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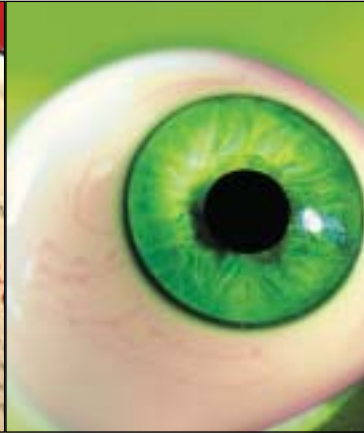
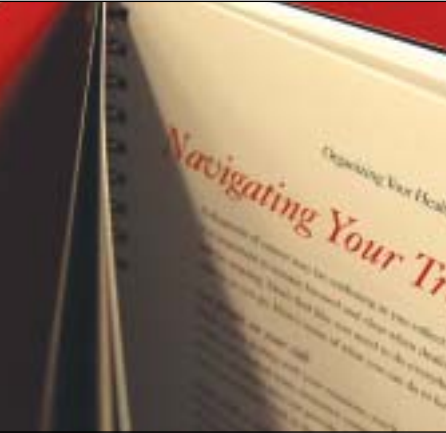
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INNOVATION

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## Big Idea : Chicago

**Your Connection to the Communication Arts** : links people who buy communication arts products and services with those who provide them. our marketing tools include a monthly magazine, an annual directory and expo, a website and a database.

## Everyone's a Critic

I'm currently in the middle of househunting hell. It's a constant struggle to find the perfect size, the optimum location and the best price. But there is an upside. I get to traipse in and out of other people's homes.

And that's when the critic in me rises to the surface. Thanks to the "open house," I'm free to enter various peoples' lives and, well, critique them. At least from 1-3pm on Sundays. From the décor to the landscaping to the books on the shelves, I can praise or disparage their taste. I can compare how I live to how they do.

I'm not alone. We all spend significant time passing judgment and critiquing. Everyone's a critic - especially when it comes to something you know. I devour publications to find examples of those that read well and look fantastic. And to note the ones that don't. My husband the architect critiques buildings, pointing out both the good and the bad. My hairstylist looks at people's hair, their cuts and their color, taking in the well done and admonishing those that aren't so great.

Our industry is no different. We rate and rank and critique regularly. We watch prime time TV, lauding the best spots and scorning the worst. We sit in theatres, discovering the finest and forsaking the awful. From billboards to postcards, we assess communication of all kinds, hopefully using what we learn to make improvements to our own work.

This happened with Web design. The original early websites were clunky creations that were tough to navigate, hard on the eyes and poorly written. Now, they're visually stunning and easier to steer through. But for the most part, they're still poorly written.

For an industry that prides itself on communication - and critiques so much of it - we wonder why interactive writing has lagged so far behind. Agencies and clients spend significant dollars crafting the perfect copy for a 30-second spot. Why then, do they neglect the words that are written for the Web? Beth Newhart - our resident critic - tackles this topic with "Righting the Wrongs of Interactive Writing" on page 28. Newhart is associate editor at Big Idea, and her contributions to this magazine are immeasurable. Each month, this magazine relies on the talents of many creative contributors.



From the photographers and illustrators whose works grace our pages to the writers whose words inform, educate and entertain. If the work of one of our contributors has caught your eye, let them know. Better yet, hire 'em ...we make it easy by providing contact information. Or let me know and I'll help you find them.

**[ conny coon, editor  
ccoone@bigideaweb.com ]**

# big idea

[Volume 11 Number 4]

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## Beth Newhart

[bnewhart@bigideaweb.com](mailto:bnewhart@bigideaweb.com)



Back in 1990, freelance writer Beth Newhart signed up for a CompuServe account and tried her hand at surfing the World Wide Web. Maybe it was to the medium's infancy or maybe it was the crummy 286 PC with the monochromatic screen, but she wasn't very impressed. The medium and the computer have both dramatically improved, and she's been surfing ever since. Best known as associate editor at Big Idea magazine, she's taking the interactive industry to task in this month's cover story, "Righting the Wrongs of Interactive Writing."

## Jeff White

[www.jwhitephoto.com](http://www.jwhitephoto.com)



To capture this month's Extracurricular shot, photographer Jeff White worked late into the night. He didn't have a choice - he couldn't shoot in the bowling alley while there were still paying customers knocking down pins. White has recently opened a new 2,500 sq. ft. studio in Ferndale, Michigan under the name Octane Photographic, which will offer both photography and post-production services. White specializes in commercial photography for a wide variety of businesses and corporations and frequently shoots for various publications throughout Detroit.

## Kimberly Garcia

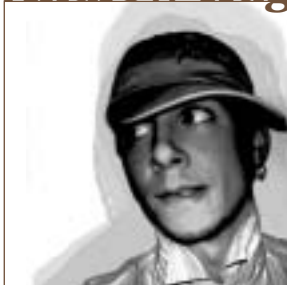
[kymgar@hotmail.com](mailto:kymgar@hotmail.com)



Kimberly Garcia loves long walks, candlelight dinners and, oh wait, this isn't a personals ad, and she's not single either. But she is in love - in love with writing. She began this passionate relationship writing for her college newspaper and continued it after obtaining her BA in English from Oakland University in Michigan.. While Garcia's worn many hats - from chambermaid [they still use that word] for a London hostel to aspiring filmmaker at NYU's Tisch School - future plans include nurturing the budding relationship she has with the written word.

## Andrew Hugelier

[www.altpick.com/andrewhugelier](http://www.altpick.com/andrewhugelier)



This guy can't leave well enough alone. Andrew Hugelier continues to change his illustration and push his style simply for the sake of keeping others on their toes. Hugelier's chronic addiction to new ideas [and a tendency to eat paint] have led him to believe he knows what he's doing. So if you see him on the street, just nod and smile and let him do his business. Hugelier is a frequent contributor to *Big Idea*, supplying interesting illustrations to accompany various Word On The Street stories. Look for his paintings this month at Primary Space Gallery in Hamtramck, Michigan.

*Like the writing, illustration or photography in Big Idea?  
Hire our contributors - and tell them where you found them!*

# future big ideas

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	FEATURE ARTICLE	SPECIAL ADVERTISING SECTION
JUNE	<p><b>The Suite Life</b></p> <p>With X-boxes, sushi and showers, post facilities cater to clients better than most. Why do they spend so much time and money entertaining and catering to clients? Or is this just the cost of doing business? Most importantly, can the Midwest compete with the coasts and keep the business here?</p> <p><b>Plus: Your craziest client requests</b></p>	<p><b>Post-Production Services Guide</b></p> <p>This special section profiles post-production services in the Midwest – from editing to sound design to original music and everything in between. Include your company in this directory which will reach all of <i>Big Idea's</i> readers</p> <p><b>SPACE CLOSE: Immediate!</b> Call now to reserve your space.</p>
JULY	<p><b>Product Placement: The Good, The Bad &amp; the Ugly</b></p> <p>Product placement is the new way to advertise, and it's infiltrating every facet of our lives and livelihoods. Some do it well. And many do it very poorly. Is it becoming too easy to push product? How are agencies coping with this new form of advertising? Is it undercutting their business or adding to it?</p>	<p><b>Medium Rare: A Guide to Interesting and Unusual Advertising Vehicles</b></p> <p>Our readers are always on the lookout for interesting and unique ways to promote products. This special section will showcase some of those unusual – and effective – media vehicles. Tell your story to thousands of potential clients in this guide.</p> <p><b>SPACE CLOSE: May 28</b></p>
AUGUST	<p><b>Location, Location, Location</b></p> <p>Whether you're shooting a film, a spot or an industrial training video, you need the right location. Where do you go? And what makes you go there? State funding? Tax incentives? Accessibility? And what is the role of Midwest film offices? We'll look at locations and why the Midwest – which is rich in possibilities – isn't drawing more work.</p>	<p><b>Guide to Film Offices :</b></p> <p>Find the right film office for your projects.</p> <p><b>Travel Directory :</b></p> <p>A guide to get you where you need to go.</p> <p><b>Stylist Directory :</b></p> <p>An array of the best stylists in the Midwest.</p> <p><b>SPACE CLOSE: June 25</b></p>
SEPTEMBER	<p><b>The Gift of Advertising</b></p> <p>Pro bono advertising for charitable organizations seems to be on the rise. Is it philanthropy and goodwill that drives creatives, agencies and design shops to give the gift of pro bono advertising? Or is it the opportunity to flex some creative muscle without the tight confines of a paying client?</p>	<p><b>Guide to Advertising and Communication Arts Schools</b></p> <p>Looking for a place to polish your portfolio? Hone your creative skills? Find some new inspiration? Or maybe you just want a career change and need direction. Our guide to advertising and communication arts schools can help you find the perfect fit.</p> <p><b>SPACE CLOSE: July 23</b></p>



Tell us what's on your mind by emailing our editor at [ccoona@bigideaweb.com](mailto:ccoona@bigideaweb.com).  
And be sure to drop by our Big Blog at [www.bigideaweb.com](http://www.bigideaweb.com) to see what's on the minds of those in our industry.



**Big Blog Question: Why do you think interactive writing is often ignored?**

Since most visitors to a website are "scanning" as opposed to "reading," the messages are continually lost within the content.

– *Michael Oxner*

You're right that interactive copywriting is undervalued, but then, so is the interactive medium overall. Clients expect to spend \$100k-200k and more to produce a TV commercial but want to get a website for a fraction of that. The film production industry is established and costs are largely entrenched. Not so with interactive. One-guy shops compete with large interactive agencies for the same accounts and ostensibly the same deliverable, and now overseas outsourcing is devaluing the industry even more.

Another significant issue is that often the client's view of what a website should be vastly underutilizes the medium. Too often they want and expect a combination brochureware/information repository, where they basically dump existing materials together and call it a corporate website. These clients wouldn't dream of filming a brochure for a TV commercial, yet somehow they think it's fine to duplicate a print approach for Web.

We have to continually provide media-specific creative solutions to our clients, including out-of-the-box thinking for interactive. And writers should be working with designers and programmers at the earliest stage of site conception and throughout development. We should be presented to clients as possessing a skillset that's critical in the creation of clear, compelling and persuasive communications.

– *Devon, Minneapolis*

The power and nature of the interactive medium itself inhibits copywriting. Recently technology has allowed the visual representation of graphics and images to be far more complex and evolved than we ever could have imagined 10 years ago. The same cannot be said for copywriting. Technology has not allowed the fine art of copywriting to evolve into a higher state. Thus, it is very easy to make moving graphics and dynamic images the center of attention in the interactive realm instead of the copy. The nature of the beast drives the medium.

– *Erik Maldre*

A major part of the problem with interactive writing is that the client often times doesn't budget for a professional copywriter to assist in the development of the site. Too many times, clients often try to put together content from their mixed-bag of other materials and a slew of different folks. Development firms often in a competitive bid situation do not include this as an option because depending on the size of the site, it could increase costs by 25-50%. Clients then just look at the bottom line of a proposal and don't compare apples to apples, awarding bids to firms with lower costs. Well-written copy is valuable but does cost, and in today's tight budget buying, often gets nixed.

– *Jeff Stanislaw*

I think content of websites receives less emphasis than the content of a commercial or print ad for a couple basic reasons:

1) It receives less emphasis than a commercial because the beauty of a commercial that makes it so potentially powerful is that the target audience has no control of when they are being sold to. The only thing they can do is change the channel, or leave the room [thus the increased volume of commercials]. Also, the cost of setting up a website is nothing compared to airing a commercial.

2) On the flipside, if I see a print ad for a product or service that interests me, I will read it. As an art director, it is my goal to produce an eye-catching ad – but it doesn't matter how nice the ad looks; if the content is garbage [the old adage that form follows function still applies], the ad will not cause me to react. It is the permanence of a print ad that demands more emphasis.

3) Websites are an odd entity. How many print and TV ads do we see that advertise a web site? I think this phenomenon is funny – we are advertising to drive traffic to another advertising medium. This adds another tier to the ladder that begins with an advertisement and ends with a sale. Finally, it is easy to change a website. This sounds like an advantage, but in reality, I think it is the biggest weakness of websites. Many companies approach their websites quickly ... "we can always go back and fine tune it later." And of course the "fine tuning" stage never happens.

– *Scott*

### Big Thanks and Deep Pools

I count on *Big Idea* for a basic understanding of what is happening in the media community, how the community is growing and who is doing what. I love your classified emails. A BIG thank you for a BIG job done filling a BIG need!

– *Sue Zoumaris*

Thanks for mentioning our agency name change in your recent edition of *Big Idea* ... the publication looks great! I especially like that you've expanded into new markets ... a deeper talent pool is always better.

– *Karl Bastian, Greenlight Marketing, Traverse City, Michigan*

I've been receiving *Big Idea* since the beginning at Mark Segal Photography in Chicago and enjoy every issue I've seen.

– *Mark Segal, www.skypanint.com, Chicago*

### CORRECTIONS

In our March feature story ["CGI Picks Up Speed"], we inadvertently failed to identify Frank Palmeri, who was quoted in the story. Palmeri is president of Maverick Visualization in Michigan. In the *Illustrator Directory* which ran in April, Frank Snowgold's phone number should have read 248.585.6193.

## Designed to Inspire

Visit our website [[www.bigideaweb.com](http://www.bigideaweb.com)] and you'll find there's always inspiring and interesting dialogue happening on our Big Blog. And more often than not, you'll see the creative community helping each other out. Recently, a young Big Blog visitor asked others from our online community to suggest their favorite design books. Here we share some of their recommendations.

**Conceptual Blockbusting: A Guide to Better Ideas** By James L. Adams

**Designing Business: Multiple Media, Multiple Disciplines** By Clement Mok

**It's Not How Good You Are, It's How Good You Want to Be: The World's Best Selling Book** By Paul Arden

**Flash Web Design: The Art of Motion Graphics** By Hillman Curtis

**Graphic Design Cookbook: Mix & Match Recipes for Faster, Better Layouts** By Leonard Koren, R. Wippo Meckler

**Adobe Photoshop CS Down & Dirty Tricks** By Scott Kelby

**Blue and Yellow Don't Make Green** By Michael Wilcox

### BIG BOOK CORRECTIONS

Big Idea strives to publish an accurate Big Book directory. Unfortunately, occasional errors do occur. Please note the additions or corrections noted below.

The following companies were inadvertently omitted from the Post Production section of the Big Book.

#### Hdstudios ["Film Transfer"]

23689 Industrial Park Drive, Farmington Hills, MI 48335  
phone: 248.471.6010 fax: 248.476.8330  
ghart@gw-hdstudios.com www.gw-hdstudios.com

#### Postique ["Film Transfer"]

23475 Northwestern Highway, Southfield, MI 48075  
phone: 248.352.2610 fax: 248.352.3708  
alanning@postique.com www.postique.com

#### The Transfer Zone ["Film Transfer"]

13251 Northend Ave., Oak Park, MI 48237  
phone: 248.548.7580 fax: 248.548.0924  
transferzone@juno.com www.thetransferzone.com

#### Hi-Wire

555 Nicollet Mall, Ste. 391, Minneapolis, MN 55402  
phone: 612.252.3900 fax: 612.252.3939  
4info@hi-wire.com www.hi-wire.com

**Radish Creative Group** should have appeared under the Film, Video & Animation section under "Film Production Companies." Their correct contact information is:  
37637 Five Mile Road, PMB #130, Livonia, MI 48154  
phone: 734.913.4912 fax: 734.913.4645

Information for several companies in the Stylists section was incorrect. Below is corrected information:

#### Tina Black/Lash

248.797.4945

#### PROPaganda Studio

931 Edgewood Drive, Royal Oak, MI 48067  
phone: 248.542.8654 fax: 248.542.8654  
email: props4you@earthlink.net

#### Sandy Bowman

Troy, MI 48098 Phone: 248.227.8710  
Email: bowman9@mindspring.com

Under the Photographers heading, the correct website for **Bowman Photography** is [www.bowmanphotography.net](http://www.bowmanphotography.net).

## May

### 10-14 : The One Show Festival

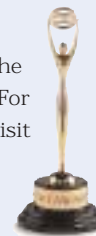
The 2004 One Show Festival is a week of events celebrating creative excellence in advertising, design and new media. The Festival will be held in New York City and includes exhibitions, the One Show Portfolio Review and the Film Festival, all leading up to the 2004 One Show, One Show Design and One Show Interactive awards ceremonies. For more information, visit [www.oneclub.com](http://www.oneclub.com).

### 14-16 : Judith Weston's Acting for Directors Workshop

An acting workshop designed for directors comes to Chicago May 14, 15 and 16. Judith Weston, the author of *Directing Actors* and *The Film Director's Intuition*, will help you to deepen your communication with actors and inspire them to do their best work. For more information contact, Wenhwa Tsao at 312.344.6765 or [wtsao@colum.edu](mailto:wtsao@colum.edu).

### 15-18 : The 45th Annual Clio Festival

The 45th Annual Clio Festival will be held at the Eden Roc Resort & Spa in Miami Beach, Florida. For further information, phone 1.800.WIN.CLIO or visit [www.clioawards.com](http://www.clioawards.com).



### 16-19 : 2004 HOW Design Conference

Reserve your spot at the 14th Annual HOW Design Conference in San Diego. The event takes place over four days and allows graphic designers to learn and mingle with international experts and peers. Highlights will include the Masters Series featuring welcome-back guest Kevin Carroll from Nike as well as speakers from Industrial Light & Magic, Krispy Kreme, Martha Stewart Living Omnimedia and *The New York Times*. Obtain more information and register at [www.HOWconference.com](http://www.HOWconference.com).

## June

### 1 : American Advertising Federation [AAF] Silver Medal Award

The AAF Silver Medal Award was established in 1959 to recognize individuals who exhibit creative excellence and social responsibility in the advertising industry. This year, DDB Chicago chairman and chief creative officer Bob Scarpelli is the honored recipient. The event will be hosted by The Chicago Advertising Federation and will take place at Soldier Field. For more information, visit [www.chicagoadfed.com/SilverMedal.html](http://www.chicagoadfed.com/SilverMedal.html).

### 2-4 : Mac Design Conference and Expo

Macintosh designers will take over Chicago's Donald E. Stephens Convention Center in early June with more than 40 training sessions on Mac graphics applications. The Conference includes a "who's who" of the graphics industry and the Mac community, including bestselling author and trainer David Pogue and *Mac Design's* editor-in-chief Scott Kelby. The Expo features the latest from digital cameras to printers and from stock photography to graphics tablets. For more information about this three-day event visit <http://www.macdesignconference.com/more.html>.

### 3 : How Photographers Make Money in Today's Economy

Learn the inside secrets for surviving in today's new economy from veteran photographer Maria Piscopo and other photography professionals. For more information call 773.235.0157.

### 3 : BMA Windy City Biz Bash

The Business Marketing Association presents its 3rd annual fundraising gala. The event features entertainment, food & drinks and an auction of marketing products for business interests along with fun items with personal charm. Funds from the event go toward the BMA-Chicago student scholarship program. For further event details, visit [www.bmachicago.org](http://www.bmachicago.org).

### 4 - 7 : BMA Annual Conference

The Business Marketing Association hosts its 81st annual conference. The conference is themed "business marketing with passion." The event is geared to instruct, inform and inspire the marketing community with a renewed sense of excellence in all forms of business communications. For more information visit [www.marketing.org](http://www.marketing.org) or call the BMA at 312.822.0005.

For a complete calendar of events, visit [www.bigideaweb.com](http://www.bigideaweb.com). Have an event you'd like to share? Email information directly to [editorial@bigideaweb.com](mailto:editorial@bigideaweb.com).

## Clubs & Organizations

### Ad Club of Champaign-Urbana

John Bonadies : 217.359.6655 : info@cu-adclub.org  
www.cu-adclub.org

### American Association of Advertising Agencies

www.aaaa.org

### Chicago Advertising Federation

Jaye McManus : 847.375.4728 : jmcmanus@amctec.com  
www.chicoadfed.org

### Chicago Creative Coalition [C3]

T.J. Hine : 312.409.9945 : c3@chicagocreative.org  
www.chicago-creative.org

## Marketing

### American Marketing Association

Terry Socol : 630.790.9950 : chicagoama@aol.com  
www.chicagoama.org

### Business Marketing Association [BMA]

Paul Leshner : 312.943.8040 : info@bmachicago.org  
www.bmachicago.org

### Chicago Association of Direct Marketing

George Buckley : 312.849.2236 : info@cadm.org  
www.cadm.org

### International Association of Business Communicators

Julie Chughtai : 773.380.3316 : Julie.chughtai@usa.xerox.com  
www.iabcchicago.com

### Women in Direct Marketing International-Chicago Chapter

Jennifer Valentino : 312.409.8523 : wdwichic@aol.com  
www.wdmi.org/chicago

## Photography

### Advertising Photographers of America

Thomas Zumpano : 877.890.7375 : www.apamidwest.com

### ASMP/Chicago Chapter

Robert Wehmeier : 312.733.7798 : info@chimwasmp.org  
www.chimwasmp.org

### Mid-States Imaging & Photographic Association

Jim Grigar : 773.267.5582 : jjgrigar@sbcglobal.net  
www.mipa.info

## Printing

### PrintImage International

Steven Johnson : 312.726.8015 : info@printimage.org  
www.printimage.org

## Film & Video

### AFTRA

Eileen Willenborg : 312.573.8081 : www.aftra.com

### AICE: Association of Creative Editors

Tom Duff : 312.321.0880 : tduff@optimus.com : www.aice.org

### AICP: Association of Independent Commercial Producers

Mark Egmon : 312.215.3653 : www.aicp.com

### American Women in Radio and Television

Tracy Norton : 312.944.9194 : awrtcchicago@hotmail.com  
www.awrtcchicago.org

### Chicago Film Office

Rich Moskal : 312.744.6415 :  
www.cityofchicago.org/FilmOffice

### Directors Guild of America

Dan Moore : 312.644.5050 : http://dga.org

### Illinois Film Office

Bob Hudgins : 312.814.7160 : www.illinoisbiz.biz/film

### Independent Feature Project/Chicago

Rebekah Cowing : 312.435.1825 : rcowing@ifp.org :  
www.ifp.org

### International Cinematographers Guild-Central Region

Larry Gianneschi III : 847.692.9900 : www.cameraguild.com

### SAG [Screen Actors Guild]

Eileen Willenborg : 312.573.8081 : www.sag.org

### Women in Film

312.587.0949 : www.wif.org **Women in the Director's Chair**  
Kristin Mohr : 773.907.0610 : widc@widc.org : www.widc.org

## Graphic Design

### AIGA/Chicago

Kathy Fredrickson : 312.226.7200 : info@aigachicago.org  
www.aigachicago.org

### CATNAP : Chicago Area Toon Novices and Professionals

Kevin Larson : 773.573.1103 : Kevin@itoons.com  
www.itoons.net/catnap

### Chicago Graphic Artist Guild

Michael Hayes : dancingrainbow@earthlink.net

### Women in Design

312.409.9945 : wid@designwomen.org

## Writing

### Independent Writers of Chicago

Jim Leman : 847.855.6670 : info@iwoc.org : www.iwoc.org

### Screenwriters Group

Dan Decker : 773.665.8500 : dan@screenwritersgroup.com  
www.screenwritersgroup.com/chicago

If you have a correction to any Resources information or would like to suggest an additional resource to add, please send it to editorial@bigideaweb.com

art &amp; design

## Coloring Book

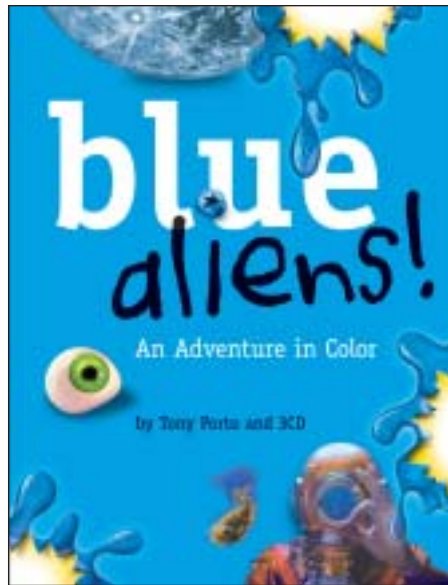
Color is one of the most important things in the life of a designer, but it can be all too easy to forget that color is also about fun.

Tony Porto – along with Glenn Deutsch and Mitch Rice, his partners in Chicago-based creative firm Three Communication Design [3CD] – has found a way to connect with his inner fingerpainter.

Their children's book, *Blue Aliens! An Adventure in Color*, neatly showcases 3CD's skills as a design firm, while also telling a fantastical, whimsical children's tale. In it, a young boy awakens after having watched a scary movie to find that blue objects are disappearing from his world. He quickly becomes convinced that aliens are to blame.

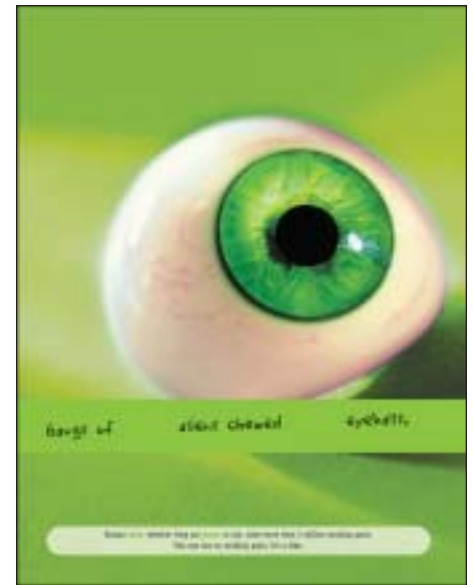
*Blue Aliens!* comes on the heels of the successful *Get Red!*, the tale of a red crayon that goes missing just as the unseen narrator has to complete a school project about Mars. "It was a bit of a midlife crisis for me," says Porto.

3CD's bread and butter is textbook design for such industry giants as Macmillan and Scott Foresman, but the group longed to create something more



playful. The first book was originally conceived as a simple collection of red objects by its creators – an exercise in color theory for the juice and cookies set – but as they developed the project it became clear that a plot was in order. Porto decided to try his hand at writing, and the book began to gel.

*Blue Aliens!* was made with the horse more firmly in front of the cart. Porto has found it to be a new passion and means of expression. The books also serve as terrific promotional pieces – their exuberant



design and a sharp, savvy photographic style highlight the skills of 3CD's in-house team. Porto couldn't be more thrilled. *Get Red!* was honored in AIGA's 2003 "50 Books/50 Covers" competition, and National Geographic Kids' Programming and Production has optioned the rights to an entire *Adventures in Color* animated series. The pilot – about yellow – is in the works.

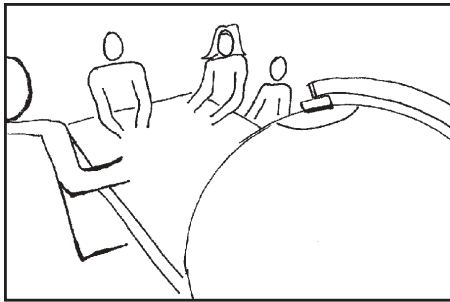
Pretty impressive considering they haven't even touched secondary colors yet.  
– *Emily Flake*



product watch

## For Font Fans

Do you dream of fabulous new fonts at night? Or find yourself signing your name in Goudy? Perhaps it's time to proclaim your love of typography to the world and wear your font on your sleeve. T26, a digital type foundry, offers t-shirts touting an array of apparel. Spend some time shopping for a tee at [www.t26.com](http://www.t26.com); you're sure to find one that fits every mood.



[one client's sketched request]



[a custom stock option]



[another stock option]

photography

## Images on Demand

Let's face it: stock is a necessary evil. Freelancers often fear it because it undercuts their rates and sucks up precious demand for images; creative directors lament getting stuck with an image that falls short of their needs – but are often bound by time and money constraints that make commissioning an image impractical, if not impossible.

David Norris, founder of Seattle-based OnRequest Images, has found a way to bridge this divide. He's created a service that marries the concepts of stock and commission, and he calls it custom stock.

The concept is delightfully simple: the client describes what they're looking for. OnRequest culls up to five photographers

from its formidable stable – some 1600 shooters strong as of press time – and dispatches them to shoot simultaneously. The photographers then upload the images onto the client's private online lightbox, and the client selects and pays for only the images they wish to use. The unused images are then submitted to OnRequest's ever-expanding stock library. Turnaround time is quick – anywhere between 48-72 hours.

The concept elegantly makes use of digital photography and Internet capabilities. All images are created digitally, allowing the work to be made cheaply and quickly. Jobs are assigned on a point system, which helps level the playing field for lesser known or rookie shooters.

And how has the response been? "Phenomenal," says Norris. "From both sides – the clients are happy, the photographers are happy." And with good cause – the service is helping to reverse some of the detrimental effects of stock giants Corbis and Getty and distributing that work back out to freelancers – and at a 50-50 split fee-wise, it's distributing more money as well. Clients, Norris is happy to report, have been thrilled with the results.

It's not often one can use the phrase "win-win situation" and mean it – but in this case, Norris' brainchild has grown up to be a truly winning combination. Visit [www.OnRequestImages.com](http://www.OnRequestImages.com) for additional information. – EF

agency

## A Weighty Challenge

What do millions of Americans carry around with them everywhere they go, even in the shower? If you said five or six extra pounds, you'd be right, unfortunately.

So how do you psych yourself up to lose the final six? Kellogg's Special K [working with SMG Directory Marketing, Starcom and Leo Burnett] has found one solution: put it in a bag.

This past January, the 2004 Las Vegas Yellow Pages was delivered to more than 600,000 residents in a red bag labeled:

"This is what 6lbs. feels like. Lose it." Also included were details of the challenge, which involved replacing two meals a day with two bowls of Special K. The weighted bag "creates a physical and mental connection with consumers," says Joe Benarroch, senior manager of marketing communication for Starcom. They actually feel the weight of the message.

It's a case of the medium becoming the message, says Amy Hume, associate media director of Starcom.



Wouldn't it be nice if we could all put our six extra pounds in a little red bag? At least there's a weighty motivation to lose it.

– Kimberly Garcia

art &amp; design

## Fashioning Futbol

Besides the number on the back of a team jersey, what is the first thing that comes to mind when you visualize your favorite sports team?

It's probably not fashion.

But whether it's on the runways of Paris, at the mall or on the backs of athletic bodies kicking balls across fields, what you wear makes as much of a statement as what you do.

And the global soccer club, Futbol Masters, is no exception. Formed in 1999 by several World Cup soccer greats, Futbol Masters represents the soccer world's greatest icons and provides services such as tours, charity matches, exhibitions and other activities for the global soccer community. Now all they need is the image to match.

To get that image, Futbol Masters turned to Chicago-based design house Tribesoft to develop a full-range clothing line, including polo shirts, dress shirts, jackets, jerseys, duffle bags and even lap-top bags. They will develop the initial designs and make recommendations for color schemes, logos, stripes and so on. Beyond that they will be consulting with

the manufacturer that is producing them.

Tribesoft actually began their relationship with Futbol Masters in 2003 as the club's agency of record, designing logos and business presentations. It was their creative work for the club that gave Futbol Masters the confidence to choose the designers for the new project.

While clothes are not the usual fare for design firms, the Tribesoft team isn't intimidated. "[It's] easy to design and give apparel suggestions," says Tony Passero, Tribesoft's chief executive officer. It's the rest of the process that makes it difficult. "But getting samples back and forth and getting color corrections back from China is a nightmare."

Despite this challenge, Tribesoft is ready and eager for this unusual assignment. And having one hardcore soccer fan and a reformed fan on staff doesn't hurt either. Passero originally hated the game but now finds himself obsessed. He attended his first game because he felt like he should – he's been a devoted fan ever since.

Passero is confident in his design team and believes their clothing designs will score big. – **KG**



[designers dress up futbol ...]



[... and make many options]



product watch

## The Art of Film

You've got your impressive DVD collection as testament to your love of film and filmmaking. Perhaps it's time to take it one step further and festoon your walls with the art of film.

Posteritati is a New York-based store specializing in movie posters ranging from the silent-era to present-day. No need to book plane fare to Manhattan, however. Simply visit posteritati.com and browse their collection of more than 12,000 posters of all nationalities.

These promotional posters were never really

intended to be collected. They were produced to promote the release of films and often quickly tossed as soon as a fresh film hit the theatre. Since they weren't seriously collected until the '70s, many are extremely rare – often just a few copies of older ones survived. Today, movie posters have become a valuable and hot commodity, some auctioned at more than six figures.

Whether you love *Citizen Kane* or *The Sixth Sense*, this site will help put a bit of pop culture on your walls. – **Conny Coon**

#### agency

Leo Burnett USA has hired **Mary Cheney** as vice president/senior producer. Cheney, who was the former head of broadcast for Bartle Bogle Hegarty New York, will work across Leo Burnett's portfolio of brands.

**Craig Jelniker** joined Element 79 Partners as a senior producer. Jelniker was previously with The Martin Agency, working on such campaigns as Olympus, Nickelodeon, Saab and Hanes. He was also the lead producer on UPS.

ProActive, Inc., a strategic communications and events firm, has hired **Bill Bunkers** as vice president/general manager. Most recently, Bunkers was also the senior vice president/general manager for Jack Morton Worldwide. He brings over twenty years of experience in the communications industry to ProActive.

**Jonathan Sackett**, formerly of the Townsend Agency, has joined Draft in the new position of vice president, director of digital strategy.

**Mike Schif** and **Dave Schneider** have been named vice presidents of DDB. Schif was formerly the creative director for DDB's Home Depot account. A graduate of the University of Illinois, Schif was also previously with Rapp Collins Worldwide, Lois/USA and Dawson, Johns and Black. Schneider joined DDB Chicago in 2002 as an account director on Dell. Prior to joining DDB, Schneider worked for various agencies in Minneapolis.

#### film & video

Filmmaker/producer, **Mark Klein**, formerly of Big Deahl Productions, has created a new film company: MK Films Corp. The new address is 1655 West Walnut, Chicago, IL 60612.

#### post & music

Rhythm Café, a music and design company, has added three new composers to their roster: **Jared DePasquale**, **Mark Thame**, and **Ron Walter's, Jr.** DePasquale was recently a staff writer for feature film composer Joseph LoDuca. Walters is a seasoned record producer, and Thame has composed spots for various brands including Gatorade and Coca-Cola.



cheney



bunkers



schif

## new business wins

#### AUTO CLUB GROUP

Chicago Creative Partnership was named agency of record for Auto Club Group.

#### LASALLE BANK

BBDO won the consolidated \$15-20 million LaSalle Bank Corp. business account.

#### ALLSTATE

Allstate signed OgilvyOne as its direct marketing agency. The agency will implement database marketing initiatives such as direct mail, segmentation, analytics, and creative.

#### NATIONAL FLUID MILK PROCESSORS

The National Fluid Milk Processors tapped Draft to handle promotional efforts for the processor groups' educational program.

in post-production

## Broken Echoes

There are few relationships that parallel the intense love parents have for their children. It is a love that exists even before the child has taken a first breath.

For director, writer, co-producer and principle actor Kirk Sanders, the inspiration for his film short *Broken Echoes*, came before he took his first breath as well – well, sort of.

Before Sanders was even a thought, his parents decided to get pregnant at the same time as his aunt and uncle. Eight months into his aunt's pregnancy, she lost her baby, and a month later Sanders was born.

After hearing about the effects the loss had on his uncle's marriage, Sanders became curious about the ways men and women deal with tragedy, and the idea for *Broken Echoes* was born.

In his film, Cole and Abby, a typical twenty-something married couple dealing with life's ordinary challenges, find their lives torn apart after losing their young child.

In relationships, says Sanders, "the woman is usually the communicator, willing to work out problems [but] men and women are all very different." Sanders wanted to explore and present that there's not a typical gender reaction to tragedy. "Which is why I reversed the clichés," he says. "Initially, Cole is less communicative." But as the film progresses, he becomes more emotional, more interested in finding resolution.

The story, told in a non-linear, experimental fashion, separates into two different perspectives as told by each partner. The first scene, which takes place in the kitchen, is told from the wife's perspective and then switches over to the same scene told from the husband's.

While the crux of the film centers around Cole and Abby, the irony is that most of the dialogue takes place with other characters. "Each character has a dialogue scene with someone else," says Sanders. And not with each other.

If communication is the key to healing, "the central issue here is that they are not [communicating], and when they do, they still don't," says Sanders. "But I was more interested in the silences."

Coming in at just under \$10,000, the four-and-half-day



shoot took place entirely in Chicago. But even with a short shooting schedule, the production was not without its problems. "It happened right away as it always does," says Sanders. "We booked a local pub for an all-nighter, and an hour into shooting we blew a fuse."

While Sanders' personal history was a motivating force behind the production, it was not the only one. Sanders and his co-producers, Jon Gaunt and Richard Diaz, all of Walking Shadows Productions, were also motivated by a desire to break-in their new Panasonic DVX-1100.

Shot in 24p DV format, *Broken Echoes* wrapped in February and recently played at the DC Independent and Newport Beach film festivals as a story closer.

And despite the tragedy surrounding Sanders' birth, he is happy to note that his aunt and uncle went on to have seven boys. From tragedy comes bounty.

– Kimberly Garcia