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## Majki Milco Mancevski Cel Film UPD

rail: how do you want to define what the experience of being a citizen of macedonian means to you? majki milco mancevski cel film i think that macedonia is a country of incredible beauty, and that i have a lot of pride in being a macedonian. theres no other country that i feel this way about. i love the country and i love the people. what is happening to my country is making me angry, and thats why i wrote this script. i wanted to tell a story of a country thats being destroyed, and to tell that story through my own personal experience. rail: how was the response to the film in macedonia? majki milco mancevski cel film the response was great. the response was not to the script, but to the film. in macedonia, there is a small, but very educated audience, and the film was shown in theaters, to these educated audiences. even though all this has been done before, i wouldnt say that it has been done better. the fact that in mothers, i used the word sadness, i cant say it hasnt been done better because in mothers the style is closer to emotion than is before the rain, and that is perhaps why there is a difference. there are other things that make me happy and sad, for example it is a matter of taste. you can feel a film makes you feel something, but you cant make it or force it to make you feel something. i dont think there is anything i could say about its aesthetic. this is a film that came from my heart and no one knows what a film is by chance. i dont think it has anything to do with anything you can find in hustler or the ice storm.

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**Majki Milco Mancevski Cel Film**

if i were to make a film, i would be influenced by the fact that i grew up in a culture that was influenced by war, that was oppressed, and that was very poor. i have tried to bring this into my films, but the idea that film is art is something i cant

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understand. my film  
before the rain is a  
story that is also  
about a crisis. all of  
us are the people in  
the film and  
everyone has a  
crisis. i myself have a  
crisis when i talk  
about my work. i  
dont know if the film  
is about a crisis. i am  
also concerned with  
the fact that certain  
people have the right

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to express themselves in film in a way that other people don't have. if i would make a film with a very simple story in which one person would say: i am hungry, and another would say: i am full, the second person would have the right to express himself and the first person would have to

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shut up. but in real life, we have a political and social reality and each of us cant do what he wants. i cannot say that im not touched by something that happens in my own life. i try to express myself as best i can, but sometimes i also feel i am not living up to the standards of what i want to

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express. some people say it is a miracle that i can make films at all. i dont know why i can do it, but i think because its much easier to make a film than it is to live a film, and in the process of making a film you can achieve more than in your everyday life. its like a little movie that

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has its own set of rules. you cant die in it. you can invent ways to go on and do it again. there is something about the childhood that i find very interesting. it is so clear to me, and i believe that every film that is about the childhood is about the death of childhood. the young people have taken

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the world for granted, they have a lot of questions but are not curious and they really don't know what is important in the world. it is all about the need to stay alive. so they begin to learn the world as a teacher through movies, and also through the creation of their own world, a

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world without rules  
and regulations. but,  
in the end, all of  
them are killed by  
this world, which in  
the end has no heart.  
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