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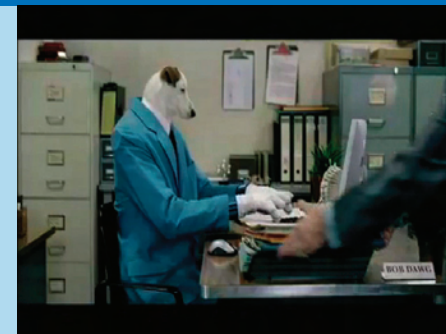
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THE TOP SPOT OF THE WEEK

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This Week



Columns

ScreenWork

DGA Names Craig Gillespie Best Commercial Director of 2005

By Carolyn Giardina

LOS ANGELES—On the occasion of his third career nomination, Craig Gillespie made his first trip to the DGA podium and was bestowed the Directors Guild of America (DGA) Award for best commercial director of the year. The honor was presented at the DGA Awards, Jan. 28 at the Hyatt Regency Century Plaza Hotel in Los Angeles.

This was a big night for Gillespie, as well as bicoastal/international MJZ. Four of this year's five commercial nominees are with the production company: Gillespie, Rocky Morton, Spike Jonze and Rupert Sanders (who was nominated for work from MJZ and his prior home, now-defunct Omaha Pictures). The fifth nominee in the commercial category was last year's winner, Noam Murro of Los Angeles-based Biscuit Filmworks.

When he reached the stage, Gillespie accepted the award from actor John Leguizamo, and the helmer thanked his wife, MJZ president/co-founder David Zander, first AD Ken Gilbert,

and his fellow nominees.

"There was so much good work," Gillespie said afterwards, admitting that he was surprised by his win. The director added that it was nice to be sharing the event with the MJZ team, saying there is a real camaraderie among the directors. "Everyone wishes the best for each other," he related.

Gillespie's win came on the strength of a Ameriquest's "Surprise Dinner" and "Mini-Mart" for DDB, Los Angeles, and Altoids' "People of Pain" and "Fable of the Fruit Bat," out of Leo Burnett USA, Chicago.

Of the lot, the director's favorite is "Surprise Dinner," which debuted during the '05 Super Bowl. The dark comedy features a man preparing a surprise dinner for his love interest. Just as she unlocks the apartment door, a kitchen mishap occurs and she finds the man in the kitchen with her cat in one hand, and a large knife covered with red tomato sauce in the other. Gillespie thought the agency took a chance with the cat and dark sense of humor. "But the agency sold the commercial,

Red Car Introduces New Concept "Look Center"

By Carolyn Giardina

SANTA MONICA, Calif.—Red Car launched its new concept "Look Center" last week in Santa Monica. And with it, company founder Larry Bridges initiated some radical new ideas—particularly about the future of the color correction process.

The Look Center is essentially a place where commercial clients can go during prepro to establish and set a desired look, and to create a look up table (LUT) that will help communicate the desired look on set and throughout postproduction. In other words, look at

Executive Producers Koenig, Lee Team To Launch Uber Content

HOLLYWOOD, Calif.—Owners/partners/exec producers Phyllis Koenig and Preston Lee, both formerly of Area 51 Films, Santa Monica, have launched Uber Content, a spot/feature production house on the Hollywood Center Studios lot. Coming over with them to the new venture are several of their Area 51 colleagues, including directors Jordan Brady, Aaron Ruell, Marc Scholermann, Theodore Melfi and Simon Stock.

A subsidiary of the Chicago-based Story Companies, Area 51 has been in

Uncle Becomes A New Relation For Directors Navarre, Gourrier

By Robert Goldrich

SANTA MONICA—Directors Christophe Navarre and Alain Gourrier have joined Santa Monica-based Uncle. Navarre first broke onto the U.S. ad scene via now defunct Satellite in 2000, his debut being a Lexus package for Team One Advertising, El Segundo, Calif.

The following year, he was included in Saatchi & Saatchi's New Directors Showcase on the strength of Quencha's "Airport," out of Young & Rubicam, Paris.

After Satellite, Navarre landed at Little Minx@RSA; he comes over to Uncle from the bicoastal RSA roost. However, RSA Films, London,

continues to handle him in the U.K., as does Paris production house Irene for French market work.

Navarre's apprenticeship came as an assistant director, working for such notable helmers as Erick Ifergan, Stephane Sednaoui, Jean-Baptiste Mondino and the late Jhoan Camitz. Navarre made the leap into directing

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Think Small

The Super Bowl is an all encompassing media event—even more so this year as evidenced by two seemingly incongruous statements that both ring true.

“I’ve got to get my big screen TV in time for the Super Bowl,” says one consumer.

Meanwhile another—or even the same consumer—could be heard to utter, “I’d better get my small screen ready for the Big Game.”

The former has a sense of urgency in that the Super Bowl is broadcast in HD. And for the first time not only the Big Game, but also more than half of its commercials will be shown in hi-def. In that many viewers actually want to see the Super Bowl spots, the HD factor



looms as significant. At the same time, advertisers need to be conscious of other venues on which their Super Sunday pitches will appear—namely on much smaller screens. The NFL, for example, will place all Super Bowl XL spots on its video-on-demand service, on NFL.com, and NFL mobile programs on Sprint. These ads will be available for a full week after the Game. This small-screen exposure provides an additional return to advertisers who are paying an average of \$2.5 million per :30 time slot on the Fox Super Bowl telecast.

Anheuser-Busch’s five minutes of

Super Bowl advertising will be shown at Budweiser.com. These ads can even be downloaded to video iPods, a dynamic that can enhance, if not extend, water cooler talk about the spots after the Game itself.

This past Monday, Diet Pepsi launched brownandbubbly.com, providing content related to its upcoming Super Bowl ads, which will be posted on the site after the game. The Diet Pepsi campaign revolves around the Diet Pepsi vending machine, which has become a star NFL player, so much so that it is represented by a high-powered sports agent played by comedian Jay Mohr (from *Jerry Maguire*).

Also engaging consumers in concert with and beyond the Super Bowl ad itself

is Emerald Nuts with its acrostic word game, based on the letters in Emerald and identifying the many different kinds of people who love Emerald nuts. The Web site’s example is Elizabethan Monarchs Examining Reruns Are Lounging Despite Not Upgrading The Sofa. For the 10 days leading up to the Super Bowl, site visitors can submit their own Emerald acrostic as part of a contest; the winners will have their entries posted on the Emerald site.

Degree antiperspirant will give men on their email list a sneak peek at its Super Bowl ad the morning of the Big Game. Degree is also running a 30-second action film on male-appeal Web sites (ign.com, Degree.com). The short cen-

Post-Its

Talent Watch Includes Signings At Optimus, Blue Rock, Final Cut

Matt Daly has come aboard **Optimus**, Chicago, as visual effects director. He comes over from **Digital Kitchen**, Chicago, where he served in the same capacity. At Optimus, Daly will be the primary designer and animator for all CGI projects. He also brings expertise in live action, effects supervision and design/creative direction to his new roost. The addition of Daly rounds out a newly structured department staffed by nine full-time designer/editors and three full-time assistants. Partner/effects editor **Glen Noren** heads the department, which is balanced between effects editors and composers on Flames and designers working on desktop software. Leading the design group is creative director **Mike Ciacciarelli**. The department has turned out national campaigns for such clients as **Sears, Philadelphia Cream Cheese, U.S. Army, Suave, Dove, Aveeno, V05, Kellogg’s, McDonald’s** and **Budweiser**.....Editor **Dave Smalheiser** has joined **Bluerock**, New York. He was previously with **3 Fingered Louie**, a New York shop that recently closed; he was a cofounder of that house. Prior to 3 Fingered Louie, Smalheiser cut at **Bug Editorial**, New York. Earlier affiliations included New York houses **Invisible Dog** and **First Edition**..... Editor **Stephen Berger** has joined **Final Cut**, Los Angeles, where he reunites with the shop’s partner/senior editor **Eric Zumbrunnen**. Prior to Final Cut, Berger was with **Spot Welders**, Venice, Calif., where he started as an assistant under Zumbrunnen. Berger eventually got the opportunity to edit assorted projects, including spots (**Volvo, Porsche Cayenne, eBay**) and music videos (for such artists as **Ludacris** and the **Yeah Yeah Yeahs**).....**Homestead Editorial**, New York, has added editor **John**

Young to its roster. Young’s prior New York shop roosts include **Crew Cuts** (where he began with an assistantship under **Chris Hellman**), **Isis Post** and **Consulate**. Among Young’s editing credits are TV spots for **ESPN Sportscenter, Verizon Wireless, Reese’s, Captain Morgan** and **Chevrolet**. He has also cut longer form fare such as **Meow on TV**, a branded show sponsored by **Meow Mix**, which aired on the **Oxygen network**, a comedic feature, **Fortunes**, and a documentary, **Muskrat Lovely**..... Editor **Neil Gust** has joined **Outside Editorial**, the New York-based editorial, visual effects and design boutique. As a freelancer, Gust recently collaborated with Outside founder/editor **Scott Gaillard** on a package of TV and cinema spots for **Jaguar** via **Euro RSCG Fuel**, New York. Impressed with Gust’s contributions to the project, Gaillard asked him to join Outside. Prior to freelancing in New York earlier this year, Gust was with Portland, Ore.-based creative studio **Johnson & Wolverton**, where he served as an editor and graphics animator. There he worked on such jobs as promos and interstitials for **The Sundance Channel**, and projects for **Showtime, BBC, Food Network** and **Comedy Central**.....Senior compositor/visual effects supervisor **Jon Wank** has joined **Spy Post**, San Francisco. He had most recently been freelancing as a lead compositor/efx supervisor on a mix of films (**Sin City, Al, Hellboy**) and commercials (**Saab, Burger King, Mass Mutual, AT&T, McDonald’s, Ford, Sony, Dell**). Wank began his career as an online editor at **Hollywood Digital**. He then moved to **Bob ‘n Sheila’s Edit World**, San Francisco, and then **ILM**, San Rafael (now San Francisco). At ILM, he served as an Avid editor, post supervisor and graphic artist. He then shifted over to ILM’s former commercials division as a Flame compositor.....

TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK

TOP SPOT
OF THE WEEK**Director Kodagolian Dons “Human Suit” For Sci-Fi Channel**

Clever Disguise Earns Man’s Best Friend A Promotion And The Employee-Of-The-Month Honor

The grass is always greener somewhere else—in this case anywhere else for a man who’s overworked and overwrought at the office. He looks longingly at his dog’s life in this promo that opens with the guy leaving home to go to work. Before heading out the front door, he tosses a ball to his dog. Instead of fetching, Fido opts to pee on the living room’s wood floor.

Nonetheless, his own duty calls and the man sets out for the workplace. Once there we see he’s beleaguered, with coworkers and supervisors dropping folder after folder full of paperwork for him to tend to.

Mercifully his day ends. But there’s no respite for the weary. He goes back home and opens the door to find the dog ripping up the couch.

Yet adversity sometimes begets inspiration, which leads our protagonist to the drawing board. Sketch after sketch and a series of mathematical and scientific formulas later, he’s created a “human suit,” which his dog can wear. The brilliant idea is for the dog to go to work in the man’s place—we see the canine’s head pop out from the top of the suit, which has mechanical arms and legs. In the getup the dog can walk like a human being, a bit hesitantly but he’s ambulatory nevertheless.

At the workplace, we see the dog excel, as the pile of paperwork on his desk goes steadily down. In fact, no one at the office seems to notice the difference—except to realize


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that the worker’s job performance has improved exponentially. In fact, the dog earns employee of the month honors and is promoted to an executive suite. He even drives a car, with a personalized license plate that reads, “TOP DOG.”

This is coupled with a role reversal at home. We see the dog in the human suit reading in bed—the man meanwhile naps on the couch like Fido used to. One night the switch is complete as the dog throws a ball to his former master, who

smiles at the offbeat turn of events.

The word “IF” is then supered across the screen, with the “I” becoming the end of “Sci” and the “F” positioned as the beginning of “Fi,” which together form the core of the Sci-Fi Channel logo.

Indeed this “what IF” scenario is most entertaining, branding the channel as a place to expect the unexpected.

Titled “Human Suit,” this :60 was directed by Albert Kodagolian via RSA, London. (Kodagolian

is repped stateside by bicoastal Believe Media). Shot over four days in Barcelona, Kodagolian got the chance to work with one of his favorite cinema stars, French actor Dominique Pinon (*Delicatessen*, *City of Lost Children*, *Amelie*). The other star was a dog named Cook. The scenes that required the dog to be in the human suit were accomplished by having an actor with a green mask over his head and then shooting plates of the dog to replace the man’s face in postproduction.

Client
Sci-Fi Channel

Agency
Sci-Fi Channel In-House Agency
Roger Guillen, creative director; Gunilla De Santo, head of production

Production Company
RSA, London
Albert Kodagolian, director; Sookie Foster, producer; Carl Nilssen, lighting cameraman.

Editorial
The Whitehouse, London
John Smith, editor

Post/Visual Effects
Framestore-CFC, London
Dave Ludlum, colorist

Smoke & Mirrors, London
Tony Lawrence, visual effects artist
James Woollard, freelance modelmaker

Music/Sound Design
Squeak E. Clean, Los Angeles
Sam Spiegel, music composer/sound designer

Audio
750mph, London
Andy Humphreys, audio post mixer

Kodagolian related that the project started “with an open brief from the Sci-Fi Channel which simply asked us to incorporate the word IF. The goal was to create a strong narrative that demonstrated the idea, ‘If you can imagine it, then it’s real.’

“It’s the second part of that sentence,” continued Kodagolian, “that excited me the most; the challenge of creating something fantastic and magical that is heavily rooted in reality and the casual poetry of the everyday.”

National Ballet Of Canada Buys Airtime For Spec Spot

Michael Downing-Directed Piece, "Swan Lake," Brings Graceful Art To The Workplace

By Robert Goldrich

Though it's not quite on the grand scale of having a spec piece bought and then aired during the Super Bowl telecast—which he accomplished last year with Bud Light's "Skydiver for DDB Chicago—director Michael Downing has experienced a bit of déjà vu all over again, this time for a spec spot called "Swan Lake."

Downing—who directs commercials for the Canadian market via Untitled, Toronto (and stateside via harvest, Santa Monica)—wrote and helmed this latest spec entry. The work was presented to the National Ballet of Canada, which loved the ad and purchased airtime for it.

The spot opens on a man at his office workstation cubicle. He's surrounded by the normal office din and clatter—but his behavior is anything but normal. The guy is in a world unto himself, performing like a ballet dancer. He does some knee bends, known in ballet terms as the demi-plie exercise, followed by a couple of twirls with a flourish, and several other artistic gyrations.

Ballet is known as the language of the body, enabling the dancer to tell a story through movement. However, our office worker's amateurish performance only conveys that he may be a bit off center, if not a total whack job. Adding to the craziness is the fact that his surrounding



[CLICK HERE TO VIEW SPOT](#)

"Swan Lake"

co-workers are oblivious to the would-be Baryshnikov.

He is equally oblivious to them—until his work phone rings. The sound jars him back to mundane reality. Obviously annoyed, he picks up the phone, sits down

at his desk and starts talking. We can only conjecture as to the subject matter—possibly quarterly reports or a boss hassling him over some other long overdue paperwork

A parting end tag reveals the spot's sponsor: The National Ballet of Canada, accompanied by a slogan, "It will move you." A Web site address (www.national.ballet.ca) also appears on screen.

The spot was produced by Untitled. Tom Evelyn served as producer. The DP was Tico Poulakakis.

Editor was Brian Williams of Panic & Bob, Toronto. Online conforming and titles were done by Naveen Srivastava, also of Panic & Bob. Colorist was Gary

Chuntz of Notch, Toronto. Panic & Bob's Williams is additionally credited with audio post mixing, sound design and music for the spot.

The principal actor in "Swan Lake" was Brian Lee Hughes, who also happens to be a director with Reginald Pike, Toronto.

As another aside, Downing has a history with this arts client; he was with the National Ballet of Canada as a corps de ballet, then became a choreographer and started his own experimental theater/dance company. He made films based on that work, starting him out on a path that led to his directorial career.

"Swan Lake" has a notable spec-turned real-world-spot tradition to live up to relative to Downing. The aforementioned Bud Light "Skydiver" commercial not only aired during the Super Bowl but also finished number one in last year's *USA Today* Big Game ad poll.

"Fear The Turtle"

By Robert Goldrich

Consider this a good-humored version of an elaborate shell game—except in this case the shells belong to a procession of CG turtles compliments of Dallas-based visual effects/CGI house Janimation for client the University of Maryland.

The impetus to deploy this particular brand of reptile power is the fact that the university's longstanding mascot is a terrapin diamondback turtle named Testudo. We open on a shot of a turtle leg that fills the screen. It moves slowly but surely, at which point we see the turtle it's attached to, a photo-real CG creation.

A voiceover relates, "Wherever you see greatness, there's much you don't see. The paths that led to the goal." At this point, we see that our lead turtle is but one of many in a long line of turtles walking in concert.

"The support of others," continues the voiceover as we see a baby turtle going for a piggyback ride on an adult terrapin. Another baby turtle walks behind them, nudged along from the back by an elder turtle.

"The careful way everything is choreographed to create an effortless end," says the voiceover, identifying another behind-the-scenes mark of success. At this moment, we see that the turtle movements are forming a pattern, a whole greater than the sum of their parts.



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"March of the Turtles"

The voiceover chimes in, "Fueled by 150 years of teamwork between alumni, students, faculty and staff, the University of Maryland is now a leading public research university and together there's so much more we can do."

The procession of turtles slowly morphs into a globe, which transitions to an end tag with the University of Maryland logo and an accompanying Web site address. Suddenly a turtle breaks through the scene ala the MGM lion at the beginning of a movie. The turtle then roars and the voiceover concludes, "The University of Maryland. Feel the Turtle."

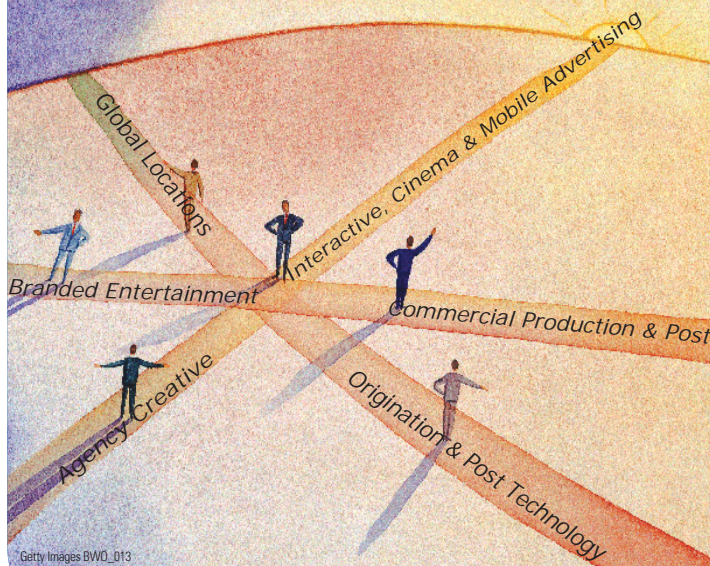
Janimation took on this client-direct spot, which is airing regionally during college sports telecasts.

The production was handled on-campus by UniversityVideo, College Park, Md. Mac Nelson served as executive producer/director for UniversityVideo.

The Janimation ensemble consisted of executive producer Steve Gaconnier, senior creative director Greg Punchatz, technical director Ludo Michaud, operations supervisor Mike Duffy, 3D animators John McInnis and John Griffith, compositor Josh Bray, digital artist Rares Halmagean, and senior producer Pete Herzog.

Editor was UniversityVideo's Christopher Abolt. Audio mixer/music composer was John Dennis at The Sound Spot, Dallas.

All Paths Connect Via SHOOT in 2006



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MARCH 10

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& Cinematographers and cameras
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HD Essentials

Sony Launches XDCAM HD System At Sundance

By Carolyn Giardina

PARK CITY, Utah—The creative choices and price points offered by emerging lower-cost HD camera and desktop editing tools have made independent filmmaking an important market for HD technology. So it is no surprise that on the production front, HD was a big story at the recent Sundance Film Festival.

There, Sony, with U.S. headquarters in Park Ridge, N.J., took the opportunity to launch its new IT-based XDCAM HD system—a line of high-definition optical camcorders and decks that offer a tapeless creative environment.

For its media, the Sony system uses the same Professional Disc media used in the standard definition version of the XDCAM system (launched in '04). Based on blue-laser technology, the media offers random access to footage in the field or during post, as well as multiformat flexibility and flexible record times (approximately 120 minutes of HD content).

The Sony Professional Disc media is reusable up to 1,000 read/write cycles and up to 10,000 read/write cycles in ideal conditions, based on Sony's own testing, Sony reported. This means that a production crew would be able to re-use it without experiencing degradation after multiple uses of the media.

The first products in the XDCAM HD are scheduled for availability in March. They include the PDW-F350 camcorder (\$25,800), PDW-F330 camcorder (\$16,800) and PDW-F70 deck (\$15,990). The PDW-F30 deck is planned to be available in June, with a suggested list price of \$9,500. The PFD-23 Professional Disc media is available for approximately \$30 per disc, with a capacity of 23.3 GB per disc.

The two XDCAM HD camcorders—the PDW-F330 and PDW-F350—both offer 24p recording in SD or HD, interval recording, and slow shutter. The F350 also offers variable frame rate recording capabilities, commonly known as “over-cranking” and “under-cranking” or “slow-motion/fast motion” functionality.

“This is a much-desired and often critical feature for cinematographers and directors of photography who need the flexibility of changing frame rates to create unique ‘looks’ for their

productions or to create special effects,” said Robert Ott, VP of optical and network systems for Sony Electronics. “For digital cinematographers, shooting at slower or faster frame rates than playback gives them the great motion effects often seen in film cinema.”

This new technology extends Sony's Cine Alta product line and, according to Sony, fills a niche between entry-level and high-end formats.

Sony's most affordable HD option is the HDV line that offers HD capabilities at a prosumer price point. HDCAM is its established high-end tape-based format that has the most lens options (it accepts any 2/3-inch HD lenses), uses a high data rate to record the images, and is today supported at many high-end post houses.

Sitting between HDV and HDCAM is XDCAM. Ott related that XDCAM's benefits includes true 24p capabilities in a tapeless format that can be ingested into a Mac or PC-based desktop editing system and could offer a fast, random access workflow.

Looking at the big picture, it's fitting that Sony would land in “HD Essentials” during its first month of publication. One of the goals of this new column is HD education, and Sony has demonstrated its belief in that goal with its “Dreams” program, which was launched roughly four years ago to put HD technologies in the hands of the advertising community, which has used the tools to experiment and to create a series of shorts. Leading commercial directors such as Bob Giraldo and Sam Bayer have been among the participants.

When asked about “Dreams” Ott said Sony may produce another Dreams DVD that would incorporate its expanded CineAlta family—both the HDCAM and new XDCAM HD lines—of camera technologies. He added that his hope is to also produce a “Dreams” project on Blu-ray DVD technology. Players for the Blu-Ray next generation of DVD technology that supports HD are expected to begin to become available in late '06.

SHOOT senior editor, technology and postproduction, Carolyn Giardina, can be reached at 310-822-0211 or at cgiardina@shootonline.com.

Think Small

ters on the exploits of a stunt man who is featured in the Big Game spot.

Meanwhile Sprint's two Super Sunday commercials can be seen by its cell subscribers. Sprint has also set up polls whereby subscribers can vote for their favorite Sprint ad as well as song performed

by the Rolling Stones during the Sprint-sponsored halftime show.

It's somehow apropos that the Sprint spots come from TBWA/Chiat/Day, New York. You may recall that the agency's Los Angeles and San Francisco shops some years ago launched the lauded Apple campaign "Think Different." And in today's multi-platform marketplace, an offshoot of that mantra could take the form of advice for even the largest advertisers: "Think Small."

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SHOOT is conducting a worldwide search to discover the best up-and-coming directors who, based on their initial work, show promise to make major positive contributions to advertising and/or entertainment in its traditional and emerging forms. This global search is conducted by SHOOT's editorial staff with input from ad agency creative directors & heads of production, production company heads and established directors. The search will be conducted between January 27th and April 7th.

What Work is Eligible to Enter?

Category 1: Traditional broadcast
television spots, spec work, cinema ads, branded content

Category 2: Alternative media content
webisodes, spots created for online, mobile-phone content, in-game advertising, advergaming, virals, alternate reality gaming, ads created for PDAs

Category 3: Other
music videos, short films, feature films

Who's Eligible to Enter? Directors can submit work that was completed in the last 15 months. (January 2005-March 2006) (excerpts from shorts, and excerpts from longform film or other entertainment fare should be NO MORE than 5 minutes in length) *Must be directing in category of entry less than 2 year.

Submission Form Available at:
www.shootonline.com/go/search

street talk

The directing team of **Gwyneth Paltrow** and **Mary Wigmore** has signed with bicoastal/international **Moxie Pictures** for exclusive worldwide representation in spots and music videos. Paltrow and Wigmore directed the short **Dealbreaker**, which was in competition at this year's **Sundance Film Festival**. The short was born out of a branded entertainment initiative involving Moxie and **Glamour** magazine...**The American Society of Cinematographers (ASC)** has announced five nominees in the organization's annual **Outstanding Achievement Awards** feature film competition. The nominees are **Dion Beebe, ASC, ACS for Memoirs of a Geisha; Robert Elswit, ASC for Good Night, and Good Luck; Andrew Lesnie, ASC, ACS for King Kong; Wally Pfister, ASC for Batman Begins; and Rodrigo Prieto, ASC, AMC for Brokeback Mountain**...**Bicoastal Post Logic Studios** has hired **Carrie Holecek** for the newly created position of VP of business development. She comes to Post Logic from Santa Monica-based **Company 3**, where she was executive producer of the features department...**Das Werk**, a postproduction firm with facilities throughout Germany, , has purchased a **da Vinci Resolve RT** digital mastering suite for nonlinear grading of feature films, music videos, and commercials. This is part of the company's Digital Intermediate (DI) style workflow.

rep report

Jack Fahey has joined **Spontaneous**, New York, as an in-house rep. He comes to Spontaneous after seven years as head of sales at bicoastal **Celsius Films**. Prior to that, Fahey was East Coast rep for **Crossroads Films**, bicoastal and Chicago for four years and now defunct **Harmony Pictures** for a year....**DP Jimmy Muro** is now available for commercials through the **Montana Artists Agency**, Los Angeles. He was recently nominated for a BAFTA Award on the strength of the feature film **Crash**....**DP Joseph Labisi** has come aboard the **Stacy Cheriff Agency**, Venice, Calif.

bulletinboard

□**Feb. 10/New York: Entry deadline for the 2nd annual Olives Awards, honoring the best writing in radio advertising.** www.theolivesawards.com...

□**Feb. 19/New York: Call for entries deadline for the Association of Independent Commercial Producers (AICP Show.)** www.aicp.com/entries...

□**Feb. 22-24/Palm Springs, Calif.: Hollywood Post Alliance (HPA) Technology Retreat.** www.hpaonline.com...

□**March 20-24/San Jose, Calif.: The Game Developers Conference at The San Jose Convention Center.** www.gdconf.com...

□**March 22/New York: The Association of National Advertisers (ANA) Television Advertising Forum at The Grand Hyatt Hotel.** www.ana.net...

□**April 7-9/Santa Monica: Association of Film Commissioners International (AFCI) Locations Expo at the Santa Monica Civic Auditorium.** www.afci.org...

□**April 22-27/Las Vegas: National Association of Broadcasters (NAB) Covention at the Las Vegas Convention Center.** www.nab.org...