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**GDC**  
**Europe**

Game Developers Conference™ Europe 2011  
**August 15-17, 2011 | Cologne, Germany**  
[www.GDCEurope.com](http://www.GDCEurope.com)

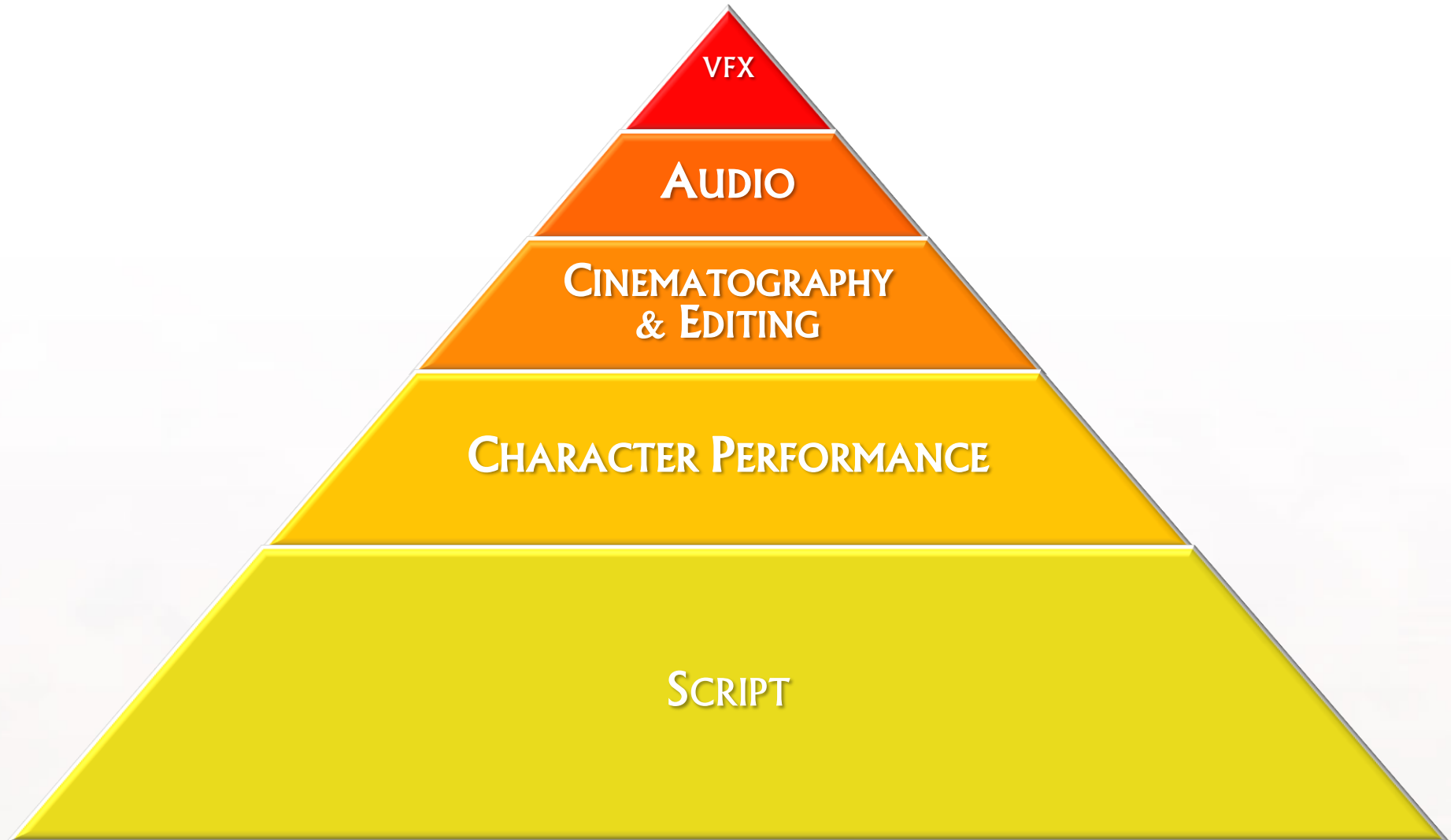
# **The Cinematics of Mortal Kombat: Re-Booting a Legend**

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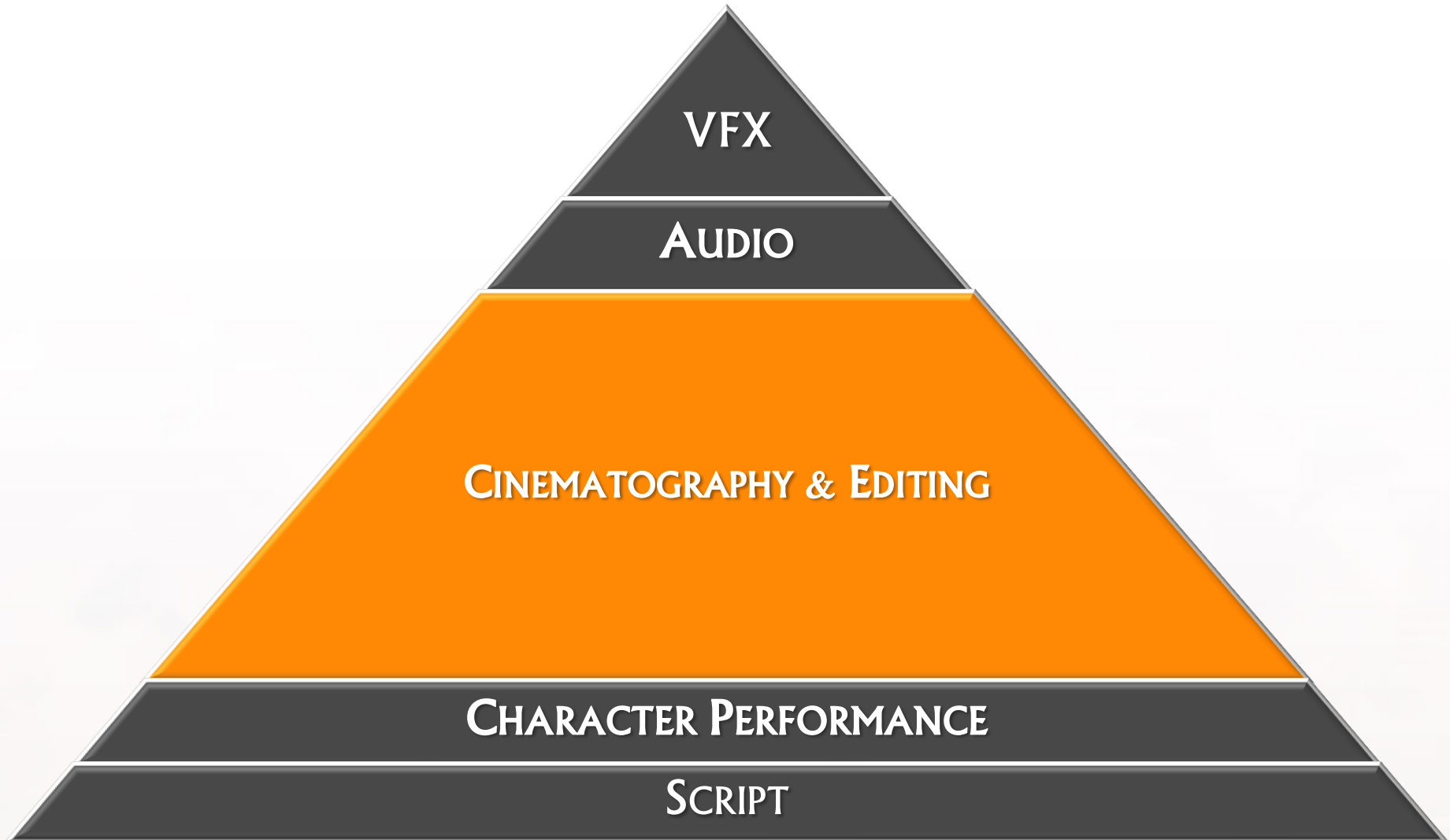
# AGENDA

- **VISUAL STORYTELLING “PYRAMID”**
- **MK CINEMATICS PRODUCTION PIPELINE**
- **STORY DEVELOPMENT & SCRIPT TECHNIQUE**
- **CHARACTER PERFORMANCE**
- **CINEMATOGRAPHY & EDITING**
- **Q & A**

# VISUAL STORYTELLING



# THE GREAT CAMERA DEBATE



# MK CINEMATICS PRODUCTION PIPELINE



# CINEMATICS GOALS

- RE-ESTABLISH THE BRAND
- HARMONIZE HISTORY
- BUILD OUT THE WORLD
- DEEPEN PLAYERS' EMOTIONAL CONNECTIONS

# GAMEPLAY REQUIREMENTS

- QUANTITY OF FIGHTS
- OPPONENT BALANCE
- ENVIRONMENT BALANCE
- SUPPORT TAG-TEAM FEATURE
- PRE-SET CHARACTER ROSTER

# WRITING PROCESS

- TREATMENT
- OUTLINE
- SCRIPT DRAFTS
  - THERE IS NO WRITING. ONLY RE-WRITING.



# SCRIPT POLISH

- **SHOW, DON'T TELL**
- **GET IN LATE, GET OUT EARLY**
- **EXPOSITION**
- **DIALOGUE**
  - **SUBTEXT**
  - **VOICE**
    - **CONCISENESS**
    - **SPECIFICITY**
    - **DICTION**
    - **EMOTIONAL CONTEXT**

# CHARACTER PERFORMANCE

- **CAST PROFESSIONALS**
- **REHEARSE, REHEARSE, REHEARSE**
- **OPTIMIZE MOTION CAPTURE**
  - ORGANIZATION
  - VIDEO REFERENCE
  - NON-VERBAL CUES & LISTENING
- **NAIL THE FACIAL ANIMATION**
  - NON-VERBAL CUES & LISTENING
  - DETAILED DIRECTION & TEMPLATES

# CINEMATOGRAPHY

- **CLASSIC STYLE**
- **SUBJECTIVE CAMERA**
  - **USE CAMERA TO PROVIDE ADDITIONAL LAYER OF STORY**
- **FEATURE FILM APPROACH**
  - **WIDER COMPOSITIONS**
  - **CAMERA TECHNIQUE VARIES AS THE STORY REQUIRES**
    - **COMPOSITION**
    - **MOVEMENT**

# COMPOSITION

- CHARACTER BLOCKING
- FOCAL LENGTH
- DEPTH OF FIELD
- ANGLE
- FRAME ROTATION

# FOCAL LENGTH COMPARISON



**SHORTER LENS**



**LONGER LENS**

# DOF EXAMPLES



DEEP FOCUS



SHALLOW FOCUS



# COMPOSITION COMPARISON #1



**MODERATE UP-ANGLE**



**SLIGHT DOWN-ANGLE**

# COMPOSITION COMPARISON #2



LEVEL POSITION



SLIGHT DUTCH-ANGLE



# COMPOSITION CROSS-CUT



**DUTCH DOWN-ANGLE**



**LEVEL UP-ANGLE**

# MOVEMENT

- **MAKE THE MK WORLD FEEL “REAL”**
- **ENHANCE EMOTION & VARY EXPERIENCE**
  - **AMOUNT**
  - **SPEED**
  - **RHYTHM**

# SAMPLE CAMERA APPARATUS



DOLLY



STEADICAM



HANDHELD

# EDITING

**FALL OUT OF LOVE WITH YOUR SCRIPT.  
FALL INTO LOVE WITH YOUR STORY.**

**- ADAPTED FROM QUOTE BY BRUCE MAMER**

# EDITING

- FINAL RE-WRITE
- SCULPTING PERFORMANCES
  - TIMING
  - QUALITY
- RHYTHM & PACING
- RIGHT COMPOSITION AT THE RIGHT TIME
  - WHAT IS IMPORTANT FOR THE PLAYER?
  - CAPTURE REACTIONS/NON-VERBAL CUES
  - SAVE COMPOSITIONS FOR MAXIMUM IMPACT

# READING LIST

- **THE VISUAL STORY: CREATING THE VISUAL STRUCTURE OF FILM, TV & DIGITAL MEDIA (BRUCE BLOCK)**
- **DIRECTING: FILM TECHNIQUES AND AESTHETICS (MICHAEL RABIGER)**
- **FILM DIRECTING SHOT BY SHOT: VISUALIZING FROM CONCEPT TO SCREEN (STEVEN D. KATZ)**
- **FILM DIRECTING: CINEMATIC MOTION (STEVEN D. KATZ)**
- **THE WRITER'S JOURNEY (CHRISTOPHER VOGLER)**
- **STORY: SUBSTANCE, STYLE AND THE PRINCIPLES OF SCREENWRITING (ROBERT MCKEE)**
- **MAKING A GOOD SCRIPT GREAT (LINDA SEGER)**
- **IN THE BLINK OF AN EYE (WALTER MURCH)**
- **THE CONVERSATIONS: WALTER MURCH AND THE ART OF EDITING FILM (MICHAEL ONDAATJE)**
- **THE ILLUSION OF LIFE: DISNEY ANIMATION (OLLIE JOHNSON AND FRANK THOMAS)**
- **THE FIVE C'S OF CINEMATOGRAPHY: MOTION PICTURE FILMING TECHNIQUES (JOSEPH V. MASCELLI)**
- **PAINTING WITH LIGHT (JOHN ALTON)**
- **EVERY FRAME A REMBRANDT: ART AND PRACTICE OF CINEMATOGRAPHY (ANDREW LASZLO)**
- **AMERICAN CINEMATOGRAPHER (MAGAZINE - AMERICAN SOCIETY OF CINEMATOGRAPHERS)**
- **DIRECTING ACTORS: CREATING MEMORABLE PERFORMANCE FOR FILM AND TV (JUDITH WESTON)**



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