

THE MOST DANGEROUS WEAPON IS YOU

AGENT EMERSON

PRESS KIT

ONLY IN VR

TAGLINE

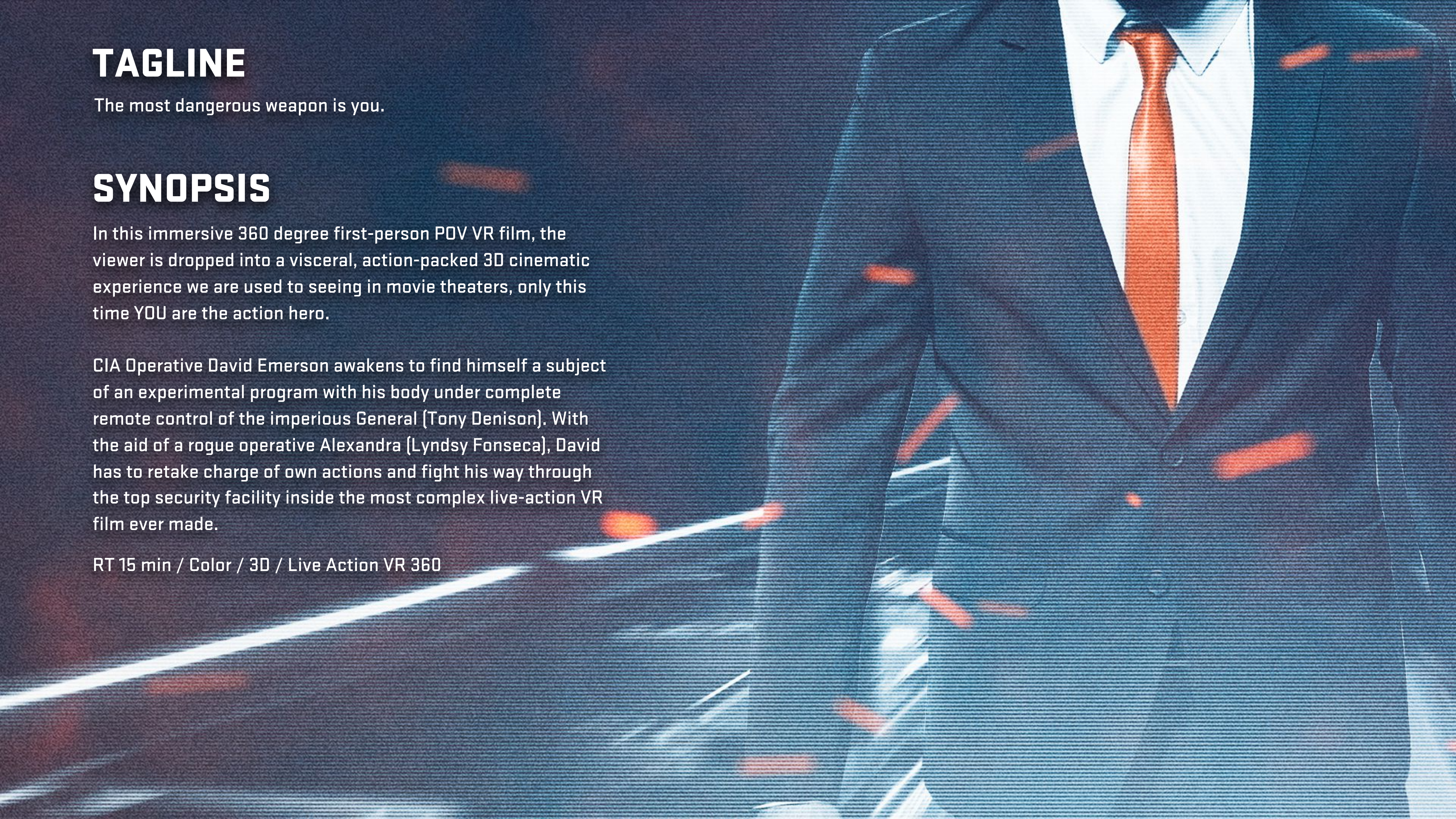
The most dangerous weapon is you.

SYNOPSIS

In this immersive 360 degree first-person POV VR film, the viewer is dropped into a visceral, action-packed 3D cinematic experience we are used to seeing in movie theaters, only this time YOU are the action hero.

CIA Operative David Emerson awakens to find himself a subject of an experimental program with his body under complete remote control of the imperious General (Tony Denison). With the aid of a rogue operative Alexandra (Lyndsy Fonseca), David has to retake charge of own actions and fight his way through the top security facility inside the most complex live-action VR film ever made.

RT 15 min / Color / 3D / Live Action VR 360



TRAILER



[CLICK HERE TO WATCH TRAILER \(link\)](#)

CAST

LYNDSY FONSECA as 'Alexandra Emerson'

Fonseca was seen in Marvel's drama, AGENT CARTER. She can most recently be seen co-starring in the Amazon pilot, DOWN DOG, which was directed by Brad Silberling.

On the big screen, Fonseca recently starred in The Escort opposite Tommy Dewey. She also starred in Hot Tub Time Machine opposite John Cusack, Kate Walsh and Chevy Chase, starred in Kick Ass 2 and was the lead in John Carpenter's thriller, The Ward, opposite Amber Heard, Danielle Panabaker and Mamie Gummer.

Fonseca previously starred for four seasons on the popular CW series, Nikita, and on the hit ABC series Desperate Housewives opposite Dana Delaney and Nathan Fillion. She also co-starred in Lifetime's event miniseries, Five, which was executive produced by Jennifer Aniston and directed by Penelope Spheeris. Fonseca's other television credits include recurring roles on HBO's critically-acclaimed series, Big Love, and on CBS' long-running comedy, How I Met Your Mother.

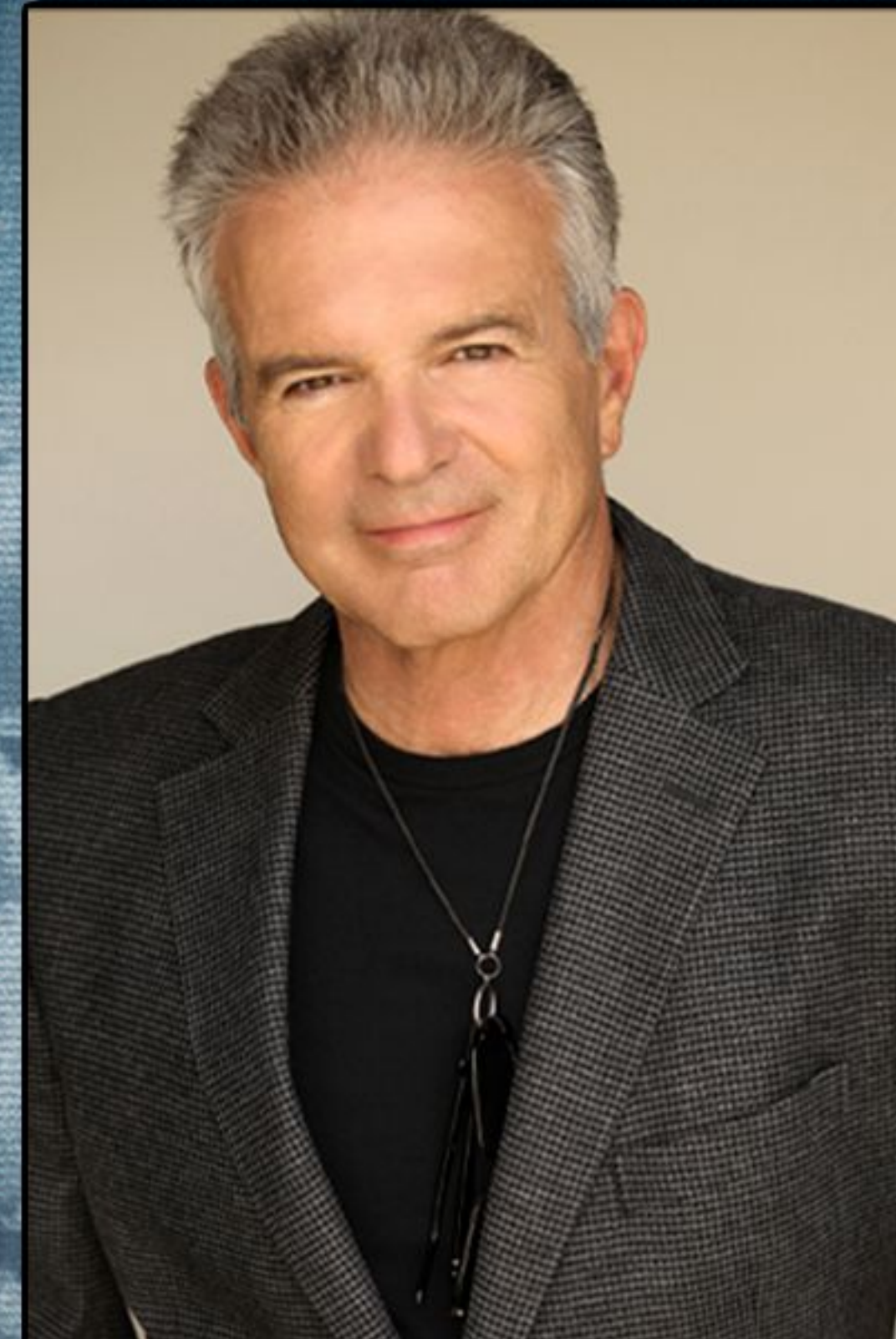


TONY DENISON as 'General'

Award-winning actor Tony Denison made his momentous television debut starring in Michael Mann's critically acclaimed drama Crime Story as Ray Luca. He was named TIME Magazine's 'Television's Best Villain of the Decade.'

He joined the cast of The Closer, starring Kyra Sedgwick, as Det. Andy Flynn in 2005, which quickly became TNT's # 1 Drama. He transitioned onto the spin-off series Major Crimes, for an additional 6 years and broke all rating records with over 10 million fans.

Denison has received a Prism Award from the Entertainment Industry Council for Outstanding Performance in a Drama Series and five SAG nominations for Outstanding Performance by an Ensemble in a Drama Series.



ADDITIONAL CAST

ANDREW BOWEN (Mortal Kombat, Red Dead Redemption) as David Emerson (voice)
BEN AYCRIGG (Avengers: Endgame, Baby Driver) as David Emerson (stunts)

ILYA ROZHKOV

DIRECTOR/PRODUCER/CO-WRITER



Ilya Rozhkov is an award-winning director, born and raised in Moscow, and one of the youngest members of the Director's Guild of Russia. He moved to California in 2013 and attended the New York Film Academy.

Rozhkov directed award-winning short films including the Wes-Andersonesque Sabre Dance, starring Greg Louganis as 'Salvador Dalí.' His films have been distributed worldwide, featured on NBC and screened at over 50+ festivals winning numerous awards, including "Best Picture" and "Best Director".

In 2016, he partnered with Academy Award-nominated veteran production studio CTB, along with The Rogue Initiative - a leading entertainment and technology studio driven by multi-award-winning industry veterans, on his debut VR Film Agent Emerson.

Ilya has had the honor of being selected to participate in the coveted Oculus Launch Pad VR Bootcamp at the Facebook headquarters and is a recurrent guest panelist at Digital Hollywood.



Los Angeles based Serein is a transmedia entertainment company committed to creating story driven cinematic content across film, television and virtual reality.

The Serein team, led by director Ilya Rozhkov, contains accomplished producers, creative executives and marketing pros and works in collaboration and strategic partnership with established studios and tech companies.

DIRECTOR'S STATEMENT

Working with any film first and foremost means defining its storytelling language, and when it came to Agent Emerson one of the core goals was to find out what is the language unique to cinematic VR and how to create an adventure movie using that language. We wanted to create a film which is virtual reality on every level of its DNA: taking advantage of immersion, physicality, and intimacy only this medium can provide; and at the same time be an adventure film, with a cinematic lifelike look and film story structure that works.

For the film to be truly VR it needs to be tailored to that type of interaction with the audience on the level of the story. The story of Agent Emerson revolves around the themes of control over one's own actions, the consequences, and personal responsibility that result from lack of that control. The protagonist is in the same boat with the audience of the film - he does not control his body, which is being manipulated by the General.

This medium requires a very different approach to acting: the intimacy, subtlety and authenticity of cinematic performance becomes the when actor is not floating on a flat screen but looking you directly in the eye, inches away from your face. Taking the cinematic approach to a new level VR also borrows from theater: the performance of the whole scene (at least in our case) remains continuous for the performers with blocking covering not just the frame but the environment surrounding the audience. The very talented Lyndsy Fonseca and Tony Denison blended the essence of cinematic and theatrical performance, giving life and authenticity to the characters of the virtual world.

Immersing the viewers into the film, making them feel a part of what they're used to seeing on the large screens of cinemas, meant facing significant technological challenges posed by the VR medium. Overcoming these challenges started with the IC-Cam, designed specifically for our film – the first camera system which made it possible to shoot a 360 degree world from the character's point of view in full 3D, with shoulders around you and a body beneath you, just like in real life. Also, IC-Cam 3-point-axis stabilization system made the up-close and personal stunt encounters possible while achieving vital comfort for the viewing audience

Just like a theatre performance shot on a film camera does not become a movie, a film shot using 360 technology does not automatically become a cinematic VR experience. Telling a story here means bringing the audience quite literally into the reality of the movie, allowing them to perceive the world of the film in a way very similar to our perception of reality. From the get-go, I knew that the film had to be seamless, with no visible cuts (somewhat like Birdman, but in 3D and 360 degree view). While editing in cinema is a powerful artistic tool, crucial and unique for the medium, it does not work in VR. In reality, there is no such thing as a magical jump from one angle to another one in a rhythm suitable for the drama (film cuts) or no such thing as turning our world to the point of wanted attention (traditional camera movement). Those creative limitations in editing and traditional camera movement, made me look into the language of theatre, video games and magic tricks for the tools of directing audience's attention without resorting to the tools of cinema which do not translate to virtual reality, making the film appear as one continuous shot without limiting viewers' freedom to look wherever they please.

Recounting all the technological challenges faced by VFX and camera department, cast, stunt team, software developers and by literally every department of the film might take a book, but what's truly important is that all this invention and innovation was made for the purpose of telling a story in a way only VR can, making the audience part of the action, while still having qualities we love and we're used to seeing in traditional adventure films.

ILYA ROZHKOV, director of Agent Emerson

PRODUCERS

CATHY TWIGG

Twigg began her career at MTV Films where she was responsible for discovering new talent and adding projects to the development slate. Over her industry tenure, Twigg has served at Dreamworks Television Animation, Sony Pictures Television, Bandeira Entertainment and Dreamworks Animation.

She worked on several live-action television series and notable projects including Kung Fu Panda, Monsters vs Aliens, How to Train Your Dragon, Shrek the Halls, Madagascar and Madagascar 2.



PETE BLUMEL

Producer, creator and designer of real-time, story-driven immersive entertainment with 23 years of experience in feature film, animation and blockbuster AAA interactive production.

Prior, he served in a key producer role for 8 years at Activision's Infinity Ward game development studio where he became intimately involved as co-creator of the CALL OF DUTY: MODERN WARFARE series and GHOSTS video games utilizing his filmmaking background to bring more high-end cinematic production values and immersive real-time story telling to the CALL OF DUTY franchise which has since come to characterize the long running series earning a combined total near \$4 BILLION in worldwide grosses and winning countless awards including three BAFTAs.

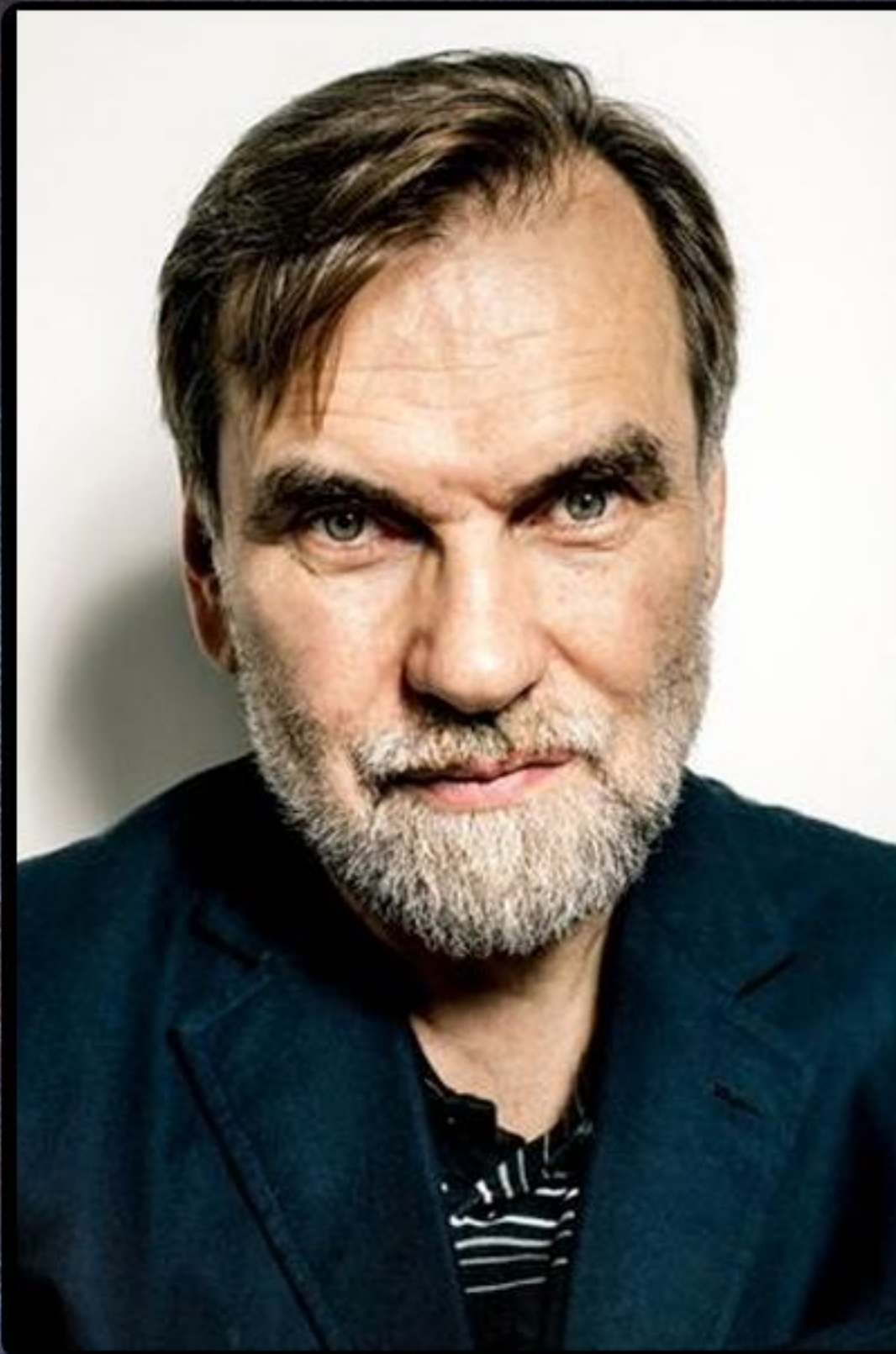
Before joining the CALL OF DUTY founders, Blumel spent over 10 years at DREAMWORKS SKG first at Dreamworks Feature Animation Technology and later at Amblin Entertainment.



RØGUE INITIATIVE

Founded in 2015, Rogue Initiative is headquartered in Los Angeles with teams in Hong Kong and mainland China and is led by award-winning industry veterans, including alumni from Amblin Entertainment, Dreamworks Animation, Sony Pictures Entertainment, Warner Bros and Activision. Our experienced executive team of motion picture, digital media and interactive experts are leveraging years of production experience coupled with our proprietary pipelines and engineering toolsets to create and expand digital storytelling to new platforms worldwide.

PRODUCERS



Sergey Selyanov is one of the most successful and dedicated independent producers in modern Russia. Born in the North of Russia in 1955, Sergey studied at the Polytechnical University, where he founded a film studio.

In 1992 he founded CTB Film Company. The company has produced more than 80 feature and documentary films as well as many animated features. In 1998, Sergey was awarded the Khanzhonkov Medal as the Best Russian Producer.

In 1999, he received a Producer's Award from the American Motion Picture Association for outstanding achievement in the development of private film production in Russia. The National Guild of Russian Film Critics and Film Press awarded Sergey with a special award as the Best Film Producer of the 1990s and a special award for bravery in the promotion of national filmmaking on Russian screens.

In 2003 the economics magazine Expert described Sergey Selyanov as "the only Russian film producer whose name has become a brand in the sphere of film production".



For over 25 years, CTB has created an unrivaled inventory of more than 150 feature films, TV series, documentaries, animated movies and series. The company boasts 3 Oscar nominations, in short animated and foreign language film categories, as well as top awards from Annecy, Zagreb, Ottawa, Aspen and other film festivals.

At the helm of CTB is a prolific producer, Sergey Selyanov, who holds the Producer's AMPA for outstanding achievement in development of private film production among his numerous awards.

VR INNOVATION

CAMERA AND VFX

IDENTITY CAPTURE CAMERA ENABLES THE TECHNOLOGY BEHIND AGENT EMERSON

The making of the VR Film Agent Emerson demanded innovation as it was very challenging and complex on every level of the technical process. Our team designed and developed a unique camera system to smoothly capture the immersive intensity of our action-filled first-person POV film, which appears seamlessly as one continuous shot in high quality 360 VR 3D.

The most complex shot was the long continuous fight scene where ‘Alexandra’ (Lyndsy Fonseca), ‘The General’ (Tony Denison) and the guards walk from one camera into another and get up-close to the cameras. For the viewer to feel fully immersed into the action of the katana battle - as they are ‘Agent Emerson’, we were able to achieve the direct physical interaction with ‘Emerson’ in movement, creating one of the most complicated sequences ever filmed in VR 360 3D.

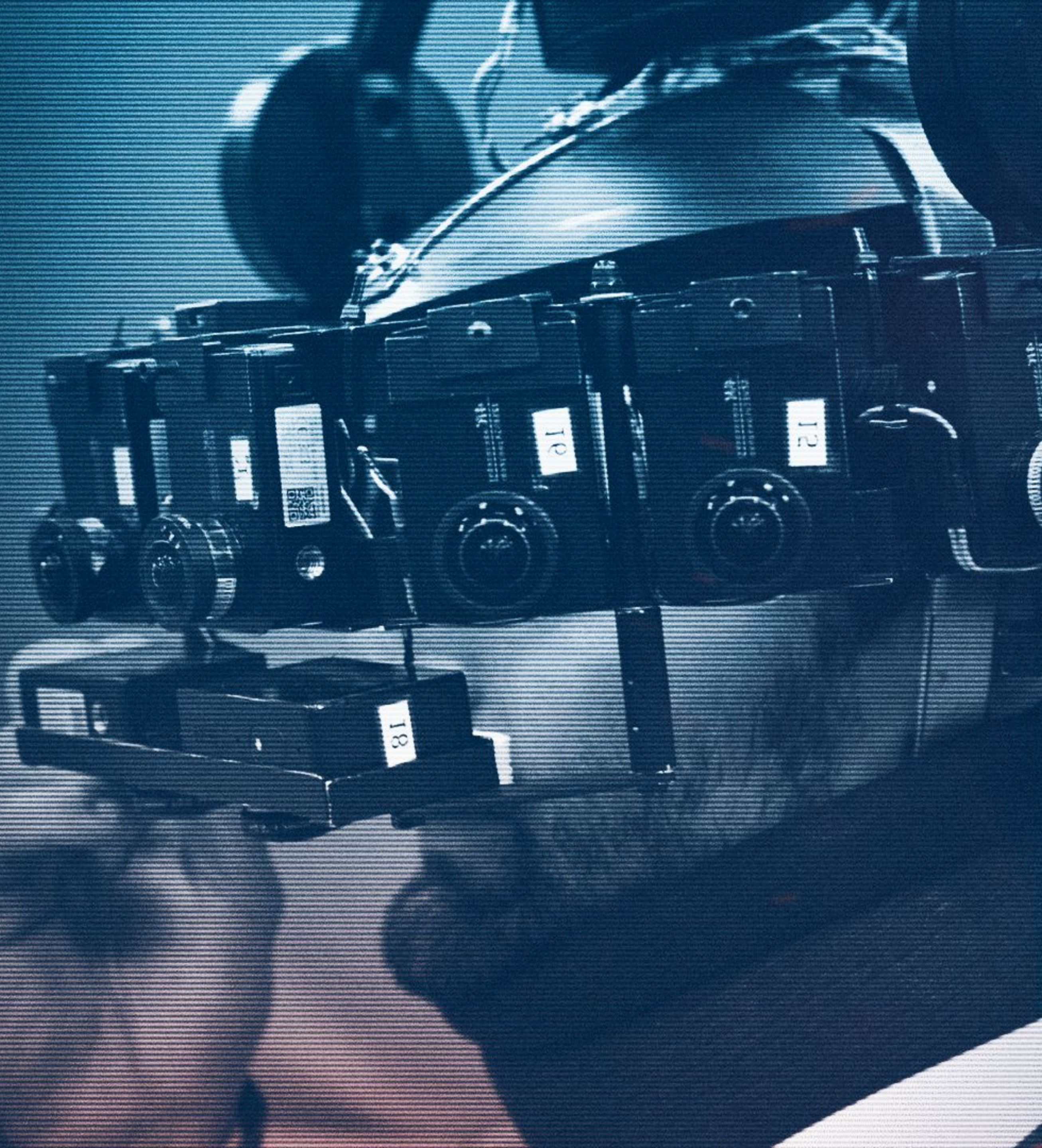
Our proprietary IC-Cam (Identity Capture Camera) is a head-mounted camera rig system capable of shooting 360 degrees stereoscopic (3D) video with the body in the field of view and no blind spots. The 21-camera, 3-axis stabilization system compensates for all the movements of the operator, resulting in a smooth camera movement without uncomfortable motion for the audience watching the filmed footage in a VR headset.

As available standard stitching techniques were inadequate for the amount of action, our engineers utilized a hybrid of existing software and created new algorithms, developing a new dynamic stitching system which also solved 3D complications on the sphere poles.

When it came to the arduous task of the CGI, the scope of Agent Emerson and the very nature of filming in VR needed a new and state-of-the-art way of problem-solving for creating the high-level VFX seen on-screen. A good example is a scene where the viewer as ‘Agent Emerson’ is falling from the sky, which not only required modeling of 40,000 miles of visible photorealistic environment in every direction, but also the creation of an adaptive 3D algorithm to achieve high fidelity 3D as far as the horizon, so that every little detail conveys the dimension of the sky you’re falling from.

Moreover, the film involves a custom spherical rotation algorithm (based on a complex mathematical model) which adjusts the 3D for the direction of viewer’s eyesight, so the 3D stays crisp and comfortable and never is a subject of ghosting, no matter how close the object is or even if it’s on the poles.

SERGEY AVDEEV is the VFX supervisor of Agent Emerson





MUSIC

THE CONSTANT TENSION OF SOUND EVOLVING, DECONSTRUCTING, THEN REFORMING AGAIN TELLS THE STORY

At the heart of Agent Emerson soundtrack are innovative techniques used to seamlessly blend the acoustic and analog electronic musical elements into each other, making them one new sound being both at the same time, thus creating the signature musical style of the film. Our score becomes a fluid, morphing spectrum that is continually evolving with the drama.

Using the cello to represent our main character, we recorded world-class cellist Tina Guo (Wonder Woman, Dunkirk) on both acoustic and electric cello. We recorded Tina with five different microphones (instead of the usual 1 or 2), each with a unique character and color, and then processed the audio through analog distortion, filters, guitar pedals, different types of delays, physical spring reverb and more to create these new sounds and shapes with her cello and our orchestra, solo violin, percussion and electronics.

For example, in one particular dramatic moment in the film, the viewer experiences a music transition from acoustic to electronic created with 50 separate pieces of audio including acoustic cello, sound effects of a motorcycle doppler effect as well as pure electricity bringing (all in a few seconds of music) the unique musical and dramatic feeling.

COREY WALLACE is the composer of Agent Emerson

SOUND

A person wearing a VR headset is seated in a recording studio, looking at a large screen displaying a 3D environment. The studio is dimly lit with blue and red ambient lighting. Various pieces of audio equipment, including microphones and mixing consoles, are visible on the desk and in the background.

FROM AN AUDIO STANDPOINT, VR IS VERY DIFFERENT THAN THE CURRENT STANDARDIZATION OF SURROUND MIXING

Things have to be considered not only by left, right, front and back, but additionally height and depth are included in the mixing field. This creates a feeling of true immersion, as now we are able to follow an object within a 360 degree sound field.

Thinking in a way that will not only trigger the viewer to look in a certain direction, but also keep the experience interesting and believable are now the new challenges, which can either make, or break a story.

RUSTY DUNN, MPSE is the re-recording mixer of Agent Emerson

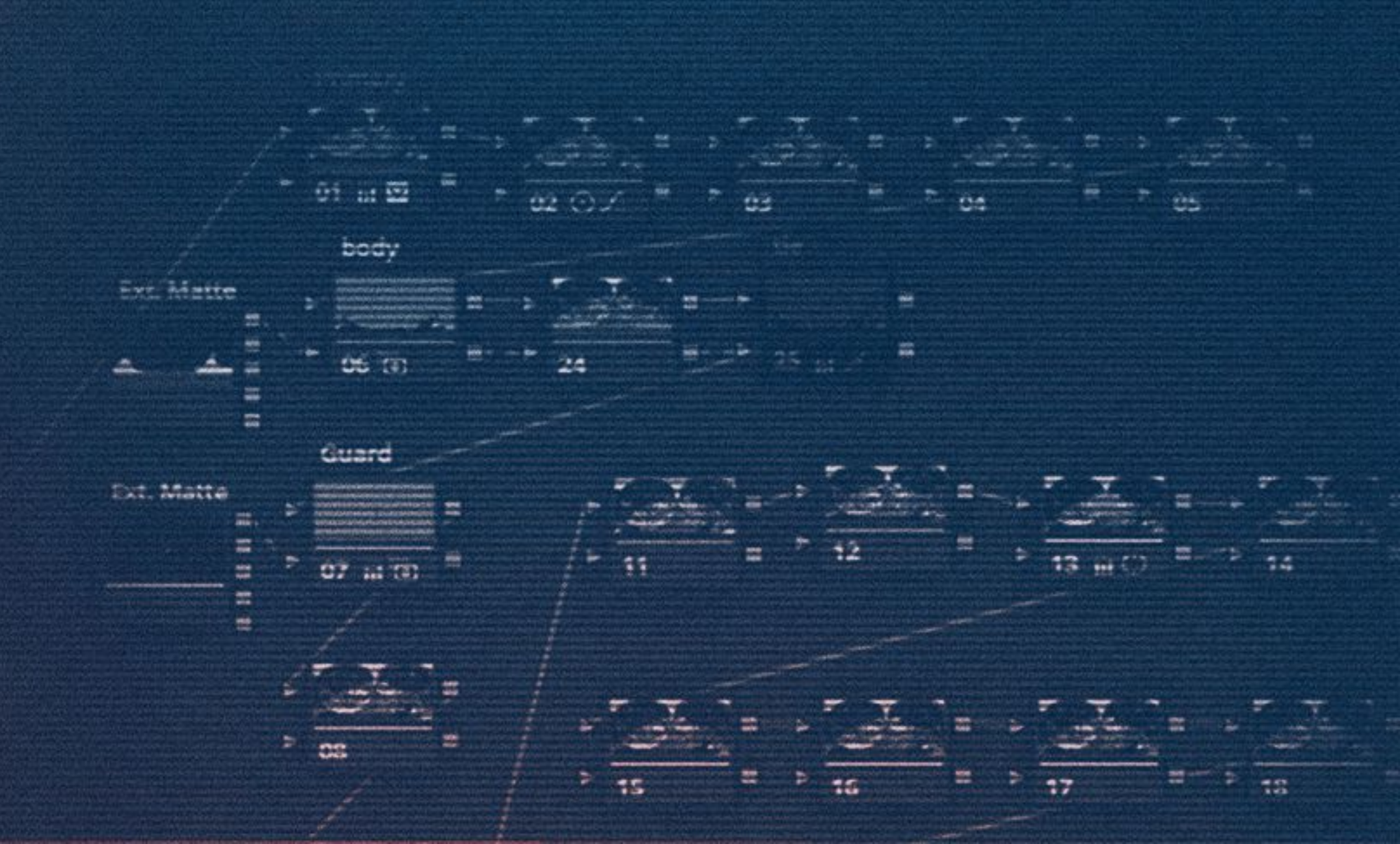
COLOR

COLOR GRADING AGENT EMERSON REQUIRED A DESIGN OF AN ENTIRELY NEW WORKFLOW

Appearing as one continuous shot, Agent Emerson demanded to create a new innovative way to transition color between each scene seamlessly. The cinematic experience was captured in 3D, which meant color needed to be matched for each eye perfectly to preserve the immersion and achieve the highest level of comfort for the viewer.

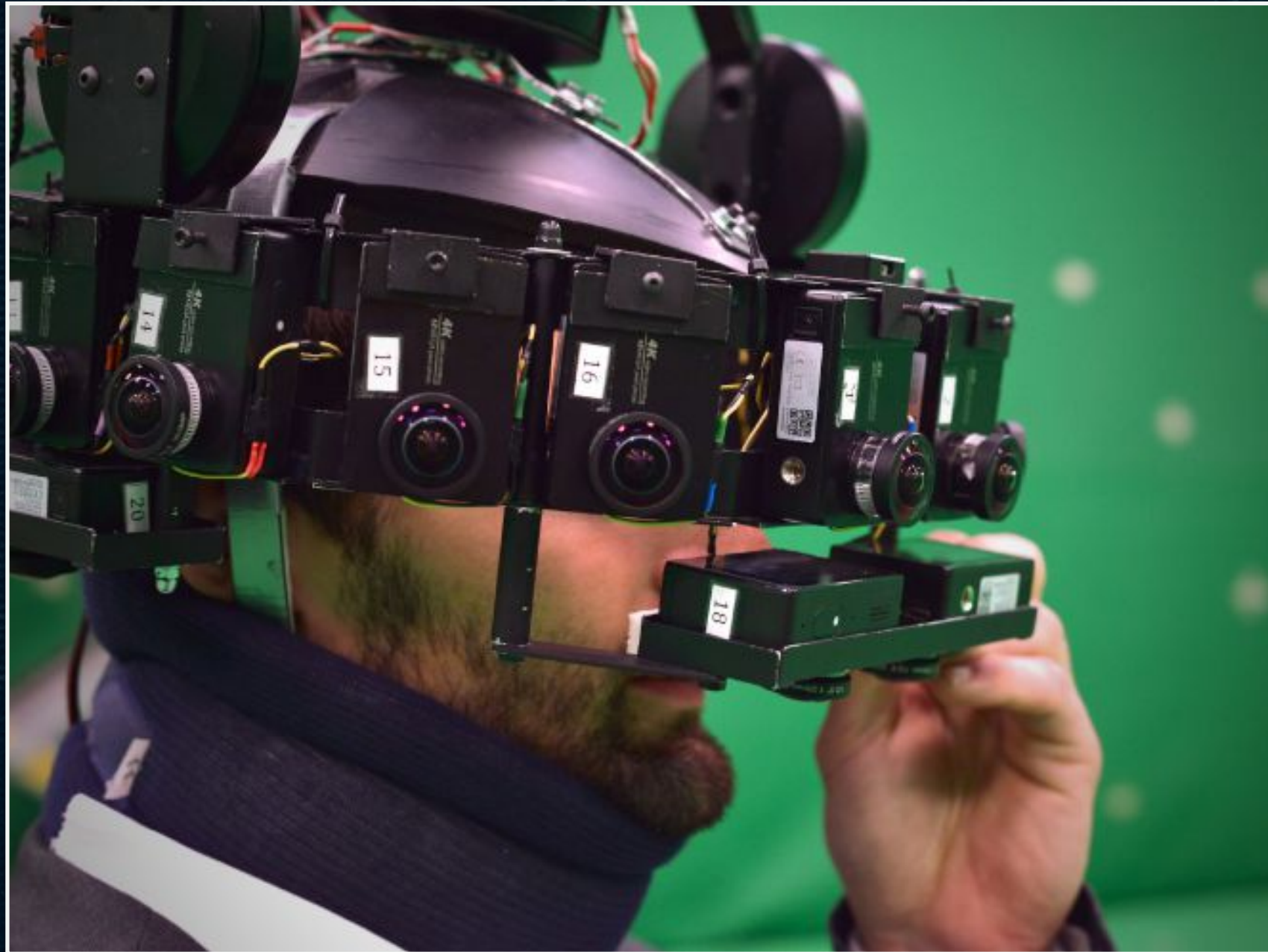
Working with color in VR is very different from the process we used in traditional film: when you're coloring a VR film, you are still working with a flat rectangular picture, but have to consider every subtle impact made on the color of a whole new virtual world.

ROY SUN is the senior colorist of Agent Emerson



BEHIND-THE-SCENES GALLERY

HIGH RESOLUTION IMAGES ARE AVAILABLE FOR DOWNLOAD IN OUR MEDIA ASSETS FOLDER - [LINK HERE](#).



FILMING WITH IC-CAM HEAD-MOUNTED ON STUNT ACTOR IN THE ROLE OF AGENT EMERSON TO ACHIEVE FIRST-PERSON POV WITH ARMS, SHOULDERS IN VIEW FOR THE AUDIENCE TO TRULY BECOME AGENT EMERSON THEMSELVES

BEHIND-THE-SCENES GALLERY

HIGH RESOLUTION IMAGES ARE AVAILABLE FOR DOWNLOAD IN OUR MEDIA ASSETS FOLDER - [LINK HERE](#).



Behind the scenes image of Lyndsy Fonseca (Alexandra) filming katana battle scene on VR Film AGENT EMERSON. Photo credit: Billy Bennight



Behind the scenes image of Lyndsy Fonseca (Alexandra) filming katana battle scene on VR Film AGENT EMERSON. Photo credit: Billy Bennight



Behind the scenes image of Lyndsy Fonseca (Alexandra) filming katana battle scene on VR Film AGENT EMERSON. Photo credit: Billy Bennight



Behind the scenes image of Tony Denison (The General) with director Ilya Rozhkov on VR Film AGENT EMERSON. Photo credit: Billy Bennight



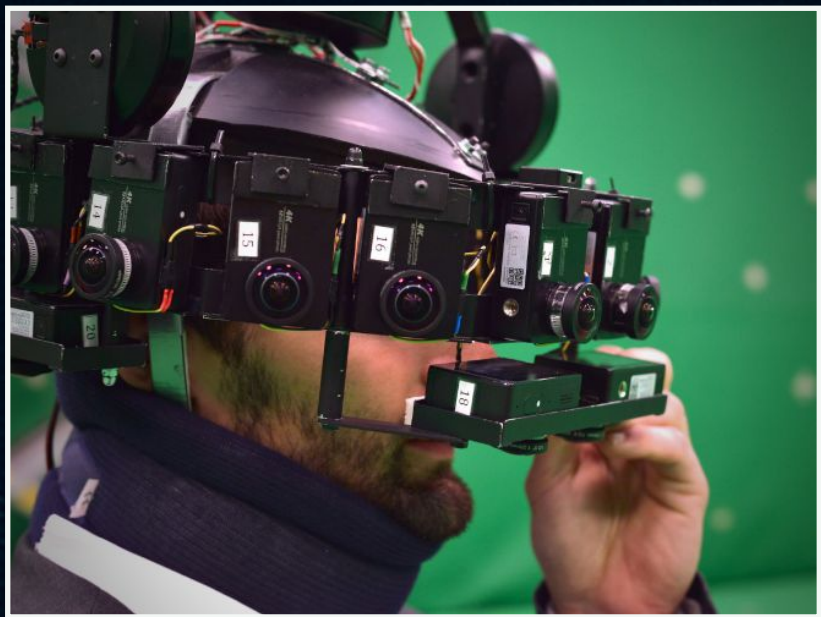
Behind the scenes image of Lyndsy Fonseca (Alexandra) filming katana battle scene on VR Film AGENT EMERSON. Photo credit: Billy Bennight



Behind the scenes image of director Ilya Rozhkov, stuntmen Ben Aycrigg and John Bernecker on VR Film AGENT EMERSON. Photo credit: Billy Bennight



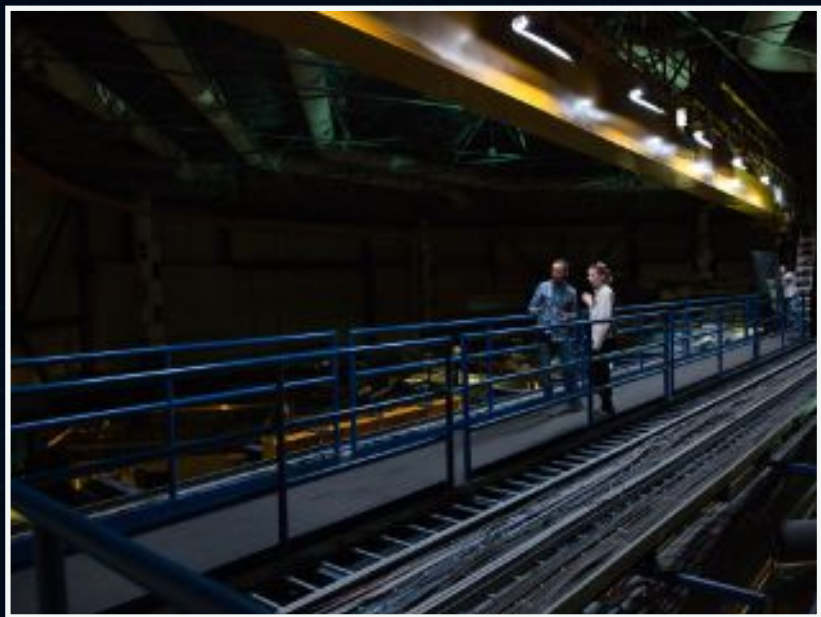
Behind the scenes image of Lyndsy Fonseca (Alexandra) rehearsing the battle scene on VR Film AGENT EMERSON. Photo credit: Billy Bennight



Closeup image of IC-Cam mounted headset for filming in 360 first-person POV on VR Film AGENT EMERSON. Photo credit: Billy Bennight



Behind the scenes image of director Ilya Rozhkov on VR Film AGENT EMERSON. Photo credit: Billy Bennight



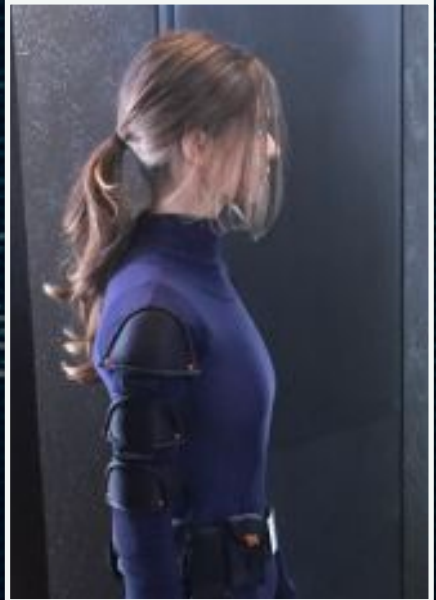
Behind the scenes image of crew preparing the lab fight scene on VR Film AGENT EMERSON. Photo credit: Billy Bennight



Behind the scenes image of Ben Aycrigg (Emerson Stunts) filming sky fall scene on VR Film AGENT EMERSON. Photo credit: Billy Bennight



Behind the scenes image of Lyndsy Fonseca (Alexandra) filming battle scene on VR Film AGENT EMERSON. Photo credit: Billy Bennight



Behind the scenes image of Lyndsy Fonseca (Alexandra) on VR Film AGENT EMERSON. Photo credit: Billy Bennight



Behind the scenes image of director Ilya Rozhkov with stuntman Ben Aycrigg on VR Film AGENT EMERSON. Photo credit: Billy Bennight



Behind the scenes image of stuntman Ben Aycrigg filming the parachute scene on VR Film AGENT EMERSON. Photo credit: Billy Bennight

CREDITS

Directed by - Ilya Rozhkov

Written by - Ilya Rozhkov, Joshua King

Produced by - Pete Blumel, Cathy Twigg, Sergey Selyanov, Ilya Rozhkov

CAST

Alexandra Emerson - Lyndsy Fonseca

The General - Tony Denison

David Emerson (voice) - Andrew Bowen

David Emerson (stunts) - Ben Aycrigg

Facility Guard - John Bernecker

Elite Security - Luke Hawx

Security - Alexander Ristic, Russell Lewis, John Apperson, Chris Fox

Simulation Scientists - Frank Wilson, Brad Etheridge, Teddy Twigg

VR Producer - Anatoliy Sverchkov

Associate Producers - Brad Etheridge, Hrish Lotlikar, Nadine Jolson

Co-Producer - Vasily Grigoriev

Line Producer - Radhika Womack

Cinematography by - Alvaro M. Blanco

VFX and Camera Design by - Galaxy Vision

VR Supervisor - Ivan Sirotenko

Lead IC-Cam Engineer - Tatiana Sirotenko

Production Design by - Nate Jones

Construction Coordinator - James Eubank

Costume Design by - Edith Raya

SFX Costume Design by - Michael Philpot

Senior SFX Technician - Tom Ceglia

Stunt Coordinator - Terence J. Rotolo

Stunt Coordinator (Louisiana unit) - John Bernecker

VFX Supervisor - Sergey Avdeev

CG and Animation Supervisors - Alexander Sabatovskiy, Sergey Sabotovskiy

Lead Software Developers - Kirill Ilyin, Andrey Zvoznikov

Original Score by Corey Wallace

Score Mixer - Michael Bouska

Solo Cello - Tina Guo

Solo Violin - Eliza James, Anna Kostyuchek

Percussion - M.B. Gordy

Orchestra - Budapest Scoring Orchestra

Conductor - Peter Pejtsik

Audio Post Production by Monkeyland Audio

Supervising Sound Editor - Trip Brock, MPSE

Re-Recording Mixer - Rusty Dunn, MPSE

VP Post Production Services - Michael Toji

Post Sound Coordinator - Rob Embrey

Color by Reason Studio

Senior Colorist - Roy Sun

Assistant Colorist - Xi Shen

FULL CREDITS LIST AVAILABLE UPON REQUEST

PR CONTACT

JOLSON CREATIVE PR

Nadine Jolson

(310) 614-3214

jolsoncreative@mac.com

