They aren’t *pitches* – they’re *lines*

*People remember lines*

- Shamus: “My job is to get millions of women pregnant”
- DuoFertility: “Pregnant in 12 months or your money back”
- CTC: “Funding to sales of a medical device in less than 18 months”
The Slide That Sold The Company

Hospital Aural Thermometer

Our Prototype

Commercial BBT Thermometer

Theoretical Change

www.temperatureconcepts.com
The Opportunity

- Infertility affects 1 in 6 couples, increasing to 1 in 3 by 2020
- 180,000 EU couples undergo IVF every year
- 3,500,000 EU couples diagnosed as subfertile every year
- Disproportionately high-income, educated, 35-45 year-olds

*Infertility is their single biggest concern*
What We Do

Measure temperature accurately and continuously
↓
Detect ovulation conveniently and reliably
↓
Provide web-based analysis and consultancy
↓
Occupy the ground between Medical Device and Fertility Clinic
↓
Margins of a clinic, scale of a device

and there are rather a lot of other applications...
Our team to succeed

Emmanuel Carraud
> MBA student at the Judge Business School
> Marketing Manager for 10 years in Europe in retail and consumer goods
> Launched a major Mobile Phone Network and an internet start-up

Leon Palm
> Computer Scientist at St Catharine’s
> Expertise in solving board games using computer vision
> Worked at Google

Oliver Lamming
> Computer Scientist at Magdalene College
> Expertise in computer programming in different languages
> Worked at Grey Matter

MagicSolver.com
bring magic to your iPhone
How we pitched Moviestorm

... when it was still called Machinimascope
What was Machinimascope?

• A virtual movie studio in a box that worked a bit like The Sims
• Business model was to sell via a games publisher such as EA, expansion packs with characters, costumes, props, sets, etc.
Who are you?

• Dave Lloyd
• Serial Entrepreneur
• Formerly: CTO & co-founder of nGame Limited, sold to Mforma Inc in 2002.
• Graduate of Cambridge University in Physics.
Show you understand your customer and market

• We produced and handed out:
  – a mock product brochure
  – a mock press interview
  – a mock product review
  – a letter of interest from a friendly game publisher (thanks Patrick)
  – executive summary of the business plan
Get more from Machinimascope!
Extend your film-making capabilities with these great expansion packs:

**Theme packs**
All the characters, sets and behaviours you need for specific film genres. These include official licenced theme packs from your favourite games, films, and TV series. Planned theme packs for 2006 include:
- Horses and ponies
- The 1950s
- Cars, trucks and lorries
- Battle in the Blitz
- Hospital
- Rogue Trooper™
- Star Trek™

**Style packs**
Completely change the look of your film with period cameras, lighting, film stock, photographic style, and editing patterns.
- TV sitcom
- 1950s Film noir
- 1950s horror
- Classic BBC drama

**Deluxe feature kit**
For those extra special touches that give your movie a really professional look
- Crowd scenes made easy
- Export to DVD or mobile
- Focus and depth of field
- Advanced camera types
- Filters and specialist lenses
... and much, much more!

**Machinimascopes Mod Kit**
For ultimate creative freedom: advanced users can create their own unique models using their favourite 3D modelling tools, and import them into Machinimascopes with the free Mod Kit.

Join the Machinimascopes community

“This is something new. The ability of amateurs to write, film, and distribute films at essentially zero cost is going to be like when people were able to make their own home pages or blogs.”

Ingрид, Los Angeles, USA

With Machinimascopes, you can make films by yourself, or you don’t have to be on your own. Be part of a worldwide network of amateur film-makers.

- Put your films on the Machinimascopes Web site for others to see
- Share models, sets, or whole scenes with other Machinimascopes users
- Collaborate with others on larger films
- Discuss ideas, tips, and tricks in the Machinimascopes forums

Machinimascopes will be available worldwide in January 2006 from:
www.machinimascopes.com
www.machinima.com
www.shortfuze.co.uk
www.download.com

Price £49.99 (tcb)
Available for Windows, Mac & Linux

What is Machinimascopes?

Machinimascopes is the exciting new way to make movies on your computer. It’s fast, it’s easy, and anyone can do it. You don’t need 3D modelling skills, or animation experience.

It’s so easy, it’s like playing a game!

Machinimascopes is the first movie-making tool based on machinima. This uses the same technology that’s behind modern computer games. Controlling actors, moving cameras, and even building sets all work in familiar ways that you can master in minutes. You can make a short film, from start to finish, in just a couple of hours!

A complete film crew at your command

Developed in conjunction with film producers, directors, cinematographers, scriptwriters, and animators, Machinimascopes gives you powerful tools that help you through the whole movie-making process, from building your set to placing your cameras, directing your actors, and even editing.

You don’t have to know anything about film-making techniques. Just tell the cast and crew what you want to see on the screen and they’ll automatically move to the right place and set up the cameras to capture the action. Use your expert advice until you’re ready to take full control of every part of your films.

“Making animation is much harder work than anyone imagines. It’s going to be. Machinimascopes makes the whole experience immensely enjoyable. It totally changes the way I go about making films, and allows me to concentrate on telling stories rather than fighting with the technology.”

Phil, Somerset, UK

“Like practically every other kid in the world, I’ve always wanted to make movies, but never had the time or the money. Now that I’ve found out about Machinimascopes, I am really excited, because the production of the film is totally in my hands. That’s a big deal.”

Ben, Tennessee, USA
Inside Machinimascop 21st century home movies

Scripting

All movies start with a script, and Machinimascop is no exception.

- **Scriptwriter:** With your script in Machinimascop, save the screenplay script to your hard drive as a text file. Or, if you prefer, write your script in your favorite word editor or word processor and import it into Machinimascop.

- **Editing:** All scripts ending in .txt allow you to make major changes to the scene from within the software. Machinimascop works in “playback” mode, not in tracks or timelines; scene directions are fed to the script, so if you change the script, the action changes automatically.

**CASTING AND WARDROBE**

Add actors and costume them to create your dream cast.

- **Casting:** You will automatically be prompted to assign actors to each speaking part and each extra name in the script. Add in more extras as needed to build up your cast.

- **Strong voice:** Giving each character a strong voice gives supporting actors or extra news the center of attention and importance they have in the scene, and makes sure they are given the right prominence when filming.

**BUILDING**

The script set makes creating locations quick and easy. It works in familiar ways, so you can set up on the filming as soon as possible.

- **Production sets:** Machinimascop includes a library of pre-built sets, comprising both indoor and outdoor locations. Sets include walls, floors, props, and lighting.

- **Custom sets:** Customizes the pre-built sets, or design and create unique scenes. Add, remove, or move walls, props, lights, and other features.

**DIRECTING**

Directing your actors as it could be possible be.

- **Actor placement:** Place actors with a single click. Actors will automatically walk or run between marks according to your stage directions, avoiding furniture and other obstacles.

- **Standard formations:** Place groups of actors into standard cinematic formations with the groups tool. This simplifies filming and saves time when directing.

- **Auto camera:** Actors in a group will automatically look at the speaker unless they feel otherwise, and will always face the direction of the camera unless they move. You may move an actor’s position, the head position will be adjusted as the eyes will be preserved.

- **Pose control:** All actors will randomly generate a set of textures for controlling their emotions. Actor’s textures will become more expressive and will move more, making characters seem to be more engaging, and leads characters will look away from each other and into the eyes of their fellow characters. The texture will be updated on the fly, for more effective animation.

- **Custom actors:** Understand how to interact with props. It is directed to walk through a closed door, pick up a ring, or throw a stone.

**Machinimascop actors are smart. They’re not just dumb puppets who have to be manipulated every time you want them to twitch an eyebrow. They behave like people. This, more than anything else, makes Machinimascop fun to use. It feels just like directing a real actors in a real studio – except they don’t throw tantrums and don’t answer back.**

Ben, New York, USA

**Learning how to use cameras effectively is a skill that takes years to learn and a lifetime to master. Until you’ve learned it, it’s not only impossible to produce good films. Machinimascop simply takes all those problems away and lets you get on with it.**

Friedrich, Koblenz, Germany

**Camerawork**

Camerawork is the art that defines motion pictures. Machinimascop includes a full suite of special effects tools to make camerawork fun and easy.

- **Automated presentation:** The camera will take you to the set in the shots you don’t want to have to place or move cameras manually. You can adjust cameras as you will.

- **Automatic framing:** Choose an actor or a group of actors, select the shot types you want, and the camera will automatically frame the composition for you, from left to right, up, and facing, for the perfect shot every time.

- **Emphasis and emotion:** Camera shots will take into account the stage direction and the camera angle. You can create characters that look more vulnerable, more thrilling, more effective, or more honest by using the right framing and camera angles. You simply set Machinimascop what effect you want, and the camera shots are adjusted accordingly.

- **Video camera:** The scene from different angles simultaneously for a proper cinematic effect. Machinimascop includes a set of standard multi-camera setups, that’s how you can work with multiple camera angles and automatic cutting tools, allow you to switch between the different cameras in various patterns to create interest in scenes and different emotions.

- **Automatic tracking:** If you tell a camera to track an object, the camera will automatically follow the object, moving around it until it reaches a new angle or a new position.

- **Camera moves:** Camera moves is a common cinematography tool to manipulate camera’s movement and focus on the shot. You simply set Machinimascop the movement you want the camera to make and it will automatically follow the movement.

- **Aspect ratio:** Choose between several standard aspect ratios, including 4:3 (standard television or PC monitors), 6:9 (wide-screen monitors), and 2.35:1 (cinematic widescreen).

- **Cinematically correct usage:** All Machinimascop cameras and eyeglasses use the rules of the film camerawork and editing. The system understands key concepts such as line management, jump cutting, and framing by itself, it will ensure you avoid many of the most common beginners’ mistakes.

**Sound**

Sound is a key element in film, and is easily overlooked. A comprehensive range of features ensures your creations become movies that sound as good as they look.

- **Record dialogue:** Record the dialogue straight into Machinimascop, using the script as a teleprompter, or record vocals separately.

- **Automatic Foley:** Environmental sounds such as footsteps and doors are automatically created by Machinimascop. The scene will generate different sounds for different materials, so whether hey are on a hard floor will be different to heavy boots on carpet. Sounds will appear to come from the right place in 3D space.

- **Add sound effects:** The audio library of over 100 sound effects allows you to add extra sounds as required, from footsteps to footsteps.

- **Stereo & surround:** Full control over 2D and 3D spatial location of sounds.

- **Impulse audio:** Use your own pre-recorded audio sequences in Machinimascop.

**Editing and final assembly**

Use the movie editing tools to turn individual scenes into finished movies which you can show to your friends.

- **Scene editor:** Put scenes together to create longer movies. Drag and drop editing allows you to change order and reorder edited movies quickly and easily.

- **Filters & transitions:** Create opening credits, trailer credits, and closing credits.

- **Render to DV/AVI/MPG:** Output your finished movie to the most popular video formats.

- **Multiple output settings:** Choose the final output size, file type, and image quality depending on whether you want to put the finished movie online, watch it on your computer, or save it to CD/DVD.
The Home Movie Revolution


Machinimania isn't your first venture, is it?
DL: In 1996, Matt and I co-founded video game studio RiGoma with another Cambridge entrepreneur, John Burrell. We originally planned to make massively multiplayer online games, but realized we'd need to raise a multi-million pound investment to compete with bigger boys like Infocom. We had a brief foray into interactive TV, but the market never lived up to its promise. The breakthrough came when we started making games for mobile phones. At the beginning, we licensed or licensed work. Now, of course, it's a global market worth hundreds of millions.

PM: We started making HTML games, and made our name creating the first multi-player mobile title. We could have stayed as a studio, and probably been quite successful – our first title was nominated for a BAFTA award. Instead, we opted for the harder route and became one of the first mobile publishers and aggregators. We negotiated long-term content deals with several major carriers worldwide, and built up a network of around fifty developers, based all around the world. India, Korea, Finland, Spain, everywhere. We were among the first to develop games for Java and Symbian. By the end of 2000, when we were acquired by Mornova, RiGoma was one of the few largest mobile content publishers worldwide.

Where did the idea for Machinimania come from?
DL: After we left Mornova and formed Short Fuse in early 2003, we spent a while looking for another business opportunity. We spent the best part of two years nibbling round the edges of the games industry, looking at what we could do. We realized that the games industry has a lot of ideas and technology that could be used in other ways. For example, we locked into "serious games", where games are used as a teaching tool, and we looked at adapting game $P into toys and comics. We discovered machinima about two years ago, and were immediately struck by the potential for using game technology to create immersive films. It was much more of a business opportunity at first mostly because it was great fun!

So you decided to become machinima experts?
PM: That's right. In summer 2004, we did a short machinima demo called No Licence. It was hugely successful, and was shown at games conferences and animation festivals throughout the world. We even got to Sundance. Later on, we wrote a book on machinima, only the second ever published on the subject.
DL: We traveled for a while with becoming a machinima studio, like Strange Company or Eatonhouse, but we couldn't see how to make a successful business out of it. You found yourself to be a bit of a "have to say", so to anyone who was making machinima. Using game technology is great, but it doesn't get you around the basic problem that making films requires a lot of knowledge which most people just don't have.

And that's what Machinimania addresses?
PM: Yes. Film is like any other form of communication; in fact, it has a grammar. People know how to interpret what they see on the screen, but it's not easy to learn. What Machinimania does is to encapsulate that grammar. The user expresses themselves using familiar English concepts, and Machinimania interprets them into cinematic language. For example, if I want a character to appear, I can set a script to morph that part, and the camera will follow them, looking up. If a scene is to be slow and reflective, the camera will move around gently, without too much cutting between viewpoints. You don't need to know anything about cinematography to make a film with Machinimania, just like you don't need to know anything about typewriting to write a document with a word processor.

So basically it's an expert system?
DL: We had a lot of input from experts. In California, director and cinematographer Phil Helsens has developed a system for setting up camera movements. We also set up a collaborative research project with the animation and film departments of a number of academic institutions in the UK. We combined their knowledge of film-making techniques with our understanding of the game technology and the market.

Have you been surprised by Machinimania's success?
DL: Yes and no. We always knew there was a huge market out there, but it's certainly gratifying to have proved with the sales figures. We received our first-year sales targets within six months.

PM: The number of people who just want to try their hand at making a movie, just for fun, is enormous. Being a Hollywood film director is something we all dream about at some point, isn't it? But the main is that it's too hard, too time-consuming, and too expensive for too many people. Traditional animation tools require you to master 20 modelling before you even start making things move. For many people, tools like 3DS Max or Maya are utterly incomprehensible – not to mention unaffordable. Machinimania gives people back childhood dreams.

Who's buying Machinimania?
DL: A wide cross-section of people. One of our metes is "everyone's got a movie in them." Initially this take-up was among people who were already in machinima, but we fairly soon broke out of that niche. Most machinimators like to make action movies, full of cars and explosions, but Machinimania is more described for dramas. It's proved very popular with middle-aged men – much like ourselves – and with teenage girls. It appeals to the sort of people who play non-violent games.
DL: Second Life rather thanHalf-Life

PM: It does have a rather lose The Sims about it...
ML: (Shahssahily so.) The Sims has been the games industry's biggest success. It's so simple to control, not so powerful under the hood. That's the effect we wanted to achieve with Machinimania.

The Sims already includes movie-making features. Aren't you worried about competition from EA?
DL: The Sims is a game. This IS a game. It's something completely new.

How has Short Fuse grown?
DL: We invested the initial R&D ourselves, then took just under $200,000 angel investment in mid-2005. We're keeping everything very tight and focused. Think of the best of us, plus a couple of others working on the art and programming. Everything else is contracted out. Most of the artwork is done in India, for example.

How well does that work?
DL: We've worked with Indian companies many times before. At RiGoma, we used a number of Indian developers. Several of our early Short Fuse clients were Indian companies. A couple of years ago we worked with Indian companies on their first concise title. The Indians gave good value for money.

What are the long-term plans for Machinimania?
PM: We're developing a range of expansion packs that will give users extra characters, costumes, props, and so on. Some of these packs and other new dimensions to Machinimania, such as the cars pack, which allows you to drive cars as well as taking screens out in vehicles. Most excitingly, we're planning a range of licensed add-ons which will allow users to use models from some of the best-selling computer games in their films.

So having bought Machinimania, customers will come back for more?
DL: That's right. Eventually we want to make Machinimania into a brand that people associate with home moviemaking. If you see something you like, you'll immediately ask "is there a Machinimania of that", and go and buy an expansion pack.

How big will Machinimania become?
DL: Huge. This is something that millions of people want to do. We're planning a big push for Christmas, with several new expansion packs, and some major marketing. Then we'll be after some serious funding to really show what Machinimania is capable of.
Machinimascoppe
21st Century Home Movies

By Tom Billson

"Everyone's got a movie in them," proclaims the Machinimascoppe CD. I wrote mine in my student days, a sort of P.G. Wodehouse farce that I like to imagine Stephen Fry relishing.

But having a movie inside you isn't the same as actually making it. Fewer than 1% of fictional writers make it in the open. Amateur scripts are pretty well doomed to eternity in the attic (or, these days, a forgotten directory of a broken hard disk on a dead computer). Making movies is just too much hard work. You have to be a serious film fanatic to invest your hard-earned cash in cameras, lights, and all that jazz, and then persuade your hapless friends, first of all to pretend to be actors, and then, to watch your lamentable attempts at being Martin Scorsese. It's much cheaper, and more socially acceptable, to take up a hobby like powerboat racing or breeding fancy guinea pigs, and let your Thirstiest dream fade into adolescent memories.

The advent of computer animation was supposed to change all that. Sadly, it didn't. The average home computer is quite capable of turning incredible animation programs that can turn out Toy Story quality footage. Unfortunately, the average home computer user can't manage that. Leaving aside the matter of price (£3000 for a basic suite of decent software), the complexity of most animation programs is utterly baffling to all but the most dedicated. Before you can make your computer understand you want it to make your characters dance, you will have to program your creatures, brushes which are nothing of the sort, and a thousand and one other bits of technology which only make sense to 3D modelers. Once you've mastered 3D modelling (allow yourself a year or two), you realise just what a slow, painful process animation is. Every joint, every limb, every muscle of every character has to be moved by hand. And you haven't even started learning about camerawork, video editing, or sound yet. Where's that cow of Guinea Pig Fancier?

It has to be that hard, though? You don't expect people to learn about kernetting, leading, widows and orphans, or tabs and margins in order to write a story, put together a parish newsletter, or publish a web page. Word processors do it all for you. You write the words, and the software takes care of the presentation and layout. Old-school typesetters may sneer at a word processor's deficiencies, but they're good enough for most of us.

Machinimascoppe is the word processor for movie making. It transforms home movie-making from a chore to a genuine pleasure. Like a word processor, it allows you to tell the story, and it takes care of all the irritating details for you. For example, if you want a character to leave the room when he's finished speaking, you simply note in the screenplay that you want him to go out of the door at the end of his final line. When the scene gets to that point, he will turn, find his way past the furniture to the door, open it, go through it, and shut it behind him. If you want him to stalk angrily out, just note in the screenplay that he is angry, and he will walk slowly, with a much more assertive gait. It takes scant seconds to give this level of direction, and you can see the results instantaneously. With other animation tools, everything that trivial will take hours, and you'll have to wait to see the results of each tiny change. Machinimascoppe transforms you from a puppeteer, responsible for every tiny movement, to a director, issuing instructions.

Even more directly, in Machinimascoppe, you control the camera in exactly the same way as you do in the real world. You direct the camera by seeing what kind of mood you want to create and what you want the audience to feel, and Machinimascoppe sets up the cameras for you, placing them in suitable positions, creating interesting framings, and cutting between them in time with the script. Its built-in systems understand the "rules" of camerawork, so you avoid all the beginners' mistakes. You can override or tweak anything it sets up for you, but it's remarkable how often it comes up with something that works perfectly well.

The surface of it, Machinimascoppe looks, and, to tell the truth, a bit like a variant of The Sims. This isn't surprising - or accidental. Underneath, Machinimascoppe uses technology developed by the games industry. Machinimascoppe's actors aren't just dumb 3D models. They're quite similar to Sims, except that they're designed to follow your script rather than go to the toilet and splash around in the pool. Even the set designer in Machinimascoppe owes a lot to EA's magic doll's house.

Wherein lies the secret of Machinimascoppe's appeal. The Sims is the game world's biggest success for far longer because it's so easy to use. Machinimascoppe rides that wave, and uses our familiarity with The Sims to make making a movie-making easy enough for anyone, even a child, to do. It only takes a few evenings to produce a short film that's good enough to show your friends without embarrassment.

It's clearly still early days for Machinimascoppe. Its twenty basic characters and ten basic sets are somewhat limiting, and there are no cars, and no fights. Although users with 3D modelling skill can make and use their own models, this isn't really the tool for them. However, the developers promise more characters and sets in a range of expansion packs.

At £39.99, Machinimascoppe is comfortably priced in the same bracket as a game. For a few hours, I played at being a film director, and surprised myself, my family, and my friends, with a moderately entertaining piece that otherwise would have languished forever in darkness.

There's something immensely satisfying about having made a film, however short and simple. You feel as if you've become one of the few, the proud. That Spielberg guy! Yeah, I can do what he does. And doesn't that make me feel good?

Available from www.machinimascoppe.com
Out now (Mac, Windows & Linux), price £39.99
Publisher/developer Short Fuze, 01213 572074
Understand your investors and what they need to know

- Exit potential – that really is the only reason they’re here!
- Market position – how will fit into the ecosystem
- How you’re going to do this and any unreasonable advantage you might have
- But be realistic!
How did we position Machinimascope?

- Machinimascope is does for animation what Word did for text editing
- Machinimascope changes the way people create animation
- Machinimascope will be the tool of choice for the amateur movie maker
- Builds on established games technology
- Exit potential via games publisher
Result!

• A syndicate of angels and seed funds invested just short of £500k in Short Fuze Limited.
• Further rounds since and we are still small: a 15 man company with 50,000 registered users, probably 10,000 active
Moviestorm now...

• The Virtual Movie Studio – the place to watch movies and make movies.
• Business model is entirely online – no games publisher
• Just (yesterday) launched the next generation of our business model – subscriptions & micro transactions
• Still some way to go!
Take-home messages

• Show you understand your customer and your market
• But also understand your investors and what they need to make an investment decision
  – It’s the company you’re selling now
  – What’s your ambition in this market
  – How will you achieve that ambition
  – How will they get their exit