

LUKERYA





Logline

LUKERYA

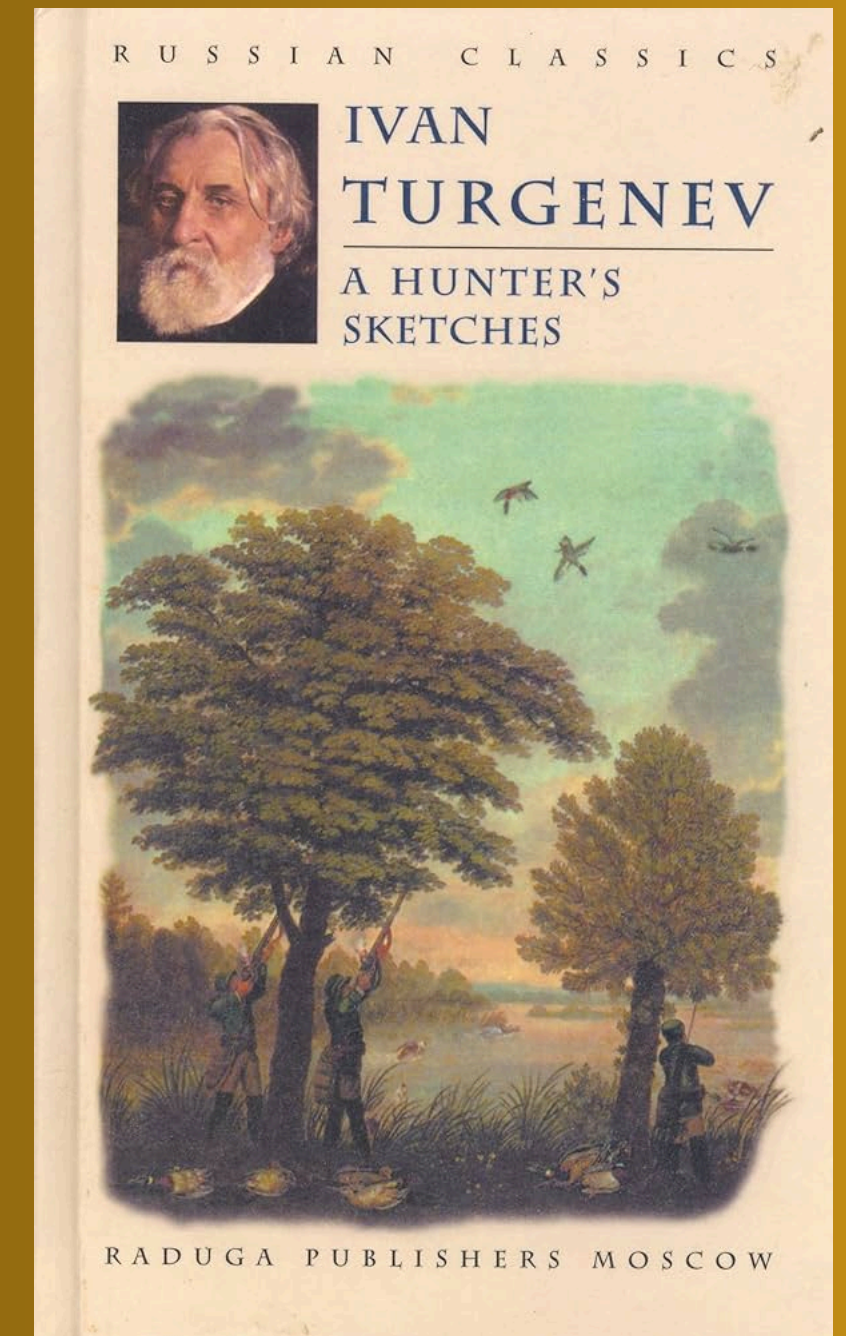
In 19th-century rural Russia, a paralyzed peasant woman living in a bee hut recounts her life of devastating loss to a visiting nobleman hunter, revealing a radical, transcendent hope that transforms her suffering into a vision of resurrection.

About

In 1852 Ivan Turgenev published “The Sportsman’s Sketches” or “Sketches From a Hunter’s Album,” a series of stories taken from life in the Russian countryside. The premise is that, in the course of his bird hunting, a member of the Russian Gentry, Pyotor, recounts various scenes and characters that he encounters in the countryside. This story is called in the original, “Living Relic,” but for the screenplay is changed to the main character’s name, “Lukerya.”

This story has resonated with me for many years. Turgenev is bearing witness to a life of a dramatic reversal, extraordinary in its suffering. Lukerya has given up so much that she lives in an unmitigated present. What she is left with is what has been called radical hope. In her case, that she will become the bride of Christ. This hope so vividly imagined in her dream, which reduces her catastrophic illness to no more than an annoying little dog that worries at her leg, and is finally left behind when the promise of her faith is fulfilled by resurrection, the ultimate, defining promise of Christianity. A radical hope if ever there was one.

As illustrated in these dreams, and expressed through her narrative, she fits the writer Arthur Frank’s assertion, “The person who is hopeful imagines living a life that is, in its own terms, good. This life is not as the person wanted it to be. Instead, good means life lived in conditions the person did not choose and could not avoid, but this person has discovered value in life lived in those conditions.”



About

What is left to her? The society of wild creatures, and of a child who brings her flowers; the entire natural world and the round of the seasons; and her solitude, so profound that it allows her a numinous apprehension of God.

What does she get from Pyotor? Someone to hear her tale, her narrative, her testimony, especially significant his being from her past life, as her story becomes a bridge to her present. He serves her by bearing witness, as Turgenev himself will bear witness by this record of her life. What does Pyotor get? The privilege of entering into her extraordinary world, of seeing and experiencing life through her senses, of encountering a soul refined in the fire of unimaginable circumstance. Pyotor gets the gift of entering the sanctuary of her life, in the cathedral of a bee hut.

Finally, for me the climax of this film is when she stops him as he is leaving, and asks him to remember what beautiful hair she once had, and describes to him how she cut it off, and we see the rich, heavy locks fall slowly to the floor, as she leaves one life behind and enters a life she “did not choose and could not avoid.”



Genre & Tone

Drama | Emotional, Introspective

A narrative rich in silence, subtle tension, and raw human emotion



THE DANCE





THE HUNT

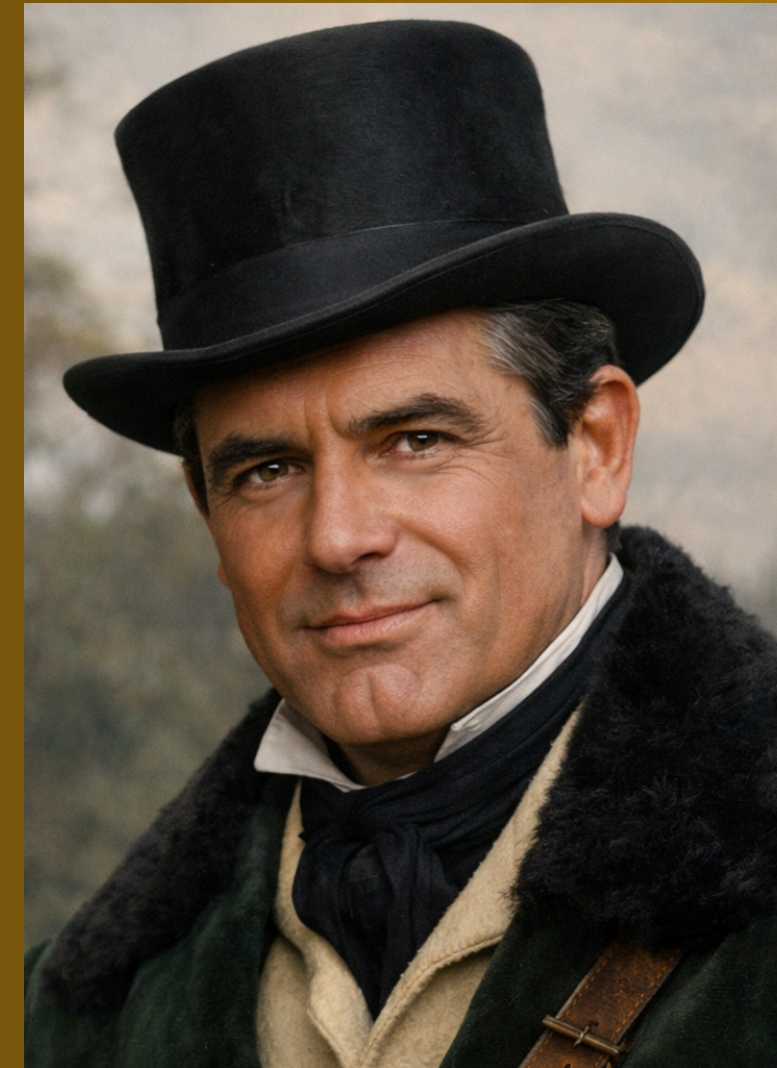
THE HUT / LUKERYA'S HOME



Main Characters



LUKERYA –
a paralyzed peasant woman living
in a bee hut

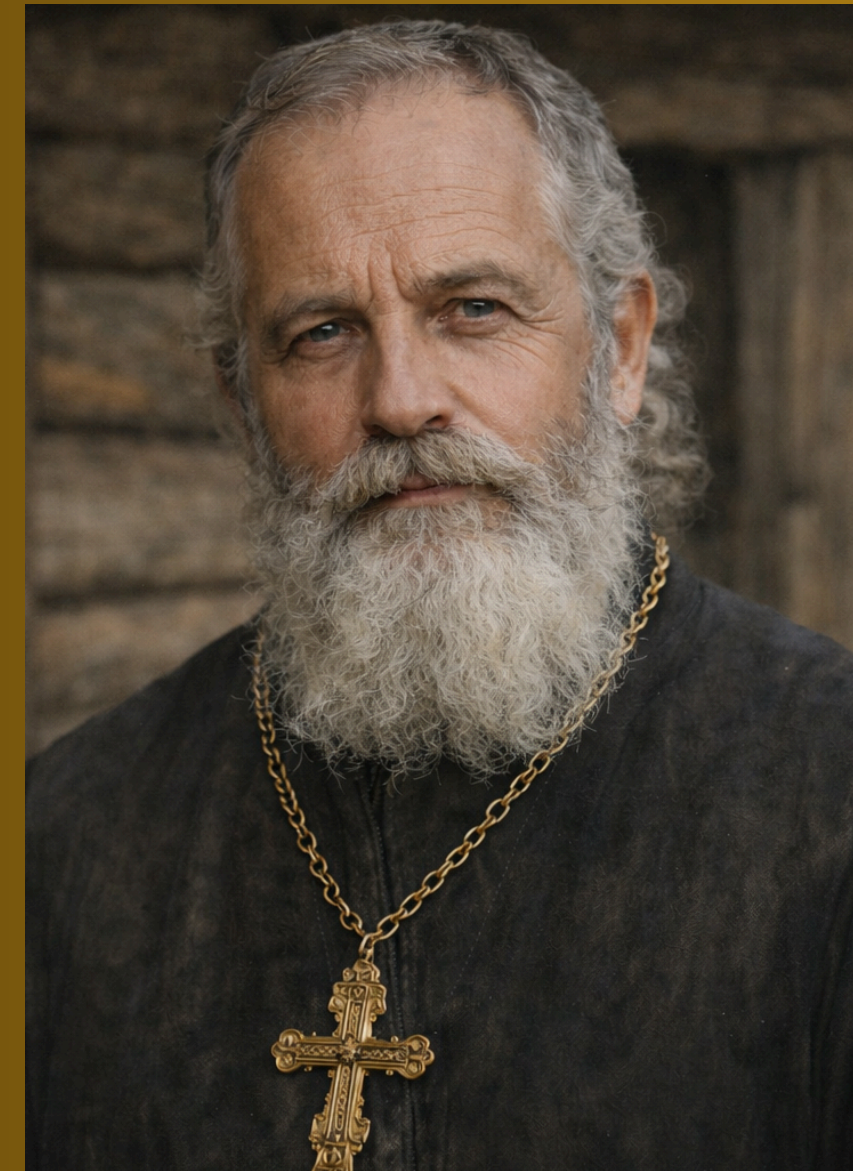


PYOTR PETROVICH –
an aristocratic hunter, thoughtful
and transformed by his encounter with Lukerya

Characters

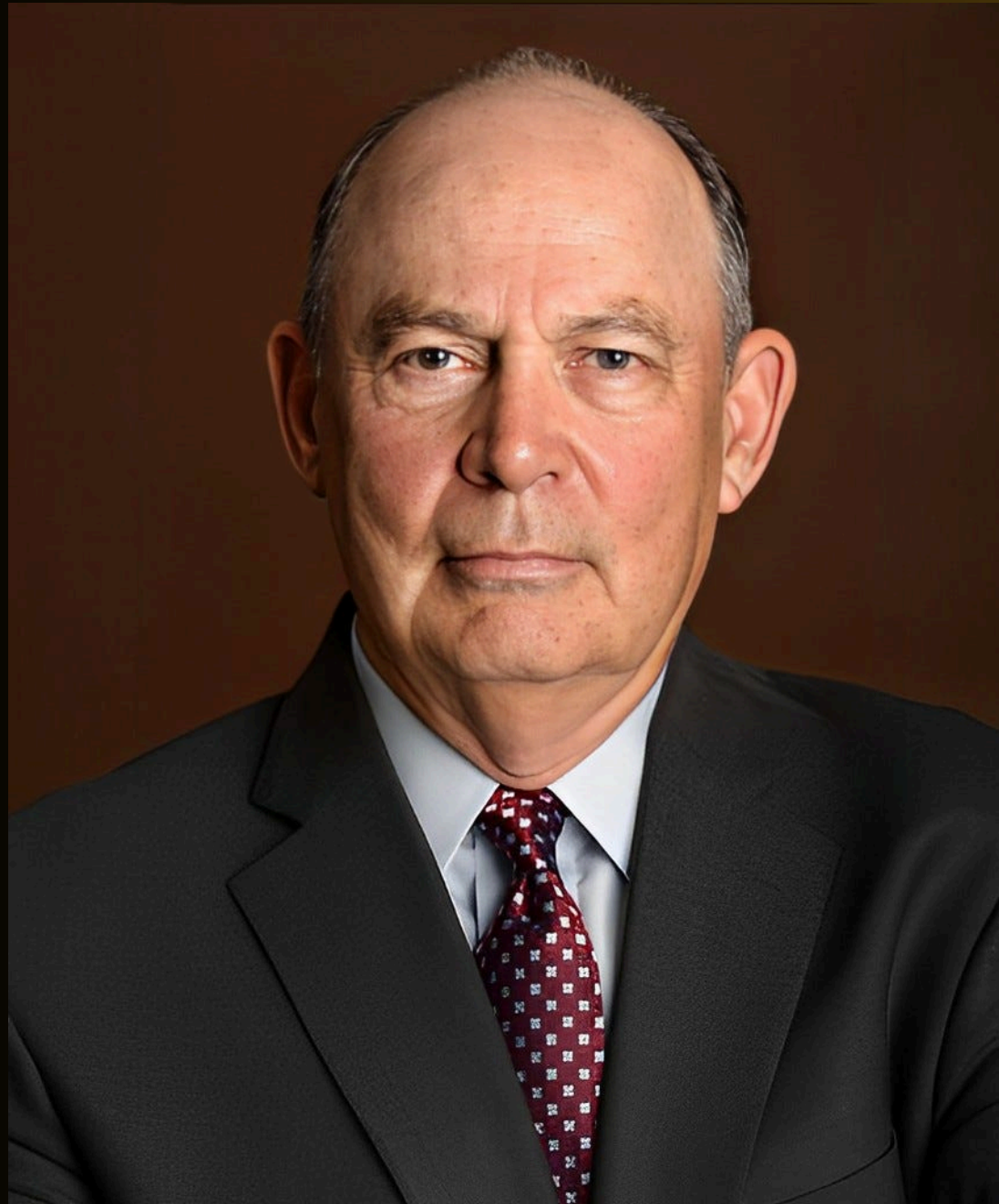


YERMOLAY –
Pyotr's seasoned, pragmatic
hunter.



FATHER ALEKSEY –
50s-70s, a kind priest who visits
Lukerya.

Creators



RANDY OGLESBY

Producer / Writer

An American character actor known for his work across film, television, and stage. He has built a reputation for grounded, authentic performances, often portraying authority figures and complex supporting roles. His career spans decades, reflecting steady versatility. His performances emphasize realism, restraint, and emotional credibility. He remains a respected presence in ensemble casts, valued for craft and professionalism over flash.

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Creators

JAMES R. FORD JR.

American Writer / Director / Editor

Much as editing is the central discipline of cinema, its core tenets of pace and audience perspective are the central elements of Ford's approach to filmmaking. He's had the opportunity to ply the editing trade across a wide spectrum of genre, including indie movies, docs, scripted shows, reality shows, talk shows, music videos and sports stuff.

The same tenets inform Ford's approach to directing, with the major addition of working with actors and other performers. Here his natural empathetic and collaborative tendencies shine and he's had the opportunity to flex those muscles, directing shorts, music videos and TV segments.

Ford has written episodes of TV for Netflix. He's in the Writers Guild, the Motion Picture Editors Guild and IATSE 871 for Script Coordinators. Probably in arrears cuz that's a lot of dues.

Ford dabbles in graphics and CGI work and develops custom hardware and software -- particularly for his motion control system, The Timelatron.

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Creators

SARAH LYNN DAWSON

Producer

Sarah is a British filmmaker, producer, and writer known for visionary, human-centered storytelling. Her work explores themes of consciousness, technology, and the evolution of humanity. She was selected as a featured artist at The Future of Humanity Exhibition in Davos, Switzerland. Dawson develops ambitious film and media projects that bridge cinema, philosophy, and global culture. She is the creator and producer of original narrative worlds including *I Am Not A Robot* and *Horizon*. Her producing approach emphasizes bold concepts, emotional depth, and international relevance. She collaborates with artists, technologists, and thought leaders to shape future-focused narratives. Dawson's background spans writing, directing, producing, and performance, giving her a holistic creative perspective. Her work aims to inspire reflection, elevate consciousness, and contribute positively to humanity. She is building a slate of film and media projects designed for global audiences and cultural impact. Dawson continues to position herself as a visionary producer at the intersection of art, innovation, and legacy.

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