



## Red Car Extends National Reach, Diversifies Business

Hires Petrusson And Jasmine; Launches Games Division Headed By Everage.

January 23, 2004

By Robert Goldrich

SANTA MONICA - Red Car, the editorial house with operations in Santa Monica, San Francisco, Chicago, New York, Dallas and Buenos Aires, has set up shop in San Antonio. The company has also made a key hire to help coalesce the talent at all its offices, offering a national roster of artisans to the ad community at large.

Coming aboard in the newly created role of national marketing director is Valerie Petrusson, whose editing pedigree includes her serving as an executive producer/strategist/consultant for the Santa Monica operation of bicoastal Crew Cuts. Prior to that, she helped to build Inside/Out, a Santa Monica editorial house, from the ground up. Earlier, she spent five years at FilmCore, San Francisco, as well as five years at 2 Pop Editorial, opening its Dallas office, which evolved into what is now Red Car's Dallas shop. Just prior to coming aboard Red Car, Petrusson had been freelancing after taking a maternity leave from the business.

In her new capacity, Petrusson will complement the efforts of the respective managing directors in Red Car's offices, including Jennifer Lederman of Red Car New York, Vivian Craig who heads up Chicago, Carrie Callaway in Dallas, Jan Frei in San Francisco and Rebecca Jasmine of Red Car, Santa Monica. Jasmine is a recent addition, succeeding Eileen Terry whose immediate plans weren't known at press time. Jasmine most recently served as executive producer of the commercial division at Harley's House, Santa Monica. She is perhaps best known for her long tenure as a partner/ executive producer at Swietlik, Santa Monica.

Petrusson oversees the big-picture deployment of editors, matching them with the appropriate project opportunities that emerge from agencies throughout the country. Red Car founder Larry Bridges noted that it's becoming increasingly common for agencies to look at the company's entire roster of editors, with geography not being a consideration. Red Car, he said, facilitates this by committing to taking its editors wherever they need to be for a choice job—either by shuttling talent from one Red Car shop to another or through virtual sessions via the connectivity of the company's AVA system.

The latter communications technology enables editors in one market to collaborate with agency creatives and commercialmaking artisans located elsewhere, with all parties seeing the same work in progress and interacting creatively. This reach extends internationally as Red Car has an AVA link in the U.K. with London-based editor Christophe Williams, who's available to cut for U.S. agencies. Similarly, the aforementioned Buenos Aires operation,

headed by editor Steve Armstrong, is connected via AVA with the other Red Car offices.

Bridges noted that he's looking to build a loop designed to service the Hispanic ad business. Red Car is eyeing such markets as Miami and Mexico City to complement its shops in Buenos Aires and Dallas. Additionally, it has a foothold in the earlier alluded to San Antonio market via a relationship with Laszlo Rain, a general/Hispanic market spot production house there headed by director Tom Nador.

Laszlo Rain is a full-service production house, with a postproduction arm. Last year, the company moved into expanded quarters, which included a larger post facility. Nador explained that he was in need of an "arsenal of high-level editing talent" and had been exploring his options. He then met Bridges and the two eventually laid the groundwork for Red Car, San Antonio. Editors from any of the Red Car offices can access the San Antonio shop, either traveling there to work with clients or connecting via AVA.

Beyond the national agenda as it relates to commercials, Petrusson also helps oversee diversification into other disciplines, the latest example being Red Car Games. Red Car recently hired Greg Everage as executive creative producer of the new division. Everage formerly served as executive producer at editorial house Cutting Room and its sister creative concept/design company Room, both in Venice, Calif.

"The video game phenomenon is related to the issue of what has happened to the 18- to 34-year-old male audience for primetime television," said Bridges. "Everyone is wondering where this key demographic has gone—well, some of those people are playing video games and advertising is starting to appear in this medium. Our intent is to diversify our services to handle advertising as it appears in every form possible."

Red Car Games supports the gaming industry with services that include digital capturing, editorial, graphics and finishing for broadcast commercials and in-house sales trailers. "Initially," said Bridges, "we've been involved in recording game play, using this material as dailies and integrating live action for commercials." Red Car Games already has to its credit spots (i.e., promoting the T3 video game) and trailers (for T3 and Mission Impossible 2) for Atari, as well as a Jeep commercial, "The Next Level," targeting the video games demographic for BBDO Detroit, Troy, Mich..

Talent from any of the Red Car offices can be brought to bear on projects for the games division—either through AVA or by traveling to wherever the work needs to be done. The AVA dynamic has already had a profound effect on collaboration and workflow in commercials. Besides helping to link Red Car talent with clients, agencies and directors hundreds and in many cases thousands of miles away to team on a project, AVA has in a sense made Red Car its own client. "We have our 3-D graphics department in Chicago being deployed over AVA to work with our editors in Los Angeles and Dallas," related Bridges. "Similarly, our Smoke/ Flame artists in New York and our mixing room in Chicago collaborate with our editors on the West Coast, and so on."

AVA gives editors the power of instant collaboration, said Bridges, and enables them to make their editing rooms suddenly also Flame rooms, sound design rooms, audio mixing suites and telecine bays

In addition to Red Car Games, the company also maintains a feature trailer division.

Red Car has turned out assorted trailers (i.e., for Solaris, Poolhall Junkies, Drumline, My Last First Date).

Red Car's roster of editors includes Armstrong, Bridges, Williams, Tom Acito, Sean Berringer, Bob Carr, Glenn Conte, Luis Lacau, Marc Alchin, Gustavo Codella, Anne Craddock, Beth Cramer, Jonathan Edwards, Jerry Fried, Chris Gipson, Jay Herda, Marc D'Andre, Greg Sunmark, Chris Homel, Jeff Landsman, Kerie Kimbrell, Greg Letson, Lee Gardner, Michael Bartoli, John Maloney, Rob Watzke, Sam Sneade, Paul Stone, Cary Gries, Susan Munro, Clark Eddy, Adam Sobocienski, Bob Morrow, Chris Elliot, Dan Clougherty, Elisa Bonora and Tommy Tortoriello.