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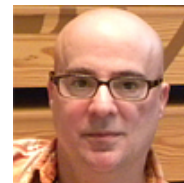
Newsletter

[ ARCHIVE ]

Nomad adds an editor, Lost Highway gets sexy with a buffer, Green Dot waxes its Mohawk for World of Warcraft and Not To Scale travels back in time for milky fun. All this and more in this action-packed edition.

OPTIMUS

Chicago post house **Optimus** has just announced the launch of its **ShelterBox** spot, which is based on the winning script from its second annual Optimus "One Shot" contest. Cramer-Krasselt/Chicago Copywriter Andrei Chahine and Art Director Ryan Stotts developed the script based on a contest brief for ShelterBox, a non-profit organization that provides emergency aid for survivors of natural disasters anywhere in the world. The timing is especially important in light of the Haitian earthquake, as ShelterBox is playing a big role in recovery efforts there. (The non-profit's work there was recently profiled on the CNN web site, which you can check out [here](#).) As winners of the "One Shot" contest, Chahine and Stotts were awarded with a spot that was fully produced, finished and aired by Optimus and its production arm, ONE at Optimus. Directed by **Mehdi Zollo** of ONE at Optimus and edited by **Katherine Pryor** of Optimus, the ShelterBox spot began airing last week. "The spot is outstanding, even better than I imagined," says Leslie Diefenbach Hall, communications manager, ShelterBox USA. "The resources contributed by the teams at Optimus, ONE and Cramer-Krasselt will give us the opportunity to reach audiences we wouldn't have otherwise reached. The spot will help us raise the necessary funds to provide shelter, warmth and dignity to countless numbers of people who have lost everything. The impact this will have for disaster survivors around the world is immeasurable." Optimus and its branding partner, Scott & Victor, developed this year's brief for ShelterBox because the organization helps people most in need around the globe. It's solution to disasters is the ShelterBox itself—a tough, green plastic box containing a 10-person tent and ancillary equipment designed to enable a family of up to 10 people to survive for at least six months. In the "One Shot" winning spot, we see how people use the green ShelterBox container after the disaster is over.



**NEWS**  
**Agency Production Heads Discuss Diversity Efforts**  
**01/29/2010**

Clients are driving agencies to work with minority-owned vendors, and production departments are trying to respond.



**AD AGENCY PERSPECTIVES**  
**The Martin Agency's Steve Humble on Getting Along**  
**01/20/2010**

As the Managing Director of Integrated Production and Design for this Richmond shop, he juggles more than deadlines and disciplines.

production  
 post

**HUNGRY MAN**

Oh, this poor guy. He spends the day running around with his girlfriend with his face sort of twisted sideways. They shop, see a movie, attend karaoke, and lay at the beach at night, all the while nibbling on their crunchy Twix bars. But when the treats are gone, Mr. "Crooked Face" goes back to what he was doing before he took a Twix break, which was getting kayoed with a right hook in a boxing match. Seems that when you take a Twix break, time stands still. Directed, with his usually deft comic timing, by Hungry Man's **Bryan Buckley**, the spot was produced for Sao Paulo agency Almap BBDO. Agency credits go to Dulcideo Caldeira, Renato Fernandez, Cesar Herszkowicz, Marco Monteiro, Luiz Sanchez and Egisto Betti. Additional credits go to Hungry Man Executive Producers **Alex Mehedff** and **Renata Dumont**. The spot was cut by Editor Paulo de Barros and shot by Director of Photography Scott Henriksen. Line Producer for Hungry Man was Rodrigo Castello Branco. Audio post was done at Raw Audio Production, with post production by Tribbo Post.



A **Very Small Office** Director **Mikon van Gastel**, working closely yet again with Minneapolis agency Peterson Milla Hooks, just finished a series of upbeat, lighthearted spots promoting Target's "Frugalista" campaign. The US ad effort, which debuted during the 2010 Golden Globes and will also run during the Winter Olympics, features a series of vignettes that are

shuffled from spot to spot to create a custom commercial appealing to each event's audience, while retaining the central message that Target is the place for everyday shoppers to find affordable—hence frugal—fashions. The spots star a series of hip, sophisticated models, sauntering through settings that range from beaches to hillside mansions to humble trailer homes, each flaunting her respective Frugalista "find": jewelry, shoes, bikinis, coats and more. Van Gastel shot the vignettes both on stage and on location, choosing the backdrop carefully to complement the featured product in each sequence. Agency credits go to Matthew Parr, David Peterson and Aldo Hertz. [Saffron Case](#) was Executive Producer for A Very Small Office; she also produced the spot. The live action was shot by DP [David Lanzenberg](#), represented by [The Skouras Agency](#). [Brett Astor](#) at Channel Z was Editor. Music was composed by [John Hermanson](#), [Bryan Hanna](#) and [Eric Fawcett](#) at [Modern Music](#). Creative Director at Modern Music was [Daron Walker](#), and Producer was [Joanna Jahn](#). Additional VFX work was performed at Pixel Farm.



[Motion Theory](#) has two new spots running on air in the US—one touting the healthy benefits of SOYJOY treats, the other the bone-crushing enjoyment of watching American football on your Samsung flat-screen TV. In the latter, Motion Theory directors [Mark Kudsi](#) and [Chris Riehl](#) used a mixed-media style brimming with unique handmade textures, striking transitions and vivid colors for "Circles," which tells the story of the incredible soybean and how it becomes one of the best foods on earth. Produced in collaboration with DDB West, the spot creates a journey through the nutrients



packed into a single SOYJOY bar. The directors worked closely with Motion Theory CG Supervisor [Danny Zobrist](#) and Comp Lead [Evan Parsons](#) to capture the essence of whole soy, elevating "Circles" into a celebration of SOYJOY's ongoing commitment to health, humanity, and nutrition. Now to the more hard-hitting stuff: For Samsung and Leo Burnett Chicago, Motion Theory has NFL players breaking out of Samsung LED televisions with a fusion of live-action and illustration directed by Kudsi and [Grady Hall](#). For the shoot, Samsung's close partnership with the NFL granted the directors unprecedented access to NFL stars and training camps, powering the football action that forms the foundation of the campaign (see "In It" and "Playoffs" here). To capture this, the directors employed a Phantom camera at 1000 fps, rigged to a speed dolly that could keep up with even the fastest player. Motion Theory artists used this footage as a starting point, adding illustration to every frame, creating CG grass and generally emphasizing every detail of the action in order to magnify the energy of the game.



The second TV spot for the new Honda Crosstour launch from L.A.-based ad agency RPA recently debuted in the US. Directed by [Andy Hall](#) of [Elastic](#), the spot is titled "Boxes," and it's a follow-up to a previously launched spot titled "Instruments." The idea of the brief was to develop a look and feel for the advertising that suggested a kind of 1960s cool, inspired by the work of the graphic designer [Saul Bass](#). According to the Elastic creative team, the agency wanted the graphics—which are seen in a variety of cut-out and Flash animation sequences showing people doing fun, outdoorsy things, all of which transform into colored boxes that are then loaded into the back of the Crosstour—to have a '60s feel, but still look contemporary. Agency credits go to RPA's [Pat Mendelson](#), [Seth Prandini](#), [Chuck Blackwell](#) and [Gary Patocoff](#). Additional credits go to Director of Photography [Toby Irwin](#). Executive Producer for VFX was [Jennifer Sofio Hall](#) of [a52](#). Music was handled by [HUM Music](#). In other Elastic news, the studio will now be represented by the agents at [Patricia Claire Co.](#) on the East Coast in the US.



Toronto-based [Wilfrid Park](#) has announced that it will now be representing Director [Charley Stadler](#) in the Canadian market. Stadler began his career as a fashion photographer, shooting for such magazines as *Vogue*, *Elle* and *Max*. He transitioned from photography to commercials and worked with clients like BMW, Guinness and Mercedes Benz. Stadler's previous experience as a photographer has influenced his directing style, which is strong in visual storytelling, big pictures and talent-driven performances, in addition to his solid knowledge of special effects. He's directed commercials around the globe and has received accolades from the Cannes Lions, the New York Festivals, the London International Awards and the ADC. In addition to spots, Stadler also directed the 2004 action thriller "Dead Fish," starring [Gary Oldman](#) and [Robert Carlyle](#). Stadler is also repped by [Flying Fish](#) in Sydney, [\(H\) Films](#) in Italy, [Rant Films](#) in New York and [Gap Films](#) in Germany.



Editor [Joel Miller](#) (pictured here) has joined [Nomad Editing Company](#). At Nomad, Miller joins a company roster that includes partners [Tom Muldoon](#), [John Murray](#) and [Glenn Martin](#), along with editors [Jared Coller](#), [Michael Coletta](#), [Debbie McMurtrey](#) and [Jason Painter](#). Based primarily out of the New York office, Miller is available via Nomad's Los Angeles and UK



offices as well. "Our company is a family, and Joel's a great addition to our close-knit group," comments Murray. Miller's work has been honored with awards including Creative Circle Honors and a BTA award. He's worked on projects for Adidas, Glidden, Coca-Cola, Honda, New York Lotto and Yahoo!, in collaboration with such directors as [Rocky Morton](#), [Mark Denton](#), [Jesse Peretz](#) and [Daniel Barber](#). His roster of agency clients includes Mother, Lowe, Publicis, Saatchi & Saatchi, Fallon, Ogilvy & Mather and BBDO. Miller moved to New York from his native London in 2007 to join [Cut + Run's](#) New York office, then moved to [Cutting Room](#). Prior to that he had been with Cut + Run's London office, where he was on the management board and responsible for assistant training in addition to his editor role. He made the transition to editing after working as a freelance photographer on gigs for Acid Jazz Records, shooting press and album covers. According to Nomad Executive Producer [Lynne Mannino](#), Miller brings more than his editing experience to the shop's New York office. "His experience with UK agencies and directors adds another dimension to our roster", she notes.



Who said only Reeses can come in pieces? In a new Hershey's spot, directed by [Safeshouse's Randy Roberts](#) for Arnold Worldwide in New York, a range of Hershey's favorites is now available in pieces, too. In the spot, appropriately titled "[Pieces](#)," people reach for their York Peppermint Patties, their Hershey Special Dark or their Almond Joy, and with a touch of their hand the candy bars turns into small, bite size morsels. Yum! A nice touch is that in each little vignette, the color of the set and the actor's clothes are coordinated to match the color scheme of the candy—blue and white for Peppermint Patty, brown and red for Special Dark, etc. It's all tied together with a snappy little track from [Search Party Music](#). Agency credits go to Nicole Giraldi, Marianne Toniolo and Meghan Williams. [Pieter Vermeer](#) was Director of Photography, [John Marinis](#) edited for [Cutting Room](#) and [The Mill](#) handled VFX.



[Go Films'](#) Director [Christopher Guest](#) is at it again, tapping into his marvelous ensemble of actors such as Ed Begley, Jr. and Bob Balaban for yet another comedy TV campaign inspired by his well-known work in features. Most recently, he wrapped up a spot for the US Census Bureau out of DraftFCB/New York (see [Uber Content's](#) entry in this newsletter for more Census Bureau work from the agency) titled "[The Announcement](#)." In the spot a director, played by Begley, pitches a somewhat preposterous idea to his crew, which includes Balaban as well as Don Lake, Jennifer Coolidge and Rachel Harris. The idea is to do a portrait of every person in America at one time—or, as the deluded director calls it, a "snapshot of America." Isn't that what the census is already doing, asks one of the crew? Well, um, yes, they are. Agency credits go to Gary Resch and Kelly Fagan. [Gary Rose](#) and [Jonathan Weinstein](#) executive produced for Go Films. [JJ Lask](#) edited from [PS 260](#). [MassMarket](#) handled VFX, and [Roberto Schaefer](#) was Director of Photography.



The Japanese director known as [Mr. Hide](#) has created another live action/VFX narrative that brings complex issues simply and visually to life. In this new spot, produced by [The Sweet Shop](#) and titled "[Dragon](#)" for Transunion Interactive, a man walks the streets of a big city as all the threats that might go after his financial security swirl around him. We see everything from interest rates that are eating away at the equity in his home (illustrated by a CGI dragon that chews up a house) to identity thieves shadowing him on the bus to the hidden and ominous financial machinations of global markets, embodied in little floating alien-like things that fall away at computers and adding machines behind closed doors. The solution is an online service called [www.zendough.com](#) that helps you keep track of your financial world. The elaborate spot was created by the Chicago agency Cramer Krasselt, where credits go to David Levy, Marshall Ross, Brian Bennett and Andrew Meyer. The live action was shot by Director of Photography [Guillermo Navarro](#), represented by the [Partos Company](#) and produced for The Sweet Shop by Tammy Auel. Executive Producers for the production company were [Stephen Dickstein](#), [Susan Rued-Anderson](#) and [Sharlene George](#). VFX was performed by Mr. Hide.



[Not To Scale's](#) "Time Travelers" spot—just named to the BTAA shortlist—features the wacky animated adventures of a cyclist, a cow and a pirate as they're sent back in time with Cravendale milk thanks to a lightning strike. Working closely with Wieden + Kennedy/London creatives [Freddie Powell](#), [Holly Klein](#) and [Sam Heath](#), Not To Scale directors [Pic Pic Andre](#) takes the time travelers back Cleopatra's palace for a milk bath with Cravendale's product, then off to a castle where they help St. George put out the dragon's fire with—what else?—milk.



Working on two sets at once in order to complete the painstaking stop-motion work more compactly, Pic Pic Andre worked with their French and Belgium production partners at Yellow House and with the agency's production department to ensure any unforeseen creative suggestions were quickly assimilated and incorporated into a shooting process that

requires full concentration and utter--or is that udder?--dedication. Edit and audio recording took place in Brussels before the final edit was graded at [The Mill](#) and the CG milk was worked up in Real Flow, then composited back into the picture at Not To Scale's London studio. [Dan O'Rourke](#) produced for Not To Scale.



[Uber Content](#) director [Jason Kohn](#) travelled across America shooting real people and their stories for [DraftFCB](#) New York's campaign for the U.S. Census Bureau. The idea is to show real people representing all of America. Within the 12 days of shooting, the Uber crew traveled to Washington, D.C., Chicago, Austin, San Antonio, Portland and Miami. The next round of spots for the campaign is slated to be shot in and around New York City. The primary focus was finding a diverse group of people in each of the cities visited; diversity in this case meant not just race, gender, and nationality, but also people of different ages, political beliefs, economic situations and life experiences, as seen in "[Grazina](#)" and "[Breanne and Dave](#)." Casting the roles meant talking to people in the streets, government affiliated offices and just keeping an eye out for interesting looking people and places. Agency credits go to [Chaz Mee](#), [Michael Simons](#), [Kevin Dreyfuss](#), [Gary Resch](#), [Bailey Kindon](#), and [Kelly Fagan](#). Uber credits go to Executive Producers [Preston Lee](#), [Phyllis Koenig](#) and [Steve Wi](#). [Bernardo Revilla](#), [Justin Quagliata](#) and [Doug Abel](#) edited the spots for [Cosmo Street](#), where additional credits go to EP [Maura Woodward](#) and Producer [Heather Richardson](#). In other Uber Content news, the production company has signed New York based repping firm [The Family](#) as their new East Coast sales representatives. Founded in 2004, The Family is run by principals [Chris Zander](#) and [Diane Patrone](#).



He's back. No, it's not the [Poltergeist](#), it's [Nola Pictures](#) Director [Chris Hartwill](#), who's available for commercial work again after taking an extended hiatus from the ad world to direct his first feature, "[Ghost Machine](#)," which premiered last year. The thriller starred [Luke Ford](#), [Rachel Taylor](#) and [Sean Feris](#). Hartwill's commercial clients include [Dell](#), [Siemens](#), [Audi](#), [UPS](#), [Nissan](#), [Alltel](#), [Ford](#), [Cadillac](#), [Peugeot](#), [Jaguar](#), [Shell](#), [American Express](#), [Haagen Dazs](#), [Toyota](#), [NSPCC](#) and [Levi's](#). His QNB spot was a Finalist in Visual Effects Design at the 2008 London International Awards. His most recent commercial work was done in Europe, where he just wrapped a 90-second tourism spot promoting [Istanbul](#), Turkey as a 2010 European Capital of Culture. Working through Turkish production company [F-Stop](#), the spot begins with a globetrotting, sailboat-bound couple staring in awe as they approach the city's soaring minarets in the hazy mist of dawn. The ensuing narrative weaves the couple's explorations of Istanbul's museums, religious monuments, shopping and nightlife with soaring panoramas of the city's skyscrapers, bridges, pedestrian plazas, green hills and endless bodies of water. "I wanted to portray Istanbul as a city of history and progress, friendship and adventure, great natural beauty and stunning human architecture," Hartwill says of the project, which was produced for Istanbul Tourism and the [RPM/Radar](#) agency. "Conveying the spirit of such a rich cultural center in such a short film was challenging on many levels, but the pros at [F-Stop](#) came up with great creative solutions, and [Cut + Run London](#) did a phenomenal job cutting the heaps of footage."



It's Worlds of Warcraft time again over at [Green Dot Films](#) in Los Angeles, where Director [Brent Thomas](#) recently coziered up to everyone's favorite sensitive guy, Mr. T, in a spot titled "[Mohawk Grenade](#)" for the [Blizzard Entertainment](#) videogame. Working with agency [Mojo](#), Thomas directs Mr. T as he rants and raves about how people say he can't change the World of Warcraft game. "Then how do you explain the Mohawk Grenade?" he asks, displaying a hand grenade wearing his distinctive haircut. We cut to Mr. T in game footage, where his little bundle of joy is used to dispatch all manner and sort of bad guy. With each explosion of the grenade, the character he threw it at emerges from the smoke wearing one of his Mohawks. "Wherever I go, I'm making things look good," he says, and who's going to argue with him? Agency credits go to [Susan Adams](#) and [Neil Hubbard](#). The live action was shot by DP [Karl Hahn](#). The spot was cut by Editor [Ryan Davis](#) at [Skyscraper Digital](#), with VFX supplied by the client. Executive Producers for Green Dot are [Darren Foldes](#), [Rich Pring](#) and [Rick Fishbein](#), with [Ursula Gabel](#) producing. Music was by [Russell Brower](#) and [John Hayes](#).



Auckland, NZ-based animation and mixed-media production company [Cirkus](#) and [Ogilvy London](#) recently collaborated for [Unilever's](#) [Comfort Boost](#) fabric softener. Directed by [Layne Howe](#) and [Scott Wilkinson](#), "[Fireworks](#)" features the Cirkus-designed "Comfees" family, who cheekily find an alternative means of application for [Comfort Exhilarations](#), the new line of sweetly scented fabric softeners. Mr. Comfee sets the three bottles of [Comfort Boost](#)—"Melon and Lotus Flower Lift," "Blueberry and Jasmine Twist" and "Strawberry and Lilly Kiss"—



on the patio and waits for the fireworks to begin. With a strong boost, flowers shoot up into the air from the bottles and fall softly on the family, while they take in the scents and texture. The campaign is inspired by work that Cirkus has done for Unilever in Asia. Agency credits go to [Andy Bird](#), [Sally Miller](#) and [John Crozier](#). Additional Cirkus credits go to

Animators [Chris Lyne](#), [Matt Pitt](#) and [Daniel Wu](#), and Executive Producer [Marko Klijn](#).



[Lost Highway Films'](#) Director [Andre Maat](#) has come out with a new spot for Philips and agency Pool Worldwide, Amsterdam. All hot and steamy, in a funny sort of way, it's "[Sensual Massager](#)" part of a new Philips campaign that says they have "the solution to all your fetishes"—such as cleaning and polishing. In the spot, a couple uses the most unlikely of objects to massage each other. The woman rolls a roller blade skate over the man's leg and back, while he in turn spreads oil on her body and rubs it in with a floor buffer. Next, we see her with a small vacuum which she passes over his chest, then heads south as the title card appears to ask, "Looking for a sexy gift?" Yes, I think so. Additional credits go to DP [Marc de Meijer](#), Editor [Benjamin Putland](#) and [Michel Sanchez Infante](#), who handled sound design. On the other side of the emotional spectrum, [Lost Highway Director Michael Patterson](#) just completed a General Mills spot out of Saatchi & Saatchi, New York for [Trix cereal](#). Chock full of colorful VFX, the spot opens with two kids opening up a box of the new [Trix Swirl cereal](#). The double swirl puffs found in the box paint a colorful atmosphere of a French restaurant, where a waiter describes the flavors in each bite in a French accent. As he shouts "raspberry orange, lemony green" and finally "berry, berry blue," his disguise flies off to reveal that silly [Trix rabbit](#). Additional credits go to [Lost Highway Executive Producer Marc Rosenberg](#), [Producer Barry Fink](#), DP [Maz Makhani](#) and Editor [David Gioiella](#) of [Northern Lights Post](#). [Calabash](#) handled the animation.



At the recently-concluded [Slamdance Festival](#), director [Steven Soderbergh](#)—who's known for everything from indie classics like "[Sex, Lies and Videotape](#)" to Hollywood blockbusters like "[Ocean's 11](#)"—premiered "[And Everything is Going Fine](#)," which was presented by New York-based [Washington Square Films](#). The film has been met with critical praise for its insightful and at times haunting look at [Gray](#), culled not from the traditional documentary technique of talking heads, but from hours and hours of archival footage of [Gray](#) in performance, as well as from his writings and other bits of ephemera. [Variety](#) called the film [Gray's](#) "posthumous autobiography." For more on the picture, check out the full review [here](#). [WSF](#) is a New York and L.A.-based production company whose directors work on a wide range of theatrical and entertainment projects. It is also the home of legendary tabletop director [Santiago Suarez](#).



[Radium](#) recently collaborated with [Aero Film](#) to imagine a world made of paper in a new spot titled, "[Around the World](#)," for [Fidelity](#) out of [Arnold Worldwide](#), Boston. The spot follows the [Fidelity green line](#)—a device the brand uses in its TV ads to show customers the path to financial security—as it crosses continents, traveling through the white paper streets of [Manhattan](#), [London](#), [Paris](#), [Tokyo](#) and [Sydney](#). [Aero Films Director Michael Hartog](#) and [Radium's Co-Director Limbert Fabian](#) headed up the creative team. The spot opens on a



clean, white paper version of our planet, hovering in white paper space. We zoom in just miles above [Manhattan](#) to inches above [Wall Street](#), following a green line as it blazes through downtown, past the [Statue of Liberty](#) and across the [Atlantic](#) to [London](#). A voiceover begins, "With [Fidelity](#), you can take your trading around the world." The animation continues on through familiar locations in [London](#), [Paris](#), [Tokyo](#), etc. The key for the creative team, says the directors, was to maintain a clean aesthetic in a meticulously detailed environment. Their thinking was that an emphasis on the smaller details would give the stark, white color palette a warm, human touch. With that, [VFX Supervisor Dariush Derekhshani](#) and his team was handed the task of making the CG spot feel like a paper world. Additional credits go to [Aero EP Lance O'Connor](#), [Radium EP Jeff Blodgett](#), and [VFX producer Paul Winze](#). Agency credits go to [Sara Rodriguez](#), [Wendy Beckett](#), [John Simpson](#) and [Sarah Spitz](#).



Philadelphia-based production company [Falling Olive](#) and the Philly-based agency [Neiman Group](#) are on something of a roll. The spot company and the agency have collaborated on a rash of TV spots for a range of clients over the past year, including campaigns for the health insurance company [Capitol Blue Cross](#), the convenience store chain [Sheetz](#), the [Insurance Fraud Prevention Association](#) and of course the always popular [Troeg's Beer](#). Among the production company's recent work for [Capitol Blue Cross](#) are three spots directed by [R&B](#), a.k.a. the team of [Rudy Banny](#) and [Buffy McCoy Kelly](#), who are also CD and Copywriter, respectively, at the agency (check out "[Babies](#)," "[Hospital](#)" and "[Security](#)" here). The spots are part of over a dozen commercials for the client that [Falling Olive](#) produced last year, all directed by the [R&B](#) team. Talk about keeping busy. Agency credits on "[Babies](#)," "[Security](#)" and "[Hospital](#)" also include [Bonnie Siddons](#) and [Frank Arendt](#). The spots were edited by [Tim Vece](#) at [Outback Editorial](#), with VFX work by [Outback's Jason Dettmer](#). Director of Photography was [Randy Hart](#). Music was by [Big Science](#). The Executive Producer for [Falling Olive](#) is [Mark Martini](#), which explains how the company got its name.



Director [David Butler](#) of Annapolis, MD-based [Butler Film](#) reports he just wrapped not only a five-spot campaign for the automotive web site [www.carmax.com](http://www.carmax.com), produced directly for the client, but that the project capped a busy year for his production company, based in that lovely and historic city on the shores of the Chesapeake Bay. The recent Carmax work is the third national campaign Butler has done for the client. The spots—all of which take a comic approach to showing the value of using Carmax to research your automotive purchases for both new and used vehicles—were shot over a four-day period in December and start airing this month. (See "[First Date](#)" and "[Comb](#)" here). Additional work shot by the company includes promos for Discovery Communications, a TV spot for the Baltimore-based St. Joseph's Medical Center and a corporate film for DuPont. Butler is also prepping another project for local retail chain Ferguson Bath, Kitchen & Lighting, this one a follow up to last year's lighthearted spot "[Orchestra](#)," as well as another project for DuPont.



Can't put this newsletter down? Envious of all the great publicity and exposure these production and post houses are getting? Well, you can have your company's news featured in the SourceCreative biweekly newsletter, too--its easier than applying for Federal stimulus funds. If you're a SourceCreative member company, just submit information about a new spot or campaign, a new director signing or any other changes such as new representation, new talent, etc. All you have to do is email us at [news@sourcecreative.com](mailto:news@sourcecreative.com) with a press release or a blurb about your news item. Make sure to include the basics—we'll need full agency, production and post credits, along with some details about the project's subject matter, content, strategy and media distribution. If you're writing about a spot, a promo or a music video, please make sure it's first been uploaded to our system via the [ADD SPOTS](#) feature on our home page. All newsletter submissions must be in English.

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