

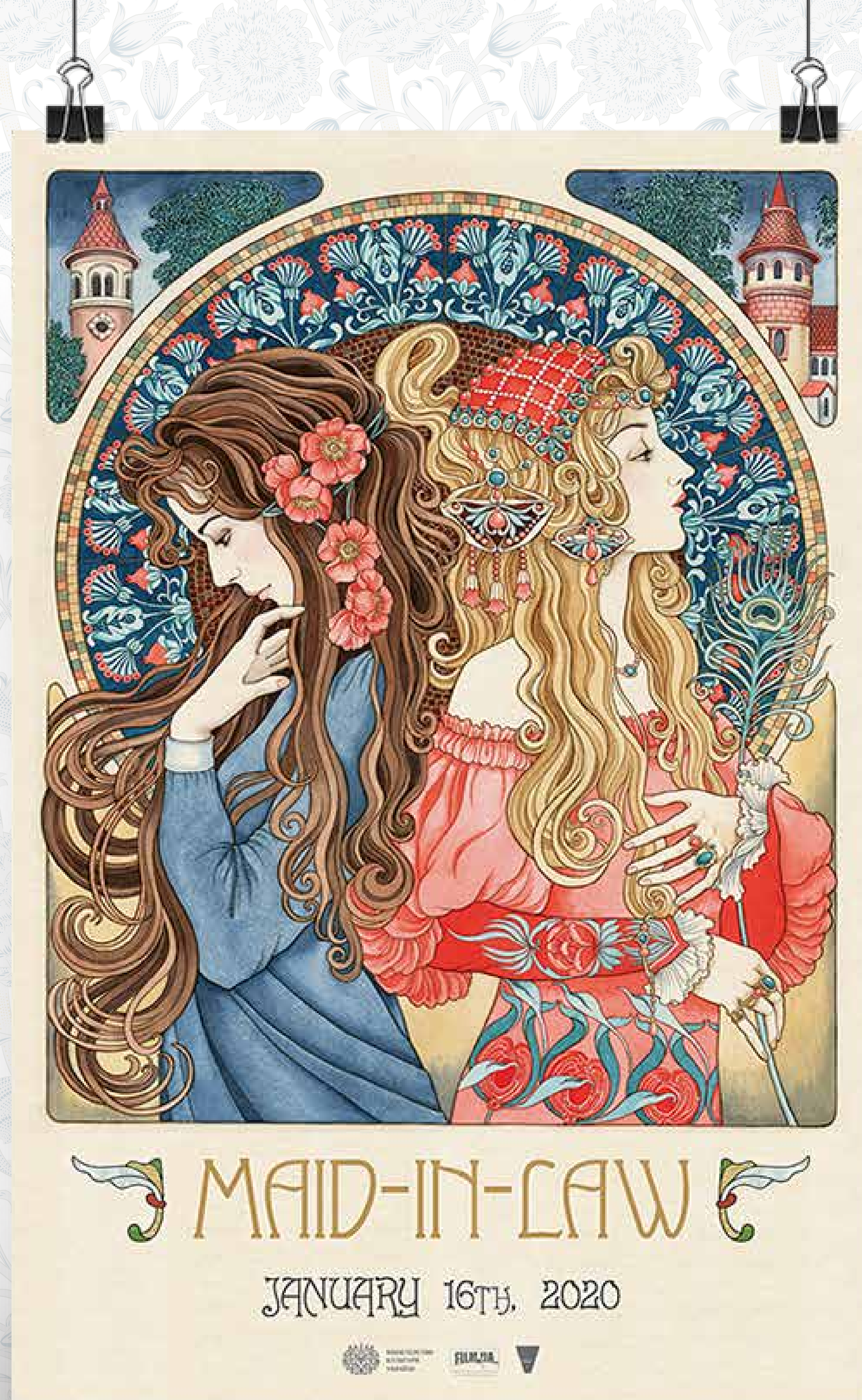


MAID-IN-LAW



MINISTRY
OF CULTURE
OF UKRAINE





Feature Film based on “Felix Austria” novel by Sofia Andrukhovych

Love Story with culinary touch

Budget: 2 mln Euro

Director: Christina Sivolap

DoP: Alexey Lamakh

Production Designer: Alexander Batenev

Costume Designer: Lesia Patoka

Casting Director: Alla Samoylenko

Producer: Nadiia Zaionchkovska

Production Studio: FILM.UA PRODUCTION

Audience: 16+

Theatrical release in Ukraine: January 16th, 2020

Location: Ukraine

Delivery Date: December 2019

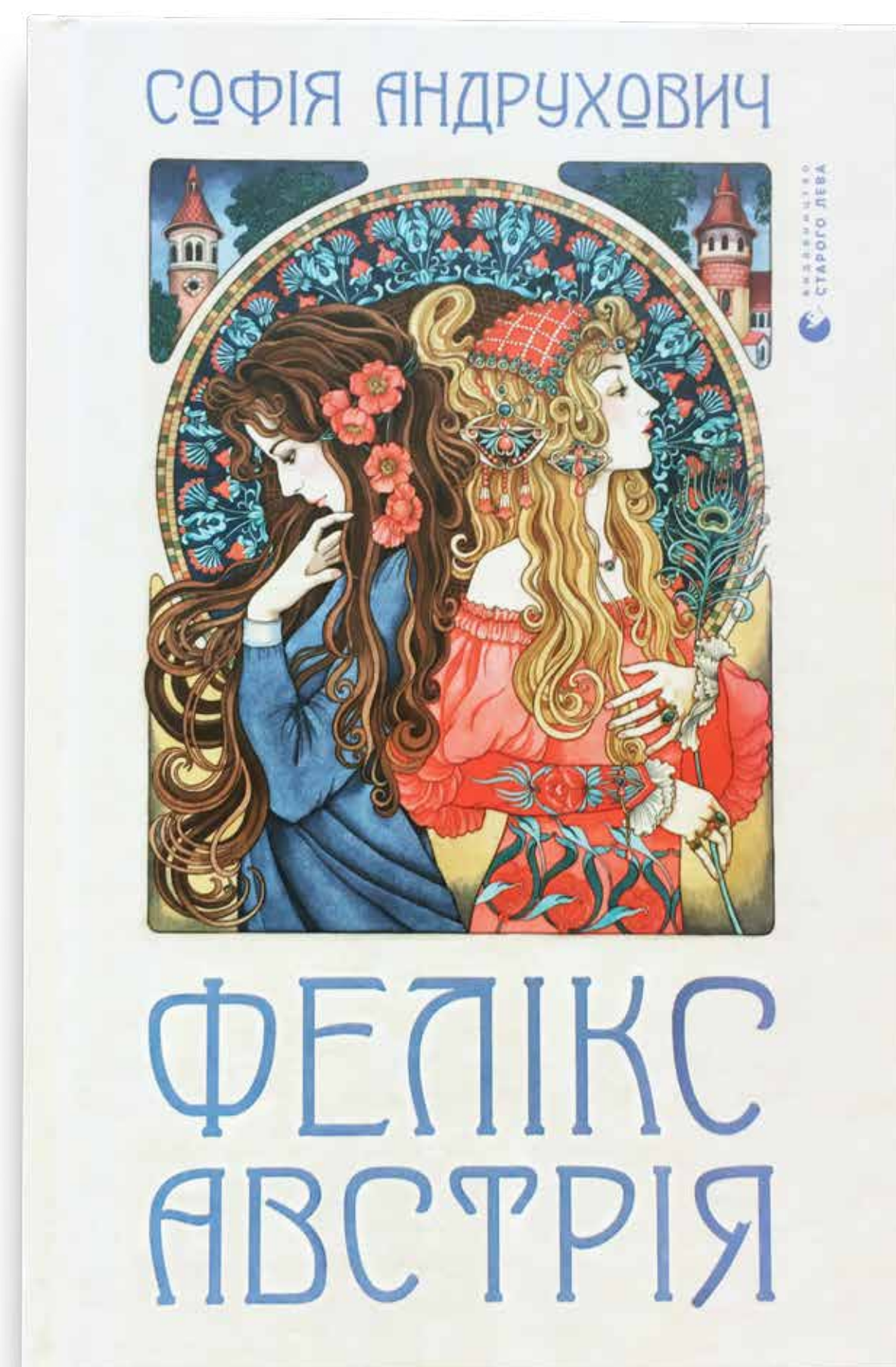
July 2018: Pitching at Development section of Industry Section, at Odesa International Film Festival

October 2018: International Audiovisual Training Program by (H)emen Audiovisual Women’s Association with the collaboration of the European Women’s Audiovisual Network (EWA)

July 2019: Pitching at Work-in-Progress at Development section of Industry Section, at Odesa International Film Festival

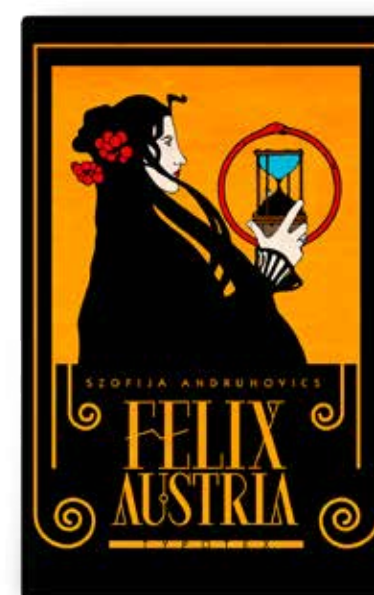
Welcome to the kitchen of the perfect maid Stefania where she excels in cooking while intoxicating the marriage of her half-sister Adelia against the backdrop of 1900 small town on the outskirts of Austro-Hungary

THE BOOK



UKRAINE

«Vydavnytstvo Staroho Leva», 2014



HUNGARY

«Typotex», 2017



POLAND

«Czarne», 2016



CROATIA

«Edicije Božičević», 2018



AUSTRIA

«Residenzverlag», 2016



FRANCE

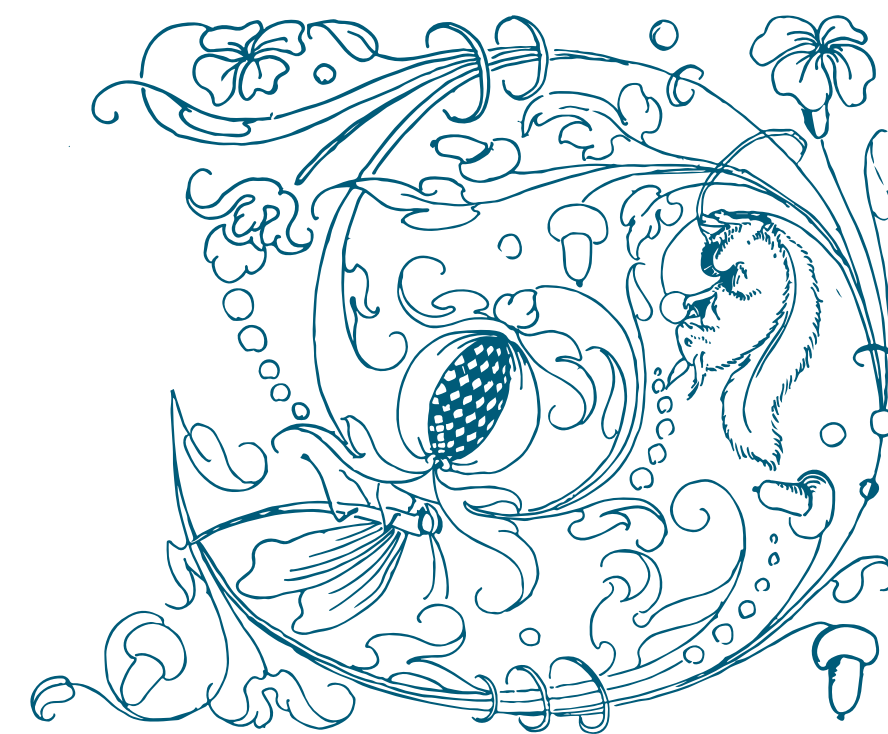
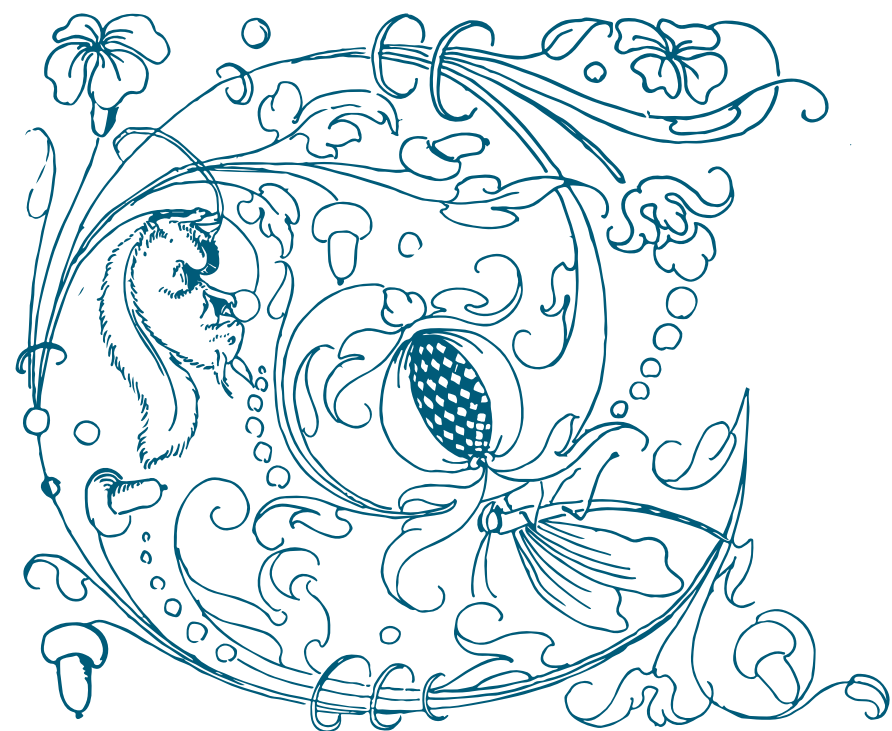
«Noir sur Blanc», 2018



CZECH REPUBLIC

«Větrné mlýny», 2017

«Litaccent of the year», Ukraine 2014, «BBC Book of the Year», Ukraine 2014
Josef Konrad-Koženowski Literature Prize aka Premia Conrada,
Polish Institute in Ukraine, Poland/Ukraine, 2015
Lesya and Petro Kovalevy Fund prize, USA, 2015 Visegrad Eastern
Partnership Literary Award, Slovakia, Poland, Czech Republic, Hungary, 2016
Nomination for Jean Monnet literary award, France, 2018



THE STORY

The plot revolves around controversial relationship between Ukrainian maid Stefania Chornenko and German-Polish blueblood Adelia Anger.

Both Stefania's parents and Adelia's mother died during the fire in 1868. Doctor Anger, Adelia's father, adopted neighbors' orphan. Girls grew up together to become as close as sisters, though Stefania served as the maid while excelling in cooking.

This attachment develops into love-trap: on one hand full of mutual manipulation, jealousy and offense, but

equally based on sacrifice, care and devotion. The illusion of balance in women's relationship is broken when Adelia marries Ukrainian sculptor Petro. Everything gets even more complicated when Joseph, the old love interest of Stefa, returns to town as the priest and married man.

Are Stefa and Adela capable of life apart from one another?

Where the fate will take them?

What will to happen when blessed illusion evaporates and reality comes into focus?



2018 'Only the love matters'

2017 'Cafe on Sadvaya Street'

2017 'Step Dan'

2014 'Not today', short film that was awarded:

The TFF SHORTS AWARD for the Best Short Film (Trieste Film Festival 2015, Italy),

The audience choice award (Lviv International Short Film Festival Wiz-Art 2015, Ukraine), Audience Award and Best Script Award (Jula Festival 2015, Germany).

DIRECTORIAL MOODBOARD

Director: Christina Sivolap

Director's Note:

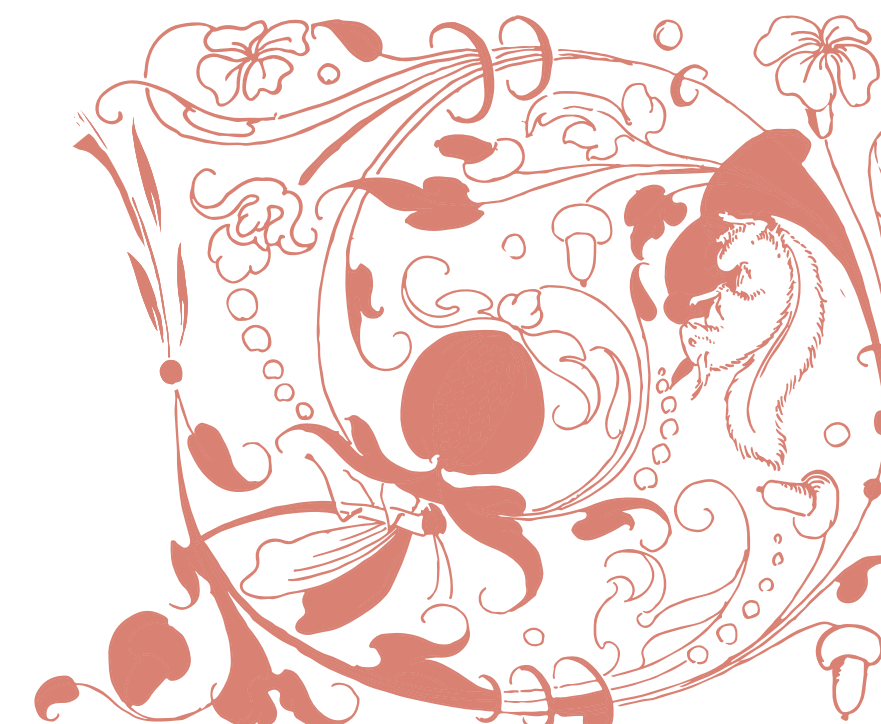
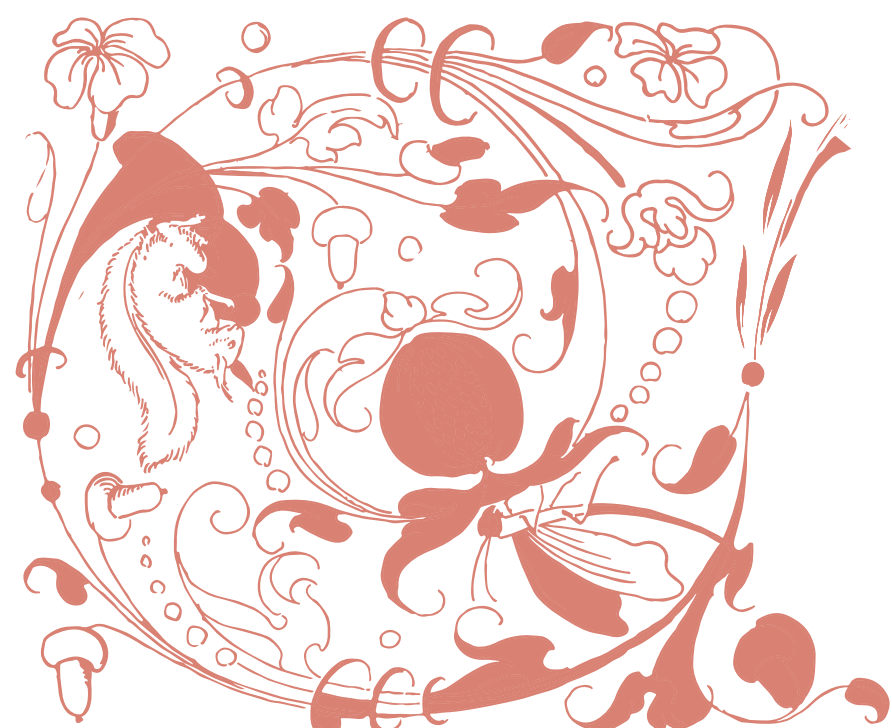
The main theme of the movie is the collapse of illusions. It is about how strong can be the human desire to preserve the world created by own subliminal mind. The main character Stefa is trapped in a love triangle between step-sister Adele and her husband Petro. Their relationship is full of jealousy, co-dependence and romance. The main character lives in the illusion that her commitment and wicked love are vital for step-sister who is also her master. The irony is that this self-sacrifice to the large extend makes dreadful the existence of both parties involved – the one who serves and the one who accepts the service.

The key feature of the film is that the narration is presented from Stefa's subjective POV. This gives me the right to portray this period story using modern visual language including elements of phantasmagoria as illustration of Stefa's vivid internal world by means of VFX. Humor, erotic scenes and sexual sub-context will also spice up the drama.

The viewer has to fall in love with Stefa, become related to her, feel what she feels, suffer from one-sided love to Adela, hate everybody who stands between them, including Adela herself for narcissism and insensibility. And then the insight of the main character will become the revelation for the viewer.

I aim to create somewhat perfected reality, as in "A Very Long Engagement" film directed by Jean-Pierre Jeunet. I plan to use selected symmetry of shots and ideal compositions in Wes Anderson style that will add some conventionalism to the world seen from Stefa's point of view. Costumes and make-up will rather be a modern stylization of 1900s, than historical truth..





THE EPOQUE

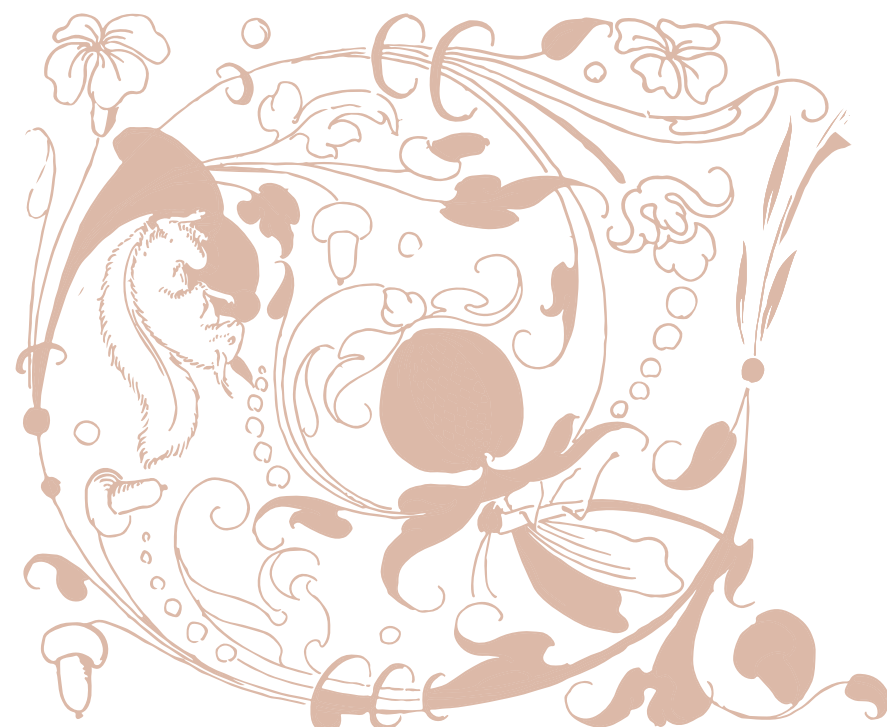
“Maid-in-law” is a portrait of the Epoch through the chronology of events of a provincial town – depiction of an epic image through its tiny fracture.

The story takes place in Stanislawiw (nowadays – Ivano-Frankovsk, Ukraine) in 1900, when the territory was part of Austro-Hungarian Empire. It was a multinational town with Polish, Ukrainian, Jewish, German, Armenian and Czech communities of multiple religions, languages and cultures.

On one hand such co-existence suggested cultural variety, on the other – it complicated self-awareness and self-identity of its citizens.

Prominent role in the story is assigned to the unique atmosphere of Fin de siècle – the breach of centuries – through illustration of Galician society where naivety was spiced up with wisdom, fascination of European trends and fashion – with local traditions and national character.





THE STORY OF FOOD

Exploration of food plays one of the key roles in the story - this is one of Stefania's strongest talents. She cooks not merely, but sensationally well, so exceptionally that aromas from her kitchen drive to ecstasies the whole town, so perfectly that she even receives the proposal to immigrate to United States

and open her own restaurant business. Stefania is a magician in the kitchen and a master of table serving. The magic of cooking transforms her from simple girl into a beauty. Stefania's cooking plays a significant role in the story as it effects decisions of main characters and sets its tune.



THE MAIN CHARACTERS



ADELIA ANGER

Alesya Romanova



PETRO SKOLYK

Roman Lutskiy



STEFANIA CHORNENKO

Marianna Januszewicz

Stefa and Adela are like yin & yang: aristocratic, pale, fair and fragile Adela and unprivileged, strong, well-built brunette Stefa.



DOCTOR ANGER

Olexander Kobzar

German, born circa 1822.
Father of Adelia, adopted Stefa.
Had studied medicine in Graz
and Krakow, then came back to
Stanislawiw. Parents of Doctor
Anger used to be Lutherans
and lived in Neudorf colony.



IVANKA RIDNA

Marina Koshkina

Ukrainian, circa 23 years old,
petit woman with long light hair,
Joseph's wife, presbyteress,
weak and lazy, naïve and amiable
to the annoyance for being
unsophisticated and
disoriented.



JOSEPH RIDNY

Serghii Volosovets

Ukrainian, circa 30 years old,
in the beginning he is the
student of Doctor Anger, later
– the priest, husband of
Ivanka. He is slim, tall with
pleasant face, delicate but a
little clumsy.



VELVEL

Vazha Goderdzishvili

Jewish, circa 21 years old, trades fish, strong and attractive, smart and quick-witted, foresees the changes in the society. Offered Stefa to emigrate across the ocean together and open a restaurant.



ERNEST TORN

Sebastian Cybulski

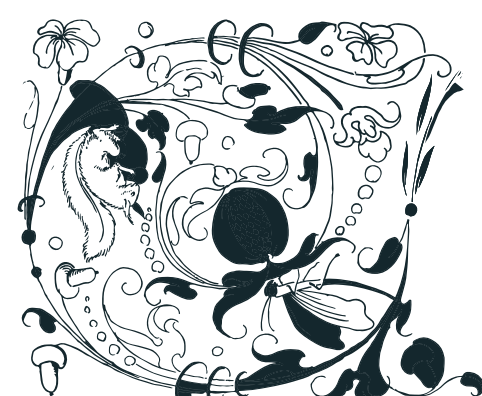
Citizen of the world, circa 40 years old. Illusionist, used to perform with young Felix' mother, introduced young boy to robbing churches. Attractive man with hypnotizing eyes and insidious face. Quite eccentric, good-mannered, perfectly dressed in fashion.



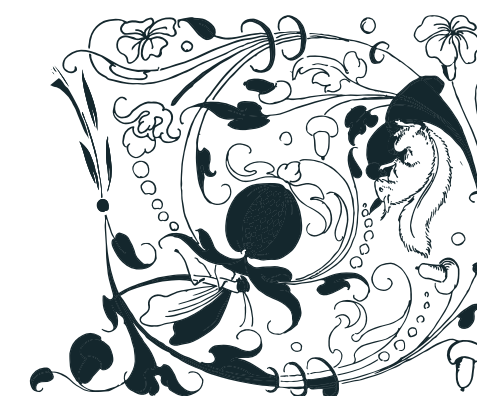
FELIX

Yasin Farajallah

5-6 year old boy found in Petro's workshop, has divergent and peculiar appearance: lemur look, piercing eyes and emotionless face. Child has extremely stretchable joints, is very slim and flexible.



G R O U P



FILM.UA GROUP is a creative powerhouse headquartered in Kyiv, Ukraine and one of the largest Eastern European media groups, operating in global markets and covering the full production cycle: development, production, adaptation and distribution of audiovisual content through the vertical business structure.

FILM.UA Production produces full-length features for theatrical distribution as well as television series and shows for major TV channels in Ukraine and worldwide. The company works with both original screenplays and formats. Signal RED and Postmodern focus on special projects and films featuring heavy use of CGI and other visual effects. As of the beginning of 2016, the group had produced over 6,000 hours of commercial content.

The post-production hub — including POSTMODERN, DCU, Signal Red, and Tak Treba Productions — handles more than 5,000 hours of content annually, including high volumes of CGI, VFX and color correction work.

Film.UA Studio is a full-scale facility occupying 30,000 square meters, complete with its own state-of-the-art production facilities and infrastructure perfect for film and TV production.

The complex has seven studios and sound stages at its disposal, ranging from 200 square meters in area (for a specially equipped high-tech space) to 1,200 square meters. Each sound stage is equipped to provide full support throughout shooting: state-of-the-art lighting, audio and visual equipment, comfortable dressing rooms and lounges, offices, and areas for meetings and casting.

Contacts:

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[Postmodern showreel](#)

[Film.UA Group](#)

[Drama showreel](#)