to, by miało być lepiej.

Trudno o film chudszy niż Milcho Manchevskiego „Zanim spadnie deszcz" (rewelacja pierwszego publicznego pokazu na najlepszy film festiwalu). Jeden z jego bohaterów, fotograf amerykański Nagrodą Pulitzera, wraca z Londynu do rodzinnej Macedonii. Wszędzie dookoła widzi pożary i zniszczenia. Napisał pracę o zabitych ojcach. Fotograf nie połączy się z kobietą, którą kocha, bo ona należy do tych z „drugiej strony barykady", nie zdoła też pogodzić zwaśnionych braci. Bycie mogą tylko fotograficznie zgrane.

Spadanie z 60. piętra

Pozostałe filmy nie były optymistyczne. „Nieznajomi" Francisa Mankiewicza opowiadają o społeczeństwie w stanie upadku. Zdarzenia rozgrywają się wokół wieżowca, w którym co piętro jest inny świat. Jeden z mieszkańców, który dla kumpli, zajętych kolejnymi konsumpcjami, powiedział: „Nie znam wszystkich w pionie, nie znam wszystkich w poziomie..." A przecież używając słów Kawafisa: nieważne, jak się spada, ważne, jak się ląduje.

„Nieważne" to historia o tych, którzy spadli. Młoda para, Zydler i Szabłowski, zginęła w wypadku samochodowym. Ich przyjaciele, Tyszkiewicz i Stuhr, przeżywają żałobę. Ta trzy Cierniowe i pisarz homoseksualny Tyszkiewicza, przeżywający w „Cierniowym" Christopha Hampto-

„Alternatywy"

Głód wolności

Na szczęście były też na festiwalu filmy, których bohaterowie umieją znaleźć słowo „spełnienie". Takim spełnieniem był np. związek zakochanych. Do czy Cierniowa i pisarza homoseksualnego Tyszkiewicza Stuhra, przeżywającego w „Cierniowym" Christopha Hampto-

prawa, ale byli [illegible] uroczo [illegible] i śmiesznie.

Normalne życie [illegible] o dziewczynę [illegible] czasy w elegancki [illegible] jednak odnieść [illegible] Rej bezkres [illegible] byliście powiedzieć [illegible] gorzka i wyjątkowo [illegible] filozofka ze [illegible] a może filozofka [illegible] kazowcy pytają go [illegible] który podczas [illegible] czasu zgrzyta z [illegible] szaleństwo, [illegible] się na przygodzie.

Czas ludu

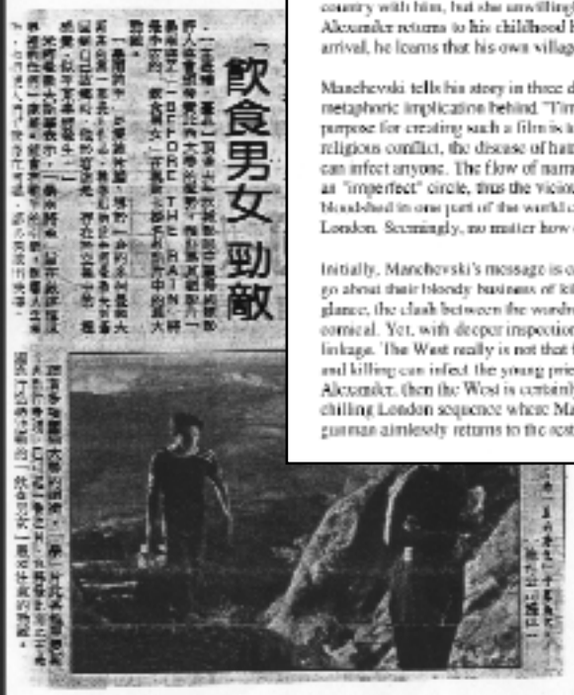
Niepokoi z bohaterów [illegible] głównie chodzi o [illegible] Jeszcze [illegible] pytanie [illegible] czas [illegible] Nasze [illegible]

POLAND

大成
3、19

BEFORE TH

「飲食男女」頭號外語片對手
暴雨將至 戰地春夢



「飲食男女」勁敵

報行

激烈的'暴雨' 沖不走的暴力

開始標準：四座金獅獎

適合對象：想知道為什麼在威尼斯影展本片會得金獅獎的觀眾

#4--The Elliptical, Ironic Circle of War Violence: No One is Untouched (Before the Rain)

GHuang Jin Zhu on December 16, 2001 at 03:12:18

Huang Jin Zhu
Essay #4

The Elliptical, Ironic Circle of War Violence: No One is Untouched

"Time never dies. The circle is not round." A well-repeated line in Before the Rain, this statement carries a deep symbolic purpose. Comprising of three separate, yet deftly bridged segments, director Milcho Manchevski weaves together the story of how one man's unbridled hatred toward his neighbor can set in motion an ever-turning wheel of carnage. The story circles back on itself, and the circular structure has a great impact -- it shows that the vicious cycle of hate and bloodshed will go on continuously year after year, generation after generation, unless men can somehow find the will to break it.

Manchevski builds his film upon three interlocking parts and then structures them out of sequence. The first, "Words," opens in present day Macedonia in as peaceful and static a setting as one can imagine -- a remote Eastern Orthodox Monastery, a place that seems unmarked by time. In part two, "Faces," London photo editor Anne and the volatile, wild-hearted international photojournalist Alexander are at a critical stage of their passionate love. He begs her to leave the country with him, but she unwillingly declines. Finally, in the film's third section, "Pictures," Alexander returns to his childhood home of Macedonia after an absence of sixteen years. Upon arrival, he learns that his own village is the next battleground.

Manchevski tells his story in three disparate, yet interconnected, components. What is the metaphoric implication behind "Time never ends. The circle is not round"? Manchevski's main purpose for creating such a film is to tell audiences worldwide that in an era of ethnic and religious conflict, the disease of hatred, can be carried everywhere by impassioned terrorists and can infect anyone. The flow of narrative follows the "imperfect" circle pattern; Violence is also an "imperfect" circle, thus the vicious circle of violence originating from tribal and ethnic bloodshed in one part of the world can soon spill over into even the most civilized places, such as London. Seemingly, no matter how desperate man is for tranquility, there is no escape.

Initially, Manchevski's message is carried out in an almost surrealistic manner: peasant gunmen go about their bloody business of killing in Adidas and other American sports gear. At first glance, the clash between the wardrobe and the rural setting on top a hill in Macedonia is quite comical. Yet, with deeper inspection, one realizes that the wardrobe merely hints at the larger linkage. The West really is not that far away from bloodshed's impact. If the evil doings of war and killing can infect the young priest, the isolated Anne in London, and the well-inoculated Alexander, then the West is certainly not immune from war's strike. A clear example is the chilling London sequence where Manchevski proves no war is really very far way. An enraged gunman aimlessly returns to the restaurant and opens fire at everything that is in sight. Here,

Manchevski ingeniously manipulates and unravels our emotions. He masterfully orchestrates a potent reminder to the cultivated West that the specter of senseless ethnic violence exists not only in Pulitzer Prize winning photographs of war scenes, but can resurface unexpectedly and furiously at even the most civilized places. In this scene, viewers can taste how the war in faraway Macedonia stretches to claim lives in even a ritzy London restaurant. Manchevski powerfully and artistically brings out his thesis for interpretation -- no one is untouched by the crises of the world, or exempt from responsibility for them. Who is the gunman, and why does he open fire? To viewers of the West who think that the war chaos is not on their island, think again.

The structure of the movie is non-chronological where the beginning and end meet and merge. The film is also an exploration of the interconnectedness of the characters. For example, Anne studies images of the doomed runaway girl in her London photo studio, and the refugee hiding in the monastery is the daughter of Alexander's former lover. These lives and death are ultimately linked in Before the Rain's intricate structure. But Manchevski illustrates yet another very crucial point: that the killings of any civil war is an evil where one is even willing to kill one's own kin, then one is killing from within. The construction of Manchevski's story transcends the message that war is absolutely evil by decoding the real tragedy of civil war, which is the interconnectedness of the people who eventually kill each other. When faced with the madness of an ingrained tradition of violence, in a land where men would rather kill their own than give up the fight, what hope is there for peace? There are several other moments in this film that Manchevski's message artistically seep through. The message here is that the hatred of others is greater than love of one's own. Alexander eventually falls to his death not from bullet wounds from enemies, but from his own cousin.

It is the sense of instability and tragedy, whether occurring high in the mountains of Macedonia or in the glorious London restaurant, which emerges from this sad tale of war, love, and nationalism. Lyrical and lush in cinematography, the film relies minimally on language, but instead, the visceral reactiveness brings home the reality of violence without ever glorifying or glamorizing it. This circle of war violence, this elliptical, ironic circle, has entrapped humanity, but almost as the "time paradoxes" in Before the Rain, perhaps what Manchevski is trying to tell the world, is that we are not trapped by time, that perhaps there is an opening, an escape.

Тајван

Во Тајван, како прв македонски филм, "Пред дождот" е пуштен на 25 март 1995, три години пред воспоставувањето односи меѓу двете земји.

Премиерата беше во девет кина во главниот град, Тајпеј.

Тајван е една од малкуте земји што не користеше еден од двата стандардни меѓународни плакати на светскиот дистрибутер, туку изработи свој, оригинален.

Немаме податоци дали филмот има видео дистрибуција, ниту дали играл на телевизија.

Турција

Turkey

Гала премиера во Турција филмот имаше во април 1995 на Фестивалот во Истанбул. Пуштен е на редовниот репертоар во три кина во Истанбул, каде игра седум месеци.

Покрај ова, филмот играл и во едно кино во Измир и во две во Анкара. Таму игра околу четири месеци. "Пред дождот" е сé уште многу популарен во Турција и е вклучен во бројни филмски ревии низ земјата.

Здружението на филмските критичари на Турција (SIYAD) го избра "Пред дождот" за најдобар филм на годината. Изборот е вршен во конкуренција од 158 филмови, од кои 146 странски и 12 турски.

Весникот "Time Out Istanbul" го стави на Топ 100 листата.

Весникот "Aktuel" објави портрет на авторот насловен "Милчо Манчевски, херој на нашето време".

Филмот играл неколку пати на телевизија, а турскиот дистрибутер "Filma Ltd." планира да го издаде на видео до крајот на 2004.

14. ULUSLARARASI İSTANBUL FİLM FESTİVALİ

PORTRE / MILCHO MANCHEVSKİ

Çalışkan doğumlu (1959) Makedon yönetmen Milcho Manchevski, Bitez'de sunum için bulunduğu sırada bir süre ABD'ye gidecek. Sinema filmini Üniversitesi'nde Film Bölümü'nü bitirmiş olan Manchevski, reklam filmi, belgesel ve video klip yönetmenliği yapmış. 1987 yılında yapımcılığını üstlendiği MTV müzik kanalı için 3 dakikalık bir müzik filmini başarısından sonra sinema filmi hazırlamaya karar vermiştir.

BUGÜN — YARIN

KAÇIRMAYIN

İngiliz yönetmen Alan Parker

Yaşam, duvarın dışında anlamlı

Makedon yönetmenden Balkan gerçeği

CUMHUR CANBAZOĞLU

"Sinemaya ilk ilişkiniz bir Kieslowski filmi mi oldu?" Bitez'de konuştuğumuz Milcho Manchevski'ye bu soruyu sorduğumuzda, "Yağmurdan Önce"nin ortaklarından olan Kieslowski'nin adını hiç bir zaman duymadığını söyledi.

Manchevski, kendi deyimiyle **Kieslowski**'nin ahlaksel anlatıyla **Peckinpah**'ın şiddetini bir arada verebilmesinden hayran olduğu Amerikalı yönetmenin filmlerini izlemeye başlamış. Ancak ilgisini çeken 17. yüzyıldan günümüze kadar uzanan Makedon tarihi ve kültürü olmuş. Yönetmen, "Filmler" adlı bitmekte olan üçlemesinin ilk filmini çekmeden önce araştırmalarını bitirmek için 1987'de Makedonya'ya gitmiş. Ülkeye döndüğünde MTV'nin müzik kanalı için 3 dakikalık bir müzik filmini başarısından sonra sinema filmi hazırlamaya karar vermiştir.

Manchevski, bu kararını uygulamaya koyabilmesi için 1991'e kadar beklemiştir. Çünkü ülkesinin bağımsızlığını ilan etmesi ve Bosna savaşından sonra çalışmalarına başlamış. Bu senaryoyu bam bir iki yıl önce yazmaya başlamış, devletin oluşmasıyla 1994'e kadar beklemiştir.

İç içe geçmiş üç öykü

Yağmurdan Önce, birbirinden bağımsız gibi görünen ancak iç içe geçmiş üç öyküden oluşuyor. Birinci öykü **'Sözcükler'**de soykırımlık yemini etmiş genç papaz Kiril'in murosu, silahlı bir grubun intikam almak için takip ettiği Arnavut kızı Zamira'nın 12. yüzyıldan kalma manastıra gelmesiyle başlıyor. Sahne değişiyor, **'Yüzler'** adlı bölümde kamera bu kez Londra'ya gidiyor. Makedon savaş muhabiri Alexander (**Rade Serbedzija**) eski Yugoslavya'yı dinip bir şeyler yapmak istiyor, ancak seçtiğini Anne (**Katrin Cartlidge**) aynı görüşü paylaşmıyor.

Yağmurdan Önce (Before The Rain) kazandığı 1994 Venedik Film Festivali'nde büyük ödül Altın Arslan'ı aldı. Eleştirmenler, Manchevski'yi geçen yılın sürpriz yönetmeni seçtiler.

Üçüncü bölümde Alexander, doğduğu topraklara dönüyor, ama etnik kanlı en yakın dostları birbirlerine düşürdüğünü görüyor. Kiril'in, Zamira'nın ve Alexander'ın kaderi sonunda aynı noktada buluşuyor...

Filmin adı, okulu bırakmaktan sonra bir süre ABD'de çalışıp Makedonya'ya dönen Manchevski'nin sınırın öte yanında ki savaşın, ülkesine ne zamansalmayacağını beklediği günleri yansıtıyor. Etnik ateş çemberiyle çevrili Makedonlar, yağmurdan önceki kara bulutlu, sevimsiz havanın sıkıntısına benzer bir duygu ile savaşı bekliyorlar...

Çekimler altı hafta sürdü

Çekimleri altı haftada tamamlanan, hatta fazla bulgulara ulaşabilmek için yolların bozuk film ekibi tarafından yapıldığı çalışmalar sırasında, yıllar önce Manchevski'nin benzer senaryosuna engelleyen Makedon yönetmenler yardımda bulunmuşlar.

Yağmurdan Önce'yi başkana çıkaran özelliği, mandıracı yüzden, diyalogları ve etkileyici öyküleri. Bir de **Beautic Bayo**'nun filmin uğurlu sayısı üç kez tekrarlanan rap temasında sallığın müziğinin yardımı da önemli. Manchevski, bu başarıyla her gün televizyonda birçok ülü şöven insanın, kapan vicdanlı, sürüklenen asiller gösterimeyerek, savaşı fona alarak seçtiği yolun ne kadar doğru algılandığını da saptıyor.

Yağmurdan Önce, insanoğlunun özlü nü kanatları ırk, kültür, aşk gibi sınırların yüksekliğini, güvenlerin "**çözülmeyecek kadar**" tarihin derinliklerinden geldiğini vurguluyor.

Duygu değil, tutkuların

Sinema Yazarları Derneği, 1994-95 mevsiminin en iyilerini seçti:

En iyi film, Yağmurdan Önce

Geçen pazartesi günü Antrakt dergisinde toplanan 16 sinema yazarı, 26 Mayıs 1994-2 Haziran 1995 tarihleri arasında gösterime çıkarılan 146'sı yabancı, 12'si yerli olmak üzere toplam 158 film arasından en iyilerini seçti, yıllardır artık iyice alışıldığı üzere. Bir kez daha geleneksel seçimlerini yapmak amacıyla bir araya gelerek bu toplantıya katılan, SİYAD (Sinema Yazarları Derneği) şu isimlerden oluşuyordu (alfabetik sırayla):

Mehmet Açar (Sinema dergisi), **Turan Aksoy**, **Hülya Arslanbay** (Antrakt), **Cumhur Canbazoğlu** (Cumhuriyet), **Sunga Çapan** (Cumhuriyet), **Sadi Çilingir** (Sinema Gazetesi), **Atilla Dorsay** (Yeni Yüzyıl), **Hüseyin Kuzu** (Antrakt), **Sevin Okyay** (Evrensel), **Murat Özer** (Yeni Yüzyıl), **Kilmi Suveren**, **Necati Sönmez** (Nokta), **Uygar Şirin** (Antrakt), **Ali Ulvi Uyanık** (Milliyet Sanat), **Uğur Vardan** (Aktüel) ve **Sabin Yavuz** (Sinema Gazetesi-Antrakt).

SİYAD'ın seçimi sonucunda 1994-95 sinema mevsiminin en başarılı 20 yabancı filmi şöyle belirlendi:

1. **Yağmurdan Önce**/Milcho Manchevski (111 puan) Filmo
2. **Üç Renk: Mavi**/ Kryzstof Kieslowski (110) İFA
3. **Üç Renk: Kırmızı**/ Kryzstof Kieslowski (86) İFA
4. **Ucuz Roman**/ Pulp Fiction /Quentin Tarantino (63) Film-Pop
5. **Forrest Gump**/ Robert Zemeckis (58) UIP
6. **Kraliçe Margot**/ La Reine Margot/Patrice Chereau (49) Umut Sanat-UIP
7. **Urga**/ Nikita Mikhalkov (47) İFA
8. **Esaretin Bedeli**/ The Shawshank Redemption/Frank Darabont (29) Özen
9. **Üç Renk:** Beyaz/Krzystof Kieslowski (26) İFA
10. **Şike**/ The Quiz Show/Robert Redford (25) UIP
11. **Sevginin Gücü**/ Leon/Luc Besson (23) UmutSanat
12. **Eşlikçi Kız**/ L'Accompagnatrice/Claude Miller (22) Standard
13. **Gölge Topraklarda**/ Shadowlands/Richard Attenborough (21) Film-Pop
14. **Katil Doğanlar**/ The Natural Born Killers/Oliver Stone (18) WB
15. **Tepenin Kralı**/ The King of the Hills / Steven Soderbergh (15) UIP
16. **Aslan Kral**/ The Lion King (14) UIP
17. **Bir Şirket Komedisi**/ The Hudsucker Proxy/Joel Coen (13) Standart
18. **Wyatt Earp**/ Lawrence Kasdan (12) WB
19. **Düğün Yemeği**/ The Wedding Banquet (11) Özen
20. **Gönüldaş Davet**/ A Bronx Tale/ Robert De Niro (10) Özen

Bir Sonbahar Hikâyesi, **Sessiz Çığlık** ve **İz** gibi yeni filmlerin TV ekranında yayımlanıp gösterilecek sinema bulamadığı gerekçesiyle değerlendirmeye dışı tutulduğu en iyi yerli film seçiminde, **Zeki Demirkubuz**'un **C Blok**'u 24 puanla birinci, **Yavuz Özkan**'ın **Yengeç Sepeti** 17 puanla ikinci olurken, **Orhan Oğuz**'un **Manisa Tarzanı**'yla **Tomris Giritlioğlu**'nun **Yaz Yağmuru**'nu da eşit puanla (9) üçüncülüğü paylaştılar.

En iyi yönetmen C Blok'la **Zeki Demirkubuz**, Senaryo **Bebam Ashorde**'yle **Handan İpekçi**, görüntü yönetmeni **Yengeç Sepeti** ve **Buluşma**'yla **Erdinç Şenkay** ve müzik **Yumuşak Ten**'le **Can Gürgüder** seçildi puanlarına sonuca. **Yaz Yağmuru**'ndaki koreografisiyle **Pınar Ak Akerman**'ı mevsimin en başarılı kadın oyuncusu, C Blok'taki yorumuyla **Fikret Kuşkan**'ı en iyi erkek oyuncu seçti SİYAD. En iyi yardımcı kadın oyuncuysa C Blok ve **Bebam Ashorde**'yle **Zuhal Gencer**, erkek oyuncu da yine C Blok ve **Yaz Yağmuru**'yla **Selçuk Yöntem** oldu.

SİNEMA

Bir ilk başyapıt

Festival izlenimleri

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154 Türkcell Türkiye'nin 77 noktasında

126 Profilo 100 bin telefon numara aşı

138 Ünlü bebeklerin yaşamında ilk

sinema

LE MAKEDONYA'DAKİ TRAJEDİ: "YAĞMURDAN ÖNCE"

İstanbul Film Festivali sırasında gösterilen ve çok beğenilen "Yağmurdan Önce," İstanbul sinemalarında. İçiçe geçmiş üç öykü ağlığında günümüz Makedonyası'nda yaşanan karışıklıkları anlatan film, savaş çığırtkanlığı yapanlara da ağır bir tokat atıyor. Yönetmenliğini Milcho Manchevski'nin yaptığı "Yağmurdan Önce," sezonun en iyi yapımlarından biri...

kültür

MILCHO MANCHEVSKI'DEN NEFİS GÖRÜNTÜ

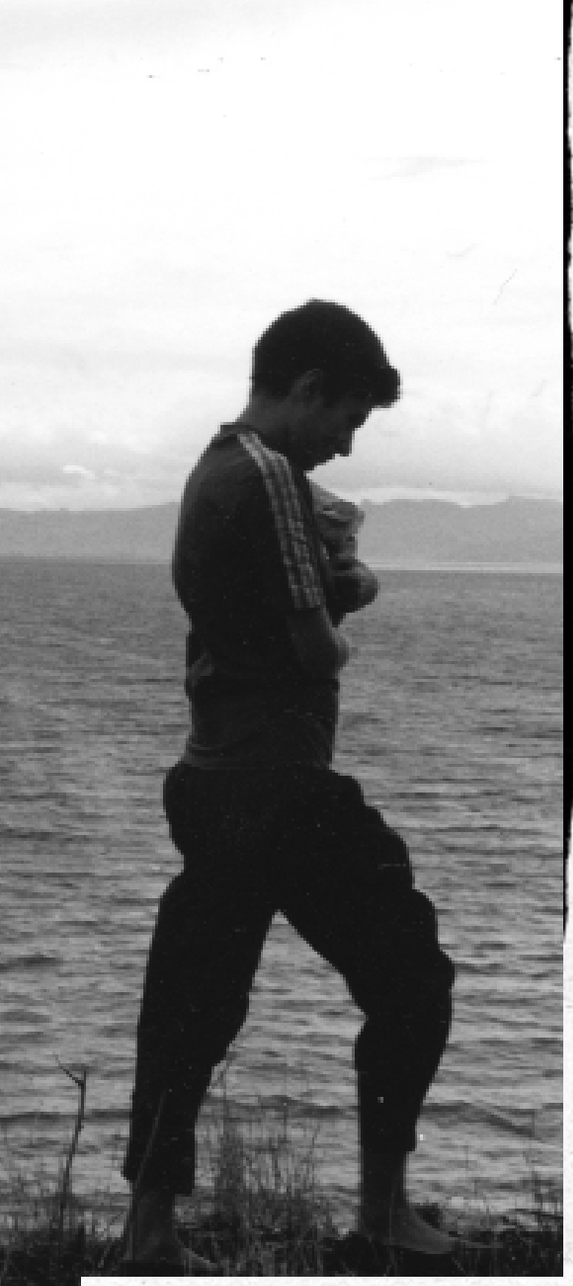
Kanlı kartpostalda hayat

kültür

"Yağmurdan Önce"de eski Sevgi Arsoy'nun aile içinde ve Rade Serbedzija başköşede.

PORTRE: MILCHO MANCHEVSKI

Zamanımızın bir kahramanı



Makedon Yönetmen Manchevski'nin başyapıtı sinemalarda

Sözcükler, Yüzler ve Resimler...

Yağmurdan Önce

(Before the Rain) Yönetmen, senaryo: Milcho Manchevski / Kamera: Manuel Teran / Müzik: Anastasia / Montaj: Nikola Tirabo / Oyuncular: Katrin Cartlidge, Rade Serbedzija, Grégoire Colin, Labina Mitevska, Jay Villiers, Silvija Stojanovska, Misha Amanovski, Suzana Kerandjeska / 1994 Makedonya - İngiltere - Fransa yapımı (FILMA) Biçoğlu Beyoğlu sinemasında.

Balkanlardan emlak ve dinsel çatışma taklidi

SİNEMA
SUNGU ÇAPAN

Bir zamanların görkemli Yugoslav sinemasından kalan sadece iki yönetmen Rade Serbedzija ve Milcho Manchevski'nin "Umbrellas"ından gerçekten kopamayan Katrin Cartlidge'in "Yağmurdan Önce"de unutulmaz bir yıl oluşturuyor.

Kayıtlı İskender'in yetiştirmesi Makedon Kralı Philippos'un ordularından çıkıp Doğu, Nil, Kenar'ların, Hollywood, Zeyrek, Lapidarium, vb. kollarında, kısa, fırından Hitit'ya gidişiyle gençlik yıllarında bu ortada, vasıflar varlıklarına atılıp bütün taşıtlardan biz tarihsemeyle olduğunu duygusuna kapıldım. Bugün, 5 yıldır pasaportsuz tarih adamlarından ellibeşlik eski Yugoslavya'dan olaşmış, savaş, kargaşa ve acıdan bezginmiş, bağımsız Dalkan cumhuriyetlerinden Makedonya'ya, özellikle de Üsküp kentine aşırı sempati beslemeden nedense, Tarih boşunun Yunan, Sırp, Bulgar boyunduruğu altına girmiş, ortaçağın sarsıntılı yıllarının Osmanlı Türkün Savaşı'nın sonunda kısaca da Tito rejimi altında kalmış, Makedonya'nın kendine özgü bir kimliği olmadığını düşünüyordum. Ta ki Manchevski'nin "Yağmurdan Önce" filmini izleyene kadar.

Yönetmenin ilk filmi "Sözcükler, Yüzler ve Resimler" gibi, üç ayrı gruptaki üç bölümden oluşuyor. Bu bölümler birbirinden bağımsız gibi görünse de, aralarında ince bir bağ var. Bu bağ, Katrin Cartlidge'in canlandırdığı fotoğrafçı kadın (Katrin Cartlidge) ve, Amerika'da yaşayan dalgacılık yazarının fotoğraflar arşivini satmak üzere Makedonya'ya gelen İngiliz kocasıyla (Jay Villiers), Fulbright bilgili kocasının, dünyevileşmiş savaş fotoğrafını olan Makedon asıyla (Rade Serbedzija) arasında gidip gelmeye karmaşık "Yıldızlar Kahvaltıda"dan Hollywood'a, Arnavutluk'tan Hayat'a kadar, dünyanın dört bucağındaki çatışmalar, acılar, acı ve gülen tablolarını gözyaşlı gözlerle yorgun ölümün, yağmurun ve iyice değişmiş olan Makedon fotoğrafçı, hanım ve barışı özleyerek arzu ediyorlar. Böylece dünyada imiyor kadınla birliler. Bu bölümün sonundaki sanatın kaderin ölümün. Sam Peckinpah'ın ruhuna rahmet okuma bir zaman, kan ve zafer acıtır ölmeliyiz bir Dalkan göremeyen evrensele neden olduğu dehşetengiz konum yakınlaşmadığı.

'Hüküm İrkadlet'

Ve "Kuvantar" adlı uçuncu bölümde, Zlatko Origanski, Zoran Spasovski, Gocan Trajkovski ve Dragan Ivanovski'den oluşan Arnavutlu grubunun özgün müziğiyle Cengiz İbrahim, Kamen Zatim, Senica Velinov, Daniela Tosic, Dubravka Zajkova ve Vanja Lazarova gibi mükemmelerin çaldığı gözlerinizi Dalkan müziği çalışıyor. Londra'ya ve mesleğini bırakıp sokaklarını bulmak ve çocuklu öğrenen hayatımızı kaybetmek için Hollywood'a yolunu tutan, ölüşün çözümlerden geçmiş, "yalnız kaçamadan bölüşü. Yağmurdan Önce" bir sanat yapıtı olduğu kadar, Makedonya'nın bugünkü durumunu bir belge niteliğinde. Manchevski'nin başlık bir aşk oyküsü çeşitlemesinden yıldızlar bir, kimyası kurabiliyor, tıbbi tatlar sözlüklerin kurumluğu bir bungee atmosferi, mesaj'ları hadsiz unutan, gerçek anlarında çoklu edilgi ve son derece cihliyici bu ilk filmiyle ilgiliz kalmak ne mümkün? Savaşlarla, ölçülgen, milliyetçilikle, ölümlerle yıllarca ilişkin bu çapın meseller, kanımızca sonuna yaklaşmamız sinema meraklısı olmaktan dolayısıyla vermesi gibi görünüyor.

Ümidimiz, sen bir doğanın sevdiği, aşmış aşılı, parlak gözlerinin sanatçı kadınlarıyla bulunmaktan kolay kolay. Dörtle, sinemaseverlere hayırsızlık sayılır "Yağmurdan Önce".

Streep'li 'rafting ve action' filmi...

Bu cesaretle yürütülmüş sosyal sahnelere ve olaylar arası gözlemleriyle, renk cümbüşü yaşatmaktadır. Bu durumda...

✓ Makedonya filmleri toplu gösterisi

Yağmurdan Önce'den bir görüntü

Makedonya Türk Dostluk ve İşbirliği Derneği, T.C. Kültür Bakanlığı, DSİ ve Sine Sanat'ın ortaklaşa İstanbul'da Kültür Merkezi'nde düzenleyecekleri Makedonya Filmleri Günü gösterisi 23 Nisan Salı günü saat 14.00'de Cevahir Sinema'da yapılacak. 17 Nisan Çarşamba günü gösterinin biletleri satışa çıkacak.

22 Nisan Cumartesi, saat 18.00'de "Miloş Mansur Bey'in Kara Kitabı"

23 Nisan Pazar, saat 19.00'da "Yağmurdan Önce"

✓ Gölcük Kısa Film Günleri

Yönetmenin ödül, ya da mansiyon kazandığı, Kocaeli İstanbul'da Gölcük'te Akçeşme Sinema Derneği tarafından düzenlenecek olan Gölcük Kısa Film Günleri, 19 Nisan Çarşamba günü başlayacak. 23 Nisan Pazar'a kadar sürecek olan festivalde, yerel televizyon TV 41 ve Değişim Sinema Derneği işbirliğiyle, Ulusal ve Gölcük'te bir dizi gösteri düzenlenecek.

Türkiye'de filmlerini yapmış olan yabancı kısa filmlerin de değerlendirileceği bu festivalde toplam 70 film izleyicilerle buluşacak. Dünyaca ünlü 14, 18 ve 35 mm'lik çekim yapılmış olan bu kısa filmler, değerlendirme kurulu ve Gölcük'te bulunan sinema severlerden oluşan jüri tarafından değerlendirilecek. Ödüllü filmler, festivalin son günü yapılacak törenle sahiplerine verilecek.

hollywood'dan haberler.....

HÜRRİYET 21 Mayıs 1995 PAZAR 7

Savaş manzaraları

Yağmurdan Önce, Makedonyalı **Milcho Manchevski**'nin ilk yapımı. Ortaçağ'dan kalma bir manzarada yaşayan bir kaçağın aydınlanma arayan film, eski Yugoslavya'nın nasıl bugüne geldiğini anlatıyor. **Katrin Cartlige** ve **Rade Serberzija** başrol oyuncuları.

7. ANKARA ULUSLARARASI FİLM FESTİVALİ:

Bosna'da hortlayan etnik kin

CUMHUR CANBAZOĞLU

Bosna'da yaşanan ölüme anlatan 'Yağmurdan Önce' Venedik'te altın Aya adaylığını aldı.

Bir gencin önlenemeyen ölümü

Yaz tatili başl

En iyi yerli film 'C-Blok'

Bir gencin önlenemeyen ölü

Radikal Kültür / Sanat

EKLERİMİZ : Sanat Alem | Radikal2 | Cumartesi

'Zamanla oynuyorum'

Balkanlar'da her büyük çatışmanın arifesinde adını hatırlattığımız 'Yağmurdan Önce'nin yönetmeni Milço Mançevsky 'Adım kötü kâhine çıktı' diyor. Mançevski, bölgedeki durumu ve son filmini Radikal'e anlattı

NİGAT SÖNMEZ

İSTANBUL - Balkanlar'da bir kez daha savaş tamtamları çalınıyor. Bu kez sıra Makedonya'da... Ve yine bölgenin makus talihini üzerlenmek üzere, o unutulmaz filmin adı dolaşıyor dillerde: Makedonya'nın bir köyünde Ortodokslarla Müslümanlar arasında yeşeren nefretin öyküsü 'Yağmurdan Önce' (Pred Dozdot)... 1994 tarihli filmin başarısına (Venedik'te Altın Aslan dahil bir dizi ödül almasına) rağmen Milço Mançevski, ikinci filmini ancak bu yıl gerçekleştirebildi. Telefonla ulaştığımız Mançevski'yle, bölgedeki son gelişmeleri ve yeni filmi 'Toz'u (Dust) konuştuk.

'Yağmurdan Önce'deki öngörülerinizi bir kez daha doğrulanıyor. Savaşın Makedonya'ya yaymaması gerçekten bu denli kaçınılmaz mıydı sizce?

Savaşın Makedonya'ya sıçramasını kaçınılmaz mıydı -ya da kaçınılmazdı- diye düşünmüyorum kesinlikle. 'Yağmurdan Önce' tarihsel olaylara saplanıp kalındığında ortaya çıkan insanlık durumunun, ahlaki ilkelerin hikâyesidir. Film Makedonya, Yugoslavya ya da Balkanlar üzerine bir belgesel değildi. Balkanlarda son on yılda yaşanan savaşları açıklamaya da çalışmıyordu.

Muhtelif ülkelerdeki seyircilerin, filmdeki öyküyle kendi ülkeleri (Hindistan'dan Kuzey Irlanda'ya, Yeni Zelanda'dan Kosova'ya) arasında bağlantı kurmaları hep bir şey. Fakat 'Yağmurdan Önce', başka şeylerden de söz ediyor; eve dönüşün verdiği haz, şiddetli çemberi, kendini fedâ etme, gazeteci sorumluluğu, büyük olayların yaklaşmakta olduğuna dair sezgiler, zamanın olası işleyişi gibi... Buna karşın, şimdilerde Makedonya'da olup bitenlere dair çok fazla açıklama isnat etmiyor. Şimdi gelinen noktada, ülkeyi şiddetli bir etnik kırmabaya sürüklemeye çalışan silahlı gruplar, provokatörler ve yıkıcılar görüyoruz.

Festivalde Bugün

Kozmik Odalar Sineması: "Tomoko ve Ben" (12.15), "Hadi Wye" (15.00), "Yağmurdan Önce" (19.00), "Rastlantı Pizza Ekibi"(21.30)

Kozmik Sinema: "Lezzetsizlerin Yardım & Londra" (12.15), "Korkunun Bedeli" (15.00), "Deve Kuşu" (19.00), "Ağacın Dalları"(21.30)

Meşrutiyet Kültür Sanat Locası: "Çılgınlar" (12.12)/Söyleşi (Yusuf Kurçenli), "Yeniçeri Sayeki" (15.00), "Rahmi'nin" (19.00), "Vincent, François, Paul ve Diğerleri" (21.30)

Fransız Kültür Merkezi: Yeryüzü Kızı Film Festivali (12.00); Açılış Filmleri/ Söyleşi (Jean Philippe Lavoche) (14.00), "Portreler"(15.30)

Alman Kültür Merkezi: Thaal Kızı Film Yarışması Ödüllü Kısa Filmler, Belgeseller ve Video Klipler yarışı.

Manchevski'nin sinemasının sorumluluğunda şairane sahnelerin izleri, Londra'nın modernliğinden Makedonya'nın arkaik yapısına dilsiz fotoğrafçının görüntüleri gibi kronolojiyi yıkalamaya, etkileşimli Kieslowski'nin hermetikliğiyle Peckinpah'ın şiddetini bir arada vermeye de sinema dünyasını etkiledi.

Geçen yıl Venedik'te 'Toz Masalı'nı 'Yaşamın Aşk'ıyla buyruk edasıyla Altın Aslan'a çıkan Manchevski, senaryosunu da yazdığı 'Yağmurdan Önce'de (Before The Rain) savaşın politik yanı üzerine gitmeden, bir'liyanı özsel ve etnik kinin nedenlerini araştırıyor.

Sırası, Makedonya'ya yönelmişti ama, Makedonlar adeta yağmur öncesinin bulutlu ve kasvetli havasının yarattığı sıkıntıyla savaşı beklemiş durumdaydılar. İşte yönetmen dünyanın her yerinde her an patlak verebilecek etnik kini, savaşın her türlü dayısı altüst eden yönünü yansıtıyor filmde. Aynı topraklarda doğup büyüyen insanlar etnik araçlar uğruna birbirlerini boğazlıyor... Savaş karşıtı temalar içeren film fazla klasik bulunabilir, ama Balkanlar üzerinden kalkarak belgelerinde, insanları uyarı Avrupa'nın gelebileceği yanına bağlayı anlatabilmek için böyle bir film çok gerekliydi.

KÜLTÜR SANAT 21

Yağmur yağıyordu zaten...

Yağmurdan Önce (Before the Rain)
Yön: Milco Manchevski. Oyun: Katrin Cartlidge, Rade Serbedzija, Grzegorz Collin. Makedonya-Fransa-İngiltere. 1994. 115 dak.

Deniz ŞENTEKİN

"Yağmurdan önce" yüreklere olduğu kadar beyinlere de seslenen bir yapıtır.

Önce küçük bir soru: Nereye doğru çalışır zaman? Kısa bir cevap: Balkanlar'ın Pratik Cihazı'na doğru. Kafkaslarda Bin-Çizgi-İngiz, Abazin-Gürü, Azeri-Ermeni çatışmaları var. Eski Yugoslavya'da bitkisel gibi yaşıyor. Sep. Hava. Doğrak bölünemeyeceğimiz kişilerimiz sonra bir bölünüşle başlayacağız... Küçük bir soru daha: Doğrak ile Sep'in farkı ne. Abaza ile Gürcü'nün birbirini boğazlamasının bir anlamı var mı? Hava mı, Sep mu, Doğrak mı kazandı?

Makedon yönetmen Milcho Manchevski'nin "Yağmurdan Önce" (Before the Rain) filmini izlerken sanırım bu bilgilerle(!) sarsılacak kısa sınırı cevaplar aramaya başladım.

"Yağmurdan Önce" ile özdeşleşiyor Manchevski'nin "Sherkler-Makedonya". Bu bilimde, yönetmen bir şiire ve çok sanatlı bir mitolojiyi sanat sayfalarının ötesine taşıyarak tarihsel bir manzara görüyor bizi Manchevski. Sadasızlık yanlısı etnik genç bir rahip... Makedon savaşçıları kendilerini arasına almak için yanağa sarıldığımız bir dilimi bulamadığımız bir kan yakıyor. Kısa bir süreyle "aşk"a düşüyor bu sakin ama genç rahip, ardından bir kaçakçının kızıyla... Kısa, ağlayan tanıdıkları vurulmasıyla bitiyle sevgili genç da hemen öyle de biter...

İkinci öykü "Yüzler Londra"... Fotoğraf sanatında çalışan bir kadın. İngiliz kocası. Aşk ardından AIDS'le Southern Illinois Üniversitesi'nde Zeyrenle çiftçilik genç yönetmenin ilk uzun metrajlı filminde Amerikalılara o meşhur tanıyorsunuz Avrupa'nın derin duygularını keşfeden dilini sıralıkla birleştirmesinin payı var.

Mezun olduktan sonra senaryolar yazan, reklam filmleri, belgeseller ve video klipler yapan Manchevski'nin sinemasının sorumluluğunda şairane sahnelerin izleri, Londra'nın modernliğinden Makedonya'nın arkaik yapısına dilsiz fotoğrafçının görüntüleri gibi kronolojiyi yıkalamaya, etkileşimli Kieslowski'nin hermetikliğiyle Peckinpah'ın şiddetini bir arada vermeye de sinema dünyasını etkiledi.

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"insanlar cy acıdıklı" diyerek yapıor.

Filmin büyük bir bölümünde insanın diyalogsuz kalışını olduğu bu iş, eylemle özdeşlik anlatılışı kaygısıyla Rusya'da yaşanan benzerinin Makedonya'da yaşanmasına -yaşanmaya başlandığına- tanıklık diyor. "Nasıl olduğu" çok "neden olduğunu" anlatmaya dönüşen Manchevski. Ve bunu da ilk filmi olmasına rağmen "sihirli" anlatımla.

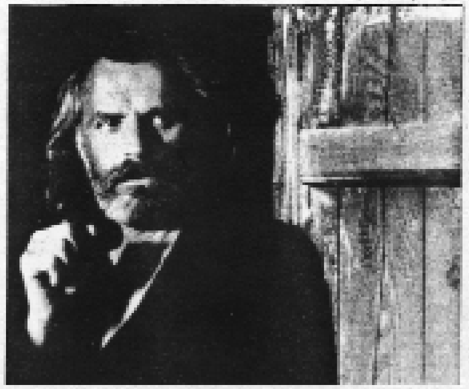
Teori dergisinde sosyalizm ve alevilik

Teori dergisinin Haziran 1995 tarihli 66. sayısında, sosyalizm ve alevilik üzerine makaleler ve yer alıyor. Dergide, Doğu Perinçek'in 'Alevi Partisi mi, İşçi Partisi mi?', Hakkı Hepkon'un 'Nasıl Hümanistik', Bedi Öz'ün 'Alevilikte Alevilerden Kültürel-İnançsal Kaynakları', Seyyit Nazim 'Pervaneyi Paşaeli'de: O da Bir Ölüm Dönüşü', İsmail Kaynakçı'nın 'Sosyalizm Adına Geri Dönmeyeceğiz' başlığıyla Kürtçe üzerinden 30. yıldönümünde yapılığı Kürtçe üzerinde yer alıyor.

10 YAŞAM VE SANAT

HAFTANIN FİLMLERİ

Makedon sinemasından sessiz bir çığlık: 'Yağmurdan Önce' ve sonrası



Foreign film nominees colored by politics

Before the Rain: Milcho Manchevski

Oscar nominated film Eat Drink Man Woman by Ang Lee

Will suc...

Turkey

KULTURNI MONITOR

Tom Cruise bar I mar, Sam Wiman, šavrnak računalniške slike

GLASBA

Wunderkind iz Makedonije

Smešno in tragično

Prizor iz filma Pred dežjem: balkanska ekzotika in univerzalnost filmske govorice sta navdušili filmski svet. Bo to prva makedonska nominacija za oskarja?

Fantiboglem - če se ne bi ukvarjali z glasbo, bi najbrž končali oproščeni z zaključka.

Словенија

Slovenia

Премиерата во Словенија е во рамките на Филмскиот фестивал во Љубљана, во ноември 1994.

Кино премиерата е пролетта 1995.

Немаме податоци дали е издаден на видео и прикажан на телевизија.

Ljubljana, 15. decembra 1994

film, video

Težko ozračje pričakovanja

Milčo Mančevski

FILM

Pred dežjem Mančevskega opozarja na neizprosnost osebne odgovornosti

FILMAFFAIRES!!!

Pred dežjem:
pred uspehom in po njem

Ugasnile so filmske noči na Lidu, podeljene so nagrade

Kar pet beneških levov

Nagrajenca: makedonski Pred dežjem in tajvanski Najlepši ljubezen

Wunderkind iz Makedonije

Ime mu je Miljo Mančevski, star je 35 let in te dni se zanj poli vaj deset filmskih agentov iz Evrope in Amerike. Mančevski se je rodil v Skopju in študiral v Ameriki, kjer je posnel vsto glasbenih in reklamnih spotov. Njegov prvenec Pred dežjem, ki ga je po lastnem scenariju postavil v francosko-angleško-makedonski koprodukciji, je v Benetkah povsem nepričakovano osvojil Zlatega leva. To se je zgodilo debitantu prvič po 25 letih, odkar je najvišjo nagrado Mostra znotraj tekmi mladi Andrej Tarkovski za film Ivanovo otroštvo. In ne po naključju je Tarkovski eden od treh režiserjev, ki jih Mančevski najbolj ceni, druga dva sta Krištof Kieślowski in Sam Peckinpah. »Godard pa je tisti, ki ga najraje slišim,« pravi režiser, ki ga v Ljubljano, na Film Art Festival bilo, kjer je imel samo dva dni koncije (veliko bolj pomembno)

Prizor iz filma Pred dežjem: balkanska eksotika in univerzalnost filmske govorice sta novojiti filmski svet. Bo to prva makedonska nominacija za oskarja?

URBANI

Mesing

Na čigavi strani je kamera?

PRED DEŽJEM

Miki Manojlović na plaži Banjskaja Lida

Dnevnik 21

S SEDEŽA V 13. VRSTI

Pred dežjem

FILM
& TELEVISIE • VIDEO
BEFORE THE RAIN
BESPREKING
BEFORE THE RAIN
INTERVIEW
Micho Manchevski

Белгија

"Пред дождот" за прв пат во Белгија е прикажан во март 1995, на Филмскиот фестивал во Монс, каде ја освои наградата "Златен Чарли Чаплин". Прикажан е и на фестивалот во Виртон.

Кино премиерата е на 22 ноември 1995. Филмот играше со десет копии, што е голем број за мала земја како Белгија. На репертоарот остана над една година.

Издаден е на видео, а прикажуван е и на телевизија во земјите на Бенелукс.

И Белгискиот прес клипинг не е комплетен.

With a shriek God flies across the dark sky
people are silent, no blood ache from existing
MIRA SILMOVIC

L'Histoire se répète

In een onvoorstelbare vuilnisbak volkomen hangt de filmtitel als een voorbode van wat komen gaat. De gevel tot de toon van Manchevski's intrigerend hoogwelfelende beurt bepalen. Als een metafoor voor de gespannen verhouding in het voormalige Macedonië. Een schildersachtig *Before the Rain* – de oorlogsmaanden nog niet heeft meegetapen zoals wel vaststaat dat gaat in de lucht hangt. De Macedonische republiek, dus Griekenland opgericht, dus Albanië met *strategen* begrenst, waar orthodoxe (Macedonische) Christenen en (Albanese) moslims opgenoven elkaar staan. De Balkan met zijn etnische en religieuze tegenstellingen. Niet *coincidentie*: BEFORE THE RAIN werd gefilmd in de periode 19 september 1993 – 25 december 1993. Voor Manchevski's vlucht naar zijn geboortestad tussen Macedonië nog deel uit van het voormalige Joegoslavië. Tijdens de laatste opnamedag werd Macedonië ongecrepen tot onafhankelijke republiek.

Als opdracht dreigde het *BEFORE THE RAIN* bijzonder ingewikkeld te worden. Want: Een jonge monnik verbiedt een Albanese meisje, Zamira, dat thuis haar familie wordt gezocht voor verdachte van moord. De vrouwen willen vluchten naar Londen, waar de oom van de monnik, Aleksandar, belangrijk is. Een onbegrijpelijk zit in de knoop met zichzelf en met zijn job, hangt na Vrijaar naar Macedonië te kunnen terugkeren. Zijn Britse vrienden, Anne, die werkt voor een hulp agentschap, kan echter niet mee. Plotsen Duncan terug, in zijn geboorteland wordt Aleksandar meegedeeld omdat hij een meisje in hoofdverbinding neemt...

Als eigenaardig illustreert *BEFORE THE RAIN* de vicieuze cirkel van zinloos, van onmachtig geweld. Ook al zegt een op een naam in Londen geblokkeerd gedicht «Tijd is onsterfelijk, de cirkel is het ronde. L'Histoire se répète. Dit maakt een koele film, verwijtig in elkaar verweven en op elkaar toegeschreef, drama van liefde, onbegrip en bloedwraak.

Manchevski plaatst zijn personages van een verschrikkende leegte. Koor op leer. In een gefolterd zijn. Moet Kiril, de jonge monnik, kunnen voor gehoorzaamheid aan zijn overste

en zo het leven van het meisje in gevaar brengen – of kan hij door te liegen ontrichten haar leven redden, ook zijn pacten op als priester, aan de filosofie, die gewoon voor zijn overwicht? Of de dood van een kinderverkrachter heeft uitgehold, nog langer later, anders? Zoekt Kiril, Anne als Aleksandar zijn gevangenen van trekken. Kiril kiezen hier en van de Joodsen voor zijn oren dansen wanneer hij liefde dat hij het gevolgen meisje heeft gemaakt. Anne kan de realiteit van deze oge van gewetensvolle onafgedwaalden niet langer aan. En Aleksandar heeft genoeg van zijn job als oorlogsfotograaf. Wint vinden zij richten? Kiril als zwijgende kloosterling? Anne wanneer ze terwijl haar een opnemende deur een kerkhof hoort schreeuw? Aleksandar zij zijn geloofsbrief? Worden zowel Kiril als Anne – hun

vreselijk maar op hun gelaat te lezen – door het vuur *een* geslacht in een explosie van haat, gewelt en doodslag, dan zoek de dan een vrijheid gewaarwordende (=Blood is in the air.) Aleksandar het gevaar zelf op. Haar ook bij het slotgraaf, als neemt: wanneer het langer afwijst. Wijzen te vallen dan beiden. Dankzij zijn volle echtste wordt een nieuw gevel. Laat dat de hoogwelfe handen hun zijn een nieuw ma naar. Hiermee neemt een hele dar in West in de ogen wordt Ghedigenheden doorkaar ... breer.

Manchevski, die de films van een Tarkovski o.a. goed heeft ingestudeerd, vraagt aan tonen, aan beelden, aan feiten. Het magische visueel waarvoor Wind beheerd wordt gebruikt. Deze fotowerkt zal Anne terugvinden in het verlaat van de dag de laat agentschap wordt aangeboden. Manchevski hoogwelfeert zijn gevoelige gedichten als een eigentijdse Romeo & Julia, een Aleksandar een gewetensvolle als een achtergrond Christus, het actuur van een nobiele Anne als een gevoelvolle Jeanne d'Arc.

Lege Manchevski een moment de wijze woorden «Voor schoonheid moet je worden vinden» in de mond, dan treft de (soep) een vrije interpretatie daarvan uit laten gaanstaan. BEFORE THE RAIN mag dan zijn gebrand ingewikkeldheden, het is ook één ode aan het prachtland Macedonië. Het landelijke van een schoolmeisje schaamde leeuwillaarsdaap – het verloren paradijs, «het schildersachtigheid wordt uit elkaar gerukt door explosies van oog-om-oog, rand-om-rand-gewelt, van blind fanatisme... Hen zonder het gewelt dit te gelijkijken: Zinkende ineens van kinderen & dieren, kinderen spelen verlegen in het zand met levende schildpadden als rank, horen één van de dieren de waanlood storven, botsingen indrongen die hen aan de voeten leggen aan haar (dan) gewonnen, enz. Op *deze manier* schetst Manchevski zijn land een ongewikkend toekomstbeeld.

BEFORE THE RAIN, de opgingsplaatsen van een klassiek raadsel verwerkend, is de van een Internationale schaamdeel (Wenkl), van een gouvernementele coproductieve (*Anne*) en van een geslagen filmverde produktiemaat (Parkers).

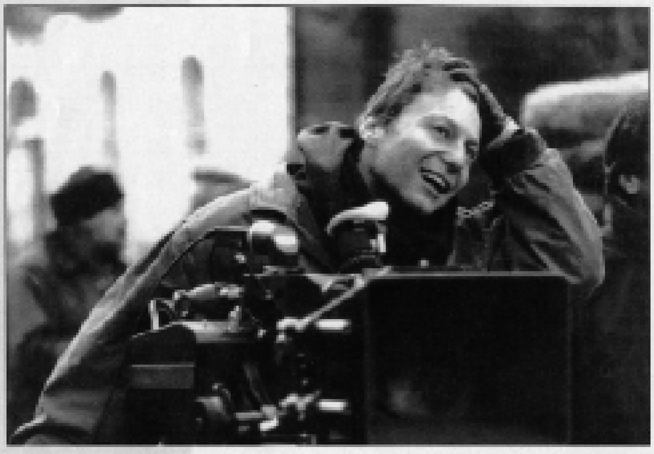
Manchevski laat de inhoud van de oorlog op gewone mensen van en heeft het moral *over* persoonlijke verantwoordelijkheden in een oorlogssituatie. Manchevski doet om het subjectieve oorlogsgewelt recht in de open kijken, vouw een *onontwarbare* burgeroorlog, die kwalitatief spelt. Wrijf kan laat niet langer. De kracht van BEFORE THE RAIN schuilt in precies in dat het de kijker prent en zelfkritiek.

Hoofdrol verlijkt, intelligente en bekommerde citaten. U

Hroldy Slator

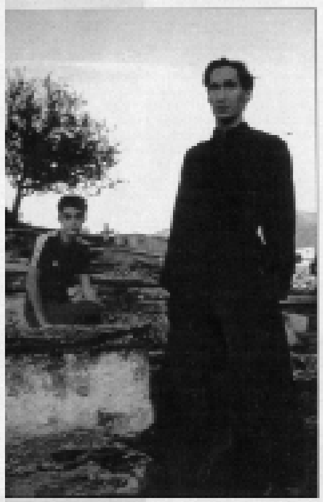
wp. w. an. Mirjana Manchevski | fot. Manuel Dies, Morten Lauge Nielsen | mont. Anastasija Nikolova | art. Emilia Cardillo (Anne), Rade Serbedzija (Aleksandar), Grégoire Colin (Kiril), Labina Mitevska (Zamira), Abdoulaye Sidja (Abbé) | prs. Cyrianne Rabet, Judy Counihan, Sam Taylor en Cat Villiers voor Alan Production, Noé Production & Vardar Film | © Oct Mac, 1995 | 113' | Lab. Pinewood Pictures

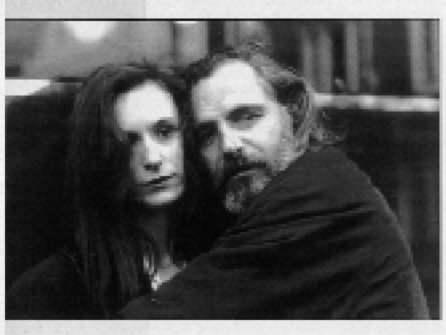
INTERVIEW



Onmacht van schizofrene Macedoniër t.o.v. etnisch geweld

Milcho Manchevski





Het Simon Perry feaux-stelle Mandarin-kollektief tekent

Simon Perry

De peetvader van de nieuwe Europese film

Simon Perry leidde bovendien... EUROPEAN EUPHORIC SUCCESS-films zoals MARTY, ORLANDO, THE CRYING GAME, HAMLET en meer recentelijk ook... Hij is ook de peetvader van het Britse filmfonds van Simon Perry. British Screen coördineerde de opkomst van Ken Loach (LAND AND FREEDOM) en Mike Hawthornes (SECRET AGENT, BEFORE THE RAIN).

Nadia valde het conservatieve Hamilton-regime het machtige National Film Finance Corporation (zie ook pag. 1) Hiervan Screen als het eerste nationale filmfonds in Groot-Brittannië overgeleverd. Met beperkte middelen maar met een sterke... Simon Perry, Sidney Bern-stein.

F & TV/V: British Screen viert zijn eigen koers. Wanneer bestaat de gelukkige bestemde van British Screen?

SIMON PERRY: Wij investeren een geld, wij nemen het niet zomaar weg zoals in de meeste landen. British Screen heeft een bedrijfskapitaal van... Britse Filmraden en is het European Coproduction Fund. De films waarin British Screen investeert zijn vandaag beste alternatieve Europese coproducties, die gedurende de jaren 5 jaar in aantal zijn toegenomen. Van de films waarbij wij waren we, aantal 4 miljoen Britse pond (ter vergelijking...

Het France Cinéma National de la Cinématographie: neemt het tachtigvoudige. Deze verdeelde investeringen en een aanzienlijk deel de Britse bezittende verdeelt leden worden zeer 1/6 miljoen pond in 1994. Dat we haar iets elk jaar wel wat. Films stoppen. In 1991 en 1992 waren dat er 100-17 per jaar, 1992 we goed voor... Verleden jaar was een uitzondering met 21 films.

We ondersteunen films aan de hand van vier criteria, die een aanbeveling door de Britse overheid. De films moeten een idee hebben waar anders niet een film over een verhaal gemaakt. Daarom film die aantrekkelijk is aan van de markt op eigen houtje produceren. Met een klein beding krijgen we in een aantal films de rechten zoals in productie aan aan. Dat stelt ons een zekere macht, want zonder ons zou de film niet in productie gaan. Ze zorgen we dat de film wordt gedistribueerd en gemaakt op een manier waarvan wij denken dat die het beste is voor de film.

British Screen is zoals een aandeelhouder in een film, 20% van het budget is een maximum. Het geld van British Screen heeft echter een vermenigvuldigd effect. Als we 20% van het budget inbrengen dan brengen de anderen ook in en zo gemiddeld investeringen 80%. In 1994 was onze gemiddelde investering in een film 1M$, wat een totaal is. Als je 11% investeren en de film kan in productiegemeenschappelijk het gebruik maken geld.

Deals zijn er in de British Screen films ervaar die het land en een culturele reflecteren. Zeer belangrijk is dat we nieuwe Euro zoals steunen.

Met British Screen mensen we ook proberen we te koop, muzikale producers te halen. Natuurlijk maken we zeer veel films waarvan we van geld investeren spreken we of het we een geld terugkrijgen. In films investeert zoals zijn. We steunen een wij hard standpunt in opvatten zeer controversiële en experimentele die niet een onderhoudelijken. Gemiddeld leken we 20% terug van de investeringen, de anderen worden zoals het juist door commerciële met hogerop.

Wij hebben dus een van films te steunen van zijn inhoudelijke kwaliteiten, en zijn populair potentieel van een bekende nieuwkomer of omdat we eraan British thema in vreugdevolle waar we enorm in geloven. We vinden ook dat de film niet gemaakt zou worden tenzij wij erop ingaven, omdat de investeren die zijn aan te spreid en niet gemaakt geld erop te leveren.

Wat British Screen misschien het meest onderscheidt van andere fondsen is de stijl zonder enige politieke bedoelingen van steunen. Ik moet niet weten op de wijsheid van een controleren en jurie zeggen. Veel filmcommissies hebben lijsten en scenarios, wat ook betekent dat de film die de commissieleden het meest direkt aanspreekt...

F & TV/V: U geloft in een sterke Europese cinema?

PERRY: In mijn eerste contact met British Screen zei ik: «Als jullie mij manager maken van British Screen, dan zal ik de banken van de Britse filmindustrie van de industrieën die de bedrijfstak van de land dan dwingen.» Silence onmiddellijk, we are on de gevaarlijke afhankelijkheid van Hollywood. Het Amerikaanse aandeel in Britse productie bedraagt vandaag 85% terwijl in 1989 de productie tussen GROOT-BRITANNIË en het continent nog goed onderscheiden waren. Wij wisten dat onze inspanning aan de grondslag van de opleiding van de Amerikaanse markt.

Mijn opinie is niet gebaseerd op de beelden Israël kunnen de Europese film *maar op de kosten* miljoen kunnen Hollywood. In Londen vroeg een scenarioschrijver van voor werk. Ik deed. Tegelijk verspreidde die ik in de Hollywood werden ongeveer bij 400 films. Hij zag ook niet de kassa-cijfers maar van deze stelde: «Al die Amerikaanse films lijken op elkaar». Hij sloeg de angel op de kop.

Het publiek betaalt niet om gemiddelde zien, het gedicht bezoek en filmscreen van het werk is een van de controleurs en zonen Hollywood, van ons spreek. Een cynisch studio SONY, USA en William Morris bedrijven welke films en van den gemaakt door wie en hoe. Zij dicteren de distributie van het verhaal, de acteurs en de regisseur. De regisseur is ondergeschikt, bij hem geen controle over de film. Als de maat is alles bij het begin de Hollywood-film, dan verdient vervolgens de kinderen van het systeem.

Het effect van de uitverkoren in Hollywood resulteert in een gigantische groei van de budgetten. De gemiddelde Hollywood-film kost vandaag 30 miljoen dollar. De Amerikaanse markt is niet groot genoeg (meer) om de films in deze omvang... Hollywood moet daarbij... een buitenlandse markten van de Amerikaanse film terugvinden. Dat wil zeggen dat Europa... Het marktaandeel van Amerikaanse films in Europa is 70%. Dat is een ongezonde situatie. Het is niet gezond dat een land zo'n groot deel van zijn filmmarkt in handen heeft van een ander land.

Deze ongezonde situatie is niet alleen een probleem voor de Europese filmindustrie, maar ook voor de Amerikaanse filmmakers. Ze worden gedwongen om films te maken die een zo groot mogelijk publiek aanspreken. Dat is de reden waarom er zo weinig originele films uit Hollywood komen. Ze worden gedwongen om films te maken die een zo groot mogelijk publiek aanspreken. Dat is de reden waarom er zo weinig originele films uit Hollywood komen.

F & TV/V: Uw doel is Europese talenten een groter bereik te geven?

PERRY: Europeanen op de toneel, die de camera van een... Ik denk dat dat een van de grootste... Amerikaanse agency maakt. Het lijkt dat we van meer en meer agressieve films te maken die een groot aantal mensen in eigen land aanspreken, een aantal van de budgetten te beperken. We geven ervaring aan nieuwe regisseurs, geven kansen en ruimte. Niemand van de grote films die gemaakt is zonder die steun! We steunen een film op de dominantie van Hollywood, de Amerikaanse beheersing van de markt. Vandaag een enorme kans om een nieuwe en open wereld en pauze, cinema moet daarop passen. Cinema heeft een lot. Gelukkig is Europa... Een van de Amerikaanse cinema is Europese filmmakers, omgeven de het verschil tussen film en literatuur. Architectuur of bedrijfsvoering de beweging is, vreugd en emotioneel. 2000, of zijn de nieuwe Amerikaanse films hoofdrolling, is erop misschien het publiek niet gewoon.

Al je een nieuwe dat een nieuwe boek gewoon dan komt het publiek. De wereld van de miniaturen, de filosofie van een nieuwe wereld is bijzonder belangrijk, en daarom een nieuwe manier... Het brengt de lucht.

F & TV/V: Hoe kijk je persoon aan het gemeenschappelijk te opereren op een manier die gericht is op het creëren van een vernieuwde Europese filmindustrie?

PERRY: Het verwondert... Europese mijn... Iedereen hoe de Amerikaanse major companies films verdeelden. De... schouten en stemmen in val dat iemand nieuwe voor de regisseurs, de acteurs. Het zijn de financiers die dikte en de tijdgeest en de stemmen van in een nieuwe... Projecten, met een kans in Nederland, worden ervaren en worden. Met het nieuwe van onze wereldse zaal is een... al een nieuwe... Wij zijn de Grote Europese mijnen. Ze... hebben naar een nieuwe en nieuw een stil als een gemeenschappelijken van Paramount en Warner Brothers te produceren. We moeten ook mogelijke van nieuwe kansen. De... ontwikkelen gaat als een creatieve... Ik denk dat we de goede hebben van een het vertrouwelijkheid van al een de acteur van regisseurs en nieuwe... ook van te verdelen... dat we in Europa kunnen blijven werken. Daarbij verhalen te verdelen die mijlenweg en die mij ook ter harte kan aan verdelen.

F & TV/V: Nu de twee nieuwste van British Screen is ook BEFORE THE RAIN van een oudere wereldwijde carrière beginnen. De keuze schijnt erop te zijn te werken?

PERRY: Het British Screen investeert in een in de eerste... keling van het scenario en de producties van nieuwe... van een de Mandarin-kollektief regisseur, *Milcho Manchevski*. Mandarin-kollektief van dat een film maar believen in Europa en ook in Amerika over spraak. Normaal voor eigenlijk *echte* van Macedonië ligt en BEFORE THE RAIN ontwerpen, wat op artistiek een geïsoleerde is voor een film. De verdeling van de film kwam zelfs op gang, na het winnen van de Gouden Leeuw in Venetië. Het lijkt nog alle de films, die meer 20 tot is het Macedonisch is, gesproken een film deel in het Albanees en minder dan een 1/3 in het Engels, zijn inzonderheid een uitgebreide van de Britse Screen kan rekenen op alles, van een film de ook het publiek verwacht.

De film op de meest van de gevallen in de traditionele Skopje van een normaal verdeler een film *echte* een van een land bevinden. Sommige kansen in een film een die een een land gesproken in het land is. En het wordt zoals een Amerikaanse film, nu is een, tij daar je moeten en gelegen of vragen, in het gebeurt in het Engels. Tijdwijd is een van het publiek een.

Milcho Manchevski... hij heeft nog altijd een huis in Hamilton – verbeeldt je jongen: 10 jaar in New York waar hij filmschool liep en videoshopmanager. Hij leidt een commercieel... Productiebedrijf. Hij een schijfje met een geweldige... Dat is het is een van de *echte* mensen die verdient kunnen komt. Het verrast een verhaal, schrijft zelfvertrouwd van een enkele bekwaamheid die hij in Amerika leert opnemen.

BEFORE THE RAIN is een ingewikkelde, controversiële Macedonische film, die gesteund bij de MACEDONIË is diverse cassus. Van alle landen in Europa is Macedonië op dit moment het meest verwikkeld van alle politieke en landen met filmmogelijkheden. ☐

Peter Cowie
(Uit de Indie, Documentaire)

GEWIKT	slecht	matig	goed	zeer goed	uitstekend	briljant
	* gruwel	** matig	*** goed	**** briljant	***** hoogtepunt	n.v. nulmeting
De negen gezichten van Cleo		**	**	**	**	*
Angelica			*		*	**
Jacob VII	**	**	***	**	***	**
Het nieuws			*			
Reine lucas		**	***	***	***	***
Abortus	*	*	**	*	**	**
Bekwaam bedrijf	**	*	**	*	**	*
De kwaliteit van het	*	*	*	**	*	*
Plaatsen de Grenzeloos		**	*		*	
Verongelijkte vrijheid			*	***	***	*
Cargo	*		*	**	*	
Amigonde	**	*	*	**	**	**
De kwaliteitsmaakte	*	*		***	**	*
Pan	**		**		*	**
Poppy Sam	**		**	**	**	**
Amerikaan	*	*	**	**	*	*
De liefdesvrouw						
Hiddenen			*	**	*	**
Angstverwekking	*	*	*	**	*	*
Onmisbaar	***	**	*		***	***
Achtenswaardigheid	***	*	*	*	*	**
Tik tik	*	*	**	*	**	*
Opmerkelijke boodschap		*		**	**	
De geschiedenis			*		*	***
Vreugdevol schijven	**	*	****	****	**	*
Jaarsdag		*	*	*	*	**
De volwassenen				***	**	**
Uitdrukking		*	**	*	**	*
Onbekommerd	****	***	**	***	*	*
Kleurrijk	*	*	**	**	**	***

FILMRECENSIES

Verschenen in
De Standaard en Het Nieuwsblad

29 november 1995

Before the Rain

Voor de afgrond

MEER dan een jaar nadat hij in Venetië om gedoekte Gouden Leeuw won, komt *Before the Rain* van Milcho Manchevski in onze bioscopen. Voor *Underground* was er dus reeds *Before the Rain*. Regisseur Milcho Manchevski brengt ons naar een klooster in Macedonië. Kiril, een monnik, neemt de Albanese Zamira in bescherming. Zij wordt achtervolgd door een bende onder leiding van een zekere Mitre. De bandieten vinden haar niet en samen met Kiril vlucht Zamira weg uit het klooster.
Van het klooster gaat het naar Londen waar Anne werkt. Zij is zwanger en moet kiezen tussen haar man Nick en Alexander, een fotograaf die jaren geleden uit Macedonië wegvluchtte. Hij is van plan naar zijn geboorteland terug te keren en wil dat Anne hem vergezelt. Zij aarzelt en maakt eerst nog een afspraak met haar man.
Dan gaat het terug naar Macedonië waar Alexander zijn geboortedorp bezoekt. Hij ontmoet er zijn jeugdliefde, Hana, een moslim. Dat valt bij de kristelijke gemeenschap niet in goede aarde. Hana heeft een dochter die Zamira heet...
Before the Rain valt in drie delen uiteen. Regisseur Milcho Manchevski gaf ze als ondertitel respektievelijk *Woorden, Gezichten* en *Beelden* mee. Twee ervan spelen zich in Macedonië af, één in Londen. Dat er een uitstap naar Engeland wordt gemaakt, heeft alles te maken met de ko-produktieformule. Omdat Engeland geld in de film stopt, moet er iets in ruil worden gegeven.
Vandaar de trip naar Londen. Uiteraard doen producenten en regisseur hun best om die zo goed mogelijk te verdedigen en te verantwoorden. Vandaar dat Annes uitstraat uit Macedonië komt en dat er parallellen worden gelegd tussen het geweld in ex-Joegoslavië en het gratuite geweld in een Londens restaurant.
Dat klinkt allemaal mooi maar het trekt *Before the Rain* helemaal scheef. De film verliest zijn evenwicht. Niet alleen tematisch maar ook filmisch is de laatste sequentie een gruwel.
Gelukkig komen de *Beelden* uit Macedonië als laatste aan de beurt. Dan vlogten alle verhaallijnen netjes en vooral tragisch in mekaar over en vangt men een glimp op van de toestanden die er in ex-Joegoslavië heersen. Manchevski gebruikt daarbij, in tegenstelling tot Emir Kusturica, geen barokke beeldentaal maar laat de mensen en het landschap spreken. Alleen reeds voor dit derde deel is *Before the Rain* de moeite waard. Vergeet dus voor één keer het gezegde dat een ketting zo sterk is als zijn zwakste schakel. R.A.I.

Produktie: Cedomir Colar, Sam Taylor
Scenario: Milcho Manchevski
Regie: Milcho Manchevski
Fotografie: Manuel Teran
Akteurs: Rade Serbedzija (Alexander), Gregoire Colin (Kiril), Labina Mitevska (Zamira), Katrin Cartlidge (Anne), Jay Villiers (Nick)
Verdeler: Pandora Pictures

De Standaard
Online

Etnische zuiveraars gaan hun gang

Milcho Manchevski
07/09/2001

De goeden van vorig jaar zijn nu 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.

Voor Balkan-waarnemers die de tragische ontwikkelingen in het land hebben gevolgd, komt dit niet als een verrassing. Macedonië slaagde erin om de tien jaar van gevechten in ex-Joegoslavië door te komen zonder internationale bijstand. Na zenuwslopende onderhandelingen -- het Joegoslavische leger trok zich vreedzaam terug -- leverde vooral de eerste Macedonische president, Kiro Gligorov, een bewonderenswaardige krachttoer. De spanning was te snijden -- Gligurov zelf overleefde een moordaanslag -- maar er werd niet gevochten.

Gevolgd krijgen de regering en de bevolking complimenten van de internationale gemeenschap omdat ze een multi-etnische samenleving wisten opbouwen en in stand houden. De etnische minderheden waren in het parlement vertegenwoordigd. Alle regeringen hadden Albanese coalitiepartners. Op dit moment zijn zes van de zeventien ministers etnische Albanezen, de parlementaire vice-president en veel ambassadeurs zijn Albanees. Er zijn tagere en middelbare scholen en universiteiten waar in het Albanees wordt onderwezen. Straks opent een kanavorse Albanese universiteit haar deuren. Er zijn Albanese televisiezenders, theaters en kranten. Hoe is het recente etnische geweld dan te verklaren?

Albanese strijders beweren dat ze voor de mensenrechten vechten. In het verleden heeft deze mantra namelijk haar diensten bewezen. Niettemin is het dit maal niet meer dan een façade: eigenlijk willen ze met geweld nieuwe grenzen afdwingen. Ze bezetten gebied, ontvoeren en vermoorden burgers, dreigen het parlementsgebouw in Skopje te bombarderen, snijden de watervoorziening van Prilep af en voeren de etnische zuivering van de Macedonische meerderheidsbevolking uit (een minderheid in het conflictgebied).

Dit alles doet de vraag rijzen: vechten voor de herkenning van je taal, doe je dat met mortiergeschut en scherpschutters?

De „etnische zuiveraars", de NLA, zijn hoofdzakelijk oude KLA-soldaten die in Kosovo aan de zijde van de Navo hebben gevochten. Hun wapens en soldaten komen hoofdzakelijk uit het door de Navo bestuurde Kosovo. Twee weken geleden vroeg de VN-Veiligheidsraad dat de Kfor en UNMIK (de interim-regering in Kosovo onder VN-hoede) wat waakzamer zouden patrouilleren langs de poreuze grenzen.

Diplomaten van de VS, de EG en de Navo hebben een vredesakkoord uit de brand gesleept. In ruil voor een algemene wapeninlevering komen er betere garanties voor de minderheidsrechten van de Albanezen. Maar het akkoord schiet zijn doel voorbij: de radicale Albanezen vechten voor grondgebied. Ze doen precies dat gene waarmee wat waarnemers al jaren waarschuwen: ze laten het geweld net zo lang escaleren tot de modale burger geradicaliseerd is.

Hoewel diplomaten volhouden dat ze niet met het NLA zullen onderhandelen, legitimeert het Westen de facto het moorden in naam van een taalruzie. Ondertussen wordt dit kwetsbare en verarmde land -- het nam 350.000 Kosovaarse vluchtelingen op, was de voornaamste Navo-basis in de strijd tegen het Joegoslavië van Milosevic en vervult die rol nog altijd voor de vredeshandhaving in Kosovo (met grote risico's voor zichzelf) -- kapot gemaakt door de moordpraktijken van gangsters die door de Navo werden bewapend en getraind.

Voor haar Balkan-operatie beschouwt de Navo Macedonië als *collateral damage*. De VS en hun bondgenoten vinden het te riskant om de KLA (of NLA) te ontwapenen, ook al was dit een expliciete verantwoordelijkheid van hun Kosovo-mandaat. Vorig jaar had de ontwapening van de KLA vooral een symbolische waarde. Lijkzakken zijn niet sexy, dus liet de Navo de strijders hun wapens maar behouden.

De Kosovo-escapade van de Navo had meer gevolgen dan alleen maar het bewapenen en trainen van de strijders. Ze deed het conflict ook escaleren. Het psychologische effect van een hele wereld die de kant kiest van het Goede Doel (zoals de Albanese extremisten het zien), was een gigantische oplikker voor hun gewapende onafhankelijkheidsstrijd. Etnische zuivering en het bezetten van gebieden zijn een grote stap naar de hertekening van grenzen. De voorbije tien jaar in Joegoslavië hebben ons geleerd waartoe dit kan leiden.

Met hypocriete oproepen aan „beide kampen" kan de internationale gemeenschap de bloedvergieten niet stoppen. De Navo, de EU en de VS zetten democratisch Macedonië onnodig onder druk om zich niet te verdedigen. Agressie en opruier zijn uit de hand gelopen. Als gevolg van het „vredesproces" is Macedonië op weg naar federalisering en desintegratie.

Nog voor er verdere politieke onderhandelingen komen, moet de NLA haar gewapende agressie en opruier staken. De VS hebben de morele verplichting om te beletten dat Macedonië een nieuw Afghanistan of Cambodja wordt. In Bosnië hebben we geleerd dat het van kwaad naar erger gaat als je etnische zuiveraars laat betijen.

(Milcho Manchevski schreef en regisseerde de gelauwerde film „Before the Rain". Zijn nieuwe film „Dust" opende onlangs het filmfestival van Venetië.)

De Standaard
Online

Gevecht om gelijkwaardig burgerschap

Agron Budzaku
07/08/2001

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

Een groot kunstenaar is Manchevski zeker niet. Een groot kunstenaar moet een groot humanist zijn. Helaas schaart hij zich met zijn artikel achter veel Slavisch-Macedonische intellectuelen, politici en journalisten die tegen het vredesakkoord zijn. Voor hen moet Macedonië een typisch Balkanland blijven, waar de ,,uitverkorenen'' anderen fundamentele mensenrechten ontzeggen omdat ze geen etnische Slaven zijn.

Nog zekerder is het dat Manchevski geen goede stukken schrijft. Ik zou graag van zijn hand een artikel lezen over de films van Buñuel, waarvan ik moet toegeven dat ik ze niet begrijp. Inzake Macedonië leg ik Milcho Manchevski alvast enkele beginselen over politiek en internationale betrekkingen uit, want daarvan snapt hij geen snars.

Ten eerste vechten de etnische Albanezen niet voor grondgebied. Evenmin gaat hun strijd om taal alleen. Ze willen geen tweederangsburgers meer zijn, dáár gaat het om.

Als het etnisch Albanese gebied zich van Macedonië zou afscheiden, met wie zou het dan schoep gaan? Met Albanië? Albanië heeft het te druk met zijn moeizame en pijnlijke overgang van een stalinistisch regime naar een democratie. Met Kosovo? Kosovo is een protectoraat van de VN. Elke inmenging in Macedonische aangelegenheden zou de onafhankelijkheid in het gedrang brengen. Of misschien maken de etnische Albanezen wel een nieuwe ministaat? Grenzen tekenen in de Balkan is een heikele onderneming. Zo was niemand in de Balkan gelukkig met de grenzen die de grootmachten aan het begin van de twintigste eeuw tekenden. Vijandigheid, haat en oorlog volgden.

In het partijprogramma van de VMRO van premier Georgievski zijn bijvoorbeeld enkele punten opgenomen over een Macedonië dat ook Pirin Macedonia (dat nu in Bulgarije ligt) en Egeïsch Macedonië (in Griekenland) omvat. Kijk naar het ,,Groot-Servië'' van Milosevic en je weet dat zoiets alleen oorlog en vreselijke ellende in de regio brengt. Bovendien zorgen grenzen voor instabiliteit en vluchtelingen die niemand wil. Dat maakt de beschuldigingen van de Macedonische Slaven als zou het Westen de etnische Albanezen steunen, compleet absurd. Ze moeten kiezen: of voor een moderne westerse democratie of voor een oriëntaals Russisch systeem met een ,,Tsjetsjeense oplossing''.

Ten tweede, Manchevski's propaganda in aloude communistische stijl is passé. Met de westerse media en ngo's overal ter plaatse kun je de realiteit niet langer verbergen. Het klopt dat er in het parlement etnische Albanezen zitten. Maar hun voorstellen over etnische rechten worden er door de etnische Slaven systematisch verworpen. En ja, er zaten etnisch-Albanese partijen in de coalitie en ze kregen ministers. Maar is het geen politieke wet dat je je minderheden sust door ze een zitje te geven in de instellingen?

Anderzijds, wat valt er te sussen als 60 procent van de etnische Albanezen werkloos is en de politie maar twee procent Albanezen telt? In mijn geboortedorp, met een grote Albanese meerderheid, moeten we bij elke openbare aangelegenheid Macedonisch spreken. Volgens Manchevski ,,opent een koorvorse Albanese universiteit straks haar deuren''. De Tetovo Universiteit ging open in 1994, dankzij Albanese centen. De autoriteiten werkten tegen, vernielden het universiteitsgebouw en doodden hen die het wilden verdedigen.

De lezers weten zo'n dingen niet, Manchevski des te meer. In 1997 doodde de overheid in Gostivar Albanezen die in het gemeentehuis hun vlag naast de Macedonische wilden ophangen. De burgemeester, Rufi Osmani, werd gearresteerd en veroordeeld tot dertienenonderhalf jaar cel.

Het getuigt van een schandalige hypocrisie om prat te gaan op de 350.000 Kosovaarse vluchtelingen als iedereen op televisie heeft kunnen zien hoe ze aan de grens werden geslagen en tegengehouden. Zonder de internationale druk waren er in dat ,,niemandsland'' wellicht nog meer doden gevallen.

Voor meer voorbeelden van het ,,democratische Macedonië'' bevveel ik de Human Rights Watch-rapporten aan uit de jaren '90.

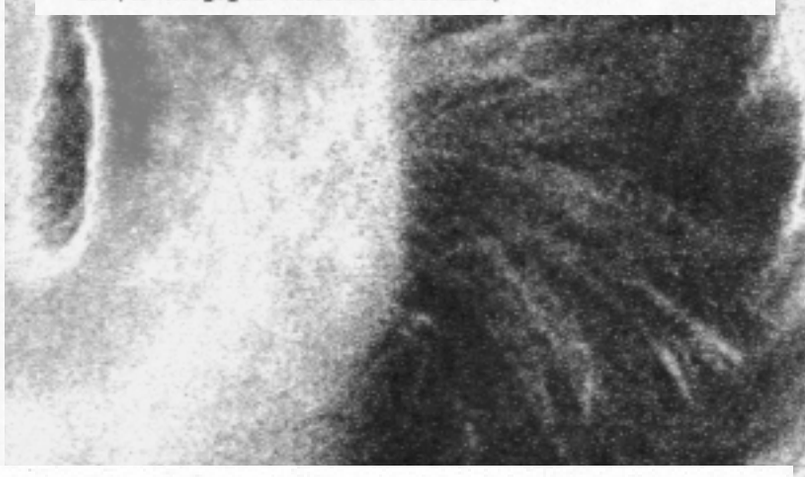
Ten derde: de lezers kunnen op het nieuws zien hoevoel van de vluchtelingen etnische Albanezen zijn en hoeveel Slavische Macedoniërs. Ze zien wie Albanese eigendom platbrandt en vernietigt, wie er burgers, vrouwen en kinderen doodt. De aanvoerder van de speciale eenheid ,,de Tijgers'' deserteerde en zei dat ze niet getraind waren om een logor te bevechten maar om burgers aan te pakken. De politie en het leger beschieten etnisch-Albanese dorpen, zelfs als ze weten dat er zich niet één NLA-soldaat schuilhoudt.

Ten slotte, in een ernstig artikel kan je je geen contradicties veroorloven. Eerst de Navo en de VS de schuld geven van de NLA, en hen twee alinea's verder vragen om de NLA een halt toe te roepen!

Maar zoiets is wellicht te veel gevraagd van een amateur-stukkenschrijver, of van iemand die blijkbaar door haat en machteloosheid is bevangen als hij aan de gelijkberechtiging van Albanezen in Macedonië denkt.

Ik wacht met spanning op mijnheer Manchevski's artikel over Buñuel.

(De auteur studeerde internationale politiek aan ULB. Hij is voorzitter van Horizon 2001, de vereniging van Macedonische Albanezen.)



festival

Meilleur film: «Before the rain»

Финска

Филмот игра во финските кина низ земјата речиси две години.

Премиерата е на 10 март 1995 со три копии во Хелсинки.

Издаден е на видео и играл на телевизија.

22 ILTALEHTI VIIHDE

Olli Manninen

LEFFA

TÄHDET

★★★★★

Vahva uutuus Makedoniasta

Kun naapureista tulee vihollisia

ENNEN SADETTA. Before the Rain (Nordic 1). Makedonia/Englanti/Ranska 1994.

Ohjaus: Milcho Manchevski. Pääosissa: Rade Serbedzija, Grégoire Colin, Katrin Cartlidge, Labina Mitevska.

Makedonialaisen Milcho Manchevskin ensimmäinen kuva etsiytyi ja uskonnollisuutti kirjavan alueen (Nordic). Elokuvan naispääroolin näyttelee Katrin Cartlidge, joka nähtiin kauniskuvaisessa Valkoisessa Aallossa elokuvassa.

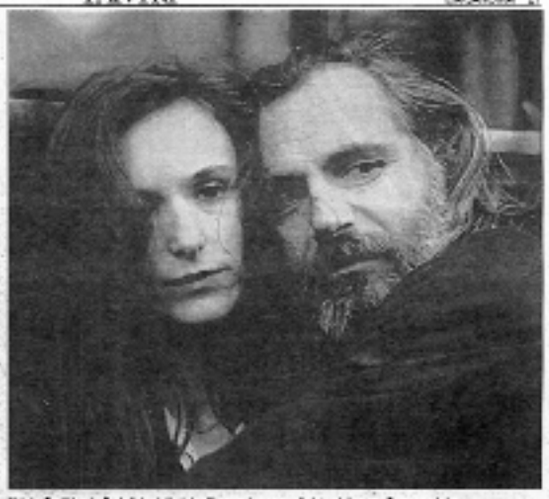
ELOKUVA

Kun viha syttyy naapureiden välille

Kuinka vihan siemenet kylvetään

ELOKUVAT

TARMO POUSSU



Kristin Scott Thomas ja Rade Serbedzija esittävät nuoruudenaikaan sukeltavia rakastavaisia *Before the Rain* -elokuvassa.

HUIPPU

Ilmalentoa ilman siipiä

Tanja Frank – pääkuvaaja (Die Nacht, Formula Z)

Wesley Snipes ja Tommy Lee Jones *Jäljitetyssä* luovivat elokuvassa *Tanja Frank* pääkuvaajalla.

TÄRPIT

Klockan klämtar för dig

FILMER

NORDEA 1 –

Innan regnet faller

Manus och regi: Mikaela Mandelin. Med: Mikaela Mandelin, Linda Sorsa, Marie Åvenstedt. I huvudrollerna: Rade Serbedzija, Grégoire Colin, Kaarin Cartridge, Katarina Rocksén, Josef Jodlbauer, Silvia Hodanovska, Erdan Volkov, Boris Dolezhal.

Innan regnet faller, vilkenom av filmens huvudfigurer vid namn Sigfrid talar, är en mörkhyad Eddie. Regissören är även Nordeas debutant Mikaela Mandelin, som i huvudrollen har gett sig själv namnet Marie Åvenstedt. Hon har gjort dokumentärer, reklamfilmar och musikvideor innan denna romantiska långfilmsdebut.

"Innan regnet faller", en svensk-finsk-engelskspråkig produktion, är Mandelins långfilmsdebut. Mikaela ser sin film som en kärlekshistoria om två människor som har svårt att hitta varandra. Marie är en ung kvinna som har flyttat till Helsingfors för att studera. Hon har en pojkvän i Stockholm, men hon är ändå ensam och vilsen. Sigfrid är en mystisk man som dyker upp i Marie liv och som hon inte vet om hon kan lita på eller inte.

Mandelin har själv flyttat till Helsingfors för att studera och hon har använt sig av sina egna erfarenheter när hon har skrivit manuset till filmen. Hon har också använt sig av sina egna vänner som skådespelare. Hon har bland annat låtit Mona Åvenstedt, som är hennes mamma, spela Maries mamma i filmen.

Mandelin har också använt sig av sina egna vänner som skådespelare. Hon har bland annat låtit Mona Åvenstedt, som är hennes mamma, spela Maries mamma i filmen.

Kaarin Cartridge och Rade Serbedzija i Mikaela Mandelins mörkhyade debutfilm som handlar om "Innan regnet faller".

СЛОВАЧКА

За прв пат во Словачка "Пред дождот" е прикажан на Филмскиот фестивал во Братислава, во октомври 1995, каде што ја освои наградата за најдобро деби.

Пролетта 1996 игра во кината во 20 града низ Словачка, во рамките на "Проектот 100 - Златен фонд на светската кинематографија". Потоа со голем успех игра во филмските клубови и арт кината низ земјата.

Немаме податоци дали е издаден на видео и прикажан на телевизија.

1. - 7. október
BRATISLAVA

Christopher Lee v Bratislave

Pán Dracula je komik

MF DNES - 9. ŘÍJNA 1995 KULTURA

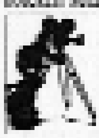
Na bratislavském Fóru zvítězil laureát z Benátek

EVA ...

Fakty KULTÚRA

Skončil sa festival FÓRUM '95

S mladosťou v erbe



MILOŠ PETER

FAKTY, 11. 10. 95

Festival Fórum vyhral film Pred dažďom

Switze

Neue Zürcher Zeitung — FILM — 47

Neu im Kino

Mitleidloses Fatum

Milcho Manchevskis «Vor dem Regen»

Katrin Cartlidge als Anne, Rade Serbedzija als Aleksandr. (Bilder pd)

Grégoire Colin als Ki

Jugoslawien als Cyberspace

Zu Milcho Manchevskis Virtualisierung des filmischen Raumes

Швајцарската кино премиера на "Пред дождот" беше на први септември 1995 во Берн, Базел и Цирих, трите најголеми градови од германското говорно подрачје во земјата, и во Женева и Лозана, од францускoто.

Потоа, во текот на месец и пол, филмот игра и во уште шест други градови низ Швајцарија.

Швајцарската критика го оценува "Пред дождот" како ремек-дело што на авторот Манчевски "му обезбедува место меѓу големите мајстори".

Филмот има широка видео дистрибуција, а играл и на телевизија.

Die Chinmacht des einzelnen

Die Helden, die sind anderswo

Marie Cardigo als Anne.

«Die Zeit stibt nie. Der Kreis ist nicht rund.» Das sagt zu Beginn der ersten Episode der alte Mönch des mazedonischen Bergklosters zu Kiril (Grégoire Colin), dem jungen Mönch. In der zweiten Episode stehen sie Seite an Seite auf einem Maskenball. Und schliesslich hören wir sie [illegible] noch einmal sprechen: unmittelbar [illegible] Film wieder in seinen Anfang [illegible] und eine Wiederholungsschleife zu schaffen.

[illegible]e. Gesichter. Bilder

Im Spielfilm von Miklos Manchevski, [illegible] mit dem Goldenen Löwen dekoriert, schlie[illegible]ch der Kreis. Dafür, dass es tatsächlich [illegible] ganz rund ist, sorgt etwa am Schluss des [illegible] folgende Kamerablick auf eine junge [illegible] die, unbemerkt von den zwei Mönchen, [illegible] Hang zum Kloster emporhastet. Es ist die [illegible]erin Zamira (*Labina Mitevska*), die vor ei[illegible] nationalistischen Mazedoniens flieht. Für [illegible] Zeit wird sie sich retten können in die Zelle [illegible], der ein Schwanengeschlecht abgelegt ist, und dann von den Kugeln eines Albaners sterben, der, zusammen mit einer Gruppe anderer in ihrem Nationalstolz verletzter Albaner, Zamira verfolgt. Zuvor ist Kanh Onkel, ihr drogenabhängiger Kriegsfotograph Aleksandr (*Rade Serbedzija*), in seine Heimat Mazedonien zurückgekehrt und dort beim Versuch, Zamira zu befreien, von einem Weiler erschossen worden. Aleksandr war der Geliebte von Anne (Katrin Cartlidge), Redakteurin einer Londoner Photoagentur. Nick (*Ivar Fällen*), Annes Ehemann, hat von Aleksandrs [illegible] keine Ahnung. Anne Nick diesen Scheidungswunsch [illegible] hat.

Der erste Abschnitt heisst «Worte» und erzählt von Kiril, der kein Albanisch, und Zamira, die kein Mazedonisch versteht, in serb-pathetischem Stil, mit Licht- und Schattenspielen, die aus dem Gemälde und den Fenstern des Klosters geliehen wurden, und symmetrischen Landschaftsbildern. Der zweite Teil, «Fotos» betitelt, führt uns ins winzige Grossstadtleben von London. «Pictures» schliesslich spielt wieder in einem bald in grandiose, bald in absichtsvoll hingeworfene Bilder

[illegible]

Videoclips zu zerspleissen. Prompt löst diese neue Episode im «Schnellgang nach einmal in sich. Und er [illegible] sich, der zweite Durchgang. Erst jetzt verstehen wir endlich die Bedingungssätze.

Diese mit virtuosität anmutenden Wirbeln und narrativischen Brüchen aufgelöste Erzählung schien beim ersten Durchlauf gar nicht dramaturgisch, sondern wie ein Fremdkörper in der Geschichte von unserem Mönch. Nun, im nachhinein, verstehen wir: Da wurde Aleksandr beerdigt. Und die Frau, die da viele Meter weg dastand, ist Anne, die Bildredaktorin aus London. Wie hingezaubert steht sie so da, ihr Abendkleid schimmert dunkelweinrot und flattert im Wind, und sie weint. «Oh my God!»

Das sind wir, schiesst's mir durchs Hirn, das sind wir Europäer beim Anblick von Bosnien: «Oh my God!» Wir werden die Form gewahr, innerhalb deren wir uns unablässig Monster haben herbeiprojizieren können, eine Schleife, die die Bewusstseinsfetzen [illegible] und beschleunigt. Nach dieser Erkenntnis können wir gar nicht anders, als die Bilder der Erzählung noch einmal anzusehen, mit neuem [illegible] Blick: einmal mit aufgerissenen Augen: *oh die Geschichte geht weiter*, dann zweitens, *oh wir können hinter Licht geführt werden.*

Früher oder später müssen wir darauf [illegible] Anne in Episode 2 beim Phone von Kiril und der Leiche der albanischen Mädchen kam. Aber da [illegible] gewesen, [illegible] Aleksandr nach Mazedonien zurückkehrt und [illegible] erschossen [illegible] Die Geschichte geht [illegible] auf. Wir sind [illegible] einer Mythen-Schleife aufgesessen. Es [illegible] dass, es immer wieder «abschlafen», um damit in eine neutrale Kreisbewegung [illegible]

A

[illegible] diesen neuen Form [illegible] nichts von ihrer Glaubwürdigkeit [illegible] Manchevski – wider die Logik [illegible] Erzählens – einen Geschichte [illegible] birgt, deren Ende ihren Anfang bildet, [illegible] Recht in einer tiefer liegenden Wahrheit. Geschichten. In Grunde ist es ja [illegible] [illegible] dieselbe, die ungeminderte [illegible] [illegible] wiederkehrt [illegible] Gewaltt [illegible] Gegenwart [illegible] Jugoslawien [illegible] [illegible] bewaffnete Clans [illegible] [illegible] kämpfen. [illegible] [illegible] Blutdurst in die [illegible] [illegible] haben in der Tat keinen Anfang, kein Ende. Denn hinter jeder Gewaltat, die [illegible] zugefügt wird, marschieren im Geiste Legionen früherer mit, mit denen man sie begründen kann, und jene neue tat zieht weitere nach sich.

Schon strukturell ist «Vor dem Regen» deshalb ein abgrundtief pessimistischer Film. Für seinen Kernmechanismus Helden, den aus dem fernen Westen heimkehrenden Kriegsphotographen, sucht er nur einen Ausweg: Wo jeder auf einmal einen Bösewicht sein muss, ein Muslim oder ein Christ, ein Albaner oder ein Mazedonier, bleibt für einen, der vielen ist, nur der Ausweg in den Tod.

*

Natürlich wissen wir längst, dass Nationalismus ein abgeschmacktes Spiel ist, ein Spiel für machtgeile Männer. Aber nicht nur nationale Identität ist längst ein Instrument des Terrors, Identität überhaupt ist Zumutung, Gewalt, Terror. In Wahrheit ist jede und jeder von uns viele, mit stündig wechselnden Identitätsverhältnissen. Es ist die Macht, die uns bisher dazu gezwungen hat, jemand Bestimmtes zu sein und zu bleiben:

[illegible]

Deshalb darf uns allmählich zu Bewusstsein kommen, dass wir gar nichts Identisches sind. Im kollektive Bewusstsein [illegible] uns [illegible] allem, was bereits Technik, [illegible] [illegible] geworden ist. Die neuen Medien vor allem stellen Erprobungsstrecken für diesen Nicht-Identische bereit, endlos und [illegible] Lobore für virtuelle Probeidentität. In Cyberspace, dem nächsten Universalreich nach dem Feuerchen, wird sie sich endlich auslehen können, die unendliche Sehnsucht danach, hier und zugleich woanders, dieser eine und zugleich ein anderer, viele andere zu sein.

Im Vorfeld solchen Spiele- und Filmindustrie [illegible] Hirnschaft nach neuen Software, neuen «Helden», nach neuen Projektionsflächen für diese Sehnsucht nach dem Vielselbst, dem Gefühl von Lust unserer Technokultur. Deshalb ist [illegible] Tarantino [illegible] Hollywood, [illegible] [illegible] Mit «Reservoir Dogs» und «Pulp Fiction» hat er alle seine populär Figuren, Helden für das virtuelle Zeitalter [illegible]. Denn gleich [illegible] einer Tarantino Gangster auch zwei [illegible] zum Beispiel diverse Kleidköpfe. Sie bedienen sich zwar aus den tradierten Mustern. Gesten und Phrasenrepertoire von Gangstern, aber es wächst [illegible] nicht ins Fleisch. Sie sind immer

In «Vor dem Regen» erlebt er sich einen «[illegible]» [illegible] von einer dieser Projektionsbilder, auf denen wir mit unseren Augen höher und höher steigen, nur um nicht weiter unten aufzukommen. Das flüchtende Mädchen, das am Anfang bei einem jungen Mönch Zuflucht fand, soll dasselbe sein, dem der heimgekehrte Aleksandr am Ende zur Flucht vor dem eigenen Verwandten verhilft. Doch das kann nicht wahr sein: Denn wir haben mit eigenen Augen Photos von ihrem Tod gesehen, die nur vorher gemacht worden sein konnten. Dennoch spielen wir als Zuschauer mit. Denn das der Film seine Geschichte(n) zur Schleife biegt, deren Ende ihren Anfang bildet, darin spricht sich die tiefer liegende Wahrheit aus. Im Grunde ist es ja natürlich immer dieselbe Person, die ungeminderte wird, flehen und sich sehnen muss.

Aus der Vogelperspektive ist der Handlungsablauf des Films ein Perpetuum mobile. Sein Motor, sein eigentlicher Star, ist ein Quantum Spaltungsenergie: Es schreibt an und ab, aber es schaut sich. Vor allem wird es weitergegeben, von einem zum anderen. «Der Krieg ist ein Virus» sagt einer, und jeder, der angesteckt wurde, gibt ihn qua Gewaltlust weiter.

Josef Wisnet

Ein Amerikaner in Paris

«Before the Rain»

VERLORENE UNSCHULD

Der Maz[illegible]ier Milc Manchevski [illegible] erzielt seinem [illegible]ten Jahr in Venedig [illegible]igekrön[illegible] Spielfilm die Am[illegible]häre k[illegible] vor dem Kriegsge[illegible]er Gew[illegible] scheint in der Luft [illegible]liegen, H[illegible]ebherrscht die Mens[illegible]n, jeden [illegible]ment kann es losgeh[illegible]

Ein Film der poetischen Bilder, grossen Gesten und imposanten Landschaften.

Ein junger Mönch (Gregoire Colin), ein halbes Kind noch, will nicht in Verwahrung geraten. Vor zwei Jahren hat er das Gelübde abgelegt. Dritte an schweigen. In einem Kloster am Ende der Welt will er im Kreise von zeitgenössischen beim Toten das Kriegsgeröll draussen vor der Türe ignorieren.

ZÜRICH, FROSCH

2.30, 5.30, 8.30 h

Doch der Kampf macht vor der Klosterpforte nicht halt.

Ein [illegible] Kriegsfotoreporter (Rade Serbedzija) mazedonischen Ursprung will anzeigen: In Bosnien hat er erlebt, wie sein Fotoapparat Menschen tötete. Nun will er zurück in seine Heimat in der trügerischen Hoffnung, die Lage sei dort noch

schaften berühmt der Film weniger, als erwartet.

Die mittlere, in England spielende Episode [illegible] der zuvorzugrossen Tragik selbst [illegible] verhindern, dass ein im Wohlstand Europas lebendes Publikum sich aus dem Film ausklinkt und das Problem als ob fremder von sich wegschiebt. Die Frau, die Bilder verkauft, bringt die Perspektive der Zuschauer ein, die lediglich von den Gräbern auf den Fotos aus dem Kriegsgebiet hintergucht werden. Die Episode bleibt jedoch so oberflächlich, der Zusammenhang zwischen dem gestörten Ehebruch in einem Nobelrestaurant, einem Attentäter und dem Krieg in Ex-Jugoslawien bleibt so vage, [illegible] vor allem das letzte Kapitel [illegible] angezeigt, weil uns [illegible] vorgeführt wird, dass es unmöglich ist, mit weisser Weste durch den Krieg zu gehen.

SABINA BRANDLI

Allegorien, die Liebe, der Tod

«Before the Rain»: Ein faszinierendes Kaleidoskop eines beginnenden Krieges

Jetzt kommt Milcho Manchevskis «Before the Rain» in unsere Kinos. Vor einem Jahr gewann das Erstlingswerk in Venedig den Goldenen Löwen. Der Film erzählt von Menschen, deren Schicksale durch aufbrechende Kriege stets verändert werden.

IRENE GENHART

«Before the Rain» von Milcho Manchevski besteht aus vier zusammenhängenden Episoden, die in regennasse London und zurück. Der Film erzählt von Liebe und Leidenschaft, von Freundschaften und Feindschaften. Verrat, Brudermord und den Ausbrechen eines Krieges.

Den Nebel von Manchevskis Film bildet ein Ton, das schaudernd einer Szene: der Tod Zamira, einer jungen Albanerin, durch die Kugel eines Soldaten. Neben der Ermordeten kniet Kiril (Grégoire Colin), ein junger Mönch. Er hat einen Orden in Gebet gebracht, seine Zukunft gegeben, um sie das Leben zu retten. Die Frau stammt aus der Familie Aleksandars (Rade Serbedzija), einer Kriegsfotografen, und Anne (Katrin Cartlidge), deren Bilder das Bild irgendwann entgleicht, sie hat durch die innere Bosnien ihren Geliebten vor sich.

«Live each each other» Manchevskis Film ist die faszinierende Umsetzung der wenigen, intensiven, beziehungsvergessen Sekunden, die einem Ereignis explosiver Gewalt vorangehen, und der endlosen Minuten, Stunden, Tage, Monaten, Jahren, die diesen folgen. Drei Kriegsgeschichten, durch gemeinsame Protagonisten und zeitliche Ereignisse [illegible] miteinander geknüpft, ziehen durch den Film. Diesen Protagonisten sind keine Helden, sondern Menschen, die ihren Mut und ihre Beherztheit [illegible] mit dem Leben bezahlen. Kennzeichnend ist [illegible] dieser Film, doch er strahlt gleichzeitig [illegible] verführerischen Klarheit. Es ist [illegible] [illegible] [illegible] [illegible]

[illegible] Zum Autor in Zürich

Switzerland

Швајцарија

KINO

«VOR DEM REGEN»

Tragödien aus Mazedonien

Mit den «Goldenen Löwen» am Filmfestival von Venedig 1994 ausgezeichnet und für den «Oscar» nominiert: «Vor dem Regen», der Debütfilm des gebürtigen Mazedoniers Milcho Manchevski, entpuppt sich als wuchtiges Drama.

Der Vorspann der folgenden Kinoinszenierung ist mit altertümlich-feierlicher Musik unterlegt. Mönche singen fromme Lieder. Die handelnden Personen betreten erste Bilder, als Kinder eine Schäferidylle in unseren Breiten spielen. Die Ursprünge einer heutigen Fehde werden aufgezeigt. Die Vorfahren der Protagonisten werden wie auf einem Ahnenbild vorgestellt. Dann wird in die Gegenwart gewechselt. Die Bilder sind nicht mehr farbig, sondern schwarzweiss. Die Mönche werden zu albanischen Mädchen, die sich bei den Menschen verstecken.

Die Ursprünge einer heutigen Fehde werden aufgezeigt. Die Vorfahren der Protagonisten werden wie auf einem Ahnenbild vorgestellt. Dann wird in die Gegenwart gewechselt. Die Bilder sind nicht mehr farbig, sondern schwarzweiss. Die Mönche werden zu albanischen Mädchen, die sich bei den Menschen verstecken.

Welt, in der noch altertümlich-archaische Gesetze gelten – vermischen sich mit Bildern aus der Welt, wie sie heutzutage ist: In England entschliesst sich der politisch engagierte Fotograf Integral Aleksandar (Rade Serbedzija), in seine Heimat Mazedonien zurückzukehren. Er findet dort nicht die erhoffte Ruhe, sondern wird in die tödlichen Auseinandersetzungen seiner Familie verwickelt.

Gleichzeitig spielt Anne Fernandez Anne (Katrin Cartlidge), Bildredaktorin in London, eine leidenschaftliche Affäre mit einem verheirateten Restaurantbesitzer. Anne (Hanna Jay Villiers) ist unter den Gefallenen. Als Anne nach dem Tod ihrer Freundin in Mazedonien erscheint, schliesst sich der Kreis von Rache und Gegenrache – und weist neuen Menschen den Weg in eine andere Welt.

Tragödien, die sich wie schwere Gewitterwolken zusammenziehen, Menschen, die einem unentrinnbaren Schicksal ausgeliefert sind – der Debütfilm des gebürtigen Mazedoniers Milcho Manchevski ist die unerbittliche Wucht einer tödlichen Katastrophe. Gedreht in der südmakedonischen Landschaft Mazedoniens und in der urbanen Umwelt Londons, erzählt er diese Geschichten, die sich zufällig verwoben zu haben scheinen, in einem Film über kulturelle Gegensätze und über Gefühle, die Hass gegen die Kultur und Zivilisation. Schwerblütig, poetisch, sprachlos – ein Drama von archaischer Bildkraft und existenzieller Intensität.

Peter Hagmann

ERÖFFNUNG: ★★★★
REGIE/DREHBUCH: Milcho Manchevski
KAMERA: Manuel Teran
MUSIK: Kiran Ebbib
DARSTELLUNG: Katrin Cartlidge, Rade Serbedzija, Grégoire Colin, Labina Mitevska, Jay Villiers
VERLEIH: FocusFilm AG

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832 27

Empfehlenswerter Film

Vor dem Regen

Der junge Regisseur Milcho Manchevski aus Mazedonien hat mit seinem Film «Vor dem Regen» ein Werk geschaffen, das ihm einen Platz unter den grossen Meistern verschafft.

In drei Episoden, die zu einer einzigen Geschichte verflochten werden, zeigt der Regisseur, wie aus geringem Anlass der Friede zwischen Christen und Moslems in Mazedonien zerbricht und zu Schlägen in Hass, Gewalt und Vernichtung.

Ein junger Mönch versteckt im Kloster eine junge Albanerin, die von den christlichen Milizen zu Unrecht des Mordes geziehen wird, weil sie angeblich einen Mann umgebracht hat, der sie vergewaltigen wollte. Die Nachtaktion verläuft erfolglos. Doch der Abt hat kein Verständnis für die Beschützerrolle des Mönchs, den er zur Strafe versetzt. Der enttäuschte junge Mönch will mit der jungen Moslemin fliehen. Also beide werden von den Dorfbewohnern der jungen Frau entdeckt. Nach einer kurzen Auseinandersetzung mit dem Grossvater wird die junge Frau als «Christen-Hure» vom eigenen Bruder durch Schüsse niedergestreckt.

Im zweiten und dritten Teil wird das ganze Ausmass der Tragödie klar. Alexander, ein vollbesoldeter Kriegsfotograf, der in London eine Bildagentur führt, kehrt in seine Heimat nach Mazedonien zurück. Er weiss, von Krieg, bedroht. Er hat darum kein Verständnis für die brutale Art, wie man im Dorf Konflikte austrägt. Durch seine pazifistische Haltung schafft er sich sowohl bei den Christen wie den Moslems Feinde. Als er schliesslich von seiner ehemaligen moslemischen Jugendfreundin aus dem Nachbardorf gebeten wird, ihre Tochter zu beschützen, sieht sich Alexander gezwungen, Partei zu ergreifen. So gerät er zwischen die Fronten und wird das tödliche Opfer des Wahnsinns und des engstirnigen Hasses. Der Film mit seinen grossartigen Bildern der mazedonischen Landschaft und der Charakterisierung der leidenschaftlichen Menschen ist ein erschütternder Appell, auf Gewalt zu verzichten und Konflikte human zu lösen.

Josef Knöpfel

Der Film läuft zurzeit im Kino «Central», Gebergasse 16, Basel.

Mazedonischer Dreiakter: «Vor dem Regen» von Milcho Manchevski

Ein Film muss immer einen Anfang, eine Mitte und ein Ende haben, doch nicht zwangsläufig in dieser Reihenfolge. «Before the rain», der erste Spielfilm des Mazedoniers Milcho Manchevski, beginnt mit dem Ende und lässt sich von der Mitte zum Anfang zurücktreiben. Im Mittelpunkt steht die wildromantische Landschaft eines zwischen seinen Traditionen Unsicherheit und Albtraum zerrissenen Mazedoniens, die mal distanziert-kühl wie aus der Vogelperspektive, mal dokumentarisch-nahbar wie in den neueren Schlachten, hinter den Kanälen Bosniens inszeniert wurde.

«Before the rain», im vergangenen Jahr in Berlin mit dem Goldenen Löwen von Venedig ausgezeichnet, ist eine englisch-französisch-mazedonische Gemeinschaftsproduktion, ein Film, der in vielen Sprachen übersetzt zu sein scheint. Trotzdem ist sein Leitbuch bei Autor Regisseur Manchevski einem roten und kapitelweise unterteilt. Kapitel eins, «Words» – erzählt mit langen Atem die Geschichte des jungen albanischen Mönchs Kiril (Gregoire Colin), der ein Schwerverbrechen begangen hat, einen Mord, in sich in seine Zelle der Mönch Zamira (Labina Mitevska) versteckt, eine Moslemin, die sich auf der Flucht vor den Rache der Christen befindet. Kapitel zwei, «Faces», handelt von der Londonerin Anne (Katrin Cartlidge), die zwischen ihrem Ehemann und dem Geliebten Alexander (Rade Serbedzija), einem mazedonischen Fotografen gestellt und schliesslich beide verlieren wird. In Kapitel drei, «Pictures», wird der Fotograf Alexander in seiner Heimat mit der schönen und ethnischen Konflikten konfrontiert, die sein fernes Land seit kurzem fürchterlich geprägt haben. «Big bang» in der Luft», nennen die Dorfbewohner nur schicksalhaft. Vom schönen Gebirge gelegt, als Zeuge auf den Antlitz Bosnia-Mahlens sein, ergreift in Peter jetzt wohl das verlorene Mädchen Zamira an den Fingern. Doch die den Regen die schwüle, blutrünstige Land zu ertragen vermag, erzählen die Kapitel um der Abendsonne, pünktlichen eigenen Vetter.

Einmal lieben sich zwischen Mond der Pfarr jenes wild-romantischen Klosters, in die sich Kiril zum Schweigen verdammt hat, das die Zeit zu stehen scheinbar, weil sich auch der Autor nie nennen. Und der perfekten allgemeinen Form des Films will Manchevski damit sagen, dass sich die Kreis schnell nie schliesst, weil sich die Zeit stets wiederholt. Manchevski hat mehr aus diese Metapher verarbeitet hat, sondern in seinen Film auch die Symbolgehalt und die Ursachen der Konflikte aufgreift. Hoffnungsloser, sich ständig wiederholender, endloser Konflikte.

Richard Fischer

Im Uno Lenin

Vor einem Jahr in Venedig mit dem Goldenen Löwen ausgezeichnet, jetzt bei uns im Kino. «Vor dem Regen». Milcho Manchevskis erster Spielfilm verwebt auf kunstvolle Weise drei Episoden. Ein albanisches Mädchen flieht vor einer Bande Bewaffneter in ein mazedonisches Kloster. Eine Bildredaktorin in London erwartet ein Kind und will ihren Mann verlassen, kann sich aber für diesen Lebensbruch nicht entscheiden. Dieser wiederum, ein preisgekrönter Kriegsfotograf, gibt seinen Beruf auf, um in seine mazedonische Heimat zurückzukehren. Dort trifft er auf das albanische Mädchen und rettet es. Er selber stirbt. Manchevskis Film – mit einem hervorragenden Rade Sebedzija als Kriegsfotograf – zeigt, wie der Krieg das Leben der

Alles offen: K. Cartlidge, R. Serbedzija

Menschen infiziert. «Vor dem Regen» erhält zum Glück keine politische Standortbestimmung. Manchevski zeigt vielmehr, wie Menschen in extremen Situationen entscheiden. Die Ereignisse steuern im kleinen werden zu Metaphern über den Krieg, über Nationalismus und Fanatismus. ★★★

«Vor dem Regen», Regie: Milcho Manchevski, mit Katrin Cartlidge, Rade Serbedzija, Grégoire Colin

★★★ meisterhaft ☆☆★ mässig
★★★ gut ☆☆☆ misslungen

FILM

82223

EIN KUSS ZUM ABSCHIED

Von Liebe in Zeiten des Krieges

Wie sich Jugoslavien selbst zerriss: Ein Film erzählt, wie es dazu kam.

Jugoslawien kurz vor dem Ausbruch der Bürgerkriege. Der junge orthodoxe Mönch Kiril (**Grégoire Colin**) verzichtet auf widerwillig, dass er Liebe die junge Muslimin Zamira (Labina Mitevska). Als die Versteck auffliegt, wird Kiril aus dem Kloster verbannt. Zamira von ihren Angehörigen entlassen. Die Verzweifelten. Der orthodoxe Kriegsfotograf Aleksandr (**Rade Serbedzija**) hat Lenden und seine englische Lebensgefährtin verlassen, um in sein Dorf zurückzukehren, wo früher Christen und Moslems gutnachbarlich zusammengelebt hatten. Gegen den Willen seiner christlichen Brüder verhilft er Zamira zur Flucht ins Kloster. Aleksandr war damit sogar mit Zamiras Mutter liiert gewesen. Vor dem Reisen fängt die bedrückende Stimmung vor dem Ausbruch des Bürgerkrieges ein und vermittelt ein anschaulich von Liebesgeschichten ausgetragen an die Zuschauer weiter. **Milcho Manchevski** gelte mit seinem Film, der 1994 den Goldenen Löwen zu Venedig gewonnen hat, möglicherweise zuviel zu seinen Figuren lesen. Die coolen, Kamera von Manuel Teran verleiht dem Werk stellenweise eine atemberaubende Ästhetik, was die manchmal schleichende Unglaubwürdigkeit noch unerträglicher macht. Kinostart: 1. 9. *Thomas Kiesy*

Das Böse regiert Ex-Jugoslawien: Der Mönch Kiril (v.l.) und die Muslimin Zamira in einer blutigen Strudel.

VOR DEM REGEN
EB/FilmMazedonien: 1994 L: 115 Min.
R: Focus, B: Milcho Manchevski.
D: Rade Serbedzija, Grégoire Colin, Labina Mitevska

Switzerland

SWEDEN

ШВЕДСКА

Во Шведска првпат играше на Филмскиот фестивал во Стокхолм, во ноември 1994, каде го освои Алуминиумскиот коњ за најдобро деби. Прикажан е и на фестивалите во Малме, во јануари, и Гетеборг во февруари 1995.

Кино-премиерата беше во Стокхолм на 3 февруари 1995 и во Гетеборг, Малме, Лунд и Упсала на 10 февруари. Во овие пет градови филмот игра во по пет кина, или вкупно 25 копии.

На редовниот кино-репертоар во Стокхолм "Пред дождот" остана цела година, до 31 март 1996, а во Гетеборг и подолго, до 9 мај 1996.

"Пред дождот" во Шведска го виделе над сто илјади гледачи, а шведскиот дистрибутер "Warner Brothers" тоа го смета за особено висок комерцијален рејтинг за еден некомерцијален, уметнички филм.

"Оригинална филмска креација директно од раката на мајсторот", пишува "Dagens Nyhter".

"Гледајте го веднаш - и тоа двапати! Не ќе се осмелев да речам дека 'Пред дождот' е најдобар филм во 1995, ако навистина не беше исклучителен филм. Ремек-дело каков што ретко гледаме. Благодарам", пишува најтиражниот "Nojesguiden". Слично пишуваат и критичарите во другите шведски весници и списанија.

Во 1996 Шведскиот филмски институт му ја додели наградата "Златна бубачка" за најдобар странски филм во 1995.

Филмот има широка видео дистрибуција, а неколкупати играл и на телевизија.

Неколку копии од "Пред дождот" сé уште се прикажуваат во кината низ Шведска.

27 juni 1995

TISDAG

DN. Kultur & Nöjen

Sid 1–12 **B**

INANNA VÄGADE Sid 7

Ingmar om Inanna, nedtecknad 1750 för Kristina, framom hörna som handlande subjekt – enkla frågeställningar just till hello och vägar mot nya dröm.

HUMOR Sid 1

Raymond Chandler skriver bl. a. om humor i ett brev till Hamner: "Blåbärssoppa".

NYA TV-CHEFER Sid 4

Bankdirektören och chefredaktören i tv4 Eleonore Hällströmer. De två ska leda nya organisationen för Kinnevik. Ingmar Bergman och Birgitta Karlström.

OPERA Sid 4

Festtalen i Hallen hyllad på "Tannhäuser" med en storslagen musikalisk.

RÄCKLAR Sid 4

Mycket bättre än den amerikanska rapgruppen som på scenen är lika med dåligt uppträdande.

RESOR Sid 10

Lars Epstein är först ut bland DN:s fotografer att resa med Interrail. Det är ett dåligt uppträdande.

INNEHÅLL

Kultur	2–3
Nöje	4–5
Essä	7
Resor	10
Radio & TV	10–11
Samhällsliv	12

ANNONSER

Familjeannonser	3
Möte	6
Resor	7
Nöje	8

"Varför ska väst bry sig om Balkan?"

av ANDERS HELTNER och LARS PEDERSEN

Malmöskarnet Anjar. Den första berättelsen i filmen regisserad av Andreas Wahlbeck, handlar om en invand som tillåter sin svenskfödda fästmö att gömma honom i sin lägenhet. Karim Cantique är en av Malmö Symfoniska orkester och på en flöjt. Nästa bild: Jonathan Rozenqvist som på ett bedrägligt vänligt sätt försöker manipulera sin flickvän att bryta med sin pappa. Bilderna är tagna under inspelningen av filmen.

Dagdrömmaren Mikael Persbrandt, Angela Kovacs och Gunnel Fred i Ingmar Bergmans "Efter repetitionen" som Stockholms Stadsteater har premiär på i kväll. Se recensionen på kulturplats 4. Bilden är tagen under det allra första repetitionstillfället.

Och varför är det inte krig i Danmark?

Det obegripliga

Milcho Manchevskis imponerande långfi

FILM

Ingar regnet faller.
Regi: Milcho Manchevski.

Det är även vår Gud hedlo skapat det mångfaldsrik
Landskapet spelar en viktig roll i Milcho Manchev

DYGNET RUNT FREDAG 10 FEBRUARI 1995 SYDSVENSKAN

HANS REGN FALLER I GOD JORD

Lagret för stunden.

Eller "Innan regnet faller". Denna vackra och ovanligt debutfilm av makedonaren Milcho Manchevski har mottagits med storm och ett av filmårets(dessa tyngsta priser,Guldbjörnen i Venedig.

Regissören själv tar upp ämnet(en med sin.

film

Besvärligt arbete

Allt rör sig i cirklar

Debutanten som tog filmvärlden med storm. *Milcho Manchevski har fått ihop en mycket egen och originell historia i "Innan regnet faller". Manchevski är född i Makedonien men bodde för de senaste åren i New York.*

Den felande länken

Hollywood nästa?

MARTIN ANDERSSON

pliga får gestal

nde långfilmsdebut svart men inte uppgi

...ket det makedonska landskapet får att ge människan en spelplats för ödesmättade dramer. ...ell i Milcho Manchevskis film Innan regnet faller.

...jastou eller skall ljuga man, för dessa två...ägliga konstverk...r alltid.

Tiden för sista Orfeus är inte rund, säger en munk.

Innan regnet faller är en grym film, nästan otäckt svart – men därmed inte uppgivet pessimistisk – om skeenden...

...nier, de jagar en albansk flicka som planlöst...ar mellan en herde i bergen. "Har vi redan gjort", undrar mannen. "Nu gäller liga för liga, tand för tand."

INNAN REGNET FALLER förklarar alltså inte de politiska skeendena och utvecklingen i balkankonflikterna. Manchevski arbetar på ett annat plan. I landskap, bilder, men även vardagliga situationer, fanns han upprinnelsen till...drabbar filmen karaktärsstudi...ål utan att invandringarna lossar helt.

Eller framställ den ständiga frågan annu mer psykande. Varför? Och vidare: Hur skall den enskilde människan kunna...förhålla sig till världen? Vilja tida är omöjligt? Vad återstår?

BO LUNDGREN

Gouden Leeuw voor twee films

Milcho Manchevski
FÖRE REGNET
– EFTER
GENOMBROTTET

Magnus Sterner
FILM-
FANTAST
I FESTIVALFAS

FÖLJANDE FEM VINNARE FÅR VAR SIN ALUMINIUMHÄST

BÄSTA DEBUT

VINNARE: **Before the Rain** av Milcho Manchevski

MOTIVERING: "Till Milcho Manchevski som redan i sin första film framstår som en mogen och stilsäker filmskapare."

BÄSTA AKTÖR

VINNARE: **John Travolta** i **Pulp Fiction**

MOTIVERING: "för att han i rollen som Vincent Vega har modet att överskrida mytbildningens begränsningar."

BÄSTA AKTRIS

VINNARE: **Faye Wong** i **Chungking Express**

MOTIVERING: "för hennes nakna gestaltning av en ung kvinnas sökande efter drömmar och identitet i en kaotisk urban

Tarantino

ervingande dramatiska

ingar och en personlig

Stockholm FEST

Der dreiht sig till oriller i demakedonis-ka bergen. Och till inbördeskrig. Under tre-nar han en lomflikt legat och pyrt mellan makedonier och albaner, två folk som förut lende tillsammans i god grannskap. Den härkvällen, precis innan en oväntat brutal attack för en kärleksbesvär vänder över alla rentliga prioriteringar och leder till öppet krig. Öga för öga, tand för tand. Ingen ofär längre säker, inte ens för sina egna. En ch-dem som sätter vid sina ögon.

Before the Rain är dock inte en film som förklarar finns politiska orsaker till kriget. bakom vilken dess dig med tillräcklig förklaringar. Den handlingar är tvärtemot de oberopliga. Mensklliga det finns

Filmen består av tre delar som alla är centrerade kring tragiska och tidsbestäm-

Words, möter vi en ung, tystlåten munk. Kiril, som tar sig en Zamira, en mordantlig gad albanska på flykt undan ett uppbåd. Förhenna skull lämnar han klostret och delvis gar sig ut i det upprivet, sedan makedonska landskapet. Besvaren går denne runsamt enkelt, snabbt och lättarbetat.

Ikons befinner vi oss i den tredje och modernare i ordn. Anne, en vacker bildredaktör, slits mellan kärleken till sin man Nick och affären med Aleksander, en skallösare rad krigsfotograf. En skottlossning på en restaurang för honne in i en serie tragiska händelser.

Den tredje och sista delen, Rimmen, knyter samman alla karaktärer och händelser. Den handlar om hur Alexander återvänder till sitt makedonien för att begrava sig. Han upptäcker att kriget har splittrat hans hemby och att hans albanska grannar nu betraktas som fiender. Hemma, en albansk kvinna som han en gång var – och fortfarande är – kär i, bor hon om

Medan han gör sig ut för att finna flickan tomer oväntat upp sig vid kusten. Hela ska är säkert kvar. Fragmenterade att vi plötsligt återfalla där vi började. En enkla och ofattbart lidelsen bidrar till att me-gatiska och ododoktrinella och minnis-kusliteket. "Time doesn't wait. Because the circle is not round" kommenterar en av dikliska munkarna lakonet.

Before the Rain, belönad med Guldlejonet vid filmfestivalen i Venedig, är en mäktig filmupplevelse fylld av magiska vyer och tragiska människoöden. Er ens elogo för filmen för dess storslagna och stämningsfulla musikon.

Maria Fonseno

A storm is brewing in the Macedonian mountains, and civil war. For a number of years tension has been increasing between the Macedonians and the Albanians, two peoples who live in peace side by side. This evening, only just before the big storm erupts, an incident takes place that is blown out of proportion and leaders may being declared. An eye for an eye, a tooth for a tooth. Nobody is safe anymore, and you cannot trust your own. We all too familiar situation. However, Before the Rain is not a film that takes a political stand. Instead it focuses on individuals. Their actions are conflic and impossible to understand. But as long as there are people, there is hope. Such is our destiny.

The film is a trilogy, and all three stories focus on tragic and forbidden love affairs in the five episode. Words, we meet a young monk, Kiril, who stands up for Zamira, a young Albanian woman who stand accused of murder and is on the run from a posse. For her sake he leaves the monastery and the two of them make their way through the enchantingly beautiful Macedonian landscape. Unfortunately their romance is heading towards a sudden and brutal end.

Focus is on building and trendy London. Anne, a beautiful picture editor, is torn between the love of her husband Nick and the attraction she feels to Aleksander, a disillusioned war photographer. She is pulled into a series of tragic events by a shoot-out at a nearby restaurant.

The third and final part, Picture, brings the plot and the characters together. It focuses on Alexander when he returns to Macedonia to settle. He finds out how the war has divided his home village and how his Albanian neighbors are now considered enemies. Here, an Albanian woman with which he used to be in love – and still is – asks him to take care of her daughter Zamira. . .

While he set out to find the girl the storm is building on the horizon. The plot is suspensefully pulled together and suddenly we are back where we started. A romantic tale and striking play with time which heightens the feeling of fatalism and the fitfulness of man. "Time doesn't wait. Because the circle is not round", one of the wise monks in the monastery comments.

Before the Rain, awarded with the Golden Lion at the Venice Film Festival, is a powerful cinematic experience filled with gorgeous views and tragic tales. Praise should also be given for the magnificent and moving music.

MariaFonseno

ШВЕДСКА

Film

Nyvaknade romantiker bland klassiker och klunkare

Miraklet från Makedonien

INNAN REGNET FALLER
Regi: Milcho Manchevski
I rollerna: Nada Grebenšija, Karolina Gruszka, Bregoljub Gallis, Ljubiša Milanović, Silvia Stoitsovska, Jay Villiers, Jussi

Innan regnet faller
Regi: Milcho M...
1995 års bästa ...

I skuggan av Bronx
Regi: Robert D...
Han gjorde det.

Att leva
Regi: Zhang Y...
1994 års bästa ...

DAGENS NYHETER
Lördagen den 19 november 1994

Vilja att berätta driver debutant

Prisad regissör skildrar livet i krigets utkant

Frilagd flöjt lyfte ridån

DN. På Jobbet & Utbildning

Innan regnet faller
Regi: Milcho M...
1995 års bästa ...

I skuggan av Bronx
Regi: Robert D...
Han gjorde det.

Att leva
Regi: Zhang Y...
1994 års bästa ...

pik. Originalitet: Zero.

Johan Croneman

BÄST JUST NU

MATS NILSSON

Innan regnet faller
Regi: Milcho Manchevski
1995 års bästa film. Och jag skojar inte.

I skuggan av Bronx
Regi: Robert De Niro
Han gjorde det. Hurrifö för filmälskarna.

Att leva
Regi: Zhang Yimou
1994 års bästa film duger även i år.

ta sexiga – sex år ju också farligt – strumpor. Hu,

BÄST JUST NU

FREDRIK SAHLIN

Tag ditt liv
Regi: Göran du Rées
"Gärna en storsion från Enskilda Banken"

Pulp Fiction
Regi: Quentin Tarantino
Travolta. Thurman. Soundtracket.

Innan regnet faller
Regi: Milcho Manchevski
Kärlek i skyttegraven. Smärtsamt aktuell.

SKVALLER. FESTER. TRENDER. FILM. MUSIK

nöjes

INNAN REGNET FALLER

★★★★

När bågar krigar? Hur uppstår hass? Den makedoniske regissören **Milcho Manchevski** ger en del av svaret i sin annorlunda och starka film, som kröper i två tredjedelar i Makedonien vid krigets utbrott i dag. Då återvänder krigsfotografen Aleksander (**Rade Serbedzija**) som är född i Anna (**Katrin Cartlidge**) i London. På sin bildsyndare hon krigets brutalitet i bild runt dag. En lika skakande som vacker film om livets och krigets slumpmässighet.

MARGARETA HALL

The Cranberries:

Årets n

soff-ta

Vissa röster bara älskar **alle**

den. Förstå klibbar den **Dar**

längt efter att låten knappt **b**

I videon uppträder bildid **gu**

Dolores är alltså den 22-årig

Cranberries, som ligger **st**

med att andra album *No No*

re än **Suede**. Vilket väl i sig

som att han:

1. började sin karriär med **att**

gel i staden Limerick.

2. kom in i **The Cranberries a**

3. skrivit sina texter själv (**"2**

MA-England och att han **ex**

som drabbar **cakyl**

den lille **Jamie D**

och efterlyst **a**

4. har **u**

TIMECOP

★★

Science fiction-äventyr där skurkar reser tillbaka i tiden för att ta sina vilda västern-alligator med hjälp av laserguvär. **Jean-Claude Van Damme** spelar en tidspolis som bekämpar den nya brottsligheten och på kuppen får chansen att förändra mordet på sin hustru – tjugo år innan hennes död. Van Damme är rättfärdad och i sin fredsmod som går han med i spagat endast tidsbild kickalsonger. Actionäventyren är förvånansvärt skärpta, men den småfruntliga storyn har åtminstone en överraskande vändning. Och bovarn **Ron Silvers** ljudliga pondörsonalitet är underbart enerverande.

OLA KARLSSON

Andra röster

gälla tvärsäkerhet ★ **Stin**

Lisa Dahlin nasla **sto**

Kajsa Grytts vasta gom

utsvävningar ★ **Björks**

brist på rätt överhuvud t

20

Fredag

EN PERFEKT CIRKEL

Betyg:
INNAN REGNET FALLER

Nyfilmade munken Kiril vägrar lämna det kristna klostret sedan han gjort muslimska Zamira från sina landsmän.

Milcho Manchevskis debutfilm är ett mästerverk.

Smärtsamt gripande berättelse

Betyg:
TAXI UTIT LIV

Filmguiden

tot - Kieslowski är just nu vår störste filmskapare. (JO)

INNAN REGNET FALLER
Regi: Milcho Manchevski
En fantastisk film i tre akter om tre kärlekshistorier, alla påverkade och sargade av ett och samma krig i Makedonien. Makalöst varje ögonblick, i varje ruta. Foto, ljussättning, klipp, bildspråk och spel. Och detta av en debutant, Milcho Manchevski. Gå och se den nu – två gånger! Jag skulle aldrig våga påstå att detta är 1995 års bästa film om det inte vore för att Innan regnet faller är en exceptionell underlagsfilm. Ett storverk vi inte ser ofta. Tack. (MN)

En mogen regidebut med brännande aktualitet

"När vi annonserar

Alla Hjä

Vackert, rörande & gripande

"Innan regnet faller" visar att vi inte har sett någonting av historien.

Innan regnet faller
Makedonsk-engelsk drama i regi av Milcho Manchevski med bl a Rade Serbedzija, Katrin Cartlidge, Gregoire Colin och Phyllida Law.

Depa

Colonel Chab

FILMTYCKARNA

VECKANS FILMER I STOCKHOLM

Simon cena	7	8	7	7	7	6	4	7	7	6,4
En vännin	6		7		7		6		6	6,4
Den röda filmen	7	7	7	6	7	6	6	4	7	6,3
Pulp Fiction	7	5	6	7	4		6	7	6	6,0
Tyra bröllop och en begravning	6	6	6	6	5	5	7	5	5	5,7
Allt livet	6	5	4	6	6	6	6	6	6	5,7
Innan regnet faller		6	6	6	5		5		5	5,6
Ladybird, Ladybird	6	5			6		4	6	6	5,5
Tillbaka – den hår filmen	4	6	6	4	6	5	6	5	6	4,9
Den vita filmen	5	6	6	4	6	5	6	4	5	4,9
Hiroshima		5	5	4	4	5	5	5	6	4,9
Lejonkungen	6	4		6	6	5		4		4,7
Reality bites	5	5	5	6	5		5		6	4,7
The Mask	4	5	5	5	4		5			4,7
Fotboggen av Hiroshima	5	5	4		4	5	5	6	6	4,7
Forrest Gump	5	4	4	5	4	5		4	4	4,6
Kassa	5	4	5	4	5		5	6	6	4,5
Exotica	5		5	5	6		3	7	5	4,5
Tvist	3	4	5	5	4		4	5	5	4,5
Kärlek och andra olidliga ondor	5		5		5		5	5	5	4,5
Jaguti		3	5		4	5	5	4	5	4,1
Fiffanjin Jones	4	4		5	3				4	4,0
Kamel från Hikon		4			4	4	5		5	4,0
Tillbaka till vilda	4		5		5	2	5	4	4	3,9
Mary Shelleys Frankenstein	3	5		4	4		4		3	3,8
Ekorn	4	4	5	4	3	4				3,7
Den röda ekorren	4	3	5		5		5	4	4	3,7
	3	5		4	3	4	5	5	4	3,7
		4			5	4		3		3,5
	3	2		4	4	3	5	5	4	3,4
	4		5		4			3	3	3,4
			3	5		4	5		3	3,4
	5	2	3	4	5	3			3	3,0

									3	4,0
									4	4,0
							5		5	4,0
							2		5	3,9
							3			3,0

Imponerande debut

INNAN REGNET FALLER

LJUSBLICK

LJUSBLICK

Innan regnet faller – *NY*

En i tiden och rummen fascinerande omfattlagd skildring av det hat och de fördomar som kan vara till krig och annan ondska också mellan grannar. Omtumlande poetiska bilder till vilt brännande skådefilt ämne gör det här mästerverket till något av ÅRETS FILM. Nathalie Baye, Radu Gabrea-aje. (Milcho Manchevski, Makedonien 1994)

Den röda filmen

Pulp Fict

Tim Burt before Ch

Lysande bilder från hatets Europa

"Priest" – en av höjdpunkterna på filmfestivalen

FILM

Hollywood nästa för succé-regissören

Gothenburg Film Festival

FILMTIPSEN

NÖJET

Irma tar över Kjoll

Nu kommer Carla

BIOGRAFEN

STURE

Nyöppning 3 februari!

Stockholms nya kvalitetsbiograf

Inman regnet faller

BÄSTA FILM

Cinemateket

ÖVRIGT

DESSUTOM

VÄLKOMMEN!

SÄGER DIN POJKVÄN ATT WORKOUT ÄR HUSMORS-GYMPA?

TESTA HONOM GRATIS.

galenskap”

Drastiskt rolig – men något onyanserad

Poänglösheter med personlig charm

Исланд

Iceland

"Моќен... совршен... еден од најдобрите филмови во последниве години", пишува за "Пред дождот" критичарот на најтиражниот исландски весник "Morgunbladid", го оценува со четири ѕвезди и му предвидува полни кино сали.

Ова е првиот македонски филм прикажан на Исланд. Премиерата беше на 16 ноември 1995, на репертоарот беше девет недели, и го видоа 3.000 гледачи (над 1% од населението на Исланд).

Има широка видео дистрибуција, но немаме податоци дали е прикажан и на телевизија.

dagsönn

Anna (Katrin Cartlidge) og Aleksander (Rade Serbedzija) leika elskendur.

Fyrir regnið

Háskólabíó hefur hafið sýningar á makedónsku kvikmyndinni Fyrir regnið (Before the Rain). Hún segir þrjár sögur sem tengjast allar dulið ungrar stúlku á makedónskum fjárhirði. Leikstjóri er Milcho Manchevski, sem fæddist í Skopje árið 1959 og hefur

Kvikmyndir

Nýjar myndir
Háskólabíó: Fyrir regnið
Háskólabíó: Jade
Laugarásbíó: Apollo 13
Saga-bíó: Sýningarstúlkurnar
Stjörnubíó: Hetjudáð
Bíóhöllin:

Gengið

dagsönn 97

Meistaraverkið *Fyrir regnið (Before the Rain)* sigraði á kvikmyndahátíðinni í Feneyjum 1994 og var tilnefnd til Óskarsverðlauna sem besta erlenda kvikmyndin. Hún hefur hlotið afbragðsviðtökur kvikmyndaunnenda og gagnrýnenda. Þetta er fyrsta mynd leikstjórans **Milcho Manchevski** en hann segir myndina gerða með stríðið í fyrrum lýðveldum Júgóslavíu í bakgrunni, en myndin sé ekki um þ heldur fólk fyrst og fremst.

Myndin segir þrjár sögur sem tengjast allar dráp ungrar stúlku á makedónskum fjárhirði. Einn hlutinn fjallar um stúlkuna og unga munk sem hefur svarið þagnareið í aldaformu klaustri, annar hlutin um ritstjóra ljósmyndadeildar í London sem horfir daglega á stríð gegnum fréttaljósmyndir og þróast hlutinn um heimsfrægan stríðsljósmyndara frá Makedóníu sem býr í London en ákveður að hverfa heim til Makedóníu aðeins til að uppgötva að þrátt fyrir að heimaþorp hans sé langt frá víglínunni hefur stríðið náð að eitra a mannlíf þar.

KÓLABÍÓ

Þessi kvikmynd er bönnuð börnum innan 16 ára.

Kvikmyndaeftirlit ríkisins

MORGUNBLAÐIÐ

54 FIMMTUDAGUR 24. NÓVEMBER 1994

Blóðregn

KVIKMYNDIR

HÁSKÓLABÍÓ

FYRIR REGNIÐ (Before the Rain) ★★★★ Leikstjóri og handritshöfundur Milcho Manchevski. Tónlist Anastasia. Kvikmyndatökustjóri Manuel Teran. Aðalleikendur Katrin Catlidge, Rade Serbedzija, Gregoire Colin, Lulzim Mitrveska. Makedónía/Bretland/Frakkland 1994.

HUGMYNDIR ábúðarfullra manneskna og átakanlegar afleiðingar þeirra eru í brennidepli í Fyrir regnið, áhrifamiklu stríðsádeilu eftir Makedóníumanninn Milcho Manchevski sem hvarvetna hlaðin sanna þvottar ástríðurnar um sem tengjast sárum í þeirra og ólæknandi í okkar heild.

Fyrsti hlutinn, „Orð", hefst í Suma ábótar í Makedóníu, þangað leitar Xandra (Labina Mitevska) ung stúlka til ábótanum aðstoð, hælis á flótta undan reiðinni sem nýgift hefur hafa myrt bróður þeirra. Ungur munkur fyrir Xandra fyrir bókstafinn og hyggst orð hvetjandi gjöf fyrir vikið og ullarbúninginn á sama veg. Annar hlutur, „Myndir", gerist í og í Lundúnaborg sinnar Lundúnum, við þann ástsæla fjallandi fréttaritara. Þar kemst við sögu Anne (Katrin Catlidge), ritstjóri á fréttaljósmyndastofu sem dregnar hefur fyrir augun í myndefnum sínum sínum og fjarlægir sig ástríðum sínum, sér Alexander (Rade Serbedzija).

Hann er fyrir löngu orðinn fráskilinn á starfi sínu og vill enda aftur til síns heima í Makedóníu, með Anne sér við hlið. Hún vekur þann kostinn að hitta en hann snýr aftur á æskuslóðir barnsmóðurinn eftir langar fjarvistir og þar gerist þriðji og síðasti hlutinn, „Myndir".

Ljósmyndarinn og Pulitzer-verðlaunahafinn Alexander byggir fínan einkaheimili við sinn Írið á þessum ömurlega en það er fátt sem. Grunnt er á því góða með hinum makedónska ástríðum og ofbeldisverkum reiðiknúnum, grátnum þeirra í sínum þorpi. Þegar ung, albanskt stúlka (Gorana) vegur sem sínu afkvæmi Alexanders tekur hann afstöðu, reynir að leiða friðsæld sín með sorgleysum afleiðingum.

Myndvinnsla og tæknivæt vegna verðu aðeins fáum hrósað, handritshöfundurinn og leikstjórinn Manchevski hefur sýnilega þroskaðan og sjálfsöruggan hátt. Andið hann á þjóðarbana hrjáðrar stríðs ársins 1994. Aðalpersónurnar sínum sínir hann. Hann (Stivijo Stojanovska), sonurinn Alexanders er af albönskum ættum, þá ríkti friður í milli þjóðarbrotanna þrátt fyrir ólík trúarbrögð og uppruna. Nú kvænir hann á fund Alexanders og leiðir hann sínar þar sem ung dóttir hennar (Samira) er í hættu hjá frændum hans sem ætlað að taka hana af lífi. „Hjálpaðu mér," segir konan, „ann er hún að þín." Í sameiningu eru sagðir allt sem sagðir þarf og skapa sú stemning sínir á mynd sem hrærir meðvitundarhnút upp í áhorfendunum á heimsvísu stund og blóðbönd einfaldlega. Hver sem við hlaut, hver sem við erum, á hvað sem við trúum er stríðir okkur að hugsjónir ekki sem mannlega. Skjóran gyta ekki skinhelgin verið. Maðurinn getur ekki verið sáttur til hlítar en sú hefnd á hennar er ófriðarhættan er sínir þetur hvernig af sínir stríðsvæðingar sínir og sínum stríðsmanna í Makedóníu. Örlaga í fortíðinni sem fjarrum sínir sannleikur hvíli fínn Jógóslavíu er hér manninum fyrir örlagaspurðin sem blunda sín innst.

Fyrir regnið er sögn fyrir alla þá sjálfsköp sín til hafna hatursmenn sem þar-sínum við stýri, stríðsmenn klíkuforingja og handlangara ins Manchevski. Fyrsta myndskeið í hrapalla myndiflæmi á landsins stríðs sínir á skjáin og fjölkyngi sínir hvað valdir fyrir Manchevski — að undirstrika sínir þarfarleik. Þótt sínir er allir sínir að sagna, regnið fellur sínir sínum á þakið og þá þar. Lokaatriðin er áreynsluð sínir þar sínir sagna sínir á Berlínskjá, hins fræknáða, snillsínisins leikara. Hann sínir fáleikara er hins vegar sínir, hljóðlátur sínir, jákvæður. Persónan er óvenju heildstæð og vel sínir af hálfu Manchevski, sem þekkir hana hvern sínum vel. Allir leikarar standa sig með ágætum, leikstjórnin er, hvíldinsk hvíldin og öll tæknivinna er óaðfinnanleg. Fyrir regnið er sín heimildarmynd stríðsárin sínir sín.

Sæbjörn Valdimarsson

Sæverðlaunamyndin

Египет

Egypt

قبل المطر

Во Египет филмот е прикажан на фестивалот во Каиро, 1995.

Немаме податоци дали филмот играл на редовниот кино-репертоар, на видео или теле-визија.

th.

CAIRO
INTERNATIONAL
FILM FESTIVAL

27 th. NOVEMBER - 10 th. DECEMBER 1995

مهرجان القاهرة السينمائي الدولي
التاسع عشر ٢٧ نوفمبر - ١٠ ديسمبر ١٩٩٥

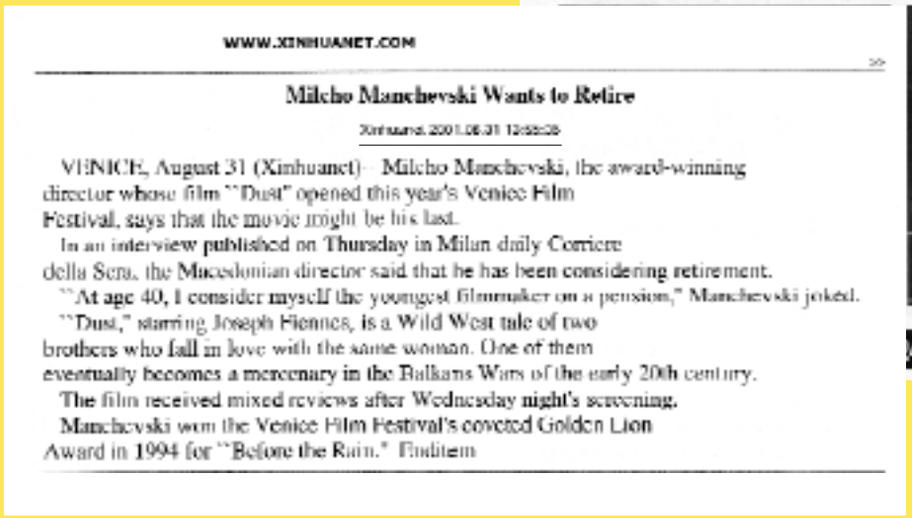
暴雨之前

Во Кина "Пред дождот" првпат е прикажан на фестивалот во Шангај, 1995.

Немаме податоци дали филмот играл на редовниот кино-репертоар, на видео или телевизија.

Во Кина може да се купат илегални DIVX копии, преку интернет.

Филмот е дел од наставната програма на филмската академија при универзитетот во Пекинг.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Milcho Manchevski Wants to Retire

Xinhuanet 2001-08-31 10:55:28

VENICE, August 31 (Xinhuanet) -- Milcho Manchevski, the award-winning director whose film "Dust" opened this year's Venice Film Festival, says that the movie might be his last.

In an interview published on Thursday in Milan daily Corriere della Sera, the Macedonian director said that he has been considering retirement.

"At age 40, I consider myself the youngest filmmaker on a pension," Manchevski joked.

"Dust," starring Joseph Fiennes, is a Wild West tale of two brothers who fall in love with the same woman. One of them eventually becomes a mercenary in the Balkans Wars of the early 20th century.

The film received mixed reviews after Wednesday night's screening.

Manchevski won the Venice Film Festival's coveted Golden Lion Award in 1994 for "Before the Rain." Enditem

КИНА

China

Miľčo Mančevski, *režiser sjajnog filma "Prije kiše", u ekskluzivnom razgovoru za naš list govori, između ostalog, o svom ostvarenju koje se ponovo prikazuje u kinima u SAD-u i Evropi i na koje se danas na Zapadu gleda kao na "udžbenik o balkanskim zbivanjima":*

"U SARAJEVU SAM SHVATIO GDJE JE DOBRO A GDJE JE ZLO: u tom smislu gledam i na NATO udare na SR Jugoslaviju!"

Razgovarao:
Edin AVDIĆ

- *"Kada sam se iz Amerike početkom 90-ih vratio u Makedoniju, imao sam osjećaj kakav čovjek ima u ustima pred kišu"*
- *"Čini mi se da Amerikanci tek sada počinju shvaćati, za razliku od evropske tragedije, da ne mogu ovaj rat gledati na MTV i da rata više nema"*
- *"U Makedoniji postoji uzajamna volja da se zajedno živi"*
- *"U maju imam izložbu fotografija, bilo bi mi veoma drago da je postavim i u Sarajevu"*

Makedonski režiser Miľčo Mančevski, koga filmski svijet dobro poznaje po filmu *Before The Rain* (Prije kiše), nekom tragičnom zbivanju na Kosovu NATO udaru po vojnim objektima u SR Jugoslaviji, upravo je u centru svjetske pažnje kome, tematici njegovog filma za zapadne Evropljane i Amerikance oduvijek je nego pije iskalio gorčinu, tadašnju zbrkanju na jugoslovenskom Balkanu bila "crnikovera velikih bijelih i nerava", bilo da se *Before The Rain* prvenac pokazuje u Sjedinjenim Američkim Državama i Evropi.

U Francuskoj, upravo na dan izdaška nedelje bila iz štampe, ostrinula i "skrojili ste" za temu *Before The Rain* i rata u SR Jugoslaviji...

"MOJ FILM NIJE BIO PRAKTIČNO PREDSKAZANJE"

Miľčo, da li si poštenom rada na scenariju za film "Before the Rain" očekivao mogao predvideti da će se Tvoje prića, ali ne konkretno krvavi sukob, oživljavati na prostorima bivše Jugoslavije, te da će za "nevršni čvor" ove zavrtiti tamo odakle je zlo i krenulo u Beogradu?

Nikome nisam obećavao da neću biti tačno ono o čemu sam govorio. Film *Before The Rain* je proizišao iz jednog lično osjećanja, a to ni jednog trenutka nisam želio iz njega isključiti. Kada sam govorio ljudima koji pri pravljenju kulturnih aranžmana koje nisu previše računavaju u tome da se dobrovoljno na Balkanu - kao, naprimjer, u Beču i Japanu - poklonio sam objasnili da moj film nije dokumentarno o bolnom stanju stvaranja, da nije dokumentarac o tome kako je došlo do rata. Jer kada bi bio dokumentarac, prvo bi pogrešno stanje mnogih da ignoriše politički. U mom filmu mogo je metaforika likova koji se bore za vlast.

U Tvom filmu postoji, barem po mišljenju nekih analitičara balkanskih, nedovršite scene: ljudi je s bosanskim izbjeglicama koji se utočište pronašli u prenoćenoj crkvi. Kakve je ulogu Makedonske pravoslavne crkve u svijetu rata u BiH, s obzirom na to da se ona kako je danas ujedno odnosu MPC-a Carigradskom stolju koji sada?

U filmu se samo jednom spominje da u Makedonskoj pravoslavnoj crkvi postoje izbjeglice iz Bosne. Pastirku tamošnje crkve i BPC-a ne bih mogao lažno povezati: prvo, slabo poznam ove odnose, a drugo, nisam mogao zbog SPC-a. Odnosno, kao i većina ljudi moja generacija, ja sam ateista. Nisam do ovih dvanaest godina had god bih učio u crkvi, gledao sam kako je kao neki muzej.

Jesi li imao priliku viđeti više drugo filmove čije je inspiracija nastala za rat na prostorima bivše Jugoslavije?

Jedini film koji sam vidjeo, sada je vezan za ovo tužno stanje, jeste Hrvatske iz Sarajeva. Režiser filma mi je poslao drug, ubijen je film na bili prikazan, jer je bio lenta bosanske bitke: lokan, da pričam o nečemu što se zbilo davno, a ja nisam bio tamo. Dakle, htjelo sam filozofski pristupiti u pogledu sličnu pa tom filmu. Inače, to je lijepo urađeno ostvarenje.

"AMERI SU SHVATILI DA IH RAT PRATI"

Kako gledaš na NATO udare po vojnim ciljevima u SR Jugoslaviji?

Ljudi, pa to je smiješno komplikovano pitanje. Želim, naravno, donekle informacija da ovi i kako se dešavaju ili na Kosovu, ili u Srbiji, ili u Washingtonu. Ali, mogu iskreno jedino očekivanje, očekivanje koje je na neki način odnosno na Tvoje pitanje: to je, zapravo, jedno od najvećih otkrivenja koji su na se kuda došlo. Naime, želim reći ono što sam vjerovao kada sam dolazio u Sarajevo, kada je to najviše na svemiru koju srpskim opsadnim ratnim mjestu sam vidio na ZEO postoji ili ne, zato ZEO postoji onoga sam u Sarajevu shvatio da postoji i DOBRO. U tom smislu bih mogao da vidim NATO udare po vojnim ciljevima u SR Jugoslaviji.

U "Before The Rain" ima i scena u kojoj neki Srbin prilaze svinđe pomoć ga lekuje i obijesti nadstrešnu ljubav; kroz prizme umjetničke upozorio si ratjeti da rat o ništa Jugoslaviji nije samo "naša stvar". Kako vidiš

Američki gledaju na balkansku kroapratiše i zločine Miloševićevog režima?

Po prvi put Amerikanci prisjećaju da ne mogu da samo gledaju patnje drugoga, odnosno nečiji tuđi od događaja na televiziji. Čini mi se kako sada prvi puta shvataju, za razliku od početka bosanskog tragedije, kako ne može čovjek da promijeni kanal, naprimjer, sa CNN na *MTV* i da rata više nema. Shvatili su da ih rat prati, da je na televizora sliku i ulaz u dnevni sobu. Upravo zbog toga u Americi smatraju da *Before The Rain* ponovo treba prikazati u bioskopima, mada mislim da to nije film koji govori o tome što se tačno dešava, nego je više jedna poetska čitanje situacije koju sam evrijevremno zatekao - prije negoli je počeo rat u Jugoslaviji. Posebno se u Americi, zbog sreće ili nesreće što postoji oštar koji ih dijeli od ostatka svijeta, konačno drugačije gleda na sve ono što se dešava na prostorima Balkanskog poluotoka. Također, onaj nož kompleks "male vrijednosti", ili povrzano prošlim kompleksa da smo uvijek bili "centar svijeta", ili vezivi o Balkancima, Rusima i Amerikancima, ili priča o "zavjerama Vatikana i Komintema" protiv Jugoslavije pali su u vodu. Ispostavilo se da zaista na kraju dođe čitav svijet da bombarduje Jugoslaviju. To je, naravno, pervertno potvrđivanje jedne zablude.

I pored "opšte opasnosti" u Makedoniji, odlučio si da se vratiš u Skoplje...

Da, zadnjih godinu dana bio sam u Makedoniji. Naprosto, sada kada je gusto, mislim da mi je tamo mjesto. U New Yorku ostajem samo dvije nedjelje, bio sam na projekciji *Before The Rain* u Seattleu; ovdje sam iskoristio da bih se vidio sa prijateljima. Ali, kada je istorijski trenutak za moju zemlju: želim ponuditi svoje mišljenje i svoje učešće.

Da li ustanu imat ilustrije da mutat sutto promijeniti? I šta misliš kako će se stvari u Makedoniji dalje odvijati?

Nažalost, nisam u situaciji da odgovorim lako nešto veliko. Ali, siguran na vjerujem da će doći do velikog konflikta. Čini mi se da su u Makedoniji stvari relativno u redu. Postoji i neka uzajamna volja da se zajedno živi. Međutim, je sam se do sada pokazao kao nerealni optimista: kada su me prije deset godina pitali da će biti ili ne SFRJ, rekao sam da ćemo osvojiti Svjetsko prvenstvo u fudbalu. A, prošla je bio ni u Sloveniji, Hrvatskoj i sve složenije u Bosni i Hercegovini. Ljut sam pesimist, ali mislim da u Makedoniji velike frke neće biti. Odnosno, očekujem da će biti manje frke zato što postoji pritisak, posebno ekonomski pritisak koji će u dogledno vrijeme biti neutralizovan ako se ovako nastavi.

"HTIO BIH NAPRAVITI FILM ZA VRIJEME SUNCA"

Da li smatrao da će opšte besperitve, odnosno ekonomski razlozi, otvoriti na zaradeju, barem filmsku, između nekih od zemalja bivše Jugoslavije?

U Evropi se snima veoma malo filmova koji nisu nastali u koprodukciji između različitih zemalja. A sve su to puno veće zemlje nego ove naše bivšeg koje su nastale raspadom Jugoslavije. Film je skupa igračka i prilično komplikovan poduhvat; to evropsko iskustvo je dobro za Tvoje pitanje.

Da li su tvoje informacije da sada spremaš izložbu fotografija, te da si se posvetio i književnosti?

Tačno su. Spremam veliku izložbu "lud" fotografija. Izložbu se zove *Ulice* i uz izložbu je štampana i knjiga *Ulice*. To je u organizaciji Muzeja moderne umjetnosti i u organizaciji skopske izdavačke kuće Skam point. Radi se o fotografijama iz mojih putovanja, ali sve je onako prilično ličnо i prijavo. Izložba će se otvoriti u Skopju u maju, a poslije će biti postavljena u Evropi i SAD-u. Bilo bi mi strašno drago, bio bih izuzetno srećan, da postavim izložbu i u Sarajevu. Također, nemam se bakljavarelom, imam svoju bašta, posadio sam drvca...

Je si li razmišljao o novom filmu (ili bi možda, naprimjer, bio "Poslije kiše")?

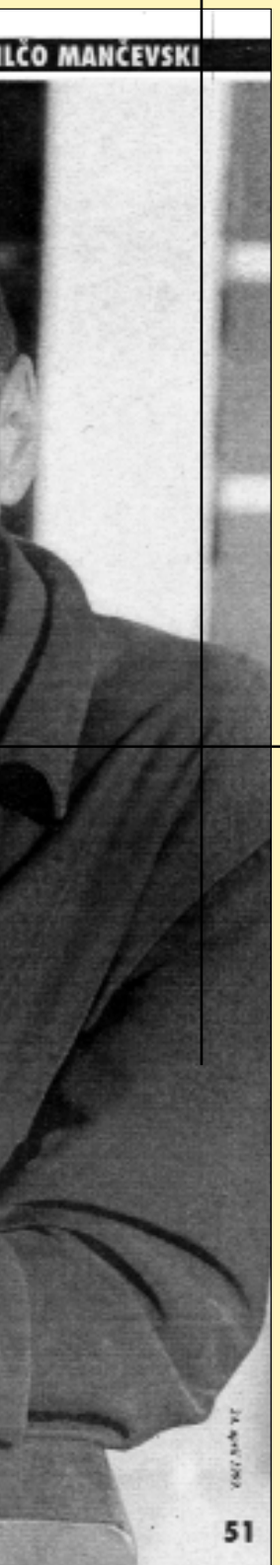
Mislim da će sada doći kiše. Htio bih napraviti film koji se zove, naprimjer, *Za vrijeme sunca*. Ali, ne znam kada će i da li će uopšte ikada biti tog filma. ◆

Босна и Херцеговина

& Bosnia herzegovina

"Пред дождот" беше прикажан на првиот Сараевски филмски фестивал, што се одржа додека градот сé уште беше под опсада, во ноември 1995. Авторот Манчевски присуствуваше на оваа проекција. Од безбедносни причини беше принуден во Сараево да допатува со борна кола на УНПРОФОР. Тој е во почесниот одбор на фестивалот.

Немаме податоци дали филмот играл на редовен кино-репертоар, на видео или на телевизија.



Miličo Mančovski, redilelj

PRIJE KIŠE

Pobjeda nad ludilom

Autor filma "Prije kiše", koji je sinoć prikazan na Festivalu "Sarajevo '95", smatra da je samo održavanje Festivala pobjeda nad ludilom

Film "Prije kiše", koji je sinoć prikazan u okviru Prvog ljetnog festivala, rezultat je da bude predstavljen sarajevskoj publici prije šest mjeseci. Film je završen '94. godine, a premijera je bila na Venecijanskom festivalu, gdje je osvojio nagradu "Zlatni lav", kao najbolje ostvarenje godine.

Miličo Mančevski, redilelj ovog filma, već duže vrijeme živi u Njujorku, '91. godine vratio se u Skoplje, na mjesec dana.

– Tada sam osjetio da ne želim dalje živjeti, da će "prijeti" - kaže Mančevski. I film o njoj govorim, jer nego što se danas, velika je promjena. Osjećanje iščekivanja i povratka kući bile su mi osnovne inspiracije za film.

Snimanje je trajalo 10 sedmica (jedan u Makedoniji), ostalo u Londonu.

– Želim vjerovati da je došao vrijeme za ovaj festival održava u Sarajevu - dodaje Mančevski. Važno je to ne samo za grad nego za sve ovdje ljude. Održavanje ovog festivala je pobjeda nad ludilom.

Ovaj Makedonac smatra da je zabrana filmova dobro, da je to već "pogled u budućnost jugoslavenskog koji će biti kosmopolitski".

– Film "Prije kiše" je moj prvi film. Prije sam radio prilične spotove za MTV i eksperimentalne filmove - kaže Mančevski, koji, naravno ima i planove:

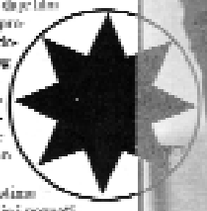
– Sada radim na tri projekta, a pripremam se za snimanje novog filma. Producent je Robert Redford. *Ms. PLJEVLJAK*

Bosnia & Herzegovina

ZAVRŠEN PRVI LJETNI FESTIVAL SARAJEVO '95

FESTIVAL SVJETSKE RAZINE

Najidentificiraniji medu hrvatskim
Ogresta



kultura

15

Prvi ljetni filmski festival "Sarajevo 95"

Ipak, na vrijeme

I interesovanje medija za festival pokazuje da još ima ljudi koji vole film - rečeno na juučerašnjoj press-konferenciji • Suzan Zontag smatra da je "Sarajevo 95" projekat od izuzetne važnosti za grad

Poturđen dolazak

Dobro poslovi, Mišo Mančevski

OSLOBOĐENJE • SUBOTA, 4 XI 1995.

INTERVJU

MILČO MANČEVSKI, REDITELJ

Ogledalo civilizacije

Film "Prije kiše" izazvao je najveću pažnju festivalske publike

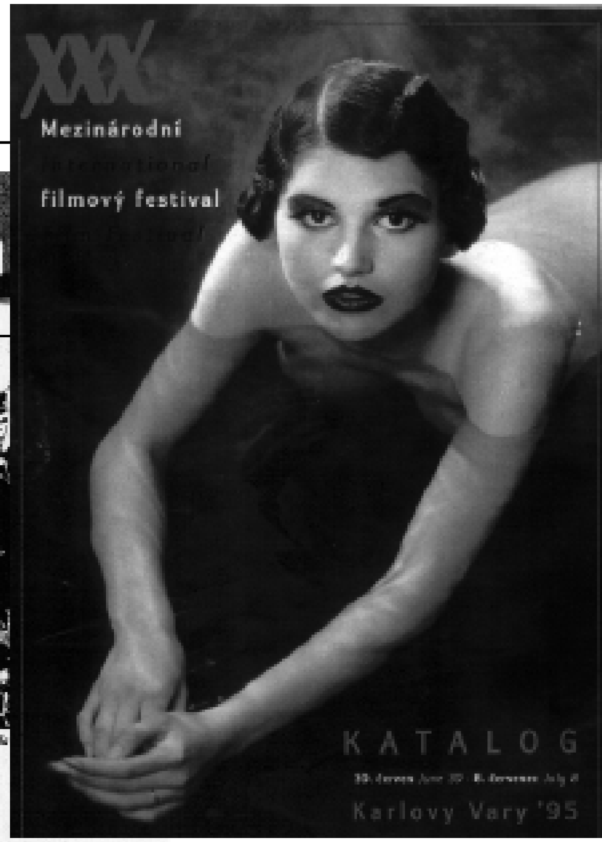
VIDĚNO V BŘEZNU

PŘED DEŠTĚM
Before the Rain. Velká Británie/Francie/Makedonie 1994.
RÉŽIE, SCÉNÁŘ: Milčo Mančevski.
KAMERA: Manuel Teran.
HUDBA: Anastasia.
STŘIH: Nicolas Gaster.
HRAJÍ: Katrin Cartlidgeová (Anne), Rade Serbedzija (Alexandr), Gregoire Colin (Kiril), Labina Mitevská (Zamira) a další.
113 min, přístupný mládeži,
české titulky.

PŘED DEŠTĚM
Pasti vyšinutého času

31

Kinorevue 3/96



Во Чешка “Пред дождот” е прикажан во рамките на “Проект 100 - Златен фонд на светската кинематографија”, зимата 1996. Премиерата беше во Прага во средината на јануари, а следните три месеци уште во 47 градови низ земјата, со вкупно 81 проекција.

По завршувањето на “Проектот 100”, во текот на пет месеци филмот го дистрибуира Националниот филмски архив, при што игра во 23 киноклубови во 15 чешки градови.

Првата проекција на ”Пред дождот” во Чешка е на Филмскиот фестивал во Карлови Вари, во јуни 1995.

Немаме податоци дали е издаден на видео ниту дали играл на телевизија.

Czech Republic
ЧЕШКА

PROJEKT 100

FILMOVÁ PŘEHLÍDKA POKRAČUJE

ZIMA 1996

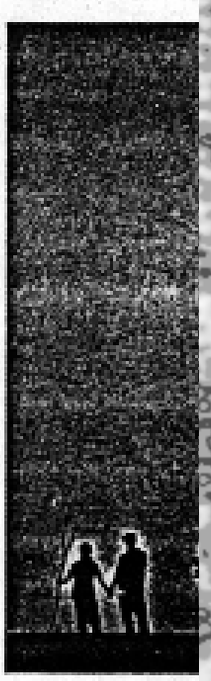
96

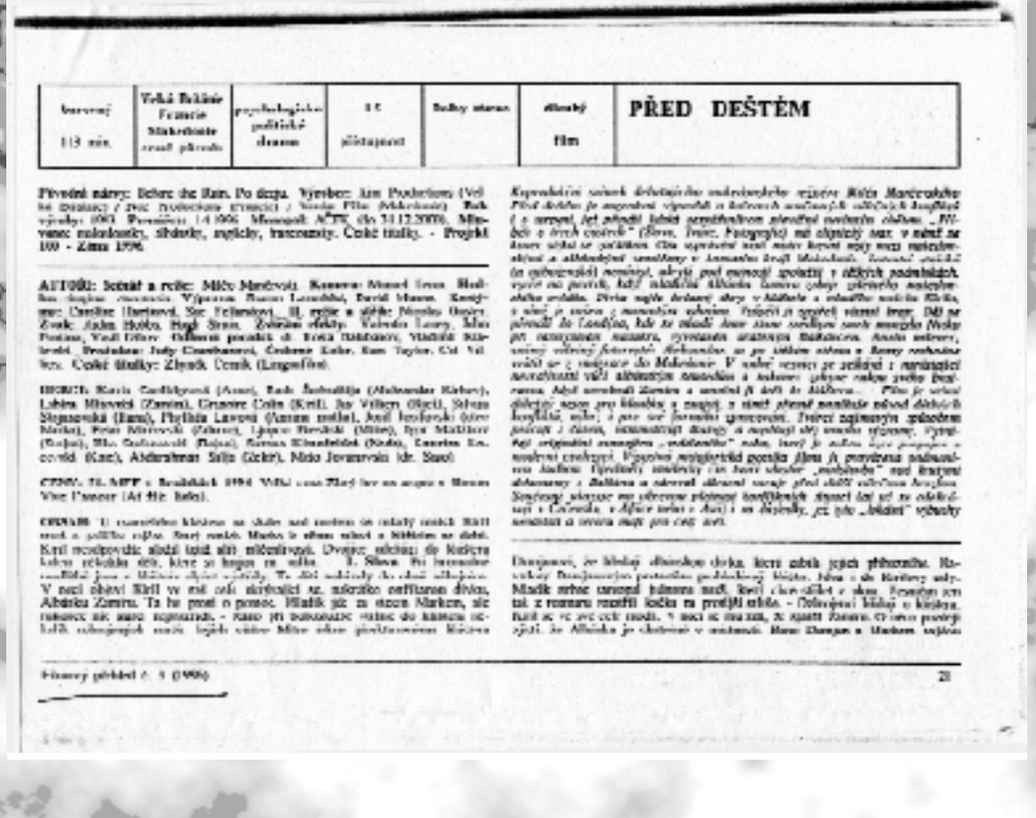
„filmový
) nadechl
isterstvo
české ki-
Evropské
chž by se
Asociace
archivu,
, kterých
tavit film
odezvou,
ěl světo-
vé druhé

řehlídka
kinosálů
aplňová-
obohatit
kvalitní
tahle fil-

PŘED DEŠTĚM *(Before the Rain,* Velká Británie/Francie/Makedonie 1994) Milcho Manchevski vytvořil originální, působivou a obrazově sugestivní výpověď o lidech a válce, která poznamenala jejich osudy. Snímek provází Kaurismäkiho „šestiminutovka" *Rocky IV.*

TOMMY *(Tommy,* Velká Británie 1975) slavná rocková opera Kena Russella o hluchém, slepém a němém chlapci, který se stane světovým šampionem v pinballu. Na filmové plátno vstupuje skupina The Who a další rockové hvězdy. Krátký film *Kroky, skoky, roky... a poslední zhasne* je dárkem studentů VŠMU Bratislava ke 100. výročí kinematografie.





barevný 113 min.	Velká Británie Francie Makedonie	psychologicko-politické drama	15	Balky stavan	filmový film	PŘED DEŠTĚM

Původní názvy: Before the Rain. Po dešti. Výrobce: Jan Pedersen (Velká Británie) / Cecile Tydeman (Francie) / Vardar Film (Makedonie). Rok výroby: 1993. Premiéra: 14.1995. Mluvené: AČTV, do 31.12.2000. Mluvené: makedonsky, albánsky, anglicky, francouzsky. České titulky. - Projekt 100 - Zima 1996.

AUTOŘI: Scénář a režie: Milčo Mančevski. Kamera: Manuel Teran. Hudba: Anastasia Antoniou. Výkonní: Rade Serbedžija, David Moore, Katrin Cartlidge, Jay Villiers, Gregor Cova, Labina Mitevska, Phyllida Law, Joseph Spiteri, Ivan Mladenov, Vesna Stefanovska, Ilo Orizari, Grigor Stefanovski, Sinan Gudžaga, Hugh Simon, Zoranko Cvetkov, Valentin Tasovski, Silvija Stefanovska, Vasil Dzkov, Odilonn Jovanski, Rade Šerbedžija, Vladimir Milčev, Ljubomir Kerekovski, Predrag Manojlovski, Grabanov Kolev, Kate Taylor, Cvi Valentin. České titulky: Zbyněk Černík (Lingvaflex).

HOSTÉ: Karin Cardshyanová (Anna), Rade Šerbedžija (Aleksandar Kirkov), Labina Mitevská (Zamira), Grzanov Cvetin (Kiril), Jo Villers Olcott, Stipan Stojanovski (Bane), Phyllida Lawová (Zamirin otec), Josif Josifovski (otec Marika), Petar Mitrevski (Zdravec), Ljupco Tercelski (Milčo), Ilya Mickiev (Todor), Mia Oschkouski (Petra), Kiriana Klimentiková (Nina), Emerlen Emerald (Kate), Abdurahman Sulin (Zekir), Nikola Jovanovski (dr. Stasi).

CENY: 51. MFF v Benátkách 1994: Velká cena Zlatý lev za snímek a Marcello Mastroianni (Ai fiti Italie).

OBSAH: U vesnického kláštera se žádný muž neobrátí, aniž by nezaslechl zvuk z pekelného rejdu. Starý mnich Marko k němu mluví a hříšníka se ptá. Kniž moudrého ukáže totiž ale málokterým. Dvojice mužů do kláštera kdysi přivedla dívka, které se hodně na srdci. T. Silva. Po letech se mnich Marko s Milčem zase setkávají. V. Jiří nakonec Aleksandr Kirkov. V naší oblasti Kiril ve své celé skromnosti se, nakonec neříkaným dívka, Abdulca Zamira. Ta ho prosí o pomoc. Kiril jde za nezn Markem, ale nakonec ne mnic nepomůže. - Kdo při pohledu na velice do klášter nebo nějakých mnichů. Jejich vnitřní Milčo velmi pravděpodobně klášter

Kapesníček snímek dětského undergroundu režiséra Miška Mančevského. Před dešťm je nepochopení výpovědí o lidských osudech odlišných kultur (a zároveň jeť příběh lidské nesnášenlivosti přenášené mezi lidmi. „Milčo o lidech a jejich osudech" (Slovo, Svět, Fotografie) mi objevily nez. v němž se dnes vědci se zajímám. Ona nepochopení mezi námi kterými mají mezi mnichovskými a albánskými umělkami v kamenném kraji Makedonie. Snímek sledují (a vyhrocování nenávisti, ukrytá pod rozmezí spolužitý v různých podmínkách, vyjeví na pozvání, když skladatele Aleksandra Lumeva zahraje pohřebního muzikanta Milčo Mančevského. Divím najde dědovský obraz v hlubině a odmítne nechte Kiriku, v němž je mnich z manželkou vzhledem. Dojdení je vyvolání vůmezi hrdiny. Dál se přenáší do Londýna, kde se skladá dnes stane svědkem smrti mnoha Srbů při nepokojích kosmetik, vyvrcholení uvolnění Aleksandrem. Anatol milenec, snímky velkému fotografu Aleksandrovi, se po jídlem odmítá a Romy rozhodne vrátit se z emigrace do Makedonie. V sobě vezmou se zvláště z nenávistné nenávistnosti vůči albánským mnichům a hodnotí zjitřené rukou zvolit Dostavení. Když nevrátnosti Romům a nenávist ji dotýkají do Makedonie. - Přes je velmi důležité nejen pro hlavního a zapojí z němž přenáší nenávist mezi dětských kamarádů, nýbrž i pro své formální vyznačení. Tvůrci zajímavým způsobem pracují s časem, nelineárními dějový a napínají obě rovněž výrazný. Výtvarné originální nenapětím „mlžitelného" mlha, který je mlhou nejen propojen s tématem cestování. Výrazná mnohotvárná poetika filmu je pravděpodobně podmíněna hudbou. Tradiční vlastnosti cikánské „melodiky" své kvalitní dokonalosti z Balkánu a zároveň dokonal nenapětí přesl dalších vášnivým hrajícím. Současný nástroje na obrovské přístupné tradičních stupeň lidí se to odehrávají v Čečenská, v Africe tedy v Asii) v té hudebky, jež tyto „hlídání" výhodný nenávistí a otevírá mapu pro celý svět.

Dostupnosti, že hlídají dlouhého dědka, který zabrání jejich přátelství. Rozhodný Dostupnostním pozorného podzimního hrajícího. Jsou v ale Kiriliny nálepkování. Mladík mrtvé umrzlé jednou nedá, který chce odlétat z okna. Vyměním ten tak z rozmaru rozdělí kočka na prvějším srdce. - Odlehčující hlídají o krásném, ačkoli se ve své celé rozdíl. V naší se dne zná, k zjistí Zamira. O tomto pozdější zjistí. Ze Albánka je chránění v souboru. Hans Dampen a Hudson vojáci

Vážení přátelé,

Kuchař, zloděj, jeho žena a její milenec

Tommy

Tajemný vlak

Lovec jelenů

Před deštěm

zimní projekt 100

Káva a cigarety / USA, 1988, režie: Jim Jarmusch, 6 min, čb,
hrají: Roberto Benigni, Steven Wright.

Před deštěm
(Before the Rain)
Velká Británie – Francie – Makedonie
1994, 113 min, barevný.
Scénář a režie: Milcho Manchevski.
Hrají: Katrin Cartlidge, Rade Šerbedžija, Gregoire Colin, Jay Villiers.
Příběh albánského děvčete a anglického fotografa se odehrává ve válkou zmítané Makedonii a v jeden zdánlivě vzdáleném Londýně. Originálně vystavěné story s mystickými prvky a vyhrocujícím hemerou odkrývá podstatu balkánské války a pro zasvěcené to sklidí nejenom festivalové laury (např. Velké cena na MFF v Benátkách 1994), ale i přízeň diváků.

Rocky IV. / Finsko, 1986, režie: Aki Kaurismäki, 6 min, čb,
hrají: Leningrad Cowboys, Matti Pellonpää.

Velká žranice

Zlatovlasá princezna

Zlatý déšť

zimní 1996
projekt 100

PRAHA
PLZEŇ
HRADEC KRÁLOVÉ
JIHLAVA
BRNO
OSTRAVA
PŘEROV
ZNOJMO
OPAVA
HAVÍŘOV
KARLOVY VARY
ÚSTÍ NAD LABEM
LIBEREC
KARVINÁ
PROSTĚJOV
TŘEBÍČ
UHERSKÉ HRADIŠTĚ
DĚČÍN
LOUNY
MOST
NOVÝ JIČÍN
MĚLNÍK
KARLOVY VARY
JABLONEC NAD NISOU
CHEB
VSETÍN
ÚSTÍ NAD LABEM
MLADÁ BOLESLAV
VELKÉ MEZIŘÍČÍ
KROMĚŘÍŽ

zimní 1996
projekt 100

DNES

ČEŠKA

ЈУЖНА

Bladsy 12 Kalender

Stilte voor die stormreën

Before the Rain
Ster Kinskey
Marguerite Robinson

Dit die skrywer-regisseur Milchu Manchevski in *Before the Rain* sal die hoflig op die opperlvlak op oorlog en die gevolge daarvan, maar onderliggend is dit soos die swanger stilte voor die storm – gelaai met 'n elektriese tot en 'n digtheid wat jy die sommer so gaan deurdring en deurproef nie.

Manchevski laonsi nie die doek met die bloederige slagoffers van oorlog nie. Hy stel die kyker bekend aan 'n groepie uiteenlopende en oënskynlik onverwante mense en wys hoe oorlog hulle lewe blindelings. Dit maak nie saak hoe ver van jou af die oorlog woed nie, jy kan dit ook aan die lyf voel.

Manchevski brei sy verhaal aan as 'n trilogie. Dit loop af met *Words*, dan *Faces* en ten laaste *Pictures*. Maar die tydverloop is allesbehalwe konvensioneel – dit beteken hoegenaamd nie dat die een gebeurtenis voor die ander afspeel nie, inteendeel, wat is, was en nog sal gwees.

Soos die graffiti teen die muur dit uitspel: "Time no ver dies. The circle is not round." Soos oorlog, byvoorbeeld – dit is verlede, hede en toekoms. In *Words* maak 'n meneer kennis met die jong Macedoniese meisie wat 'n eed van stilte afgelê het en wat skuiling bied aan 'n Albanese moslie. Dit is geloof teen geloof, taste teen taste, taal teen taal, maar is die stilte ook hulle na mekaar uit en vind mekaar. Die mens kan uitstyg bo verskille wat ontmekaar dryf, bo die kettings van verskillende tale wat jy nie verstaan nie.

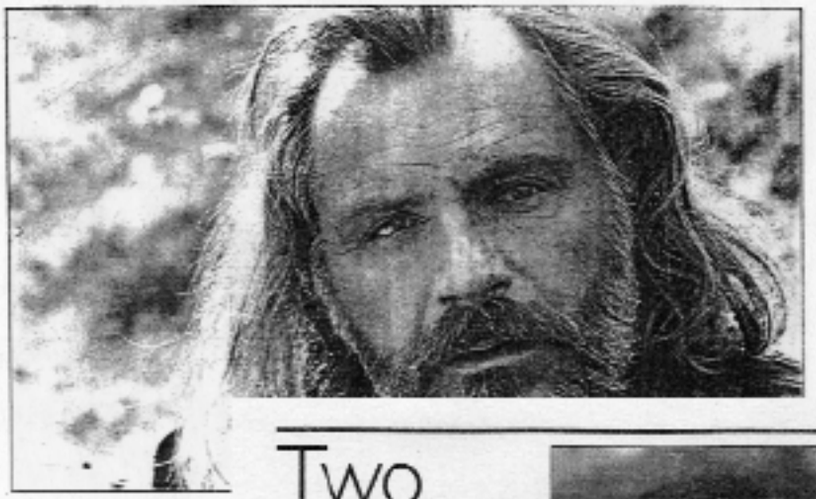
In *Faces* word 'n fotografie-redaktaur in London, Anne (Katrin Cartlidge), meegesleep gebeurtenisse met die vele gesigte van oorlog wat vir die foto's elke dag op haar tafel beland, maar dit bly tirant 'n beetjie daarvan. Andersyds word sy gekonfronteer met die kense wat sy moet maak tussen haar man, Nicholas (Rade Serbedzija), en die fotograaf Aleksander (Rade Serbedzija). Die moedlot doen dan vir haar 'n keuse en in die proses word oorlog 'n grusame werklikheid met 'n bekende gesig.

In *Pictures* word die kamera na Aleksander (dieoorlogfotograaf) wat nie meer veilig agter sy die kamera kan skuil nie, wat in die woorheid deur sy kameras self gewees aangeraak het en wat non uiteindelik huis toe gaan na Macedonië. En skielik is oorlog nie net meer kiekies wat hy "uitgeklaf" op film vasvê nie. As 'n Macedoniër is hynie werklik meer welkom by sy eertydse Albanese vriende nie.

Hoewel hy eintlik wil kies teen oorlog *per se*, daarsy bloed en uiteindelik sy eie land hom om 'n keuse te dwing. Hy word gekonfronteer met die groter prentjie.

En teen die einde (wat ook 'n begin is) sak die rook uit wat letterlik en figuurlik dinhlined wat aan almal se hande kleef, dwas. *Before the Rain* (mede-weniace van verlede jaar se groot prys by Venesië se rolfestival) is nie 'n prent wat in jou kiere gaan sit nie. Dit wys jou die mens soos hy is, soos hy was en soos hy altyd sal wees.

En dit is nie 'n moedgewende nie, maar dit is ook nie hoeltemal ontmoedigend nie. Daar is altyd die belofte van reën die hoop sal nie bestaan nie.



Two worlds apart

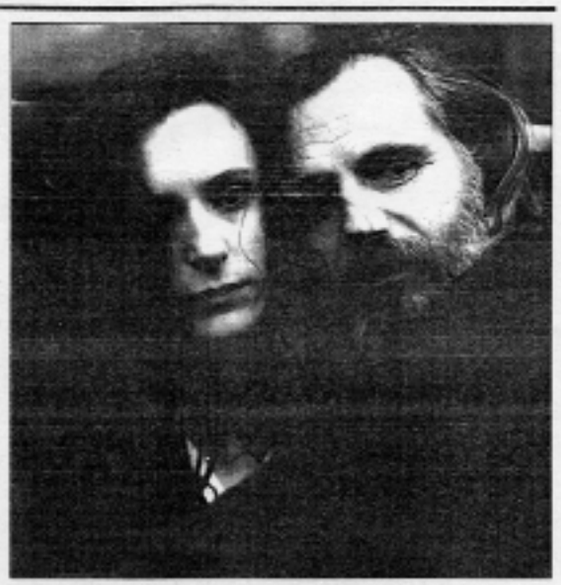
Weekly Mail & Guardian 8/9/95

CINEMA Jackie Painter

THERE'S something strangely reticent about the South African release of **Before the Rain** considering both Film's long-awaited decision to slap Serbia on its blood-stained wrists. The film is, after all, an examination of the relationships – or rather the lack of relationship – between Western Europe and the Balkans at a time when the West was still refusing to make a commitment to sorting out the mess in former Third World territory.

The disparities between Eastern and Western Europe is conveyed by means of contrasting cinematic styles, as well as by reference to the expectations of an audience whose immediate memories are likely to be World War II. The Oxford film historian, Sir Sydney Luke, at one point thinking the film could be set any time in the past millennium or so. Priests in Byzantine garb leading corpse on a stony hillside, Uncle Luke concern for the safety of the two teenagers, seem to put the film firmly into the genre of the historical/exotic period piece.

Then in contemporary workaholic gear we are in a funeral procession marks. Banners had seem to date from the Crusades, yet among the banners protruding an automatic rifle. A woman, resplendent in black, wears sunglasses. Some celebrity, someone is snapping photographs of the scene.



When Faces meet: Katrin Cartlidge and Rade Serbedzijin in Before the Rain

The start of the London episode is physically shocking. The pace is faster, the sunlight clearer, the movement away from stasis of life and death to whether or not to terminate a marriage. A glimpse through a London skyscraper reveals red-tiled rooftops, which echo the opening credits of the Macedonian segment, yet sufficiently to make the contrast between a society built on ritual and one where ritual has been long neglected quite stunning.

But, for all the foreignness, the reality of the war just won't go away. The London characters find themselves caught — and eventually consumed — by the disharmonies from the other side of the continent. One character, Alexander, works as a photographer (the other main female character, Anne, is a photo editor), and the power inherent in creating and choosing images is a recurrent theme in the film.

Alexander, a former Macedonian living in London, forms a link between the two worlds in the film — and the ways in which these worlds have been established and the consequences that they might be reconciled.

АФРИКА

A Balkans drama in real life

PREMIERE!

★★★★ BEFORE THE RAIN. Directed by Milcho Manchevski. Starring Katrin Cartlidge, Rade Serbedžija and Grégoire Colin. At Ster-Kinekor.

MOVIE REVIEW

Ја 8 септември 1995, на денот кога Македонија одбележува 4 години самостојност, за прв пат македонски филм почнува да се прикажува во кината во Јужна Африка.

Тоа се случува во две кина во Јоханезбург и Кејптаун, а потоа игра и низ земјата, во Преторија, Почефстром и Мусгрејв Дурбан.

"'Пред дождот' припаѓа на оној вид приказни раскажани со едноставност која е суштина на највисоката уметност", пишува "Big Screen". Еден од весниците што излегуваат на африканерски јазик "Diadey", во рецензијата со наслов "Спокојство пред бура" вели дека овој филм е "за човекот таков каков што бил, каков што е и што секогаш ќе биде".

Немаме податоци дали е издаден на видео и прикажан на телевизија.

South Africa

[redacted]

FILM*REVIEW*

Hypnotically entertaining ... Lubina Mitevska and Gregoire Colin in "Before The Rain".

Haunting beauty

The horrifying conflict in Bosnia finds a cryptic and disturbing echo in "Before the Rain" which is set in Macedonia and focuses on the connecting tissue between the Muslim, Christian and nationalist forces in that country.

Before saying anything about the complexity of the structure and the haunting power of the film one must observe how exceptionally beautiful it is.

The Macedonian setting is portrayed with a stark, harsh poetry and it makes a fascinating backdrop to a chronicle of hatred and vengeance.

It is told in an odd, primitive fashion, out of a logical time sequence, but it centres on a photo journalist from Macedonia who has made the same sort of war correspondent travelling from conflict to conflict.

Apart from he is using his moral perspective as a result of the relentless exposure to bloodshed and misery of sectarian war, he thinks to leave his job and go home to his birthplace where of course the war has already begun to erode that childhood safety zone.

As a photojournalist he is an outsider, immune and protected, but as a resident citizen he is forced to take sides. Old friendships and forgotten passions suddenly flare up and entrap him in the kind of partisan war he has come to survive because he recorded it as a neutral observer.

There is a sub-plot involving a British soldier with whom he is having a love affair and the action shifts from Macedonia to London and back.

The director has introduced an intriguing philosophical theme into the film to suggest the ancient roots of the Balkan conflict and to say that when the continuum of time and history is shattered by violence everything goes awry.

The film is presented in three separate chapters but characters and events flow from one section to the other in an cinematic way, almost as if the present and the past are on endless repetition of the same theme. Everything interpenetrates to add to the sense of the harrowing absurdity of the war.

The film is absorbing and challenging, topical but timeless, and its slow unfolding rhythms are hypnotically entertaining.

CINEMA: BARRY BOUCE
FILM: Before the Rain
PLAYERS: Katrin Cartlidge, Rade Serbedzija, Gregoire Colin
DIRECTOR: Milcho Manchevski

DRAMA

BEFORE THE RAIN

Directed by: Milcho Manchevski
Starring: Gregoire Colin, Lubina Mitevska
Running time: 110 minutes

Against the background of looming civil chaos, three stories unfold to tell a moving tale of the effects of war on the innocent. Story one deals with a young monk who takes a vow of silence in a 13th-century Macedonian monastery and undergoes his ordeal when he shelters a little Albanian girl. The second is set in London where a young picture editor is torn between two men: her adulterous married lover and a pathetic war photographer. Her personal dilemma is overtaken by tragic events when a conflict erupts in a restaurant and invades her own life. And the final story concerns a Pulitzer Prize-winning war photographer who returns to his native Macedonia to find that he can no longer stand neutral in his country's conflict with neighbouring Albania.

***** OUTSTANDING

JOERNA

Vrydag 8 September 1995

Vervlegte verhale van gedoemde liefde

[redacted]

REVIEWS

BEFORE THE RAIN

Utmost art

By Darryl Accone

A profoundly affecting examination of ethnic tensions in Macedonia, *Before the Rain* is the finest film Precious since *Time of the Gypsies*. Milcho Manchevski's astonishing debut shares the honesty and compassion that characterised Cyprus Emir Kusturica's epic look at displaced people.

In *Before the Rain*, displacement is not a state of mind: ancient hatreds, stoked and fanned over 500 years, again spill over into killings and reprisals between Macedonians and Albanians, all against a setting of imposing Arcadian beauty. Fortunately, that cycle of nationalism, innate guilt and the film becomes a template for all such conflicts – Bosnia, Kurdistan, Chechnya ...

The specific is not unfamiliar: the innocents of the South African screenwriters and directors have been striving for; this film shows how it should be done. Beautifully minimalist in direction and performances, *Before the Rain* achieves a measure that conveys so much, but all the more powerfully.

It does so by telling its story through indigenous eyes: there is here none of the typical Hollywood intrusion of the outsider that we find in, say, *Beyond Rangoon*. Aleksandr (Rade Serbedzija) left Macedonia at 16 and returns 25 years later, an internationally acclaimed war photographer weary of all he has seen (most recently, Bosnia) and seeking the boundless light of his youth. It is a fundamental return to roots, to the sights and sounds of home, the smell and taste of its food, the coolness of its barrenness, the company of friends and family.

But the ethnic goblin has found its way to Macedonia too, sundering neighbours and friends into opposing enclaves defined by race, religion and language. The conflicts that Aleksandr thought to escape have come home to roost.

Manchevski's screenplay and direction imbue the film with an Old Testament air. Rumbles on horizons, counterpointed partially by the four stories at the core of the film. These are told in three ultimately interlocking tales, the allegorical narrative being similar to Dalo Pieters in its careful disregard for chronology.

Serbedzija makes an epic Aleksandr. His performance carries the conscience of the film and his face reminds us that while love transcends the hostilities in the film, it is also the most powerful agent for displacement. That's a sobering thought in a world whose echo seems increasingly to be "after us the flood".

In all, *Before The Rain* belongs in the canon of those stories told with the simplicity that makes for utmost art.

Big Screen

South Africa

Meesterstuk oor innerlike Balkan

Gulriel Botma

★★★★★ BEFORE THE RAIN, met Katrin Cartlidge, Rade Serbedzija en Grégoire Colin. Regie: Milcho Manchevski.

Katrin Cartlidge en Rade Serbedzija in 'n toneel uit *Before the Rain*.

Films

Current events brought dramatically to the fore

DEREK WILSON reviews

Before The Rain ★★★★
Writer-director: Milcho Manchevski
Cast: Rade Šerbedžija, Grégoire Colin, Labina Mitevska

REVIEW

A haunting comment on violence

Friday, 15 September 1995

FLIEKGIDS

DRAMA

ANTONIA AND JANE (Selected for London/Belgrade) – weird comedy/the relationships under discussion. **Antonia en Jane** is 'n vreemde komedie/die verhoudings onder bespreking. **Antonia en Jane is al dekades** lank 'n kultusrolle. Hulle is al lief/haatvriende sedert die verhoudings se begin in hoërskool. **MAC:** 'n Belgiese/Britse – Londen/Belgrado – weird comedy/the relationships under discussion. **MAC** is 'n Belgiese/Britse – Londen/Belgrado – weird comedy/the relationships under discussion.

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Rade Serbedzija speel die hoofrol, dié van 'n vaatlag bejaarde, in Milcho Manchevski se *Before the Rain*.

NUWE FLIEKS

Oorlog se uitwerking op onskuldiges bekyk

Jужна Африка

Before the Rain

After the storm

CLAIRE LLOYD meets Macedonian-born director Milcho Manchevski, director of the critically acclaimed debut film *Before The Rain*.

Until quite recently, Milcho Manchevski was leading a busy but unmanageable life as a New York-based director of music videos and commercials. Then he made his first feature film, *Before The Rain*, which was nominated for the Best Foreign Film Oscar and won, among other prizes, Venice Film Festival's Golden Lion Award for best film. Now he's lined up to direct *Dust* for Robert Redford, Warner Bros., James Dean biopic and Columbia's *The Devil's Own*, starring Brad Pitt.

Not bad for the 35 year old from Skopje, the capital of Macedonia, who was orphaned at 14. He moved to New York ten years ago and found work as a cleaner/interpreter to fund writing screenplay treatments by night. By rare, I suspect he must know he's not in Macedonia anymore.

Manchevski's film background started when he won a scholarship to study film at Southern Illinois University. Returning to Skopje after graduation, he entered the Macedonian equivalent of (film) development hell with his first project, which he describes as "The Wild One meets Macedonia", when the government put clamps on the project and his "colleagues" (established film makers) convinced the politicians not to fund his film.

"I was viewed as an upstart," he laughs now, as the only film maker to emerge from the region since Emir Kusturica did in 1985 with *When Father Was Away On Business*. (In the credits, his film is listed as being produced in association with the Ministry of Culture for the Republic of Macedonia, as all is definitely forgiven!)

Before The Rain, which was produced for under $2,5 million, is a story of ethnic conflict set in London and Macedonia. Visually stunning, it is a vivid puzzle in three parts about time, faces and photographs. Most revealingly, it sheds light on the tragic ethnic cleansing currently ravaging the region once known as Yugoslavia.

"*Before The Rain* came to me on a visit three years ago to Skopje, which was then being drawn into the ethnic war to the north in Serbo-Croatia," says Manchevski, who looks a bit like a Balkan beatnik and possesses a classic European eye combined with a young, hip edge.

"I've spent most of my life not taking sides but Westerners (he includes himself in this group) are only now starting to realise that the troubles in Eastern Europe are not some movie from their own safe sphere.

"I used to the film's core the story of a London-based war photographer (played by Yugoslavian actor/singer/poet Rade Serbedzija) who returns to his native Macedonia to find his village divided into hostile camps, ethnic Macedonian against ethnic Albanian. In no time, he is – and I was – forced to take a side. Thankfully, the area we filmed in isn't volatile like it is supposed to be in the film but you could certainly feel that it could happen there at any moment. I went setting to capture this sense of something in the air, like before a rain when you sense that pressure inside your mouth."

Vivid parallel
Before the Rain

Before The Rain will be released in South Africa on 8 September and co-stars British actress Katrina Cattlidge, last seen in Naked.

British director calls on SA to make good films

IAIN MACDONALD

THERE'S no reason why South Africa shouldn't find a ready world audience for well-made local films, as there's a growing international market for theatrical "art" films, according to British film director Antonia Bird.

"Film makers can get anything here – equipment, crews, facilities – as easily as anywhere else in the world. Multi-cultural issues are no barrier and there's no reason why South Africa can't make good films now.

"Cinema attendance figures in the UK are up, and I expect a growing market for theatrical films," he said.

Bird, whose company Amo Films Productions was responsible for the Oscar-nominated Macedonian film *Before The Rain* – opening on continental cinema circuits in Cape Town tomorrow – is putting his money where his mouth is and has relocated to Cape Town to set up a branch of film called Rubicon Productions.

The company's "long-term interest" is in feature films, and, related to the fact that *Before The Rain* has already won 36 international awards — including the Golden Lion at Venice and Grand Prix awards and special awards in countries as far flung as Italy, Spain, Russia, Puerto Rico, Brazil and Sweden — Rogers and partner Rachel Young are ready to make a big impact on the local film scene.

They've already decided to shoot their next project, *Hamilton's House*, here. Are in production with a film called *The Scout* and are also working on a film called *Tasco*.

Hamilton's is an African tale, *The Scout* a "London story along the lines of *Naked* which should be finished about May", and *Tasco* a "Kafka-esque story about the aftermath of Chernobyl", Rogers says.

Bird, a fashion photographer and producer of music videos, Rogers has been in the country for some eight weeks, following an earlier two-finding mission around Christmas.

"If I was a producer who had to choose making a film in London or South Africa at the moment, I'd

love, and in fact, the director of *Before The Rain*, Milcho Manchevski, may even have an Oscar time," he said.

Beyond *The Rain*, which also includes Cape Town production designer Sharon Lazarakis in its crew — was a project that "dropped out of the sky" he added. "The scriptwriter approached us on the UK, as the film found us rather than the other way around. It's a political film, but very subtle. And it's got some of the finest screen photographs I've seen.

"The things are becoming tough for independent producers these days, with the real problem being that film is a global business.

"Suddenly one finds someone like, say, Rupert Murdoch owning the entire pipeline from production to distribution, and it becomes a closed system, a monopoly game," he said.

Bureaucracy was a killer for film-making, as was political correctness, as the most important aspect of film-making was "if the human aspect of the story is right."

"It's always the problem of the story and the execution of the story that's the critical factor.

"We're looking to link up with writers who can tell good South African stories, and to bring our expertise to South Africa," he said.

His partner, producer Rachel Young, is a South African who worked as a journalist for the British film industry magazine, Variety Pictures, before becoming head of script development at UK-based Pegasus Entertainment.

During that time, she was involved in the production of *The Funny Man* with Christopher Lee before joining Arm Productions on *Before The Rain*.

She says she's "still big US films. We want to make quality productions. As a South African, I feel I'm coming home now, but five years older with my mind really opened by the experience of film-making overseas."

Rogers added he was "counting myself here.

"It's exciting as a writer and director to step out of one's familiar cultures, and I'd like to engage more with groups of people outside of the

love

Alan Rickman's actor-director husband

before the rain

■ Krill (Gregoire Colin) is a young monk who has taken a vow of silence at a terribly remote Macedonian monastery nestled high in the mountains. His first himself challenge: a kindred Albanian girl, Zamira (Labina Mitevska), whose language he doesn't even understand. Moved by her fear, and the feeling she can in her, Krill realises that he is endangering his order when a year is anyone, hand barely into the monastery searching for the girl, whom they claim has murdered. Director Milcho Manchevski deftly arc all part of the package in this entertaining movie.

small screen bonus!

■ We've got two brand-new videos to give away, courtesy of Sav Rambo Home Video. Check out the BIGSI Club page in this issue and for more details.

miami rhapsody

■ In the scant-to-no romantic comedy, Large Movie Bench Jessica Parker is a young advertising copywriter who took the biggest challenge of her personal life when she decided to accept the marriage proposal of her boyfriend Matt (Bill Pullman). Dave dreamy of 2 years ago and the two parents, is instantly after he becomes engaged. Gaye discovers the rush and crazy nonstop of her lover's fantasy, a real sexual affair. By the time Gaye's cushion her newlywed sister with an old boyfriend in tow, she's running out of

Norway

НОРВЕШКА

VG

Filmguiden

RØRENDE TRAGIKOMEDIE

EN VAMPYRS SJELEKVAL

REPLIKK-KUNST

KUBANSK PERLE

BRUTAL OG BETAGENDE

JOMFRUTUR

ITALIENSK FRODIGHET

BRANNSKADD

Suveren Streep

BEST AKKURAT NÅ

TORGRIM EGGEN

Léon
Regi: Luc Besson
Et varmt, rørende og poetisk blodbad.

Før regnet faller
Regi: Milcho Manchevski
Enda et varmt, rørende og poetisk blodbad.

En vampyrs bekjennelser
Regi: Neil Jordan
Et heller kjølig, men både poetisk og rørende blodbad.

FØR REGNET FALLER

Regi: Milcho Manchevski

I rollene: Katrin Cartlidge, Rade Serbedzija.

JENNELSER

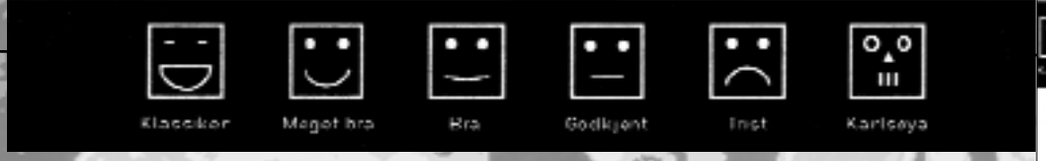
Premiérата е на 10 февруари 1995 во три кина во Осло.

Во Осло игра два месеци, а низ Норвешка цели девет месеци, до ноември 1995.

Со поканата авторот Манчевски да учествува во жирито на фестивалот за краток филм во Гримстад, во 1996 "Пред дождот" е прикажан во рамките на фестивалот.

Норвешката критика вели дека станува збор за ремек-дело.

Издаден е на видео и играл на телевизија.



Rade Serbedzija i «Før regnet faller».

Makedonsk talent

FILM

FØR REGNET FALLER
4 Regi: Milcho Manchevski
Originaltittel: Before the Rain
Makedonsk/britisk/fransk

FILMEN «Før regnet faller» er en imponerende dyktig debut. Nesten for dyktig. Den makedonske regissøren Milcho Manchevskis formidabelt sikre og vel-polerte teknikk kommer nesten i en slags motsetning til filmens tragiske og opprivende innhold. Jeg vil ikke påstå at Manchevski setter seg over volden han viser - det ville være unnfallende. Og likevel – noe emosjonelt glatt og dekorativt i stilen distanserer oss stort sett hvert fra tragediene han filmer.

Filmen (som vant Gull løven i Venezia i fjor) består av tre episoder som sammen danner en «sirkel». Denne strukturen er uten tvil inspirert av idéen om konfliktene mellom folk og religioner på Balkan som en ond sirkel av rag, mistro og hevn. Men den har en uheldig, negativ bivirkning – den episodiske formen akcentuerer det litt overflatiske i behandlingen av de tre historiene. Jeg synes ikke Manchevski helt klarer å gi den spontan menneskelig dybde, å gjøre den helt umiddelbart vedkommende for oss.

Nærmest kommer han i den siste episoden, hvor en desillusjonert middelaldrende gressenkegrad (svært godt spilt av Rade Serbedzija – et uvanlig talent, og en uvanlig sterk personlighet) vender hjem til sin lille fødeby og blir blandet inn i konflikter mellom de kristne makedonerne og en minoritet av albanske muslimer.

Den første episoden – hvor en ung munk forsøker å redde en albansk pike fra de kristnes blodhevn –"er visnelt virtuos, men dramatisk sett ikke altfor troverdig; episoden i midten av filmen – en absurd massakre i en restaurant i London – er dramatisk effektiv, men også for overflodig i sin utvendige brutalitet (og overser nedbrytningen den heftige journalisten og hennes mann er såpe-opera).

Jeg klarer ikke å se «Før regnet faller» som en svært betydelig film, tross i «Gull-løven». Men Manchevski er uten tvil et uvanlig talent.

● HARALD KOLSTAD

Friday 19. februar 1993 VG

GENIALT om krig

Stilt overfor noe så uhyrlig som en krig, har journalister og kunstnere et grunnleggende problem: Hvordan formidle krigens grusomhet, livsfiendtlighet og djevelsk ondskapssirkel — og bli trodd?

Kunstneren kan nå bruke sine journalistens: de kan lokke på hjertens og følelsens hus sitt publikum. Men kunst fra krig er risikofylt – det krever tolkninger. Å tolke andres ulykke på en anstendig måte – uten å tape dramatikken, amerikan og ikke-lobben, har ofte gått galt. Men ikke denne gangen. Den makedonske regissøren Milcho Manchevski har gjort noen genialе trekk med sin «Før regnet faller» – og bringer krigen på Balkan rett inn i vår vestlige virkelighet. Med stående virkning.

Tre historier

Filmen fortelller tre historier – som egentlig er den samme historien. Mens Mennesker forsøker seg under alle vilkår. Manchevski belyser krigens uhyrlighet gjennom å bruke kunsten krig unødiggjør kjærlighet, fri vilje og all vanskelighet.

Regissøren plasserer kunstferdig sitt i de aller vanskelige konfliktområdene: Religionenes rivalisering, kulturenes kollisjoner, voldens ødelleggende virkning, umenneskelighetens og misunnelsens gift, kjærlighetens voldsomme kvaler. Livet er nemlig mer i seg selv, for eksempel mellom kristne og muslimske naboer i en makedonsk landsby. Men ødelegger journalistens og kunstnerens nærmeste har likevel nedfelt «kjøreregler» for å leve sammen – regler som ryddet forsvinner når voldens og krigens gift sprer seg.

Filmen skifter raskt mellom det sivilisert livet som har vært, og det ikke-liv som er i ferd med å utvikle seg. Men får en uskyldighetsundervisning i «normalt» utrivelig fasenskap man ser til «Schindlers liste» for å finne maken til.

Mest inntrykk

«Før regnet faller» er for øvrig en film med lite utrykt vold – selv om den finnes i skiftevis nødvendige mengder. Det er den utrykte, potensielle volden som gjør mest inntrykk. Og de vanvittig uhyrlige og gode eksemplene på hvordan volden oppstår og utvikler seg.

Midt oppi filmens dramatiske hovedtråder er det blandet inn mennesklige observasjoner – litt vanlig, der det er nemlig også – der det ikke bare er grimmere: talende symboler – før de er slutt i stykket.

JON SELÅS

I KRIG: Mennesker i krig: Labina Mitevska og Rade Serbedzija i «Før regnet faller».

«FØR REGNET FALLER» (Before the Rain). Regi: Milcho Manchevski. Med: Katrin Cartlidge, Rade Serbedzija, Gregoire Colin, Labina Mitevska. Makedonsk/britisk/fransk. Drama. 15 år.

ny film

Glimrende fortalt

«FRIHETENS REGN». (The Shawshank Redemption). Regi: Frank Darabont. Med: Tim Robbins, Morgan Freeman, Bob Gunton, William Sadler, Clancy Brown. Amerikansk. Drama/thriller. 15 år.

«Frihetens regn» får hermed den ventilasjonen av alle filmanmeldere: Det er en god historie, glimrende fortalt!

Tv-stjerneide skuespillerne Tim Robbins er den intelligente, lav-

G - BILEN EN DRØM!

✓ Sikkerhetskarosseri med bjelker i alle dører
✓ Motor fra 1.6 L/75 HK til 2.0 L/115 HK

Memorandum

WARNER BROS.

WARNER BROS. (NORWAY) AS

DATE: March 18, 1998

TO: LESTER AYALA

FROM: Frank Johnsen/WB Norway

RE: BEFORE THE RAIN - REVIEWS

CC:

Dear Mr. Ayala,

The above mentioned review has unfortunately been delayed, since the newspaper only keep the papers in stock for one year.

Anyway, the review and copies of the most important Norwegian papers are attached.

Please call us if there are further questions, or we can be of help in any way.

Best regards,

Frank Johnsen

film premiere-fredag

Bringer oss nær innpå

FILM

•• Før regnet faller
•• Makedonsk-brit.-fr.
(«Before The Rain»).
Regi: Milcho Manchevski.

Hvordan krigen griper inn i tette naboskap og aktiviserer hatet og voldsspiralen, er et tema for Milcho Manchevski, født i tidligere jugoslavisk Makedonia, nå i mediebransjen i New York. Han lykkes å bringe oss nær innpå et søndenivende konfliktstoff på en måte som gjør inntrykk.

Filmen gikk til topps på Venezia-festivalen i fjor. Den åpner med at en albanskmorder[illegible] gjør gjerningen «ren» for sine forfølgere i et gresk-ortodoks kloster.

Hovedsaken, altså «ren» av Alex, tilhører[illegible] med vanskelig tilgjengelig[illegible] om in-beistområde, praktisk talt[illegible] dokumentarfilmer av det og li-delse. Kameraøyet Alex har sett[illegible] Makedonia Manchevski ditt etter 10 år[illegible] da al-banske og grekerfolk står mot hverandre og vare naboer er blitt dødsfiender.

Regissør Manchevski oppgir filmen opp i tre ulike spenn-kraft «Ord-», «Ansikter»- og «Bil-der» – som griper inn i hverandre. Dette er bare første[illegible] film, for en spesiell[illegible] gang skyld en debitt der filmvirksomhet hele-grunnen[illegible] video, reklame og doku-mentar kommer hem til gode, så sinnet som det[illegible] apparatet fungerer her.

Kontrast og[illegible] får fil-men til[illegible] nervøs[illegible] fortellestruktur[illegible] på et bruddt og handlingsnivå.

Handlingen pendler mellom Makedonia og London, en annen slags krigsskueplass (dette er jo før NATO-rigeskonferansen) som gjennomgangsfiguren Alex er bundet til på flere vis.

Thor Ellingsen

Hvitsnippen og anstalten

Hva hender så med den kjærligheten som gir ut av syne? De to tyske statene grodde vekk fra hverandre, gamske vesentlig også. Skjer det samme med de to? Hva er skjebne, hva er tilfeldighet? Hvordan[illegible] av hele regiserel, fra den isolerte desperasjon via den absurde sedskillelse til den jubilende gjenforening. All intelligens og nonsensi-gjori.

[illegible] 1970-tallet som fortsatt vir-ker. Hennes filmer med femi-nistisk sikte ble nærmest oppfattet til kultforestander. Og «Blodets hånd», med ter-roristjide hakgrunn i Tyskland-Meinhof-saken, fikk nytt liv [illegible] gedankrisk. Med denne nye fil-men, som åpnet årets filmfestival i Berlin i går og avsluttet Oslo Filmdager, har hun fri-gjort seg fra den tørrere kritik-ken av papirkonstruksjoner.

[illegible] Tåregass Makedonia byr, som gjenstandsnes, på en for-bredende mengde konflikter mellom ulike etniske og religiø-se grupperinger. Tonen her har Manchevski fortellet tre kjærlighetshistorier etter hverandre som er fritt fornvet på, men de virker likevel dokumentariske nok. De utspiller seg i den trykkokerlike at-mosfæren som legger seg tungt over det tørre landska-pet, hvor tordenværet og regnet kommer med lynnedslag og ødelegge nedhør. De tre spi-sodene ernelter sammen: Utrolig forelskelse, en per-sonlig valgsituasjon, kravet om å vende hjem. Det gir til-sammen en forpint fortelleda-re de evige diskrimmaer i regi-neri.

Og ofrene er uskyldige: En [illegible] ung albansk kvinne som er mindre, tar tilflukt i et ortodoks kloster hvrdi hun jages av beseirende menn. Den andre delen utspiller seg i London og handler om en fo-tograf som har vunnet Pulitzer-prisen for sine reportasjer fra Balkan-krigene. Han vil tilbake til sin hjemby. Men i den tredje episoden finner han bare lik der. Og filmen ender som en riktig gresk tra-gedie, eller skal vi si balkansk?

Kan man ta stilling i en konflikt som er umulig? Det spørsmålet svever over Man-chevskis film, som han selv karakteriserer som full av ly-risk optimisme. For det gir en å komme ut av voldsstrik-len, den behøver ikke være evig ond. Men da må man ikke lukke øynene.

Filmen handler også om fel-ler på en måte som er in-tenst realistisk, men også poetisk gruppevis og mange-lydig. Manchevski viser stor [illegible] for symboler i sitt foto, de befester bildene nesten inntil overbelastnin-gens grense.

Det som gjør filmen så ef-fektiv som fortelling med medfølgende følelsesmessig refleksjon, er dette: En etter-lenksom europeisk grunn-stemning blir uttrykt med amerikansk snarr og kraft i tildekne, konsentrert og po-engfyll.

Dette filmregnværet virker rensende.

Brutal tragedie fra Balkan

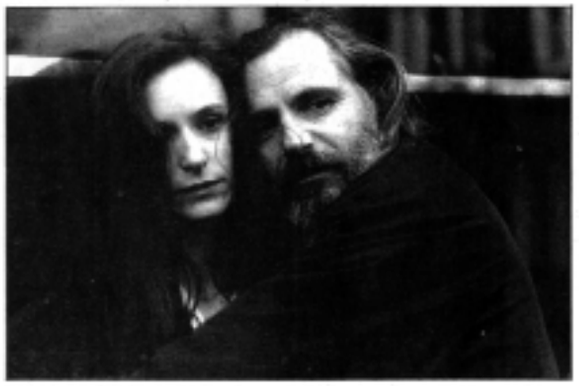
Climie:
«Før regnet faller»
Makedonsk
Regi: Milcho *Manchevski*
Med Rade Serbedzija, Katrin Cartlidge

Gullløvetinner fra Venezia be-handler Balkan-krigen gjen-nom tre trefflende kjærlighets-historier.

Anmeldt av
PER HAUGAL

Makedonieren Milcho Man-chevski debuterer med en film i verdensklasse, fra det urolige hjørnet av Europa. Det fortaller vi også av hans gjennombruddshistorie:

Manchevski gikk like godt av stod og vant Gullløven på Ve-nezia-festivalen, noe av et gjennombrudd. Men fullstendig novise er han ikke. Man-chevski har bort å lage mu-sikkvideoer i USA. Og filmen hans har en drivende rytme, kjappe og anarkistiske klipp som bygger elegant opp



GULLØVEVINNER: *Den makedonske debutanten Milcho Manchevski vant hovedprisen på Venezia-festivalen med en balkansk tragedie. Her de to hovedrolleinnehaverne, Rade Serbedzija og Katrin Cartlidge.*

Израел

YEDIOT ACHARONOT

לילות השבוע

תביא

התגעגעתם ל„אתניקס?" היום הם חוזרים עם להיט חדש („תביא קצת דינרוס"), ראשון מתוך אלבומם השביעי, שייצא בקיץ

■ מאת עמוס אורן

התגעגעתם ל„אתניקס"? היום
מוד עליכם שלנו – כבר כל הנו
קצת דינרוס", להיט ראשון מ„שם",
הסיר החדש, בצבע לטינו־אמרי
סר שירים חדשים בתקליט, סרי עמם
ולחניק) ותמיר קליסקי (שותף בלה
יוני, ממש עם תחילת החופש הג
בששת אלבומיה הקודמים. הרגל ז
כה מברה הלהקה רבע טיליון עות
לרשותנה אגל „אתניקס", שמו
עי של הלהקה, אינו לקוח מ
'סוס", אומר דוזר קליסקי, אח
הלהקה. „מעיד על האמירה ש

נקרעת. קתרין קורטלידג' וראדה קרבדיג'ה

זהירות, יצרים

סרט

יהודה סחיו

„לפני הגשם", מוזיאון תל אביב, ת"א ● מבט נסימי על היצרים הקמאיים, שמובילים את האדם והחברה אל פי התהום

(★★★★) בצינעה, ההתק מזרקורי הפרסום, מקרן במוזיאון תל אביב סרט מרשים ממקדוניה: קולנוע עז ביטוי ייצרי, רווי אלימות קשה. סרט של מילצו מנצבסקי, קולנוע מוכשר, פייטן, המתבונן במצלמה פסוגננת ובעין ביקורתית בטבע שניפץ את יונסלביה לרסיסים ומאיים על כל הבלקן.

התסריט נע בין שלושה צירים נפרדים, לכאורה, המשתלבים זה בזה. באחד מסופר על נזיר צעיר במרומי מנזר בהרים, המתבונן על נערה מוסלמית אלבנית, מפני כוזפיית פורעים פרימיטיבית. בשני מסופר על עיתונאית לונדונית (קתרין קרטלידג), חנקרעת בין בעלה חישטני לבין מאהב טרוד מראדה סרבדיג'ה), צלם מקדוני זכה פרס פוליצר, המתעד את האזעות במלחמת בוסניה. בשלישי חזר הצלם המהולל לכפר ילדותו, נחלץ לעזרת חנערה האלבנית במינזר, נאלץ לנטוש עמדה אידיאליסטית והתערבותו מביולה לטרגדיה.

מילצו מנצבסקי שולח אצבע מאשימה אל טבעו האנושי של האדם, הנשלט על פראות חייתית, יצרי קנאה ונאות, פחדי אלימות נוראה. הוא בודק את היחסים במישור האישי של גיבוריו, במישור החברתי כמו גם במישור הלאומי. מנצבסקי מגיע למסקנה המדכאת, שלחיזון ולשכל חישר אין ולא כלום עם היצרים חקמאיים המניחים את האדם ומובילים אותו ואת החברה שבתוכה הוא חי, אל פי התהום. את אלה מתאר מנצבסקי בעזרת צילומים פרשיפים בכוחם חוויזואלי, ובסיגנון ניני מעוטר בסמלים ובמטאפורות, חעשים את „לפני הגשם" לסרט יחודי ואישי. כדאי לראות.

הערב בבתי הקולנוע

שאנר 1	חתם 11 .קניקאר	קשן 3 .קניקאר	גיל 13 .מיסטמית החיים
10 7.30	10 7.30	9.30 7.4.45	10 7.15 4.30

TO HADEC

[HAZAIZOT]

הצצות

לפני הגשם

הרוב פשוט

ערב ערב

בידור • תרבות • אמנות • מדור יומי

ניקורת סרט

הצצה למקדוניה

(★★) "לפני השמש" (מקדוניה '94)

זה אמור היה להיות "מתחת לפני השמש" המקדוני, אבל מי יכול לקטסטרופה במקום תיחכום סוחף ומוטרף ושליטה כמ-

סימורו של הצלם הוא מעין מסגרת של דרמות ומיפגשים, המחולקים למרקים. הפרק "מלים" מספר על נזיר, הספר את נדר השתיקה ומותר על הכנסיה, כשאשה צעירה נכנסת לחיין. "שנים" מיצג סימורי אהבה, הכרוכים תמיד במוות. "תמונות" מעמת את צילום האירועים בעתון ואת המניאות. קבה שבנים, שהיו פעם ידידים, הם היום אויבים המוות אינו פוגע רק בסק-ונית, אלא גם בזוג, באידוסה הרחוק, המתורבתת, כביכול.

מבנה מעגלי, נדוד נותן לסרט יופי אך גם עומס. המיקבב שלו מפתה ויש בו עוצמה ויזואלית אבל התוצאה נסך הכל די מרוחקת. הסרט זכה בפרס ראשון בפסטיבל הנציה היוקרתי וגם בפסטיבל השלום בפנסילוניה.

עירית שמאר

התזמורת הפילהרמונית הישראלית

תוכנית הקונצרטים לתקופה

3 а прв пат во Израел филмот е прикажан на Филмскиот фестивал во Ерусалим во јули 1995.

Во кино е пуштен на 22 март 1996 во Тел Авив, каде играше три месеци. На 7 јуни имаше премиера и во Ерусалим, каде на репертоарот беше три недели.

Филмот е издаден и на видео; немаме податоци дали играл и на телевизија.

Israel

סרטים

סרטים חדשים

"ЕНУФА"

КИНО - НОВЫЕ ФИЛЬМЫ

РЕСТОРАНЫ КАФЕ ЗАЛЫ ТОРЖЕСТВ

Israel

НОВ ЗЕЛАНД

NEW ZEALAND

32 Movie News Today september 1995

CINEMA TODAY

Before the Rain

감독 : Milcho Manchevski
주연 : Gregoire Colin, Katrin Cartlidge
Rade Serbedzija

Katrin Cartlidge and Rade Serbedzija in *Before the R*
cry to the world to rediscover humanity amidst the

Before The Rain (M)

Writer-director Milcho Manchevski takes three timeless themes — impossible love, personal dilemma, return home — and weaves them into interlinked stories backdropped by the Balkans conflict.

Part One, *Words*, is set in Macedonia where a young Greek Orthodox monk is banished from his monastery for giving refuge to an Albanian Muslim girl on the run from Macedonian bandits.

Part Two, *Faces*, is based in London where a career woman is forced to choose between her estranged husband, a dependable book, and her lover, a Pulitzer Prize-winning war photographer who has reached a personal crisis in his self-destructive career.

In Part Three, *Pictures*, the photographer, seeking peace and meaning in his life, returns to his childhood roots in a Macedonian village to try to escape the senseless ethnic slaughter of the Bosnian conflict he has been covering. But he hasn't reckoned on the power of violence to spread, to permeate and to poison.

Manchevski's brilliantly conceived and executed drama is a cry to the world to rediscover humanity and put an end to hatred and brutality.

His home country of Macedonia is the only state in the former Yugoslavia not embroiled in the Balkan war. But Manchevski fears the evil is waiting: he pours his love of his homeland and his graphic scenes the screen in breathtaking beauty, then weeps for what may become of them as ancient antagonisms turn full circle in Greek tragi-melodrama.

The cast of Rade Serbedzija (the photographer), Katrin Cartlidge (his lover), Joy Viviers (her husband), Gregoire Colin (the young monk) and Labina Mitevska (the Albanian girl) are uniformly excellent.

This is the first movie made in Macedonia, and cinematographer Manual Teran's golden honey hued landscapes, where primitive villages grow up out of the dirt of this rugged, ancient and embattled land, are hauntingly beautiful, contrasting starkly with the ugliness exploding in bloodshed across the borders.

In a war-torn world, Manchevski offers proof

— Harvey Clark

★★★★ BEFORE THE RAIN (M). Stars Rade Serbedzija, Katrin Cartlidge, Gregoir Colin. Directed by Milcho Manchevski

Explained in its simplest terms, this film, despite having a contemporary connection with the Balkan conflicts, would seem to be an exercise in wilful obscurity.

After all, it's in three parts with the respective chapters titled "Words", "Faces" and "Pictures". The first and last parts are set in Macedonia near the border with Albania, while the middle is in London.

It plays tricks with time, and the various main characters involve an Albanian runaway, a young priest, a war-weary Macedonian photojournalist, his London lover and her estranged husband.

But this unconventional jigsaw fits together into a film that's quite remarkable.

Oscar-nominated for Best Foreign Film and joint winner of the Venice Film Festival's top prize, Macedonian director Milcho Manchevski manages to show the pitfalls in the origins of the conflict in nearly biblical terms while telling a story of the escalating violence between Christians and Muslims in the heartland of his own country.

And the central London episode starring Rade Serbedzija (the Balkan equivalent to Gerard Depardieu) and the excellent Katrin Cartlidge (her beau in *Naked*) pushes the message home that evil wars transcend national borders.

In the third chapter, which ties the previous two together, Serbedzija's character returns to his old village, having seen enough of war through his viewfinder in Bosnia only to find the area on the verge of sectarian violence.

There is nothing wilfully obscure about the stance it tells or the insight it gives into the mythology of the Balkans. Better still, *Before The Rain* lingers with you longer than any number of nightly news items about the conflict ever will.

...n in London

...words. The dramatic situations he creates have huge potential. All three stories take the form of a dilemma in which characters are forced to choose between morality and commitment.

The problem comes in the resolution of these choices. Manchevski's progression is gloomily predictable, but not necessarily dramatically acute. There is a disadvantageous predictability to the way the stories fall.

On the plus side, the weakness in Manchevski's writing is disguised by keen observation of people and place. The characters are striking and memorable, and their situation is beautifully described by Manual Teran's deep-immersion location photography.

...*Before The Rain* (M) works through miniscenes — the film is composed of three intense vignettes; self-contained, but thematically linked yet ending that persuasively probes the deeply-rooted socio-political forces at work in the former Yugoslav republic of Macedonia.

First time writer-director Milcho Manchevski is not helped by the fact that his grasp exceeds his...

New Zealand

Во Нов Зеланд "Пред дождот" имаше кино премиера во септември 1995 со три копии. Во кината низ земјата играше околу четири месеци.

Во новозеландскиот печат без исклучок е оценет како брилијантно деби, а критичарот на "New Zealand Herald" пишува: "Во светот раскинат од војни, Манчевски нуди надеж".

Филмот има и видео дистрибуција, но немаме податоци дали е прикажан на телевизија.

Ireland

THE IRISH TIMES, Friday, August 18, 1995

Rade Serbedzija, a Croatian Serb actor who stars in *Before the Rain* which is showing at the IFC in Dublin tells **Catherine Cleary** how the recent fall of Krajina stirred memories of a scene that he never witnessed. It happened before he was born, and has been passed down through his family

Rain continues to fall for exiled Serb star

IT was 1941 and Rade Serbedzija's father was serving as a partisan fighting the Germans. "My mother was two years old and my grandfather was four. The Catholic Ustashe [fascist] gang came into the village and they gave them a day to leave. There were about 40 of them and they shot at them."

His grandmother and four-year-old brother were killed and his sister survived. She was being carried on her grandmother's back when shot in the arms and legs.

"My father passed through [the] years and 1978. He [was] Christ, and my wife [asked], 'Why is she [a Jesus Christ]?' His father finally told him the story.

Rade was born in 1946 in a Slovenian village which is now part of Croatia. For the last two years he has been typecast in Eastern bloc hit men in *Before the Rain*, a film about ethnic conflict in Macedonia and Albania which is showing in Dublin at the IFC. Directed by Milcho Manchevski, it was nominated for Best Foreign Film in 1995 and won the grand prix at Venice last year.

He plays Aleksandar, a Politburo-style assassin photographer, suffering from conflict fatigue who returns to his village after 30 years. His character's attitude to war is summed up in a blank one-liner. "Peace is an exception, not a rule."

Rade left the Serbian capital, Belgrade, where he was acting and teaching, with a Slovenian passport.

Most Serbs have a similar memories of being targeted by the Ustashe. He believes the roots of the second World War and the first round of the Balkans conflict account for the flight of 300,000 Croatian Serbs from the Krajina region.

"It happened. It was war. My parents were clever, but a lot of families, you can imagine what they told their children. How many fathers told their sons, 'Don't forget this'?"

Rade was born in Benkic, a Yugoslav village, part of what was until recently Serb-held Krajina. "All my relatives moved," he says. "I don't know where they are now. We just got a message that all this village, this area now left."

He remembers sitting in a restaurant in the spring of 1990 when he read a newspaper report about the new regime in Croatia.

Because he was a Serb he was given different names to his Croatian friends, he says.

Now he drinks in the Hi Notes, a Spanish restaurant in a busy London tube station where Nat King Cole music plays in the background and the waiters chat in Yugoslavian.

He points to a copy of the London *Times*, left open on the bar. It features a picture of the plan Croatian President Franjo Tudjman drew on the back of a menu to show how the former Yugoslavia will look in 10 years time. To the carve-up between Serbia and Croatia, Rade's birthplace, in Krajina, is sacrificed to Croatia.

For Croatian Serbs the idea of a tacit agreement between Serbian President Milosevic and President Tudjman is the ultimate betrayal, he says.

In 1993 Rade formed a group with Vanessa Redgrave and other artists called Wake up World. They staged a series of concerts in Britain and America, sending the proceeds to UNICEF.

"At the end you start to think what can you do — nothing." He remembers meeting Dr Tudjman through an old drinking friend who had been a general in Tito's army. They were watching a football match where a Croatian team was playing. "I remember that he was not talking too much. It was summer and he was wearing leather driving gloves. That was something that was strange for me."

Croatian remember Tudjman the dissident historian, he says. "He wrote a lot of books about Tito, communism and the Yugoslavian revolution. It's funny how communism can change but stand because that institution were so good."

Although he plays a Macedonian Christian in *Before the Rain* the plot mirrors his own exile from Croatia in London. "My heart's able to go home," Aleksander says in the film, "like the elephant's".

Rade says that he dreams of building a house on the ground of the house in the Croatian village where he was born.

"I can't forget that I was in Croatia. I like the Adriatic Sea. I like its way of life. I like its mentality." When he started acting and up, pening in newspapers a lot of Serbs were surprised to read that he was not Croatian.

Before the Rain resonates with references to the ancient hatreds that have split the Balkans. When the Romanians captured 14,000 Macedonians they erased out their eyes, one character says. "That's 28,000 eyes".

The current "liberation" of Krajina has sown a new seeds of hatred, he says. His aunts, uncles and extended family have fled from their villages. "They left the land, their homes, their cows. Who can give them that now?" He believes that most of the refugees will go to Serbia.

His own parents left Croatia for Belgrade after the war started. They had been living in the same house in a small village for 50 years. "We put them in an apartment. They were sitting near the windows like two birds watching on the streets."

Rade came to London in 1993. His second wife, Lesley de Lozada, is a cultural attaché with the Bolivian embassy.

Asked what he misses about home, he says, "everything of course". The area between Hammersmith and Shepherd's Bush has become his own enclave. "It's important to organise your life. You have to find your restaurant, your barber's shop and of course your house."

Their three-year-old daughter, Nina, and her younger sister, Vanja, will grow up in London, he says. "I too would like to grow up in London. I feel two years old".

Rade Serbedzija longs to go home

REVIEW

BEFORE THE RAIN

(Directed by Milcho Manchevski. Starring Katrin Cartlidge, Rade Serbedzija, Gregoire Colin, Labina Mitevska.

UK/France/Macedonia/115/1hr 53mins/The IFC from Fri 11th)

Making his feature debut, Macedonian Milcho Manchevski has fashioned an often visually stunning (thanks to the pastoral beauty of his homeland), occasionally shocking, and ultimately confusing film.

Divided into three parts - Words, Faces, Pictures - Manchevski plays with the time line while addressing the subjects of destiny and fatalism/chance. Before The Rain is loaded with symbolism. Backdropped by a brooding village rivalry in Macedonia (a child is stoned by a group of villagers, accused of killing a shepherd boy's father, a bearded dragon) and shot. Sandwiched in between is Katrin Cartlidge (Naked), a cracker-voiced London photo agency.

Discovering she's pregnant, Katrin struggles to tell herself (and her bit of her clinging husband) and ex-her Balkan Programming war photographer boyfriend Nikolaevski, who's returned to his native Macedonia, disillusioned by the horrors he's seen, and troubled by his role in them.

But just what messages Manchevski is trying to get across here is hard to discern. The images of women as chronic helpless balls about is a worrying one, though. The accused young girl who's hunted down and killed without evidence or hearing by her own family is constantly called "whore" and "slut" by even her own father. Cartlidge's London girl, too, is largely on the sexiness of the men in her life, feeling guilty for wanting to divorce her husband and made to feel guilty for not stopping something and flying away with the impetuous Aleksandar.

Maybe Manchevski merely wanted to point out that women are still the Aleksandars of the world, but the relentless symbolic pinning of it on an even poorer suggests his metaphors are all the better for not bothering. Ronan Farren

Vol 20 No 15 Aug 2 - Aug 16 1995 £1.50

DUBLIN

Sunday Independent

AUGUST 6, 95 IRELAND

The republic of Macedonia, which borders Albania and Serbia and was part of the old Yugoslavia, is the setting for most of the ambitious and thoughtful *Before the Rain*, directed by Milcho Manchevski, a native of Macedonia's capital, Skopje. The story is told in three parts, starting with the flight of a young Albanian Muslim girl and ending with an explanation of the events that led to her murder. The central part is set in London, and is the least satisfactory.

The film is concerned with the driving force of fanaticism and ancient enmities and the compulsion to take sides, focusing on a London-based photographer who goes back to his native Macedonia as a weary observer and gets caught up in violence and racial hatred. The acting is uneven but *Before the Rain* is directed with a sure hand for narrative and is quietly impressive. It won the main award at the Venice Film festival last year and was nominated for the Best Foreign Film Oscar.

CINEMA: Ronan Farren

Ирска

Во Република Ирска "Пред дождот" почна да игра на 11 август 1995. Прикажан е во даблинските кина. Дистрибутер е "Electric Pictures" од Лондон.

Пуштен е во видео дистрибуција, а прикажан е и на телевизија.

Russia

Po

СЕГОДНЯ 13

Искусство

Венеция-94: арт-фестиваль живет и побеждает

исключительно благодаря презренному Голливуду и голливудским суперстарам

17 июня 22:00 круг ЛЕВЯТ

The Movie Network

ПЕРЕД ДОЖДЕМ обновлено!
/BEFORE THE RAIN/
Драма
Великобритания-Македония-Франция
1994; 1.53;

Режиссер: Мильчо Манчевски /Milcho Manchevski/

В ролях: Катрин Картлидж /Katrin Cartlidge/,
Роде Сербеджия /Rade Sherbedgia/,
Грегуар Колен /Gregoire Colin/,
Лабина Митевска /Labina Mitevska/, Джай Вильерс /Jay Villiers/,
Филлида Лоу /Phyllida Law/, Дејан Велков /Dejan Velkov/,
Борис Делчевски /Boris Delcavski/,
Йосиф Йосифовски /Josif Josifovski/,
Силвия Стояновска /Silvija Stojanovska/

Завораживающая **драма** с блестящей операторской работой сделана в форме современной притчи из трех частей с тремя возможными вариантами развития событий. Тема - кровавый религиозный конфликт в Македонии. Главным героям можно условно назвать фотографа, возвращающегося в родную деревню после долгих лет скитаний по горячим точкам планеты. Он не может принять новой реальности ненависти и кровной мести между людьми, с которыми когда-то жил, ходил в школу, играл. Он вступается за девочку-албанку и погибает от руки своего брата, христианина. Страшный абсурд происходящего подчеркивается мастерски снятым звездным ночным небом в горах, как бы осуждающей нас нечеловечески вечной красотой природы. Главный приз МКФ в Венеции в 1994 году. "Оскарная" номинация за лучший иностранный фильм. *(Иванов М.)*

Оператор Мануэль Тёран /Manuel Teran/
Сценарист Мильчо Манчевски /Milcho Manchevski/
Продюсер Кэт Вильерс /Cat Villers/,
Седомир Колар /Cedomir Kolar/, Сам Тейлор /Sam Taylor/,
Джуди Каунихан /Judy Counihan/
Переводчик Михаил Иванов
Монтажер Николас Гастер /Nicolas Gaster/
Композитор Анастасия /Anastasia/
Художник Дэвид Манна /David Munns/,
Шарон Ламофски /Sharon Lamofsky/

Правообладатели:

AIM - Производитель
NOE - Производитель
VARDER - Производитель

Субъективные заметки А.Экслера о кино, видео и прочих фильмах

2172. 'Before the rain'. Режиссер: Milcho Manchevski.
Философская притча о войне в Македонии. Никаких слюней, никакого пафоса, лишь напоминание о том, сами погружают себя в круг насилия.
Прекрасная музыка и операторская работа.
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Според податоците на британската National Film Trustee Company, продаден е за дистрибуција и во Русија. Локален дистрибутер е "Сојуз Видео".

Немаме податоци за дистрибуцијата, ниту прес клипинг. Немаме информации ниту дали е прикажан на телевизија.

Според информациите на Интернет, филмот е издаден на видео.

Во 1995 освои Гран при на Фестивалот на фестивалите во Санкт Петерсбург.

Русија

Порторико

Порторико

MOVIES

'Rain' shines at festival

REVIEW

By Francisco González
STAR Movie Critic

Of the dozens of films screened at the Puerto Rico International Film Festival, the best so far (an assessment shared by audiences and critics) is "Before The Rain," which has put Macedonia and director/screenwriter Milcho Manchevski on the international film map.

Inspired by the simmering ethnic rivalries which have torn apart the former Yugoslavia, Manchevski skillfully draws three short stories set in Macedonia and London. The stories are grounded on what is still a fictional situation but a palpable possibility: war between Macedonian Christians and Albanian Muslims.

The first story, "Words," concerns Kiril (Gregoire Colin), a young Macedonian monk who has taken a vow of silence and finds a young girl hiding in his cell. Zamira (Labina Mitevska) is Albanian and can't speak Macedonian, but Kiril understands she needs shelter and he complies. A group of armed Macedonians show up at the monastery; they are looking for Zamira, who allegedly killed their brother. Kiril doesn't reveal Zamira's whereabouts out of love for her.

London is the setting of the second story, "Faces." Anne (Katrin Cartlidge), a photo editor, has to solve her emotional dilemma. Aleksandar (Rade Serbedzija), a prize-winning photographer and Anne's lover, left his wife Hanna (Silvija Stojanovska), his Albanian childhood girlfriend, asks him to protect her daughter, who is being pursued for allegedly killing a Macedonian. Aleksandar is forced to take sides in the ethnic conflict.

At a basic level, the movie's tales are tragic stories of impossible love with unhappy endings. But Manchevski's characters are affected by forces beyond their control which give their stories deep human and social dimensions. Ten years ago, the outcomes would have been different, but ethnic intolerance takes its toll on these decent people unwittingly, as in "Faces," or inevitably, as in "Pictures."

The sympathy we feel for all the characters make their plight all the more tragic and devastating. A profound sadness permeates the film; the unfairness of the characters' fates and the horrifying ethnic hatreds between former friends are deeply moving.

In addition to its humanistic worth, "Before The Rain" boasts a circular story structure in which the three stories are interconnected. Kiril talks about his photographer uncle living in London, who turns out to be Aleksandar. Anne is seen examining pictures of the climactic incident in "Words." But this circular structure isn't perfect (or, in the film's words, "the circle isn't round"), which is Manchevski's master stroke; by leaving apparent gaps, he makes the audience think twice before fully grasping his message.

To top the emotional and technical mastery of the script, "Before The Rain" is a cinematic chef d'oeuvre. Manuel Teran's camera work is stunning, with beautiful vistas of the Macedonian countryside and outstanding compositions. The cast is uniformly excellent. Winner of ten prizes at the Venice Film Festival — including the Golden Lion Award — "Before The Rain" is what the PRIFF hadn't brought recently: an unqualified masterpiece.

'Before the Rain' tells three stories of love, intolerance and loyalty.

Film festival picks

Overwhelmed by the diverse selection of films at the Puerto Rico International Film Festival? The following is a list of high-profile, interesting and promising movies among the dozens being screened this weekend at the Miguel and Fine Arts Cinema complexes.

PUERTO RICAN FILM

By Francisco González
STAR Movie Critic

BEFORE THE RAIN (Macedonia): Ethnic tensions in the republic of Macedonia (fractioned from Yugoslavia) are at the heart of this emotionally draining film. Director Milcho Manchevsky threads three heartbreaking stories of love, intolerance and loyalty with the assurance of a seasoned filmmaker. Not to be missed.

HASTA MORIR (Mexico): A Mexico City punk and his childhood friend — a tough but principled "cholo" from Tijuana — raise money for their impending move to Los Angeles through armed robberies. An intense, non-didactic tale of disaffected youth and friendship gone sour that strikes a strong chord among the characters' peers in the audience.

YANKEE ZULU (South Africa): Two best friends (one white, the other black) split over the situation of a girl. Twenty years later, they reunite and face poverty and white supremacists with a lottery ticket and by switching races. A madcap comedy for the whole family. (Children will be admitted free.)

MOVIE DAYS (Iceland): A nostalgic portrait of blogging in the sixties, where children are entranced by the larger-than-life heroes of the Silver Screen. A man takes his son to the country, leaving his child well beside his culture for the film idols. An ode to the social event of going to the movies.

BANDIT QUEEN (India): Phoolan Devi rebels against a society that acquiesced in her physical and emotional oppression by taking arms, becoming India's most celebrated outlaw. So strong and controversial is this film that Devi herself is suing the filmmaker to prevent him from exhibiting it. Don't miss it, this may be your only chance to catch it anywhere.

LA TETA Y LA LUNA: A young boy falls in love with the breast of Estrellita, a beautiful reborn artist. A handsome electrician also loves Estrellita, but she only has eyes for her husband. Director Bigas Luna foregoes the over-the-top vulgarities of "Jamón, Jamón" for a more poetic song of love and obsession.

KABLOONAK (Canada-France): "Nanook of the North" is the fountainhead of documentary filmmaking. This fascinating film re-creates the making of "Nanook" with filmmaker Robert Flaherty (Charles Dorer) going to the North and living with the Eskimos as he films their world.

SIN COMPASION (Peru): Veteran director Francisco Lombardi ("La Ciudad de los perros," "Caídos del cielo") adapts Dostoevsky's "Crime and Punishment" to contemporary Lima with uncommon faithfulness to the novel, which fits Peruvian society's corruption perfectly.

THE KINGDOM (Denmark): A four-hour miniseries for Danish TV (to be shown in two separate screenings), this black comedy of the deeds and misdeeds in a hospital where traffic of organs, voodoo and medical arrogance coexist, will mystify, enrage and grip its audiences. From "Zentropa's" Lars von Trier.

57

Puerto Rico

Премиера во Порторико "Пред дождот" имаше на фестивалот во 1994. Ги освои сите награди, освен награда за најдобар јужноамерикански филм. Поради огромното интересирање фестивалот организираше дури 3 додатни проекции.

Филмот е дистрибуиран во Порторико, но попрецизни податоци немаме.

Aluciante y visceral

"Before the rain" es uno de esos filmes memorables que dejan una huella profunda e indeleble en el alma

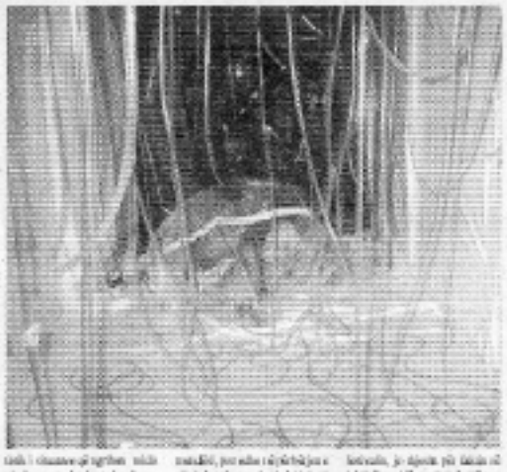
E SHTUNE 4 PRILL 1998

KULTURE

Eurofilm Festival Tirana '98

Ngrihet sipari i filmave të Evropës

"Before the rain", Fituesi i "Luanit të Artë" dhe kandidati për "Oscar" hapi festivalin



REPUBLIKA 13

Startoi në Tiranë "Eurofilm Festival '98"

"Before the rain" edhe me pjesëmarrje shqiptare

ALBANIA

SHOQERIA KULTURE

SHOQERIA KULTURE

International Journal of Albanian Studies

ARTICLES

Isa Blumi

The Question of Identity, Diplomacy and Albanians in Macedonia: Has the Rain Come?

"The Macedonian Question presents, on the one hand, such a medley of farcing voices, long standing animosities, and ever recurring atrocities, and, on the other hand, such a jumble of ethnographical uncertainties, unreliable statistics, assertions and counter assertions flatly contradictory on every point, that one almost despairs of anyone ever to know it aright or be settled at all."

C.M. Markham and R.H. Lord

in Some Problems of the Peace Conference

I. LOCAL IDENTITY AND WESTERN DIPLOMACY

Manchevski's cinematic documentation of the seemingly timeless conflict between Slavs and Albanians in Macedonia has become one of the most evocative Western manifestations of its fascination with the "incomprehensible" Balkans. The movie *Before the Rain* resurrected emotions in the West which helped justify its diplomatic blunders and debilitating cynicism in the course of the recent Bosnian war. The cinema became a powerful medium for the articulation of the West's sense of helplessness as it confronted mass rape, concentration camps and ethnic cleansing with moral posturing and behind the scenes diplomacy. Tied to the cinematic representations of the Balkan madness was the reiteration of long-held stereotypes of the Balkans, long ago codified by Western literature's greatest voices. These links between the West's collective memory concerning the Balkans and the dismal diplomatic record of the international community are too numerous to dismiss.

"Para shiut" i Mançevskit, i par

Juria ka kryetar Gëzim Kamon dhe në përbërje të saj Xhanfize Kekon, Tinka Kurtin dhe Monika Lubonjan. "Before the rain" (Para shiut), ngriti perden e Eurofilmit

"Para shiut" i Mançevskit, i pari në konkurim

Во Албанија "Пред дождот" за прв пат е прикажан на фестивалот во Тирана, 1998.

Немаме податоци дали филмот играл на редовниот кино-репертоар, на видео или на телевизија.

Албанија

CYPRUS, LITHUANIA, MALAYSIA, PARAGUAY, SINGAPORE, THAILAND, URUGUAY, INDIA, UKRAINE, BELARUS

КИПАР, ЛИТВАНИЈА, МАЛЕЗИЈА, ПАРАГВАЈ, СИНГАПУР, ТАЈЛАНД, УРУГВАЈ, ИНДИЈА, УКРАИНА, БЕЛОРУСИЈА

Според податоците на британската National Film Trustee Company, "Пред дождот" е продаден за дистрибуција и во: Кипар, (каде локален дистрибутер е грчкиот "Ama Films"), Малезија (го дистрибуира "Front Vision"), Парагвај и Уругвај (го дистрибуира аргентинскиот "Lider films"), Сингапур ("STT"), Тајланд ("IBC").

За овие земји нема податоци за дистрибуцијата ниту прес клипинг.

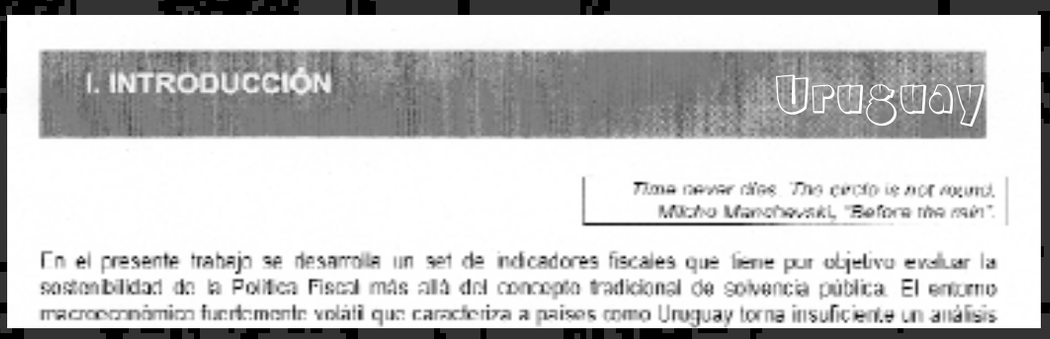
Во Литванија "Пред дождот" е прикажан само на телевизија, на ЛНК ТВ, на 29 април 1997, од 23.15 часот, во серијата "Snobbish Movie".

Во Украина филмот играл на фестивалот во Киев, 1995.

Во Белорусија е прикажан на фестивалот Славјански базар во Витебск, 1995.

Меѓу илјадниците референци на интернет за "Пред дождот" стои дека мотото на филмот е искористено во уводот на една економска студија во Уругвај.

Филмот е прикажан и на конференцијата "Кризи/Медиуми: Несигурните состојби на репортажата" во Делхи, Индија, пролетта 2003.

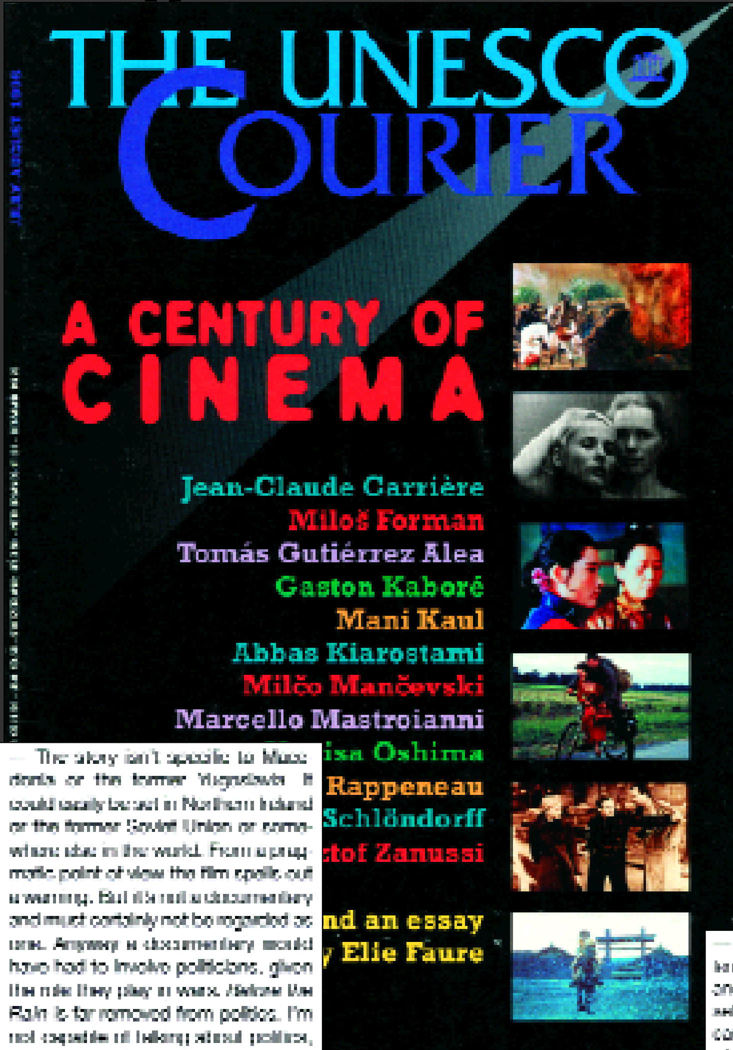


I. INTRODUCCIÓN

Uruguay

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

En el presente trabajo se desarrolla un set de indicadores fiscales que tiene por objetivo evaluar la sostenibilidad de la Política Fiscal más allá del concepto tradicional de solvencia pública. El entorno macroeconómico fuertemente volátil que caracteriza a países como Uruguay torna insuficiente un análisis



— The story isn't specific to Macedonia or the former Yugoslavia. It could easily be set in Northern Ireland or the former Soviet Union or somewhere else in the world. From a pragmatic point of view the film spells out a warning. But it's not a documentary and must certainly not be regarded as one. Anyway a documentary would have had to involve politicians, given the role they play in wars. *Before the Rain* is far removed from politics. I'm not capable of talking about politics, which doesn't interest me anyway.

— Yes, of course, I condemn violence, exclusion, tribalism, nationalism and everything I regard as "collective selfishness". But the problem is how can you keep on being a pacifist when someone throws stones at you? If you react, you're compromising your ideals. If you don't react, you end up getting bombs thrown at you.

People like us, who grew up during the period of the Cold War and communism, have seen how revolutions can degenerate. You launch yourself into an ideal with your head full of dreams and, without your realizing it, that ideal turns into a caricature of itself. But there's nothing you can do about it, as you've already committed yourself. I've always wondered how we can define ourselves in terms of an ideology and stick to our guns when the whole world around us is changing.

Unesco
Унеско

CAUGHT IN THE MIDDLE

MACEDONIA

Symbols of a precarious freedom, a host of political-party flags waved in the streets during Macedonia's free national election, in 1994. Perennial flash points in the Balkan maelstrom, the ethnically mixed former Yugoslav republic has thus far escaped border clashes and escaped the horrors of war that plague its neighbors.

From the rubble of its fatal quake earthquake, Skopje has reemerged as a modern city of 541,000. Its devastating turn the 1960 quake then some colossal towering Macedonia's capital is another tale. An drastic changes of a fellow and nations everywhere the Balkans, Skopje wrestles in a storm of nervous expectancy.

By Priit J. Vesilind
National Geographic Staff Writer

Photographs by Sarah Leen

Disaster strikes Skopje with some regularity, for the capital city of Macedonia straddles a tectonic fault. A clock in the preserved ruins of the old railway station remains frozen on 5:17, the moment that a predawn earthquake turned Skopje into landfill in 1963.

Macedonia was then one of the six republics of Yugoslavia, and a team of engineers rebuilt the city mainly out of concrete slab, clamping it to the Vardar River floodplain almost as a modular unit, its every line crudely although its cluttered history appears.

Nearly two million people live in Macedonia, a landlocked nation the size of Vermont in the mountainous heart of the Balkan Peninsula, forested and compact like a walnut. Only two republics—Serbia and Montenegro—are left of the old Yugoslavia. Macedonia is now an independent state, a member of the United Nations, and the only republic to secede in 1991 without armed conflict.

But new disorders loom. Albanians and two other populations undermine, neighbors all four borders challenge Macedonia's legitimacy, and Kiro Gligorov, the President of Macedonia, barely survived an assassination attempt blamed on Bulgarian gunmen. Only 140 miles, for instance, is Rwanda, the blood feud of the Balkans flames on.

When I arrive here in the last Macedonian summer of 1994, Macedonia itself seems like a day today. On its northwestern border, the volatile Serbian province of Kosovo, whose population is 90 percent Albanian, continues the Serbian rule. Macedonians worry that violence in Kosovo would quickly flare into their own restless Albanian community. Albanians would be drawn in, and Greece and Turkey, both members of NATO but adversaries, would react to protect their interests, touching off a powder keg in the Balkans that could ignite all Europe.

Two battalions of United Nations peacekeepers, some 700 soldiers from Scandinavian countries and 550 from the United States, patrol Macedonia's Serbian and Albanian borders against that possibility, the first such preventive deployment in UN history.

Tensions flower like a virus in Skopje (pronounced), where nearly a third of Macedonians live. The debate here seems benign to leave, beyond their control, until the rewards of free enterprise and democracy still seem distant. My questions often bring angry lectures about some historical injustice or wrong.

"Whatever you write," says Nada Pesova, a history professor at the university in Skopje, "understand that every nation here has its own truth. In the Balkans we only speak through myths. We can't have an intellectual discussion when one nation's war hero is another nation's war criminal."

Conspiracy theories abound. I hear that Yugoslavia was destroyed by Germany, that the U. S. and Iraq are in league to undermine Macedonia, that the war in Kosovo was inspired by world protests. These conspiracies are all "obvious" and "well-known."

The gut fear among Macedonians is that Belgrade Government Croatia only fights to, out of shallow roots and simple ethnic hatred, they could be next.

NATIONAL GEOGRAPHIC MAGAZINE

Knotted field of Kosovo blooms, the great plain of Pelagonija lie steeped in the blood of war-ravaged Serbian and invading armies. Near Pristina, the ruins of a 14th-century fortress mark a line of Serbian rule, just before Macedonia and most of the Balkans fell to the Ottoman Turks.

Legend holds that the Serbian Marko Kraljević, a Serbian prince of great strength and chivalry, traveled a hundred years' moon made of iron, silver, and gold. On hilltop Alkazaras called Alasan Aslanzaras, his magic proclaiming: "I failed a far better knight than I am."

AREA: 9,928 sq. mi. POP: 1.9 million CAPITAL: Skopje NATIONAL ETHNIC GROUPS: Macedonian 67%, Albanian 23%, other 10% ECONOMY: Industry, mining, timber, agriculture, fishing

Whose Macedonia?

With the defeat of the Ottoman Turks in 1912, the homeland of Alexander the Great was divided among Greece, Bulgaria, and Serbia. Macedonia declared independence in 1991. Greece angrily over the use of the name—viewed as border irredentism. Though Greece ended its embargo last fall, negotiations over how over the name

THOSE WHO MACEDONIANS KNOW should they are. They trace their name to the empire of Alexander the Great in the fourth century B.C. They have been ethnically to the Slavs who migrated into the southern Balkans a thousand years later and their faith to the Byzantine Empire that brought them into the Eastern Orthodox Church.

But it is hard to be a Macedonian. The weak of invasions and conquerors over the millennia has created a culture—even language—that is inspired a French word for mixed salad: *macédoine*. It is hard when detractors say Slavs, or such nationality, that Macedonians are simply those people—Bulgarians, Serbs,

In his work for the NEOGRAPHIC, photographer JOSEF LEDL has covered other regions on the group changes, including Russia's Kamchatka, which appeared in the April 1993 issue.

Greeks, Turks—who happened to fall into the ancient region of Macedonia when Josip Broz Tito enlisted the Yugoslav federation together after World War II. Macedonia was for 46 years of socialism considered a kind of buffer state intended to ward off the expansionist temptations of Greece and Bulgaria.

I have my own confessions about Macedonia. This is the Balkans, after all, where chauvinism often passes for history and facts are also sacred texts and religious creeds. But I know how closely Macedonians identify with their church, so early in my four-week stay I drive into the hills north of Skopje with my guide, Elena Dimitrovska, a cheerfully expansive college student, to visit the monastery of Gornji Svrčin.

The red-tiled roofs of the 14th-century, white Macedonian monastery of Gornji Svrčin.

Refugees are given on a member of the United Nations Protection Deployment. Since its duty runs the border with Serbia, which was under UN trade embargo for much of the Yugoslav war. Mindful that two Balkan Wars were fought over Macedonia early in this century, world leaders sent the small force of Americans and Scandinavians peacekeepers here in 1995. Many fear that a new round of ethnic violence could ignite along Macedonia's frontier with the Serbian province Kosovo, where the Albanian majority chafes under Serbian rule.

Byzantine Empire, and it has survived Tito's communism as well as the Ottoman Turks, whose 500-year rule of the Balkan Peninsula ended only in 1913.

Its caretaker is Tome Momirski, a retired mechanic. Tome likes a question mark from conversation. He gives us the key to the church and, later, as we sample wine and yogurt beneath a beech tree, chuckles, waves and excitedly himself onto a bench beside us. He wants to talk about his family.

"Nine of them are in Stockholm, good workers," he says. "But when was I broke and, my grandson came down from Sweden to do his duty in the Yugoslav Army. He ended up in Croatia, in Vukovar, where the worst fighting was. He shook for a month after we got him out of there."

The old man fails for eyes.

"Macedonians have always been the victims in war," he says. "My grandfather died fighting the Turks, and my father was left an orphan when he was only three. I joined the Partisans during World War II and got our nation back, thanks to Tito."

The tears come, eleven down its stubble-covered cheeks. "We fought for Macedonia for 500 years." Dimitrovska says, voice cracking, "and I should be known: This piece of land is Macedonia and will always be Macedonia!"

BUT IT IS HISTORY'S answer that nearly every particular touchstone of Macedonia is challenged by some other nation's conflicting version of the same events. In the complex and fractious bottleneck on the edge of Europe, each nation stresses that it will someday regain the borders of its conquered ch-

spas. Those borders have often lapped across one another and across Macedonia, and those divisions still fuel today's controversies.

Macedonians remain troubled by ill will. To the south the Greeks are incensed over the very name Macedonia. They claim the new nation has an expansionist history and symbols that it covers the Macedonian territory that Greece gained in 1913. For 18 months a petulant Greece closed its border to Macedonian trade, crippling it only last fall.

On the east the Bulgarians tend to patronize Macedonians, claiming they are merely unlettered Bulgarians with old-fashioned behaviors. To the west tens of thousands of Albanians who have lived in western Macedonia for generations hope to create a fourth ethnic state—an autonomous republic for themselves. To the north militant Serbs consider Macedonia a misguided boundary remnant when belonging to a Greater Serbia.

The United Nations placed a trade embargo on Serbia in 1992 to punish it for fomenting war in Bosnia, which punished Macedonia as well. With both southern and northern borders closed, Macedonia lost its major trade artery from the Greek port at Thessaloniki to Belgrade and beyond. Its commerce was forced to the east and west, down dusty Third World roads in Albania and Bulgaria.

Macedonians clamored at repeated jobfairs where their candidacy collapsed, but reform was undercut by the Bosnian war and the skepticism of other nations. Investment and new construction have been deferred. Unemployment stands at nearly 40 percent, and many workers have not received wages for four or five months.

Skopje seems to be a good economic bet that could pass for innocence. Hard times are not obvious on the street. Tourists are rare, sometimes followed by local police on employment compliance, and there is no sense that hardline ethnic nationalism is but a ripple.

The city is part modern shopping mall with Benetton boutiques and stylish women, part Olympic ghetto and the jingle of horse carts. It's part Turkish quarter, where life was in shadings gray for hundreds of years, and part Balkan chaos of Slavic traders hawking cultural wares, and the open marketplace rows in tomatoes, paprika, veils of homemade sweaters, and mounds of green peppers, long and curled as a devil's tail.

I spoke through an interpreter one morning to four people up front, dodging pickpockets and watermelon carts, and finally settle into an outdoor bistro to drink Turkish coffee and read away the swelling afternoon. As the sun is overhead, the waiters shift umbrellas and move tables to keep them in the shade; we move across the hot chairs of the assembly line part like a migration of tortoises.

Solid Turkish bars and museums with period minarets surround the quarter, as well as St. Dimitri, a fine, cramped Eastern Orthodox church where Christians worshiped almost furtively throughout the Turkish occupation. Its tower of the mid-fourteenth century, the silver halos of the saints surrounding a dying Mary shine like coins strewn across dark sand.

"It is a hard trade for the rehabilitation of mysticism, this Macedonia," wrote an enchanted British author, Rebecca West, in 1941.

After a hard day in the Mediterranean heat of his family's vineyard near Kavadarci, young Dragan Dzykov downs a measly draft of the mineral water. Prices for the farmer's grapes fell dramatically when the international trade embargo cut off the Serbian market for Macedonian wine. Transformation, determined to have not part in the country's economy, has also set Macedonia's economic woes in motion. Besides forcing Serbia to export its wine through Greece, the struggling state recently lost its last direct trade route through Serbia to other countries.

The ancestors of today's Macedonians were the pagans who recited and memorized the early Christian commandments founded by Roman colonists converted by St. Paul. They became Christians themselves through the efforts of two Byzantine missionaries, St. Cyril and St. Methodius. These followers, St. Klimens and St. Naum, created a Slavic alphabet, later called Cyrillic, and in 886 established the first school of Slavic higher learning, in Ohrid.

This epoch underlies Macedonian nationality; these missionaries were the founding fathers. Thus the establishment of an independent Macedonian church in 1967 was not only a religious benchmark but also an event considered formidable already.

"When the Macedonian people had no state," says Petar, Bishop of Bitola, a city in the Macedonian south, "the church preserved them from being assimilated into another culture. That's why Macedonians love their church, even though they are not really very religious.

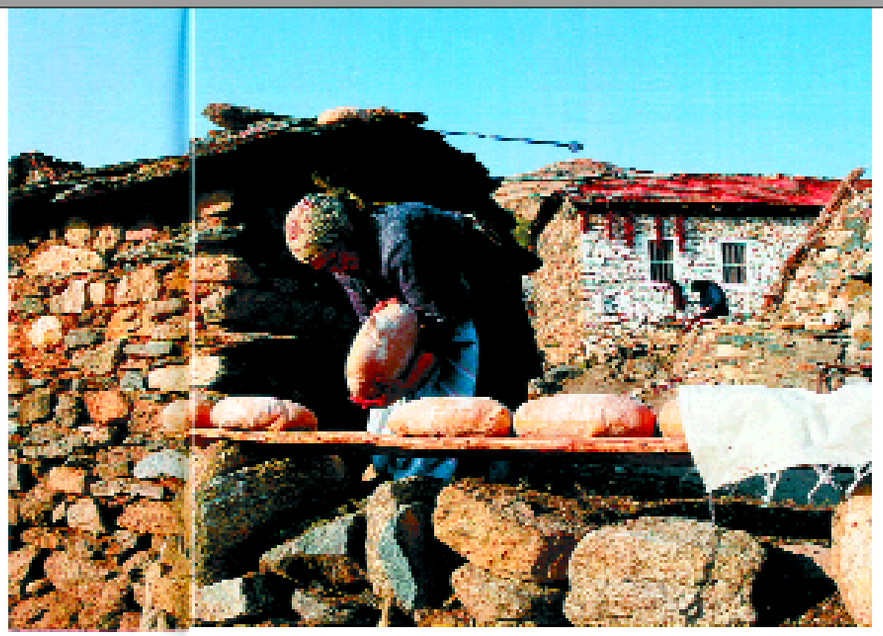
"Ask a Serb," the bishop advises, "for the pilgrimage to the monastery where St. Naum is buried. There will be 50,000 people there."

Ours runs on two sides of Lake Ohrid, one of two large lakes, the other Lake Prespa, that straddle the southwest corner of Macedonia. The town grows gently to a small harbor of clear water, then dances up a hillside with flowers and narrow stone walkways, holding more than 20 churches.

Dark mountains cup Lake Ohrid and curve into the haze of the Albanian shore, some miles

Shepherds do consider their sheep an ugly, unwarranted product of the troubled Balkan countryside. In western Macedonia, More numerous than the country's people, some 2.2 million sheep provide an important source of income for rural Macedonians. During the mass exodus endangered

final hauled their wolves to new independence, farmers were unable to export their lamb and mutton. "Why slaughter our sheep," one asked, "if we can't sell the meat?" With the embargo ended, shepherds have resumed—especially to Italy, the largest customer.



away. The lake is fed by cold springs filtered through limestone, water that flows from the higher Lake Prespa, and is one of the oldest and deepest in the world, full of living fossils—trout and other species found nowhere else. "The United Nations has placed Ohrid's lake and lotus as sites of universal cultural importance," he says proudly. "We have a sacred responsibility to protect them."

We head out for St. Naum early the next morning in an old motorboat, guided by Dragan Peleshi, an engineer now sleeping long hours tending plants. Dragan scoops a cupful of lake water and drinks directly. He explains aquaculture courses, pleased to be away from the factory.

"When I was a child, we'd take a packed lunch, get on a boat in the evening, and spend all night at St. Naum," he says above the put-put of the outboard. "Just gaze out at Ireland. I could live right here. I'd be perfectly happy. I could plant a few vegetables. My cousin in California calls me a Balkan peasant for staying here. But I love it."

At Naum monastery lies on the southern tip of the lake, surrounded by a green meadow eternally soaked in springwater. Families once brought their mentally retarded members to be healed by the gospel in this place of purity.

We reach the church after plowing through a gauntlet of vendors hawking everything from souvenirs to fish in cheap tavernas. A pilgrim woman carries a sheep three times around the church in symbolic sacrifice. Her husband records the ritual with a video camera. Inside, the heat of the sun is muted beneath a gilt-leaf roof and cloth hung, and I crowd with the faithful around the altar to choke down the Old Slavonic liturgy.

We are bathed in red and amber and cooled by the incantations of gilded priests, conquering the darkness with our small candles.

Throughout Greece and Macedonia are spiritually united within the Eastern Orthodox Church, that bond has eroded in ceremony. Under the Ottomans the region called Macedonia encompassed much of today's northern Greece, including Thessaloniki on the Aegean Sea. In the savage Balkan Wars of 1912-13, the Turks were finally expelled from the peninsula, and Macedonia was partitioned into three sectors. Vardar Macedonia, including Skopje, became part of the Kingdom of Serbs, Croats, and Slovenes, formed in 1918 and renamed Yugoslavia in 1929. Pirin Macedonia went to Bulgaria. Aegean Macedonia remained southward Greece.

The Greeks set out to propagate Macedonian loyalties in its new territory. They shipped in ethnic Greeks from Asia Minor, which divided the Slavic population and forced out thousands of Macedonians and Turks. Macedonians, also left could not return to their villages, and visas were denied their relatives.

Hrisin Mehoski, a professor of history at the university in Skopje, was born in Greek Macedonia. "They told us our name was now Melitas," he says. "And it was forbidden to speak our language. For every Macedonian word, you would be fined 100 to 10 drachmas [40 cents to U. S.]. One man I knew fought it. He would pay a policeman and go right on in his grammar in Macedonian words, and hand him the money."

Greece bristled anew when an independent Macedonia emerged on its northern border. The question is one of prestige, of which people would inherit the historic glory of Alexander the Great. The Greeks maintained that only those northern provinces that the split in

"Who owns the sunrise on a thunder?" Pan mellowly, Macedonian fishermen on Lake Dojran send out moments to drive fish into trawl nets along the shore. Today fishing nets stand high and dry above a receding lake bed, while anchored boats are unable for shoreline salvation. The problem: Farmers on the Greek side are siphoning off the lake's water for irrigation. "We can do nothing," says one local. "This is political." That's true enough, since landlocked Macedonia can depend on Greek goodwill for access to the sea.

near the name Macedonia. They were outraged by the Macedonian flag, a blood-red field with a 16-point yellow sun, a symbol that they considered pure Greek because it was found on the grave of Philip II, Alexander's father.

"Even if we wanted to invade and occupy them," says Sam Ordanoski, director of Macedonian television, "how would we do it? We have almost no army, no fuel tanks. The Greeks are a fine people with a great history, but why should we pay for their complacency and stupidity?"

The Macedonian government had already amended its constitution once, at the request of the European Union, to clearly find Macedonia has no territorial ambitions. Pressured by Greece and its powerful Washington lobby, Macedonia has been forced to operate internationally under the awkward name Former Yugoslav Republic of Macedonia, or FYROM.

Last September U. S. diplomats brokered an agreement to end the logjam. Greece lifted its embargo, and Macedonia changed the shape of the sun on its flag, but politicians are still bickering over the name Macedonia. In the Balkans, as much as the real issue might

Macedonia's mineral wounds remain the Albanian question. Slavic Macedonians, 65 percent of the population, and ethnic Albanians are at present (although they claim higher), with smaller groups of Serbs, Turks, Gypsies, and Vlachs. The new constitution specifies group civil rights but declares Macedonian, with its Cyrillic alphabet, to be the official language. Albanians could soon be spending their own language and use the Roman alphabet. They resent being treated as a minority and feel like invaders in their own home.

The government has managed slowly to increase opportunities for Albanians. Ten percent of university admissions, for example, are set aside for minority students, and four government ministers are Albanian. Still, Macedonians are at the end: Switzerland; it is more of an Israel, an independent state for a disparate people, and it will not ready stand to subordinate equal status.

Even many educated Macedonians, if questioned, reveal blunt animosities. "We all pay taxes, and we have to support these Albanians with their 12 children each?" scoffs history professor Nade Proeva. "They tell us, 'We will beat you to the birth.' And we don't

Macedonia's Thaci, vice president of the Albanian splinter party called PDSH, looks at me with the eyes of an angry hawk. He is 30 and says that the Albanian leaders who have joined the Skopje government are simply collaborators.

Thaci gives me a tight smile. "We haven't thrown a single stone," he says. "But there comes a moment in politics when you don't have a choice, when you only believe in gun. And then extremists appear, those who will use kidnapping or terrorism. We fight this tendency every day, every moment."

In the village of Tetovo, near the Kosovo border in western Macedonia, Albanian activists attempted to open an Albanian-language university last year, but the government labeled it a political provocation. Police closed down classes. A large crowd gathered; rocks were thrown. An Albanian man was shot and killed. The government blamed the unrest on radical Albanian politicians such as Menduh Thaci, a former activist in Kosovo.

Five roads connect Macedonian cities, and all circle Tetovo and then move along the valley of the Vardar to see Thaci himself.

A certain power comes with such a drive. The road cycle finds me lost, and it has not widened all its options even one bit. And it had fine-tuned wheat fields, vineyards, poplars, and farmhouses of mixed architecture in the flatter space between mountains.

Tetovo is wedged into the foothills of the Sar Planina. Higher up, villages hang like glacial debris, almost in the tree line. Herds of sheep crop the summer grass as the high reaches, guarded by Sarplaninac dogs, bred as gladiators, big and courageous enough to turn back the most determined wolf or bear.

IN THE VILLAGE OF VEVCANI, one of the few to remain predominantly Slavic in western Macedonia, ethnic tension is never subject.

"This is a village where most men have engaged as craftsmen," says Gavril Dobrinski, chairman of a construction firm. "They work in Kuwait. In Germany. We have workers in Moscow. They are talented workers with walls, ceilings, floors, terraces."

Over the past several decades, Albanians

The mosaic of cultures close to modern Macedonia is best seen in its largest cities. In cultur-ally cultured Skopje, Hyjrije memory helps in the al-ready burning ethnic tinder for quell family disputes. In Tetovo, home to nearly a third of Macedonia's Albanians, a Muslim woman kisses Orthodox crossing the city's famed Painted Mosque. A legacy of the Ottoman Turks, Macedonia's cuisine, for more than 500 years the country's many occupiers are commemorated promised by its Albanians, along with some 75,000 others. Turks.

will-bees, have moved into such villages, a hun-dred by Macedonians who could no longer make a decent living from the land.

"Around here three villages have been con-verted to Islam," says Ekrem's landlord Emr, a hun-dred of the area's ethnic groups. "It's unnatural multiplying! The Albanians live here, and they will not acknowledge our system of val-ues. Music we can hear and dance to, played, they still not listen, none even whistle."

"The Macedonian good for a better life maybe so, will one find one house in the river," says Ekrem. "Macedonians not here."

In the gritty Albanian village of Velesta, only a mile or so away, I talk to Muca Xhelaldin, a tall, spare unemployed retired worker who has been checking in a grocery.

"Not many of us socialize with the Macedo-nians," says Xhelaldin, "but those Albanians who have very good all and I feel these reasons of this know what they're doing. Now even the most common people are politicized. After four Albanians were killed in Tetovo, we would not talk to Macedonians when passed through this village. Even if you had a Macedonian friend, you couldn't bear to look at him."

A young Albanian woman who had lived abroad angrily referred. "The Macedonians have a police force and army-organized against us."

"Not against outside enemies?" I ask.

"No. Against us."

"You can ask 200 Albanians," adds Xhelal-din, "and if a single one disagrees with that, I will buy you dinner."

"What about the war?" I ask. "Will it come?"

"You can smell the powder even here."

THE ARMED REPUBLICS of Yugoslavia once accounted for 70 percent of Macedonian trade, and Serbia re-mains Macedonia's most likely ally. Macedonians fought alongside the Serbs as Partisans in the antifascist forces of World War II, and Tito

We go to villages, asked that, among other reasons, the Albanians are left poor, unable and in order. Rudolphus, and enough radios to stay for-ture. In Skidra a 26-year-old Macedonian currency from his house is given to. "I have no plans else to go," he says, laughing. "I am was led to Radio."

Amid these and Albanian Orthodox Mo-ques Sometimes from Ser Kosovo, suspicion is real of tensions but is no evidence that naturally happen when both parties are willing. They are seen laughing, shaking hands, cooperating, and exhibiting such other dangers, a special friend like whom you would give your life.

Peter Popovski had arrived to explain the dreaded relationships to me. "What you be-tween yourself and Serbian I find? I would die for my friends, and this is what I'm afraid of most in Macedonia. People here will not forget. There was such [illegible] some time, sometimes what happened 20 years ago. All these people [illegible] republics, and they know [illegible] killed in both sectors."

THE REPUBLIC'S MINORITIES have both bargained and protested a nation-buildingly [illegible] many less almost inclusive [illegible]. Throughout the past century pursuit has driven hundreds of thousands of men from their home to work abroad, a fact [illegible] still live in the diaspora—in the United States, Canada, Australia, or Western Europe.

Seventy-four Macedonians were mas-sively [illegible] a stately dance called Pa-ture, the lazy dance. They form a circle, hold one another's hands, and slowly move to the right or left, first, then, and back, and [illegible] with hassle. Leading [illegible] bumpers with [illegible].

They dance in three steps left and right, then [illegible], and [illegible] repeat, the oldest man jumps up on the dance and [illegible] [illegible] [illegible].

Tedious. It is hard to be Macedonian.

The Guardian

Travel

Out in the cold

Westernisation Macedonia has arrived, they think that's a real shame. **John Gittings** sees them right

Travel

The Practicals

Republic of Macedonia (pop: 1.9m; capital: Skopje (pop: 440,000)).

Area: 25,713sq km, to the southeast Serbia, bordering with Albania (Kosovo), Bulgaria, Greece.

Time: Eastern European Time (GMT+2).

Getting there: Flights via Ljubljana (JAT) or Athens through Olympic Holidays, tel. 0171 637 3711; or Fall Olympic to Thessaloniki, then by train (5 hrs 20) to Gevgelija.

Currency: £1 = 100 denar. Take German marks and travellers' cheques; credit cards of little use.

Reading: Hugh Poulton's Who Are The Macedonians? (Hurst, £18).

The film Before The Rain is now showing at selected cinemas.

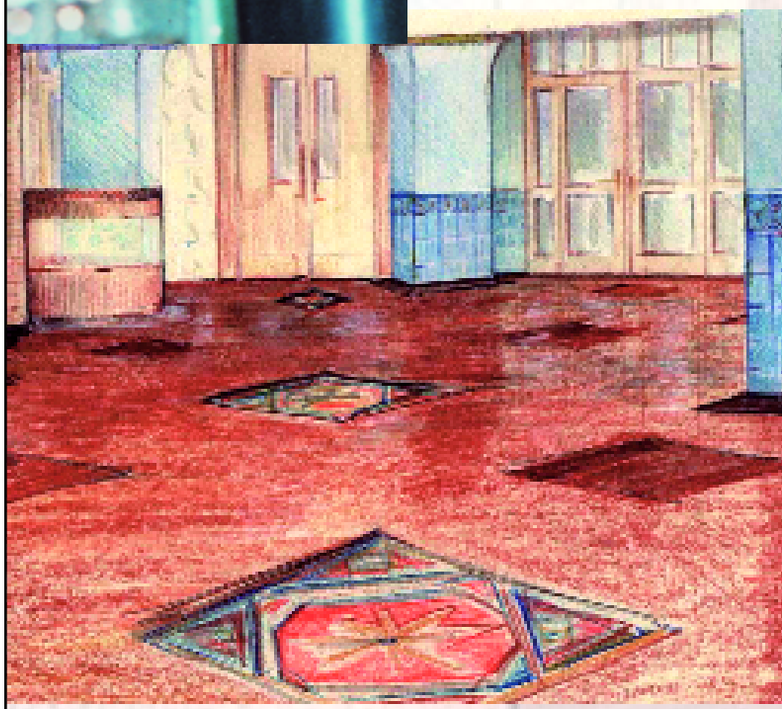
SUNDANCE INSTITUT

MAILMAIL ПОШТАП

MILČHO MANCHEVSKI
international press schedule

10.00 - 10.15	Ingela Brovik, National Radio, SWEDEN
10.15 - 10.30	Gabi Flossman, ORF TV, AUSTRIA
10.30 - 10.45	ZDF, AUSTRIA
10.45 - 11.30	Demitris Danikas, Ta Nea, GREECE Peter Lowe, Chaplin, SWEDEN Shane Danielsen, Sydney Morning Herald, AUSTRALIA
11.30 - 12.15	Truls Ora, Filmmagasinet, NORWAY Edna Finaru, Jerusalem Post, ISRAEL Klaus Dahm, Cinema, GERMANY Analisa Alphandery, Sete, PORTUGAL
12.15 - 12.30	Sergio Corrado, ARD TV, GERMANY
12.30 - 12.45	Sabina Schultz, ZDF, GERMANY
12.45 - 13.00	Alan James, Sky TV, UK
13.00 - 13.15	Pal Sand, Margaret, NRK TV, Norway
* 14.30 - 15.15	Luis Carlos Merton, O Estado, BRAZIL Erfan Rashid, Daral Watan, KUWAIT Tommy Lordahl, Puls, NORWAY Silvia Zangrilli, El Mundo, SPAIN Ahmad Rafati, El Tiempo, SPAIN (translating for El Mundo
15.15 - 15.30	Margaret Pomeranz, The Movie Show, AUSTRALIA
15.30 - 15.45	Macedonian TV, MACEDONIA
15.45 - 16.00	Slovenia TV, SLOVENIA
16.00 - 17.30	INTERNATIONAL/ITALIAN TBA
17.30 - 17.45	Manuel Dominguez, TV3, SPAIN

* Lunch with Max Alexander, Variety to be confirmed

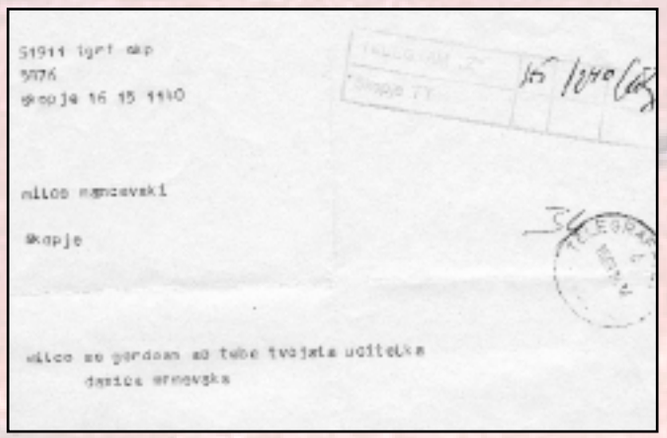


> Date: Sat, 15 Mar 2003 00:36:35 +0200>
> Mr Manchevski,>
> i am a turkish 23 years old guy. i have seen your unbelievable movie > “Before the rain” for the 4th time tonight. as i am living with a greek girl > and as we are just one step before a meaningless war, your perfect movie is > 2 times meaningfull for me. i don t know what to write to the director of > the movie which is my favorite but the only thing i can sincerely say is > that i thank you thousand times because you enlarged the borders in my mind.> > i and many turkish entellectuals!!!! will be very happy if we see you in > turkey someday and if we can find a chance to chat with you.> > thank you very much

Subject: I wanna talk to Milčo!!!

Mr. Manchevski,

I'll be quick: I have never collected any movie so far, but "Before The Rain" is the only film that I wanna see many times. However, there is no DVD available yet. Could you please do anything for its release on DVD?
Thanks and best regards,
Ayca



milco mancevski

skopje

milco se pozdravi so tebe tvojata ucitelka
danica grnovska

ОШТА

YAHOO! Mail

Print - Close Window

From:

To:

Subject: congratulations & questions

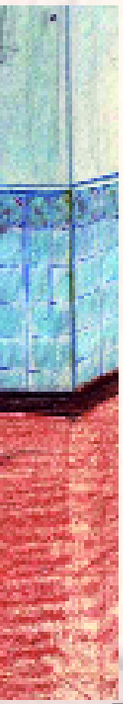
Date: Thu, 17 Jun 2004 09:50:01 +0200

Bonjour M. Manchevski
I'm Philip from Toulouse (France)
I discovered yesterday your 1994 movie "before the rain". Great, genius, beautiful, tragical and so real.I can not find the words maybe too early i got to see it again and show to my children & friends.
This is for congratulations ! but i would like to see more .

Where can we get the dvd or even vhs ?
Do you chat sometimes with us ?

this my e-mail :

Thanks
hope see you soon.
Phi



Date: Fri, 13 Feb 2004 18:49:33 +0200

Dear Mr. Manchevski,

Seven years ago i heard of a beautiful movie called Before the Rain, in the same manner perhaps as someone heard of a healer or a mystery man present in town in pre-modern times. It had a feeling of sweet and comforting mystery to it. I was excited therefore long before i got to see the film. Then one day a friend of mine rented the video and i came to watch it with him. From that first encounter i only remember the marvelous scenery of Genesis-like nature.

But nothing more, as i was perplexed by the movie and unable to figure it out. Several months later it was screened in the local cinemateque and i went to see it again. This time, at the end of the film, i was speechless. I left the cinema house overwhelmed by the story, stunned by the acting, and emotionally moved. I could not forget Before the Rain. And i saw it since then more than 10 times, and even arranged for a special screening at my university.

A few weeks later that year 3 friends of mine and i decided to make a trip to Macedonia and arrive at the church where the story begins. In the summer of 1998 we left for Macedonia, and after having travelled all over that fascinating country, arrived at Ochrid, and visited the church (but did not go in. perhaps that was left for some other time).

I am sorry to bother you with this insignificant story, but i did want to express my gratitude for touching me so deeply with that exquisite piece of art that has influenced me greatly.

Humbly, i thank you.
Jerusalem, Israel

Everyone loves Before the Rain; it flows into and out of its various realms like a moebius strip.

Stockholm February 13, 1996

Mr. Milcho Manchevski

WARNER BROS.

Dear Milcho,

We here at Warner Bros. Sweden are enormously proud to have distributed "BEFORE THE RAIN" in Sweden. And now the film have been awarded a Guldbaggen (Golden Bug) as "Best Foreign Film".

The statuette will be forwarded to you by courier the next couple of days. Below please find a translation of the text at the plaquette on the statuette.

"*The Golden Bug* comic, tragic, bizarre, magnificent – rich in contrast as the world of movies. Its shimmering escape – the running strip of film.
The Filminstitute has rewarded
Milcho Manchevski the Golden Bug of **1995**
for "Inget oegnet foeljer"/"Before the Rain" –
Best Foreign Film."

All the best,

Rolf Eriksson
General Manager

P.S.I. Learned yesterday from the Macedonian Ambassador, Mr. Dhimitr Ilievski, that Guldbaggen in Macedonian is "Zlatna Bumbar"!!

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ISVE CO ISVE BA3
38124 VENEZIA 66/63 13 2025 DEVIE

PER SIGNOR MILCO MANCEVSKI
HOTEL EXCELSIOR
30126 LIDODIVENEZIA 14

SO GOLEMA RADOST VOZBUDA JA PRIMIV VESTA DEKA FILMOT PRED DOZDOT E DOBITNIK NA NAJGOLEMOTO PRIZNANIE NA FESTIVALOT VO VENECIJA TOA E POTVRDA ZA VASITE VISOKI UMETNICKI KVALITETI MNOGU KRUPEN NASTAN ZA AFIRMACIJA NA MAKEDONSKIOT FILM I KULTURA OD SE SRCE I TOPLO VI CESTITAM I UVEREN SUM DEKA TAA VEST NEPOSREDNO SO VOZBUDA I SOODOST PROSTRIMI VO CELATA MAKEDONSKA JAVNOST

KIRO GLIGOROV

Mr. Milcho Manchevski

October, 4th 19

Dear Sir,

I am a young student of medicine, that love very much the cinema. I know that you perhaps will not read this letter (You are a very busy per and I do not know your personal address) but I would very happy if you received it.

The reason I write you, is that I was impress by your film "Before the rain". I had heard som thing about it, and I knew that it had won th Venice "Gold Lion" and it was nominated to the Oscar of Foreign Language film, so the film intere me.

When the film ended, I could not describe m feelings. I was confused, but I had fallen in lo with your film. I did not hope a poetic film about war. It is wonderful.

The screenplay is extraordinarily original. A round story that you do not understand until the end. Three stories that I believed different, were mixed carefully. The film watch your attenti from the first minute and keep it all the film.

An the soundtrack? In my opinion it is the most appropriated to the film.

Congratulations to the actors and actress for their greatful performances, and to the director for his marvelous work.

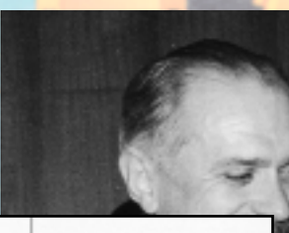
It is not doubt. This is the best call against violence and destruction.

"Before the rain" has changed the vision I had about ethnic ex. Yugoslavian war. It is a poem in favour of peace and peaceful life.

Seeing all this facts, I think is necessary that I write to you. Thank you very much, Mr. Manchevski. Thank you for your courage to say things that others do not want to say. Thank you for have filmed one of the more beautiful films I have ever seen. Thank you very much.

P.S. "Before the r
Cinema Festival (4th
birth-town.

> Dear Mr. Manchevski,
>
> I had the privilege of viewing your film last night-it is hard to believe
> almost 10 years have passed since it was made. I have been studying the
> culture of the Balkans since personal friends entered the mission field and
> were sent to Macedonia five years ago.>
> My own journey in this took a sharp turn when my friends returned to the
> States on furlough last summer. The husband was a former pastor in the town
> where I live ten years prior. I had been communicating with him via e-mail
> for two years before their return, but nothing could have prepared me for the
> man that came back-in some ways only a shell of the former person. It
> shocked me to the core, and I wondered how being among a different culture
> could so profoundly affect a person I thought I knew. When I viewed the
> film, I understood.
>
> Thank you for making such a subtle and beautiful statement about a people I
> confess as an American, fix-it-all in one year type A personality I might
> never have understood otherwise. Thank you for using nudity and violence
> poetically. I'm trying to find my way back to reason and yet not forget that
> many parts of the world live in such and frail and uneasy peace. It is
> always odd to me how a computer can wipe out the lines between total
> strangers.
>
> My friend now has wounds I will never understand or be able to talk away.
> But as we are both Christians, perhaps we can focus on the faith that in the
> end transcends everything on this earth. Your film also made me realize this
> all the more clearly-human love is not enough.
>
> Thank you again



ВЛАДА НА РЕПУБЛИКА МАКЕДОНИЈА
- Кабинет на Претседателот -

Почитуван господине МАНЧЕВСКИ,

Примете ги моите искрени честитки по повод големиот успех на Вашиот филм.

ВРАНКО ЦРВЕНКОВСКИ,
претседател на Владата на
Република Македонија

ПРЕТСЕДАТЕЛ
НА РЕПУБЛИКА МАКЕДОНИЈА

Почитувани г-дине Манчевски,

Со голем личен интерес и возбуда ги следев активностите во врска со доделувањето на Оскарот. Вашиот голем филм, познати уметнички дела претставија македонската култура како уметнички предизвик.

Ви благодарам за вашиот уметнички и човечки ангажман. Отворате нови можности за поголемата и афирмацијата на македонскиот филм и култура.

Номинацијата беше историски чин за вашиот филм и култура. Вие веројатно го постигнавте она што наглашивме неколку. Верувам дека успеси следат Ви пред.

Примете ги моите најсрдечни поздрави.

Скопје
20.3.1995 г.

КИРО ГЛИГОРОВ
претседател на Република Македонија

> My dear Milcho Manchevski
>
> I have been wanting to write to you for a long, long, long time and finally with
> the aid of technology, I clicked onto the right place. My name is . I am
> writing to you from Australia. I am the mother of two sons aged 26 and 24 and my husband is from Bitola. My grandfather came to Australia from Leninsko in
> 1927.. I work as an assistant Principal of a language school. There is a small
> group of teachers who support the teaching of the Macedonian language here
> and I am a member of the Macedonian Teachers Association of Victoria.
>
> Macedonian is taught at numerous primary and secondary schools here> during regular class time. Over the past ten years over 2,000 students
> have completed "matura" in Macedonian as part of their final year of
> school before entry to University. When Before the Rain was released, it
> was the best thing to happen to us. We use your film in our teaching
> and have developed a teaching unit in our Year 12 Course Book. We have
> found that the film was interesting to younger students who loved the
> fact that a "Maco" was nominated for an Oscar award, even though some
> found the concepts difficult. The older students handle the ideas much
> better. Everytime we see the film, we notice something new in it. It
> shows that so much thought has gone into its development.
>
> You have put Macedonia on the world stage with the fantastic cinematography. The
> music was also wonderful. Many Australian colleagues who are not Macedonian,
> loved the film. We can't wait until your next film is released in Australia.
>
> We have reviews and articles about your work.
> You are an amazing 'role-model' for Macedonian youth internationally.
> I don't know whether you realise the impact your film and international
> status have on our young people. It seems to me that every century
> Macedonia has a story teller. What an amazing gift you have! I hope that
> you come to Australia one day.
>
> Da si zdrav i zhiv Milcho, gospod da to daj sila and creka
> da prodolzhish so trojata nadarenost. So najtopli misli,

Milcho,
BEFORE THE RAIN affected me in a profound level. From the very beginning of the film with these shots of tomatoes, I knew I was watching a sensual film stimulating all five senses of mine. I felt I was hearing, touching, and smellig rain, earth, mountains, sheep, decaying houses and trees in solitude.

It certainly brougt me back to my months in Yugoslavia, but more than that your film is about human, about inevitable human fate stemming from human nature loving and hating each other.

More to come when I gather more words from my emotions.

While watching your film, I kept wondering why I went to Yugoslavia. It seems to me that it is also very circular.

Mnogo pozdrava, od Kyoko

> > Hi Milcho,
> > I am a college student, and just watched your film "Before the Rain"
> > needless to say I felt tortured. It's superb.. if only someone made a film
> > like that about my country :) Le Bataille d'Algers doesnt' even come close,>
> > I have to go. I have to write a paper on your film for my English class. It
> > was so powerful I don't really know where to begin. I think I'll discuss
> > Aleksandar and photography of war/conflict. Can't live with it, can't live
> > without it? I almost lost my life for taking a small automatic camera with
> > me on my last trip "back home" as my mom calls it. ??? home is an alien
> > concept sometimes, existing mainly in theory and nice books.
> > Please let me know if I can email you some other pieces I wrote. I really
> > want to share them. If you're ever in LA I'd like to meet you too :–)
> > Much thanks,
> > Hoda

To: Manchevski_Milche From: BOGOMIL@ATWWS 9 15 94 10:31am p. 2 of 2

Date: Thursday, 15 September 1994 11:31 ET
To: Manchevski_Milche#14169241770,Fax
From:
Subject: Brrrrrrrrravoooooooo!!!!!

Sep. 14, 1994
A be zaaban eden debel, mislese li deka ja bidme ova nagradava?
Kolku sto jas znam: ne samo ste mislese nego i znaese, ama ne kazuvase nikomu. Prva, pa mashki. A ja zaboraviv (ne oti sum znael nekogas) deka u Venecija ima i nagradi, pa ne se ni kladev na tebe.
Aj cestito!!!
Slusam sega (mozda) ce se otvori lavceto zlatno na znameto. u tvoja cest.
Ja videle lugjeto (zena mi, i ti cestitki od Italijanska televizija. EuroStar!
A mene mi kaza Dimitar, ce javi na rabota otom gi dobil vestite. I od nego cestito.
Se nadevam deka pismoto ce te prodeka na pravoto mesto. Vrapceto mi kaza kade odis.
Koga ce bide za OSKAR, i ja ce dojdam. Za Oskarot i ja znam (samo ne znam vo koja kategorija).
Aj vaka i ponatamu. Prosti im na producentite, ako bea podobri, mozda ce se udembelese i ce rabotese pomalku. Vaka samo sesto e tvoja rabota.
Javi se, da se gledame i ispieme nesto vo NY.
Dame e

Bravo uste ednas. Mnogu mi e ceif. Se ispoerav ovde na site ko ja da sum dobil lavce.

Javi se.
Skrsi noge i u Toronto

Ceja

0 f
Sep 15, 1994: Denes najposle ti go najdov hotelot -- SUTTON PLACE, ima vakov

Mr. Manchevski.
I'm a student of jornalism in the catolic universit in Riode Janeiro, Brasil, and i have to prepare a presentation baseaded on your fantastic movie "Before the Rain". After watching the movie for the third time, I notice a connection between the 3 episodes that nobody that a talked noticed: in the three of them, the music "So Watcha'want", from the Beastie Boys (one of the coolest bands in the world..) was played. There are a special reason for this?

After doing some research, i discovered that you have a connectino with rap music, since you directed Arrested Development's Tennesse (other one of the coolest band in the world)...

i'm understand that you must be a very busy man, but if you could answer this, I would apreciate very much... Thank You.

To: Universal Studios

To Universal Studios-USA:
Dear Sirs,
This petition is to indicate the enormous interest that BEFORE THE RAIN has generated between both film lovers of all ages and nationalities, and film critics (Roger Ebert- Works like this is what keeps me going, month after month and film after film- http://www.suntimes.com/ebert/ebert_reviews/1995/03/969362.html).
Given the fact that YOU (Universal) are the rights holders to this release I hope that this petition will reveal to you the existing interest in BEFORE THE RAIN and you will consider a DVD release.
PLEASE, give this film the proper DVD treatment it rightfully deserves.
SA

Sincerely,

The Undersigned

> Zdravo Milcho,
>
> Kje ti se obrakjam so "ti" zosto posle gledanjeto na tvoite filmovi
> ednostavno ne mozam da persiram, a i spored mene "ti" e povisoka forma na
> obrakjanje od "vie".
>
> Ovaa poraka ja pisuvam ednostavno zosto cuvstvuvam potreba da ti se
> zablagodaram za dvata filma sto i gi podari na Makedonija (za koi uste ne sme
> svesni sto znacat) i sto ete jas kako Makedonka nadvor od Makedonija mozam da
> im pokazam nesto prekrasno na lugjeto ovde i da se gordeam deka poteknuvam od
> istata zemja kako i negoviot kreator. Tvoite dela ne mozat poinaku da bidat
> opisani osven kako vizionerski i master dela.
>
> Inaku cuv nesto za tvoeto povlekuvanje od ulogata na reziser i ako e toa
> vistina togas samo mozam da kazam "Shteta!". Od edna strana razbiram deka
> lesno moze nekomu da mu pukne filmot koga kje ja pocuvstvuva diskriminacijata
> od strana na Evropa i megjunarodnata zaednica, koi ne sakaat da ja znaat i
> promoviraat taznata vistina za Makedonija i Balkanot. Od druga strana pak,
> mora da bideme posilni i pouporni vo objasnuvanjeto na vistinata i da ne
> dozvoluvame nisto i nikoj da ne premisli. Mislam deka sekoj covek moze da
> napravi razlika.
>
> Jas licno rabotam nesto sosema poinaku ovde, imeno asistent sum po
> informatika i voedno spremam doktorat i mnogu mi znaci toa ako na bilo koj
> nacin mozam nesto da napravam za Makedonija. Eden primer e sto go ubediv
> mojot mentor letovo seminarot sto tradicionalno go pravi, da go napravi vo
> Ohrid i sega za sega mi uspeva. :) Sigurna sum deka lugjeto sto kje otidat
> tamu, kje se zaljubat vo Makedonija. Toa e mnogu pomalku od ona sto ti go
> napravi za promoviranje na Makedonija, no sepak mene mnogu mi znaci.>
> Eve tuka kje zastanam so pisuvanje.
>
> Blagodaram uste ednas i se nadevam deka kje ni podaris uste remek dela so koi
> kje se gordeeme.
>
> Golempozdrav,

MARCH 27, 1995 AT 5:30 P.M.
FORMAL

> Dear Mr. Milcho Manchevski
>
> I'm a gratuate student at the University of Copenhagen and am currently
> writing my MA-thesis on trauma-photography and the possibilities of
> historiography after postmodernism (that is, in the "postphotographic
> era").
>
> I find your film Before the rain extremely interesting and will include
> an extensive discussion of it in my thesis. This discussion will mostly
> revolve around your use of photography in the film.
>
> But then the question of the origin of these photographs arises. I would> be
very grateful if you could give me some information about them — I'm
> especially interested in knowing whether some of them were originally
> published as documentary or press photographs. I am for example thinking
> of the photographs Anne is looking at in her office (such as the photograph
> of the child with the mark on its head, of the starving man in the camps,
> and the photograph of the smiling neo-nazist).
>
> Furthermore I also wonder if you, or someone else, have written about
> the use of photographs in the film. If you have written anything about it I
> would be very thankful if you would allow me to use it for my thesis.
>
> For your information, if you are interested, I will be discussing the
> use of photographs in Before the rain in connection with many different
> theories.

> In the photographical context I will e.g. use texts by Geoffrey Batchen,
> W.J.T. Mitchell, RÈgis Durand and Kevin Robins as well as some
> Scandinavian theorists. In the historiographical context I'm mostly interested
in
> Dominick LaCapra's ideas of history, as well as Franklin Ankersmit and
> Carlo Ginzburg. My discussion of trauma photography will also be linked up
> with Walter Benjamins ideas of dialectical images as well as his ideas of
> historiography and the works of the American artist Shimon Attie (and
> his works about Holocaust). I don't know if you know these theorists and
> artists but if you do it should give you some idea of how I am going to use
> Before the rain in my thesis.
>
> I hope you find my project interesting and would appreciate if you could
> give me some information, theoretical or factual, about the use of
> photography in Before the rain.
>
> Best wishes,
>
> Sigr˙n

ПОЗДРАВ-ОД-ВЕЧНИОТ-ПАТНИК.

ГОСПОДИНЕ-МИЛЧО-МАНЧЕВСКИ.
ВИ-ЧЕСТИТАМ-ОД-СЕ-СРЦЕ.
ЗА ВАШИОТ-ГОЛЕМ-УСПЕХ-ЗЛАТЕН-ЛАВ.
ПОНАТАМУ-ВИ-ПОЖЕЛУВАМ-ДОБРО-ЗДРАВЈЕ.
ВО-СВЕТОТ-УШТЕ-ПОГОЛЕМ-УСПЕХ.
ДА-ПОСТИГНЕТЕ-ФИЛМОВИ-ПРЕСТАВИ-НАРЕДЕНИ
ПРЕД-БЕЛАТА-АРЕНА.
ОКОЛУ-ЗАГРАДЕНА-СО-БОЖЈА-УБАВИНА.
ЛУЃЕ-ВО-СВЕТОТ-СТАРИ-МЛАДИ-
ДА-ГЛЕДАТ-ОД-СЕКАКВИ-НАРОДИ.
ПРЕСТАВИ-НАРЕДЕНИ-ЧОВЕЧКА-УБАВИНА.
КОЈА-БИЛА-ПОНОСНА-ЛОВЕЌЕ-ОД-РАДОСТА.
ВО-НАШАТА-ПРИРОДА-СЕКОЈ-ДЕН-ШТО-МИНУВА.
УСПОМЕНИ-ОСТАНУВАТ-НА-ЗЕМЈАТА-МАКЕДОНСКА.

ГОСПОДИНЕ-МИЛЧО-МОНТЕ-РОДИТЕЛИ.
И-СИТЕ-РОДНИНИ-СЛАДО-СПИЈ-ТЕРАЛЕ-
СПИЈТЕ-ПОТКРИЕНИ-РИДОВИ-ПОКРИЕНИ.
НЕМАТ-ПАТ-ДА-ПОМИНАТ-
ТЕМНИ-ОБЛАЦИ-НА-ЗЕМЈА-СЕ-СОБИРАЛЕ.
ПАТОТ-ГО-ЗАТВОРИЛЕ-ДРАГИ-МОЈ-МИЛЧО.
ЗА-СУМ-РОДЕН-ЕСЕНТА-НА-СРЕДЕ-ПАТ-
1936-ГОДИНА-МЕСЕЦ-ЗВЕЗДЕНА-БУКА.
ПЛАНИНА-ВИСОКА-ЛОЗА-СОЛУШКА-ГЛАВА.
БЕБЕТО-МАЛО-НА-КОЊ-ЗАКАЖАЛО.
ДЕТЕТО-САМО-НАПРЕД-ГЛЕДА.
СОНЦЕТО-КАЈ-ИЗГРЕВА.
КАКОВ-ПАТ-ПОМИНУВА
И-КОГА-ЌЕ-ЗАЈАУВА-ТЕМНИНА-ЌЕ-
ДОНЕСЕ-ЗА-ДУША-ЧОВЕЧКА.

Hello
I am antonio Spanish. I am an admirer of your movie before the rain. Since I saw it, I have wanted to visit Macedonia.
I write to you because you are the only Macedonian I know.
I wanted to know two things:
1) Is Macedonia a safe country to visit?
2) Is it possible to contact with someone there who speaks Spanish or French, English, in order to play the role of guide?
3) Are the Albanian cities in Macedonia safe to visit?

I want to visit Macedonian in August with a friend, Maurice, of Dutch nationality.
I am a journalist and am employed at a regional newspaper of the Valencian Community. MY friend is an English teacher. I am not going to write about Macedonia. But I am very interested in the history and the politics of the Balkans. In 2000 we went to Bulgaria.
I would like to cross Macedonia and to observe how the different ethnic minorities of the country coexist.
Since in Macedonia you write in Cyrillic, it is necessary to contact with someone there who speaks Spanish, English etc. We would even want to contact with some organization of Macedonia that works for peace and living together.
If you were so kind to answer this letter, I would be very grateful.
There is no embassy of Macedonia in Madrid.

Kind regards, Antonio

>
> Fala na vas...
>
> gledaf televizija koga nekoj zborna po makedonski... na francuski
> kanal..."Before the rain".... Ne poznavaf....
> Rodena sum i ziveam vo Francija ama se pak, se osekavam makedonka, i mi e
> zal...
>
> Fala na vas sto pokazuvate sto se slucuva i kako e vo Makedonija.
> Tesko e da se najdi informacija.
>
> Vi pozeluvam sve najubo !!
>
> Grenoble, Francija.

From: "PAPAMIA" <xhelo07@hotmail.com>
To: milchomanchevski
Subject: abe buljas
Date: Mon, 28 Oct 2002 10:14:14 +0100

moze li ti da ni go bricis so dzamce kaj gigo.more peder lesno ti e tebe da jades gomna nekade od amerika .....ma u ostalo ko ti jebe mater

SHRINE CIVIC AID TOPI

> Dear,Mr.MilchoManchevski!> >

My name is Aleksandra. Iam from Canada.I graduated History of art faculty.Few> months ago I didn't know what to do further (in professional sense of> speaking)Than I saw your"Before the rain".I loved it very much.Since that you have> the biggest fun that you ever had,have and will have in me.I am starting to think> my self,art was always in my blood.I am thinking to enroll post-graduate> studies,maybe you can give me big help in that matter.As I 've said art is in my> blood ,film especially.As I have noticed(while I was watching your film) you have> very big theoretical,methodological and practical experience in this area,and> knowledge too.I very much like to discuss over the issue with you> misterManchevski.I know you are asking your self while you readind this> message,who I am in film to ask from you such a big thing,but for everthing there> is a first time.Point is that I want to learn from professional person like you> are.Look forward your very positive answer,> > Yours Sincerely

> Date: Fri, 7 Mar 2003 14:13:38 -0700> > Dear Mr. Manchevski-> My class on the Balkans just finished viewing Before the Rain. All of us> found it fascinating, moving, and provocative. Would you be willing to> answer questions about it? Several that arose in discussion were: Who> was with Zamira on the hill (right after the birth of the sheep)? Does> the film indirectly suggest (or subtly tell us) anything about the> murder she is accused of committing? Is it possible the murderer was> related to victim? Is there any possibility that Zamira is Aleksandar's> daughter? In the restaurant scene, the two men were speaking> Serbo-Croatian, right? Was there anything in their conversation> indicating what they were quarreling about? Did Anne take the pictures> of Kiril and the dead Zamira (which were shown in the brief> out-of-chronology scene back in her office)? And of course we had lots> of discussion centering on "time never dies—the circle is not round"> (you don't have to comment on that-but we would all like to hear if you> have any hope for an end to violence in the Balkans).> > Now that I've put the questions on paper, I realize that I am asking a> lot of you and your time. I'm just sorry you weren't there for the> discussion. Feel free to reply briefly, or not at all. Seeing your film> was a remarkable experience, and all of us look forward to seeing other> films by you.> Cordially,
> Professor and Head of the Department> Russian and Slavic Studies> U of Arizona

> Subject: Re: meeting last week> Date: Wed, 5 Mar 2003 11:59:07 -0500> > Dear Mr. Manchevski,> I just wanted to drop you a line to thank you once again for taking the time> to meet with me and even so graciously indulge me in my "version" of the> film. It must be a strange feeling to have all kinds of people like me who> pull and tag at something you have crafted for so long, pulling and tagging> at your "child," so to speak, each one of us wanting to grab a piece of it> and keep it for ourselves. It was a real pleasure for me, and I hope it> wasn't too painful for you.> I wish you all the best,

> > Hi Wendy,>>
> > Last night I had a mindblowing dinner at Graciela's with some friends of > > hers: a couple from Uruguay who are Freudian psychoanalysts, former > > Communist activists and political prisoners and exiles (he was jailed and > > tortured). Both of them now treat patients who were victims of political > > persecution and torture. My god, Wendy, my brain was on overdrive! We spoke > > about all the stuff that has been wracking my brain lately: the disappeared, > > the concentration camps, the victim-kidnapper relationship, the blurring of > > lines between "collaboration" and "resistance".
> >> > WOWWW!! These people were BRILLIANT!!! We talked about books, films, etc, etc.> > They recommended readings. We read stuff together. They told about> > their experience in jail, in exile, etc. The man (his name is) said he really liked > > "Before the Rain". He is here to present a paper at a conference of Freudian > > psychoanalysts on the aftermath of Sept. 11th and the pscychology of Ground > > Zero. Anyway, you can imagine my state of mind walking out of there, after > > midnight!!! Whew!!
>>> > I hope to see you tonight.> > Hang in there.

> As a descendant of the Macedonian diaspora (my> grandfather was from the village Bukovo near Bitola),> thank you for the stunning beauty of "Before the> Rain". My grandfather died when I was very young, and> I have had little contact with Macedonians, although I> visited my cousins in Bukovo with my family in the> mid-eighties. My mother and my uncle were not raised> with much Macedonian consciousness: like many> immigrants, my grandfather wanted them to be> Americans. Of course, so much that is different from> other Americans gets transmitted unconsciously that> now I'm trying to figure out where all these unspoken> bits of the Balkan world view come from! So any bit> of Macedonian culture, old or new, that's accessible> to someone like me that doesn't speak Macedonian is a> great treasure to me.

> Date: Mon, 2 Aug 2004 11:50:55 +0300> > > Hello mr Manchevski> Just I wanto to say hello from turkey. I live in Istanbul but my family live> in Izmir (third biggest city in Turkey)...> Pred Dozdot is a opus magnum for me. Why? Because i understood Macedonian> language, in other words macedonski jazik.> was born Izmir but my parents came from Tito Veles / Selo Gorno> Vranofci... We are torbesh... Now we live in Turkey since 1960...> I went to Macedonia wo times. My father goes every year. Our part of the> heart stayed in Veles (napred Tito Veles bese, sega samo Veles)> I cant write English 'm so sorry... Zdravo zivo da bidete tamu, America...> Pozdrav od Turcija...

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 postmodernisticka caka cija je prica. Genijalno. Usput, naplakala sam se k'o kisa sve krijuci da ne uprskam svoju kriticarsku 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 cnnac i baba su fantasticni. 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".

> Dear Milcho,
>
> I don't know what you_re doing now, but I hope you are working. Because up to
> now, I just know you_re film "Before the rain"; and for me it is one of the
> best film works I've ever seen. Full of passion, full of heart, full of> everything,
I want to see in an art work. But what happend than?
>
> I just wanted to say that i am waiting to see your next film.
> I have just finished filmschool an triying to find a producer for my first
> feature film. Which is not easy. But in a way, it is the kind of movies like
> yours, that keep me believing, that I am on the right way. Thank you for
> that.
>
> Best wishes from frozen berlin,

> Subject: This is Eduardo From México
> Date: Sat, 26 Jun 2004 02:57:25 +0000
>
> Dear Mr. Manchevski
>
> My name is ***** I'm a Student of the University of the Americas in**
> Puebla. The reason of this mail is because I wanted to say to you that I
> have had the opportunity of seen your works and I'm a big admirer of you.
> Before the Rain is the most fantastic fairy tales of all and I have seen it
> like 100 times, and Dust is a picture that reminded me very much my country
> México at the beginning of the past century.
>
> I want to tell you that pretty much because of your work I want to become a
> filmmaker. Please forgive myself if this is weird to you, but I think you're one of
> the biggest filmmakers of all time.

To: milchomanchevski@***
Date: Mon, 05 Jul 2004 16:55:24 +0200**

Dear Milcho,

In 1996 I could have died in a tornado in Urbana Champaign, Illinois, USA while I was watching Before the Rain. I was 20 years old and I could not hear the sirens. After the film was over I kept staring at the blue screen for minutes for I was not able to stand up. Watching it was like reaching the surface after a neverending underwater swim. Thank you.

> Hi,
>
> I am a student at Michigan Technological University. Recently, I was
> able to view your film, Before the Rain as part of my World Cultures
> course. After watching the film, my teacher posed a question about the
> mentally handicap man with the machine gun. He asked why you, as the
> director, gave him the machine gun. Also, another question he posed was
> what was the point you were making in this story. If you could please
> help me understand your ideas in the movie that pertain to this
> question, I would greatly appreciate. Thank you for your time.
>
>
> Sincerely,

> > Before the rain e' un film intenso forte e vero mi ha stravolto la vita.
> > Befor the rain ce l'ho scritto ovunque anche nelle scarpe.
> > Prego ai signori segretari di farmelo conoscere o almeno portargli le
> > granti nel suo prossimo film,qualsiasi cosa.Sognerei di fargli d'assistente
> > alla regia.
> >
> > Grazie.
> > Antonio

Dear Milcho,

CONGRATULATIONS!!!!!!!!!!

I saw BEFORE THE RAIN in Toronto not having heard a word about it, and cried for joy. YOU DID IT, MILCHO!!! Of course I remember sitting in your small apartment in Skopje back in 1985 talking dreams and movies and more dreams and more movies. And you've steadily kept on with the whole dream and made a very beautiful and moving work.

I salute you!

Milcho Manchevski

Filmography

AS WRITER-DIRECTOR:

FEATURES:

Dust, 2001
Before the Rain, 1994

SHORT FORMS:

Experimental Films:

ECU (video art for Kiril) 2002
1.74 (film-performance) A Room to Swing a Cat, Brooklyn, 1986
1.73 (film-performance) Split Film Festival, 1985
1.72 (film-performance) Belgrade Alternative, 1984
Untitled (AKA The Black Leader film) 1982
The Wire, 1981
Paths of Glory, 1981
Beautiful Blue Danube, 1981
Working Class Goes to Heaven, 1980

Short Narrative Films:

Soho, 1991
Possession (7-min feature pilot) 1990
Black & Leather 1, 1990
Black & Leather 2, 1990
Brooklyn Bridge, 1990
WMFM, 1990
Tough Granny, 1985
Divine Comedy, 1982
The Tenant, 1981
Wednesday Morning at Five O'clock as the Day Begins,1980
Christianity 101, 1980
Untitled, 1980
Untitled (AKA Passport), 1980
Breakfast
(based on a poem by Jacques Prevert; co-directed with Aleksandar Grcev) 1978
Untitled (AKA Joke) 1978

Music Videos and Spots:

Primitive Science (for Kiril) 2001
The Dead Are Waiting (for Kiril) 2001
Brothel Tango (for Kiril) 2001
Tradition (:90, :60, :30 spots) 1999
This Generation (for Roachford) 1994
Know Your Boots (spot) 1993
Know Your Boots (point-of-purchase) 1993
Vive ma liberte (for Arno) 1993
Tennessee (for Arrested Development) 1992
One to Grow on (for UMC's) 1992
Forever and Ever (for Robyn Springer) 1992
A Dirty Cop Named Harry (for Hard Knox) 1992
Do You Want It Right Now (for Degrees of Motion) 1992
Shine on (for Degrees of Motion) 1992
Fakin' the Funk (for Main Source) 1992
(from the soundtrack of the film White Men Can't Jump)
Just My Imagination (for 2 Too Many) 1992
Just a Little Love (for Aurra) 1992
I Don't Mind (for Big Bub) 1992
Never Saw a Miracle (for Curtis Stigers) 1992
Widowmaker (for Widowmaker) 1992
Similak Child (for Black Sheep) 1992
You Ain't Thinking About Me (for Sonia Dada) 1992
Baby I believe in You (for George LaMond) 1992
You're Telling Me Stories (for Big Bub) 1992
Fever (For Way 2 Go) 1991
Kid Get Hyped (for Deskee) 1991
Heaven Knows (for Francesca Beghe) 1991
title unknown (for Francesca Beghe) 1991
If You're Serious (for Riff) 1991
title sequence (for Apollo Theater tv show) 1991
Cassette (spot) 1991
You Don't Need This (spec spot for Amtrak) 1990
A Word to Mother (for Banji) 1990
Undercover (for Partners In Kryme) 1990
Hot Day in Mexico (for bastion!) 1985
Macy's Christmas (promotional video) 1986
Damar (for Leb i sol) 1983
Talasna duzina (for Leb i sol) 1983
Aber dojde, Donke (for Leb i sol) 1983

AS SCREENWRITER:

SCREENPLAYS (unproduced):

Love Me Do (AKA Jingle Bang, Jingle Bang and Clowns), 1991
Going For It, (co-written with Joan Albert, based on an idea by Zoran Mladenovic) 1990
Possession, 1987
The Experience, 1985
Mother Hunt, 1985
Paris - Bitola - New York, 1984
TV film (co-written with Mirce Jovanovski; title unknown), 1984
Welcoming Bells (co-written with Aleksandar Grcev), 1984
How To Save The World [And Why] (co-written with Aleksandar Grcev), 1984
Mousaka (AKA Puma), 1982
To Mom, With Hate, 1981
Eye Of The Beholder, 1982
Comedy TV series (co-authors, title and date unknown)

TREATMENTS (unproduced):

Delivering Adam, 2002
Jack and Jill, 2002
Screen Berets, 2002
Ceiling, 1999
Skeleton Crew, 1996
Woof, 1992
The Roommate, 1991
Strangers in the Night (co-written with Nick Day), 1991
B/W (sitcom), 1991

SHORT FORM SCREENPLAYS:

Discovery (commercial), 2004
Cell Phone (commercial, Japan) 2001
Tryptich (unproduced short) 1991
music video concepts, 1985-1990

ART: PERFORMANCE, ETC.

Conceptual Discourse in Macedonia (eight pieces in a retrospective)
Museum of Contemporary Art, Skopje, Macedonia, 2003
Street (exhibition of photographs, and a book of photographs)
Museum of Contemporary Art, Santo Domingo, 2003
Strasbourg, France, 2001
Thessaloniki, Greece, 2001
Palermo, Italy, 2000
Naples, Italy, 2000
Zagreb, Croatia, 2000
Skulpturen Hus, Stockholm, Sweden, 1999
Museum of Contemporary Art, Macedonia, 1999
SCCA group show (photographs in a group show)
Poland, 2001
Bulgaria, 2000
Macedonia, 2000
1.74, A Room to Swing a Cat, Brooklyn, 1986
1.73, Split Film Festival, 1985
1.72, Belgrade Alternative, 1984
1AM (appearance art), Skopje, Macedonia, 1984
1AM (appearance art), Skopje, Macedonia, 1983

WRITINGS:

My Grandfather (short story), Identities, 2002
Flight (short story), New American Writing, 2002
Marcus' Portrait (short story), New American Writing, 2002
Ground Zero (essay), Vest, Macedonia, 2001
The Ghost of My Mother (short book of fiction),
Identities, 2000; Tri, 2000; Kulturen zivot, 1997
Wishes (short story),
New American Writing, 1999; Forum, 1998
Twelve Years Ago (short story),
New American Writing, 1998; Margina, 1998; Du-A-A, 1986
Ceiling (film treatment), Nova Makedonija, 1998
Towards Total Art, 1985 (essay)
Razgledi [1995]; Nova Makedonija [1997]
allday (short story) Epicurean Garden, First Prize, 1977
Loneliness (short story) Skopje, Second Prize, 1976
(Essays and Op-Ed Pieces): La Repubblica, Corriere della Sera,
Rethinking History, Dnevnik, The Guardian, Suddeutcshe
Zeitung, etc. 1997-2000
(over 200 articles) fourteen periodicals, Yugoslavia

AWARDS:

ACHIEVEMENT AWARD:

"October 11" for Major Achievement (highest peacetime award,
Republic of Macedonia)

AWARDS FOR BEFORE THE RAIN:

Independent Spirit Award 1996: Best Foreign-Language Film
Oscar Nomination 1995: Best Foreign-Language Film
Venice Film Festival 1994: Golden Lion for Best Film
Venice 1994: FIPRESCI Prize (International Critics Prize)
Venice 1994: The UNICEF Prize 1994
Venice 1994: Premio CinemAvvenire (Young Viewers' Prize)
Venice 1994: Audience Prize
Venice 1994: Rolling Venice Award from the City of Venice
Venice 1994: Leoncino d'Oro, awarded by the Italian students
Venice 1994: International Catholic Organization for the Cinema
Venice 1994: Kodak Award for Best First Feature
Venice 1994: Francesco Pasineti Syndicate Award for Best Actor,
Rade Serbedzija
Sao Paolo Festival 1994: Audience Award for Best Film
Puerto Rico Festival 1994: Jury Award for Best Film
Puerto Rico Festival 1994: Audience Award for Best Film
Puerto Rico Festival 1994: Best Director
Puerto Rico Festival 1994: Best First Film
Stockholm Festival 1994: Best Debut Film
Mons Festival, Belgium, 1995: Charlot d'Or
St Petersburg Festival of Festivals 1995: Grand Prix
Burgos Festival, Spain, 1995: winner of the single Festival Prize
Gorizia Festival of Screenplay, Italy, 1995: Best Screenplay
Film Forum, Bratislava, Slovakia, 1995: Best Film
Panteleria, Italy, 1995: UNESCO Prize
Warsaw Film Fest, 1995: Audience Award
Austria, 1995: Catholic Film Commission Prize
David di Donatello Special Award to a non-Italian film, Italy, 1995
Swedish Film Institute, 1995: Golden Bug for Best Foreign Film
Silver Condor, 1997, Argentinian Critics Association, Best Foreign Film
Film Critics Association of Turkey 1995: Best Foreign Film

AWARDS FOR SHORT FORMS:

Tennessee, MTV: Best Video - Rap, 1992
Tennessee, Rolling Stone Magazine: One of 100 best videos ever, 1994
Tennessee, Billboard: Best Video: New Pop/Rock Act, 1992
Tennessee: The Village Voice: Best Video - first runner-up, 1993
1.72: Belgrade Alternative: Best Experimental Film, 1984

FESTIVALS:

Venice (1994 and 2001), Toronto (1994 and 2001), Tokyo (1995 and 2001), Dinnard (1994 and 2001), Hong Kong (1995 and 2002), Sao Paolo (1994 and 2002), Thessaloniki (1995 and 2001), Puerto Rico (1994), Bratislava (1995 and 2002), Stockholm (1994), Belgrade Alternative (1985), Belgrade Short (1984), Mons, Belgium (1995), St Petersburg (1995), Burgos (1995), Sofia (1997 and 2002), Gorizia (1995), Sundance (1995), Portland (1995), Miami (1995) Mexico (1995), Panteleria, Italy (1995), Warsaw (1995), Istanbul (1994), Varna (1995), Tirana (1998), Big Muddy Film Festival (1995), Jerusalem (1995), Cairo (1995), Shanghai (1995), Manaki Brothers, Bitola (1994), Motovun (2002), FEST Belgrade (2002), Riga (2002), Taipei (2001), Singapore (2002), South Yara, Australia (2002), Vitebsk, Belarus (1995), Copenhagen (2004), Austria (2004), UN International Film Festival (2004), Sarajevo (1995), Earth Films Festival in Turkey (2003), Karlovy Vary (1995), Vienna (1994), Valladolid (1994), Hof (1994), Ljubljana (1994), Cameraimage, Lodz, Poland (1994), Budapest (1994), Gothenborg (1995), Kiev (1995), Groningen (1995), Eindhoven (1995), Virton, Belgium (1995), Ankara (1995), Palm Springs (1995), Malmoe (1995), Night Festival, Kopenhagen (1995), Yeryuzu, Cyprus (2003), Grimstad, Norway (1996), San Sebastian (Retrospective) (2001), Podgorica (2002)

RETROSPECTIVES, LECTURES, etc:

Cineteca Bologna, European University Insttitute, New York University, Yale, Harvard Film Archive, Columbia University, Carleton University in Ottawa, University of Chicago, Southern Illinois in Carbondale, Brown University, Elon College, Union College, University of Central Florida, University of Oklahoma, University of Texas in Austin, Univerzitet Sv. Kiril i Metodij, Ministry of Foreign Affairs of Netherlands, Leipzig University, Toronto, Museum of Modern Art in Oklahoma, Lilian Vernon Center at NYU, National Arts Club in New York, Salerno, Torino Book Fair..... A CinemAvvenire award at Venice Film Fest established in 1999 and named after the moto of "Before the Rain"... Films part of curriculum at numerous universities and art institutes.

BEFORE THE RAIN

AVH PRODUCTIONS, NOA PRODUCTIONS & VARDAR FILM
WITH THE PARTICIPATION OF BRITISH SCREEN
AND THE EUROPEAN COMMUNICATION FUND (UK)
present

in association with

POLYGRAM AUDIOVISUEL
&
THE MINISTRY OF CULTURE FOR THE REPUBLIC OF MACEDONIA

a film by
MILCHO MANCHEVSKI

BEFORE THE RAIN

starring
KATRIN CARTLIDGE
RADE SERBEDZIJA
GREGOIRE COLIN
LABINA MITEVSKA

casting directors
MONI DAMEVSKI
LIORA REICH

production designers
SHARON LAMOFSKY
DAVID BUNNS

music composed by
ANASTASIA

director of photography
MANUEL TERAN

edited by
NICOLAS GASTER

co-produced by
FREDERIQUE DUMAS-ZAJDELA
MARC BASCHET
and
GORJAN TOZIJA
for VARDAR FILMS

produced by
JUDY COUMBAN
CEDOMIR KOLAR
SAM TAYLOR
CAT VILLIERS

written and directed by
MILCHO MANCHEVSKI

a UK/French/Macedonia coproduction

with special thanks to
SIMON PEGGY
JOSE CUVO
and the government and people of Macedonia
for their help in making this film possible

the crew

writer/director	MILCHO MANCHEVSKI
producers	JUDY COUMBAN
	CEDOMIR KOLAR
	SAM TAYLOR
	CAT VILLIERS
co-producers	FREDERIQUE DUMAS
	MARC BASCHET
	GORJAN TOZIJA for VARDAR FILM
editor	NICK GASTER
director of photography	MANUEL TERAN
music composed by	ANASTASIA
production designers	SHARON LAMOFSKY
	DAVID BUNNS
casting directors	MONI DAMEVSKI
	LIORA REICH
associate producers	SHEILA FRASER MILNE
	DAVID REDMAN
line producer (Macedonia)	PAUL SARONY
line producer (London)	CHRIS THOMPSON
production supervisor (Macedonia)	NIKOLA TODOVIC
production associate	CHLOE SIZER
focus pullers	THIERRY POUGET
	PHILLIPE LE SOURD
	REMY FOURNERON
clapper loader	JASON OLIVE
camera assistants	SRETEN FASKOVSKI
	PERO GRANT
	JOHN PARDUE
camera trainee	ANDREW REID
steadicam operator	VLADIMIR SAMOILOVSKI

with thanks to DARIUS KHONDJI
for contribution to cinematography

key grip	JOHNNY DONNE
grip assistants	SEAD DIHARAC
	MANE NASKOV
sound recordist	AIDAN HOBBS
boom operators	NORTON JANKOV
	SIMON COX
associate editor	ANNE SOPEL
1st assistant editor	LAURIE McDONELL
sound editor	PETER BALDOCK
footsteps editor	POLLY ATTKEN
dialogue editors	PETER ELLIOTT
	DEREK HOLDING
2nd assistant editor	KIM GASTER
dubbing associate	KEITH LOWES
re-recording mixer	HUGH STRAIN
assistant mixer	CLIVE PENDRY
1st assistant directors	VANJA ALJINOVIC
	MARY BURN
1st assistant director - pre-production	ZORAN MLADENOVIĆ
2nd assistant director	FINN McGRATH
3rd assistant directors	PHILIP CERNESKI
	STUART BRABREN
	MONE DAMEVSKI
floor runner	SASO BOSAREVSKI
production manager	STEVCE ACUVSKI
production coordinators	JENIFER LAMBOR
	TORI PARRY
script supervisors	BILJANA MINKOVIC
	RENEE CLYNNE
assistant to mr manchevski	MAJA BIKOVA
crowd coordinators	VESNA GICOSKA
	VIRGINIA DAMEVSKI
producers assistants	ISABELLE CALIPPE
	PIERS
production assistants	BIKI JANDREVSKA
	DIMCE ANGELOVSKI
	PATRICK SALJA
	DAVID MILLER
	LEONARD VIGAS DON SANTOS
production secretary	MIRA NIKCEVSKA

with thanks to SIMON SCOTLAND and SIMON MARDY
for their contribution to the production

costume designers	CAROLINE HARRIS
	SUE YELLAND
assistant costume designer	SANJINA KRSTEVSKA
wardrobe assistants	KATJA IVANOVA
	TINA FOSTER
make-up and hair design	MORAG ROSS
	JOAN HILLS
assistant make-up and hair	BARMILA TODOROVIC
	SANDRA TODOROVIC
production accounting	REDMAN ENTERTAINMENTS
	CATHERINE LECOMPTE (France)

"BEFORE THE RAIN"

the cast (in order of appearance)

kiril	GREGOIRE COLIN
father marko	JOSIF JOSIFOVSKI
petre	BORIS DELCEVSKI
male	DEJAN VELKOV
father damjan	KIRIL RISTOSKI
trifun	MLADEN KRSTEVSKI
kuzman	DERMATL MAKSUT
zamira	LABINA MITEVSKA
priest singing at funeral	MILE JOVANOVSKI
aunt cveta	MILICA STOJANOVA
zdravo	PETAR MIRCEVSKI
aleksandar	RADE SERBEDZIJA
alira	LJUPCO BRESLISKI
stojan	IGOR MADZIROV
BOBO	KIRIL PSALTIROV
tose	METODI PSALTIROV
bojan	LIKO STEFANOVSKI
gang leader	BLAGOJA SPIRKOVSKI-DZUMERKO
blagoj	SAMDO MONEV
noda	SUZANA KIRANDISKA
kate	EKATERINA KOCEVSKA
trujce	VLADIMIR ENDROVSKI
anne	KATRIN CARTLIDGE
zekir	ABDURAHMAN SALJA
seter	ATILA KLINCE
olija	VLADIMIR JACEV
rasid	ARBEN KASTRATI
ian	DANNY NEWMAN
mother	PHYLLIDA LAW
woman in cab	GABRIELLE HAMILTON
george	MONI DAMEVSKI
kixo	LJUPCO TODOROVSKI
maitre d	PETER MEEDHAM
nick	JAY VILLIERS
retarded child	MELISSA WILKES
redhead waiter	JOE GOULD
waiter in fight	ROD WOODRUFF
atanas	ALEKSANDER MIKIC
dr saso	METO JOVANOVSKI
boy with gun	CVETKO MARKSKI
goran	GORAN
hana	SILVIJA STOJANOVSKA
mailman	NINO LEVI
bossy clerk	LENCE DELOVA
policeman	JORDAN VITANOV

ABDURAHMAN SALJA
1922 - 1994

cashier	JAGODA KOSTADINOVSKA
	SARAH ELLIS
assistant accountant	EVE HERES
interpreters	OGNENA NIKULJSKA
	JANKO PETKOVSKI
	VLADO MAJALOVSKI
	DANIELA TOSIC
dialect coach	VIOLETA NIKOLOVSKA
consultants	
art history and ethnology	DR KOSTA BALABANOV PhD
macedonian church	VLADIMIR KRALEVSKI
2nd unit director	NICOLAS GASTER
2nd unit cameramen	DRAGAN SALKOVSKI
	PHILIP LE SOUND
	HIMOS REEVES
2nd unit sound	LAURIE McDOWELL
	JOHN PARDUE
helicopter pilots	VLADO KRAJCEVSKI
	VLADO TRIMPAREVSKI
assistant art directors	NIKOLA LAZAREVSKI
	MICHAEL V ROBERTS
prop masters	GICO STRATIEV
	ST JOHN BONHAM
stand by props and buyer	VANGEL MIJOVSKI
	ANNABEL HANDS
set dressers	PANCE MINOV
	NICOLE ALBERY
scenic artists	STAVRE AVRAMOVSKI
	BORO MICEVSKI
art department assistants	ROBERT JASADZISKA
	COLIN HUNTON
storyboard artist	SUSANA MIHAJLOVSKA
construction managers	MILE MLADENOVIC
	MIKE HOUSEMAN
stand by chippy	GEORGI PIJANOVSKI
	DIMITAR STOJANOVSKI
	EVAN WOOLCOCK
unit location managers	GEORGI GEORGIEVSKI-JOKER
	DAVID PINNINGTON
transport manager	ZORAN RISTESKI
unit runner/drivers	MARJAN OGNENOVSKI
	ALEKSANDAR NIKOLOVSKI
	ZORAN KALEV
	GORAN ACEVSKI
	MINCILO TRENDAFILOVSKI
	SLAVKO BOJKOVSKI

film processing
TECHNICOLOR

originated on
EASTMAN
colour film from kodak

camera/filters
TECHNOVISION

lighting	WEBB LIGHTING (UK)
grip equipment	VIDEO FILM and GRIP
post production	DE LANE LEA SOUND STUDIOS
foley artists	JACK STEW & DIANE GRAVES
adr/foley mixer	TED SHANSCOTT
adr consultant	DIMITAR GROMOVSKI

spectral recording
DOLBY STEREO
in selected theatres

airline services
PAL-AIR (Republic of Macedonia)
ADRIA AIRWAYS (Republic of Slovenia)

stills photographs
frank spooner pictures
"two children dead in the morgue"
MARCO ARMENTA

camera press london
"evacuated man - bosnian refugee"
MANKO CUKOVIC
"punk soldier with swastika armband"
W DETSCH

wax features
"child with 1 on forehead"
LUC DELAHAYE

reina pictures ltd
"madonna's breasts"
WAYNE STANDEN

"child with broken leg"
"child with yolo sweatshirt"
"man with gun in village"
ROGER HUTCHINGS - NETWORK

sygma
"men with gas masks"
JON JONES
"soldiers with crosses"
BERNARD BISSON
"women in graveyard"
PATRICK CHAUVEL

	CHRIS LEE
	JEZ BURRELL
gaffer	PETAR BOGDEVSKI
	KENNY SYKES
best boy	MILISAV KRSTEVSKI
	DRAGAN ADAMOVIC
	BOB HORSFIELD
stand by rigger	JAY HANDSCOMB
sparks	MUSTAFA MUSTAFA
	DRAGAN SAPIC
	GRADIMIR NOVAKOVIC
	JOHN POWELL
geany operators	PESCO MIHAJLOV
	PETAR KIRILOV
	BOB DON-WANSEY
stunt coordinator and fight arrangers	PARVAN PARVNOV
	ROD WOODRUFF
special effects	VALENTIN LOKEV
	JOHN FONTANA for ANY EFFECTS
cat maker	VASIL DIKOV
armourers	DIMITAR GENIN
	PENDIK FIREARMS LTD
customs broker	BRANKO PETROSKI
unit doctor	DR ZORAVKO TROJACANEC
caterers	WOODHALL CATERING (UK)
stills photographers	ALEX BAILEY
	SOPHIE MOLLINS
unit publicist	STACY DELL for
	DENNIS DAVIDSON ASSOCIATES
legal advisor	CAMERON McCRACKEN for
	SIMON OLSWANG & CO
business affairs - noe	SOPHIE BOGE
	SOPHIE BOWESON
banking services	STOPANSKA BANKA MACEDONIA
insurance	KEVIN O'SHEA for
	RSK/ALBERT G RUBEN
completion guarantor	FILM GUARANTIE FINANCE and
	FILM FINANCES INC
titles and opticals	PETER GOVEY FILM OPTICALS
music producer	NOE PRODUCTIONS
	FREDERIQUE DUMAS-SAJDELA
	TOSE POP-SIMONOV
publisher	POLYGRAM MUSIC FOR FILMS
artistic advisor	JAQUES SANTOUAN
music engineer	VELE LEK KOSABOSKI
music recorded at	AUDIO LAB STUDIO, SKOPJE

original music composed by
"ANASTASIA"
ZLATKO ORLOJANSKI SORAN SPASOVSKI
GORAN TRAJKOVSKI DRAGAN DAUTOVSKI

additional music performed by
CENGIS IBRAMIM DUSNAVKA KAJKOVA
KJAZIM JAHIAE SENKO VELINOV
DANIELA TUSIC
and
VANJA LAZAROVA

music archivists	DRAGAN R KOSTIC
	CHARLES HENRY DE FIENNES PRU

"BEFORE THE RAIN" was filmed entirely on location in the Republic of Macedonia and in London, UK

The producers would like to thank

IDM	HEWLETT PACKARD
PHILLIPS	GESTETNER
LEICA CAMERAS	ANDERS NEWMAN
FX RENTALS	JOHN COLEMAN
CAMERA PRESS and the TOM BLAU GALLERY	SKE
AUSTIN REED	MERIQUE
MUJI	THE RED SUN BONSAI COMPANY
COPPERSMEAT AND BLUNDELL	GEORGE ELIOT
BRITISH AIRWAYS UK	STITCHES AND DAUGHTERS
JOHN CAMPBELL and MIKE DOWNEY	UNISON
NCB	CARTIER PARRATT

developed with the assistance of British Screen Finance Ltd
no animals or humans were injured in the making of this film

the producers would like to extend special thanks to

KIM BALLARD, DR KOSTA BALABANOV, MILAN BANOV, STEVE CLEARY, HENRICK CHRONCIRET, ROD CROMBIE, JAN DE CRIS, GRAHAM EASTON, OLIVER ISMALL, XAVIER MARCHAND, CAMERON McCRACKEN, KEVIN O'SHEA, ALTAN PERRY

All characters and events in this film are fictitious and any resemblance to any real persons either living or dead is purely coincidental

Abdurahman Shalja	1922-1994
Sando Monev	1925-1995
Isabelle Calippe	-1999
Igor Madzirov	1969-2000
Josif Josifovski	1927-2001
Dzemail Maksut	1933-2001
Katrin Cartlidge	1961-2002
Nikola Lazarevski	1931-2002
Nikola Popovic	1933-2003
Maja Bikova	1971-2003