

**AMD Cinema 2.0 Experience
Robert Rodriguez, Troublemaker Studios Video
Transcript**



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www.amd.com/cinema2

Transcript: Robert Rodriguez

Artists just want to not be stopped, to just full throttle be able to go, to be able to move at that speed of thought, in order to come up with the new ideas. What I've always used technology for is just to keep myself ahead of the artistic curve because I've always been able to draw cartoons by pen, but I want to be able to use big technology to still have those instant ideas. That's what I loved about drawing was that if you had an idea, you could take a blank piece of paper and you know a few minutes later you would have something that wasn't there before. That was just ease and simplicity of it. Technology was always too slow, so I liked that.

But now technology has caught up, and it's like drawing with pen and paper, only you're using computers and cameras and digital cameras and digital effects to realize that spur of the moment creative impulse that you have that you get to show to an audience and to yourself because it's so subconscious. I don't even know what I'm doing half the time because it comes out and you realize as it hits, oh, that's what I was trying to do, you know, like a blues musician playing his notes on a live stage. He didn't prethink those notes. They came out in a fluid state, and to his liking and to the audience's liking.

What's neat about Cinema 2.0 is that I've always tried to get into videogames because I see videogames trying to be more like movies and movies be more like videogames, and how they're connecting. And those worlds are trying to cross more and more, but they're still done in separate stages, which is what I've always hated about filmmaking, why I do so many jobs myself. I hate doing things two or three times. So I try

to do things once, while it's fresh, while it's in your mind, you know? It's like telling a musician, oh, you just did a great -- do that take again. But in the studio now. It's, like, it's not going to come out the same, and I'm in a different place now? You know, I'm excited about it then and at that moment, let's do it now. Let's do both of them at the same time.

Cinema 2.0 helps you realize your vision for the film and the videogame at the same time, make it almost the same experience, except where it's so subjective, you're getting my point of view in the movie, the audience can take the game and make it their point of view. They can manipulate my ideas and use them any way they want, because a lot of the times they love the characters that come from movies that I make or that I adapt, like a Sin City or Planet Terror, Grindhouse, or Desperado. But they may have their own ideas of what they want to do with those characters and those worlds and wish they could have been on the set changing it around.

And that's what Cinema 2.0 allows is that enjoyment of opening up the experience to people. Here's my vision, my ideas. If you like them, go and run with them. That's what I always loved about George Lucas is that he let young filmmakers use the characters, use the music if they were going to make their own home movies. He didn't go after them and sue them. He just said I want you guys to go create with this stuff. So that's what the great equalizer is, is that part of the gift that you get back from an audience supporting your vision is that they get to go manipulate that vision through the use of Cinema 2.0. So that's what I like about AMD thinking further and myself, you know, with them going and trying to think of the next big thing.

[End of recorded material.]