

A woman's silhouette is shown in profile, facing right. Inside her head, a large, multi-story building has been completely destroyed, with only the skeletal remains of its structure visible. The background is a clear blue sky with a few wispy clouds. The overall mood is somber and reflective.

FROM TWO-TIME ACADEMY® AWARD-NOMINATED PRODUCER

A FILM BY MACIEJ ŚLESICKI & FILIP HILLESLAND

PEOPLE

FIRST FEATURE FILM ABOUT WAR IN UKRAINE

*AND ON THE REBORN EARTH
THERE WILL BE NO ENEMY, NO TYRANT
THERE WILL BE A SON, AND THERE WILL BE A MOTHER
AND THERE WILL BE PEOPLE ON THE EARTH*

from "Both Archimedes and Galileo" by Taras Shevchenko

WHEN THE WAR IN UKRAINE BREAKS OUT, FIVE WOMEN REPRESENTING VARIOUS GENERATIONS AND ATTITUDES ENGAGE IN A DESPERATE FIGHT TO SAVE THEMSELVES AND THEIR LOVED ONES.

THROWN TOGETHER BY LIFE, THEY ARE PROTAGONISTS IN AN UPLIFTING STORY ABOUT LIFE, COURAGE, SACRIFICE AND THE POWER OF HUMAN SPIRIT.



ANIA
(AFINA OSTAPENKO)

A blind girl who, despite her limitations, must take her stepsiblings from the children's home and help them cross the war zone.



NASTYA
(MARIIA SHTOFA)

When her parents get murdered by Russians, a wounded and traumatised teenage girl tries to save the life of her only living family member: her little sister.



OLENA
(OKSANA CHERKASHYNA)

A young female doctor's selflessness is put to the test after a Russian soldier involved in war crimes has been brought to the hospital.



MARIA
(TETIANA YURIKOVA)

A wealthy Russian woman arrives on the front line in search of her soldier son's body. She is desperate to prevent his remains from being incinerated in a mobile crematorium.



LYUBA
(NINA NABOKA)

An elderly woman arranges a makeshift morgue in her flat in a bid to restore dignity to the killed village people.





THE WARSAW FILM SCHOOL was founded in 2004 by a film director, screenwriter and producer Maciej Ślesicki and an actor Bogusław Linda. A unique complex of film schools offers BA and postgraduate courses, being also home to a post-secondary school and a secondary school specialized in film education and video games development. Roughly 200 student films are created each year in the School. The first ever feature movie to be made by the School's students and graduates, "kRAJ" (The Land) has been globally distributed via the Netflix platform.

In recognition of its achievements, the Warsaw Film School was awarded by the Polish Film Institute in the category of "Promotion of Film Culture".

◆ **2 ACADEMY AWARD NOMINATIONS**

„Nasza klątwa” (Our Curse, 2015)

„Sukienka” (The Dress, 2022)

◆ **200 STUDENT FILMS PER YEAR (2022)**

◆ **233 SUCCESSFUL FESTIVAL SUBMISSIONS (2022)**

◆ **84 FESTIVAL AWARDS**

◆ **40 PARTNERS AND MEDIA SPONSORS OF OUR EVENTS**

A portrait of Maciej Ślesicki, a middle-aged man with a grey beard and glasses, wearing a blue blazer over a light-colored shirt. He is looking slightly to the left of the camera. The background is dark and out of focus.

**Maciej
Ślesicki**

I have frequently announced my plans to stop making any more films, but something made me go back on my promise. Cruelty and bestiality of Russians who invaded Ukraine made me furious. I guess that this sense of helplessness and injustice, mixed with anger, are the best motivation for a film director to make a movie. The script I wrote is based on true events; all I had to do was to combine them into a whole. Civilians are the group most affected by absurdity and cruelty of war. The film is an attempt to help others see the war through their eyes.

Maciej Ślesicki

Two-time Academy®-Award nominated producer. Film director, screenwriter and valued mentor for generations of film makers. Founder and Chancellor of the Warsaw Film School. Author of the films "Three minutes. 21:37", "Dad", "Sara", "Show" and the popular series "13. Police Station". Winner of Golden Duck Award in 1995 and the Gdynia Film Festival Award for directing "Dad". In 1997, he received distributors' award for his box-office hit "Sara". As a film producer, he was twice an Oscar®-nominee for "Our Curse" and "The Dress". Producer of an award-winning "Reserve". Author of a number of initiatives aimed at helping young filmmakers make their debut films. „The Land”, which is his latest and widely commented production, is a result of cooperation with students and graduates of the Warsaw Film School.

Filip Hillesland



At the end of the day, each global crisis translates into suffering of local ordinary people: mothers, sons, daughters, fathers, grandfathers, lovers and neighbours. This film is about them. They are suddenly forced to make unimaginable decisions of critical importance, where both life and human dignity are at stake. Unfortunately, we tend to forget about the fact that such tragic events take place every day beyond our Eastern border. We all have our own lives to live, our own reality and problems. It is normal that we grow indifferent with time. Now and then, empathy needs a booster. I hope that this film will provide this much needed stimulus. I hope it will trigger empathy.

Director of films and video games. Author of short films, including "Tropical Island" and "Toast" which were awarded at Polish and international festivals, such as the Gdynia Film Festival and ShortFest in Palm Springs. He co-directed a feature film The Land, now available on Netflix. He attended the first Polish-American Forum for young filmmakers in Los Angeles. A juror in the "Short Film" category at the screenwriters' festival Script Fiesta in 2017-2019. During his internship in the Cinematics Department at CD Projekt, he took part in scene directing and implementation in the universe of CYBERPUNK 2077. He directed a critically acclaimed adventure game "Best Month Ever!" published by Klabater. He is currently directing an indie game which has entered the production stage.



Film crew and cast on the film set of "People"

CAST

OLENA: Oksana Cherkashyna
 ANIA: Afina Ostapenko
 NASTYA: Mariia Shtofa
 MARIA: Tetiana Yurikova
 LYUBA: Nina Naboka
 BOY: Hryhorii Horobchuk
 SECOND BOY: Luka Burakov
 MOTHER: Rymma Tyshkevych
 POLISH MAN: Cezary Pazura
 GRANDPA: Hryhorii Bokovenko
 COMMANDER: Oleh Obernikhin
 MAN IN GLASSES: Oleksandr Begma

FILM CREW

PRODUCER: Maciej Ślesicki
 EXECUTIVE PRODUCER: Anna Bilut
 PRODUCTION MANAGER: Daniel Wielgórski
 WSF ASSISTANT PRODUCTION MANAGER: Magda Sędor
 FILM DIRECTOR: Maciej Ślesicki
 FILM DIRECTOR: Filip Hilleland
 EDITING: Piotr Gorszczyński
 CASTING DIRECTOR: Olga Lyubarova
 FILM SET/ OFFICE FIRST ASSISTANT DIRECTOR: Anastazija Yamshchykova
 FILM SET/ OFFICE FIRST ASSISTANT DIRECTOR: Iwanna Sanina
 OFFICE FIRST ASSISTANT DIRECTOR-COOPERATION: Yanina Kuchery
 FILM SET FIRST ASSISTANT DIRECTOR: Michał Piss
 FILM SET FIRST ASSISTANT DIRECTOR: Maria Zmudzińska
 FILM SET FIRST ASSISTANT DIRECTOR: Marek Brodzki
 SET MANAGER: Łukasz Borys
 SCRIPT: Wiktoria Bartosiewicz
 WSF DIRECTOR'S ASSISTANT: Vladyslav Deva
 DIRECTOR'S ASSISTANT: Andriy Shpak
 DIRECTOR OF PHOTOGRAPHY: Mateusz Pastewka
 CAMERAMAN: Bartek Białobrzeski
 CAMERAMAN: Albert Lenart
 COSTUME DESIGNER: Galyna Górka
 COSTUME DESIGNER: Mariia Kero
 COSTUME DESIGNER'S ASSISTANT: Olesiya Diachuk
 WSF COSTUME DESIGNER ASSISTANT: Aleksandra Wierzbicka
 MAKEUP ARTIST: Magda Malejko
 MAKEUP ARTIST: Mirella Zawiszewska
 PRODUCTION DESIGNER: Włodzimierz Szyrle
 SET DECORATOR: Barbara Ferlak
 DRONE PILOT: Dmytro Denysov



VALUES

▶ AUTHENTICITY

The story was inspired by true events reported from a war-torn Ukraine. Austere and naturalistic in its form, produced with a documentalist's sensitivity, the film is an attempt to capture the tragic onset of the Russian invasion in Ukraine. Similar to a time capsule, it is meant to preserve the memory of those first days of the war.

▶ POLISH-UKRAINIAN COOPERATION

The story was made credible by a strong involvement of Ukrainians in the filmmaking process. The film cast was almost entirely made up of Ukrainian actors and actresses acting in their native language, while a film crew composed of Poles and Ukrainians worked hand in hand at all stages of the film production.

▶ A GESTURE OF SOLIDARITY

This story is our tribute to those victims of the war in Ukraine who do not get a wide media coverage. The whole world knows about the heroism of Ukrainian soldiers. Our goal was to show a different experience of war, away from the battlefield. We wanted to share extraordinary stories of people whom war found at their homes. We also wished to underline the importance of providing aid to all victims of the war and the need to continue helping the Ukrainian community.

▶ UNIVERSAL MESSAGE

War spares no one. By shifting the focus from heroic soldiers to ordinary people and writing universal emotions into the script, the authors made sure that their film will resonate with Polish and Ukrainian audience, as well as people all around the world.



VALUES

► FEMALE PERSPECTIVE

The film's focus is on the lives of five women sharing the experience of war. The emphasis on a woman's point of view helps fill the gap in the dominant narrative of the military conflicts, which often overlooks the role of women and their experience. The courage of the film's female protagonists is truly inspiring, a reminder of the strength and perseverance of a womankind.

► PORTRAIT OF THE EXCLUDED

The film's goal was to show a variety of attitudes and individual experience. The theme of children with disability is an attempt to present the war from the point of view of a social minority group. The children's heart-breaking story makes the audience aware of hardships and challenges faced by people with disability in a war-torn country.

► THE VOICE OF A NEW GENERATION

The film is an outcome of cooperation between students and lecturers at the Warsaw Film School, including Ukrainians. The School's most talented students had the opportunity to make their film debut under the tutelage of the best experts from Poland and Ukraine. The students' youthful enthusiasm coupled with a vast experience of a highly qualified film crew made this film quite unique.

► AN INGENUOUS USE OF CINEMATIC TECHNIQUES

A realistic style of filmmaking is further reinforced by focusing the camera on objects at close range. Narrow angle shots and scenes shown from a baby's perspective (POV shots) help the audience grow even closer to the protagonists.



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