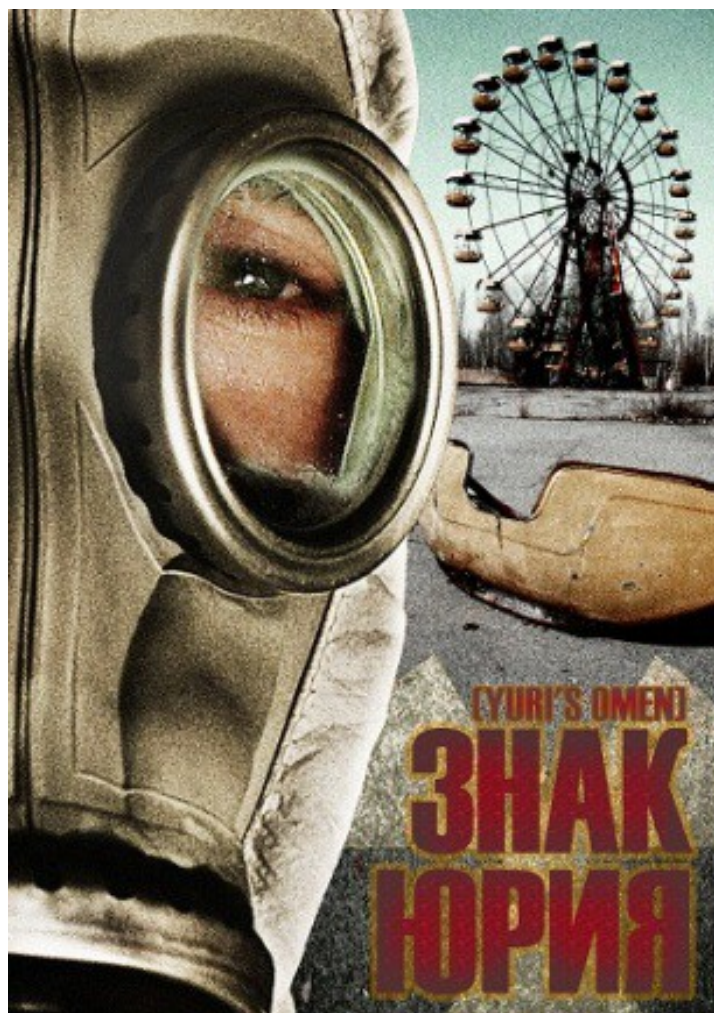


# PRESS KIT



## YURI'S OMEN

A SHORT FILM BY JORDI MONTORNÉS



<https://www.facebook.com/yurisomen>

[sergi.mari@aved.es](mailto:sergi.mari@aved.es)

SALES AND DISTRIBUTION:

+34 636 26 56 78

+44 7936 353 529

## YURI'S OMEN

### *FILM INFORMATION*

COUNTRY OF PRODUCTION	Spain
DATE OF COMPLETION	October 2012
RUNNING TIME	14 min
LANGUAGE	Russian
SUBTITLES AVAILABLE	English, Spanish, Catalan
PICTURE	Color
ASPECT RATIO	1:2.35
SHOOTING FORMAT	XDCAM/AVCHD
SOUND	Dolby Digital 5.1
EXHIBITION FORMATS	HDCAM, DVD, QuickTime
SALES & DISTRIBUTION	Sergi Marí, AVED Productions. Email sergi.mari@aved.es Tel: +44 7936 353529 / +34 636265678
Director	Jordi Montornés
Writer	Jordi Montornés & Sergi Marí
Producers	Pilar M. Aláez & Marc Pascual
Production Company	AVED Productions
Executive Producers	Jordi Montornés, Sergi Marí, Javier Rueda, Sergio Álvarez
Cast	Pau Sastre, Valeriy Byk

## *TAG LINE*

Konstantin is about to discover the deepest secret of his past.

## *LOG LINE*

For generations, Konstantin's ancestors have died at the age of 25. Now, at this damn age, he will do absolutely anything to change this.

## *SHORT SYNOPSIS*

The Mirkomnievs never had an easy life in their hometown next to Chernobyl. Wars, accidents and disasters came in the way of an otherwise ordinary family through several generations. Konstantin is about to discover the deepest secret of his lineage.

## *LONG SYNOPSIS*

Chernobyl, 2011. Twenty-five years after the nuclear disaster, the Zone stays locked up to the public. Konstantin is one of the very few people with access to the contaminated area, due to his job as nuclear waste technician. But his connection to the place goes far back in time.

For generations, the Mirkomnievs lived in Tremaneve, their hometown in Ukraine. Life went by like in any ordinary family, until a hundred years ago a fire devastated the whole village, killing every man but sparing the women. Only Konstantin's Grand-GrandFather survived, inside his mother's womb. Years later, the new heir was killed in the Spanish civil war in 1936. Misfortune did not stop and in '61, the head of the family died in the K-19 submarine accident. In 1986, Prypiat was affected by the nuclear disaster of Chernobyl, and while everyone was being evacuated, Konstantin's father got fatally injured in a Muhajideen attack in Afghanistan, far from his wife and soon to be born son.

For a century, no man in the Mirkomniev lineage had the chance to know his descendants. None of them lived beyond the age of 25. Konstantin, our main character, just turned 25.

## *TREATMENT*

Yuri's Omen is a tale about hatred and redemption, about revenge and forgiveness. But the story does not try to patronize the audience, as it doesn't take a stand on any of the sides, showing the virtues and defects of both and letting the spectator take a decision by himself.

Set during a long period of time, comprising five generations of a family, it tries to demonstrate that the times or circumstances are not the ones ruling people's actions, but their true beliefs and very own principles. The acceptance of others and the consequences of decisions also play an important role in the story, knowing that some of these may lead to tough sacrifices on behalf of the greater good.

The mixing of drama with a fantastic approach to the matter was decided since the first stages of the screenplay, using this as a superior judgment over the story without actually affecting its authentic human core.

## *DIRECTOR'S STATEMENT*

Starting as a crazy idea, the story of Yuri's Omen came to life in an early morning conversation with executive producer & co-writer Sergi Marí. I have been interested in the Chernobyl accident since my childhood, and I had just read the graphic novel "Chernobyl, The Zone" by Natacha Bustos & Francisco Sánchez. We were just wondering if it would be possible to tell a story taking place in the "Forbidden Zone" just using our limited resources. Both of us knew about some abandoned military buildings that had fallen in disrepair near our home city, Lleida. Only a week after this first conversation, we were already scouting locations.

With only this simple idea, we started writing the script. Using some inspiration from the aforementioned graphic novel, and some classic soviet movies like Andrei Tarkovsky's masterpiece "Stalker", we developed a story dealing with subjects like family's curses, the impact of 20<sup>th</sup> century history in the lives of the common people.

In the preproduction phase, I had the priceless help of the producers' team of Marc Pascual and Pilar M. Alaez. Both of them, along with Sergi, did a wonderful job bringing together the resources needed for the realization of the project. From the atrezzo used by the art department to the camera equipment, they were able to have all the stuff in time and at an affordable cost.

Once we entered the postproduction phase, a lot of effort was devoted to obtain the distinctive visual look. Javier Rueda, both as Director of Photography and Editor, worked very hard shot by shot, achieving the grim look of the forbidden zone. Also, Jonathan Guillén and Jolanta Norbutaite worked in the FX department bringing digital backgrounds to life, with wonderful results.

Now, after so much effort, we finally have our work ready. I hope that the public will enjoy the shortfilm as much as we have enjoyed doing it.

### *PRODUCERS' NOTE*

When we were first told about the project, the obvious question came to mind: how can we transform the surroundings of Lleida (Spain) into a place resembling the nuclear-devastated Chernobyl? But we had scouted the area for a previous project and remembered the specific location of a tiny village abandoned over fifty years ago due to the creation of a dam, and when we went back there it was clear. The old buildings, destroyed houses, even the sunset light on the lake; we had found our main location.

After that there was still a lot to deal with, but we were sure a team effort would make us achieve our goals. Sergi Mari knew a place, now abandoned, where he used to play as a kid and that ended up acting as a Chernobyl building in the film; Jordi loves trekking and found another place close by for the oneiric scene. Locations were coming together, and the art department started to work, using even sites like eBay to find the props we needed -- FUN FACT: the radiation detector used in the film is an actual detector used in Ukraine and Russia in the dates of the Chernobyl disaster!

The car had a great presence in the film too. It's not easy to find 80s USSR-looking cars in Spain anymore, but after lots of phonecalls and ads in car fan forums we found the Lada Niva everyone associates with the end of communism in Eastern Europe. The connection with the owner was immediate and he ended up being another member of the team.

We were still missing one of the most important parts, the talent. Several casting were organized until we found Pau Sastre, our main character, who is a great actor but doesn't speak a single word of Russian. After an exhausting shooting in the end of August, and some reshoots in January, we had to find a good Russian-native actor for the voiceover. Test recordings took place in Lleida, Barcelona and London, and we finally selected Valeriy Byk for the job.

There was a specific idea on what the look of the film had to be. For that, we went with the option Javier Rueda, our DP, had in mind. The Sony PMW-F3 was the main camera throughout the shoot, combined with some shots where an enhanced DSLR, a modded Panasonic Lumix GH2, was the best option for dark or foggy scenes.

Being all of us loyal audience –and some even members of the jury in past editions– of the Sitges International Film Festival, a movie really caught our eye in its 2011 edition, which was Panos Cosmatos' *Beyond The Black Rainbow*. There was a common feeling in the team that its hypnotic music had the exact same feel we were looking for and therefore had to be in our film one way or another. After several attempts we managed to get in contact with the producer, Oliver Linsley, who very kindly lent us the rights of our end-credits song that helps to provide an extremely powerful and full of meaning last set of music and images that hopefully will remain in the retina of the viewers.

## *TEAM*

### *JORDI MONTORNÉS*

Director / Writer / Executive Producer

While he has a degree in Computing, Jordi has written and directed short stories for over fifteen years now. With the experience gained with music videos and short and medium length films, *Yuri's Omen* is one of his biggest and most personal projects so far, where he has been able to include aspects of the Russian culture he so much admires. He is currently finishing post-production of his new work, titled "After the dream".

### *SERGI MARÍ*

Writer / Executive Producer

Sergi Marí has always combined being an engineer with a huge passion for film, as a spectator, reviewer and producer. He has worked for over ten years covering international festivals and engaging in productions in Spain, Morocco and the UK. Currently based in London, *Yuri's Omen* is his first approach to screenwriting.

### *JAVIER RUEDA*

DOP / Editor / Executive Producer

Being only 30 years old, Javier already has a massive experience as DOP in over sixty different productions, from corporate videos to a feature film, Embryo (2008), which he also co-wrote and financed.

Director of AVED Productions, he is often invited as a member of the jury in different festivals, while he continues to help newcomers to make their projects a reality.

### *PILAR M. ALÁEZ*

Producer

Pilar M. Aláez has a Degree in Cinematography by the Barcelona Film School, and has always stood out with her production and technical skills. Her tireless attitude has brought her to be an important part in over 70 productions, both in and out of film school and in production or technical crew.

### *MARC PASCUAL*

Producer

Having attended not one but two film schools, Marc Pascual has been involved in dozens of productions in the last years. Credited with a broad list of roles and adapting his work to each one of them, he has produced films shot with DSLRs as well as in 16mm, setting no limit to his ambition.



### *AVED PRODUCTIONS*

AVED Productions is an audiovisual production company founded in Barcelona in 2006 by a group of young cinema enthusiasts. Initially its main interest was production of short fiction films created by its members, but soon after that it welcomed projects by external people as well. Since then, AVED Productions has produced or coproduced a sum of over 40 short films, boosting the careers of around 20 directors (half of them, debutants) and multiple technicians and artists who have supported during these years AVED's cinematographic training and experimentation

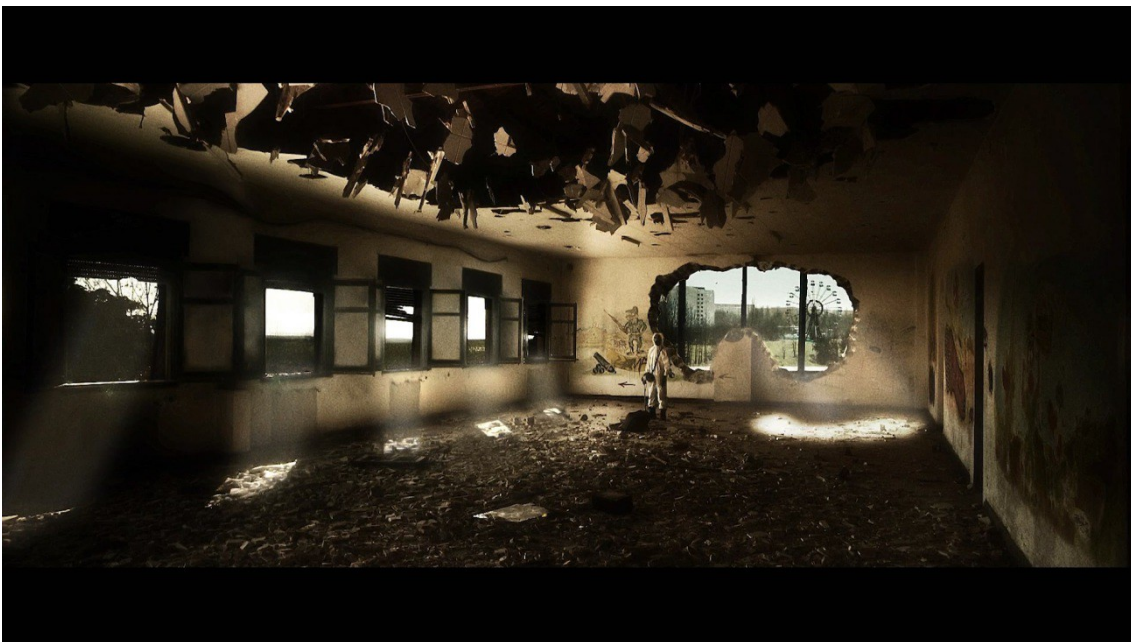
through an absolutely free and independent practice.

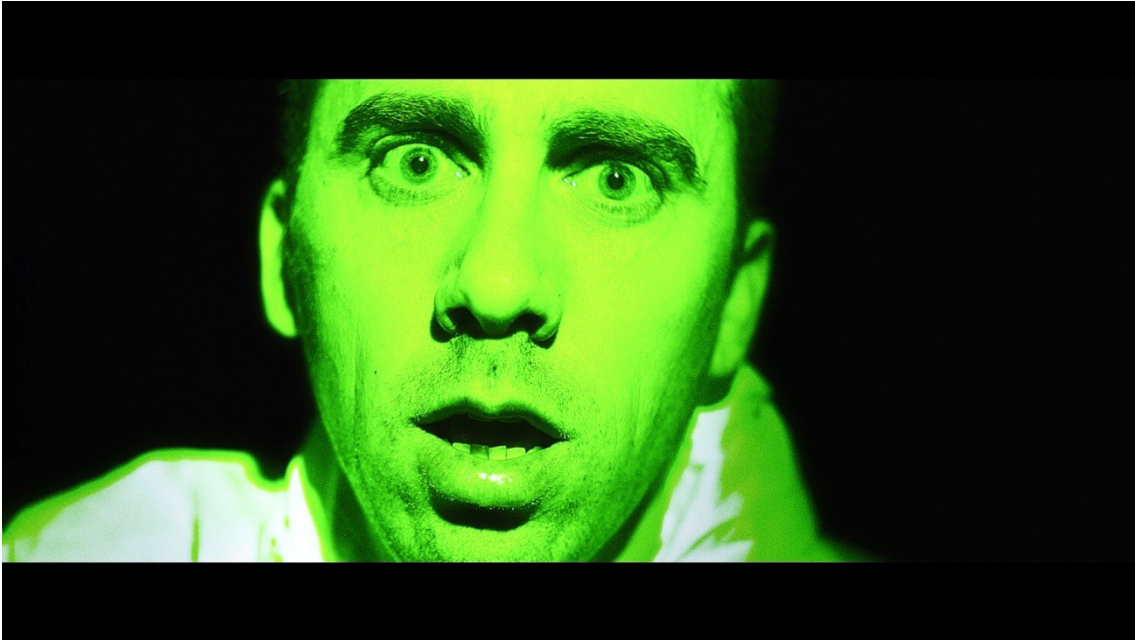
In 2008 AVED Productions proved the strength of its proposal by producing its first fiction feature film. Titled "Embryo" and shot in Digital HD in just fourteen days, it premiered in the New Visions official section at the "Sitges'08 International Film Festival of Catalonia", being screened afterwards in other international festivals and achieving a Best Actress award in Kimera Film Festival in Italy. After the festival run, "Embryo" was released commercially in 2010, being this a triumph not only for the team and collaborators of AVED Productions but for the whole indie filmmaking community of Barcelona, with whom AVED feels very identified as for the way of understanding and facing "everything cinematographic".

Last but not least, it is fair to mention that AVED Productions has a wide experience in the documentary genre, besides having produced several music videos and all kind of audiovisual jobs (spots, infocommercials, dance shows, corporate...). Also important is its accessible free offer of training through collaboration in its productions and a work system based in the group's synergy and the absolute passion for cinema.



*FOOTAGE STILLS*







## *PRODUCTION STILLS*







