

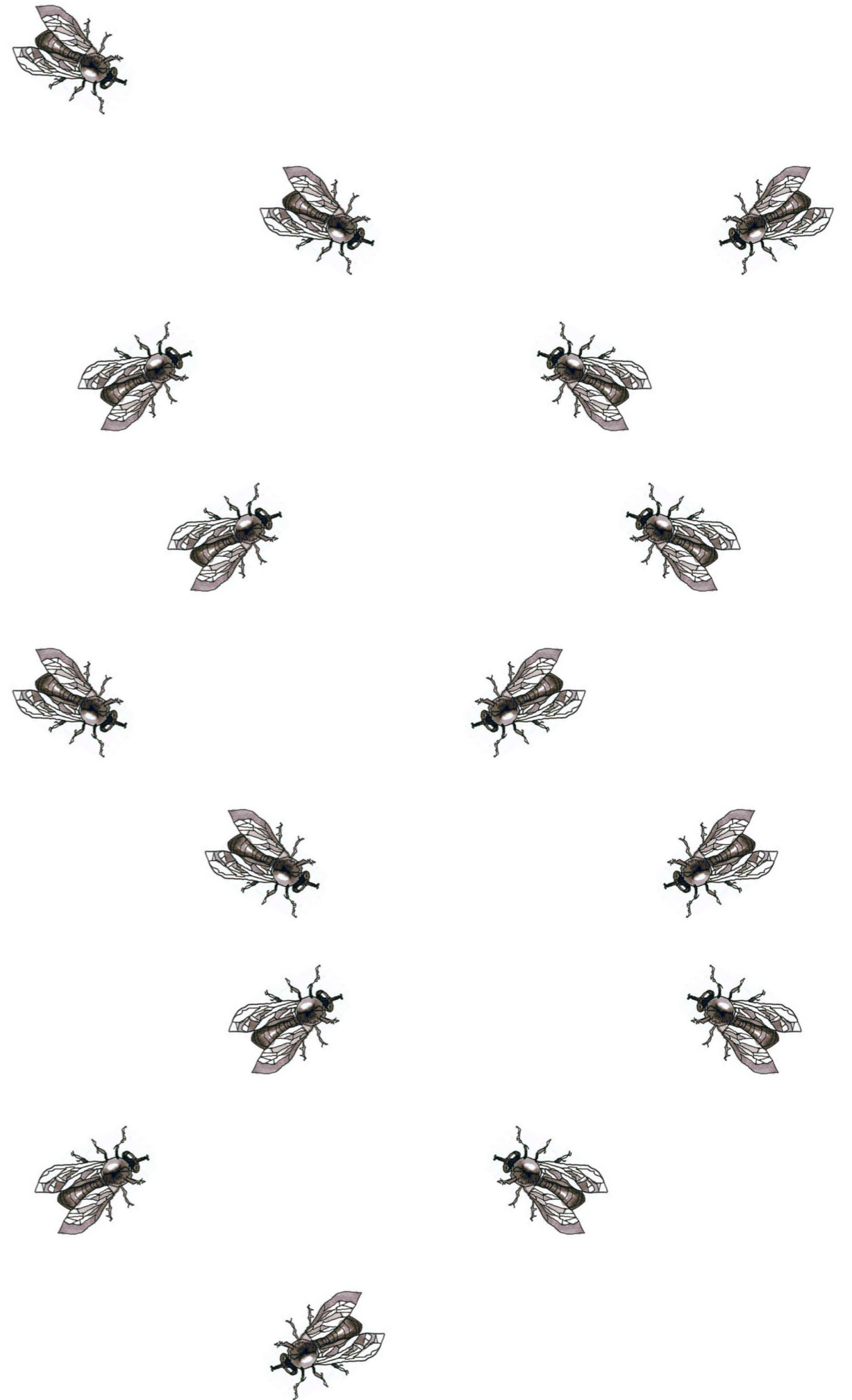


Halya

HIGH-AND-MIGHTY

Halya

HIGH-AND-MIGHTY





LADIES AND GENTLEMEN!

We would like to invite you to take part in a great new project—the creation of Halya High-and-Mighty, a full-length Ukrainian feature film based on a script by highly acclaimed Ukrainian playwright, Les Podervyansky.

The film, an action comedy replete with elements of melodrama, is designed to open a new chapter in Ukrainian cinema, relaunched with this surprise entry onto the international filmmaking scene.

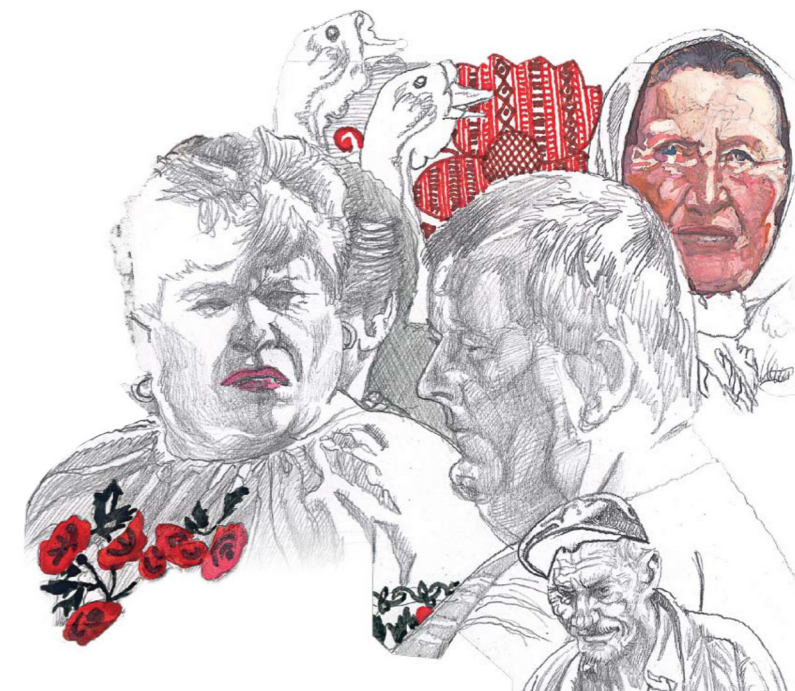
Based on an exciting script built on a brand-new idea, the film offers an absolutely unexpected take on the world's oldest and greatest problem: the eternal battle between good and evil. In Halya High-and-Mighty, evil is incarnated in the new vampires of the mass media. Good comes in the form of traditional ethnic values — Ukrainian, Chinese, Indian, Japanese — reflecting the best of world cultural heritage. The film is meant to be seen as a vibrant, dynamic multicultural romp that transpires against the background of the Ukrainian countryside, villages, and metropolises. The story will be immediately understandable to all audiences because the issues the film raises resonate with and worry the majority of moviegoers worldwide.

Since Halya High-and-Mighty has high-power producers and a star-studded cast, we expect it to be a big hit at film festivals and the box office. We are currently interested in several areas of cooperation: co-production, distribution, and investment. We look forward to discussing these and other options with you.

Respectfully yours,

*Maksym Asadchiy, producer
Pronto Film*

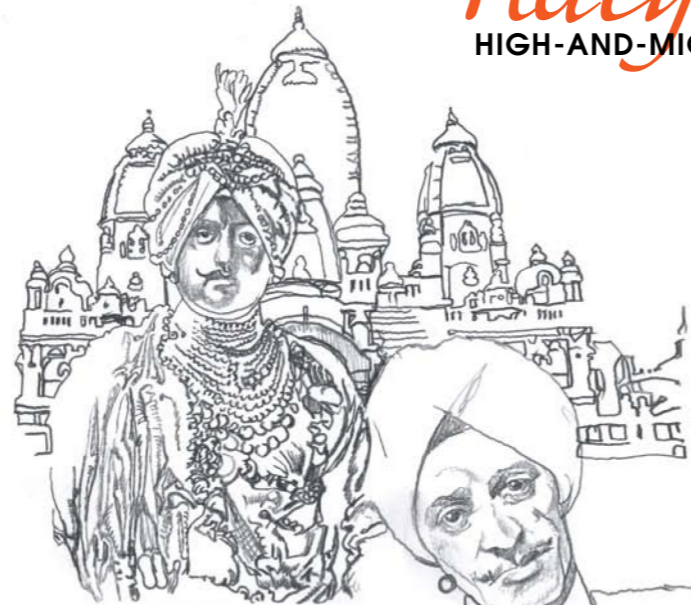
*Lesya Kalynska, director and producer
Pomegranate Studios*



HALYA HIGH-AND-MIGHTY PROJECT SPEC

Screenwriter:	Les Podervyansky
Director:	Lesya Kalynska
Genre:	Action, comedy, mystery
Running time:	120 min
Shooting format:	Digital, 16:9, color
Sound:	Dolby Digital
Country of production:	Ukraine
Scheduled release date:	2015
Producers	Maksym Asadchiy, Lesya Kalynska
Production company:	Pronto Film, Pomegranate Studios
Principle Photography:	2014

Halya
HIGH-AND-MIGHTY



ABOUT

Halya High-and-Mighty is a zesty, ethnic fairy tale about the eternal battle between Good and Evil, this time as it unfolds in Ukraine. Evil here is personified by all-powerful and ruthless television, which stupefies and deadens all who are drawn into its orbit. It is controlled by none other than secret vampires who thirst for power over the entire world. The battle against Evil is waged by a very motley crew: the main character is Halya, a simple yet gifted village girl. Her masterful Chinese kung fu teacher, an enigmatic Ukrainian Yakuza gang, and an all-powerful Indian maharajah round out the cast.

The vibrant natural world of the Ukrainian landscape and people and the glittering glass-and-tinsel world of television provide the setting for this 21st-century fable. Morbid vampire mystics, Indian elephants, kung fu, and Japanese mafia traditions are all woven together into an international action drama played out in the space between realism and fantasy. It turns out that throughout the history of world cultures, Good and Evil have symbiotically co-existed in a permanent struggle and quest for victory. No matter how great the differences and contradictions are, all true cultural values are “on one side of the barricades.” The story climaxes with an unexpected union — the culmination of Halya’s love story, an all-encompassing catharsis, and the victory of Good over Evil.



Halya
HIGH-AND-MIGHTY

SPECIAL STARS

The main selling points of Halya High-and-Mighty are its original idea, script, and special visual aesthetic — not to mention the film’s star-studded cast.

We would very much like renowned Hollywood star Uma Thurman to play one of the main roles in the film. The part of the “mean stepmother witch and provincial vamp” is extremely fascinating and will, we hope, be of interest to Uma.

Moreover, we will conduct negotiations with Yu Tse, a genuine kung fu master, to play starring part of master Lee Fan Chou. Yu Tse is the eldest son of the legendary Master Chen, the 19th-generation head of the Tai Chi Chuan Chen School (Henan Province, China).

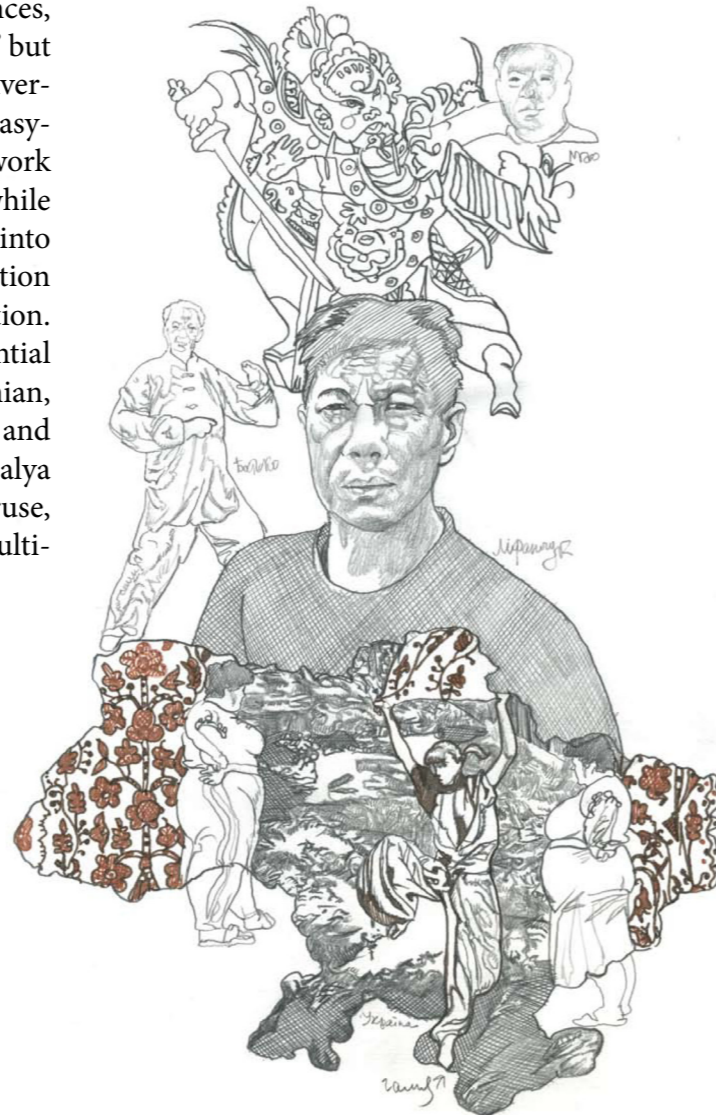
We have invited Andriy Sereda to play the role of Oy-abun, the godfather of the strange Ukrainian Yakuza gang (he is one of the most energetic characters in the film). Sereda is a Ukrainian rock legend, composer, singer, and front man for the band Komu Vnyz. In addition, he has training as an actor and is one of the most sought-after voice-over men in the Ukrainian movie-making market.

The American actress, the Chinese kung fu master, and the Ukrainian rock star comprise the core cast of our lively, multinational story.



GENRE

Halya High-and-Mighty is the first Ukrainian comedy action film. The enthralling melodrama-mystery is a story with a wacky and adventurous plot. It unites what would seem to be incongruous — elements of a Ukrainian folk tale and elements of contemporary pop culture; American cult films and Indian melodrama; classic Chinese war cinema and Count Dracula's medieval Europe — all against a background of modern Ukrainian life, with a twist of first-rate fantasy, of course. This layer cake diversity of genres and styles appeals to the interests and tastes of viewers of various social backgrounds and cultural preferences, not because "there's something for everyone," but because the madcap *mélange* touches on universal themes. Rather than distracting, the fantasy-like lively "crumpling up" nature of the work makes it similar to the films of Kusturica, while the feeling when all the plot lines converge into a cleverly crafted denouement that the solution is at hand makes it like Tarantino's *Pulp Fiction*. The project has immense international potential because the characters are not just Ukrainian, but Japanese, Chinese, Indian and British and they all speak their respective languages. Halya High-and-Mighty is not a cheap, cinematic ruse, but genuine authentic cinema. It truly is a multi-cultural fireworks show.



NEW UKRAINIAN CINEMA

The project has all the components necessary to become the long-awaited springboard for Ukraine's new cinema. Countries such as Serbia, Turkey, Israel, Hungary, Slovakia and other regional presences that have never had the reputation of being leading filmmaking nations are now producing top entries in prestigious international film festivals. International trends show that new movies from these countries are engaging and compelling for viewers of all nationalities. What's the secret?

Halya High-and-Mighty has three key elements that will project its new Ukrainian filmmakers into international orbit: freshness, ethnic flavor, and an entirely modern mode of expression. Films that attempt to express something universal and transnational fail when they are not rooted in a given tradition. It is only when the filmmaker captures local ideas and feelings, showing how certain themes play themselves out over and over again regardless of the cultural setting, that the universal can be expressed. Halya High-and-Mighty represents a new, unexpected art vision based on unique national peculiarities and reality, but expressed in a contemporary cinematographic language that is accessible and understandable to the whole world.



UKRAINIAN STARS

Despite being lesser known elsewhere in the world, Ukrainian cinematography is not rootless and did not emerge out of nowhere. Much of the tradition and some of the most famous individuals, notably Oleksandr Dovzhenko, were appropriated by Russians and Soviets for years. The result is that the significant Ukrainian presence in the history global moviedom has had most traces of its identity erased. Despite the decline of the Ukrainian movie industry over the past decades, the filmmaking school and traditions of cinematographic vision are still very much alive. It is no surprise, then, that Halya High-and-Mighty has attracted an impressive group of participants representing both traditional and new approaches to cinematography. Screenwriter Les Podervyansky is a famous Ukrainian artist and writer, who is loved and quoted by several generations of Ukrainians, from the middle-aged to teenagers. He is known for his twisted, satirical plays, utter lack of political correctness, and use of obscenity. Most of his respectable oeuvre was first disseminated underground as tape recordings of his own renditions or even memorized by his fans and passed on in the oral tradition. They were published later on the Internet, and made available in various other formats.

In addition, Podervyansky is the author of various scripts, tales, and articles. Also an artist, the son and grandson of artists, and a member of Ukraine's National Union of Artists, Podervyansky has exhibited often and successfully. A phenomenon in his own right, Les is the favorite author of many different crowds in Ukraine, irrespective of social, educational, or age differences who come together over his quotable quips. He is a mythical figure about whom numerous legends are told. Some of the labels he has earned include "cult poet of the underground" and "conscience of the nation."

Director Lesya Kalynska received her MFA in film directing and writing from the Department of Film and Television at New York University's Tisch School of the Arts. Other well-known NYU graduates include such famous film directors as Martin Luciano Scorsese, Spike Lee, Oliver Stone, Jim Jarmusch, Todd Solondz and Ang Lee. A director, writer, and producer, her film *The Balloonist* was screened widely, winning the Best Student Film Award at the Hope and Dreams Film Festival in New Jersey. Her production debut, *The Debt* directed by Levan Koguashvili, was an official selection at the Sundance and Tribeca Film Festivals. It won a production award at the First Run Film Festival in New York as well as several prestigious awards at Manheim IFF, Hampton IFF, and the Los Angeles Annual Showcase "Award Winning Short Films." Recently Kalynska directed and produced a feature documentary and co-produced a short narrative film.

Cinematographer Serhiy Mykhalchuk is a legendary, award-winning, internationally acclaimed artist. Probably one of the most famous Ukrainian DPs, Mykhalchuk and has worked all over the world. His credits include more than 20 feature documentaries and 8 narrative feature films. Among his works is the widely hailed 2003 film *Mamai*, directed by Oles Sanin, which won awards including an Academy Award for Best Photography in a Student Feature Film and Ukraine's bid for the Oscar for Best Foreign Language Film. Mykhalchuk also received the Jury's Prize for Best Cinematography at the San Sebastian Film Festival Awards for *The Lover*, directed by Valerii Todorovskiy.

The production designer is Serhiy Yakutovych, a famous Ukrainian artist, graphic designer, book illustrator, and member of the Ukrainian National Union of Artists. He has been named a national artist of Ukraine, is a National Taras Shevchenko Award Laureate, a corresponding member of the Ukrainian Academy of Arts, a laureate of the Molodist International Kyiv Film Festival, recognized for his "contribution to the development of Ukrainian cinematography." In addition, Yakutovych is a fine artist and recipient of numerous prizes and awards. He carries on the tradition of his father Heorhii Yakutovych, who, together with Serhiy Paradzhanov, created the legendary *Shadows of Forgotten Ancestors*. He has done numerous illustrations for the works of Shakespeare, Wilde, Dumas, Aleksei Tolstoy, Dostoevsky, Nietzsche, and others.



SYNOPSIS

This contemporary fairytale takes the eternal conflict between Good and Evil and gives it a post-modern, global interpretation. In this day, evil is incarnated as television controlled by modern vampires. These mass media monsters are a new breed of creatures of the night. They are different from the beautiful, mysterious vampires of the Middle Ages, those exquisitely pale representatives of high society who inhabited gloomy castles, dressed in opulent clothing, and avoided the light of day. Nor are they the anemic sex symbols of the Pacific Northwest that teenagers the world over are lusting after. In *Halya High-and-Mighty* the vampires are ordinary rednecks of a generation of degenerate consumers. They are perfectly adapted to modern conditions and have chosen television as their means to conquer the world, their international weapon of mass zombification.

Vlad Silyodka, the film's main villain, is the producer at a mainstream Ukrainian television channel who seeks to take over the world through TV. He is also a secret vampire and a descendant of Count Dracula. Silyodka's plan centers around an extravagant TV show, *Armageddon*, broadcast live to the whole country. His accomplice in this crime is his mistress Matylda, a professional witch. She smuggles medieval blood into Ukraine disguised as tomato juice. Later, they sell the juice in shops all across the country and millions in the *Armageddon* audience drink it. This is all part of their grandiose plan for world domination. The whole scheme hinges on a final, occult ritual for which they need the real deal: the blood of the Indian goddess Parvati. Parvati was most recently born to the mortal family of a rich and powerful maharajah, but she was kidnapped as a baby. All traces of her ended somewhere in Ukraine. Silyodka knows that to collect her blood he must find and kill her on screen.

The main protagonist, the savvy, peasant girl, Halya, is the embodiment of pure goodness. Halya is a modern-day Cinderella. She lives on a Ukrainian farmstead in a small village in a large, gaudy house with her stepmother, Matylda, and two disgusting stepsisters. As befits Cinderella, Halya is pretty and bright, loves animals and birds, and does all the difficult and dirty chores at home. She also has a curious, underexplored gift for breathing life back into dead creatures. Heidegger and Musashi number among her most favorite philosophers. Of course, she also takes kung fu classes from her local P.E. teacher, an ethnic Chinese named Lee Fan Chou (whom villagers lovingly call "Lifanchuk").

Lifanchuk is not just a coach; he is the son of great martial arts master Chen—the head of the oldest Chinese kung fu school—and also a former intelligence officer in the People's Liberation Army. At his father's request, he has to find and punish the student who disgraced the school by becoming a mafia boss. And the former student of master Chen is, of course, none other than Silyodka.

Unsuspecting Halya ends up at the center of action: she is the Indian princess and daughter of the maharajah; it is her life that Silyodka needs to fulfill his monstrous

plan. The convergence of events is complicated by the presence of an exotic, secret criminal ring called "the Ukrainian Yakuza" headed by one Oyabun, an aesthete and connoisseur of Ukrainian poetry. Oyabun is also looking for the maharajah's missing daughter, but is unaware of her godly nature. His goal is to return the girl to the maharajah for a hefty reward. Oyabun is joined by his henchman Khuyama, a young fighter, hereditary samurai, and living embodiment of the Bushido code. It is he whom Oyabun sends to find the daughter and bring her back to Kyiv. At Oyabun's request, Khuyama visits the village where he meets Halya. The young people feel an instant connection, but because they are sure they belong to enemy factions, there can be nothing between them but growing romantic tension. There's suffering, there's enmity, there are comical misunderstandings, but in the end they achieve resolution when it becomes clear that Yakuza also fights for good.

The truth comes to light in Kyiv where all characters serendipitously meet. Matylda takes Halya and her sisters to participate in the TV contest. Lifanchuk has gone to the capital to look for his father's student. Time is of the essence—Silyodka has captured Halya, *Armageddon* is on the air, and the whole country, drunk on the fake tomato juice, is glued to the TV screen, with vampires planning to conquer the world any minute.

The crescendo is reached in the very lair of Evil in the *Armageddon* studio as practically the whole country watches. Will Halya be saved by joint Ukrainian-Indian-Sino-Japanese efforts? Can television, which has been ruining the world and human minds, somehow be punished? What will happen when Halya's twin brother unexpectedly and frighteningly comes on the scene?

The finale—the wedding of Halya and Khuyama—takes place in Halya's village. This is not just a wedding, it is an all-embracing, multi-cultural catharsis: guests include locals, Indians, gangsters, samurai, and TV celebrities as well as elephants, tigers, monkeys, and parrots. The whole gang chooses to stay, love, and strive for self-improvement on this Ukrainian farmstead that is heaven on earth and the center of the universe.



THE CHARACTERS



Halya

A 20-year-old rural yet modern Ukrainian Cinderella, vivid and charming. She possesses refined natural taste, erudition, an athletic look, and self-sufficiency. Equally at home with the of Western philosophy and Eastern martial arts.



Matylida

Halya's stepmother. A provincial vamp; a well- preserved, beautiful 40-year-old bitch. A professional witch-werewolf, she possesses a natural and strongly pronounced Ukrainian national mentality.



Silyodka

40-year-old executive producer of a TV channel and descendent of Dracula. He is a redneck— a typical product of pop culture—a conceptually new type of vampire. He is greedy, lustful, uneducated, and suffers from megalomania.



Tetiana

37 years old. Beautiful, common village woman. She is a simpleminded and amorous blabbermouth, naïve and spontaneous.



THE CHARACTERS

Lee Fan Chou

(fellow villagers call him "Lifanchuk")
A 40-year-old Chinese superman, officer of the People's Liberation Army, kung fu master. His worldview is a harmonious combination of Taoism seasoned by study of Marx, Engels and Mao. He likes a good meal and fun.



THE CHARACTERS



THE CHARACTERS

The Maharajah

55 years old. Rich Indian aristocrat, widower. Lover of subtle and exquisite pleasures, generous, risible and charming. A man of great intellect, he has a refined sense of humor and holds the spiritual values in a precise hierarchy.



Mister Charles

50-year-old retired British officer; friend and companion of the maharajah. Has an English sense of humor; is a true gentleman, and has a military bearing.



Khuyama

30 years old; henchman of Oyabun. A strong, handsome samurai and jujitsu master. He is a living illustration of the Bushido code.

Oyabun

The 40-year-old leader of the Ukrainian Yakuza. He is well educated, smart, cruel and cynical. He is the fruit of the interaction between Ukrainian and Japanese culture. He is a connoisseur of poetry.

Vova and Adyk

Inveterate numbskulls, mobsters: typical representatives of local gangs. Ignorant, unsophisticated, and ridiculous. They are about 27 years old.





Halya
HIGH-AND-MIGHTY

Halya
HIGH-AND-MIGHTY

DIRECTOR'S STATEMENT

Blue Jeans, a Sword, and a Beauty

They say that the USSR collapsed because of blue jeans and the people who first started wearing them. Were there a list of individuals who brought down the Soviet Union, I would certainly add the name of Ukrainian cult author and artist, Les Podervyansky.

Everyone in Ukraine cites him, from children to policemen: intellectuals and criminals, students and pensioners, the left and the right, the opposition in the back-rooms and the powers-that-be in the saunas.

In the eighties, Podervyansky's audio-dramas were banned. Despite this, people secretly recorded them on audio cassettes and listened to them until the magnetic tape wore out.

Back then — 30 years in advance — Les managed to predict the future of the Soviet Union and Ukraine. In *The Tale of the Turnip*, he depicted terrible, mutant beasts; in his play, *King Liter*, we see an good ol' tyrant abdicate the throne to a humpbacked jester who preaches freedom. But the illusory freedom is shortlived; the hunchback is replaced by a man in a khaki-colored shirt...

Poderv'yanskyi anticipated Chornobyl and the collapse of the Soviet Union, the end of Brezhnevian Stagnation and Gorbachov's glasnost, and even the Putin-Medvedev regime.

I first heard *Hamlet* when I was 12 years old. It was a smash hit. All it took was one of Les's plays, and my childish acceptance of the grandiloquent Soviet pathos moldered away like a vampire in the sun.

No one in the West reads Les Podervyansky, and even if they wanted to, they couldn't. Maybe it's because he's impossible to translate and he's way too raunchy, way too scandalous. Instead, people here read Aleksandr Solzhenitsyn. After all, he told the whole world about the crimes of the Soviet regime. He identified the disease but he hardly understood how to cure it. His exposé rings with the spidery gloom of Dostoevsky: you're left frightened after reading *The Gulag Archipelago*. It seems like it's impossible to destroy Soviet totalitarianism. Like it will never end.

The contemporary Russian writer, Viktor Erofeyev, once noted that Solzhenitsyn lacked a James-Bond smile, irony, and self-deprecation. He was "defeated by Russian gloom and Russian sexual mustiness." But Podervyansky was different. Completely different. It was in Ukraine that this writer unlike any other was born. It's as though he was molded from new genetic material: alluring, vivacious, cruel toward all cynicisms and pathologies, brutally sexual, and unbelievably, incredibly funny.

He was the dangerously infectious carrier of the pandemic of freedom. He propagated a new lifestyle. He presented a whole new image of an artist. Les's had it all: unbelievable charisma, torn jeans, a white-toothed smile, a knock-out beauty on his arm, and a samurai sword behind his back.

He won.

He won with his fresh aesthetic.

With talent. With laughter. He won with his illicit obscenity and courageous mockery of the system.

He won with his charm (Alain Delon would probably have hanged himself out of envy).

He beat the writer-hacks in their brown suits with crooked spines, lackluster and unattractive, who spoke endlessly about morality all while serving the regime.

Les Podervyansky conquered the Soviet asexuality, the ugly athletic pants with stretched-out knees the whole country was forced to wear, and, most importantly, he conquered fear. The monsters of Soviet mythology that went through the cheerful meat grinder of his plays weren't scary at all. Quite the opposite—they were pitiful and comic.

He didn't fight with the system like Solzhenitsyn, didn't beat his head against it. He simply treated it with mild disrespect; he was above it. Joyfully and effortlessly laughing at the Homo sovieticus, he ruined it from the inside.

When we were still kids we'd listen to his plays and laugh until we cried, until we hiccupped, until we had spasms in our bellies. We were embarrassed. Our hair stood on end. We wanted to break free.

We adored Les and wondered how he still wasn't in prison.

Who could have thought that even the KGB loved his stuff? But by then even they didn't believe in the Soviet Union so they didn't bother this talented hooligan. They called him in, they threatened him, and in the end, they asked him to read them something new...

My generation, having listened to Les's plays over and over, was completely different from my parents'. We were happy, fearless, and cynical for the better. We wore jeans, listened to rock-and-roll, practiced kung fu, and read the *Tao Te Ching*. The fear had been driven out of our system.

In 1990, students in Kyiv lay down on the granite and started a hunger strike. We were fed up and we took to the streets. It was cheerful and carefree like in the plays of Les. This was the youth revolution, actually, the children's revolution. The events of those days deeply shook our parents from their slumber...And in 1991 Ukraine voted for independence.

Since that time, much has changed. The dragon has begun to raise its head again.

I was lucky enough to graduate from the film school at New York University — the legendary NYU where Martin Scorsese, Jim Jarmusch, Oliver Stone, and Spike Lee studied. I went through that strict monastic school of cinema with its intensive program and suddenly saw clearly that the world of Les Podervyansky, despite its authentic, local Ukrainian color, would be interesting for and understood by the fans of Rodriguez, Kusturica, Lynch, and Tarantino all over the world. As Kurt Vonnegut would say, these are people from the same “karass.”

20 years after the “Student Revolution on Granite,” Podervyansky has, like always, brilliantly and accurately captured the essence of the 21st century in his script, *Halya High-and-Mighty*. It has its particular style and new flavor as it is found not only in Eastern Europe, but also in other countries, where not the former strongmen but now media moguls are calling the shots.

In post-Soviet countries, rather than the means of mass communication that openly transmitted the communist-imperial ideology, we now have the new mass media which produces a no less harmful white noise of information. Fooled by idiotic sitcoms, glamor, and the wishy-washy news, people are losing their capacity for independent thinking. The foundation for a new ideological “zombification” and a new censorship is being laid.

All this and much more is embodied in Les’s happy screenplay-spectacular. This time, the villain is no longer a person in a military uniform, but the general producer of a popular Ukrainian TV station. A vulgar person and secret vampire, he churns out TV shows that lobotomize their viewers.

Only those who are not addicted to television but think, read poetry and philosophical tracts, and practice kung fu, meditation, and other spiritual exercises, are capable of breaking through the static of information.

Our characters are a savvy girl from a small Ukrainian village near Poltava, a Chinese martial artist, an Indian maharajah, and honorable bandits from the Ukrainian Yakuza. They dare to challenge the sleazebags of television. Here in 21st-century Ukraine, they confirm the wonderful coexistence of the eternal values which were created independently by the world’s oldest cultures.

Take a look at the synopsis and read the script!

Lesya Kalynska
Director



LES' PODERVYANSKY, 1975



Halya
HIGH-AND-MIGHTY

Halya
HIGH-AND-MIGHTY

OLEKSANDR (LES') PODERVYANSKY

BIOGRAPHY

Born in Kyiv in 1952. Member of the Artists' Union of Ukraine since 1980. Participated in exhibitions since 1976. Lives and works in Kyiv. Specializes in oil painting, graphics, theatre design. Well-known as playwright.

EDUCATION

In 1976 has graduated from the State Academy of Art and Architecture (Kiev), the faculty of painting arts, monumental department.

PERSONAL EXHIBITIONS

- 2012 "Dymchuk Gallery", Kiev, Ukraine.
- 2010 "Dymchuk Art Gallery", Odessa, Ukraine.
- 2010 "Collection" Gallery. Kyiv, Ukraine.
- 1999 Embassy of Ukraine in Canada. Ottawa, Ontario, Canada
- 1999 "Lazarro Signature Gallery". Stoughton, Wisconsin, USA
- 1998 "Domino" Gallery. Goteborg, Sweden
- 1995 Museum of Russian Art. Kyiv, Ukraine
- 1995 Mercury Globe Ukraine. "Slavutych" Arts Center, Kyiv, Ukraine
- 1992 "Vesta" Gallery. Museum of Russian Art, Kyiv, Ukraine
- 1991 "Glasnost" Gallery. Nuremberg, Germany
- 1990 "Raissa" Gallery. Erfurt Cultural Center, Erfurt, Germany
- 1989 "Metamorphoses". Museum of History, Kyiv, Ukraine

MAJOR GROUP EXHIBITIONS

- 2012 "Myth "Ukrainian Barocco". National Art Museum of Ukraine, Kyiv, Ukraine
- 2010 "ReStart". Modern Art Center, Kyiv, Ukraine
- 2006 Exhibition of Modern Art. Ukrainian House, Kyiv, Ukraine
- 2003 "Invasio". Exhibition Hall of Ukraine Artist's Union, Kyiv, Ukraine
- 2000 "Art Expo-2000". New York
- 1995 Exhibition of Modern Art. City Arts Gallery, Kyiv, Ukraine
- 1994 Kyiv Arts Fair. Ukrainian House, Kyiv, Ukraine
- 1993 "Ukraine – America '93". Sports Palace, Kyiv, Ukraine
- 1993 "Gallery of the 4". Arts Museum, Sevastopol, Ukraine
- 1991 "Yednist". State Museum of Ukrainian Fine Arts, Kyiv, Ukraine
- 1990 "Modern Ukrainian Art". Marsvinskholm Cultural Center, Isted, Sweden
- 1985 "Fine Arts of Ukraine". Manezh, Moscow, Russia
- 1983 All-Union Arts Exhibition. Central House of Artists, Moscow, Russia

1981 All-Union Young Artists Exhibition. Central Exhibition Hall, Tashkent, Uzbekistan

1980 All-Union Exhibition. Manezh, Moscow, Russia

MAJOR THEATRE WORKS AND AWARDS

2012 "Vasilisa Egorovna's dreams" by L. Podervyansky, set design.
Theatre "KROT". Kyiv, Ukraine.

2011 "Pavlik Morozov" by L. Podervyansky, set design.
Theatre "KROT". Kyiv, Ukraine.

1995 "Kontakt-95", International Theatre Festival Award for set design
of "The Shot in the Fall Orchard". Torun, Poland

1995 "Kyiv Pectoral" Award for the best performance of the year,
"The Shot in the Fall Orchard". Kyiv, Ukraine

1994 "The Shot in the Fall Orchard" by A. Chekhov, set design. V. Bilchenko,
Experimental Theatre, Kyiv, Ukraine

1993 "Kyiv Pectoral" Award for the best set design of the year, "The Orgy".
Kyiv, Ukraine

1993 "The Orgy" by L. Ukrainka, set design. Lypky Theatre, Kyiv, Ukraine

GRANTS

1997 SABIT program. Plattville University, Wisconsin, USA

WORKS ARE PRESERVED IN THE FOLLOWING PERMANENT COLLECTIONS:

State Museum of Ukrainian Fine Arts; Kyiv, Ukraine

Museum of Russian Art; Kyiv, Ukraine

Ukrainian Cultural Fund; Kyiv, Ukraine

Ministry of Culture and Arts of Ukraine; Kyiv, Ukraine

Artists' Union of Ukraine; Kyiv, Ukraine

Mercury Globe Ukraine; Kyiv, Ukraine

Arts Museum; Voronezh, Russia

Ministry of Culture of Russia; Moscow, Russia

Artists' Union of Russia; Moscow, Russia

"Glasnost" Gallery; Nuremberg, Germany

"Raissa" Gallery; Erfurt, Germany

Wisconsin State University; Plattville, Wisconsin, USA

"Domino" Gallery; Goteborg, Sweden

Private collections in Ukraine, Russia, Poland, Germany, Sweden, Great Britain, Israel, Canada and USA

DIRECTOR AND PRODUCER

Lesya Kalynska

Lesya Kalynska is an award-winning director, writer, and producer. Born and raised in Kyiv, she currently lives and works in New York City. Kalynska earned her MFA in film directing and writing from the Department of Film and Television at New York University's Tisch School of the Arts. She has written, directed, and produced several narrative films and documentaries. Her film *The Balloonist* featured the renowned Georgian actor Kakhi Kavsadze and was screened widely, winning the Best Student Film Award at the Hope and Dreams Film Festival in New Jersey. Her producing debut *The Debt*, directed by Levan Koguashvili, was an official selection at the Sundance and Tribeca Film Festivals. It won a production award at the First Run Film Festival in New York as well as several prestigious awards at Manheim IFF, Hampton IFF, and the Los Angeles Annual Showcase "Award Winning Short Films."

In 2011, she directed a TV documentary series entitled *Level of Secrecy 18* highlighting atrocities committed by the Soviet government against its own people during World War II. The film premiered in May 2011 on 1+1, a premier Ukrainian national TV channel. Recently Kalynska produced a feature documentary *Salt in The Air* by Enrico Cullen and co-produced a short narrative film, *Ukrainian Lessons*, by Ruslan Batytskyj. For several years, Kalynska has been working on developing, producing, and directing the feature documentary *In the Land of the Lost Crusaders*. It has received multiple grants to date, including funds from the Hollywood Foreign Press Association. She is also currently developing her first narrative feature, *Halya High-and-Mighty*, based on a screenplay by Les Podervyansky, and pursuing her career as the founder of the production company Pomegranate Studios in New York City.

EDUCATION

New York University, Tisch School of the Arts, New York, NY 2003-2009

- MFA, Maurice Kanbar Institute of Film and Television
- Directing and Screenwriting

University of Illinois at Chicago, Chicago, IL 1999-2003

- PhD candidate, Department of Slavic and Baltic Languages and Literatures
- Slavic Literatures and Languages

Drahomanov Ukrainian National Pedagogical University, Kyiv, Ukraine 2001

- PhD, Department of Slavic Studies
- Slavic Literary Studies

Drahomanov Ukrainian National Pedagogical University, Kyiv, Ukraine 1990-1994

- BA, Department of Slavic Studies: Diploma with Distinction
- Ukrainian Language and Literature

PROFESSIONAL EXPERIENCE

- POMEGRANATE STUDIOS INC, NYC, USA, founder, director, producer **2008-2013**
- REVOLUTION MESSAGING, USA-Ukraine, director, producer **2012**
- 1+1 TV Channel, Kyiv, Ukraine, director **2010-2011**
- RELATED PARTS LLC, NYC, USA, producer **2010-2011**

DIRECTING (Features)

- *LEVEL OF SECRECY 18* (4 episodes, 42 minutes each) – TV documentary. Premiered in May 2011 on 1+1, a premier Ukrainian national TV channel. **2011**

- *HALYA HIGH-AND-MIGHTY* - feature narrative film (project in development)
- *IN THE LAND OF THE LOST CRUSADERS* - feature documentary (in post-production)

SHORT FILMS (As Writer / Director / Producer / Editor)

- *HELEN* - narrative short **2013**
- *TURN OFF YOUR CELL PHONES* – spec commercial **2013**
- *NIKO* – documentary short **2007**
- *THE BALLOONIST* – narrative short **2006**
- *ABSENTEE* - narrative short **2004**
- *ASHTRAY*- narrative short **2003**

PRODUCING

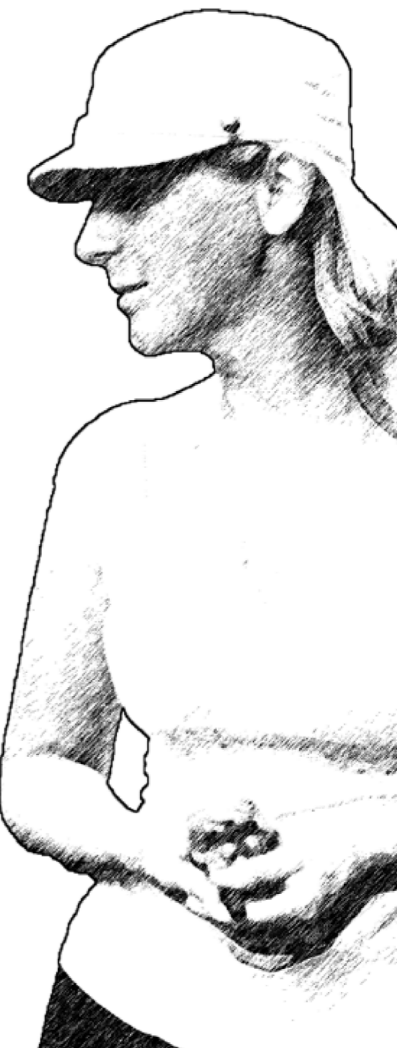
- *UKRAINIAN LESSONS* (Dir. Ruslan Batytskyi) – short narrative, co-producer **2012**
- *SALT IN THE AIR* (Dir. Enrico Cullen) – feature documentary, producer **2013**
- *IN THE LAND OF THE LOST CRUSADERS* – feature documentary, co-producer (in post-production)
- *THE DEBT* (Dir. Levan Koguashvili) – narrative short (producer) **2005**

VARIOUS (selected films)

- *GREEN JACKET* (Dir. Volodymyr Tyhyj) – feature narrative, actress (in post- production)
- *OVERDRIVE: ISTANBUL IN NEW MILLENIUM* (Dir. Aslihan Unalde) – feature documentary (editor) **2011**
- *AMA AT SEA* (Dir. Mahalia Cohen) – narrative short (lead actress) **2010**
- *LITTLE ACCIDENTS* (Dir. Sara Colangelo) – narrative short (1st AD) **2010**
- *NIGHTLIGHT* (Dir. Etienne Kallos) – narrative short (DP) **2007**
- *SPY GAMES II: BLACK WOLF HUNT* (Dir. George Gavrillov) – feature (1st AD) **2006**

AWARDS, GRANTS AND NOMINATIONS

- Hollywood Foreign Press Association Production Award **2008**
- Ministry of Culture of the Republic of Georgia Production Grant **2007**
- *THE BALLOONIST*
 - o Best Student Film Award – Hope and Dreams IFF, New Jersey, USA **2006**
 - o Best Director Nomination – Fusion Film Festival, New York, USA **2006**
 - o Official Selection – Badalona Film Festival, Barcelona, Spain **2006**
- *THE DEBT*
 - o Producing Award - First Run Film Festival, New York, USA **2005**
 - o Official Selection – Tribeca Film Festival, New York, USA **2006**
 - o Official Selection – Sundance Film Festival, Park City, USA **2006**
 - o Audience Award - Los Angeles Annual Showcase, Los Angeles, CA **2006**
 - o Best Student Film Award - Hampton IFF, Hampton, NY **2006**



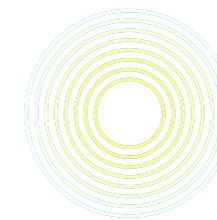
DoP Serhij Mychalchuk

Filmography

2001 – “The Law” (TV serial). Director Oleksandr Veledinskiy, Russia
 2002 – “The Lover”. Director Valerii Todorovskii, Russia
 2003 – “Mamay”. Director Oles Sanin, Ukraine
 2003 – “My stepbrother Frenkenshtein”. Director Valerii Todorovskii, Russia
 2004 – “The Contact”. Director Andrey Novoselov, Russia
 2006 – “Millstone of Time”. Director Oles Sanin, Ukraine
 2007 – “I.D.”. Director Ghasan Shemeit, Syria
 2008 – “Las Meninas”. Directors Igor Podolchak and Dean Karr, Ukraine
 2008 – “Illusion of Fear”. Director Aleksandr Kiriyyenko
 2012 – “Match”. Director Andriy Malukov, Russia
 2013 – “The Guide”. Director Oles Sanin, Ukraine
 2013 – “Paradzhnov”. Director Olena Fetisova, Serzh Avedikyan, Ukraine



“PRONTO FILM” (Ukraine) Maksym Asadchyi



**PRONTO
FILM**

Filmography

2013 THE GUIDE - feature film by Oles Sanin (in production)
 2013 KASYM - 4 series by Leonid Belozorovich
 2013 BROTHERS. THE FINAL CONFESSION – feature film by Victoria Trofimenko
 2012 SCRIBBLER'S STORIES - feature film by Oleg Filipenko
 2012 THE MATCH - feature film by Andrey Maluykov
 2012 ANGELS OF WAR – 4 series by Tania Khodakivska
 the best TV series on the Teletriumf 2012
 globe-GOLD in a subcategory mini-series at WorldMediaFestival Hamburg 2013
 Gold Plaque at Chicago International Film Festival Television Awards 2013
 2011 BALLAD ABOUT THE BOMBER – 8 series by Vitaliy Vorobiev
 was awarded with silver on World Media Festival 2012
 special prize on Seoul International Drama Awards
 gold World Medal – New York Festivals International Television & Film Awards 2012
 the Teletriumf Award – the best producer and the best tv-show/tv-series nomination for the 8-episode movie “Ballad about the Bomber”
 the best producer`s project on II Truskavets World Festival «Zolotaya Pektoral»

- 2010** THE TRUE STORY ABOUT SCARLET SAILS – based on classical adventure novel by Alexander Grin. 4 series by Aleksandr Stekolenko
- 2009** BY LAW – police TV series (64 episodes)
- 2008** HUNTING FOR VERWOLF – 4 series by Yevhen Mytrofanov and Tania Khodakivska
the best TV series on International film festival named by Yuri Ozerov
- 2008** MYSTERIOUS ISLAND – based on novel by Iren Rozdobudko, feature film by Volodymyr Tykhiy
- 2008** THE TRUE FRIEND – TV movie by Kira Volkova
- 2008** DISTURBING HOLIDAY BY ATTORNEY LARINA – TV movie by Aleksandr Stekolenko
- 2007** THE FORGIVEN SUNDAY TV movie by Tetyana Hodorkivs`ka
- 2007** THE DEBT – featured film by Assaf Bernstein
4 nominations for Award of the Israeli Film Academy
- 2007** RUSSIAN TRIANGLE (RUSULI SAMKUDHEDI) – featured film by Aleko Tsabadze
special jury prize and nomination for “Golden St. George” on Moscow International Film festival, 2007
nomination for Grand Prize on Cottbus Film Festival of Young East European cinema, 2007 best Film from the CIS and the Baltics and Georgia on Nika Awards, 2008
- 2007** IMPORT/EXPORT – featured film by Ulrich Seidl
grand Prix “Golden Apricot: on Yerevan International Film Festival, 2007
nomination for “Golden Palm” on Cannes Film Festival, 2007
- 2007** IF YOU CAN HEAR ME – TV movie by Andrey Toloshniy
- 2005** CONTACT – featured film by Andrey Novoselov
- 2005** THE SECOND FRONT – featured film by Dmitri Fiks
- 2004** ZERO HOUR – documentary series by Discovery channel
- 2003** THE SPIRIT OF EARTH – TV series by Volodymyr Yanystchuk
- 2003** BARBARIAN: THE LAST GREAT WARRIOR KING – featured film by Henry Crum
- 2003** MAMAY – featured film by Oles Sanin
the best D.O.P. on “Kinoshok” film festival, 2003

CONTACTS

PRONTO FILM LLC

www.pronto.kiev.ua

10A Naberezhno-Khreschatytska St, office 1

04070 Kyiv, Ukraine

Tel: +38 044 490 2231

Fax: +38 044 490 2232

info@pronto.kiev.ua

Producer:

Maxim Asadchiy

Cell: +38 067 465 0212

maxim@pronto.kiev.ua

POMEGRANATE STUDIOS, INC.

www.pgranatestudios.com

852 Ave Z Brooklyn, NY 11235 USA

info@pgranatestudios.com

Producer:

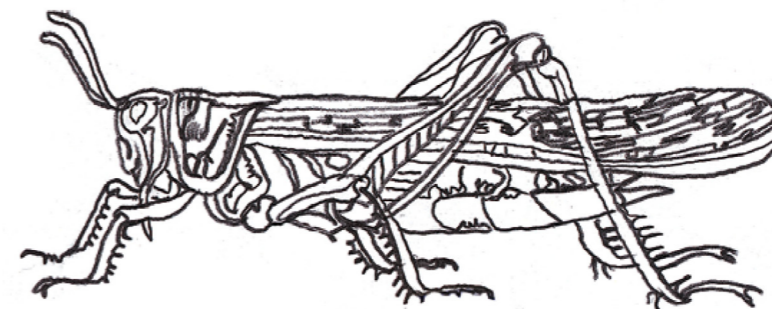
Lesya Kalynska

Cell: +38 067 116 4798 (Ukraine)

Office: +1 347 892 5549 (USA)

l.kalynska@pgranatestudios.com

l.kalynska@gmail.com





Halya
HIGH-AND-MIGHTY

