

How to Be a Better Client is a Complete Success!

Unlock the secrets to your creative agency's happiness, fame, wealth and fortune. Whether you're a beginner or a veteran, no client should be without this essential how-to guide. Everything you ever wanted to know about being a great client lies within these pages. Topics covered include:

- Nice gifts to buy your agency.
- Nice poems to write for your agency.
- Why do creative people drink so much?
- Delicious and easy recipes.
- God. And many, many more!



ISBN 978-1-60402-162-2
CLOWN TESTED, MONKEY APPROVED.

HOW TO BE A BETTER CLIENT

AN INFORMATIVE
COMMON-SENSE
APPROACH TO
MAKING YOUR
CREATIVE AGENCY
AS HAPPY AS IT
DESERVES TO BE.

HOW TO BE A BETTER CLIENT

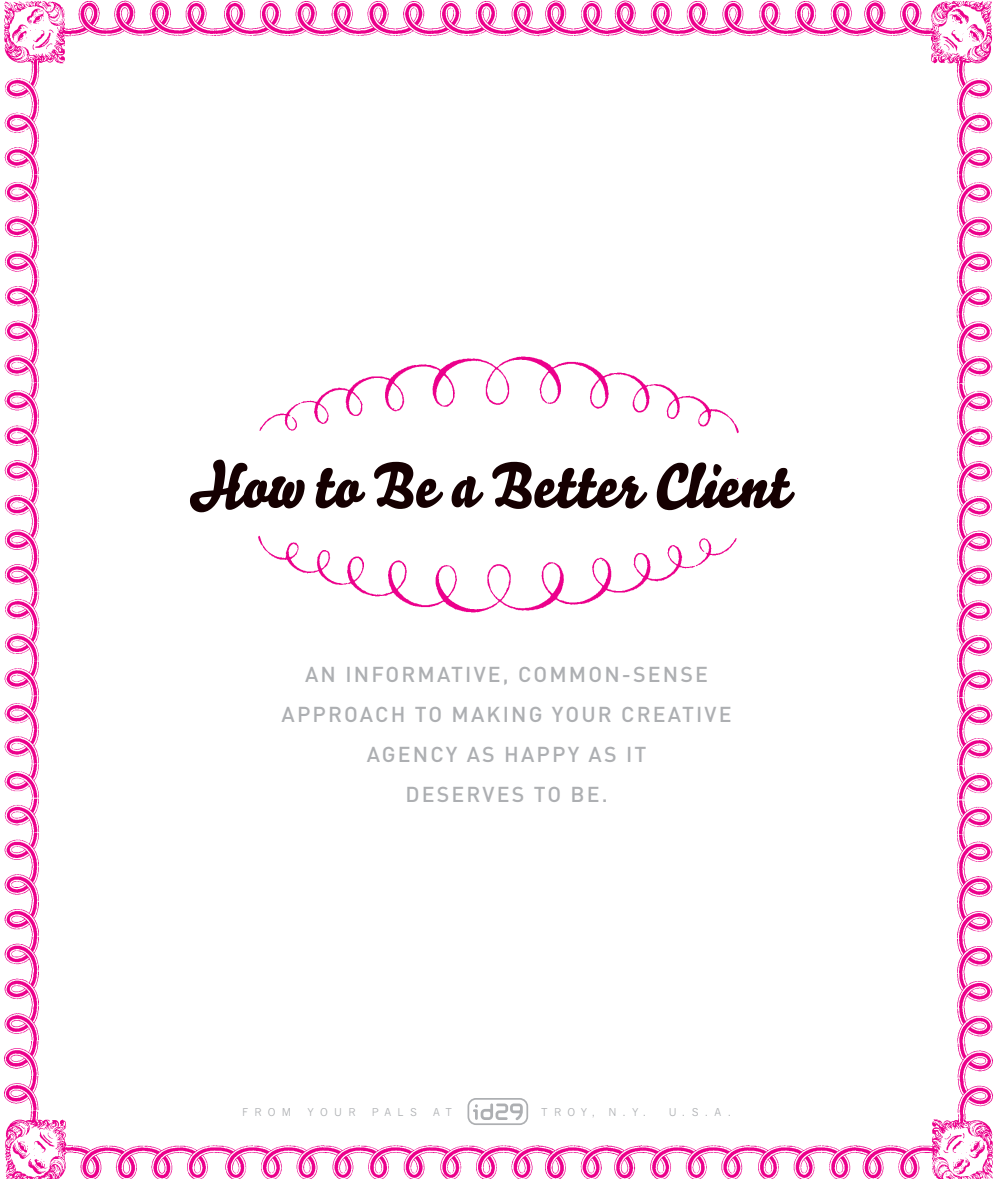
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How to Be a Better Client



AN INFORMATIVE, COMMON-SENSE
APPROACH TO MAKING YOUR CREATIVE
AGENCY AS HAPPY AS IT
DESERVES TO BE.

FROM YOUR PALS AT  TROY, N.Y. U.S.A.



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WARNING :: This book contains words, ideas, images and material that some people may find offensive, vulgar, disgusting and inappropriate. Should you be prone to this type of sensitivity, it would be best if you didn't look at this book. No whining later.

Hello,

And welcome to the *How to Be a Better Client* guide from your good friends (and future creative agency) id29.

In this handbook, you will learn how to transform yourself, and your company, into the type of client that any decent creative agency can tolerate.



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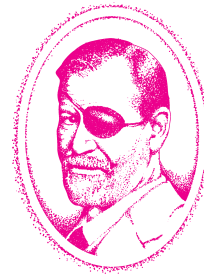
Greetings,

This seminal guide will help you improve; to become successful, tall, attractive, wealthy, muscular and popular with influential and affluent people who collect vintage cars and own islands. It is with these absolute and universal goals in mind that this book is presented. Please read every page. I did, and I'm one of the most powerful people I know.

Since it was first published in 1975, *How to Be a Better Client* has been translated into 37 languages, and inexplicably banned in Liechtenstein, Vatican City, Provincetown, Jamestown, Rhode Island and most elementary schools. During that time, it has been updated continuously, and lovingly handed down from generation to generation like an heirloom salami, or the ashes of a beloved, yet long-dead family cat named Sweet-Pea that had to be put to sleep because it had debilitating dementia and couldn't find its litter box anymore.

If you're reading this, chances are you are a client or are aspiring to be one. I implore you not to jump into it without ample preparation. The road to becoming a better client is strewn with hazards, pitfalls and uncertainty, but it does have its rewards. You're certain to emerge from this book with a better understanding of the supportive and subservient role that you're expected to play in the agency-client relationship.

I am happy that you've chosen to read the 29th edition of *How to Be a Better Client*. I'm sure you'll agree that my friends at id29 have made an invaluable contribution to the development of clients around the world and will continue to do so for many years to come. I humbly implore you to support them in their endeavors. Please call them right now – operators are standing by. **Enjoy!**



Dr. Chim Richards

FORMER CLIENT

FICTIONAL DOCTOR

PAID SPOKESPERSON

What Exactly Is a Client?

In order to be a better client, one must first understand what a client is. Although volumes could be written on this subject, for the sake of brevity and efficiency, let's simply define a client as an entity, or individuals, who owe their past, present and future success to the creative agency that has agreed to work with them and bestow upon them a goodness that is probably not deserved. We shall explore these topics later.

cli•ent (kli-ent) n. 1. an entity, or individuals, who owe their past, present and future success to the creative agency that has agreed to work with them and bestow upon them a goodness that is probably not deserved.

What Is a Creative Agency?

A creative agency is an organized, orchestrated group of incredibly intelligent people who work tirelessly – usually in a beautiful space called a “studio,” that has Apple® computers, toys, adult beverages, X-Acto™ blades, expensive chairs and stacks of very cool industry publications like *Creative Review* and *I.D.* – to help their clients sell or “market” their goods, services or ideas. Mostly, they draw pictures, conjure up wacky ideas and write extremely funny or informative passages of text that are ultimately manifested as things that include, but are not limited to: Campaigns, print ads, websites, logos, environmental design and stuff like that.

What Constitutes a “Good” Client?

Being a good client is being so many things and being none of those things at the same time. In a nutshell, a good client lives to make sure their creative agency has everything it needs to be brilliant, comfortable and happy. Understandably, a client's role in the agency/client relationship is necessarily subservient. But being a good client is so much more than that. It requires incredible attention to detail, discipline and diligence.

Why Should You Strive to Be a Better Client?

In this guide, we will unlock the secrets to being a better client. Little by little, you will begin to understand. As you gain confidence, and as your creative agency begins to trust you, you will see these improvements in your life:

- Your creative agency will be more profitable.
- Your creative agency will be able to take Fridays off during the summer and fall (and as needed during the winter after huge snowstorms) so they can get some boarding in and enjoy the powder.
- Your creative agency will ask you to join them for pints after work.
- Your creative agency will be able to purchase nice clothes, cars and anything else that is necessary for them to be creative.
- Your boss will recognize the supreme intelligence of your creative agency.
- You will begin to grow “client muscles” – a phenomena that results in people being much more sexually attracted to you.

Common Misconceptions

It's a well known, and sometimes embarrassing fact, that clients can be quite ignorant. Please don't be offended – that's just the way it is. As long as you know your own propensity for ignorance, and strive to improve, you'll be fine. A review of these common misconceptions will give you an idea as to what will be expected of you as you hone your skills as a client.

Good clients are always honest with their creative agency.

False. If there is news that the creative agency would rather not hear – like criticism, last-minute changes, sudden deadlines and requests to make your logo bigger, it is incumbent upon the client to shield their agency from such news and continue in an otherwise positive direction as chosen by the agency. Hint: Follow your agency's lead; don't upset them or they're likely to get moody, angry or sorry they allowed you to work with them in the first place.

Good clients are always honest with their boss and board.

False. In the unlikely event that the agency has made a slight error, or minor mistake, such as running 1997's Superbowl spot in 2006, it is essential that the client "cover" for their agency and take full-blame for any problems that may have resulted; even if it means they'll wind up in the unemployment line. That is the covenant that good clients and creative studios keep.



Good clients should always set clear expectations with their creative agency.

False. As ridiculous as it sounds, this is a very common misunderstanding. Experts in this field and perennial good clients understand that great creative agencies set their own expectations and don't need to be saddled with parameters as arbitrarily defined by the client. Not only is setting expectations creatively stifling, it's also extremely insulting to your creative agency. Suggestion: Let your agency work at their own pace, in their own way, with no regard to budgetary constraints.



Good clients continually challenge their creative agency.

False. Another common misconception. Why challenge, question or play "devil's advocate" with your creative agency when they're always right? You can either accept the fact that you're wrong or you can ask your agency to spend valuable billable time explaining to you why you're wrong. The choice is up to you, but if you ever hear the words "Don't question me, my work is beyond syntax and you'll never understand why you're opinion doesn't matter" from the art or creative director at your creative agency, then you should simply move on, lick your wounds, and learn from your blatant mistakes.

Clients can easily make the leap to working at a creative/design studio.

False. Sorry. History is littered with failures in this area. Contrary to popular belief, client-side employees simply do not possess the skills required to successfully work at a creative/design studio.

The Anatomy of a Good Client:

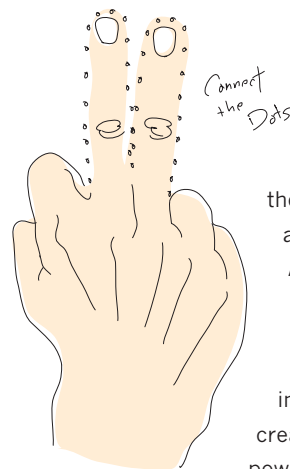
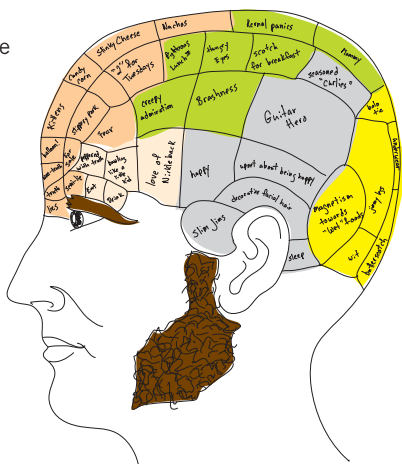
Bumps on head that indicate intelligence :: Many great creative agencies will not work with a client until they've undergone a complete Phrenological analysis.

Eyes :: Essential for seeing the brilliance that your creative agency presents you with every day.

Ears :: Useful for hearing your boss and co-workers applaud your creative agency for orchestrating – and taking full responsibility for – your company's every success.

A good, strong heart :: Remember, everything you do, you do it for your creative agency. It takes kindness and a good heart to be that selfless.

Strong neck muscles :: Useful for repeated, emphatic nodding in the affirmative at everything your agency has to say and present.



Six fingers on the right hand :: Useful to scare the shit out of bosses and board members who doubt the usefulness of your department and creative agency. Why give them the middle finger, when you can be twice as vulgar and give them the middle *fingers*? Also great for happy hour fun.

Eyelids that are permanently fused open :: Useful for staying awake and appearing interested during the occasions when your creative agency waxes philosophically about the power of “typography” or “brand equity.”

Tongue that can't form the word “no” :: Remember, your creative agency is always right, so there's no need to disagree. You'll soon lose all ability to use this filthy two-letter word.

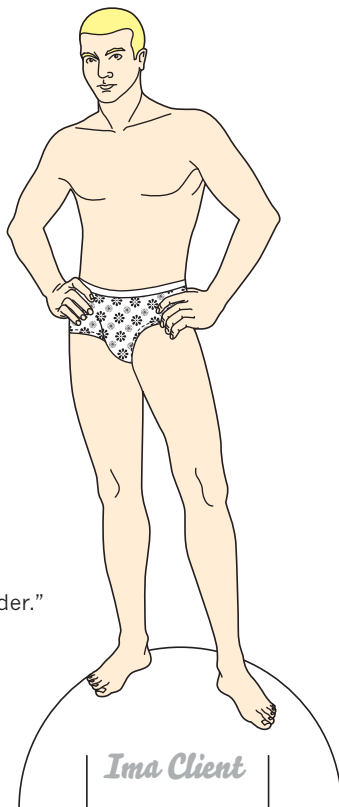
Very good sense of humor :: If you've made it this far without coercion, you already have one.

How to Dress for Success

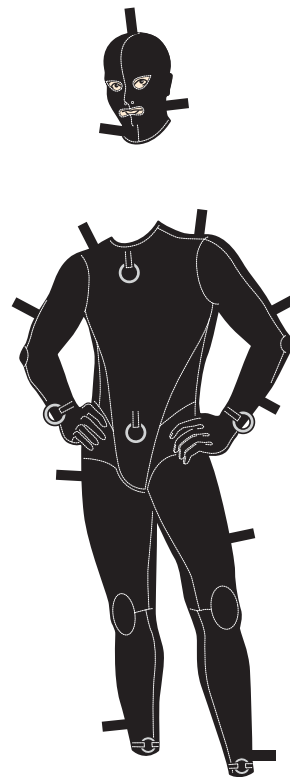
The best clients rarely wear clothes. At times, however, it is inadvisable to run around buck-naked. A few situations that may call for clothing include, but are not limited to:

- Career day presentations at your child's elementary school.
- Ice skating in Rockefeller Plaza® during February.
- Commuting to/from work on the Metro.
- High Tea with the Queen.
- Weekly status meetings with the Pope or local clergy.
- Misconduct meetings with Human Resources.
- Memorial Day in Provincetown if you're a "breeder."

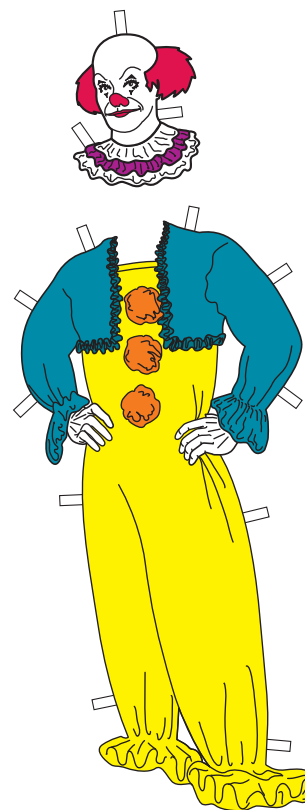
Start by trimming semi-naked Ima Client carefully out of the page using a #11-bladed X-Acto™ knife. Be sure to wear proper eye protection.



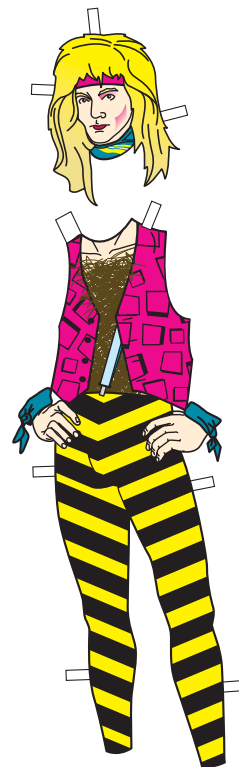
If you find yourself in need of clothing, it is best to stick with simple and classic styles such as:



Billy the Bondage Man



Bucky the Clown



Biff the Spandex Boy



How to Recognize Design and Creative Brilliance

>> SPECIAL ADVERTISING SECTION

Design and creative goodness looks quite similar to the images found on the following pages. The work represented has been lovingly handcrafted by id29 – the talented authors of this informative and engaging guide – for clients big and small, projects massive and teeny-tiny. These pages have been printed in modern, full-color Vibravision® for your viewing enjoyment and accurate reproduction.

This is what the work of a brilliant creative agency looks like. Get some of it for yourself! Contact Michael Fallone at michael@id29.com. Don't know how to send an internet? Call us on the telephone (if you must): 518.687.0268. We'd certainly love to meet you.



Vitals

Founded: 2003

Partnership: Doug Bartow + Michael Fallone

Headquarters: Troy, NY U.S.A.

of employees: 6

Average age: 33.85714 years old

Total human weight: 66.0714 stone

Aggregate human body length: 415.25"

Famous for: Brand and identity design, very nice marketing campaigns, web and rich media design, minimal formality, maximum kindness and honesty.

We Believe

that exceptional brand design is a powerful thing.

that memorable communications, and an engaging, well-articulated story are required.

that traditional ad agencies aren't the best choice for all clients.

that our relative smallness is an asset.

that our people are extraordinary.

that we can help make you a hero.

We believe that we should get together and talk.



PEEPS



DOUG BARTOW

Principal + Art Director

Doug has been slicing apart and re-assembling letterforms for the better part of the last 15 years. His passion for type and image took him from a BFA at SUNY New Paltz to an MFA at Cranbrook Art Academy in Bloomfield Hills, Michigan. As Design Director at MASS MoCA (Massachusetts Museum of Contemporary Art) from 1995 to 2003, Doug helped put the country's largest arts center on the cultural map by planning and designing MASS MoCA's identity, wayfinding system, exhibition design, internet presence, exhibition catalogs, and all printed collateral (with only the help of an occasional summer intern).

When Doug isn't coaching youth soccer, or watching the English Premiere League on tape delay, he likes to play in the local over-30 men's league and complain about muscle pulls to his wife and three junior soccer players at home.

D.O.B. 07.04.1968
Education BFA/Graphic Design, SUNY New Paltz
MFA/2D Design, Cranbrook Academy of Art



MICHAEL FALLONE

Principal + Creative Director

Michael is equal parts strategy and creative. He spent over a decade at one of upstate NY's largest ad agencies. He also did five years on the West Coast in the music industry (managing bi-coastal offices, 70+ people and yearly budgets in excess of \$30 million) and was instrumental in growing a category-leading company from \$100 million to over \$1 billion in annual sales. All the record labels wanted to be his friend, fly him all over, and buy him expensive dinners because he was very good at helping them sell millions of records. Michael thinks he may have lost his soul during this time period. It's ok, because he found it again.

Outside of the studio, Michael enjoys making bicycles go as fast as possible. In organized events, he has beaten many other people that like to do the same thing. He has a nice family too, and mows the lawn on Sundays.

D.O.B. 12.17.1966
Education BS/Marketing & Management, Siena College



BRYAN KAHRs

Senior Designer

Bryan makes art, and dreams of having a printing press, litho stone and throwing wheel someday. After a 4-year stint at Ohio University, Bryan emerged with a strong foundation in graphic design and an acronym to add to his resume. He did not take a year off to tour Europe. His experience has led him throughout Ohio, into the vast state of New York where he has worked for, and with, clients by the names of: Sotheby's, Colgate-Palmolive, Euro-RSCG, Nikon and Burton Snowboards.

Sans studio, Bryan takes photos, bakes pies and seems to take on more than he should. Bryan likes The Blood Brothers, cheap cameras, documentaries, organization and *Guitar Hero* expert level songs. Bryan dislikes monotony, Coldplay, and hot foods served cold.

D.O.B. 04.20.1977
Education BFA/Graphic Design, Ohio University



SUSAN MERRICK

Designer

id29 nabbed Susan just as she had been released into the real world from Pratt in 2004. Since then, Susan has been making the design world just a little bit more fun, colorful and wonderful everyday. She has skills that defy her years.

Susan is a pilgrim – a direct descendant of the fine folk with bonnets and big shoe buckles who stepped off the Mayflower into the wilds of coastal Massachusetts. She carries a small but powerful blunderbuss next to a bottle of wine and ears of dried corn in her backpack and, to the delight of our clients, is fluent in Wampanoag.

D.O.B. 03.16.1982
Education BFA/Communication Design, Pratt Institute



KEVIN LUDDY

Account Executive

Kevin – or *DJ Back From Japan* as he's known on weekends – is a bright young lad. He has vinyl. He's his own Internet "hot spot." He's "wired." He pushes the boundaries of the human link to technology. Professionally, he makes id29 smarter and our processes more efficient. He's shown a particular knack for making himself somewhat indispensable to our clients and for keeping all kinds of balls up in the air at the same time. He's a damn fine Account Executive, but not in a Madison Ave. sort of way.

D.O.B. 10.09.1975
Education BS/Management, Rensselaer Polytechnic Institute

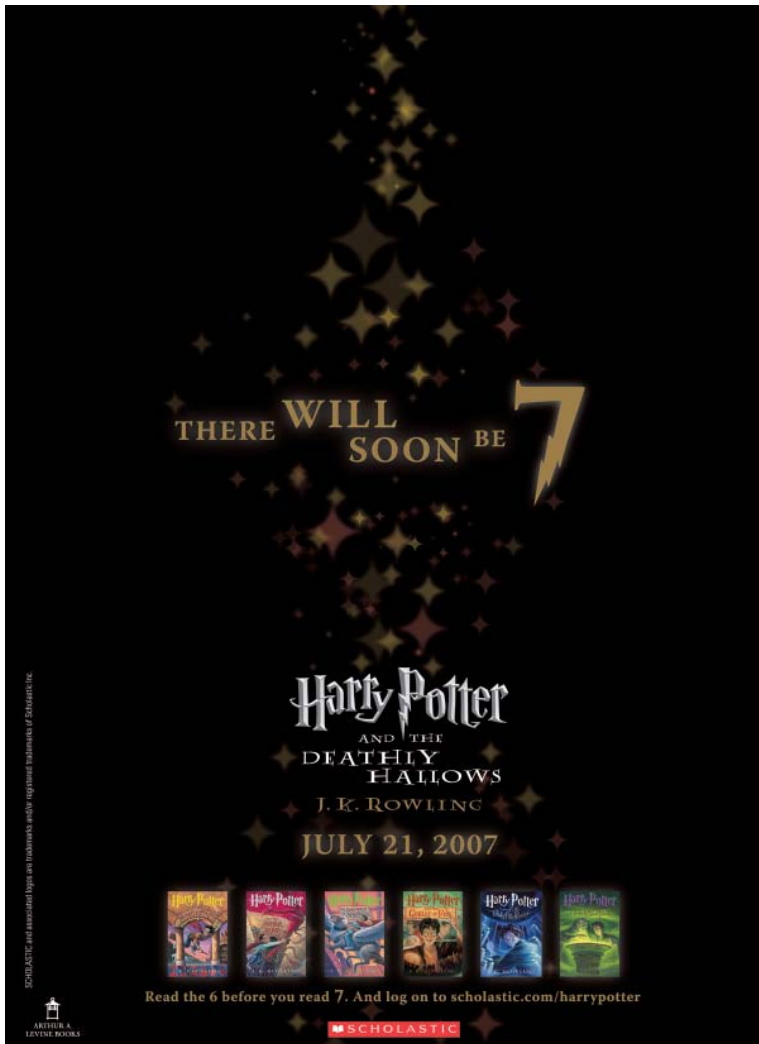


AMY FALLONE

Business Manager

Prefers tea to coffee. Has a messy desk. Listens to Dan Zanes even when her kids aren't around. Thinks anytime is a good time for a little snack of pizza. Brings her own grocery bags. Has a Manduka®. Once had a hot meal and restful night in a rainforest alongside her spouse's strangely swollen leg. Has never eaten a Twinkie. Thinks there is no better kind of chocolate than bittersweet.

D.O.B. 07.24.1967
Education BA/English, SUNY Albany



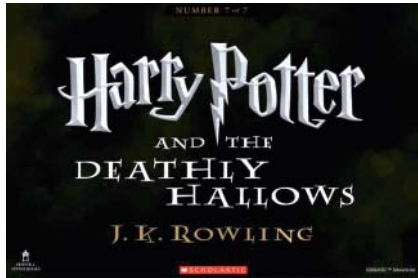
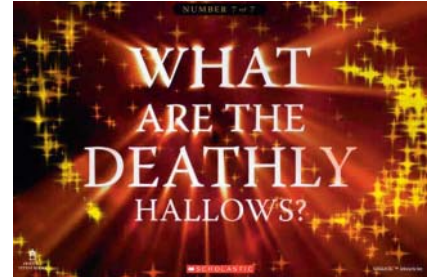
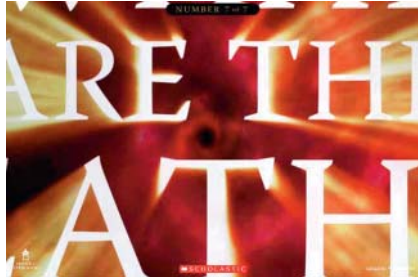
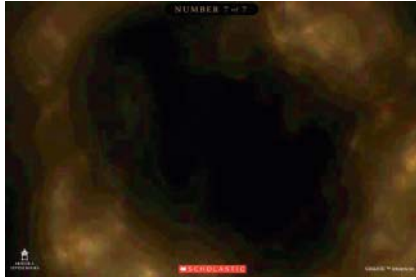
Harry Potter and the Deathly Hallows – Integrated Multimedia Campaign

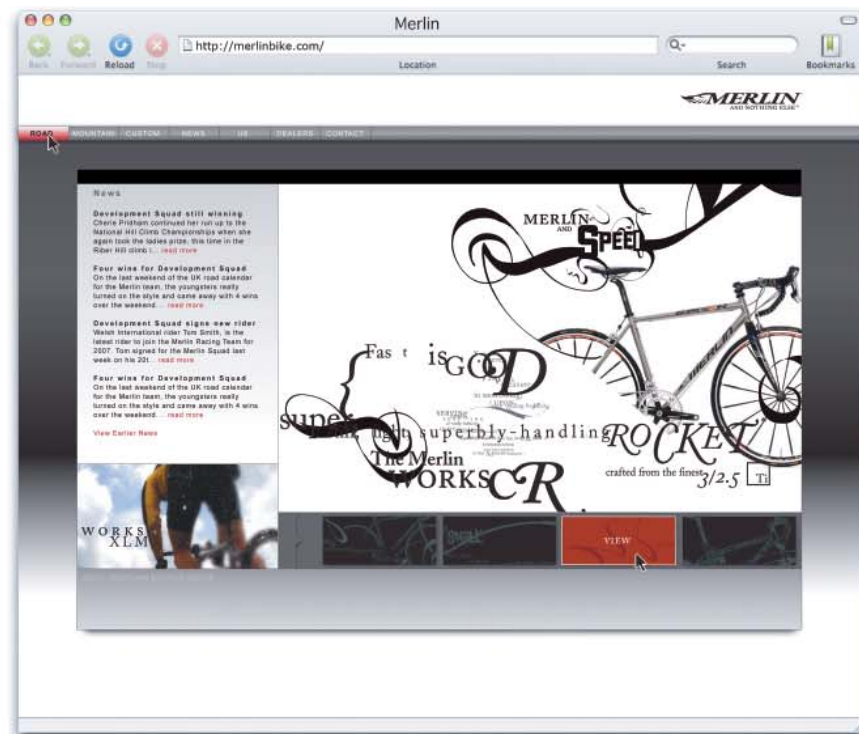
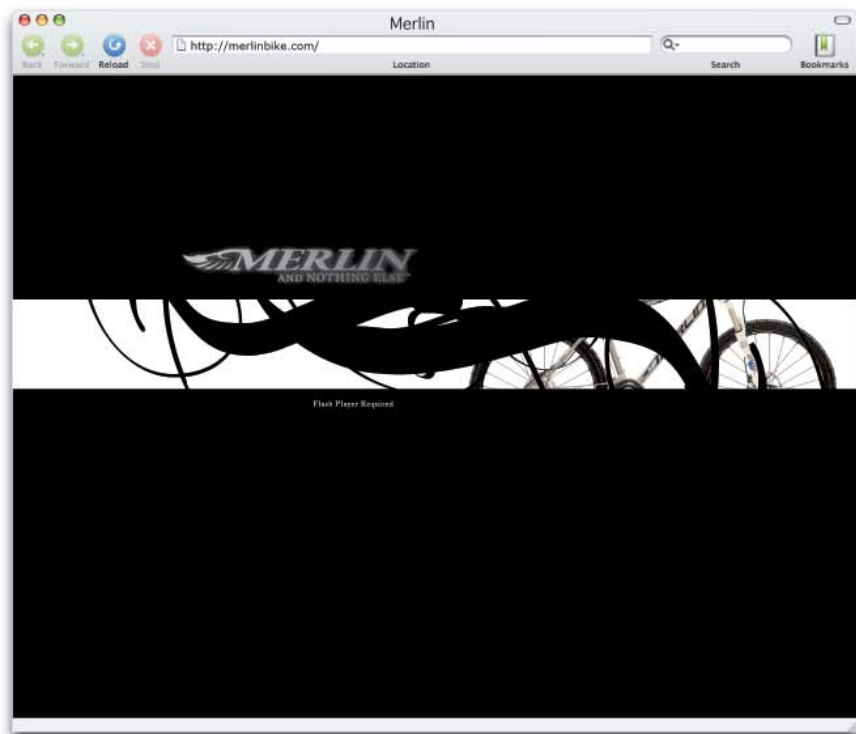
client :: Scholastic (New York, NY)

You may have heard of this series of books about a bespectacled, young wizard, his friends, his enemies and his adventures. Well, the final installment of the Harry Potter series and the most highly anticipated book of the past decade was released on July 21, 2007 and it was fueled, in part, by id29.

In early 2007, Scholastic contacted us. We had met them a few times during the previous year. They liked us. We liked them. They loved our work and were eager to develop an integrated campaign for the seventh book in the Harry Potter series. They asked us if we'd like to do it. We thought about it for a few seconds and said 'yes'.

Working closely with Scholastic, id29 designed print ads, web ads, animated Quicktime and Flash movies, billboards, point-of-purchase, and exhibition design that heralded the imminent release of *Harry Potter and the Deathly Hallows*. Lots of hard work and a big honor to be part of such a massive, high profile effort.





2007 Brand Campaign

client :: Merlin Metalworks (Chattanooga, TN)

For nearly 25 years, Merlin has made some of the finest bike frames in the world. In 2006, they hired id29 to give their brand and communications design more impact, more cohesion – to turn their U.S. and U.K. brand design into a decisive strategic asset. We've just begun building a new Merlination.

MERLIN
 AND
 PERFECT
 WELDS

THERE ARE
 942 of them
 on this bike.



They've
 long been the
 MARK of
 TRUE BIKE-MAKING CRAFTSMANSHIP
 AND
 PRECISION.

they're just one sign
 of the quality of our bikes.

For over 20 YEARS,
 We have been synonymous with
 IMPECCABLE FRAMEBUILDING
 and THE WORLD'S
 finest bikes.

MERLIN
 AND NOTHING ELSE™
merlinbike.com



NEW BIKES. NEW IDEAS.
A NEW ATTITUDE. A NEW ERA.

**A WHOLE
NEW LITE.**
THE LEGENDARY RIDE CONTINUES.

MARCH 2007
Geoff Kabush begins collaboration
with our product development team.
Starts riding Litespeed.
Proceeds to rip the legs off opponents.

LITESPEED.COM 00 44 (0) 1793 618008

LITESPEED
THERE IS ONLY ONE SPEED



SPECIAL ADVERTISING SECTION

2007 Brand Campaign

client :: Litespeed Bicycles (Ooltewah, TN)

After several years of relative silence, Litespeed hired id29 in 2007 to help them regain their rightful place at the top of high-end performance cycling category. A complete brand overhaul was developed: New logotype, tagline, brand design, website, bike names, bike graphics and a whole new attitude.



HELLO, FAST

INTRODUCING THE LITESPEED
ARCHON T1

14.9 LBS* OF SPEED AND PERFORMANCE.

We set out to build the finest racing bike made. A bike with the perfect balance of stiffness, low weight, superb handling and snap. A bike that is as much at home on cobbles as it is on a 20% grade. Introducing the Archon T1.



HUGE STIFFNESS-TO-WEIGHT RATIO.

Thanks to unique tube shaping and an array of mind-blowing head tube, bottom bracket and seat tube junctions, the Archon boasts a stiffness-to-weight ratio that we once thought impossible to achieve. It's all US-milled, highest-grade 3/2.5 and 6/4 titanium and it's all business. Add in a top-shelf component spec, and you have one sweet ride.



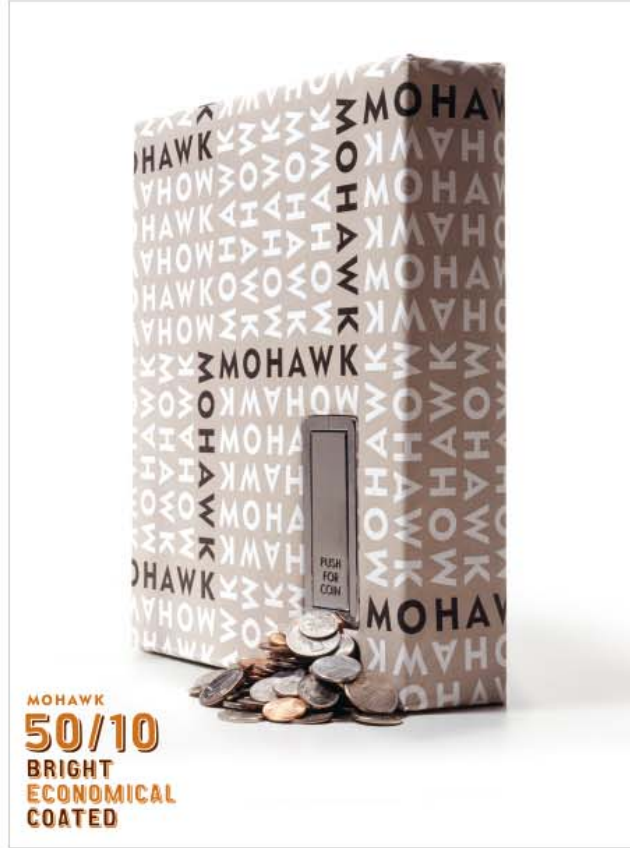
FIND ONE NOW.

The Archon T1 is available in stock and custom sizing. Find a dealer now and find FAST.

*Weight for size M/L.
Also available in blue.

LITESPEED.COM

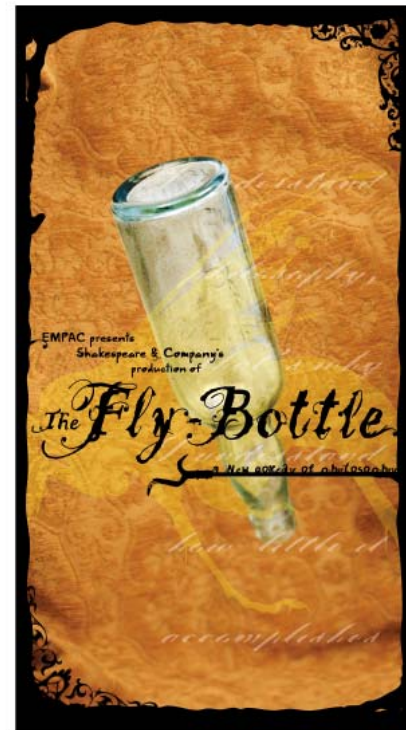
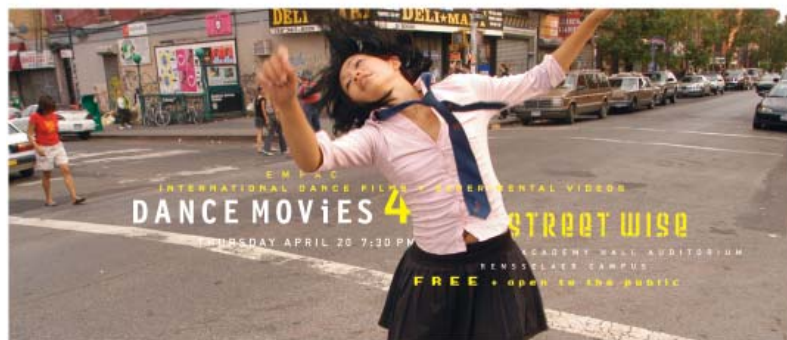
LITESPEED
THERE IS ONLY ONE SPEED



Mohawk 50/10 Posters

client :: Mohawk Papers (Cohoes, NY)

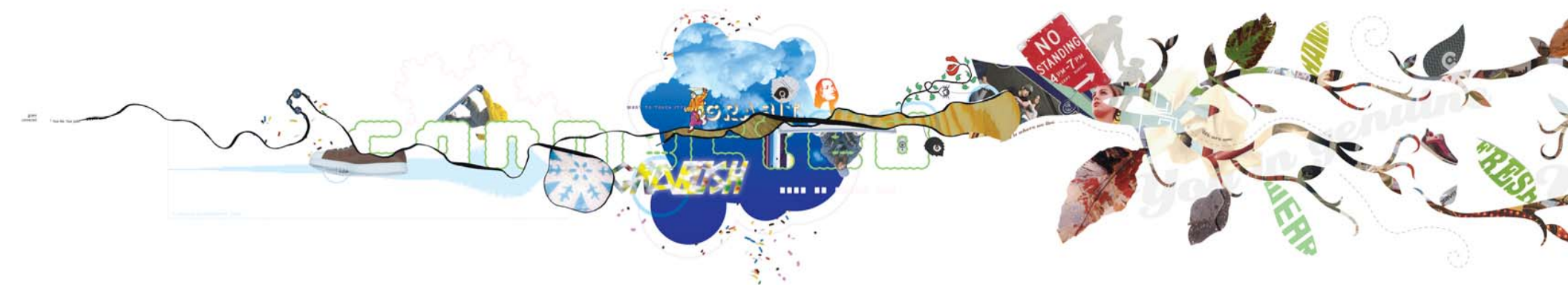
Mohawk routinely chooses the country's most renowned designers. We're glad to be a part of what they're doing. id29 designed these posters for their 50/10 line of paper.



Event Promotion Design

client :: EMPAC (Troy, NY)

EMPAC (Experimental Media and Performing Arts Center) has commissioned progressive programming since 2004 and id29 has developed the identity and promotion for those events. It's not an understatement to say that the global arts community has its eye on EMPAC, and we're happy to be a part of the truly unique things that are happening there.



Concept Board

client :: Gravis Footwear (Irvine, CA)

We designed this conceptual collage as part of an identity exploration for Gravis Footwear.



BE LOCATION INTELLIGENT™

Pitney Bowes MapInfo

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12180-0001
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Fax: 518.265.1001
www.mapinfo.com

Asia Pacific/Australia
Level 4, 100, 101, 102
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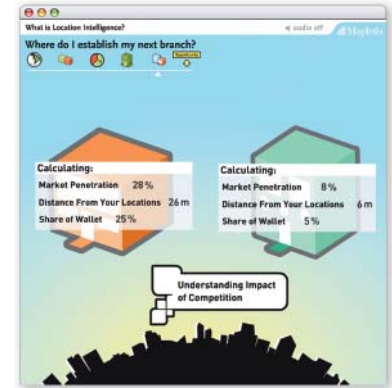
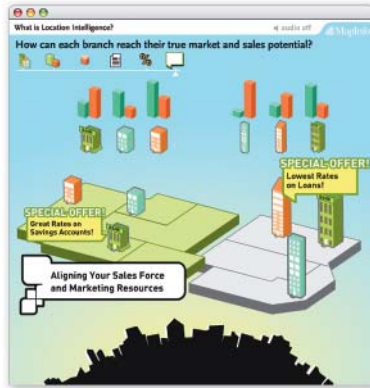
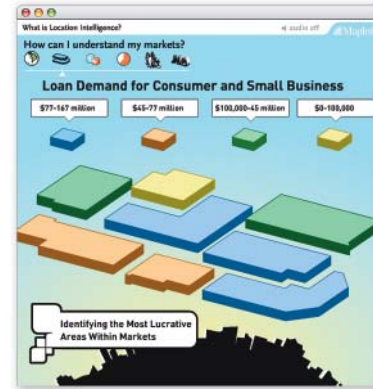
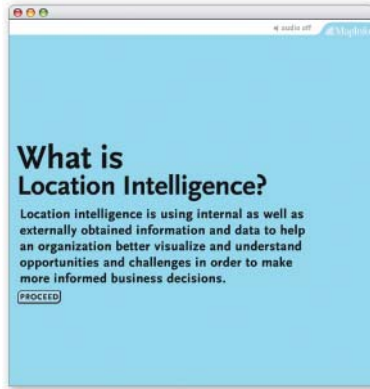
Canada
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100, 101, 102, 103
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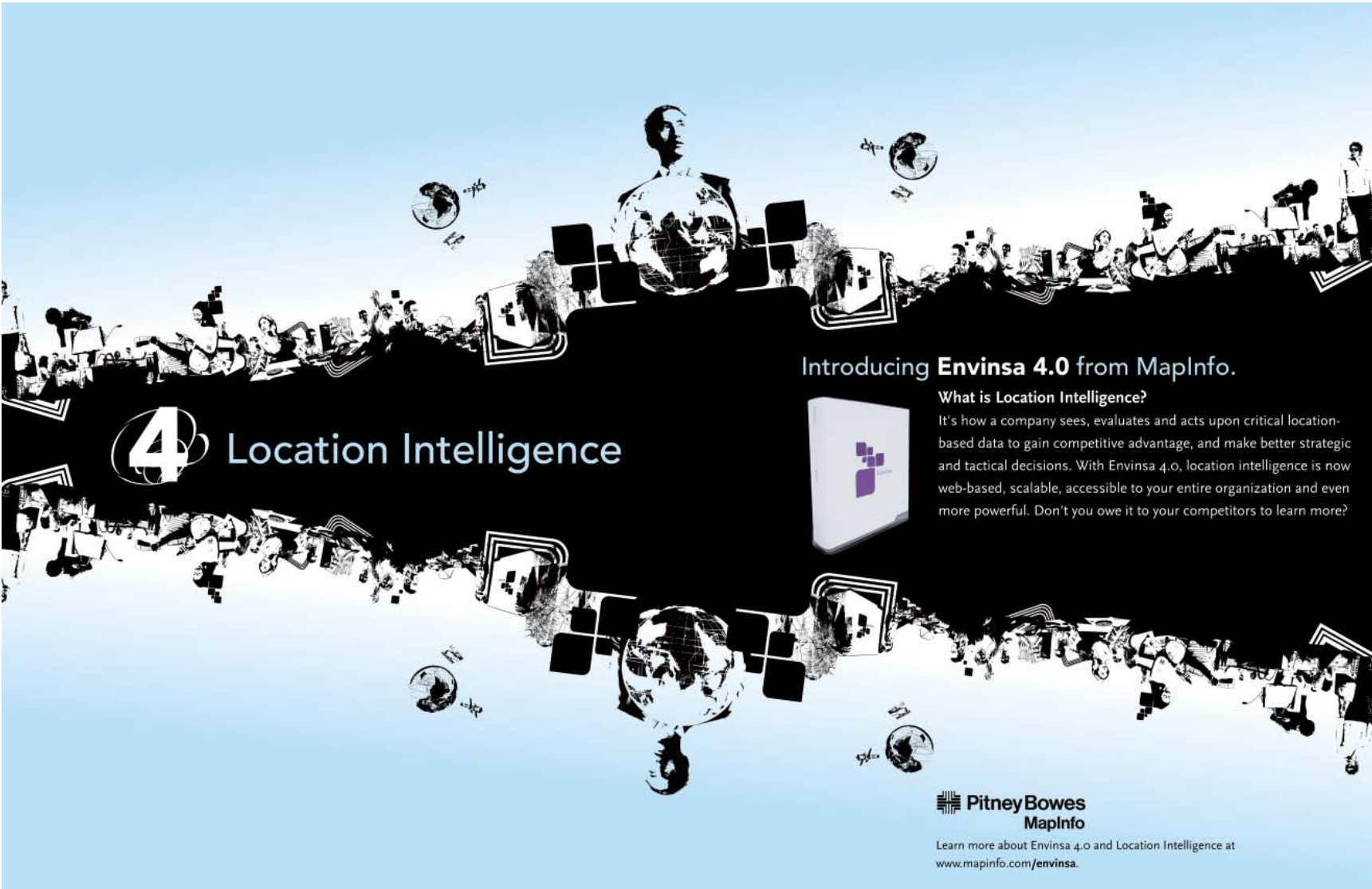
Europe/United Kingdom
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Brand Overhaul

client :: Pitney Bowes MapInfo (Troy, NY)

Over the past three years, id29 has radically transformed the brand of this category-leading, global, public company. Now a \$165 million company, Pitney Bowes MapInfo's revenues have grown 40% since we started working our special blend of strategy, brand and communication design for them.





4 Location Intelligence

Introducing **Envinsa 4.0** from MapInfo.

What is Location Intelligence?

It's how a company sees, evaluates and acts upon critical location-based data to gain competitive advantage, and make better strategic and tactical decisions. With Envinsa 4.0, location intelligence is now web-based, scalable, accessible to your entire organization and even more powerful. Don't you owe it to your competitors to learn more?



 **Pitney Bowes**
MapInfo

Learn more about Envinsa 4.0 and Location Intelligence at
www.mapinfo.com/envinsa.

On the eastern shore of the mighty Hudson River, just north of Albany, exists a powerful place. Within its 1850's architecture, craftspeople of considerable passion, skill and diligence, carefully practice the time-honored craft of transforming crushed malt, fresh water, yeast and whole hops into the highly prized liquids that we know as ales and lagers. These artisans build no ordinary ales and lagers. They brew beers of taste and character heretofore unknown to this region – award-winning ales and lagers of unmatched sturdiness, quality, freshness, drinkability and dependability.

Led by Garrett Brown in 1993, these pioneers toiled amidst hewn timber, brick, copper and stainless steel to bring the first craft brewery and restaurant to New York's Capital Region.

A new future has been forged. This extraordinary place is now called Brown's Brewing Company. The same hard working people are at the helm. Our beer is better than ever and will soon be available in more places than ever. Our food is delicious. We've established a new regional benchmark for live entertainment.

Join us as we change the world one pint, one meal and one show at a time.

CHEERS!

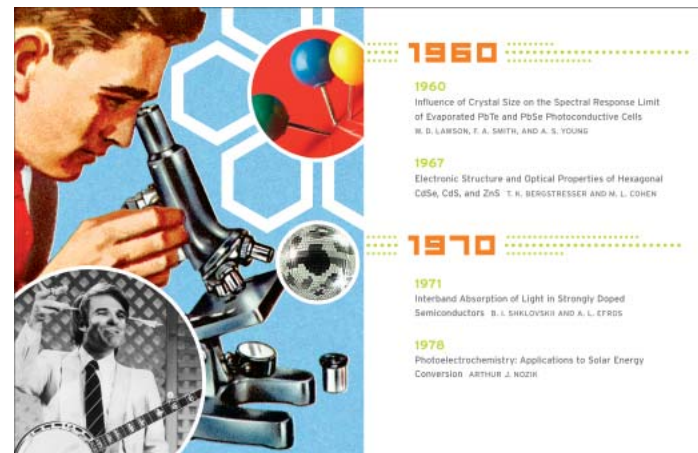
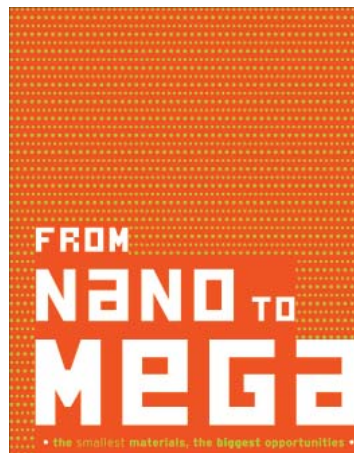
BROWN'S BREWING CO.
RESTAURANT & LAGER BREWERY
417 RIVER ST. TROY, N.Y. www.brownsbrewing.com



Brand Overhaul

client :: Brown's Brewing Co. (Troy, NY)

Garry Brown, a pioneer of craft brewing in the northeast and a wonderful man to boot, asked us to provide him with the brand assets that would allow him to successfully distribute his award-winning ales and lagers in eastern New York and western New England. Watch as his plans unfold.



Brand Overhaul

client :: Evident Technologies (Troy, NY)

Since 2004, id29 has worked with Evident Technologies – a world nanomaterials leader – to bring their brand design and marketing communications up to the high level of credibility and differentiation that their products and services have attained.



Mark for Brown's Brewing Co. :: Troy, NY



Mark for AOL-founder Steve Case's philanthropic foundation :: Washington, D.C.



Mark for Mahaiwe Performing Arts Center :: Great Barrington, MA

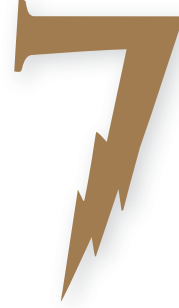
Mark for Massachusetts Museum of Contemporary Art :: N. Adams, MA



LITESPEED™
THERE IS ONLY ONE SPEED

Wordmark + tag for Litespeed Bicycles :: Ooltewah, TN

Mark for Harry Potter and the Deathly Hallows, Scholastic, Inc. :: NY, NY





Mark for artist Michael Oatman's studio :: Troy, NY

Mark for AOL-founder Steve Case's latest business venture :: Washington, D.C.



Understanding, and Learning to Embrace Your Agency's Musical Tastes

You probably won't like the music that your creative agency listens to. They really don't care what you think of their music. Let's be straight here: They're not extremely insecure and afraid to be left behind by younger, hipper people who may find it easier to stay in touch with the current music scene. Really.

Because they are extremely hip and talented, their music will be underground, indy, esoteric, eclectic, moody, dark, elusive, loud and unapproachable. For instance, they prefer Kenny Chesney to Shania Twain; Bo Bice to Kelly Clarkson; The Foo Fighters to Kenny G. The more radical agency talent may even listen to Radiohead, Gorillaz or Gwen Stefani – don't stop them, they're supposed to be trendsetters.

When they are not drinking, downloading p*rn, updating their MySpace page, instant messaging their friends across the studio, playing Guitar Hero® or randomly reciting Jack Black movie quotes, your agency's resources are likely to be eagerly engaged in the honorable practice of downloading¹ music from the world-wide-web (a.k.a. the "Internet"²) without paying for it.

Their music will become your music. Before long, you'll learn to accept, embrace and maybe even begin to enjoy their music – the same music you once scoffed at.

¹This practice is not illegal because those who engage in it have made a binding commitment to go out and actually pay for the CD if they really like it and continue to enjoy the music they download for free from various nefarious sites on the "Internet." (see below for description)

²World-wide-web or "Internet" as described by Senator Ted Stevens (R-Alaska): "Ten movies streaming cross that, that Internet, and what happens to your own personal Internet? I just the other day got...an Internet was sent by my staff at 10 o'clock in the morning on Friday, I got it yesterday. Why? Because it got tangled up with all these things going on the Internet commercially. [...] They want to deliver vast amounts of information over the Internet. And again, the Internet is not something you just dump something on. It's not a big truck. It's a series of tubes. And if you don't understand those tubes can be filled and if they are filled, when you put your message in, it gets in line and it's going to be delayed by anyone that puts into that tube enormous amounts of material, enormous amounts of material."

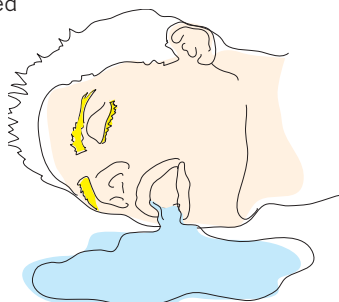


How to Make Sure Your Boss Knows How Smart Your Creative Agency Is

It's very important that your boss knows how great your creative agency is. Why? What if you get fired tomorrow? What if you get hit by a bus? What if you're unfortunate enough to be wrongfully held in a Syrian prison for the next 17 years? Sure, it would suck to be you. However, the most important thing in any of those scenarios is the ongoing viability of your creative agency.

Case Study 1

It's Friday afternoon at 4:30pm and you've made the mistake of falling asleep in a stupor at your desk once again after a lunch-hour binge-drinking session. Your much-needed sleep is disturbed by a sudden knock on your office door. You bolt upright, dab at the pool of drool on your desk with your vomit-stained tie, and try to regain your bearings amidst the frat-house-like stench of whiskey, fried finger foods and bodily emissions. You mumble the words "I'm here!" Your boss opens the door and fires you on the spot. Sure, you've lost your job. But, more importantly, your creative agency could face rough times if you didn't make sure that your boss fully understood just how brilliant your creative agency is.



Case Study 2

You've always liked getting UPS packages and fantasize about exactly what brown can do for you. One thing leads to another and before you know it, you're getting hot and heavy with the handsome UPS driver on the boardroom table. Suddenly, the lights are flipped on and the Board of Directors files into the room only to see you in an alarmingly compromised state of undress. A few of the shaking, middle-aged men look as if they'd like to get in on the action, but your boss walks in and fires you on the spot. Shucks! Sure, you've just lost your job. But, more importantly, your creative agency could face rough times if you didn't make sure that your boss fully understood just how brilliant your creative agency is.

Tips

Should you ever have a brilliant idea, make sure that your boss knows that it was your creative agency that was responsible for said brilliance.

Should your creative agency ever make a mistake, make sure that your boss knows that it was you who was responsible for said mistake.

Build a small "shrine" in your cubicle/office that's dedicated to your creative agency. Feel free to include items such as:

- 8x10 glossy, autographed photos of your agency's principals.
- A trophy case that holds replicas of all of your agency's awards.
- A flat-screen monitor that continually runs your agency's reel and features on the many humanitarian efforts that your agency is involved with.
- An original *Six Million Dollar Man* action figure along with the Sasquatch® (with original chestplate intact) and hard-to-find Oscar Goldman® action figures from the same series.
- Lie to your boss. Even if your creative agency isn't all that good (certainly a rarity), you should lie to your boss and tell him/her that your agency's website says they're "the best," so it's got to be true.

“Better Client Burnout”: Identifying and Overcoming This Common Malady

Most people desperately want to be the best client in the world. That's understandable. Yet, as you already know, it requires considerable discipline to overcome the hardships, obstacles and trials that will be placed in front of you. The process of meeting the challenge is very much like training for the Olympics, an Ironman Triathlon or *Dancing With the Stars*®. You will get tired. People will laugh at you. You may be spat upon. Your immune system will be compromised and subject to attacks.

Diagnosis

The obsessive nature of striving to become a better client is normally a positive thing. Over time you get stronger, smarter and more like the authors of this book. However, there have been problems – sometimes fatal – associated with this admirable endeavor. Identifying those problems as early as possible is essential. Ignoring the warning symptoms and continuing on an ill-advised path may result in lethargy, incontinence, rabies, scabies, scurvy, rickets, the dreaded neck goiter, body lice, concussions, blackheads and even erectile dysfunction.

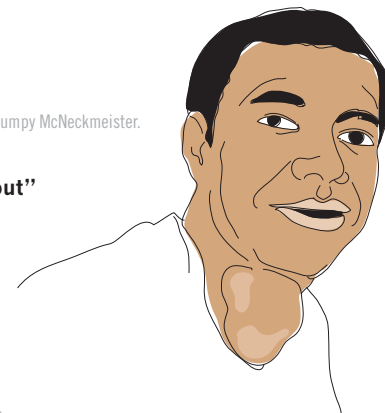


Rabid, foaming clients can be problematic.

Common Symptoms of “Better Client Burnout”

- Incontinence
- Rickets [below]
- Rabies [left]
- Scabies [next page]
- The Dreaded Humungous Neck Goiter [right]
- Lethargy [next page]

Unlucky, Lumpy McNeckmeister.

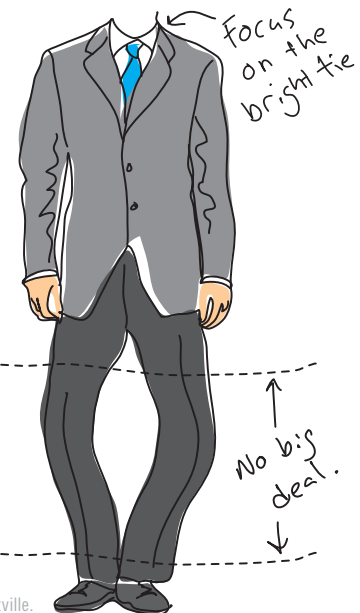


Treatment

Luckily, there are precautions you can take to ensure that your experience with this type of burnout is as mild as possible. Let's take a look at some of them:

Call in sick: If you find you simultaneously have three or more of the above symptoms, it's probably best to call in sick and watch *Oprah*®.

Don't call in sick & make sure you give your whole office your maladies: If you're feeling a bit out of sorts with rabies, body lice and scabies, why not make sure that everyone else in your office feels the same way? What better way to get well than to share your discomfort with fellow co-workers?



Bowed legs are not uncommon in the land of Ricketville.



A typical client with scabies. Not pretty.

Run to
the
Hills!

Drink heavily: Our clinicians have found that three straight days of binge drinking cask-conditioned ales and Frontier Whiskey (along with the gut-wrenching vomit-fest that follows) usually cures even the most heinous diseases and sicknesses associated with Better Client Burnout. Enjoy Responsibly.

Sleep it off: Take a page out of Rip Van Winkle's playbook, pop a handful of Lunesta® pills, and hunker down for a well-deserved rest for a few weeks. Be sure to hook yourself up to an I.V. prior to commencing your deep, bear-like hibernation.

*Note: It must be stated that the authors of this handbook are smart (and amazingly good-looking), but they are not doctors. This book should in no way be used to diagnose or treat serious illnesses.

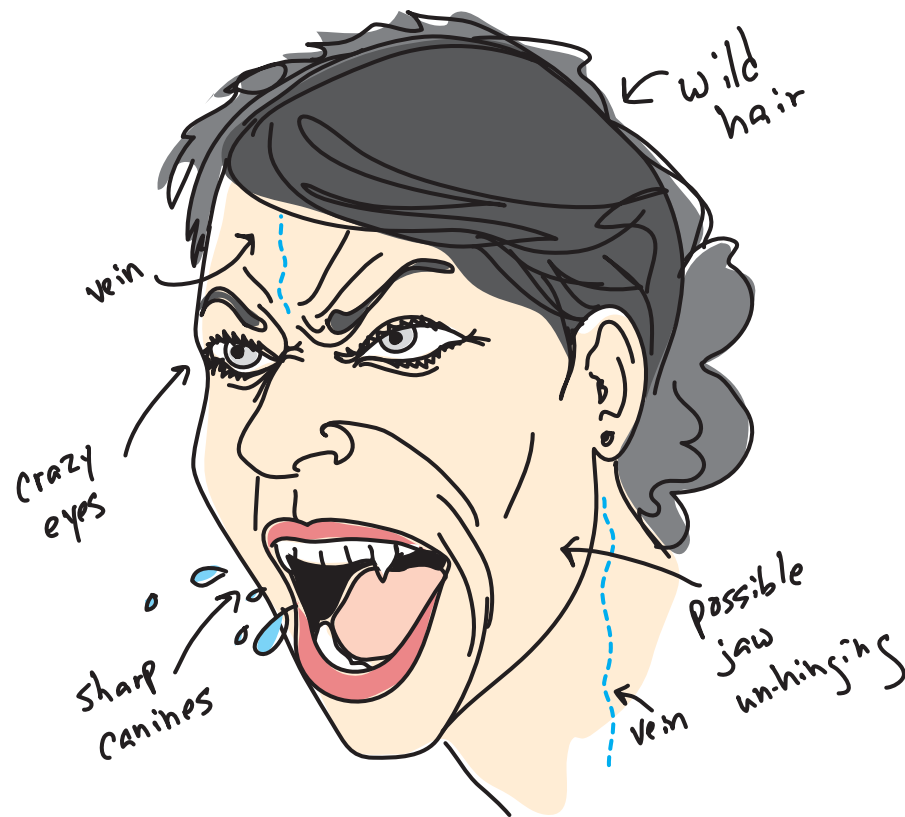


Waking lethargic co-workers using Slim-Jim® brand "meat-based" products just makes good sense.

Why Your Creative Director's Frequent "Creative Outbursts" of Hostility Are a Good Thing

We've all seen it before: A presentation is going south. The client begins to nitpick insignificant details like relevance, their own opinion, budget, graphic standards, the board's opinion and whether or not it's all "on-brand." Tensions mount. The account team tries in vain to stem the tide. Then suddenly, the creative director loses her cool and starts yelling and screaming insults at the client.

These outbursts are all part of the creative process. Like muscles that need to be torn apart before they grow bigger and stronger, your creative director needs to be challenged and questioned. That said, more often than not, the client deserves to be insulted. Nobody likes a nitpicker – especially a wrong one – but most good creative professionals will find it within themselves to forgive clients for asking silly questions and getting distracted.

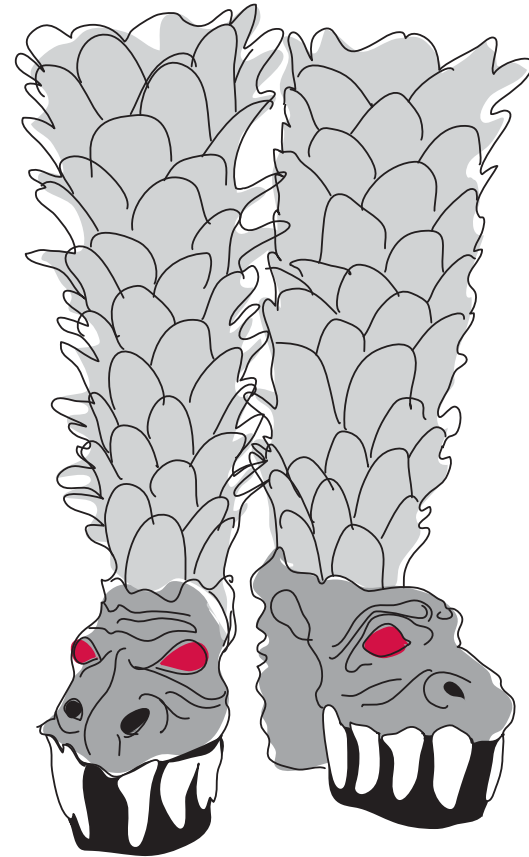


How to make Your Art Director Look Taller and Even More Handsome Than He Already Is

Transforming a Dwarf into Yao Ming

If your creative agency's art director is vertically-challenged (and, let's face it, some of the most brilliant art directors in the world are somewhat less than tall), it is your duty to make him/her seem as if they are towering above all around them. Here are some quick and easy ways to accomplish this important task while in his/her presence and/or to make him/her seem taller relative to those around them:

- Always have a large platform or Yellow Pages® ready to strategically slip under their feet.
- Kneel and affix shoes to your knees.
- Stay seated at all times and yell at anyone else who tries to stand up.
- Buy them those nice boots that Gene Simmons of KISS wore when *Destroyer* was released.
- Dress as the *Hunchback of Notre Dame*, effectively making you shorter.
- Erect elaborate, raised thrones for them to be seated upon during meetings.
- Give your job to a little person and get HR to hire only little people going forward.
- Permanently remove 6 inches from your tibias and reattach your feet with duct tape or super glue.



Get up, everybody's gonna move their feet.
Get down, everybody's gonna leave their seat.

Turning a “Bag ‘o Warts” into Brad Pitt

Selflessly spending hour after hour in front of a computer screen to make sure your stuff is primo can take a dramatic toll on your art director’s body, complexion and the health/fullness of their hair. More seasoned art directors can often resemble those butt-ugly fish that live thirteen miles under the ocean’s surface, Baron Vladimir Harkonnen from *Dune* (below), or moist critters that reside under planks of wet wood.



Put the pick in there, Pete,
and turn it ‘round real neat.

Here are a few tips that can turn even the most heinous looking art director into a sexy heap of muscular manliness and/or make them more attractive relative to those around him:

- Get yourself and co-workers an effective but highly controversial operation that makes you look like John Merrick, the elephant guy.
- Secretly, and repeatedly, spike your art director’s ale with steroids/EPO.
- Ask him to wear the fake chest and hair extensions that Ricardo Montalban wore in *Star Trek: The Wrath of Khan*.
- Buy him a bucket of Humpy’s Face Bondo™, schedule a sleepover party with cake and beer, and get down to business.
- Make him a wooden tribal mask, using only traditional hand tools.
- Hang a pie-tin from his forehead and spray-mount Fabio’s likeness on it.
- Get to eBay® and find a full-body, high-quality vintage *He-Man*, *Masters of the Universe* costume. Secretly, permanently affix it to your art directors body when he’s sleeping. They’ll be glad you did!

Be Creative

Art directors are creative powerhouses, but, like thoroughbred race horses, they are indeed fragile beasts. Making them feel better about themselves will not only boost their self-esteem, it’ll help you accomplish amazing feats at your job.

How Much Does God Weigh? Does God Eat Meat? If So, Does This Present Him/Her/ It With a Moral Dilemma?

To keep His (yes, He's a He) beard healthy, long and flowing like a glorious silver river; and to maintain His insane level of muscular development, one would think that God must eat some very good food.

In truth, however, God doesn't eat any food, and therefore weighs nothing at all. Alternatively, He weighs nothing and therefore doesn't need to eat. We're not exactly sure which scenario is most accurate. Suffice it to say that God does not feast upon the flesh of the animals that He so lovingly created.

Most of the time, when you see God, it's just a hologram like the ones George Lucas employed in *Star Wars* on that chessboard thingy. Only, God's technology is far superior to George Lucas' technology because God doesn't want to look as cheesy as those figures on the chessboard thingy. (ie: Let the Wookiee win...)

We've established that God doesn't eat meat, not even "meatfoods" such as Slim-Jims, Vienna Sausage, headcheese or Captain Crunch®. He, Himself, therefore has no moral dilemma associated with being a carnivore or omnivore, though we're pretty sure that most people who eat meat are destined for a painful eternity in the bowels of hell.

Keep this in-mind in your endeavor to be a better client.



What if God was one of us?
Just a vegan slob like one of us.

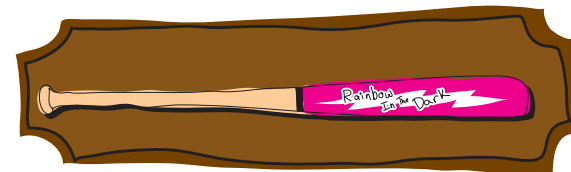
Why Do Creative People Drink So Much?

Good clients truly understand the psyche of creative people. For better or worse, alcohol is often an integral part of a creative's personality. In our search for the truth on this matter, we've found three prevailing reasons that are contributing to diseased livers in creative agencies around the world.

Reason #1

Creative agency people have to drink large amounts of hard liquor, lagers and ales because every client is not a good client. There are plenty of downright rotten, mean, dumb, nasty, ingrates that parade as clients. They routinely spew foulness from their mouths in the form of inane requests and comments like these:

- Can you make our logo bigger?
- Do you really think you'll be able to read that 4pt type in our brochure? I was thinking something like 15pt?
- Why don't you just use Photoshop® to change the puppy to a college student?
- Don't you think we should at least have our name in that radio spot?
- We make and sell expensive cars, why are there only exotic meats in this TV spot?
- Did you even look at our graphic standards manual?



- Can't we just use stock photography?

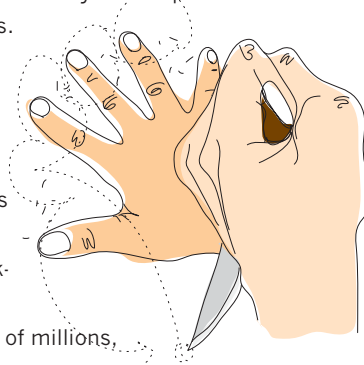
In addition to these types of comments, many so-called clients also routinely take their anger out on creative people because it's convenient to do so. Brutal and terrible beatings, as well as psychological torture, are commonly inflicted upon peace-loving creative agency workers. Most of these incidents go unreported because the creatives would hate to see anything bad happen to their client counterparts. It is also not unheard of for good-agency-principals-gone-bad to secretly allow such beatings to happen because "beatings are good for client morale."

Reason #2

Creative people consistently push themselves to the limit, sitting at their desks for minutes at a time and thinking very hard. This overexertion often results in fatigue and dehydration. Studies have shown that alcoholic beverages contain water and therefore aid in the rehydration process. Creative people tend to believe these studies.

Reason #3

Creatives are on a never-ending hunt for adventure. Responsible consumption of vast quantities of alcohol turns even the most mundane situations into mind-bending adventures that can fuel the creative process. How else would subservient chickens, British geckos, local car dealer TV spots and intelligent cavemen capture the hearts and minds of millions,



Delicious + Easy Recipes

In a hurry to impress your creative agency with your mad culinary skills? These recipes are fast, simple and delicious:

Minty Meat Stew

- 6 packages of Wintergreen Tic Tacs®
- 72 Slim-Jim® Spicy Smoked Snacks (.28 oz. size)
- 72 Vienna Sausages
- 3 cubes of beef bullion
- 1 gallon of warm water or skim milk

Mix all ingredients in a large bowl. Garnish with Maraschino cherries and a dollop of sour cream or ketchup. Serve immediately.

Zesty Vegan PBT's

- 16 oz. organic peanut butter
- 2 bottles of Tabasco® hot sauce
- 1/2 cup curry powder
- 1/2 tsp spicy mustard
- 1 large loaf of freshly-baked whole grain bread, cut in 1/2 lengthwise

Mix first four ingredients in a large bowl. Spread pasty mixture evenly onto one half of the bread. Place other half of bread on top. Microwave on high for 3 minutes. Garnish with toothpick/olive. Serve immediately.



Condiment Fiesta Melt™

- 2 pieces of thick-cut Texas Toast
- 1 bottle ketchup
- 1 jar mustard
- 1 jar salsa
- 1/2 jar mayonnaise
- 16 oz. parmesan cheese

Carefully place Texas Toast in microwave-safe pan. Mix all remaining ingredients in a large bowl and ladle over Texas Toast. Cook in microwave on HIGH for 10 minutes. Garnish with Maraschino cherries. Serve immediately.



Tuna Newburg

- 42 Land O'Lakes® half & half single-serve creamers
- 4 cans of white albacore tuna, drained
- 1 large jar of Miracle Whip®
- 1 tbs vegetable oil
- salt and pepper to taste

Mix all ingredients in a large bowl. Garnish with Maraschino cherries. Serve immediately.



Who Wins These Fights?

Being a good client is like a battle, every day. Like that smart *Art of War* guy, you should study the weaknesses and strengths of the real people in these epic battles and learn. For the sake of this exercise, please assume that each person being analyzed is at the pinnacle of their power.

Rosie O'Donnell® vs. Martha Stewart®

Rosie's Strengths

Loud
Aggressive
Unreasonable
Size

Martha's Strengths

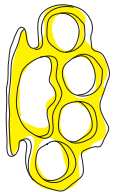
Impeccable taste
Still keeps shiv in bra
Impressive prison tattoos
Good with colors

Rosie's Weaknesses

Sweets and pastries
Bulky and slow
Prone to outbursts of stupidity
No real friends

Martha's Weaknesses

Distracted by grime and clutter
Bangs sometimes get in her eyes
Stock market windfalls
Afraid to wear orange



Rosie might be big, mean and pushy, but Martha's a wealthy, wiry fightin' machine with a sharp foreign object just waitin' to be thrust repeatedly into the temple of anyone who might pose a threat to her empire. Rosy has no chance here.

The Victor: Martha Stewart.

Sauron® vs. Voldemort®

Sauron's Strengths

Commands smelly Orc army
Doesn't have a body
Nazgul are badass
Plays home games at Mordor

Voldemort's Strengths

Waves a mean wand
Hides stuff in robes
Baldness = aerodynamic
Unleashes mean gas

Sauron's Weaknesses

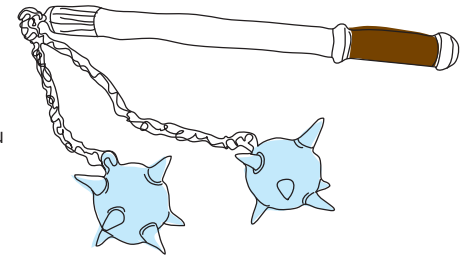
Fatal affinity for jewelry
Doesn't have a body
Overconfidence?
Eyeball subject to fiery dryness
Prone to daydreaming

Voldemort's Weaknesses

Death Eaters are pansies
Trouble finishing off younglings
Can he cut it without a wand?
Has no nose

Voldemort's pretty mean, but if a bunch of silly children in robes give him and his so-called Death Eaters trouble, then how could he possibly stand up to the mind-bending, face-melting power of the evil Sauron? Sorry, V-man, Sauron's gonna eat you for breakfast.

The Victor: Sauron



More Fights...

Gandalf® vs. Dumbledore®

Gandalf's Strengths

Looks good in grey or white
Superior intelligence
Shoots laser beams from his bottom
Middle-Earth's Hot Dog
Eating Champ

Dumbledore's Strengths

Has that Pensieve thingy
Can travel via Apparition
Snappy dresser
Can bench-press 485 lbs.

Gandalf's Weaknesses

Must travel by foot or horse
Beard often caught in car doors
Secretly suffers from narcolepsy
House music and Oxycontin®

Dumbledore's Weaknesses

Insatiable fondness for
Professor McGonagall
As blind as paint without glasse
Gains weight in the winter

Gandalf's staff is larger than Dumbledore's wand and it has a big knob on the end – that has to count for something. But we have a surprise and somewhat controversial prediction: Dumbledore's fighting prowess is superior and he will win. Oh, it'll be a knock-down, drag out affair that may rage for eons in the bowels of some forsaken subterranean cavern. Ultimately, however, Dumbledore will pull out the "Rotten Kim Chee Death Punch" he mastered in the Korean War and he's gonna use it's cabbagey-evilness to silence Gandalf the White forever. Nobody, not even Gandalf, could withstand the foulness.

The Victor: Dumbledore

Steve Austin "Astronaut" vs. Jimmy "Superfly" Snuka

Steve Austin's Strengths

Two extraordinary legs
One extraordinary eye
One super-strong arm
Stunningly handsome

Superfly's Strengths

Looks good in headbands
Strong leaping skills
Muscles, muscles, muscles
Naturally curly hair
Hails from the Island of Fiji

Steve Austin's Weaknesses

Has trouble landing aircraft
Needs dramatic music to run fast
Is powered by 60 D-cell batteries
He has a secret "off switch" just below his rectum

Superfly's Weaknesses

Fingers were fused to resemble Gene Simmons'
No public speaking skills
Unaware tiger-print Speedos® are so 1982

Although Steve Austin is quite off-balance (one good eye, one crappy one; one super arm and one withered and atrophied appendage) he clearly wins this battle. Why? Wrestling is fake! It's not even real! In the real world, Jimmy "Superfly" Snuka couldn't take down a medium-sized first-grader, much less the *Six Million Dollar Man*. Even if Superfly was real, the only way to defeat Steve Austin would be to flick his "off-switch." Superfly's too much of a man to jam his hand down the back of the Colonel's pants in a desperate attempt at locating the switch. Snuka would much rather lose knowing his dignity was intact.

The Victor: Colonel Steve Austin

Is It Right To Point Out Boogers, Unzipped Pants, Unsightly Boils and/or Lengthy Nosehairs During Meetings With Your Creative Agency?

The answer here is simple: Yes, you must point out these embarrassing issues immediately. When possible, it is also incumbent upon you to blame yourself for these public displays of uncouthness. Remember, you and your creative agency are in it together, through thick and through thin.

Example 1

Say your agency's art director is unveiling the new campaign to your Board of Directors. He stands up and you notice that his barn door (zipper) has been left opened (unzipped). It is your job to immediately shout "I'm sorry, it's my fault his fly is unzipped! I was playing with it earlier today and it must've broken or something. Sorry 'bout that!"





Example 2

Your agency's creative director has invited you and the president of your company out to dinner. The creative director suddenly lets loose a violent sneeze and a heinously large and sticky booger shoots out of his nostril and gets entangled in his formidable mustache. He doesn't seem to be aware of his *faux pas*. Immediately, you must proclaim: "Oh. Wow. Sorry, my bad. I was just picking my nose with this garlic bread-stick and I accidentally launched a grape-sized nasal deposit across the room and right into his mustache. I'll get it out – pardon my reach."

Example 3

During a big meeting, a large, hideous boil sprouts up on your account manager's cheek. You immediately point to the ceiling and yell "Look, a baby deer!" While everyone else in the room is busy looking above their heads for a cute and cuddly Bambi®, you quickly sterilize a needle, lance the boil, douse it in rubbing alcohol (Comet® works well too) and affix a 4"x4" skin-colored bandage to her face. Nobody's the wiser and you've stealthily saved your account manager's reputation.



These are examples of acceptable and gratifying methods of helping your creative agency's people save face in their time of need. You should, however, develop your own responses to such emergencies. It's not only fun, it will help you become a better client!

How to Act as Cool as Your Friends at the Agency

You need to be ready for the day that your good friends at the agency accept you into their realm and invite you to dinner and drinks with their cool and happening posse after work. If you've thoroughly read the chapter entitled "How to Dress for Success" then you already know the emphasis you need to place on your personal appearance. However, your work doesn't stop there. Your actions and conversation need to be equally up to par or your agency friends are likely to paint a big 'L' on your forehead and label you an outcast. This will send your career into an irreversible downward spiral, so it's best to keep these tips in mind:

Cool Ways to Stand



Stand with weight on right foot.

Look
@ figure 1
in mirror.



Stand with weight on left foot.



Stand like Crockett (or Tubbs).

Cool Ways to Sit



Semi-slouch in chair, right hand on side of cheek – The Quasi-Thinker.®

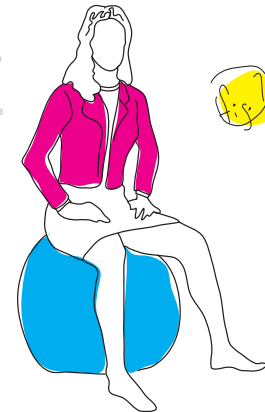


Sit cross-legged in a painful yoga pose – The Syntegrated Lotus.® It's probably best not to wear a short skirt when attempting this or The Hipster Hop.®



Sit upright in chair, arms on armrests, hands on lap – The Listener.®

Sit on a Hoppity-Hop.® they are totally underrated – The Hipster Hop.®



Coolio®...cont'd

Cool Things to Say

Try throwing these random jewels of goodness into your conversation and watch your stock with your creative agency skyrocket:

- Did you see that commercial where they used Mistral all caps?? I was like....
- You use "The Google" right?
- Sagmeister rules, dontcha' think?
- I can't believe how many MySpace friends I have!
- Where did you get inked?
- I'll have the hummus with goat cheese and roasted red peppers.
- Right-justified...flush right...whatever. You mean there's a difference?
- I only drive my Prius on days that I can't bike to work.
- Can you believe those idiots in IT expect me to use a Windows machine!
- I like YouTube.
- That kerning is offensive! (make sure you simultaneously point to some text somewhere)
- I'm carbon neutral.
- That Justice video totally rules.
- Yep, it's made with bits of real panther, so you know it's good.

Clients Gone Wild: How Not To Act During Your First Meeting with a Creative Agency

There's slight ignorance and then there's just plain stupidity.

To view a honest-to-goodness, real-life example of how silly a client can be, check out this video at: <http://www.id29.com/meeting>

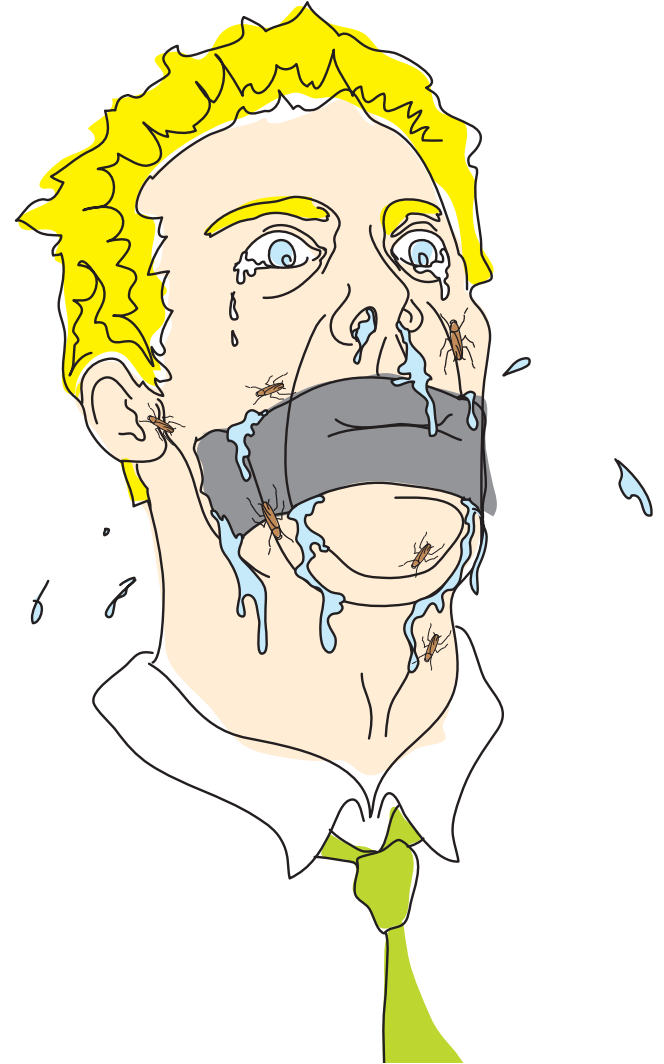


We provide you with this example of a client behaving badly so you will never, ever make the same mistakes. Note how humble, helpful and constructive the creative agency's principals are trying to be during the short meeting. Learn it, know it, live it.

Is It Safe to Mix PopRocks®, Seltzer, Palmetto Bugs and Windshield Wiper Fluid in Your Mouth Just for Giggles?

Of course it is! Here are step-by-step instructions:

- 1) Sit down in a comfortable chair, loosen necktie.
- 2) Tear open packet of PopRocks and pour into mouth.
- 3) Carefully place 3 or 4 good-sized palmetto bugs into mouth.
- 4) Pour one-cup of Seltzer into mouth.
- 5) Pour one-cup of full-strength wiper fluid into mouth.
- 6) Place one 8" strip of Duck Tape® brand duct tape over mouth.
- 7) Shake head vigorously for 7 seconds.
- 8) Enjoy!



Fair Compensation for Your Creative Agency

Like teachers, God and The Donald, creative types and the agencies they work for are rarely paid what they're worth. Considering that a good creative agency can be your only hope of long-term profitability, this is simply nonsensical. A good creative agency already has good looks, they smell wonderful, and they're incredibly talented (or else they wouldn't be successful). It logically follows that any client worth his/her salt should shower remuneration upon their creative agency with something approaching reckless abandon. Not only should they be paid big bucks, it is important that they be paid on time because the concept of cash flow is not something they should need to concern themselves with.

Please keep these handy lessons in mind and you'll be on your way in no time:

Lesson 1

When given the opportunity, always choose to create an extraordinarily large retainer relationship with your agency. Retainers eliminate the need for pesky paperwork, discipline and responsibility, allowing your agency more creative freedom and long coffee breaks or PlayStation® sessions without constantly looking at the clock, or worrying about "billable hours".

Lesson 2

Never, I mean NEVER, negotiate with your creative agency. Negotiation makes you look cheap, poor and desperate.

Besides, most professional, intelligent and capable agencies will find multiple ways to overcharge you in the future to compensate for any concessions you think you've won in the past.

Lesson 3

Practice these handy phrases and you'll understand **Fair Compensation** in no time!

"This estimate looks good, but don't you think it should be 30% higher, you're worth it, you know."

"Why would we want to settle for Net 30? I can surely get our AP department to pay up-front."

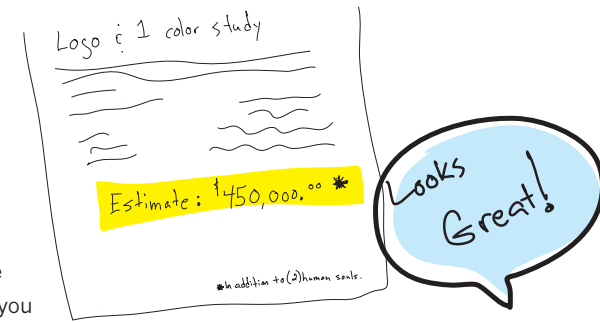
"I know you're not buying the media, but why don't we set up something where I'm getting you 15% of the buy anyway?"

"Why don't you markup the printing 40%? 20% just doesn't seem fair."

"You can stay at our corporate villa anytime you'd like. I heard that the ocean helps the creative process in a big way!"

"Here. Let me pay for that delicious meal."

"So what if we're paying for 100 hours a month on the retainer and you're only using 25 hours? Big deal!"



Nice Gifts to Buy Your Creative Agency

Your agency deserves super nice gifts. After all, it's their job to be super creative, super smart and super interesting 24/7. It's a grueling job, but the intense pain of having to deal with you daily can be dulled by a continuous stream of extravagant and thoughtful gifts. If you play your cards right, you can share in these gifts along with your agency.

Money should be no object. We urge you to ignore any/all fiscal responsibility and company policies. If you care, and if your objective is to be the finest client possible, you'll soon be making these purchases for your creative agency:

The "New Porsche Every Year" Club

This one's a no-brainer, relatively inexpensive, and should be an ongoing line item in your marketing budget year after year. Acceptable substitute: The "New Bentley Every Year" Club.

A National Park

Chances are, your friends at the agency enjoy the outdoors. It's a well-known fact that the US Department of the Interior has had trouble funding the nation's National Parks. Purchasing one of these under-funded parks from the government – and giving your agency the opportunity to privatize it – will not only ensure that taxpayers won't

have to pay for pesky upkeep, staffing and modernization of their beloved parks, but it also gives you and your agency a nice place to relax and get those proverbial "juices" flowing.



Queen/King for a Day.

The British Monarchy can now be purchased – after all, like so many U.S. Presidents, it was money that got them there in the first place, right? Well, now you can give your friends at the agency the gift of Monarchy. Plans are available starting at £30 million a day with your choice of residences including:

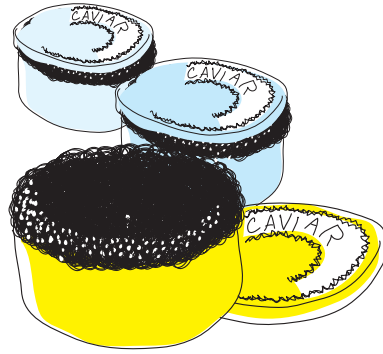


- Buckingham Palace
- Windsor Castle
- Balmoral Castle
- Kensington Palace

Act now! Purchase 3 consecutive days and get your favorite creative director's face on Great Britain's currency. Wouldn't that be nice?

Early Retirement

While your friends at the agency truly enjoy their jobs, what could be better than scraping up enough cash to ensure that they can live very comfortably for the rest of their lives? Is there really any better way to tell them that you care? If you're unsure about how to estimate the cost of this humble gift, it's always best to err on the high side. Note: Please give them most of the other gifts on this list before you invest in their early retirement, because it would be unreasonable to get them those gifts after they no longer work at your creative agency.

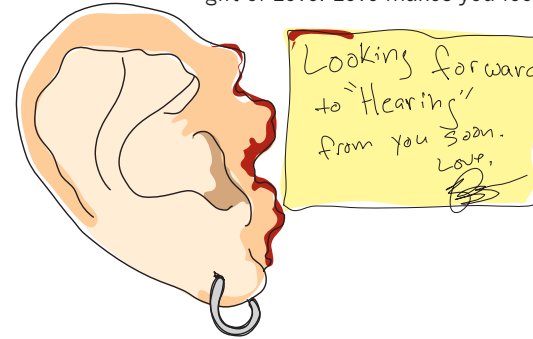


High-Profile Awards

Wouldn't it be nice to grease the palms of some awards competition judges and purchase fame and fortune for your agency? After all, awards are indeed the most accurate barometer of talent and success, right?

Love

As we've discussed, the bodies and minds of the people who work at your creative agency are commonly torn asunder by the incredible demands of their jobs. Sometimes, the best gift to purchase them is nothing material. Sometimes, the best gift you could give them is the gift of Love. Love makes you feel good. Love is nice.



Love is kind. It's up to you to explore the possibilities and determine your own definition of this gift.

Nice Poems to Write For Your Creative Agency

Sometimes, the best way to make friends is to write them a nice, heartwarming poem. Go ahead! You'll be glad you did!

Here are a few examples to get you started:

Example 1 (Direct & Honest)

Oh my darling (fill_in_name).
Ever since I met you, my days are filled with joy, my nights with bliss.
You enrich my life and I'm overwhelmed by your wonderful abilities.
The pants you wear are expensive and tight.
You are nice and your eyebrows are impressive.
I daydream about sleeping with you on a bed of boiled turnips,
kale and chorizo.
But, do I really want what I can't have?
You are bad to make me think such filthy thoughts.
I am filthy for having these thoughts.
We are both bad and filthy.
We need to be soaped up and hosed down.
Can we review our next campaign tomorrow behind the dumpster
on 2nd Street?
Will you wear your nice pants?

Example 2a+b (Haiku)

Your awards are nice.
No one is as smart as you.
I clap for you now.

That typeface is rad.
An athletic supporter
is a better choice.

Example 3 (Advanced Poetry: Similes)

Your face is like a Hershey's Kiss®. I want to eat it.
I like the way your work is like a rainbow.
Sometimes it makes me cry like a water fountain.
Our business relationship is like a flower just starting to bloom.
Our work is like...work.
I like delicious cheeses.
I.
will.
bring.
you.
some delicious cheeses.

The 'Be 29' List®

Words of wisdom are revealed here. These are quick tips for being the best client you can be. Please photocopy this list and keep it with you at all times or scribble them down with a Sharpie® on your forearm for easy access when you need them most. If you need to ask, you still don't get it. Please reread this entire book and contemplate.

Be strong.

Be clean.

Be aggressive.

Be a small nearsighted child with freakishly large quadriceps and bacon for feet.

Be a piece of air.

Be nice.

Be a grub in the dumpster of life.

Be a man.

Be a woman.

Be both a man and a woman at the same time and have a strange conversation with yourself.

Be good to your parents.

Be flexible like a rubber band.

Be a hobo.

Be next.

Be Paris Hilton's shitty little yippy dog and poop on her wacky expensive sweater.

Be the eradicator of halitosis.

Be the apple of someone's eye.

Be the sausage in Tom Jones' tight pants.

Be mean to evil people who do evil deeds.

Be the spreadsheet.

Be unbelievable.

Be someone who other people look up to.

Be strange meats.

Be the ball, Danny.

Be all wet, hot, sexy and naked when you visit the library.

Be understanding of people who are wrong, stupid, ugly, smelly and wicked annoying.

Be peaceful.

Be John Rutsey.

Be one with id29.





This is the Colophon



NO, REALLY, THAT'S WHAT THIS IS CALLED

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