

CRITICAL ANALYSIS
“Another Day, or Two”

directed by
Yeva Tamashevich



In **Another Day or Two**, directed by *Yeva Tamashevich*, a man sets out to drive Mexican migrants from a ghost town. But an unexpected dinner with them unsettles his assumptions, as their quiet confidence and freedom lead him to confront the fear, prejudice, and emptiness shaping his own life.

The film's most compelling element is based exactly on the fact that the protagonist's, (*Lucas* - Ian Hummel), hostility appears directed at the migrants' presence in the ghost town, though the film leaves unclear whether he wants only to remove them from the town or rejects their presence more broadly. This ambiguity complicates the irony that he and his wife are preparing to leave themselves: he claims authority over who may remain in a place he is about to abandon. This is a superb example of what I call screenwriting triumph. But the script fails to live up to its ambitious concept.



Watching *Yeva's* work we witness many of the hallmarks of significant filmmaking: careful direction, good performances, and a considered visual style. Yet, it offers little that feels genuinely new or distinctive. Though well crafted, it leaves no especially singular or memorable impression.

The screenplay (co-written by *Tamashevich*) clearly aspires to explore meaningful ideas, but at times its intentions feel more explicit than fully realised. It occasionally becomes didactic, explaining its themes rather than allowing them to emerge organically from the drama.





The story can also feel overdetermined, accumulating plot devices and resolutions that seem unnecessary or contrived. Its narrative recalls stories audiences have encountered many times before and in today's global cinematic landscape, crowded with familiar premises, sequels, and reboots, originality can be essential to a film's distinctiveness. Technical competence alone is rarely enough; a film also needs a distinctive perspective, voice, or idea to offer audiences something unexpected.

Regarding pacing, it generally supports its dramatic progression, allowing tension to build at an appropriate rate. Its broader structure, however, feels less assured. Although it appears to follow a three-act form, the acts are not developed with equal weight. The uneven distribution of screen time leaves some sections feeling rushed while others linger. As a result, the film's rhythm is more convincing from moment to moment than in its overall shape.

As aforementioned, *Lucas* has set out to drive Mexican migrants from a ghost town, guided by an abstract fear of the threat he believes they pose. But in encountering their freedom and inner strength, he begins to recognise that the emptiness he confronts is not theirs but his own, a consequence of a monotonous life shaped by fear and prejudice. The encounter unsettles his assumptions and suggests that the person he has most reason to fear is himself.

All these come forward during the dinner scene, the film's most compelling sequence and its most pronounced departure from realism. After his car breaks down, *Lucas* is picked up by a group of Mexican migrants and finds himself sharing a meal with them. What might have been an ordinary gathering takes on an uncanny, almost ritualistic quality. The scene seems to recede from realistic time and space, while its close-ups, silences, and suggestive score heighten the tension and awkwardness among those at the table. Dinner becomes more than a meeting between strangers: it is a dreamlike experience that concentrates the protagonist's inner frustration and marks the film's dramatic peak. *Yeva Tamashevich* conveys her ideas about prejudice and fear most effectively through this scene, rather than stating them outright.



The migrants are not a threat; at the table, they remain calm and simply look at him. His stiff politeness and discomfort contrast with their quiet confidence. Through this contrast, and through the scene's close-ups, silences, and unsettling atmosphere, the film allows us to feel his assumptions beginning to collapse. Prejudice, the scene suggests, may reveal more about the person who holds it than about those it targets.

Ultimately, *Another Day or Two* is most effective when it trusts images and silences to carry its ideas. Its uneasy dinner scene gives the film a surreal, parable-like quality, setting it apart from a more grounded migration drama such as Gregory Nava's *El Norte*. Where *El Norte* follows the lived hardships of migrants at length, Tamashevich compresses the encounter into a confrontation with one man's fear and self-deception. The film's ideas may be more familiar than its premise initially promises, but at its best, it leaves us with a quietly unsettling question: who, exactly, is the stranger, and what is he afraid of?



Yeva Tamashevich is a Belarusian director based in Los Angeles and a graduate of the New York Film Academy. Her work explores social tensions through a distinctive visual language, often drawing inspiration from real events.
Her early films, shot in Russia, focus on individuals caught within oppressive systems. These works have received nominations and awards at international festivals, including Stop Short (Romania), Youth Core (Serbia), Radiant Angel, and Intonations (Russia).
Now continuing her filmmaking practice in the United States, Yeva tells stories about people who embody the anxieties and contradictions of their time. Influenced by an in-depth study of silent cinema, she places particular emphasis on visual dramaturgy, constructing meaning through image and montage rather than relying solely on conventional narrative.

For Yeva, cinema is a reflection of an era, and watching a film becomes a way of searching for answers to the questions posed by the world we live in.

Analysis by Kiriakos Kotsinis
Festival Director