

EMR - DOGWOOF DIGITAL



presents
in partnership with

Tiscali
The Genesis Cinema

*The UK's first simultaneous multiplatform release
(Internet, Cinema, DVD)*

EMR

A COTTONOPOLIS FILMS production

Directed by JAMES ERSKINE & DANNY MCCULLOUGH

WINNER:

'Best UK Feature' - Raindance Film Festival 2004
'Audience Award' DC Independent Film Festival 2004
'Golden Glibb (best feature)' - Weekend of Fear, Germany 2005
'Best Feature' - Fearless Tales Festival, San Francisco 2005

OFFICIAL SELECTIONS:

Jeonju 2005
San Fran Indy Festival 2005
Fearless Tales 2005

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ON EMR

The UK's first film simultaneously released in cinemas, on the internet and on DVD, and fully digital from conception to exhibition.

'EMR' is a fully-independent UK feature. Financed on a micro-budget, the film is a triumph of the spirit of Indie film making under adverse circumstances. Made for less than \$100,000, the film was shot on the highest quality digital cameras available (High Definition), the very same cameras that George Lucas shot the latest Star Wars on. Moreover, the film makers were able to shoot the film in both the UK (London, Essex, Hampshire) and the USA (San Francisco, Los Angeles).

After the films' London premiere, it will be simultaneously released in theatres, on DVD and over the internet (a multi-platform release) on 15th July 2005. Whilst talk of simultaneous releases has been underway in the US recently, with Steven Soderbergh's deal with 2929 Entertainment, this is the first time in the UK, in Europe and, as far as we know the World's first simultaneous release. As the release windows between cinematic releases and DVD releases have been increasingly narrowing, this pre-emptes a logical move by the studios and bigger players. Not surprisingly the lead has come from the more flexible independent sector.

This release will collapse traditionally staggered release windows and gives consumers a choice, for the first time, regarding how and when they want to see a film. The filmmakers believe that the choice as to how consumers view films should rest with the consumer and that theatrical, DVD and internet forms of distribution need not threaten each other, and may indeed be mutually complimentary.

John Lentaigne
Producer

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ON DOGWOOF DIGITAL

I saw EMR at the Raindance Festival 2004 for the first time, and I thought it was a very promising piece of film making by a first time UK director. Yet, to pick up this film and release it theatrically through the normal processes was out of reach for our theatrical distribution company, due to the costs and risks involved, and the difficulties we were finding even to distribute our top titles.

A few months later, I noticed that despite winning the Best UK Feature Raindance award, EMR was not picked up for any sort of UK distribution, and we started thinking of possible ways to distribute EMR, and other promising UK indies that are bound to never see the light in the UK.

And that is how Dogwoof Digital came to live: we soon realized that the answer was embracing change rather than resisting it. We found that we were not the only ones opened to exploring new channels -such as Internet- and new combinations of existent channels.

In the industry there's a lot of talk about the internet and we think this will certainly be an interesting strategy and it will also be fascinating to hear the reactions of the industry and more importantly the audience.

Overall, I am proud to say that a key driver behind the creation of Dogwoof Digital is to promote and give exposure to quality films made by talented independent filmmakers, and that was the reason why we started this new company in the first place.

We genuinely believe the films we'll bring deserve to be seen, and we hope people will enjoy watching them as much as we do.

We thank all the partners who have joined us on this new and exciting adventure, especially the makers of EMR that have trusted and helped us from beginning to end.

Andy Whittaker
CEO Dogwoof Digital

SHORT SYNOPSIS

Stuck in a dead-end job and living alone with his cat, Londoner Adam Jones (Adam Leese) spends his free time obsessing over the latest conspiracy theories on the internet. Adam takes an experimental drug for his epilepsy, and begins suffering from seizures, black outs and terrifying visions. He turns to his internet confidant 'CyberBunnyLily' for help and finds he is trapped in a transatlantic conspiracy that seems to be centred on himself. Finally, attempting to free himself of his medication, Adam is confronted by two of the drug company's agents, only to find that the reality of his situation is far worse than his most paranoid ravings.

LONG SYNOPSIS

Londoner Adam Jones (Adam Leese) is stuck in a dead end job; lives alone with his cat and spends his free time obsessing over the latest conspiracy theories on the internet. Taking an experimental drug for his epilepsy, manufactured by the Pfenal corporation, Adam begins suffering from seizures, black outs and terrifying visions. When he wakes up in a hotel room in Mexico missing a kidney, Adam becomes convinced that he's unwittingly stumbled into the middle of a conspiracy. Drugged by mysterious paramedics (Gil Belows), Adam finds himself back in his London flat. Just as he assumes it's just been a bad dream, the pain of a scar on his back serves to convince him that something dark and disturbing is indeed happening.

Worse still, Adam's one friend at work, Tracey (Jemma Walker), informs him that he's been missing from work for a week and as a result he's been fired. He turns to his doctor (Lara Cazalet), but she seems to be overly zealous in prescribing the drug company's medication. His only confidant is his beautiful and mysterious internet correspondent, whom he knows by her screen name CyberBunnyLily (Whitney Cummings) and who lives in San Francisco. With his reality becoming more and more fractured, and unable to trust anyone - let alone himself - Adam sets about trying to uncover the truth about the mysterious drug company Pfenal. The transatlantic connection seems ever more prominent in solving the mystery. Will he escape his torment and be united with his beloved Lily, and if so, at what cost?

Just as he finally feels that he is able to rid himself of the ordeal of his medication, Adam finds himself confronted by two of the drug company's agents (Guy Henry, George Calil). And the reality of his situation turns out to be worse than his wildest conspiratorial nightmares.

EMR is a deft thriller that cleverly weaves together a host of urban myths: from kidney-stealing, and alien-abduction, to manipulative drug corporations, this is a paranoiac's wonderland that winds its way, Rubik's cube-like, to a stunning climax.

QUOTES:

"A refreshingly British take on the thriller that will make you think twice the next time you knock back a couple of aspirin." Raindance Festival 2004

"With nods to Lynch and Cronenberg, this enjoyable paranoid thriller, shot on high-def film, marks the debut of British director James Erskine... compelling and suspenseful." Peter Watts - Time Out

THE MAKING OF

Making EMR, like many films, was a battle against adversity. Made on a shoestring budget in two continents, we sought to bring together the neurosis of our times in the style of a thoroughly different British movie. There were times during this production that we raged and times when we were reduced to tears. At times we felt we were kings of the world, at others vain fools.

The project began when Danny and I were talking on the telephone in early 2003. We had struggled to get several scripts made (rather than live in the eternal "option" purgatory) and we determined that, one way or another, we would gather what resources we had and make a movie. At the time Danny lived in Los Angeles and I in London. This seemed to be a starting point, to use the backdrop of both cities. As for the story; what about the experience of a man who wakes up in a city on the other side of the world, not knowing where he is, or how he got there. Perhaps he does not even know the language. What if we saw this man's daily life in all its mundanity, and then we found him in a bathtub of blood in Mexico City. How did he get here? Was he really there at all? How would he get back home? Thus began our story that would weave together obsessive behaviour, the mystery of identity on the world-wide web, a love story and our darkest nightmares about the society in which we live.

The story, like the main characters Adam and Lily, bounced across the internet as we wrote by email. I was invited to do some work for George Lucas and we spent some time in San Francisco. The power of the light and the city's iconic architecture plus its history as the centre of e-commerce seemed powerful reasons to set at least some of the story in the city.

As we continued to explore the script we began raising money, we wanted to be truly independent and retain control of the movie, so together with producers John Lentaigne and George Calil, we tapped up a few people we knew, each for a few grand. Not really enough to make the movie, even with the most extreme guerrilla tactics, but enough to pay the cast and crew a very small fee, hire a camera and a few lights and shout for lunch. Using the emerging HD technology we set about to shoot the spiralling pyramid of scenes that make up the movie in a meagre 18 days.

The first day of photography began with the warehouse scene, out in the wilds of Essex; having cajoled our estate agent friend and co-producer Phil Coady into persuading a client to lend an empty warehouse. However, our primary English location was to be an estate in Notting Hill where producer John Lentaigne and another pliable friend had flats. These would double for the East End flats where we imagined Adam Jones lived. John persuaded his parents to lend us their house for the country scenes, my sister's friend let us use his hospital and suddenly two thirds of the film (or rather tape) was in the can. Then we set sail for San Francisco. (continued...)

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Our first stop-off in California was another friend's house where we recreated the Mexican bathroom. From there Danny managed to get a deal on an actual sound stage at Raleigh Studios for the alien spaceship. Then we headed up North to San Francisco, shooting in whatever patch of land the city would permit - the Mission, Twin Peaks, Oakland Bay - one friend lent us the use of the Dovre bar, another the club Il Pirata and the movie was shot. Exhausted but satisfied that we had somewhere, somehow produced enough tape to cut into a coherent movie we returned to England to begin the editing process.

As we struggled to form the scenes into a cohesive and yet still narratively-challenging riddle, we were offered much support and encouragement. In March of 2004, we showed an early cut of the film at the Washington DC Independent Film Festival, where it was awarded the Audience Prize. But the hard work was only beginning. It would be another five months before we had finished a cut we were proud of. Squeezing the editing in at night and on weekends, with the stalwart commitment of our team of part-time editors, we were finally able to lock picture: ten days before our first UK showing where the film was in competition at the Raindance Film Festival. But then we hit a wall with the sound, there had been some problems with the technology we were using and our friends at Molinare told us it would be impossible to finish the film in time. It was the day of my 31st birthday. I sat in a restaurant with my beautiful fiancée, Laetitia, inconsolable.

But the next day, good news came - Mark Foligno, the managing director of Molinare promised to pull out all the stops and make sure that we could finish the film. Working through the night on the picture with the endlessly-supportive Mine post-production, we were able to complete both picture and sound - just in time.

On the day of our screening, I sprinted down Shaftesbury Avenue with only an hour to spare and delivered the tape, which had been finished five minutes earlier to the waiting projectionist. Our micro-budget film was to be projected in a West End cinema, in competition against films that cost perhaps 40 times our budget. No one was more surprised than I when the film was awarded the prize for Best UK Feature.

But the story wasn't quite over. By this stage, we'd blown all our resources and still had not finished High Definition version of the film, fortunately Mark Foligno and the staff at Molinare pitched in and made sure that we were able to finally finish the film.

EMR has gone on to be selected for a range of prestigious film festivals from Korea to Germany, San Francisco to Oklahoma. It was truly a joint effort by all involved, from our long-suffering leading man Adam Leese, who we wrote the film for, to our editors, cameramen and all other who have worked on the film. That it was made at all seems a miracle, but is a statement that challenging independent film-making is possible in Britain.

JAMES ERSKINE
Director

CAST

Adam Jones
Head Agent
CyberBunnyLily
Tracey
Agent no.6
Adam's Mother
Derek

ADAM LEESE
GUY HENRY
WHITNEY CUMMINGS
JEMMA WALKER
GEORGE CALIL
KATE BUFFERY
ROSS McCALL

The cast of EMR features some of the hottest emerging British acting talent. In his breakthrough role, Adam Leese stars as Adam Jones, supported by a Anglo-American cast.

British actors include Guy Henry (*Another Country, Bright Young Things*), George Calil (*Band of Brothers, The September Tapes*), Tom Hardy (*Black Hawk Down, Layer Cake*), Ross McCall (*Band of Brothers, Dot the I*). As well as debut film roles for Jeremy Edwards (*Hollyoaks, Holby City*) and Eastenders star Jemma Walker.

American actors include Gil Bellows, star of *Ally McBeal* and *The Agency*, Kevin Christy lead in *Good Girls Don't...*, Anthony Azzizi (*Threat Matrix*) and Whitney Cummings (Ashton Kutchner's sidekick on *Punk'd*).



Adam Leese



Whitney Cummings

CREW

Directed by	ERSKINE & McCULLOUGH
Original screenplay by	JAMES ERSKINE & DANNY McCULLOUGH
Director of photography	JOHN HALLIDAY
Editing	STEPHEN PARKINSON ROBIN PETERS IAN DAVIES
Production Design	LUCY SPINK JILL McGRAW
Costume designer	HANNAH BROWN SUZANNE BARNES
Sound	JAMES SNOWDON TODD YEAGER
Make-up and Hair	LAURA-LOU TURNER
Original Score	STUART HANCOCK
Line producer	JOHN LENTAIGNE
Production Company	COTTONOPOLIS FILMS
Produced by	JOHN LENTAIGNE JAMES ERSKINE DANNY McCULLOUGH GEORGE CALIL
Executive Producers	MARK FOLIGNO ANGAD PAUL

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JAMES ERSKINE

Director/Writer/Producer

James Erskine began making little films on Super 8 while attending Oxford University under the guise of studying for a law degree. After entering and winning the Lloyd's Bank/Channel 4 film Challenge, for the short documentary "Hippie Critical", Erskine joined the BBC as a trainee assistant producer.

At the tender age of 23 he persuaded George Lucas, who was then something of a recluse, to participate in an Omnibus film about his life. He went on to direct a number of documentaries for the BBC's Omnibus strand including 1998's Jeffrey Archer: The Self-Made Man, described by Victor Lewis-Smith as the "telebiography of the year". He went on to produce and direct the Emmy-nominated "The Human Face with John Cleese" as well as top-rated soap opera "Eastenders" before quitting the BBC after seven years in 2002.

Since then he has again worked for George Lucas as well as stints directing the BBC's "Holby City". He recently completed the television film "Oil Storm" for US broadcaster FX.

DANNY McCULLOUGH

Director/Writer/Producer

Danny McCullough graduate from the University of Oklahoma before going on to work in a variety of roles in the television and film industry. He has worked as a sound mixer on a number of high profile projects and has written several screenplays.

As a director, he has made several music videos, including a series of acclaimed promos for "The Mates of State". Together with Erskine he directed the short films "The Invitation" (2001) starring Sally Phillips and "Closing the Deal" (2004) starring Steven Pinder and Nicholas Jones.

Erskine and McCullough are developing several new film projects together.

JOHN LENTAIGNE

Producer

John Lentaigne was formerly a Lloyds underwriter, working in the specialist areas of political risk and aviation terrorism insurance. In late 2002, whilst on a sabbatical from Lloyds, he was approached by James Erskine and Danny McCullough to help set up Cottonopolis Films. He was production manager on Cottonopolis' documentary for Lucas film (which lead indirectly to the making of EMR), and produced the short films "Closing the Deal" and "the Audition". EMR is his first feature film.

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GEORGE CALIL

Producer (and actor - Agent 6)

George has appeared in numerous film, television and theatre productions, including Spielberg's 'Band of Brothers', the BBC's 'Waking the Dead' and as a regular on Holby City. His career in film began with work at MGM and Ruddy-Morgan. He starred in, and was a producer of, September Tapes (Sundance Festival 2004). This was the first western production to be shot, guerrilla-style, in post-Taliban Afghanistan, and George's performance was described by the Economist as 'superb'. George produced and acted in EMR. He has since co-produced 'Rollin' With the Nines' which is due for release late-2005.

ADAM LEESE

Actor - Adam Jones

EMR is Adam Leese's debut feature role. He has previously appeared in 'Bad Girls', 'Holby City' and 'Waking the Dead', and in the Cottonopolis short film, 'Closing the Deal'. His next feature project is shooting in July and August in Poland.

WHITNEY CUMMINGS

Actor - CyberBunnyLily

Whitney lives and works in LA. A regular TV presenter, she is perhaps best known for her work on MTV's Punk'd, working alongside Ashton Kutcher. EMR is her debut feature role.

GUY HENRY

Actor - Head Agent

Guy has worked regularly at the National Theatre and with the RSC. He played the young Sherlock Holmes in the early '80's TV series, and was the head boy in 1984's Another Country. He recently played Archie in Steven Fry's Bright Young Things.

JEMMA WALKER

Actor - Tracey

EMR is Jemma's film debut. She is best known for her work in Eastenders where she plays Sasha Perkins.

KATE BUFFERY

Actor - Adam's mother

Kate Buffery, from Trial and Retribution, plays the role of Adam's mother.

PRODUCTION TEAM

The film was produced by John Lentaigne, Erskine and McCullough and George Calil. The executive producers are Angad Paul (executive producer of *Lock Stock and Two Smoking Barrels* and *Snatch*) and Mark Foligno of Soho production company, Molinare.

EMR is the first feature film to be produced by Cottonopolis Films, a production company based in London and Los Angeles. The company was formed in late 2002 to focus on projects with international appeal drawing on the strength of Erskine and McCullough's Anglo-American experience. EMR, which is set in both the US and UK, is the embodiment of the transatlantic independent spirit.

FESTIVALS & AWARDS

Raindance was the first public screening of the completed EMR and the film won the Jury Prize for Best UK Feature. Previously it was shown as a work in progress at the Washington DC Independent Film Festival where it won the Audience Award for Best Film. It has also screened at the San Francisco Independent Film Festival and at Germany's cult 'Weekend of Fear Festival' where it won the Golden Glibb (Best Feature).

WINNER:

'Best UK Feature' - Raindance Film Festival 2004

'Audience Award' DC Independent Film Festival 2004

'Golden Glibb (best feature)' - Weekend of Fear, Germany 2005

'Best Feature' - Fearless Tales Festival, San Francisco 2005

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WEBSITES

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