
SLOW DAYS
drama collage by m. kluković
WINNER
ZAGREB
FILM FESTIVAL
OFFICIAL SELECTION
LIBERTAS
FILM FESTIVAL
OFFICIAL SELECTION
INTERNATIONAL
FILM FESTIVAL
ROTTERDAM
OFFICIAL SELECTION
BANGKOK
INTERNATIONAL
FILM FESTIVAL
OFFICIAL SELECTION
CINEMA JOVE
INTERNATIONAL
FILM FESTIVAL

SLOW DAYS
CREDITS

CAST

Višnja Pešić
MARTINA

Filip Šuster
MARTIN

Marija Kohn
GRANDMA

Petra Težak
SANJA

Nina Benović
TAMARA

Petra Kurtela
MARTA

Predrag Raos
EX- AIRLINE PILOT

Asja Jovanović
ANITA

Ivan Džaja
GRANDPA

Mia Oremović
MARTINA'S GUEST

Stjepan Jimmy Stanić
MARTINA'S GUEST

Borivoj Radaković
MARTINA'S GUEST

Andrea Rumenjak
KARLA

Stjepan Mataušić
MATIJA

Matija Kluković
STJEPAN

Simona Dimitrov-Palatinuš
JADRANKA

Jelena Hadži-Manev
ANA

Leon Demšar
ALEN

Antonija Stanišić
WAITRESS

Milovanka Benović
KATARINA

SLOW DAYS

LOG LINE

Drama collage on people who have time. The old are looking for their inner child. The young can't wait to grow old.

SHORT STORYLINE

Martin suffers from insomnia. He is starting 8th grade in primary school for the third time; his mother (Martina) can not wait to visit her husband who is in Switzerland. In cafe bar "Vegos" Martin is getting his drinks from a Waitress obsessed with rearranging furniture which drives her landlords crazy. Neighbour Sanja comes to live with her insufferable grandparents after living in Germany for five years. Her Grandma is old and can not wait to die, while her Grandpa wants to set a new record in long living. Tamara is Sanja's self- conscious cousin whose poem "People who have time" won the first prize on a county contest for best poem. Tamara's only friend Marta is a potential suicide case for not having a reason to do such a thing. Tamara's mentors are a theatre actress Anita and her older brother Matija who with his friend Stjepan hitchhikes around Europe and the world selling copies of Matija's late father's paintings. Martin's aunt Jadranka and her lover Alen try to create a relationship based on mutual distrust. Martin's second aunt Ana reveals to the kid a technique how to put somebody to sleep which he later tries on his classmates. One of his younger classmates is Karla, Anita's twelve- year- old granddaughter who observes old people around her and wonders: Why all those people talk so loud and seem so unsatisfied?

LONG STORYLINE

Tomorrow is the first day of school. Fall will come late, heat is still melting towns, and laziness is present because summer holidays have just ended. Everybody needs to justify that laziness, make it important. It is like that every year for years now. Little by little they lose interest to prove themselves because the crowd is smothering them. Something like that. Nobody listens to anybody, they all philosophize, plan changes, but they actually are not doing anything. The young can not wait to grow old. Older yearn for their inner child.

Martina (44) has finally spent a summer alone. Her son was with her husband who is working in Switzerland. Kid is now back because school is about to start and she can not wait for her vacation when she will go and visit her husband and avoid fulfilling her motherly obligations. She complains to her younger sister Ana (25) that she has grown old and become a mother just one party too soon. Martin (16), her son, got his name after the film "Martin in the clouds" staring Boris Dvornik in his college days when he was not wearing a mustache. Martin came back to Croatia to start 8th grade for the third time. He is the oldest student in his primary school. He is a bad student because of his problems with sleeping. He can not sleep when it is quiet, but he can if it is noisy. Noise to him means that he is not alone and that he is safe. His older aunt, Jadranka (33), has told him the secret to healthy sleep. "Sleep is easier if it's earned." But, how do you earn sleep? He's too young to be working. She quit her job so she is not setting a good example. Jadranka takes out her frustrations on her young boyfriend Alen (29), a geek who is in a blues band and is playing the harmonica. He is a coward that finally after 11 years is finishing law school, something he never wanted to study in the first place. He constantly seems sleepy because he, like everybody else, would like to escape reality by sleeping it off.

Martin's favorite "sleeping quarters" are public busses, waiting rooms on Zagreb airport Pleso – wherever there is hubbub. Hoping the kid will sleep at home, Martina organizes evening get togethers and invites many groups of people into her home. She asks them to talk. That creates the hubbub necessary for Martin who is sleeping in the next room. Martin, however, will oversleep his first day of school in a bus. Sanja (18) will wake him up. Sanja is a neighbour who for the past few years lived in Frankfurt, and is now back in Velika Gorica because the company that her parents work for is falling apart. She will have to go to college in Zagreb, adjust to the old environment, especially to Grandma (75) and Grandpa (80) with whom she is living temporarily.

Grandma is old and can not wait to die. Grandpa is her complete opposite, and by not doing anything wants to live to be the oldest person in the world. His goal is to live to be 142 years old.
Tamara (18), Sanja's cousin, is an ambitious and loud young girl who won first prize on a school poetry competition. She believes all people around here are stupid. She especially dislikes pretty people (and Sanja is considered to be pretty). She plans to leave the country as soon as she finishes high school because she thinks her potential is too great for this country. Her only friend Marta (18) is going crazy because nothing interesting is happening in her life. She is a potential suicide case for having no reason to commit suicide. Marta just waits to grow old to have reasons for suicide.
Huge influence on Tamara unintentionally comes from her older brother Matija (27) who years ago ran away from home with his late father's paintings. He hitchhiked all over the world selling copies of his father's paintings. Together with his narcissistic friend Stjepan (24) they write poetry that has never been published. Sick and tired of a bohemian life- style they led for past few years, they returned to Zagreb wanting to become responsible citizens and find a normal job. They ask Anita (50) for help. She is a well- known theatre actress who also works as a drama group mentor in Tamara's high- school which Matija also attended long ago.
Waitress (30), working in a café bar where young Martin often comes for a night cap to help him sleep better, will meet Stjepan and Matija and offer them a place to stay in her new apartment because she has not got enough money to pay for rent. Waitress often changes apartments and reason for that is her obsession. She constantly rearranges the furniture which drives insane all her landlords. She yearns for a change and waits for her opportunity to leave Croatia.
Waitress is not the only one who wants to do that. More or less, all characters mentioned here fantasize about doing that. Escape. Escape from the places they are currently at, from their environments, from themselves and across state borders. They want to come back with a new story that will give them a new beginning. This time, start for the better.

DIRECTOR'S STATEMENT (NOTE: ... I'm not the only one)

First: only precondition for collaboration on this film was to be young. If not physically, than spiritually, because we have done a lot of thinking, brainstorming and realized that that is the defining characteristic necessary for this film to be able to portray vivacity and resistance, but also to keep its innocence.

Second: Only obvious goal was to be honest, without restraints, definitions and shortcuts.

That is why all directors' statements, storylines and any other short forms necessary for the interpretation of the experience which was attempted to create, will always carry the label of dangerous necessity. Form of the film is a limitation in itself, shortened by its nature, and so 102 minutes of "Slow days", is the shortest form of the experience based on YEARS of work, observations, life and dilemmas of a group of associates. Emphasis was on portraying all of us as individuals, the way we are and not the way we could be. Nevertheless, we portray ourselves as someone else, most of the time we talk about ourselves, we plan and get tired and in the meantime we are not listening, not watching the person in front of us, not learning from each other from our distorted appearances. Every person is its own biggest problem which we never solve, and to find ourselves among a mass of people is a lot more difficult than creating an idea what someone should be. Sometimes we are smart and sometimes we are jerks; we are never defined. Definitions represent death. They are created to be able to stand for themselves, and that is why this statement will end on broad definitions, because it is scared to death of being defined.

By definition, film is life without boring details. Unfortunately, film has become entertainment even when we talk about "big", respectable films. There are no big or small films. Only truthful and untruthful. We were interested in making a movie about a hole in time, about a routine that represents the most part of an unbearable life, space in which we plan, lose sense of value, sink, make fast decisions, anticipate "situations" which would help us escape from the moment which bugs us, and when these situations appear, we are already expecting new ones. All of us, friends, have learned, absorbed, talked, planned over and over again and than crossed out, thrown out, going back to staring at the ceiling. "Slow days" is trying to portray people, environment in which authors have spent recent years, and were like everybody else: collectors of never fulfilled ambitions.

Ognjen Sviličić
WAITRESS'S LANDLORD

Irena Marković
WAITRESS'S LANDLORD

Vilena Košutić
JOURNALIST

WRITTEN, DIRECTED, EDITED
Matija Kluković

PRODUCER
Irena Marković

CINEMATOGRAPHY
Bojana Burnać

SOUND DESIGN
Dubravka Premar
Gordan Fučkar

ORIGINAL SCORE
Darko Marković

LEADING SONG
Charles Mingus
"Duet Solo Dancers"

DANCING SONG
Blamaž Electroniq
"Densplans"

SOUND MIXER
Igor Šegović

BOOM OPERATOR
Tomislav Fogec

ADDITIONAL SOUND
Hrvoje Petek
Darko Vugrinović
Tomaž Frahm

MAIN TITLES DESIGN
Krsto Jaram

ASSISTANT DIRECTORS
Marko Majerski
Marin Amižić

PRODUCTION ASSISTANTS
Igor Bogović
Petra Težak

CAMERA ASSISTANTS
Jakša Kren
Slaven Kopač

CONTINUITY
Stjepan Mataušić

TRACKING
Darko Topolovec
Slaven Kopač

PROPS
Darko Topolovac
Ivan Zdunić

MARKETING
Goran Kovač

PRINT DESIGN
Jasmina Bolanča



ALSO:

Luka Šulje
Stela Travinić
Matija Čigir
Bruno Petljak
Maja Komušar
Tomislav Španić
Robert Španić
Matea Vražić
Kristina Beganović
Izabela Pavlović
Diana Osmanović
Hrvoje Dominko
Martina Gucić
Valentina Šokec
Ankica Klukovič
Iva Paska
Marko Majerski
Anja Šehić
Luka Rukavina
Ivanka Rukonić
Rina Briffa
Petar Orešković
Vjeran Simeoni
Bojana Burnać
Igor Bogović
Martina Juričić
Marin Amižić
Natalija Injac
Vesna Librić
Zoran Novak
Luka Trivić
Danijel Katurdžija
Vedrana Trivić
Mladen Trivić
Darko Topolovac

Realization of this film is only one of those ambitions. We plan to make films for as long as art does not become redundant. Or we will give up and than the serious overtone of these statements becomes uncomfortably ridiculous. All films would be about the same things, of course. They would be about love and its absence, about freedom and self-control, about friendship and personality, about hunger for greater knowledge and indifference, about questioning and attacking selfishly imposed rules of the system, about patience.

"Slow days" is demanding. It demands patience while it portrays fragments of an everyday life of few dozens characters: their wishes, their search for motivation, while at the same time few plots develop simultaneously. Division to leading and supporting characters is not present. Goal was to make all characters equal serving the finishing effect – to fell the people as whole.

DIRECTOR'S BIOGRAPHY

Matija Kluković
Born in Zagreb, 1982. Most of his earlier years were dedicated to basketball. He was trained by some of the modest, yet one of the most important basketball coaches of our time- Bane. In 1999., he chose another discipline. From then on, he worked on some features as an assistant director, wrote scripts for some bad television series, directed music videos for local artists, made few shorts, screened them at some of the festivals, talked to the people, listened to them, not listened to some of them, worked on cheap and untruthful projects held by the system, made some money, made friends with people who were willing to put pieces of their heart, body and soul into something they believe. His ego still shies away from the local architects, presuming their responsibility would forever be the most giant one.

FILMOGRAPHY

-shorts-
"Harmony of Delusion", 1999 (15min)
"Instrumentals", 2001 (16min)
"Vedran's Short Sick- Leave", 2003 (45min)

-feature-
"Slow Days", 2006 (102min)

ABOUT THE SHOOTING

In May 2003 preparation for a short feature film „Na ulici na mjesečini" (In the street under moonlight), a tribute to Branko Bauer's classic „Martin u oblacima" (Martin in the clouds). „Na ulici na mjesečini" was supposed to be about a spark that lights up between two teenagers whose lives are thorn between three towns. That screenplay does not exist since then. At actors' rehearsals each scene was changed on the behalf of the characters, and that caused the story to change dramatically. At the same time production was making a shooting schedule, obtaining free of charge use of location, creating a proper budget. We thought, we'll make it happen with 800 euros, because all our previous short films were made for less than that. DVCam is format we all know well, it is inexpensive – we can volunteer, nobody is paid and we can shoot everything within 7 scheduled days. That is how our megalomania started to grow and it was accompanied by a rotten calculus: "We plan to make a 30 minute film for 800 euros in 7 days. Right. Why shouldn't we than make a 90 minute film for 2400 euros in 21 days?"

The shooting finished recently, in May 2006. We used up over 150 scheduled shooting days, over 700 editing sessions, months and months of actors' rehearsals. (Has anybody regretted accepting to volunteer?) At one point film duration was supposed to be over 150 minutes, and we were still shooting and cutting and rewriting the scenes that we already shot couple of times, than rehearsed them some more to shoot them again and again and it seemed like this project would never end. Than, after 3 years, when we least expected it, it was over.

Almost over, because those 2400 euros was nothing but a lie. Multiply that by few tens of times, take away half, and you are left with the sum that we still owe. But in our hands we have a slow developing black and white film in which characters are not slaves to the story, in which we have something to say. We are counting on the fact that the audience will hear us, but on the other hand, we are offering a film in which nobody listens to anybody. Our mission is difficult, but it was headed straight ahead. We do not have rich parents. We are going to festivals only 'cause of free meals and coupons for drinks. A

question poses itself: What made us do all this?

We fantasized about making a film that will celebrate human. Not what someone should be, but what it is, how it risks, how it puts itself in the open, is it willing to change for its own benefit and for the benefit of those around them. Saul Bellow once said: "Man must change, he must change." Mihovil Pansini added: "Man will always manage to get by." J. L. Goddard warned: "Young people, you need to watch." John Cassavetes motivated: "Film what you are." Charles Mingus made beautiful music. The system could not hold us down if we have turned our back to it. Independent production is a difficult and complex area of work, because we all stand in front of ourselves and wish to turn out pretty. Pretty does not necessarily mean that it is truthful. Ugly is also not necessarily truthful. Truth is what is, but there is always the danger of justification and with it the danger of immobility and decay. Value of that whole experience, during the three years, motivated us not to give up until we learn enough to create. In spite all the problems that accompanied this production from the very beginning.





Curse of 2003: Director of photography is leaving the project two days before the beginning of the shoot, and his position is taken by Bojana Burnač, debutant on a feature length film, who did not get the screenplay on time, let alone do necessary shooting rehearsals. So we shot the film in documentary style, accompanied by pure improvisations, and this kind of style continued throughout the whole film. Eight out of ten scenes which we shot at the end of that year will end up in trash, and our budget will disappear (this will happen many times during the making of this film). Fights became part of this process, equipment was letting us down, transportation and time was speeding past by us while we accepted how slow we work. More on the curse of 2003 in the documentary "Making of Slow days" which will be out soon.



Curse of 2004: Two actresses quit the film for private reasons and their scenes are shot again with new actresses. Co-production company, which gives us free equipment, leaves the project. Locations on which continuity scenes are to be shot during shooting breaks have changed drastically. Actors are annoyed by having to play a summer scene in summer clothes and the temperature is -10. More on the curse of 2004 in the documentary "Making of Slow days" which will be out very soon.



Curse of 2005: Few edited scenes mysteriously disappear from the machine we worked on for months. Our dear boom operators, the best in the country (they have worked on The Gladiator, Schindler's List etc – I guess that is a valid technical recommendation), have to leave us and take other jobs which are better paid and paid on time, because they have donated enough of their time to an unorganized group who is still learning how this work is supposed to be done. Furniture in the apartment which we got for shooting of few scenes disappeared over night. Scenes are being changed and saved. More on the curse of 2005 in the documentary "Making of Slow days" which will be out pretty soon.



2006 Divine: Even though in 2006 we wasted a lot of time and money in vain (an expensive aggregate unit burned even more expensive sound equipment – we had to pay for the both; locations are canceled day before the scheduled shoot so once again we find ourselves on unknown locations, etc, etc), we have finally finished the film that we can be proud of. We have stubbornly refused to finish it until it became honest, personal and strong.













WHO IS WHO
BIOGRAPHIES

Marin Amižić (1979) Born in Zagreb where he's been living his whole life. Graduated in the summer of 2006 at the Faculty of political science. Favorite place for killing time- wherever/whatever suggested.

Milovanka Benović (1956) True astrological Cancer. Has a wonderful son and a wacky little daughter. She has been working all her life as a nurse and now she's hooked to art and she fell in love with the camera- because of Matija and Nina.

Nina Benović (1983) Born and grew up in Zagreb. An elementary school and a high school. She kept changing colleges. All she wanted was to act. So finally, her big drive took her to Osijek where she studies acting and puppetry. Now she seeks refuge at home, 'cause home is where is nice and at home you can play more.

Igor Bogović. (1979) Psycho. Slut. From Zair.

Jasmina Bolanča (1984.) is a student, young and hyperactive. She rents apartment in Zagreb, she owns Konsum Plus Card and she likes to shop for shoes on discounts.

Bojana Burnać (1981) Cinematographer. bojana.burnac@sk.htnet.hr

Leon Demšar (1975) Born in Zagreb. He plays harmonica and wants to form a band. On top of all that he likes acting. Take him seriously.

Simona Dimitrov-Palatinuš. Preschool teacher and acting teacher. Right now she's in charge of stage groups in Studio KUBUS.

Ivan Džaja (1941) Born in Osijek. Retired. Works as a radio host. Has grandchildren- some big and some small. He likes to spend time with them. Also likes singing and acting. He sang and acted in films and plays. At the moment he doesn't feel like memorizing huge chunks of texts so he prefers film roles.

Gordan Fučkar. Friends call him Fuki. Likes everything that relatively young people like. He's mixing sound. Whether in TV-series, movies, commercials, music videos. Together with Dubravka Premar he owns a cute little sound studio and thinks they're pretty good.

Jelena Hadži-Manev (1982) Born in Zagreb, studies acting at the Academy of Dramatic Arts. Works and lives in Zagreb.

Krsto Jaram (1970) Born in Zagreb. In 1997 he graduated at the Faculty of Architecture. From 1996 he deals with photography and graphic design. From 1999 he's member of KKZ. From 2003 he's working as web designer.

Asja Jovanović (1956) Actresses. Acted in many plays and in following films: Long Dark Night, The One Who Will Stay Unnoticed, Go Yellows', Evil Blood, etc.

Matija Kluković. (1982) His original plan was to became a sculptor so he could dedicate his life to raising monuments for people who shared hope. He owes his 24 years to the same people, but he's flat broke. So he turns his head and does his own thing.

Marija Kohn. (1934) Croatian monthly film magazine "Hollywood" ranked her fourth on «Best Croatian Female Movie Stars of All Time» list. She goes on. She never stops.

Slaven Kopač. (1982) Born in New York. Grew up in Zagreb. In 2005, broke and hungry, he again emigrated to America.

Petra Kurtela (1982) Born in Zagreb. Studies acting and puppetry- to please herself. She's about to graduate fashion design- to please her parents. Likes to sit on chairs that are big enough so her feet can't touch the ground and she likes when a not-too-cold breeze blows through her hair.

Marko Majerski. Within a month Tito dies and Marko is born. Six years later he fell from a tree and hurt his head. From then on he's been making amateur films.

Darko Marković. In the late '70's and in the early '80's he played electric violin for few bands in Zagreb. Sadly, in a bizarre accident he lost his finger so he turned to composing and producing.

Irena Marković. Acted for many years. Made few shorts. Investigated all the aspects of filmmaking and finally decided to become a producer. Still believes in people. Co-founder and director of a production company Focus Media.



Stjepan Mataušuć (1980) Escapist from his birth. Interested in everything that keeps him away from real life responsibilities. Works for television and sometimes as a basketball referee, but what he's really into is film art and writing.



Mia Oremović. (1918) Forever and always the most beautiful lady among all Croatian actresses of all time. Epitome of everything she ever did. Her secret admirer dedicates these words for her, with respect.

Višnja Pešić (1960) Born in Zagreb, acting since she was 15, participated in stage and film workshops in Croatia and New York (Stella Adler). She had some roles in shorts, plays, soaps, commercials, etc.



Dubravka Premar. Graduated at the Academy of Dramatic Arts (film and TV editing). Over the years she became a sound editor and she edited sound for more than 30 features, 20 TV features, 10 TV-series and lots of shorts, experimental films and animation. From 2000 she owns a sound studio with Fuki.

Borivoj Radaković. (1951) Born in Zemun in 1951. He got his BA in Yugoslavian Literature and Comparative Literature at the Faculty of Philosophy in Zagreb. In 1990, his novel Brilliance of the Epoch was published, followed by a book of prose, No, That's Not Me - Yes, That's Not Me in 1993; Welcome to the Blue Hell was premiered in the Kerempuh Satirical Theatre in 1994, as well as his comedy Miss Skyscraper for Miss World. He writes radio plays, essays and articles. His book Lunguajunta is in the process of publication. Radaković translates modern authors such as Hanif Kureishi, Kathy Acker, Alex Garland, William Burroughs, and Barry Callaghan...



Predrag Raos. (quoted from his business card) Nobody and Nothing.

Andrea Rumenjak (1990) Born in Zagreb. Grew up and went to school in London. She's a member of a drama studio in Zagreb. She went to a lot of acting seminars and acted in a lot of plays- the most important one was musical "The King and I" in London.

Stjepan Jimmy Stanić. (1929) His songs created bridges. Laughter was his prime object in everyone's lives. Humor was his way of showing colors to those interested color- blind people.

Antonija Stanišić. Born, went to school, graduated acting, found a job in theatre Gavella, but also works outside it, and sometimes has megalomaniacal dreams.

Ognjen Sviličić. (1971) A writer and a movie director. He's been doing fine. Sometimes he's an actor.

Filip Šuster. (1986) Born in Zagreb. Law student. Hobbies: acting, making relief maps, languages. Friends call him Efesh.

Petra Težak. (1985) Born in Zagreb with an address from Split. Studies acting. She's in love with theatre and film. Scared of boredom and tries hard not to be bored













KIND WORDS FROM THE LEADING CROATIAN FILM CRITICS

«Greatest Croatian independent film in a last few decades."
-Nenad Polimac, Globus

Klukovic created an inner magic with a brilliant black and white cinematography by Bojana Burnać, dynamic directing, modern editing and surprisingly great performances from no-name actors. It is fascinating to watch how ordinary and meaningless fragments of a human condition turn into an extraordinary picture.
"Biggest Croatian discovery since 1981 and Zoran Tadic's classic "Ritam Zločina".
-Damir Radić (CROATIAN FILM CRITIC OF THE YEAR), Nacional

"The most sophisticated feature for a cinema outside the system.
Outstanding cast, intriguing directing style with extremely rich, complex sound…
Slow Days looks entirely different from anything in Croatian cinema.""
-Jurica Pavičić, Jutarnji list

"One of the rare, true examples of Croatian independent cinema.
Be on the lookout for the promising boys from outside the system."
-Dragan Rubeša, Novi list

"The new page in Croatian cinema."
-Nino Sorić, Vip Movies

"Breathing portrait of indifference."
-Maja Hrgović, Novi list

"Real acting nerve without anemic, academic posturing. A film that simply has good characters that tell their ordinary stories without trying to be pretty or political. Exceptional cinematography, complex writing and terrific cast.
-Denis Derk, Večernji list

KIND WORDS FROM DIRECTORS OF Five More Minutes

Dena DeCola & Karin E. Wandner

Neither of us knows what hit us, it felt passively brutal. We appreciate the no bullshit and the lack of affectation. Strong and honest performances.

KIND WORDS FROM THE DIRECTOR OF Apart From That

Randy Walker

"HONEST, BOLD, HUMAN!"

"Matija Klukovic's astonishing feature debut SLOW DAYS ushers in a new cinema alive with humanity and vision. Following the lives of over twenty individuals, the multiple narratives presented here are bound by relationships and common emotions that introduce us to a population of lost souls; everything from a retiree who plans to live until he's 150 (and keeps his nail clippers in the fridge) to a waitress addicted to repositioning furniture. Klukovic's superb examination of the personal purgatories belonging to these people never allows us to grow comfortable or complacent in our relationship with them. They are, after all, human beings. Not merely characters, or predictable one-dimensional facsimiles of people, the picture's masterful cast beautifully embodies living, breathing individuals grappling with a seemingly endless array of strengths, vulnerabilities and confusions that spin them in circles under the backdrop of a modern-day Zagreb. However, what's significant here is the fact that these stories can occur anywhere. In essence, the film seems to suggest that this unrelenting need for change and departure without the means of achieving it is universal. Sometimes, we rob ourselves of these means. Other times, our only opportunity to escape and grow and live is taken from us by those closest to us. Your average audience might have a problem with the fact that some of these people are connected solely by this condition of permanence. Some might suggest that these stories are composed of characters who do nothing—a film that details the desperate lives of those without ambition. And yet, that is the very point; it is, after all, entirely human to

complain and dream without actually taking action. Not everyone comes equipped with a singular goal in life. And those who do have aspirations often fail to see them realized. As humorous as it is dramatic, SLOW DAYS presents us with the notion that it is quite common for us to find ourselves stuck in a rut of physical and emotional inaction; whether it be the result of a job, a romantic relationship or a familial obligation. Klukovic's interest in the many types of love that exist amongst these characters is as complicated as the characters themselves, as the film leads us through the unpredictable and sometimes impossible nature of how we connect with one another. As suggested by a middle-aged bar patron who hasn't given up on both complimenting and insulting women, "everybody's got their own logic. That's why nobody understands anybody." Added to this, it seems as though the logic that these characters covet is also always in transition, as demonstrated by virtually every relationship in the film. Alen, a harmonica player, and his restless girlfriend Jadranka cover the full range of emotions in one single exchange, traveling from "I worry..." to "I hate..." and ending with "I feel fine... ", all within a few moments. One even asks of the other; "take those glasses off so I can see what you're saying. I can't hear you." This notion of ceaseless miscommunication- another purgative state-- is further illustrated in the relationship between the insomniac Martin and his mother Martina (exquisitely played by Visnja Pesic); at one point, she fetches him only to explain that she's "not sure if she wants to talk to him." Ultimately, SLOW DAYS offers honest insight into not only our own emotional stasis, but also the inevitable holding patterns that punctuate life itself.»



AJDE, DAN... PRODJI...

SLOW DAYS

Drama collage on people who have time.

"I'm working. I'm working. I respect work. I've got this crazy traffic in my head, but I control it. I walk- I work! I drink coffee- I work! I talk, listen to a fool- I work!"
-Tamara (4. b)



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"BEST INDEPENDENT FILM IN A LAST FEW DECADES."
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"THE NEW PAGE IN CROATIAN CINEMA."
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"HONEST, BOLD AND HUMAN!"
dir. Randy Walker, Apart From That