

“PELIDOKUMENTTIEN EHDOTONTA KÄRKEÄ”

PELAAJA-LEHTI

“ERINOMAINEN DOKUMENTTI”

PELIT-LEHTI

“SAATTAÄ KOKO PELIALAN HAPEÄÄN”

TALOUSELÄMÄ



NEW DAWN FILMS PRESENTS A PAUL J. VOGEL JARNO ELONEN DOCUMENTARY "THE NAME OF THE GAME" STARRING HARRY KRUEGER MIKAEL HAVERI TOMMASO DE BENETTI EUGENE JARVIS ILARI KUITTINEN WRITTEN BY HEIKKI KARERANTA PAUL J. VOGEL JARNO ELONEN EDITED BY ANTTI REIKKO EVELIINA PASANEN SOUND DESIGN ALEKSI TEGEL ORIGINAL SCORE HEIKKI KARERANTA PRODUCED BY JIRKA SILANDER PAUL J. VOGEL EXECUTIVE PRODUCER PANU HALLFORS TANU-MATTI TUOMINEN TIMO ARGILLANDER JARKKO VIRTANEN JASON TAYLOR GEOFFREY JAMES CLARK DIRECTED BY PAUL J. VOGEL JARNO ELONEN



Futurism





# The Name of the Game

## SYNOPSIS

**The Name of the Game** on dokumenttielokuva, jossa seurataan legendaarisen arcade-pelien suunnittelija **Eugene Jarvisin** ja suomalaisen pelinkehittäjä **Housemarquen** yhteistyötä. **The Name of the Game**n vaiherikas matka antaa katsojalle ainutkertaisen - ja sensuroimattoman - pääsyn ennakoimattomaan ja hulluun videopelin teon maailmaan sekä kotimaisen peliteollisuuden kansainvälistymiseen.

**The Name of the Game** kertoo tarinan pelintekijöistä, kaveruksista, jotka antavat kaikkensa unelmien peliprojektille. Kyseessä on komedia videopelien maailmassa. Kuvausryhmä seurasi pelintekijöitä herkeämättä kolmen vuoden ajan viidessä eri maassa. Dokumentti avaa riskialttiin pelialan kulissien takaista elämää ennennäkemättömällä tavalla. Pelin taustalta löytyy luovuutta, kosteita iltoja, onnistumisia, mutta myös taloushuolia, mokia ja irtisanomisia. Hyppää mukaan pyörremyrskyn keskelle!

## INFO

**ALKUPERÄINEN NIMI:** THE NAME OF THE GAME

**KESTO:** 1 h 37 min

**ENSI-ILTA:** 23.11.2018

**IKÄRAJA:** S

**OHJAUS:** Paul J. Vogel, Jarno Elonen

**KÄSIKIRJOITUS:** Heikki Kareranta, Paul J. Vogel, Jarno Elonen

**NÄYTELIJÄT:** Harry Krueger, Mikael Haveri, Tommaso De Benetti, Ilari Kuittinen, Eugene Jarvis

**TUOTANTO:** New Dawn Films Oy, IPR.VC, Futurism Studios

SHORT ON COINS. FULL OF AMMO.



NEW DAWN FILMS PRESENTS A PAUL J. VOGEL, JARNO ELONEN DOCUMENTARY "THE NAME OF THE GAME" STARRING HARRY KRIVESER, MIKAEL HARVEI, TOMMASO DE BENEDETTI, EUGENE JARVIS, LARI KUITTINEN. WRITTEN BY MIKAEL HARVEI, PAUL J. VOGEL, JARNO ELONEN. EDITED BY ANTTI PELKKO, EVELINA PASANEN. SOUND DESIGNER MIKAEL HARVEI. MUSIC BY MIKAEL HARVEI. PRODUCED BY MIKAEL HARVEI, PAUL J. VOGEL. EXECUTIVE PRODUCERS PABLO HALLERUS, TIMO MATTI, TUOMAS VUORI, JARNO ELONEN. JARNO ELONEN. DIRECTED BY PAUL J. VOGEL, JARNO ELONEN.



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# MEDIALE

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## LEHDISTÖMATERIAALI

[www.blacklionpictures.fi/press/notg/](http://www.blacklionpictures.fi/press/notg/)

[www.filmikamari.fi](http://www.filmikamari.fi)

## HAASTATTELUPYYNNÖT

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# EUGENE JARVIS

## LEGENDARY ARCADE GAME DESIGNER



Ikoninen pelisuunnittelija Eugene Jarvis ei ole pelkästään luonut Defender-peliä vaan hänen saavutuksiin kuuluvat myös Robotron, Smash TV, Narc sekä Blaster.

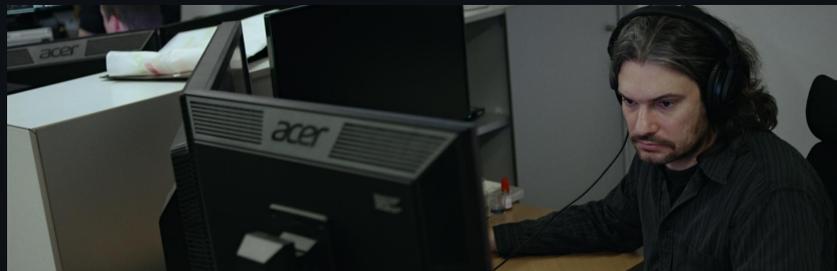
Vuonna 1980 julkaistu Defender oli yksi arcade-ajan suurimpia menestystarinoita - peli tienasi jopa 1,5 miljardia dollaria pelihalleissa. Hänen kaikista vaikutusvaltaisimista peleistään oli kuitenkin Robotron (1982), joka esitteli ensimmäistä kertaa "kahden tikun" ohjausmekaniikan. Tämä nerokas keksintö mahdollisti sen, että pelaaja liikkui ja ampui eri suuntiin. Nykyään tätä genreä kutsutaan "twin-stick shooter", jonka pelimekaniikkaa pidetään itsestään selvänä asiana.

Nyt on aika Jarvisen hypätä takaisin pelikuvioihin mukaan ja näyttää, onko hänen ideat relevantteja nykyajan konsolipelaajille.

## CAST

# HARRY KRUGER - GAME DIRECTOR

Harry ihannoii arcade-ajan yksinkertaista pelimekaniikkaa ja haluaa pitää tämän hengen elossa myös Nex Machina -pelissä. Harry on perfektionisti, mutta myös epävarma taidoistaan. Hän on ensimmäistä kertaa vetämässä omaa projektia ja stressitasot ovat sen mukaiset. Onneksi hänellä on mentorina 80-luvun kovin pelisuunnittelija.



# MIKAEL HAVERI - HEAD OF MARKETING



Mikael on jengin hölösuu, jolla riittää energiaa. Hänellä on kasa hyviä ja huonoja ideoita, eikä häpeä esittää niitä vaikka freestyle-muodossa. Mikaelin vastuulla on markkinointi, mikä sopii täydellisesti hänen ekstroverttiluonteelleen.

## CAST

# TOMMASO DE BENETTI - COMMUNITY MANAGER

Tommaso toimii yhteisöjohtajana, mutta hänellä on myös paljon ideoita peliin. Kaikki ideat eivät kuitenkaan saa vastakaikua jengiltä. Tommaso ja Mikael ovat kuin veljekset, jotka kinastelevat pienistä asioista. Tätä tapahtuukin jatkuvasti, sillä he työskentelevät samassa ahtaassa huoneessa. Tommaso muutti Italiasta Suomeen työskennelläkseen Housemarquella.



# ILARI KUITTINEN- CEO



Ilari rakastaa videopelejä, mutta myöntää että ei ehdi nykyään juurikaan pelata. Markkinoitinkaksikon villit ideat aiheuttavat hänelle päänsärkyä toistuvasti. Ilari ja Eugene tapasivat vuonna 2013 Las Vegasissa, jolloin yhteistyökuviot olivat vielä lähinnä kannistä läppää.

# PAUL J. VOGEL

## OHJAAJA



Amerikkalaissyntyinen Paul J. Vogel on New Dawn Oy:n toimitusjohtaja sekä ohjaaja. Vogel työstää tällä hetkellä Teneriffa-lomakomediaa yhteistyössä käsikirjoittaja Heikki Karerannan kanssa. Vogel asuu Los Angelesissa ja viimeistelee elokuvaohjauksen maisterin opintojaan USC School of Cinematic Arts -koulussa.

#### Director Filmography

- 2014 Pimeällä polulla / On Dark Paths (Short)
- 2011 Tattoo (Short)
- 2010 The Duke: Fate of Humanity (Short)
- 2008 Vaakalaudalla / Tipping the Scales (Short)

Vuosien 2008 ja 2015 välisenä aikana Vogel on ohjannut ja tuottanut lukuisia mainosfilmejä suomalaisille ja ulkomaalaisille yrityksille.

# JARNO ELONEN

## OHJAAJA

Jarno Elonen toimii freelance-elokuvantekijänä ja työstää maisterin lopputyötä Aalto yliopiston elokuva- ja lavastustaiteen laitoksella Helsingissä. Elonen maisterin työ liittyy myös vahvasti peleihin, kuten hänen kandidityö *Convergence of film and games from a director's point of view*. Elonen valmistui tietotekniikan diplomi-insinööriksi (pääaineena vuorovaikutteinen digitaalinen media) vuonna 2009. Elonen on myös itse toiminut pelikehittäjänä, joten hänellä on tarkka silmä alan erikoisuuksille.

#### Director Filmography

- 2016 Bitwisards (TV series)
- 2015 The Fin (Short)
- 2015 Kama Sutra New Rebel (Short, YLE Radio drama)
- 2013 Psykopoesis (Short)
- 2012 Emeline (Short)
- 2011 Time on stained glass (Short)



# Tuotanto

**New Dawn Films Oy** keskittyy kansainvälisten genre-elokuvien tuotantoon. Tuotantoyhtiöllä on toimipisteet Turussa sekä Los Angelesissa. **Paul J. Vogel** on tuotantoyhtiön toimitusjohtaja ja ohjaa elokuvat. **Jirka Silander** on yrityksen perustajajäsen, jolla on aiempaa kokemusta dokumentti- sekä mainoselokuvista. Vastaava tuottaja **Panu Hällfors** on aiemmin vetänyt isoja IT-projekteja.

Elokuvan päärahoittajana toimii **IPR.VC**. Rahasto sijoittaa pääosin suomalaisiin digitaalisten sisältöjen yrityksiin, jotka tuottavat tv-ohjelmia, elokuvia, pelejä, animaatiota, internet- ja mobiilisisältöjä, musiikkia tai muuta lisensoitavaa mediasisältöä.



**Jason Taylor** on toiminut osatuottajana mm. **X-Men: Apocayypse** (2016), **X-Men: Days of Future Past** (2014) sekä **X-Men: First Class** (2011). Jason Taylorin tuotantoyhtiö **Futurism Studios** keskittyy elokuva- ja TV-projekteihin, joissa on teknologinen tai tieteellinen painotus.



## FAQ

### Eugene Jarvis - The Legend

**Q:** What were your initial feelings when you heard that there was going to be a documentary about the whole process?

**A:** Immediately my ego was massively boosted! Now we'll all become Hollywood stars!!! Then the doubts set in. What happens if we are as truly as boring as we fear! We could become famous for having the worst "Making of" Movie ever! Or will we become so full of it that we will no longer be able to make a decent game - just fighting for airtime in the documentary? The final thought - will this jinx the entire project????

**Q:** Were you comfortable straightaway with the film crew following you?

**A:** It seems super odd at first, and then you start acting for the camera, but after awhile the crew just kinda disappears and becomes part of the woodwork.

**Q:** Were there any cultural difference working with a Finnish game studio?

**A:** In Finland everyone is very open and friendly once the vodka works its way around the room! Then everyone gets naked and jumps in the sauna! The heat is insane in the upper levels. Makes the lake ice very attractive in the winter. The Finnish are very productive and intense workers - In the studio, work can take place at any hour day or night... as well as drinking!

**Q:** Do you think the new generation of game developers struggle with similar problems as you did with Robotron?

**A:** I think the problems of game design are universal throughout the eras. Human engineering - ergonomics of controls, pacing of action, having a theme - a story that captivates players, What is the name of the game??? A true challenge, conflict that is at an inspiring difficulty level, something new and enticing with unique eye candy, etc. etc. It is very humbling to try to create a living, breathing game world starting with a blank dead screen!

**Q:** Does the film give new insights into the game development process?

**A:** It was a very intimate view of the creative process from a human perspective. It really captured the interpersonal dynamics within the creative team and dealing with design and tech, dreams and disasters, external publishers, budgets, etc.

**Q:** Were you surprised by the raw and honest style of the film?

**A:** I thought it was refreshing and very human, very real.



## FAQ

### Harry Krueger - Game Director

**Q:** Did the camera crew add extra pressure developing the game?

**A:** A little bit. I have never felt very comfortable being in front of a camera so sometimes I got self-conscious around it, especially when I was asked to "act natural". After a while I kinda got used to it though... It was probably the easiest when I was super focused or busy with something else (which was most of the time) and I'd forget the crew was even there. I think the majority of the team felt quite uncomfortable though, which is probably why there isn't that much footage of them in the doc.

**Q:** How was the whole three-year filming experience?

**A:** Honestly, the filming itself got quite stressful sometimes, but in the end I'm very happy and grateful that we pulled it off. I mean, we had an awesome, professional team making an epic documentary about our game. Opportunities like that don't come around that often. For a brief moment the spotlight was on us - even with its occasional discomfort, it made what we were doing feel even more special.

**Q:** Were you surprised by the raw and honest style of the film?

**A:** Not really. Generally I felt the film was a fair overview of what actually happened. I liked the honest and unfiltered tone of the film. Even though it got quite personal at times, I always felt you guys handled it quite tastefully. Of course, there were many things I was hoping to see that didn't make the final cut, but I'm sure it's the same for the rest of the guys.

**Q:** What did you think of the film?

**A:** It was definitely interesting to see our world through that lens. It's very hard for me to be objective about the film of course, since I know all the little in-between truths and layers to the story that the audience may never know. I still think it's a good summary of what went down, and it stands as an awesome little piece of game dev history and entertainment in itself.

On that note, I guess I would have personally liked to see a bit more game dev footage: more about our creative process, our awesome team, some of the challenges we faced along the way... But focusing on the "people behind the games" definitely made it more approachable for a wider audience. I think anyone who is even remotely interested in game development (or just wants to see a good story about people chasing their dreams) will enjoy the film. Other game developers are also guaranteed to relate to a lot of the things there and get a kick out it.

Overall, I think it's a perfect memento from the time we spent making the game together. It's a window to this time of our lives, that feels very special to me for many reasons. I think it's something that all of us will fondly look back on for many years from now - very much like Nex Machina itself.

## FAQ

### Mikael Haveri - Head of Marketing

Q: Do you think there are universal aspects about the story that different people can relate to?

A: This is a story of the universal struggle for perfecting an art form. Anyone who has reached for their dreams and been unwavering about how to get it done, but just getting it done, should feel familiar with our story.

Q: Were you surprised by the raw and honest style of the film?

A: Not really, I mean we had no script and just filmed everything we did. It's raw by design and I think that's a big part of the appeal.

Q: Were there parts you feel that should have been left out of the film in retrospect?

A: Well I think if we wanted to rethink or regret things we do, then that would be a full-time job in itself. I could have been more sober and logical in many places, but then again that was me then and I can now reflect and try to grow as a person with having seen that.

Q: What did you think of the film?

A: I think it's an honest film about a very difficult industry. Everyone who has an interest in games, no matter how small, should watch it. It will absolutely help you realize that everyone making games is just a person that has the same problems that we all struggle with. Shedding light on the closed off industry that we all just expect to make things perfect and in a given time table.



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## FAQ

### Tommaso De Benetti - Community Manager

**Q:** Were you surprised by the raw and honest style of the film?

**A:** Not really because I was there when we were filming and In knew it wouldn't be much of a marketing stunt, but a rather realistic portrait of what goes on behind the scenes. I read some feedback about this being quite brutal, but I'm happy we went down this road. This was never intended, in my mind, as a sanitized version of how cool making a game in Finland is.

**Q:** Did you ever feel like you were in a buddy-comedy film?

**A:** Often, but I have to say that we didn't decide that in advance, rather the film depicts our daily team dynamics. The editing makes it look funnier in parts, and more dramatic in others than it really was, but usually when we were having fun on screen it's because we were having fun in the real situation. There are no staged jokes.

**Q:** Do you think there should be more discussion about the risks concerning the video game industry?

**A:** I think there's a lot of discussion among industry people, but it never really touches the final customers. I'm 100% positive most people have no clue how the sausage is made, and hopefully *The Name of the Game* can offer a glimpse of the process. Of course, companies do things in different ways, even according to the specific game market they're in and the talent they want to attract, and Housemarque itself is now a bit different from what it was just a couple of years ago, in a positive way. I always found it a nice place where to work but for example now there are visible efforts to improve certain aspects of recruiting and demographics, which is a positive change.

**Q:** What did you think of the film?

**A:** I honestly think the final edit is very funny, with the right amount of drama. When filming we were worried it would be boring because it lacked drama, then we got plenty of it and it was all real. Quite honestly I'm very happy I was part of the project; you don't get a movie about your life made very often.



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## FAQ

### Ilari Kuittinen - CEO

**Q:** Did you have any doubts about how the documentary might affect Housemarque's "corporate image"?

**A:** Not really. Mostly people care about games a company does, so they are the most important thing. The company behind those games is typically not so well known and I think very few do have a corporate image as such. We wanted to give people an honest peek behind the curtains with ups and downs of a creative company and people behind it. Every company faces challenges, so I think telling about those are a key part of the story.

**Q:** What makes video game industry unique? Are these aspects reflected in the film?

**A:** Games combine several different domains of expertise like art, music, storytelling, technical execution on the top of the actual factor that sets games apart from other forms of art - gameplay and game design. Games can be only experienced, when a player is interacting with the them. Demonstrating this uniqueness isn't easy in a linear form like a movie, but I think "The Name of the Game" is able to show many aspects of it.

**Q:** What did you think of the film?

**A:** If you are interested in games, how they are developed from an idea to the game release and creative process in general, I think this is a 'must see' movie. If you are a game industry professional, you may get a lot more out of it. According to our colleagues, who have seen the movie find lots of similarities of what they have experienced during their years in this lovely and crazy business of developing games



## FAQ

# New Dawn Films

**Q:** How did the project get started?

**A:** Originally, we're supposed to do a basic Kickstarter video and capture some small-scale making of footage, but we soon realized that there was a bigger story to be told. However, we didn't really expect that we would go on a three-year-long journey.

**Q:** Is this a making-of of the game Nex Machina?

**A:** No, while the film shows the development of Nex Machina from the first meeting to the release, we focused on a few people making the game instead of the actual everyday programming and company meetings.

**Q:** The documentary spans many years. How much material did you shoot?

**A:** Around 200 hours of video, and much more in audio.

**Q:** With so much footage, was the "kill your darlings process" especially painful?

**A:** At first, every single detail feels essential, but as time goes by, you kind of forget all the minor things that have been cut. In the end, the audience only sees the finished version of the film so they don't know if there is a good joke missing from a scene.

**Q:** The film focuses on five people, isn't the team working on Nex Machina larger?

**A:** We filmed a huge amount of footage of a lot of people working on the game, but unfortunately we can't fit all that in a 90 minutes long documentary. We had to cut a lot of characters from the edit, but on the other hand, we were able to tell a better story that way. Maybe we release an extended cut one day?

**Q:** This documentary has been described as rock n' roll documentary set in the world of video games. Why is that?

**A:** We concentrate on creative people working hard, and partying even harder. There is an obvious connection with the lifestyles of video game creators and a rock'n roll lifestyle. We were fortunate to have an unlimited access to the ups and downs of the lives of these video game rock stars.

**Q:** Is this film commentary on the Finnish game industry and alcohol consumption?

**A:** This is just one story out of many. Company culture plays a large part, but the Finnish mentality is certainly there, even though some of our main characters come from different countries. The video game industry is a really risky business which can definitely be seen in the film.

## FAQ

# Futurism

**Q: How did Futurism Studios get involved with The Name of the Game documentary?**

**A:** Jason Taylor had produced the Streamy award winning series H+ for Warner Brothers and YouTube. Finnish actor Sam Vauramo and he stayed in touch and at an event made the introduction to Paul Vogel. Paul was in the process of bringing the film to the American market and Jason was in discussions to join Futurism where the documentary completely fit in the mission statement. Geoff Clark and Jason saw the potential in the film and how Futurism could help bring it to the market.

**Q: What appealed to you in the film?**

**A:** The film first and foremost was a human drama in an intangible industry. Much like audience fascination with Hollywood, advertising, lawyers, and doctors - - this world Paul and his team had crafted told the story of incredibly rich characters and followed the journey painstakingly for years. The result is a fascinating and compelling feature film in which audiences get a glimpse into the high stakes roulette game where millions, potentially billions, can be made or lost.

**Q: How does The Name of the Game stand out from other video game documentaries?**

**A:** It's the best one! In all seriousness however, the focus on character creates a stand out film in the video game industry which can typically be an unrelatable subject. The stress and anxiety are tangible and at the heart of the film, we strive to learn the name of the game all while engaged in a compelling human drama. It allows viewers to finally "see behind the curtain" of how these games come to fruition, and the painstaking process to succeed.

**Q: How do you think the American audience will react to the film?**

**A:** Hopefully as well as we did. Having grown up with so many of the games featured in the backstory of the company and the developers, the real success was finding how tough that second lightning in a bottle proposition is.

**Q: Who do you think should watch this film?**

**A:** Everyone of course! But assuredly anyone who's had a dream or walked into an arcade and risked a quarter to experience a whole new world.

# THE NAME OF THE GAME

Short on coins. Full of ammo.

Black Lion Pictures  
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