



machinimag 04

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work report

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Now, what is machinima

I know, there's a discussion going on about this as long as the name first saw the light of internet broadband cables.

But let's take this on differently this time. We've talked a lot about technical definitions, software packages and programming techniques.

Let's talk some content here.

What is machinima? What are the stories told in machinima? What are the movies that define machinima as a medium, what do they tell and how?

What can be done in machinima? Now?

The introduction of machinima as a competitive category in this year's Ottawa International Animation Festival manifests machinima as a medium not just in the eyes of people with a gaming background.

If we want to succeed in the world outside our own community, we must get aware of our weaknesses, our limitations as well as our strengths and advantages.

We must tell stories that are suitable for our medium. We must define ourselves through things that have been done in the medium rather than dream in future promises yet to come.

But also, we must explain ourselves, help people develop a view on our movies and spread the word on how we define ourselves.

For people who have grown up in gaming, it might be pretty and beautiful to see some Quake models running around with weapons in their hand, shooting each other's brains out. For people that have nothing to do with games, it certainly is not.

If we want to call ourselves a new artistic medium, we eventually need to explain the context in which we want to exist. And that context is by far defined by more than just the modding tools we use to make our works.

Machinimag wants you to tell what you think about the medium. Write us, tell us the movies you love, the movies that show the true power of machinima and the ones you want to see more of.



Short Film Reviews

Mastering the kuleshov effect.

bot | Tom Palmer | UT 2004

A single mind, embedded in an iron shell suddenly getting aware of itself and searching for a way to flee the senselessness of its existence. Or just an unreal tournament bot, refusing to kill others, rather killing himself.

This small paradoxon that still resembles one of those big questions of life marks the beginning of Tom Palmers movie bot.

Palmers hero is gifted with a very human morale in an environment thats streamlined to fit only one purpose and where individuality seems totally out of place.

Born out of a giant robot assembly, his sole purpose is to take part in a brutal fighting game, killing as many of his brethren as possible

and ultimately dying like all the other robots around him. No one questions, all accept their fate but him.

Being unable to accept the given path, he has but one option left jump out of the line and into almost certain death.

As one might expect, the robots shell is hard enough to keep our hero going and in the following minutes, his journey takes briefly discusses human culture, self-awareness and some utopic peaceful heaven the logical contrast to the brutal killing fields were presented with at the beginning.

Bot is a calm movie, leaving a lot of time to rethink whats happening and giving all of its topics a lot of room to grow.

It comes with all the constraints were used to from former machinima productions, technically, it does not reinvent the medium.

But it manages to tell its story so well within these boundaries, rendering them totally invisible and even using them to its own good.

Machinima seems the medium of choice for this movie, not just because of the obvious tension between the story and the medium itself. Theres no point where youre thrown out of the experience, no break in drama.

One point where the masterful use of the medium perfectly shows is the wonderful production design. All characters and sets are expressive and surreal, emphasizing the metaphoric language of the movie and leaving enough room to transport a lot of the viewers own thoughts and feelings.

The music fills up this metaphorical base and works as a driving force. It guides a lot of the scenes, breathing emotion into the character and its surroundings.

Bot clearly marks another milestone for machinima even though this movies audience might not be found at workshops and presentations. Its pace is not suitable for a quick hey, this is machinima presentation. Nevertheless, the impact this movie has if you give in to it has yet to be seen in a machinima short movie to date.

The medium itself fades, the message grows.

<http://www.digitalyolk.com>



Big time filmmaking.

NoLicence | Short Fuze Productions | Battlefield1942

We have seen a lot of Battlefield movies this year and I guess we will see a lot more. But No License will hardly be matched in the near future.

While most Battlefield machinima clearly suffer from the very obvious restrictions the game engine lays upon them, No License clearly focuses on the many advantages you can get out of shooting in BF1942. Huge sets, huge explosions and lots of bad guys hunting our hero character.

Sounds familiar? Yes, it is a James Bond homage. The story is a simple one James Bond blows up a huge rocket launching pad and then escapes through hordes of bad guys.

It impresses through its pacing. Every cut, every action has the right timing.

Carefully working with the actions available, No License manages to step through the minefield of game physics presenting fast paced action very suitable for non gamers. Through thoughtful use of editing and camera angles, most ugly game mechanics remain hidden, leaving the focus on what really marks battlefield as a great engine to make movies in - Giant sets, intense combat, car chasing and exaggerated firefights.

The rules of filmmaking can elevate live action Battlefield machinima big time.

A rock solid movie for non gamers, Bond fans and those who like to know what machinima is all about.

<http://www.shortfuze.co.uk>

Gimme more of that!

Cancers | Eric Bakutis | UT 2004

TheEverseason | Ken Thain | UT 2004

The Make something unreal contest blessed us with a ton of new movies to watch, most of them in wonderful quality. Even though it is worth seeing them all, let's take a look at two of those entries, Cancers and The Everseason. Where's the link? Story wise, they're both very different. While Cancers is set in a not too distant future where humanity is being haunted by a plague turning people into evil creatures, The Everseason leaps into a galaxy far far away, making up a whole new setting of its own. A desperate love, divided by a conflict reaching back to the very beginning of time.

So why not discuss them separately?

Both movies suffer from the same disease but at the same time, both movies light up the fire that makes us want to see more of them. Visually, both movies are pretty closely related to the unreal tournament environment, using the predefined characters models and modifying their appearance through animation and texture.

But both of these movies pave a new road for scripted unreal machinima, and maybe machinima in general the dramatic series approach. The cinematographic quality and the dramatic arc of the plot mark a new step in unreal machinima, eventually comparable to what gets aired on TV. There's moments where you feel completely emerged and you just forget the medium, the unreal characters and the computer in front of you and you just want to know what's happening next. Like watching prime time television.





Now this is a new and major development in machinima series. Groundbreaking.

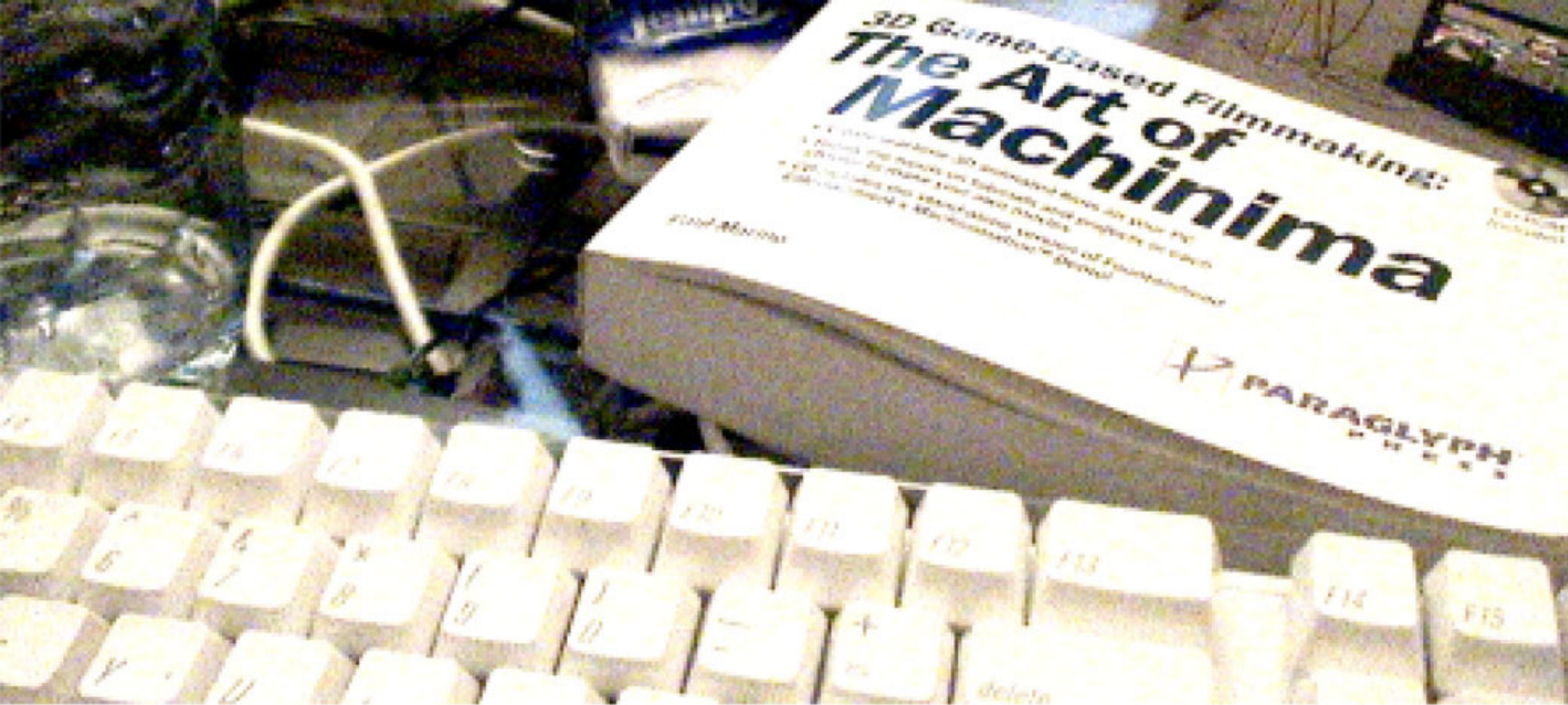
The bold endeavour to step into a field where machinima faces toughest competition from the already established mediums and our own expectations are as high as hardly anywhere else. An impressive first step on a hard and stony path towards establishing the first machinima television series.

Although still struggling with technical issues that weigh heavy from an non-gaming point of view, these issues clearly don't block the view on the true power of this new generation of unreal stories and their directors.

While most of the machinima series we already know rely on humour and slapstick, these two pieces introduce tension, strong character development and a deep dramatic plot, enriching the palette of machinima a lot. Give them another movie, give them some more time, and they'll render you speechless.

<http://www.3dfilmmaker.com>

<http://www.machinima.com/films.php?id=771>



the art of machinima

a book review

Everyone whos into machinima can confess that there are a lot of things to learn to get started. Regardless of which way you do your movie - scripting, live acting or recamming, it certainly plays by its own rules and lots of them are just being discovered.

Now how can you dare write a book that is not only titled <the art of machinima> but also claims to tell you all about the whole medium and how to approach it?

Paul Marino firmly tries to cover all the ground machinima stepped on and sends us this 400+ page book with chapters about machinima history, general film making tips and hints and tons of tutorials including a 3D-modelling and DVD authoring tutorial. The primary aim of the book is to lead you from your very first steps to the very end of a humble machinima production, leaving enough information on the way to start with something decent. It covers two main machinima production environments, machinimation from Fountainhead Entertainment (the tool behind Anna and In the waiting line) and the unreal editor from epic games.

But it doesn't stop there. As mentioned, it takes you through all the way. It provides basic tutorials for editing your final movie, different output formats follow, a brief discussion on video codecs and a virtual Dub workflow are included for those of use who want to get our films online.

Even if you are shooting for a DVD the book offers a hands-on of the Adobe Encore DVD authoring software. You want to Capture your movie from inside a common game using the tool FRAPS, or you want to output your movie to a VCR or camera? All in the book! As you might notice, all software discussed in the book is either publicly available on the Internet or on the CD that comes with it. Marino focuses on tools everybody could access, showing that machinima is a way to do movies without the need for expensive software or equipment.

Tons of screenshots document all necessary steps, be it in tutorials, in the character creation chapter or in the machinima history. Everything important is manifested in pictures.

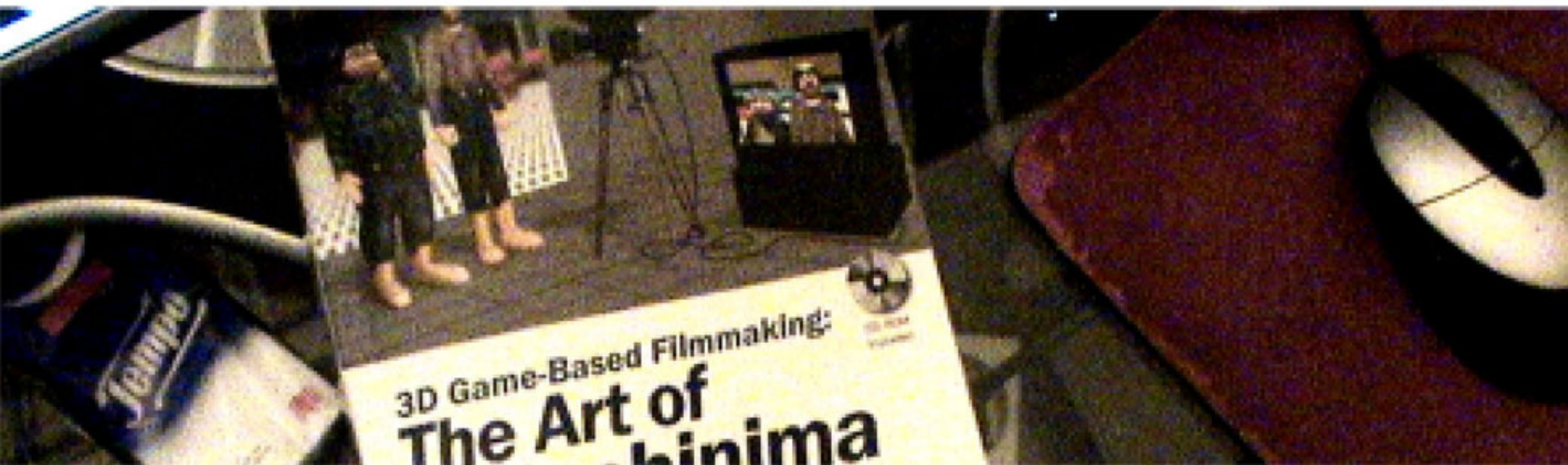
The general writing style makes you smile most of the time you are working with the book. Marino succeeds in convincing people that machinima is fun, easy to learn and provides tons of information on side notes that give the necessary distraction between tutorial parts.

You hardly imagine this to be his first book. Yes, it's that well done. You cannot say that to the layout though. Paraglyph just literally eliminated all the white space on the page to pump it full of information. While the font is a matter of taste, the layout of the book is not and needs improvement for a hopefully soon arriving second edition.

Lets take a closer look at the machinima environment Tutorials.

The demo version of the Machinimation software is included on the books CDROM. Demo version meaning that it is still a full product. You can save, you can use it as long as you want, no watermarks. Higher versions come with additional features but the book sticks to the version it provides. The Tutorial covers the aspects of navigating, lighting, puppeteering, sound, camera setup and rendering and leaves us with not only a good understanding of how the Tool works, but also a small scene that looks fine and could serve as the beginning of our own movie.

The learning curve is very beginner friendly, keeping the necessary things in mind through refreshers and carefully set repetitions. A big plus of the tutorials is their flow. It not only builds up nicely, it generates a workflow that's logical in its order even for further



productions. You would not need to rearrange any of the steps you took during the tutorial for your own productions.

No doubt, covering the Unreal Editor could be a book by itself. Marino concentrates on the most necessary things without confusing people too much and starts with simple navigation. He provides a Level to work in on the CD. Level building is being left out of this tutorial, but not out of the book. It has a separate small chapter for that later on.

Compared to machinimation, the unreal tools seem complex and complicated, making it a good decision to have the unreal part after the machinimation tutorials.

The Tutorial covers navigating objects, placing Actors, AI Scripting, Matinee and Sound and as well as the previous one, leaves you with a nice little sequence that could serve as the start of something bigger.

As stated above, covering the unreal editor in all its glory lies far beyond a set of tutorials inside a book focused on machinima and if you're familiar with the tools you'll notice that Marino succeeds in giving the right pieces of information to get you started.

Inexperienced users might have a little headache with the pacing of this tutorial set though. It digs deep into unreal territory sometimes, trying its best to provide enough information on what's going on. A big plus is the way it is written. It's very motivating and takes you by the hand step by step. You really feel you can trust this man blindfolded and you might be surprised on how you got through all this without a scratch.

Now that we know how to produce machinima, what more is there to learn?

A lot!

To me this was the biggest surprise of the book. This is what makes it stand out as a book for the medium rather than a set of tutorials for some software packages that will change over the years.

The workflows described in this book won't change in the near future and they're just as important as production itself. Covering the postproduction issues machinima has to cope with, storyboarding, editing, lighting, sound and providing tons of tips and tricks for all aspects of the process, the book succeeds in providing a strong basis for the medium itself.

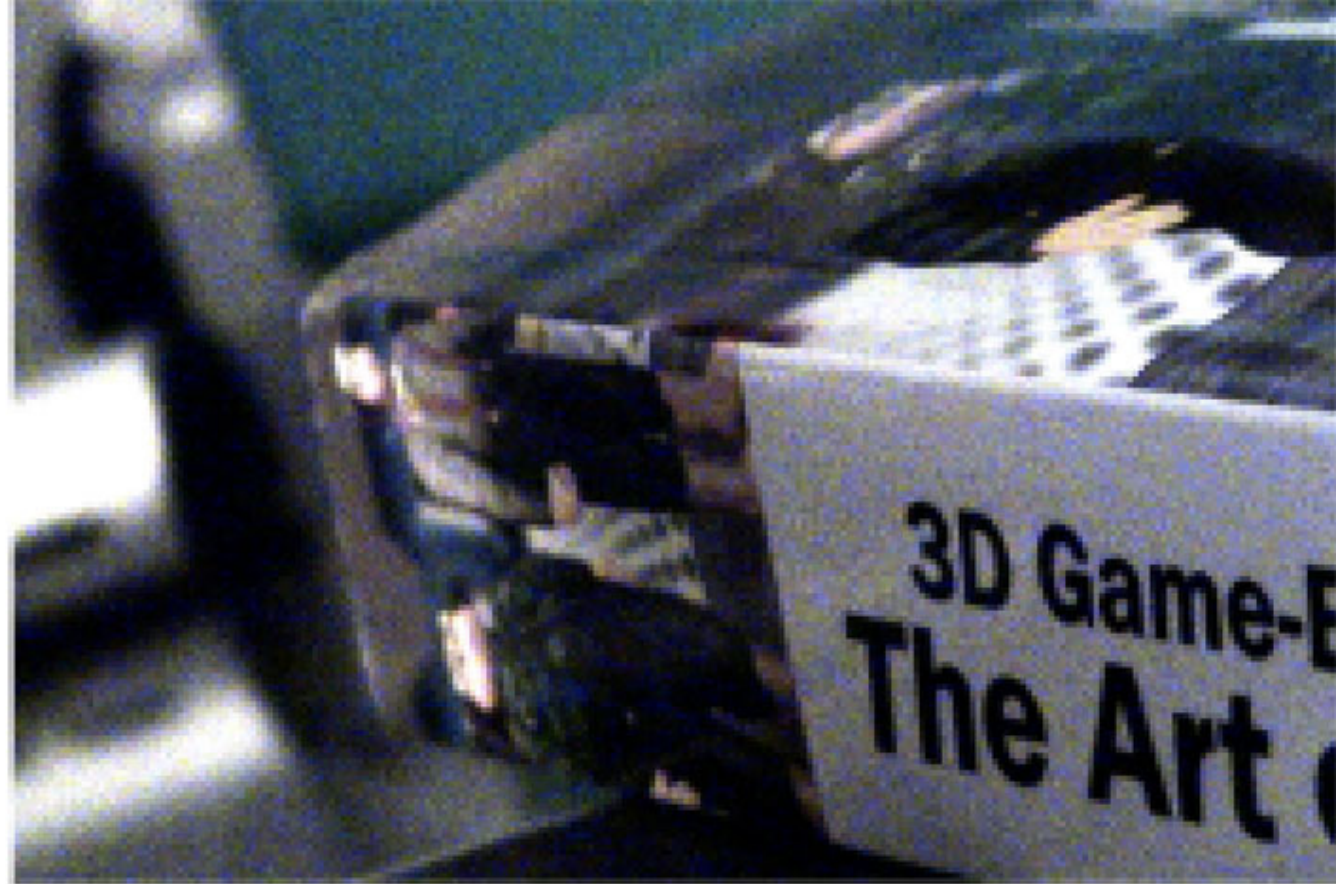
A milestone to build upon.



The Art of Machinima
<http://book.machinima.org>

Academy of Machinima Arts and Sciences
<http://www.machinima.org>

Paraglyph Press
<http://www.paraglyphpress.com>



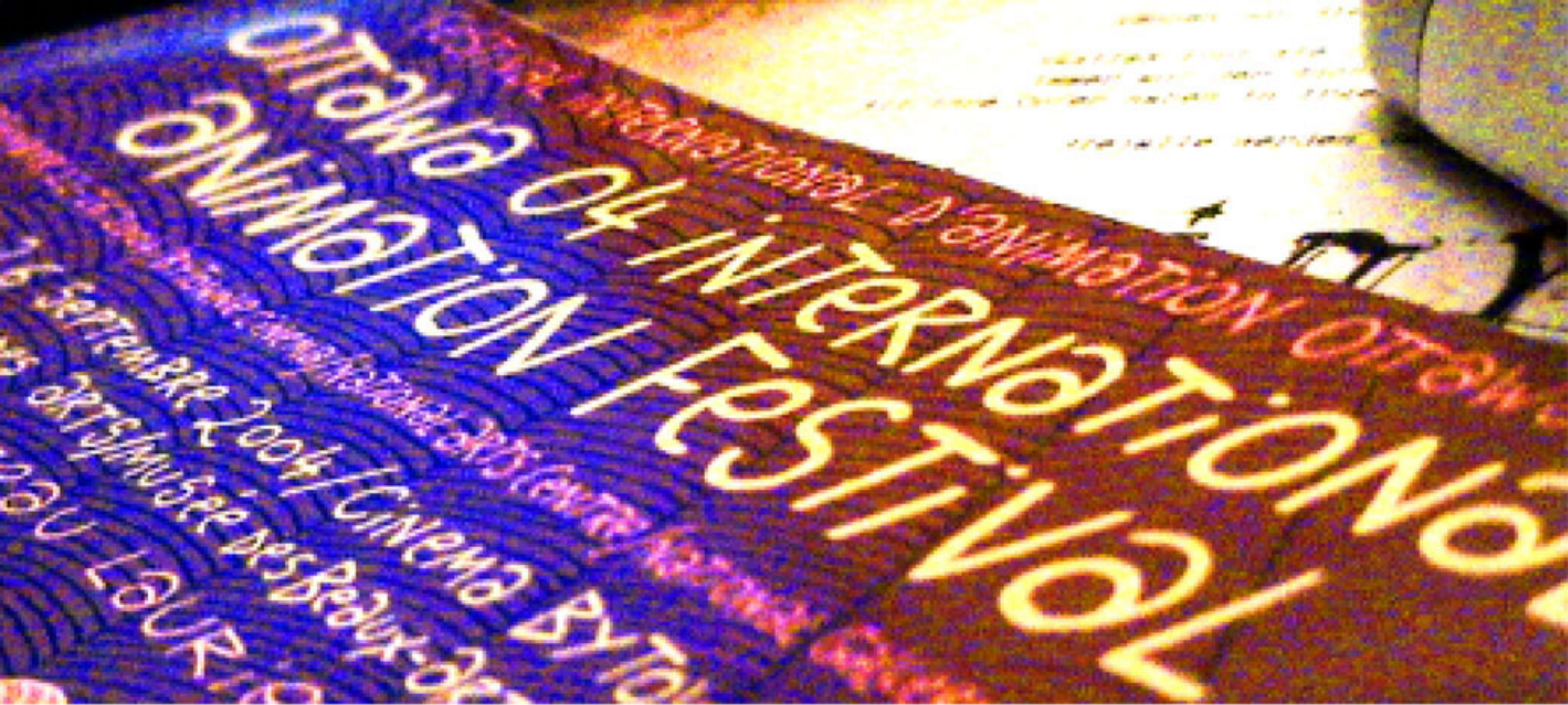
Even a decent character creation chapter made its way into the book, with software included on the CD.

When youre deeper into machinima,you might notice that the book has its limitations. Although it has more useful tips and hints than you can shake a reasonably sized stick at,it sometimes stops at the point where it would become interesting for more experienced users. Lipsyncing,custom animation importing (e.g. getting the weapon model out),dramaturgy or genres are beyond the scope of this book. But then again,400 pages is a lot of paper already filled and most of these issues would have been too confusing for inexperienced filmmakers.

Another thing to mention,and maybe something that can easily be fixed in a new edition is the structure of the last chapters in the book. With the general structure being well laid out,the further you

get to the end the more we jump from one topic to the other. Also, sometimes the transition between additional information provided in clearly defined blocks and necessary basic information gets too blurry. A clearer sequence and structure might help building up the correct workflow and using the book as a reference.

The most noticeable problem,though,is the lack of white space. Theres almost no space at the corners of the page and the general layout is definitively improvable. Additionally the whole book would benefit from some coloured pages to lighten up the black and white. Apart from those really minor visual annoyances,the inner values of this book are tremendous. Extremely well written,packed with information for every experience level,covering really all aspects of machinima. A must have for everyone into machinima and everyone who wants to. And I am sure,theres going to be a lot more with books like this on the shelves...



The Ottawa Incident

It happened on Sunday, 26th of September. The machinima filmmakers of the selected movies for the Ottawa International Animation Festival were sitting in their seats and could not believe what was going on. The Jury of the festival just announced that the machinima category would not be rewarded any prize. None of the selected works would meet a certain artistic level of expression.

Both angry and shocked, all machinima filmmakers left the awards ceremony.

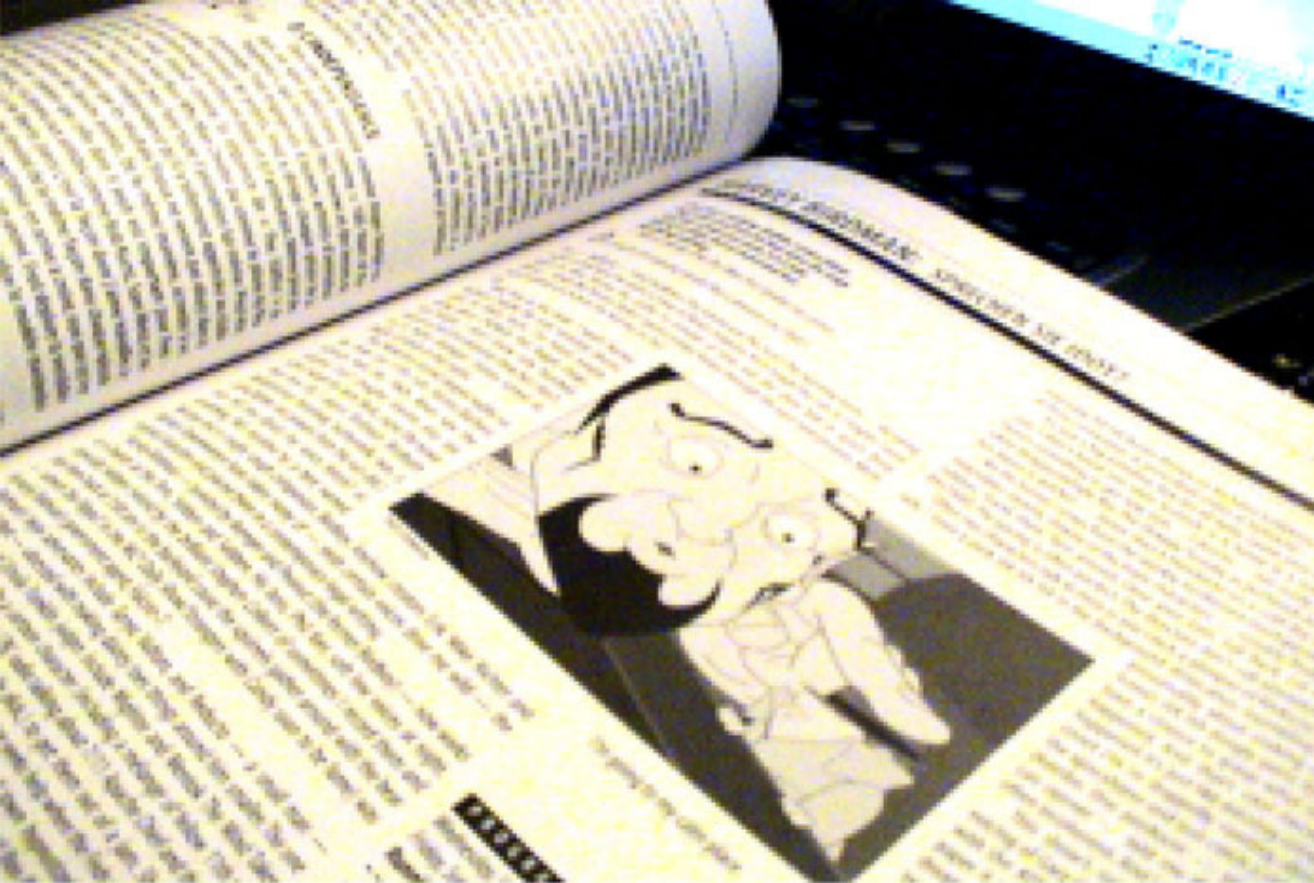
Now how could that happen?

Rewind, a couple of days earlier.

The machinima pieces were shown in the new media category, right between internet short movies and series.

At a first impression, machinima fitted pretty well into the program. There was no loss in visual quality in the machinima movies compared to the mostly flash-based internet shorts. The switching from 2D movies to 3D seemed smooth. Machinima represented a wide variety of visual styles, just as the flash pieces did.

However, there was a noticeable difference on the story side. With almost all internet productions based on sharp comedy and often times slapstick, most machinima contestants had a more dramatic plot line. Also, the machinima pieces were overall quite a bit longer than most other pieces in the new media category. The pacing of the machinima movies, thus, was a bit slower than that of most internet shorts.



International Animation Festival
Ottawa, Canada

<http://www.awn.com/ottawa>

Another part of the festival program was a machinima workshop, where machinima was explained and demonstrated. Paul Marino gave an explanation of the medium, its roots and a possible outlook to its future. In addition, two of the competition films creators gave insight in how they approached machinima, what tools they used and how everything got put together.

The following questions and answers session then eventually brought up what some of us already feared.

There seems to be some sort of resentment in the traditional 2D animation world when it comes to computer generated animation. Furthermore, because machinima makes heavy use of computer generated, non-human controlled animation.

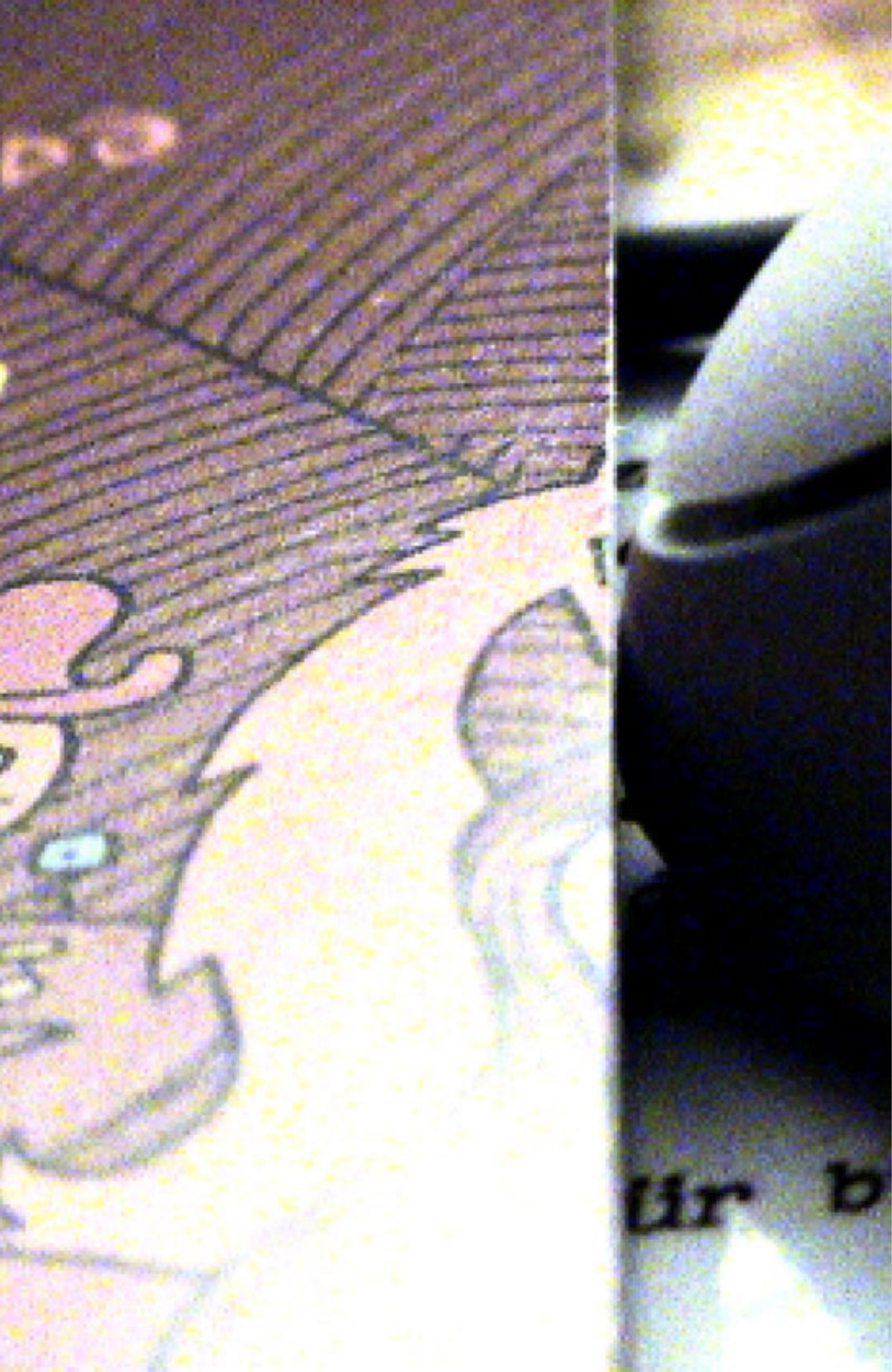
Does machinima pose a threat to traditional handmade animation? Just like digital video compared to traditional film, machinima will

never take over or replace traditional animation. It adds a lot of potential to create stories with limited time and budget. Plus, and maybe that's what scares people, you don't need to have that much technical or artistic experience to get into it. But does it take as much skill to create a decent machinima piece as it takes to create a decent 2D or 3D animation?

Machinima definitely has its own quality, not just visually. It is a medium still in development, yet has a lot of different approaches to story and presentation. From comedy series to short films and music videos, it already reaches out to establish itself as a multi purpose artform. But there are limitations.

The stories being told in machinima to date are pretty basic and yet to evolve.

Compared to the rest of the new media category at the Ottawa festival, I do not see that much of a difference though. No one would



expect a feature length flash movie. It just isnt the medium for that, and everybody perfectly understands.

And just as with the flash movies, machinima needs to be viewed upon with these things in mind. After all, it is a medium of its own. Not easily comparable to whats already there.

From that point of view, the judges most serious problem probably could have been that they just didnt know what they were looking at. Maybe not even knowing what has been generated by the creators, and what was automatically added by the game. None of them had any previous experience in Machinima.

As it turned out, there has been a rejected medium at Ottawa once before.

When the internet categories have been introduced in the late 90s, they havent been rewarded as well. Now it is a vital part of the festival that no one would want to miss.

So it seems that not only the medium itself must evolve, but so must the ones who look at it and judge. Every new medium has to develop a view upon itself, needs to explain itself and its context.

Given the result of this years Ottawa animation festival, maybe machinima still has some more explanation to do, some more battles to fight to stand on its own as a new medium. And it clearly has to acknowledge its own limitations and boundaries, not just visually.

Yes, maybe there will be a time where you can produce feature length machinima with mind blowing visuals and intriguing plot line. But right now, were far from it - and should use the boundaries to find our own place as an independent medium, just as the internet short movies did before.



Tease me...

It is one of those jobs. No money, no time, plenty of other things to do and still the need to make it look good and professional. The 2004 Ars Electronica closing event consisted of 7 different sections, each to be introduced by a short 15 second teaser. Those teasers were presented on a 600 m canvas using 3D stereoscopic projection, with the audience having special eyeglasses to watch. As you can see, the overall circumstances were pretty demanding and the schedule was tight.

After a first brief meeting of everybody involved, we decided on our color scheme and overall looks.

For performance and time reasons, we decided to stick to very primitive geometry. To make it a little more appealing and avoid looking too cold, we chose an intense color scheme for our geometry consisting of bright, full colors like orange, green and red.

We decided not to use textures as we lacked time and people to really create satisfying results, rather choosing plain colors and a plain background.

Building the prototype took about 3 hours. I loosely related to some visual elements that I had seen at nikelab.com, mixed with the designs you see on sites such as chaotic.co.uk. All scaled down to realtime, keeping it very simple. I ended up building intertwined cubic geometry and pretty much copying and pasting some basic forms. All was

built in UnrealEd, no maya, no max. All geometry was BSP. That way, I could use lightmaps in different resolutions for smoother or crisper shadow calculation.

We were using OpenGL for the 3D stereoscopic calculation, so I needed to prepare plain color textures, according to our color scheme, to import into UnrealEd. OpenGL does not like ConstantColor materials from UnrealEd.

The first prototype was developed using a lot of camera cutting. Unfortunately, the camera seemed too jumpy for the big screen and the 3D effect, so we decided to stick to basic flythroughs with some change in camera orientation to get the desired pacing.

Half a day was gone, we had a working prototype, a color scheme and a general pacing.

By this time, we were commencing basic logo design. All our prototypes ended in a pretty unspectacular text giving the teaser its position on the evening. There was a desperate need for change.

The logo design developed from an oldschool camouflage type layout to a semi ironic interpretation of the evening's headline, showdown-shootdown, using camouflage elements in pink and different shades of grey.

Typo developed from a worn out military style with lots of holes in it to a more straight typeface, still feeling army like but easier to handle. We had to use MipMaps to keep the type smooth at every viewing angle, having holes and thus lots of details in it would have made our life much harder.

We altered the color scheme of our geometry accordingly, introducing blue as a contrast to the pink and grey. To give some more eyecandy and emphasize the 3D effect for the audience, we added a couple of emitters to some of the teasers, using the same textures as for the type logo.



I set up the type logo as BSP planes in UnrealEd, even though at a second look I should have converted them to StaticMeshes. Moving the logoplanes in 3D space always forced me to rebuild the whole map. When all the sections names were fixed and brought in as textures, we created our flythroughs one by one.

When necessary, the camera movement should underline the sections meaning, hinting to the content of the next section. On later sections, I added some stylistic geometry according to the sections name to get some more interest in there.

At the end of the day, half of our teasers were finished and approved, the other half was a nighttime job and took a little longer. Ultimately the whole project was realised in roughly 2 days. Without the instant realtime feedback of machinima, development would have taken a lot longer and maybe the teasers would have never been committed.



what stories...

Did you know, cinema started with slapstick and fantasy? Well, as we all know, there was the train in the Lumiere brothers' coffee room, but as soon as people got accustomed to seeing their reality thrown on a screen, they wanted to get entertained.

Pretty soon, filmmakers got tired of the technical magic and the slapstick you could show and started to think about stories and tales to tell the audience. Drama, just as in theaters. And as we all know now, it took some time, some bold people and a lot of experiments until all the rules were established that distinguished the medium so much from theater or photography or whatever else was trying to get the audience's attention at that time.

Watching movies from that time can sometimes be tempting if not being totally boring. I personally know just two people that saw Griffiths' <The Birth of a Nation> in its entire length.

But without movies like *Potemkin* from Eisenstein, *La Fee Carabosse* from Melies or *The Great Train Robbery*, we would not have cinema as we perceive it nowadays.



How about us? What does machinima do to test out what's possible, where the boundaries are and what way is the best to tell stories in?

What we see to date are mostly war movies, lying in the very nature of the medium deriving off of 3D first person shooter games and comedies. The analogy immediately comes to mind.

So how do we get to know our borders? What are they? What will change and what will stay?

As we are still filmmakers, most of the basic rules of cinematography can be applied to our medium as well. For now. But viewing habits might change, they already do. For a 14 year old kid, it's perfectly acceptable to watch a third person camera hover at always the right distance from the main actor, to us it feels strange.

The differences become more obvious when we look at the story side of things and the dramatic arc.

We're very accustomed to the traditional way of telling stories in a clearly defined structure. Exposition, Confrontation, Climax, Ending though simplified, it's still the main base to most stories told in modern day cinema.

Do these rules apply to us as well?

I would (though arguably) say yes. We still have our dramatic structure, we're still getting more intense toward the end, we still tell about our characters at the beginning.

But the way we transport our drama has changed.

In computer games, an exposition can be as much as a 3D view of a character, maybe a looping animation and a short line of spoken or written text, describing his past and his characteristics.

Lipsynced dialogue still is a major problem in machinima and despite all the new tools promised, that might not

change in the near future. So how can we develop or confront our main characters without dialogue?

A lot of machinima films move their spoken word deeper inside. Monologues are one way to give a voice to the characters unspoken thoughts. This definitely is machinima style.

A shift in characters to hide their mouth and face also has a serious impact in the stories being told. Machinima focuses on stories that work through their actions and setting, more than through subtle emotion and human nuances. Machinima can be very direct in this approach, often confronting the viewer with epic proceedings that were nearly impossible in traditional cinema. A lot of the battlefield movies count in here.

Another approach that has been spotted in more recent works is a shift to strong metaphors and fables. Creating an often poetic story that's very constructed around a certain feeling, a circumstance or a question, all set and characters are abstracted to something completely inhuman, either through their visual representation or their actual representation. Fountainheads Anna for example translates a life into a fable with a flower as a main actor, the world to a forest and so on. It seems unlikely that Hollywood style movies will ever be the scope of machinima, but what else?

We must begin thinking different. Our aim should not be to simulate cinema as we know it. If we want to stand on our own as a medium, we must research ourselves and find our own way to present our stories, thoughts and feelings.

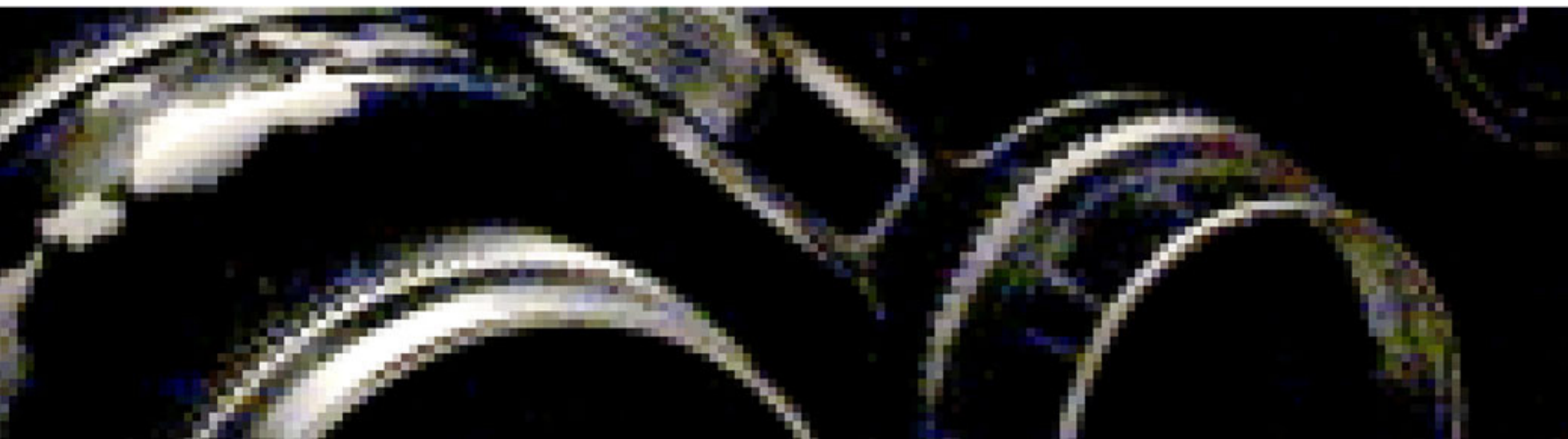
Humour has already established itself very well and shaped the medium in a certain way. Drama should follow. All the stories we make up for our machinima can have a machinima aspect in them and it's necessary to reshape the story to fit the medium, just like they do in cinema.

Let your story tell itself through actions. Think about your exposition, confrontation and climax, but also free your mind when realising it. Think out of the cinema box. Grab what's already established by video games and use it to your advantage. For example, people don't mind reading when sitting in front of a computer, they're used to it.

And finally, try without a reason.

Do experiments before you approach your story. See how people react to certain points of view, see how you can use that information. Try to make movie with small goals, an emotion, a feeling of tension and then use what you learned from the feedback to those bits.

We're still at the beginning. The technical barriers might fade, but the dramaturgical problems remain. Cinema wrote its basic rules at a time where they didn't even have sound.





The highly official art point of view.

This years ars electronica had its own special event for gaming. At the very last day of the art exposition, game creations from artists from around the world were presented on a huge 3D stereoscopic canvas in one of the main locations of the expo, the Brucknerhaus.

Presented works came from Modul05 from Germany, Feng MengBo from China (who in addition won a price at this years expo) and Metraform from Australia.

The Metraform piece was the first to be shown and realised in Virtools. Whilst not being a real game engine, the whole piece was taking place in realtime. Multiple users could move inside a visually stunning abstract web in true 3D and explore the weird locations the artists wanted to show us.

The piece was originally developed for a cave environment where users could fully emerge into the organic shapes of the piece. The tremendously large canvas at the Brucknerhaus, spanning more than 600m gave a very good impression of the original look and feel though.



The quality of the visuals left many of the audience with their mouths open.

What followed was even more intriguingly weird merging of artistically thinking people and their point of view of a gaming environment.

Modul05 from Germany presented a custom Multiplayer Quake modification with tons of bots running around, representing statistical numbers derived from the way people in germany use the internet, divided in the categories sports, business, sex, environment and so on. All categories had a different model as representation and spawned a certain amount of bots using that model.

Participants were able to run around and, well, shoot each other or the bots.

Unfortunately Feng MengBo from China couldnt show his award winning dancepad version of the Quake3 modification he did. What he showed, though, was an interview of an ingame Quake character led by himself, composited into ingame footage, playing some sort of embedded journalist in the game. Feng was asking the bot questions about his life as a game character and the bots view on what he does. Nice compositing made for great visuals and the mix of real life and game footage resembling an interview situation is definetly a great and very interesting approach.

The short clip of his Quake3 game modification game itself was rather questionable though. Unable to present the game due to technical limitations, he presented a Quake3 video showing a basic square room with tons of bots running around shooting at each other. His work was replacing the original Quake models with a model of himself, carrying the Quake rocketlauncher in one and a 3D representation of a DV camera in the other hand.

The second part of the evening consisted of an unreal tourna-

ment 2k4 bombing run game. Not an ordinary one, as you might expect. In the large hall in the brucknerhaus, two islands were set up, each one inhabiting a DJ and VJ representing different styles of music.

Each DJ/VJ team was accompanied by 7 players, all together forming one Bombing Run team in the unreal game. Whichever team had the ball, their DJ could play his favorite tracks. Whenever ball possession changed, the other team's DJ got his chance.

The concept worked great. Pretty soon, people were cheering for their favorite music DJ and Unreal team. The back and forth of the different music styles electro and old-school rock worked extremely well thanks to the enormously crafted DJs.

A night worth remembering and a fabulous representation of the power of computer games and their wide range of interpretation. When will we see a machinima showcase at



Ars Electronica Festival
Linz, Austria

<http://www.aec.at>