

THE DAY I FOUND A GIRL IN THE TRASH

Wonder Woman Production Natalia Bednarska, DEvisioners.



Official Selection
WARSAW FILM FESTIVAL

CAMERIMAGE
TALENT DEMO SHOWCASE



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GENRE dystopian love story
LENGTH 95'
LANGUAGE Polish

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SCRIPT Dagmara Brodziak & Michał Krzywicki
DIRECTOR Michał Krzywicki
DIRECTOR OF PHOTOGRAPHY Łukasz Suchocki

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Introduction to the world...

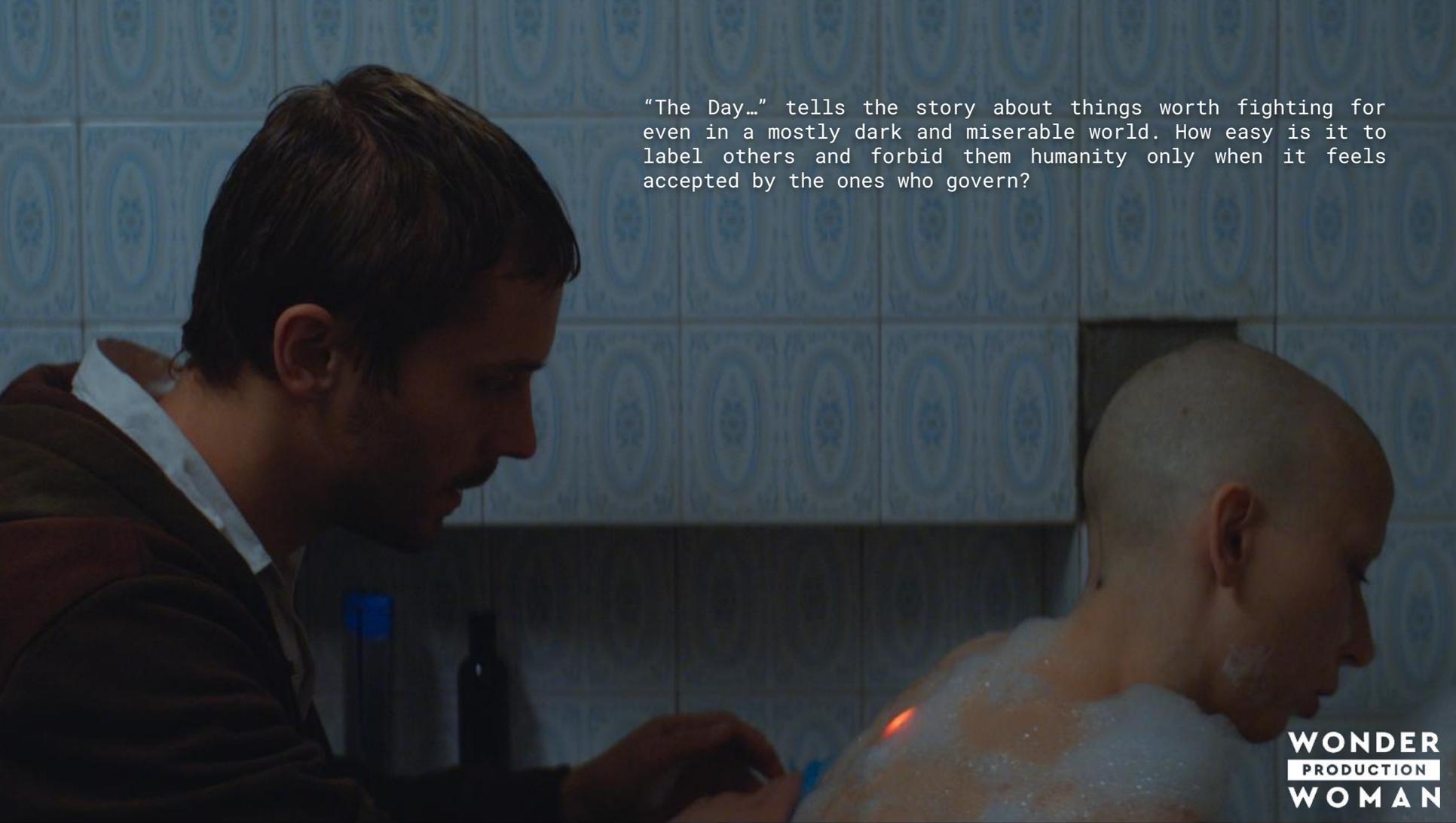
Since 2026 felony convicts are subjected to **automation**. Their heads are shaven and collars are put on their necks, injecting them regularly with the intoxicating substance - **Vaxina**.

Vaxina numbs their senses and irretrievably clears their memory. It makes them harmless for the society so they are trained to perform repetitive jobs that don't require demanding intellectual input.

Trained in such way, they're being utilized for community service or lent to private entrepreneurs for a periodic charge. Those fully trained bodies subjected to automation are called **automatons**.

Logline

Former social activist announces his suicide that he wants to commit online on his streaming channel on New Year's Eve 2028/29. By doing so he wants to make an ultimate statement against slavery in Poland. One day before the event he finds an abandoned slave-girl in the trash.

A man with dark hair, wearing a dark jacket over a white shirt, is shaving the head of another man. The man being shaved is balding and has white shaving foam on his head and neck. They are in a room with light blue patterned tiles. The lighting is dim, with a small red light reflecting on the man's shoulder.

“The Day...” tells the story about things worth fighting for even in a mostly dark and miserable world. How easy is it to label others and forbid them humanity only when it feels accepted by the ones who govern?

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Simon Hertz,

I decided to change my life.
I know it will be hard for you but don't try to search for me and get over it.

-Julia

Szymonie Hertz,

zdecydowałam się zmienić swoje życie.
Wiem, że będzie Ci ciężko ale nie szukaj mnie
i pogódź się z tym.

-Julia

It's a story about **Simon Hertz** - a troubled man of modern times. Once an idealist, his ideals are now shattered and he falls into a depressing spiral. He doesn't have any more strength to fight, so he gives up.

A woman with a shaved head and glowing blue eyes is shown in a dark, industrial-looking environment. She is looking towards the camera with a serious expression. The lighting is dim, highlighting her face and the texture of her skin. In the background, there are dark, vertical structures and a faint blue light source.

His world turns upside down when he stumbles upon **Blue**, a girl considered a dangerous fugitive. When her collar is taken off she turns out to be an extremely harmless, delicate human being discovering her humanity anew, like a little child. She doesn't remember anything from her past though.

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Mission

Our world faces a serious crisis of authorities and ideals. We aren't able to filter so much information that reach us and we are therefore building our reality upon what other wants us to believe. It's difficult to stop and spend some time meditating on universal values, humanity - ideals that shouldn't be defined by politics and ideologies. It's difficult to stop and notice how much beauty there is around us, turn on our senses and feel things we stopped feeling, look at people as PEOPLE not TAGS.

Cast



Dagmara Brodziak



Michał Krzywicki



Marek Kalita



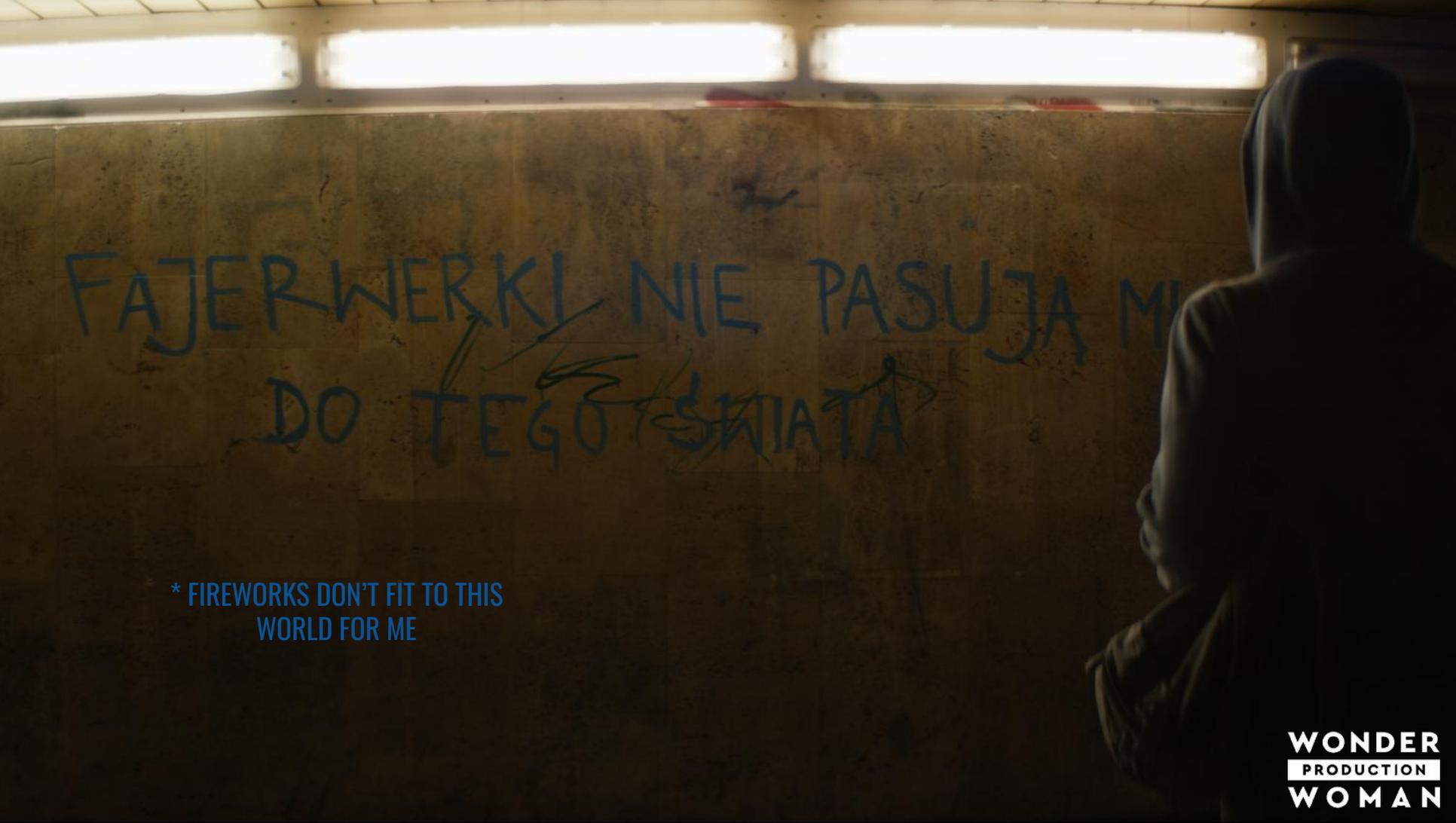
Marek Dyjak



Weronika Humaj



Philippe Tłokiński

A person wearing a dark hoodie is seen from the back, looking at a wall covered in graffiti. The graffiti is written in blue and black ink. The scene is dimly lit, with light coming from a window or opening at the top of the frame.

FAJERWERKI NIE PASUJA MI
DO TEGO ŚWIATA

* FIREWORKS DON'T FIT TO THIS
WORLD FOR ME

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Reviews

“What impresses is the creators approach to this project, where a small budget (the film was a part of Mikrobudżety program) wasn't an obstacle to create a believable picture of the near future. (...) The viewer asks himself a question not if the presented events could ever happen but when somebody will actually try to implement them in the real world.”

- VOGUE POLAND

*“**The Day I Found a Girl in the Trash** is sharp, modern, powerfully shot and intensely emotional. (...) Immediately upon this film's opening you're hit with a visual which strikes right to the nostalgic bone of sci-fi, futuristic and dystopian cinema.”*

- FILM CARNAGE

“One of the most surprising productions at this year's Polish Film Festival in Gdynia. (...) Polish science fiction - engaging and original.”

- PRESTO MAGAZINE

Reviews

“Bathed in a dystopian-Black-Mirror-like climate, it successfully juggles genres. In the context of current times very open are the questions about the basic, humanitarian values and human dignity.”

- ONET.PL

"There's a dark world in the film, and that makes the brief moments of joy that much more impactful. It's the performances that really make this film great. [...] The characters are fresh and captivating. It's really worth watching if you get the chance."

- ASHLEYMANNING.COM

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