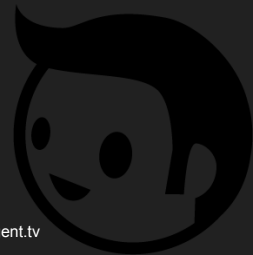


Steve Sargent

Content Strategy | MarTech | XR Strategy

steve@sargent.tv - <https://www.sargent.tv> - +1-917-673-7123



About me

Steve is a content strategist, visual storyteller and seasoned multi-disciplinarian marketer in the digital space specializing in production, Martech and content development. He has worked this field for well over a decade. specializing in the entertainment space (Music, TV, Digital & Theatrical). As an independent consultant and working with larger creative teams, his work has garnered awards for multiple high profile brands.

His client roster includes American Express, AMC, IFC, Atari, BravoTV, Diesel, Microsoft, Chris Blackwell/Palm Pictures, Perrier, Starz, The Economist, Warner Brothers.



Skills

Project Management/Analytics

Jira, Confluence, Basecamp, Clickup, Monday, Slack, OmniGraffle, Gliffy, Visio, Google Analytics, Adobe Omniture

Web Design & Development

HTML, JavaScript, XML, CSS, PHP, Adobe CS

MarTech

Salesforce, Hubspot, Marketo

CMS

WordPress, Drupal, EZ Systems, Joomla

Video

AVID, Final Cut, Premiere

Awards

2015 Cannes Lion Innovation - Smart Data
The Economist

2010 Streamy Award for Best Animated Series:
Starz Entertainment

2007 National Magazine Awards:
<http://beliefnet.com>

2007 Webby Nominee For Religion & Spirituality
[Beliefnet](#)

2001 Webby Winner for Best Music Site
Sputnik7



Career Highlights



Sputnik7 - 2001 Webby Best Music Site

- Founded by Chris Blackwell (2001 Rock and Roll Hall of Fame inductee)
First ever Internet Video on Demand web site featuring Music Videos, Independent Film and Anime
- First to feature Directors Label devoted to notable music video: Spike Jonze, Chris Cunningham, Michel Gondry and Anton Corbijn.



New York Tokyo Film Festival

- Co-created NYTFF with NYT
- Creative Operations Officer directly responsible for program selection, coordination and sponsorship sales for New York-Tokyo's events
- Secured Warner Brothers as Grand Presenting sponsor and an exclusive screening of [the Animatrix](#) - The US Premiere of the film



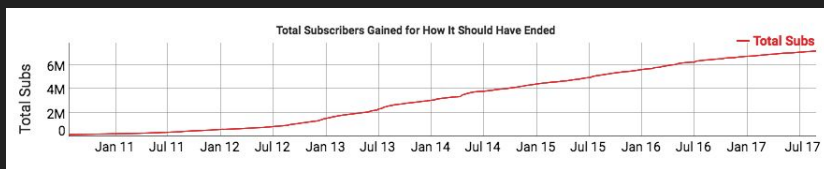
Starz Entertainment

- Marketing, SEO, SEM, Social Media and Business Development for Starz Entertainment, Manga Entertainment (**1.4M Facebook Likes**), Anchor Bay Entertainment (Film/TV Distributor Animated, Horror and Independent Film)
- Created unique TV marketing cross-promotion with appearances on the Tonight Show with **Conan O'Brien**
- **Complex Magazine interview**
<https://www.complex.com/pop-culture/2009/03/percy-carey-steve-sargent-of-mangacom-interview>



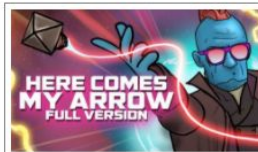
How It Should Have Ended

- Animated parody alternate endings to major motion pictures.



- 9 Million + subscribers** (First 3M+ Generated within the first year of acquisition)
- Dedicated Fanbase with built-in brand placement

<https://www.youtube.com/howitshouldhaveended>



HERE COMES MY ARROW –
GUARDIANS OF THE GALAXY
VOL. 2 PARODY

WATCH ON YOUTUBE



HOW GUARDIANS OF THE
GALAXY VOL. 2 SHOULD
HAVE ENDED

WATCH ON YOUTUBE



HULK SPOILS MOVIES

WATCH ON YOUTUBE



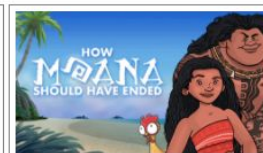
HOW KONG SKULL ISLAND
SHOULD HAVE ENDED

WATCH ON YOUTUBE



SPIDER-MAN HOMECOMING –
HISHE REVIEW

WATCH ON YOUTUBE



HOW MOANA SHOULD HAVE
ENDED

WATCH ON YOUTUBE

Manga Minutes - Manga Vibe

- Produced lifestyle shows leveraging the fanbase to support and market the Manga Entertainment Catalog
- Manga Minutes (2 seasons - Anime and Video Game Reviews)
- Manga Vibe (interviews with Anime and Gaming personalities)

<https://www.youtube.com/watch?v=lqSjfgaCw0>



Complex Magazine Interview

- Interviewed by Complex Magazine as a leading expert in the field of Japanese Anime
- <https://www.complex.com/pop-culture/2009/03/percy-carey-steve-sargent-of-mangacom-interview>



Videography - IMDB <https://www.imdb.com/name/nm4752502>

- [We Deliver](#) - 2nd Unit Photography for First ever Web Series as featured in Vice - Starring Rosie Perez (Do The Right Thing) directed by Seth Zvi (How To Make It In America)

- [Skindive - Tranquillizer](#) - Videography for Skindive's music video

<https://youtube.com/watch?v=wnpCQRjILnY>

- [Beyond The Drink](#) - Director/Producer Cocktail inspired interview series with various artists
<https://youtube.com/beyondthedrink>

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VOLUME 8 NUMBER 2



TRICKY'S ON HIS WAY WITH HIS ATTACHE

sputnik7 and Palm Pictures Make Money From Selling Pot

ABOUT TWO YEARS AGO I WROTE AN article on the popularity of various weed delivery services that were operating across Manhattan. When the story hit the streets we caught lots of shit from people who thought we'd blown the cover of a great scam. I tried to tell them it was meant to be praised because their secret weed was about to explode. Since then the number of weed delivery services has multiplied ten fold and become infinitely more efficient. Now some people are getting in on it.

On April 20, 2003, sputnik7 and Palm Pictures are premiering a new ten-part drama called "We Deliver" that follows a fast-food weed delivery service, Green Acres, operating out of the Fat Beats record store in New York's West Village. Every two weeks, you'll be able to tune in to sputnik7.com and watch a five-minute episode that follows characters played by everyone from Daeny Hosh and Brian Perea to Tricky who apparently smoked so much pot on set it's hard to see where he is. While it may be a bit more in line with depicting the services and their culture, everything you remember is blame the pages, the usual suspects, the delivery network, displayed in late messages, and the get that gets weed

delivered at work while trying to keep it from her fellow workers. Director Seth Rosenfeld and co-writer Daeny Hosh make no bones about their disavowal of authenticity. "We don't want to be too realistic or too comic," Rosenfeld says from his Brooklyn apartment, "and we don't want to violate the reality of weed delivery. A lot of different people smoke weed. Weed delivery is off the meter and we want to hit all of the New York sub-cultures. This is the other side of all the law and order shows on TV." At this point I kind of got the feeling he was stoned because he couldn't stop talking and his co-writer, Daeny Hosh, started laughing out. "It's like we want to take you to another universe, planet by planet."

After getting so much flak for my first article on weed delivery I was nice to see someone who knew their shit talking about smoking weed. All this media attention isn't well, it's a second heads up to the dealers. So, if you're out there delivering weed, watch "We Deliver," take notes, get organized and most of all, stay paranoid.

EDITOR: SPUTNIK7
"We Deliver" premieres April 20, 2003 on www.sputnik7.com



Writing Samples



DIGITAL FILMMAKING BROADCAST DESIGN MUSIC VIDEO NET CINEMA

RES

RESOLUTION INDEPENDENT VOL.4 NO.4



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Res Magazine

Akira

[https://en.wikipedia.org/wiki/Akira_\(1988_film\)](https://en.wikipedia.org/wiki/Akira_(1988_film))



Akira

Pioneer Entertainment DVD
\$24.98/\$39.98

Originally released in 1988, Akira the anime phenomenon set in post-apocalyptic "Neo-Tokyo" centers on Tetsuo, who, after a botched rescue attempt, is subjected to military experiments that unleash enormous telekinetic power, corrupting him both mentally and physically. Available on DVD for the first time on July 24th, the digitally restored and remastered version features optional English subtitles and the original Japanese in Dolby Digital 5.1 Surround. For the otaku, there is a Special Edition containing a second DVD with documentaries, an interview with director Katsuhiro Otomo, storyboards and drawings. Plus, it comes packaged in a cool, limited edition metal case.





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Res Magazine

The AniMatrix

https://en.wikipedia.org/wiki/The_Animatrix

MATRIX À LA MANGA

The Animatrix is a series of nine animated shorts that add depth to the post-apocalyptic man versus machine saga of *The Matrix*. Several screened early to build hype for the release of *The Matrix Reloaded*. *The Second Renaissance*, written by *Matrix* creators Lilly and Andy Wachowski, for example, provides the back story of the fall of man and subsequent rise of machines and was first shown on the Web, while *Final Flight of the Osiris*, featuring Andy Jones' signature CG of *Final Fantasy*, appeared trailer-style, before the feature *Dreamcatcher*. Keanu Reeves and Carrie-Anne Moss lend their voice talents to *Kid's Story* and *A Detective Story*, and props are to be given to music supervisor Jason Bentley for his selection of the soundtrack's contributors (Juno Reactor, Death in Vegas and Meat Beat Manifesto, to name a few). The who's who list of anime directors/animators on the project includes Yoshiaki Kawajiri of *Ninja Scroll* and *Vampire Hunter D*, and Koji Morimoto of the legendary *Akira*. These talents, combined with the Wachowski's seminal vision, mark *The Animatrix* series as a landmark in terms of art, marketing and sci-fi world building. —Steven M. Scalet —www.theanimatrix.com



MUSIC VIDEO



FUNKY SQUAREDANCE /
PHOENIX
DIRECTED BY
ROMAN COPPOLA

Faced with a nine-minute track and a nine-second budget, Roman Coppola created a film for Phoenix's "Funky Squaredance" that's more stream of consciousness ramble than music video. Opening with annotated images of his initial e-mails with the Parisian band, the film scrolls from a clip of Coppola's girlfriend, Frankie Rayder, performing the obligatory dancing-girl-in-a-bikini shot to unconnected images of Bach, Otis Reiding, airplane cockpits and onwards, into a visual tribute to Coppola's artistically minded family and his personal musings. "There was no specific reason to bring myself into the

playback

ST. LOUIS POP CULTURE



ERIC IDLE: GREEDY BASTARD • MARY ALICE WOOD •
UNDERWORLD • 2003 BEST-OF LISTS • REVIEWS: BELLE AND SEBASTIAN,
DAVID FOSTER WALLACE, AND THE SINGING DETECTIVE • CURMUDGEON •
WVRV'S KEN WILLIAMS • WHAT'S GOING ON HERE? • ARTS • MORE

THE RAPTURE

WWW.PLAYBACKSTL.COM

PBST Karl Hyde

Karl Contemplates Back to Mine and Looks Forward...

BY STEVEN SARGENT

Karl Hyde and Rick Smith are truly Renaissance men. Hyde, as part of the dynamic duo, Underworld, is engaged in a constant exploration of creativity, from sculpting in the '70s to, very soon, a Playstation 2 project. Hyde took time out to let us in on some of his latest endeavors after their recently released compilation of influences, *Back to Mine*...

Caught your set at Field Day...

Yeah, it was all last-minute. It was the most moving musical experience of my life. The further I got away from it, the more impact it had on me, just the way everyone worked to pull that off. No matter how big the place was and the size of the crowd being what it was, they were fantastic. Such a positive energy. It was good to be a part of it.

We were supposed to be headlining the second stage with full production lights, video, and everything. We ended up playing at 3 o'clock in the afternoon, no lights, no screens, equipment breaking down 'cause it's getting wet. None of the radio transmitters or receivers were working, I think, for any of the bands. So I was on cables for everything, which I haven't used for years and, in the end, I just gave up and got soaking wet with everybody else and had the most fantastic time. There wasn't a grimace at all backstage. Everyone was smiling and putting their skills to the best of their abilities out front and getting on with it. There was just this positive determination. Again, the crowd was just fantastic, fantastic. You don't need the biggest crowd in the world to get off on the electricity and they were wonderful.

Any more tour plans?

We've got two more shows in Japan at the end of this month—well, next week—and then something which has been kind of an ambition of ours since we were young, which is to do a John Peel's show/lessons for the BBC.

When is that happening?

It's happening on the 10th of December. I think it's going live to air. That man has informed more musical taste than anybody. I think it's nice. It's something we've wanted to do for a very long time. We get to play in front of 30 people in a really small studio at the BBC. It's fantastic.

It doesn't sound like the crowd size is a measure of success to you.

It's the electricity that happens. It's very

important that we're playing with people.

You feel more comfortable on stage versus being in the studio?

They're both very very different. The stage is about spontaneity. It's about the moment. The moment's gone and you're quickly on to the next one. In the studio, it's about crafting something.



You don't need the biggest crowd in the world to get off on the electricity.

you know, improvising to a point, then going back over it and crafting it until you achieve something which you feel is close to what you're trying to say. It's a very insular activity, really, which is why we need the internet to publish works on, 'cause when you're kind of locked away for such a long time, it's nice to have some contact with the outside world. [In the studio], it's kind of experimenting, cutting loose, not being Underworld for awhile, but just making some stuff and seeing how it turns out. That kind of process of reinvention that Miles Davis always talked about is something we aspire to, whether we achieve it or not all the time. Whenever we start a record, forget Underworld, forget writing stuff that you think is going to work live; just make stuff and see what happens.

We carry a smaller version of the studio that's in our Powerbooks and a little bit of hardware bits outside, for putting things like guitars and microphones and stuff. We've been working in our hotel rooms and planes and buses and wherever we can snatch half an hour, an hour to work. That's something we talked about 20 years ago. "Wouldn't it be great if we could make a record all over the world? What would it sound like if each track was written in somewhere specific?" We haven't quite done that, but at least we can keep writing while we're moving around.

What other occupation would you like to try?

I was a sculptor and an installation artist in the '70s and I worked with this kind of easy

video. We've started publishing books now and we do photography, films; we've done lectures, talks, spoken word, sound installations, interactive media. If we see this as any kind of a looking back, looking forward period—which we don't, but let's say for convenience sake, if we did, if the last 10 years were about us consolidating



Underworld's activities as a group that makes records and goes on tour—the next 10 years would be about consolidating the fact that we're two guys that make a lot of stuff, and some of those things happen to be going on tour and making records. We start next year with the release of a Playstation 2-based project coming out in early March, which is a platform we're interested in using to explore Underworld sound and Tomato visuals. We intend to make an album as a game-based platform, as a way of exploring our sounds, in a way that's not just you put the record on, it starts there and ends there. We'll still put out stereo things. It's the most exciting thing that we've come across in years, since we jammed for 18 hours in Glastonbury in '92 and went, "Oh, my God, I think we've got a blueprint for a band here." Now the programmers and the software writers are, to me, the new DJs. I speak to them now and I get the excitement that I used to get back in the '90s talking to DJs. I'm now talking to young guys with attitude who think they've got right on their side and I just love it. I think it's just fantastic, the kind of beautiful youthful arrogance. It's a real kick up the ass to us.

I think we all need a little bit of that to keep us in check.

Absolutely!

Underworld have just released the two-disc career retrospective 1992-2002, available from JBO/V2.

TOP PICTURES: 1. Corinne, The Life Organ (Saddlerow); 2. Matthew Good, Resonance (Universal); 3. Blue October, History Is Safe (Brands/Universal); 4. Mew, The Remote Part (Capitol); 5. The Rapture, Echoes (DFA/Vegetal/Universal)—Laura Remont; TOP 3 PICTURES: 1. Yeah Yeah Yeahs, Date With the Night (Interscope); 2. Pacific UV, Pacific UV (Warner); 3. Radiohead, Pail to the Thin (Capitol); 4. Arca Soup, Monday at the Hug and Piss (Matador); 5. Delgados, Hate (Beggars Banquet)—Rob Long

Thanks for your time!

