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WINTER 2015

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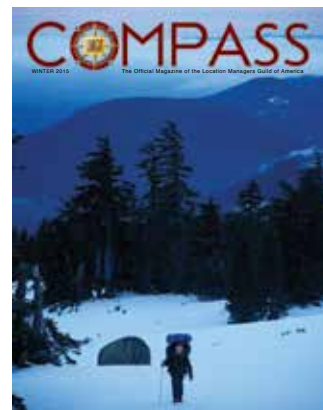
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FROM THE EDITORS' DESK

"It is not the strongest or the most intelligent who will survive but those who can best manage change."

—CHARLES DARWIN

"The only thing constant is change."

—HERACLITUS

Adaptability. Like a chameleon reacting to its environment, location professionals are masters of managing change. The second we accommodate one adjustment, a new wrench gets thrown into the works. We rise to the challenge. Relentlessly.

This quality is admirably portrayed in our cover story "Wild." Extreme journalist Tim Neville reports on location manager Nancy Haecker's race against the clock on the new Reese Witherspoon film. Filming in the great outdoors, coupled with national parks shutting down, Haecker and her intrepid location team persevered against all odds. The challenges rekindled her passion for location scouting. In a conversation with *Wild* author Cheryl Strayed, Haecker explores their mutual love of storytelling and the wilderness.

Alexandra Zeevalkink, publishing manager for KFTV, presents the first of a series profiling some favorite international locations of our members. As the world shrinks and locations go global, constant travel is de rigueur for many of our members. These favorites from location scout Marco Giacalone attest to that in "Scouting Across the Pond."

Born and raised in Argentina, Shasta Kinney affirms its constant evolution. Complemented by photography from LMGA Business member San Telmo Productions, "Argentina" takes us on a journey through both time and many miles of varied scenery ... this country has long been ready for its close-up!

Rebecca "Puck" Stair's "Giving and Re-Giving..." examines the circular nature of volunteerism. Doing for others becomes its own reward. Few are better suited, with an array of logistic and creative talents, to serve nonprofits determined to make the world a better place. So many LMGA members are agents of positive change.

This issue's departments include another duet for "In Our City," "Career Focus," "In the News" and the "Martini Shot."

As always, we encourage your ideas for articles and photography submissions. We wish you happiness and prosperity in 2015, and hope that you can be the change you want to see in our world. Namaste.

Always a pleasure, never too busy,

Marie, Stevie,
Ken and Lori



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LETTER FROM THE PRESIDENT



DEAR MEMBERS,

I picked up the book *Wild* at Logan International Airport. I was heading home after working in Massachusetts on *The Judge*. By the time I landed for my layover, the book was dog-eared, a rainbow of highlights marked its pages. I deplaned in Dallas and started making calls and searching the Internet for information. I very much wanted the job as the location manager on that film. I related to the story and passionately wanted to scout the Pacific Crest Trail and outdoor locations in general.

I made little progress finding the producing team on my layover. When I reached LAX, I sat in the baggage terminal for several hours watching my luggage go round and round until mine was the lone bag on the carousel. I had the information I was looking for.

With only one day to prepare for the interview, I pulled files and maps and read the book repeatedly. My interview was the last one of the day. When we were halfway through, the producer stood up and said, "you've got the job, let's get a coffee." I was thrilled.

I look back at how easy it was to prepare for that interview. It was easy because I felt passionate about the project and was committed to getting the job.

We are driven by passion, our Guild was built on passion and will be sustained by passion. What are we passionate about? Are we passionate about getting a designated IMDb category or credit placement in the scroll above part-time PAs? Do you shake your head every time you watch a 'behind the scenes' production and the art department is getting credit for your scout work? Have you ever fantasized about walking the red carpet and accepting an Academy Award for your work? Do you feel respected and recognized when you take your rightful place on a panel discussion alongside the director and producers? How would it be if all qualified location managers and scouts were admitted into the Television Academy and Academy of Motion Picture Arts and Sciences?

January marks the start of a new year. Resolutions are a tradition. In this coming year, I'm inviting you to join me in making a resolution to renew your commitment to actualizing your passion, whatever it may be. Support the Guild in its ongoing mission to educate our industry and the public about the importance of your work. The 2nd Annual LMGA Awards Show is March 7; volunteer, contribute, vote, attend. Watch your colleagues walk down the red carpet. Pay your dues and recruit deserving members and business members. There is strength in numbers. Spearhead our IMDb placement or our placement in the credit crawl. Contribute to the website and to the *LMGA Compass*.

It's a brand-new year, rekindle your passion for the Guild and your profession. Be seen and let your voice be heard.

Sincerely,
Nancy Haecker

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Official Magazine of
Location Professionals
Promoting Excellence
on Location Worldwide

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Rebecca "Puck" Stair

A native Washingtonian, Rebecca "Puck" Stair moved to New Mexico on purpose—to teach high school English—but somehow wound up as a location manager and scout, where she merrily samples other people's careers in lieu of choosing her own. A current member of the LMGA and WIF (Women In Film), she enjoys the challenges of filming in rural and urban locations all over the country, and is currently honored to serve on the Executive Board of IATSE Local 480. When not filming, she can be found in the sky, paragliding. Puck's credits include *The Lone Ranger*, *3:10 to Yuma* and *No Country for Old Men*.



Alexandra Zeevalkink

Alexandra Zeevalkink is the publishing manager of KFTV. With a background in online film journalism, she has been working for the international production website since the beginning of 2013. KFTV (formerly Kemps) has over 50 years of experience providing news to the international production community. Being able to combine journalism with film has made Alex's dream come true. Always curious, she loves meeting new people with innovative ideas, watching independent films and traveling the world in search of a good story for KFTV (or in this case, the LMGA).



Russ Fega

Russ Fega picked up a used Canon AT-1 in high school and has never put it, or any other camera down. In fact, it seems like he's been involved with cameras his whole life. He has been in front of the camera (which he prefers), behind the camera, and way behind the camera, in a parking lot somewhere. When working as a scout and location manager, he most enjoys presenting and discussing locations with the director, production designer and DP. Seeing a good movie or TV show that he and his team worked on still fills him with pride. Fega started his own business, Home Shoot Home, 11 years ago and he has enjoyed working with other location professionals in this capacity. Photography is still his passion though, and Book Soup is currently exhibiting some of his prints during the holiday season.



Tim Neville

Tim Neville is a correspondent at *Outside* magazine and longtime contributor to *The New York Times* travel section. In covering the outdoors, Tim has scaled glaciers, scuba dived and cycled hundreds of miles to report his stories. Neville's work has also appeared in *Men's Journal* and *The London Observer* and been anthologized in the popular Best American Sports Writing series. He lives in Bend, Oregon, with his wife and daughter.



Nancy Haecker

Nancy is a location manager that has done it all; from blockbuster features, to small independent films, episodic television and commercials. Her scouting and passion for travel have taken her around the world to such faraway places as Patagonia, the Arctic, Thailand and Culver City. Her many credits include the features *Into the Wild*, *Lucky You*, *Kill Bill* and the TV series *House*. President of the LMGA.



Shasta Kinney

Shasta Kinney is a young location manager, born and raised in Argentina. The daughter of missionary parents, she has traveled extensively throughout North and South America. In her free time she enjoys the beach, reading and hanging out with her dog Hitch. Her career goal is to scout and manage locations internationally. Shasta joined the LMGA in 2011.

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And the winner is...

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Location Managers Guild of America Awards Show
is around the corner!**

LOCATION LOCATION LOCATION puts us front and center at the world-class Wallis Annenberg Center for the Performing Arts, in the heart of Beverly Hills on Saturday, March 7, 2015.

Our inaugural effort was a stellar success, with entertainment icon Billy Crystal, AMPAS President Cheryl Boone Isaacs, director Alexander Payne, and cinematographer Haskell Wexler, among the dignitaries gracing our stage.

The LMGA Awards Show spotlights the importance of locations in television, commercials, and feature films. Not so much from the daunting logistics standpoint, but from a visceral, creative sense ... how an evocative location contributes to creating the director's vision.

In addition to acknowledging the creative contributions of location professionals, the LMGA Awards highlight exemplary service by film commissions/offices around the world—from helping secure impossible locations to providing local contacts. We couldn't do it without them!

2015 Honorary Awards



Marino Pascal



Kokayi Ampah

Congratulations to Marino Pascal, LMGA, recipient of the Trailblazer Award. Marino is the creator of "Locolist," an online forum for location professionals.

Our Lifetime Achievement Award goes to the inimitable mentor of many, Kokayi Ampah, LMGA.

Sponsorship opportunities are available.

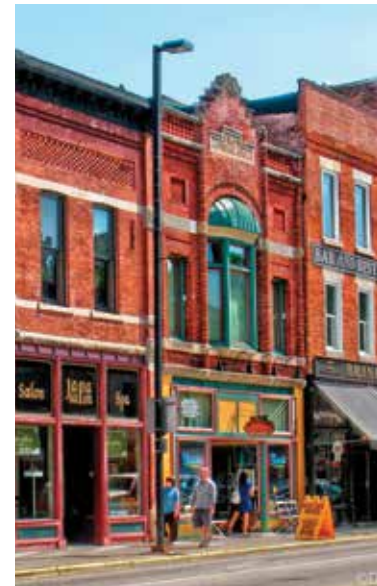
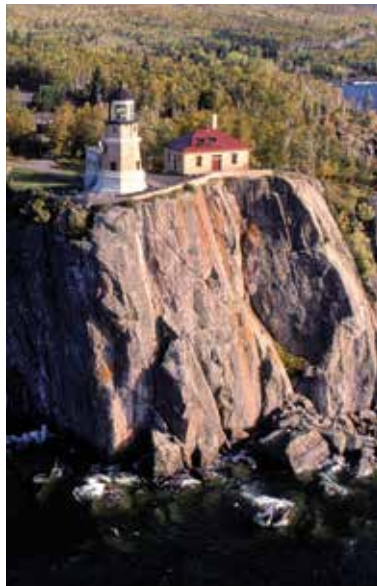
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IN THE NEWS

Left to right: Patrick Mignano, Nancy Haecker, Nancy Lazarus, Todd Christensen



Photo by Marie Healy, LMGA

Annual Holiday Party

LMGA Business members Real to Reel Locations and the Macerich Company hosted plenty of good cheer at the 2014 LMGA Holiday Party on December 7. The Westside Tavern's halls were decked, the food was delicious and a great time was had by everyone! Special thanks to

Hunter Davis (Real to Reel), Marie Healy (LMGA) and Taline Semerdjian (Skye Rentals) for coordinating this festive event, and to all our members who attended. Along with gift card raffle prizes, members were treated to an exclusive VIP holiday celebration at the Westside Pavilion.

Left to right: Location Pro, Andre Gaudry; Vito Bello, Macerich Co.; Hunter Davis, Real to Reel



Photo by Ken Haber, LMGA

David Lyons

How Do We Play? LOUDLY LMGA's 4th Fundraiser Was a Legendary Success!

Thanks to all of you who attended our Bingo event at the Hotel Intercontinental on Saturday, November 8. Fabulous prizes were awarded to Bingo, Raffle and Live Auction winners. Congratulations to Ilt Jones who will be enjoying a trip to Lake Tahoe courtesy of the Lake Tahoe Film Office, Skye Rentals who won premier seats to a Kings hockey game courtesy of AEG Worldwide and Joe Abdullah who was spanked by a drag queen (note this was not a raffle prize but a penalty for announcing a false BINGO!).

The event successfully raised funds for the LMGA and our adopted nonprofit foundation, Habitat for Humanity.

Eric Klosterman presents LMGA's donation to Jo-An Turman, Habitat for Humanity of Greater Los Angeles

Hollywood for Habitat Super Build

The Habitat for Humanity Super Build-a-Thon took place on November 6, 7 and 8 in Long Beach. LMGA members volunteered their time while LMGA Business members donated in-kind gifts.

Special thanks to: Map This Out, Quixote, Reel Security, Reel Waste and Recycling, Skye Rentals, United Rentals and Ned Shapiro, LMGA, who works closely with Habitat events coordinator Patty Lee throughout the year.



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Photo by © Dave Berthiaume 2014, LMGA



Ed Duffy

The COLAs Turn 20!

Kudos to the FLICS and FilmL.A. as the California on Location Awards celebrate their 20th anniversary with a fabulous event at the storied Beverly Hilton Hotel. Join us in congratulating the many LMGA members named as finalists: Chris Allen, Chris Baugh, Justin Besemer, Mike Brewer, Anna Coats, Deven Chierighino, Robin Citrin, Denise Collins, Dan Cooley, Stephenson Crossley, Mandi Dillin, Doug Dresser, Michael Glaser, Wes Hagan, Jof Hanwright, Phill Kane, Jordana Kronen, Chris Kusiak, Michelle Latham, Jodi Leininger, JJ Levine, Peter Martorano, Peter McClafferty, Patrick Mignano, Dennis Morley, Stevie Nelson, Sophia Ochoa, Kyle "Snappy" Oliver, David Park, Scott Poole, Patrick Riley, Jesse Rivard, Walter Roshetski, Lori Russell, Will Ruvalcaba, Jordan Schmidt, Michael Smith, Michael Soleau, Scott Trimble, Keomanee Vilaythong, Byll Williams and Paul Wilson.

Feliz Navidad y Muchas Gracias...

This holiday season, LMGA members gathered toys and clothing for Para Los Niños. This LA-based nonprofit organization offers education, mental health services and community engagement opportunities to thousands of children living in at-risk neighborhoods. Thanks to our members for their generous support. We're grateful for an agency like Para Los Niños whose programs serve more than 7,500 children and their families annually.



CAREER FOCUS

Russ Fega

YOU TRAVEL DOWN YOUR PATH BECAUSE YOU'VE CHOSEN IT. SOMETIMES IT'S MARKED AND OTHER TIMES YOU JUST HAVE TO KEEP MOVING FORWARD WITH THE FAITH THAT YOU'LL END UP WHERE YOU WANT TO BE.



All photos courtesy of Russ Fega

I came to Los Angeles from Arizona, via New York, to pursue my lifelong dream of becoming an Academy Award-winning actor. Why not dream big?! I worked for years trying to achieve that goal. I can't tell you how many photos and resumes I sent to agents and casting directors but it required a great deal of perseverance and resulted in a lot of rejection.

I took jobs that I hoped would help open doors to what was a very difficult world to enter. In fact, one of those jobs was all about opening doors. Unfortunately, they were actual doors. I dressed up as Groucho Marx and went to various offices to deliver press releases for a new show about the great comedian. I spent more on my outfit than I was paid. But I committed to it fully. So there I was driving around on a very hot day in my non-air-

conditioned Volkswagen Rabbit that I'd purchased from a guy from Minnesota. The rust on the car was so pervasive that I actually had to put plywood on the floor to avoid having water splash up when I drove through puddles. I was in the middle of the intersection of La Cienega and Wilshire when my car died. So I got out and attempted to push it out of the traffic I was causing. People drove by, honked, yelled and laughed at the sight of my poor Groucho, greasepaint melting from my fake mustache and eyebrows in the sweltering heat. I learned right then that show business wasn't as glamorous as I'd imagined.

My first real break came when I heard that *Murder, She Wrote* was looking for a pizza delivery guy to utter a few lines to Angela Lansbury. So I got an empty pizza box, taped my photo and resume inside

and personally delivered it to the casting director. He was so impressed with my "fake pizza" that he brought me in to read for the role and I got it. Amazingly, I still get \$10 residuals a few times a year for that performance. But the few small roles that I was able to get didn't satisfy me artistically or, more importantly, financially. So when I was offered a job doing craft service on a Disney educational show, I thought, "Why not?!" I had no idea what "craft service" even meant. I made \$50 a day and had to make coffee, lay out bagels and other assorted foods and, at the end of the day, clean up, bag the garbage, load it into my car and find a well-hidden dumpster to drop it in. I should have known then that my future experiences working for Disney would be tough, too.

One day a good friend of mine, who was location managing a film in Texas, asked me to take some photos of a doorknob at a house in Silver Lake that they were trying to double in Texas. I didn't really understand why they would be so picky about a doorknob and, frankly, I didn't care. All I knew was that I was getting paid a lot more than the fifty dollars I was earning to do craft service. Plus, it was fun! Eventually, I became my friend's assistant and entered the location world. My first union location work was for the feature film *Twilight*, starring

Paul Newman, Susan Sarandon, Gene Hackman, Reese Witherspoon and James Garner.

As other veterans in this group can attest to, the job was very different 25, yes 25, years ago. I hate to sound like the old curmudgeon lamenting his five-mile walk through snow to get to school but the conveniences we take for granted now were not available to us. I was married to my pager and whenever it went off, I had to find the nearest pay phone in order to respond. Having rolls of quarters in the car was part of my "kit." Then, after scouting all day, we had to find a one-hour photo place so that we could spend the rest of the evening taping our day's images into folders. But working on the set was somehow more "pure" back then. Our responsibilities on the set were strictly location-related. Go find the source of the jack hammering, get the dog to stop barking and placate the angry neighbor(s). Once, I had to ask a guy to stop flying his kite because the fluttering noise was "bad for sound."

In my opinion, our department is truly underappreciated and not treated with the respect it deserves. It bothers me. Plus, I have a problem with authority to begin with so having various crew members telling me what to do became a real issue for me. I really respect those managers that have



Richard Lewis and Russ Fega

maintained a positive attitude and continue to approach the job with enthusiasm and professionalism.

Over the years, I have been fortunate enough to work in TV and features including the series *Ugly Betty*, *Strong Medicine*, *Robbery Homicide Division* and the feature *I Am Sam*. In no way do I regret having become a location manager. On the contrary, the job has provided immense joy over the years. Some of the many opportunities I've experienced include hilarious tech scout lunches with Larry David while managing the series *Curb Your Enthusiasm*, getting to meet and work with Paul Newman and developing a long-standing friendship with Christopher Nolan resulting in my acting in five of his films and managing two of them, *Memento* and *The Prestige*. I was also extremely fortunate to meet, and hire, Stephen Andrzejewski. Even after all these years, I still can't spell his name without consulting my address book. Without Stephen's tireless effort, devotion to his work,



Whip It director/star Drew Barrymore with Russ Fega

great sense of humor and his friendship, I wouldn't have lasted as long as I have. We have worked together on a variety of projects including the ABC series *Body of Proof* and Drew Barrymore's feature film *Whip It*. I've also befriended a lot of other terrific people along the way; many of whom may be reading this right now. And, ironically, as a result of location managing, I've gotten much better acting roles than "Pizza Guy."

Another result, a huge result in fact, was creating Home Shoot Home. The

many experiences I'd had in the past when dealing with services provided the impetus for me to launch something on my own. A company more attuned to the needs of location scouts and managers. Home Shoot Home also provided me with the opportunity to do other things in my life that are important to me. I travel whenever possible because getting out of my comfort zone helps to expand my worldview. We get so caught up in our work that it's easy to lose sight of the fact that the rest of the world operates

very differently than we do. And it's important to recognize and celebrate those differences.

One of the things that I'm most proud of, is the Altadena Community Chest (ACC). As a result of increasing the filming activity in Altadena, and the subsequent issues that sometimes accompany that, I needed to figure out a way to give something back to the residents. So I invested a lot of time and money creating the Altadena Community Chest. Basically, we ask productions for a \$200 donation when filming here. Of course, anything above that is acceptable, too. The money is then distributed to a number of Altadena-based charities. Since its inception several years ago, we have contributed over \$25,000 to such diverse groups as Meals on Wheels, the Altadena Elementary School and the Arroyos and Foothills Conservancy. If a production company makes a donation, we then deliver letters to the affected neighbors thanking them for their cooperation and informing them of the company's donation to the ACC. This goes a long way toward making filming a more desirable activity. So I ask location managers to consider making community donations where ever you film!



Even though this may come across as a "farewell" of sorts, it isn't. Like Michael Corleone in *Godfather 3*, if the right project comes my way, I'll be saying, "Just when I thought I was out ... they pull me back in."

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IN OUR CITY: **WASHINGTON, DC**

Q&A with Carol Flaisher and Peggy Pridemore

38° 54' 18" N / 77° 0' 58" W



Co-editor **Stevie Nelson** talks with members **Carol Flaisher** and **Peggy Pridemore** on the ins and outs of filming in our nation's capital. The two location managers have been friends and colleagues for 25 years and between them have covered every inch of DC!

Stevie: HOW LONG HAVE YOU BEEN WORKING IN LOCATIONS? AND HOW DID YOU START?

Carol Flaisher: I have been doing location work since 1980! I started volunteering at the Kennedy Center Honors and other theatre events. One thing led to another. At first, I worked on local commercials and then one day I got a call for a movie—*The Story of Andrew Mellon and Founding of the National Gallery*. It was shot completely on location in the DC area and it ran for years in the Theatre of the National Gallery of Art. After that, I was hooked. I drank the Kool-Aid! I totally remember using a Polaroid for scouting.

Peggy Pridemore: Can we say, a lonng time? I've been working in locations since 1987. When I was a wee girl, I was an actress. I promptly got tired of not working, so I jumped behind the camera and became a PA. I had been a PA for three years when my friend Stuart Neumann needed an assistant on the movie *Broadcast News* and graciously hired me to help him. I loved location managing and scouting from the beginning because I got to meet all kinds of people and also interact with the director, producer and production designers. I was hooked.

Stevie: WHAT DO YOU PRIMARILY WORK ON?

CF: These days, I seem to be doing mostly VFX for features, and working on politicals, commercials and industrials. I do

Inset left: Carol Flaisher; inset right: Peggy Pridemore

get calls to scout DC for productions who need to cheat DC elsewhere like Atlanta or Toronto. But please note, there's nothing like the real thing!

PP: I have primarily worked on feature films but also many television series as well as commercials. In DC, you have to do everything or you'll starve.

Stevie: WHAT DO YOU THINK IS THE PRIMARY DRAW FOR FILMING IN DC? WHAT OTHER LOOKS ARE THERE EXCLUDING THE MONUMENTS?

CF: This is a tricky question as DC is unique. The studio films or the larger budget films come to DC almost exclusively for the icons ... I call them the Big 5: The White House, The Capitol, Washington Monument, Jefferson Memorial and The Mall. When a director or designer comes to DC to scout and sees how attractive and interesting the city is, they try to include other areas but with no incentives and little infrastructure, it's hard to have a company plant themselves here.

PP: I have to say if the monuments did not exist, I would not have had the career I had—plain and simple the five icons are the reason out-of-town productions come to DC. Among the secondary locations are Georgetown with its historic town-houses and colorful shopping district and any building in the Greek Revival style of architecture that has columns and steps. Some examples are the DAR (Daughters of the American Revolution) and the National Archives.

Stevie: WHAT TYPES OF PRODUCTIONS FILM IN DC?

CF: For movies—spy, deception and scandal—that's us! I've been waiting for almost 40 years for a walk and talk romantic love story! And commercials almost always want the product to appear to have the endorsement of the White House or the Congress. And every director is looking for that one shot no has ever seen before ... good luck.

PP: Everything films here. The largest filming industry in DC is industrials—training films and informational films put out by all federal government departments and other groups. But pieces of features and TV shows are consistent enough to keep about nine or 10 DC location managers employed enough to pay the rent. Industrials do not utilize location managers. The producer does everything.

Stevie: WHAT CHALLENGES DO YOU FACE IN YOUR JOB IN GENERAL AND IN DC SPECIFICALLY?

CF: I think all location managers face pretty much the same challenges. Here we have changes in the security rules and most times there are no rules. Arbitrary decisions are commonplace in DC. It makes it quite difficult to scout and tell a director what is and is not allowed to shoot ... what was allowed yesterday does not necessarily apply today. Since DC locations are mostly government and not private properties, decision makers seem to come and go more often and there's no such thing as a quick answer in DC.

DC is known to have 28 police departments. I've never counted but I do know we have to check and double-check that we have spoken to each of the jurisdictions on every street corner. And one corner could actually have as many as three or four jurisdictions to weigh in for permission. And since so many of our locations are public spaces, we have to deal with scheduling and impromptu activities. So many of the desired DC locations are restricted and filming not permitted. I get it. So I spend much of my time trying to figure out how to accomplish what the director wants within the perimeters of the rules. This is the real challenge in DC. It's walking that fine line between doing the job you've been hired to do and making sure you don't get arrested.

PP: I have to agree with Carol. The monuments have rules that seem unfathomably arcane and arbitrary. The government buildings have to be dealt with on a case-by-case basis and since 9-11, they all have additional security measures in place. For instance, I recently needed to film a plate shot from a 60-ft lift on Pennsylvania Avenue near the Justice Dept. Pennsylvania Avenue is owned and governed by the city of Washington which is very film-friendly and we film on Pennsylvania Avenue all the time. But the Dept. of Justice building manager said no because it presented a security breach for them. He would only allow it if he met the cameraman and producer personally. Luckily, the VFX supervisor and production manager had the time to meet with him. At the meeting we learned that the building manager had to ask THE ATTORNEY GENERAL OF THE UNITED STATES because his office was next to where the lift would be on the fifth floor. The challenge of this is to get the government worker to actually do the work of asking permission. They don't need to or want to. It's outside their job description and it's extra work. Also, they need a long lead time to get permission. It is often very difficult to get enough information out of production to get the permits in time.

Stevie: WHAT ARE A LOCATION MANAGER'S FAVORITE "LOOKS" OR LOCATIONS IN DC? WHAT ARE YOUR PERSONAL FAVORITES & WHY?

CF: Sometimes I feel like a tour guide of DC. Telling a van full of out-of-towners—yes, that's the White House and that's the department of this or that. You know, after all these years, I'm still not bored. I think DC is the most beautiful city in America. Designers come here and just flip. Everyone is taken by the architecture and scale of the city. It's clean, well maintained, trees and parks everywhere. We are not just the monuments but the monuments are the draw for filmmakers. I love the DAR building. They have simple rules to follow, available street parking and space for holding and lunch! Who could ask for more? Oh, and it's beautiful! One of the most elegant buildings in Washington, it's considered a classical revival style of the Beaux-Arts. The DAR has architectural details that can be cheated as the White House, the Capitol or House or Senate offices. Keeping the scenes small, you can get away with a lot. The building is filled with character from their stairwells to the ballrooms. We shot the opening of *National Treasure* under the portico, cheated the White House for *Salt* and even shot a *Viagra* commercial with Robert Dole!

PP: I love the way the city is laid out for photography on an East West axis so the dawn and dusk shots are perfect—of the Lincoln Memorial, Reflecting Pool, Washington Monument and Capitol Building. My favorite memorial is the Jefferson Memorial because it's round and I like curved lines. But one of my favorite spots is Jack's Boathouse on the Potomac River underneath the Key Bridge. No monuments are in sight. The docks float just on top of the water and the bridge is a huge curving spectacle above you. Also, the cherry blossoms are truly a beautiful sight. The funny thing about filming them is that they only last 10–14 days and they are mostly in one area around the tidal basin and Jefferson Memorial. The only time allowed for filming with a big crew that does not have massive crowds is at dawn. Once, on *JFK*, I had a huge plan and all the permits to film the cherry blossoms at dawn including parking the trucks overnight with special permission. The crew arrived in the dark and we were ready to film before the sun came up. Then the park police came running up to us and said, "Stop and move back. Move your camera and wait." As the sun crept above the horizon and our shots were being ruined, in walks President George H.W. Bush with his full entourage which took at least 20 minutes to get by us. We barely got some shots before the hordes of visitors descended. When the President moves, no one else does.

Stevie: WHAT ARE YOUR FAVORITE OR MOST MEMORABLE FILMING EXPERIENCES?

CF: I've been so lucky. I've set up crashing cars and planes, blowing up streets, falling off rooftops, and murdered and spied all under the eye of the US government. And of course, the best stories are the ones I would never tell! But the most memorable, heartfelt and satisfying movie experience of all

was *Philomena*. *Philomena* was a tender story with the amazing Judi Dench, and directed by Stephen Frears. So right away, we were all excited. The British keys arrived to DC directly as Hurricane Sandy hit the East Coast. So we were riddled with problems from getting the actors, props, wardrobe, vehicles etc., to DC along with flooding. It was a “let’s just get it done” attitude. Lots of humor and good spirit came with the British crew and you know, the movie was a smash hit. Everyone involved with the project was on board, including the city. *Philomena* started as a diamond-in-the-rough movie and I cherish every minute I was on it.

PP: My all-time favorite has to be getting permission for Tom Hanks and Robin Wright to actually get into the Reflecting Pool on *Forrest Gump*. No one had ever done it and no one has been allowed to do it since. It took me weeks of detailed work with the National Park Service to talk them into it. All of the scenes for *Forrest Gump* are memorable. Walking into the extras tent at 5 a.m. and having it filled with 2,000 hippies, some of whom were playing guitars and bongo drums and dancing—at five in the morning. And shutting down Pennsylvania Avenue so Jenny and Forrest could walk by the White House. This was years before the Secret Service permanently shut down the avenue to vehicular traffic the way it is now. But my latest favorite is successfully filming inside the CIA for *Argo* since it has even more rules and restrictions than any other federal building!

Stevie: DOES WASHINGTON, DC OFFER ANY INCENTIVES TO HOLLYWOOD FILMMAKERS?

PP: It does not have any. Did you know that Washington, DC is not a part of any state? It is a federal district. The federal government is its over-site body.

Stevie: WHAT ARE YOUR TOOLS OF THE TRADE?

CF: Dependability above all.

PP: My main tools are my connections that I have built during my 30 years in the film business but Google Earth is also very useful.

Stevie: WHAT DO YOU LOVE ABOUT THE JOB?

CF: I still love the challenge! Being able to see a line on a page come to life.

PP: I love meeting people that I would never meet otherwise, like the guy that showed me the steam tunnels that run under The Mall or Sen. Patrick Leahy whom I have turned to for help and also tried to get him into a film.

Stevie: WHAT MADE YOU DECIDE TO JOIN THE LMGA & HOW LONG HAVE YOU BEEN A MEMBER?

CF: I think I joined in 2010. We are such a small community here in the Mid-Atlantic area. It’s good to be part of a larger group with like challenges and thoughts for the future. I enjoy the camaraderie and new friendships. I like knowing that my work is getting more industry respect and the LMGA has made that possible and I am grateful.

PP: Location managers Ilt Jones and John Latenser told me about the LMGA. As soon as I heard about it, I realized its value and loved its mission. I have always wanted location managers to get more and better recognition. I’ve been a member since 2011.



Union Station. Photo by Ken Haber, LMGA

Peggy and Carol's Private Tour



Georgetown. Photo by Peggy Pridemore, LMGA

"MUST SEE" PLACE

CF: The new City Center. It does not look like Washington. It has a fabulous gateway Art Wall—a video wall that is 25 ft high and 50 ft wide. The video is constantly changing and runs all day into the night. This newly developed area is off the DC look. It's fabulous! David Niles is the artist.

PP: The W Hotel rooftop bar where we shot the party scene for *Contact*. I take visitors there all the time. It has a great view of the Washington Monument and the top of the White House and a fun vibe.

FAVORITE SHOP:

CF: The Eastern Market in the Capitol Hill neighbor-

hood is a favorite of mine. The Eastern Market building is designated as a National Historic Landmark. The market has been in continuous operation since 1873. On Saturdays and Sundays, there are local artists and craftsmen, great local produce, live music and community events. It's more of a DC spot than a tourist spot. And the food market there is terrific. THE best cheese shop is inside the Historic Market.

PP: Museum shops. The Smithsonian has 10 great shops in its 10 Mall museums but I also like the shop in the the National Building Museum, which sells unusual architectural books and objects. The museum

is in an incredible building, the 1887 Pension Building, which was built for two purposes: to give out pensions after the Civil War and as a magnificent ballroom.

FAVORITE RESTAURANT:

CF: Old Anglers Inn in Potomac, Md., about a half-hour from downtown. There's an old stone building with a beautiful stone patio, softly lit and has live music on Monday nights. Romantic inside and out ... and the food's pretty good too!

PP: Zaytinya, Mediterranean restaurant in the new Penn Quarter neighborhood in downtown DC. The chef, José Andrés, has had many successful restaurants but I think this is his best.

PLACE TO SEE BY NIGHT:

CF: All the monuments. Visiting these important and often emotional locations at night seem to give you a more personal and meaningful experience.

PP: The Mormon Temple in Bethesda, MD. At night it looks green like the Land of Oz. On the serious side, the Jefferson Memorial is gorgeous at night.

BEST DAY TRIP:

CF: Annapolis, Md., and the Chesapeake Bay ... picturesque quaint and 45 minutes from downtown DC. Catching a cruise on the Chesapeake Bay is always wonderful. You can see world-class boats and eat Maryland crab cakes at the

same time. I'd say it's a perfect day!

PP: Great Falls Park, on the Potomac River from either side: Maryland or Virginia. Beautiful, majestic and dramatic falls with beautiful walking paths extending up and down the Potomac River.

FAVORITE NEIGHBORHOOD:

CF: Everyone loves Georgetown and so do I! Each time you visit, even to just walk around, there's always something new to discover. The residential side area is mostly private homes but

when you walk there, you can feel a part of it. Old and historic, that's the best! Lots of red brick, gardens and distorted old glass in the bay windows. There is a huge amount of trees that line the streets and when they change color in autumn, it's just spectacular. No wonder the politicians gravitate to the area ... beautiful, yuppy and historic at the same time. The canal that runs along Georgetown is always a surprise to people who have never visited DC. Picturesque for sure with cupcake and coffee shops everywhere.

PP: Adams Morgan. It's eclectic and multinational with outdoor restaurants lining the streets and has a great late-night scene as well.

FAVORITE LOCAL ARTIST:

CF: Daniel Kessler. He paints DC scenes and has been selling at Eastern Market for years. I love his flags. A few years ago, one of his paintings was used for the official White House Christmas Card; very special for a local artist.

PP: Musician and singer Orla Conway.

Washington. Of course, he chose the spot himself and he made no mistake! By the way, it's a restricted area and we cannot film there. Welcome to Washington.

PP: The Hay Adams Hotel rooftop overlooking the White House with the Washington Monument and Jefferson Memorial in the background. As you might imagine, it costs a pretty penny to film there!

Carol Flaisher and Peggy Pridemore have between them scouted and managed most of the major projects that have filmed in the DC area and they collaborated on Wedding Crashers. Both reside within eight miles of the capital—Flaisher on the north side of the Potomac River and Pridemore on the south. Maryland-based Flaisher's credits include the feature films Philomena, J. Edgar, Salt, State of Play, Body of Lies, National Treasure: Book of Secrets, Transformers, The Good Shepherd, National Treasure, The Recruit, The Sum of All Fears, We Were Soldiers, Enemy of the State and True Lies. The Virginia-based Pridemore's credits include the feature films Argo, Night at the Museum: Battle of the Smithsonian, Burn After Reading, Shooter, Breach, The Manchurian Candidate, Minority Report, Traffic, Clear and Present Danger, Independence Day, Forrest Gump, The Firm and JFK.

BEST BAR/CLUB:

PP: The Tune Inn dive bar on Capitol Hill. A rarity in DC bars—it is really a Cheers “everyone knows your name” sort of place that's been serving DC for more than 60 years.

BEST PLACE TO HEAR MUSIC:

PP: I've been trying to get to The Hamilton in DC and to the Bethesda Blues and Jazz Supper Club for years. The Hamilton is a great restaurant and live music venue. The Bethesda Theater was built in 1938 and opened as one of the era's art deco cinema palaces.

BEST VANTAGE POINT/SCENIC VIEW:

CF: Arlington Cemetery at the tomb of Pierre L'Enfant, the French architect who designed



National Building Museum. Photo by Ken Haber, LMGA



Scouting Across the Pond

by Alexandra Zeevalkink





While based in America, the LMGA has a number of international members including several across the pond. In this first of a series of profiles, Alexandra Zeevalkink, publishing manager of KFTV, talks to Germany-based location manager Marco Giacalone, who will present us with some of his favourite spots.

Ouarzazate Desert, Morocco

For *The Four Feathers* (2002) and *Babel* (2006), the location manager visited this iconic desert area in Morocco—also famously used as the backdrop to *Lawrence of Arabia* (1962). “Morocco has great people,” he explains, “and with the right production services companies, a good collaboration with the police and government authorities, it is easy to film there.

“Ouarzazate has the luxury of being easily accessible from Europe. Technical trucks and motor homes drive to Spain and enter through Tangier. It is a set ideal for biblical and war-themed films. Furthermore, places like Ouarzazate give filmmakers the opportunity to shoot these scenes which are meant to be set in impossible locations such as Iraq or Syria.

“On top of this it is only a 40-kilometre journey before you reach the sands of the Western Sahara from Erfoud, close to the border of Algeria, where you can film beautiful scenes.”

Bali, Indonesia

It is the smallest of the Lesser Sunda Islands and part of Indonesia. Though it only spans around 5,561 square kilometres, it is a location that Giacalone keeps in high regard. “Beautifully, this is a great location. I visited Bali for the production

Marco Giacalone has been scouting locations for nearly 20 years. His entry into the industry was accidental. As an English-speaking Italian, he was asked to help out a friend who was looking for locations for *Once Upon a Crime*, a 1992 feature film, starring John Candy and James Belushi. Having always been into photography, Giacalone quickly grasped the concept of capturing film-friendly locations to a script and visualizing them from an audience point of view.

Since that first introduction to the world of film, he has travelled the world many times over and his credits include features *Eat Pray Love*, *Tinker Tailor Soldier Spy*, *Cloud Atlas* and television productions such as *Shameless* and, most recently, *Sense8*.

The latter was a challenging but interesting production (to be broadcast early 2015) which saw the crew shoot in all corners of the world. All principal photography has already taken place but Giacalone needs to travel once more to Iceland for a few winter scenes in January. The shoot was originally planned for December but unfortunately, Iceland struggled with a generally uncommon problem for the island: there was no snow.

By mere coincidence, Giacalone has developed a specialty for scouting deserts (“The jobs just kept taking me there”), and so it can come as no surprise that various desert-like locations are featuring in his list of most beloved locations in the world.



Marco Giacalone





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of *Eat Pray Love*. The island has some fascinating sites, a real variety of locations. You can find cliffs, stunning beaches and there is a jungle as well.”

Namib Desert, Namibia

The television series *The Amazing Race* brought Giacalone back to the sand dunes of the desert, this one located in a different part of Africa: Namibia.

“This desert is amazing,” says Marco. “It is the second largest in the world and parts of it border on the Atlantic coast. It is easily accessible through the Walvis Bay Airport, from which you can quickly get to Cape Town, and only three hours’ drive from the country’s capital Windhoek. The landscape is spectacular with dunes, uninterrupted stretches of sand desert and hills. It’s also easy to house all the crew there at a reasonably close distance.”

Cartagena, Colombia

“Cartagena is basically just one big set. A former Spanish colony, the place practically needs no set dressing as all the architecture already does the job. It is quite easy to get permits



Cartagena, Colombia. Photo by Marco Giacalone

and with the right contacts shooting there is easy. The only difficult place to film at is up at the bastions, which are protected by UNESCO. It is possible to shoot there but I don’t think you would get permission to film things such as big explosions.”

When you have the whole world to choose from, the job of location manager/scout gets more exotic and more difficult at the same time ... a different skill set is required, supplementing the already full toolbox of the average location manager.

Shooting internationally opens up a plethora of issues that managers do not have to deal with domestically: languages, cultural differences, customs, political and economic instability. As the world changes, so do the responsibilities of location professionals.

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Wild

by Tim Neville

By the end of September 2013, location manager Nancy Haecker needed a new plan and she needed it fast. The government was shutting down and it was taking her locations down with it.

Haecker and her team of seven location scouts had spent the last two months hiking wilderness trails from California's Mojave Desert to Portland, Oregon, scouting locations for the Fox Searchlight Pictures' film, *Wild*.

One hundred percent of the film was to be shot on location with more than 60 percent of those locations in wilderness, park or national park areas. The locations were selected, and the shooting schedule was approved. Just before principal photography was scheduled to begin, the federal government announced that it was shutting down due to the lack of appropriated funds. The parks would be closed within 48 hours, the gates would be locked—nobody in and nobody out.





This was bad news for Haecker and the producers of *Wild* for multiple reasons: actor availability, budget, weather and the daunting task of trying to duplicate locations like Crater Lake or the Bridge of the Gods.

Directed by Jean-Marc Vallée (*Dallas Buyers Club*), *Wild* came out in theaters on December 5. The film is based on Cheryl Strayed's bestselling memoir *Wild: From Lost to Found on the Pacific Crest Trail*. It recounts the author's inward journey toward redemption. Devastated by her mother's death, Strayed spends the next four years self-destructing until she arbitrarily picks up a guide to hiking the Pacific Crest Trail (PCT) and ends up walking 1,100 miles back to life.

The loss of national park locations was crippling but Haecker, no stranger to high-pressure situations, kept pushing forward. Determination is a trait marking Haecker's career from the very beginning. She's built a reputation as a tough-minded and resourceful location manager on films that include *The Judge*, *Kill Bill: Vol. 1 & Vol. 2*, *8 Mile*, *The Mexican*, *Confessions of a Dangerous Mind*, *Lucky You* and *Into the Wild*. For Sean Penn's film adaptation of the Jon Krakauer book about a young man who winds up dying alone in remote Alaska, Haecker would kayak down rivers and hike through canyons to find shots that ultimately required the film crew to strap on backpacks and trek way off the grid.

Reese Witherspoon co-produced *Wild* with Bruna Papandrea (*Milk*) and agreed to shoot the film in 30 days or less. The clock was ticking on her availability. It was the lowest budget film that Haecker has ever worked on with an estimated budget of \$15 million. In film production, time is money, unfortunately, the scouting and location resources had already been spent. Most troubling of all was the weather. The scripted story takes place in spring and summer with shooting scheduled for October and November in the Pacific Northwest. Anyone who has been to Oregon knows that by late September the rains come, the leaves turn to brilliant shades of red and orange just before they fall and the mountaintops turn white with the first dusting of snow. The chance of snow grew with each passing day. The margin of error was infinitesimal.

Haecker needed a new plan.





“When we heard that the government was going to shut down we immediately created a Plan B, Plan C and Plan D,” Haecker said. “It was a mad scramble.”

Plan B: Do not take ‘no’ for an answer. Filming locations for *Wild* were located all over the state of Oregon with the ‘desert’ locations clustered around the Bend area and the ‘forested’ locations in the Portland area. Locations in the Bend area had originally been scheduled for the back half of the shooting schedule (November-December), but those locations were on more film-friendly Bureau of Land Management (BLM) recreational land than the areas around Portland. So the entire front half of the schedule was moved to the back half less than a week before filming was to begin in hopes that the government would permit for the use of filming on film-friendly BLM recreational lands without the supervision of the park rangers that had been furloughed due to the shutdown. Even Strayed herself started making calls to the governor’s office and Oregon’s congressional delegation. It didn’t help.

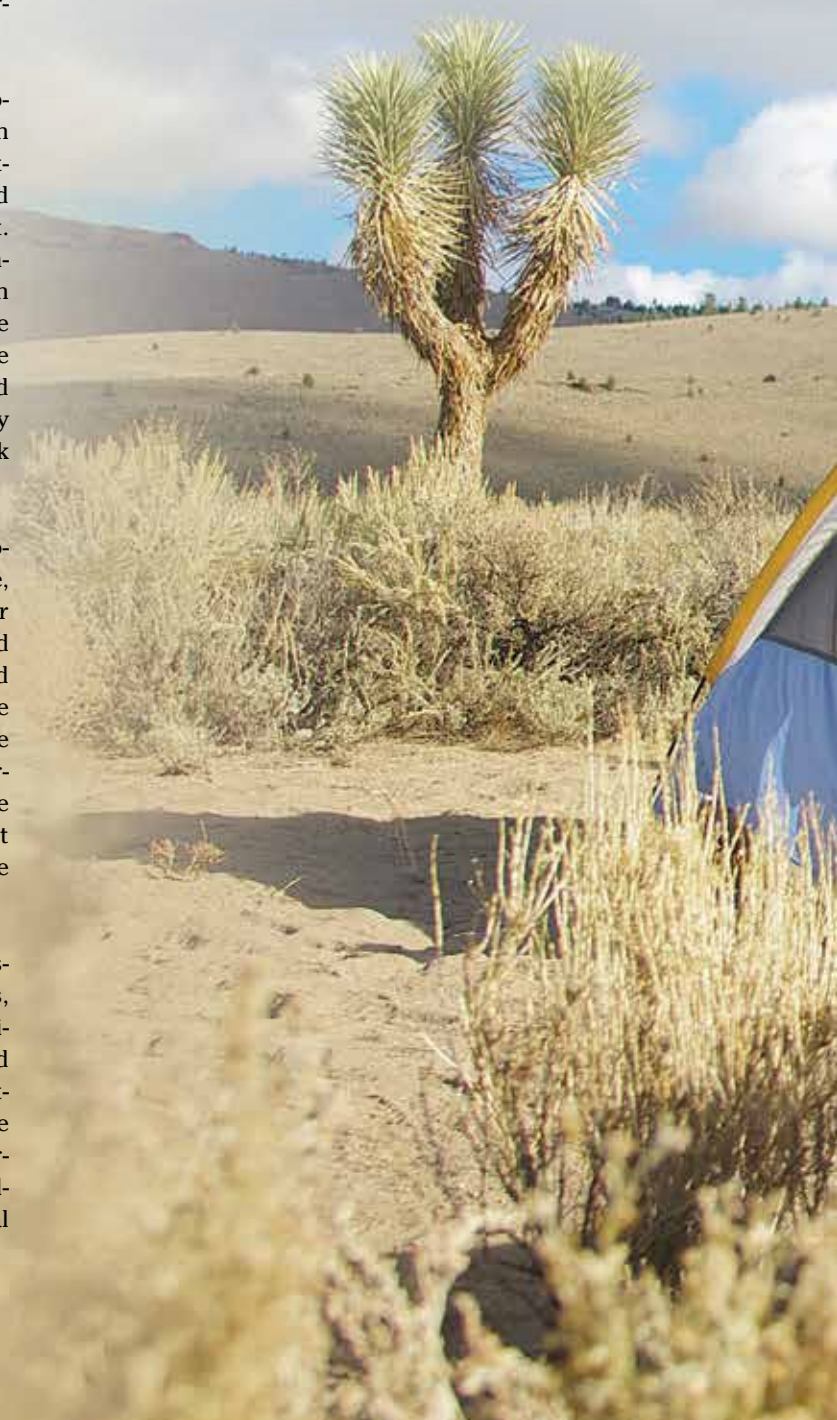
The Wild Location Department got news of the shutdown approximately six hours before the official announcement on October 1, 2013. Location manager Doug Hobart left Portland at 3 a.m. to sit on the steps of the Bend BLM Office and was instructed not to leave that office without a film permit. Needless to say, the park rangers were in no mood to accommodate a film crew. However, with the help of the Oregon State Film Office and officials from other public lands like the Oregon Badlands Bureau of Land Management Office and the Deschutes National Forest Office, along with Hobart’s dogged perseverance, the permit was granted and the company would start shooting at Paulina Lake, Smith Rock State Park and the Badlands.

Plan C: Replace all federal land locations with private property. While filming began in the southern part of the state, with no end to the government shutdown in sight, Haecker deployed her team to replace all federal land locations around the Portland area with state or private property. When I asked Haecker how she was able to find replacements for areas like Crater Lake and Mount Hood, she said, “I didn’t but we gave it a helluva try and came up with some pretty amazing alternatives. I could not duplicate the geography of a place like Crater Lake but I can find another location that gives you that same sense of wonder and awe. That is what scouts do, we find places that tell the story, we don’t find Crater Lakes.”

Plan D: The Perfect Storm: Haecker had assembled a charismatic confluence of location professionals. Haecker recounts, “Portland locals Bobby Warberg and Doug Hobart both television and feature pros, knew every parking lot in the city and every dry riverbed in the state. They could move at the lightning pace of episodic television. Roger Faris, the local ‘Indie Guy,’ had a keen eye for the unique and the cheap. Commercial scout Beth Melnick could locate the beauty shots. Madeline Bell out of Los Angeles is the consummate professional and logistics wizard. She kept us together.”

Location managers are constantly dealing with last-minute surprises, of course, but the thing that makes Haecker’s experiences exceptional as the supervising location manager is how a watertight game plan and smart thinking ensured the production stayed on schedule.

“We were watching the clock and the weather hour by hour and making contingency plans day by day,” said Nancy Haecker. “We continued to scout for replacement locations on private property while waiting for the shutdown to end. We were scouting other states and countries for snow because Mount Hood had no snow and 48 hours before our shoot it snowed. Due to lack of rain we were scouting for dam-controlled



rivers so that we could create a raging river. However, 24 hours before our river scene, skies opened up and it poured. Less than a week before we ran out of locations to shoot, the federal government went back to work. Our schedule kept falling into place just in the nick of time, every time.”

Wild is an experience that Haecker cherishes. Art imitates life. Haecker’s *Wild* adventure has rekindled her passion for location scouting and storytelling. “I’d gotten lost and complacent doing the endless work of location managing but somewhere along the Pacific Crest Trail, my passion for this work was rekindled.”





WILD CONVERSATION: Location manager Nancy Haecker speaks with author Cheryl Strayed

Nancy: As a writer, how much importance do you place on setting, on locations?

Cheryl: Oh it's really important; it's a big part of the process. You know when you try and create a different world with your writing, you have to make everything seem real to the reader. So part of that is what the character is thinking, and feeling and seeing, and of course, landscape has everything to do with all of those things.

N: You have just described the job of location scouting. I was excited to scout for the movie because I know how well landscapes can evoke human emotion.

C: As the writer I was mindful of times where it seems like what I was writing about was very much echoed in the landscape.

N: Did you find that the use of landscape in the movie was used differently than in the book?

C: Jean Marc used the landscape in a different way. In some scenes she looks so

small against the landscape. In the beginning, Reese is kind of afraid of the landscape—she is outside of it and then she becomes at home in it.

N: Personally, I am very comfortable outside so I had to imagine what it was like for someone who had never hiked or taken on this type of journey. The Mojave must have been daunting for someone from Minnesota. Did you ever feel truly comfortable on the trail?

C: Eventually ... one of the things I wrote over and over again was how the trail became to feel like home to me. So there was actually a sense of sanctuary and safety in that, in the wilderness. The landscape was a character because so much of what I experienced was based on whatever was happening around me. When it was hot, I was hot, when it was cold, I was cold, when it was breathtakingly beautiful I absorbed that, and I absorbed that feeling. One of the things that I kept telling Reese was "look around and just always remember, acknowledge the

beauty around you even when you are depicting me in a moment that was miserable or hard or not fun. Always acknowledge the beauty."

N: I was particularly pleased with the location scouted for the llama scene. It was in a rainforest outside of Portland. The location is such a beautiful and magical place. It was the perfect location for that scene.

C: I loved it—it looks so red and gothic almost. In real life it was in California, it was a sunny day in a forest, but the way it's done in the movie is pretty much exactly the way it was in my book and life, and it was a different setting but it was the same exchange.

N: The Pacific Crest Trail (PCT) and the people who hike it become a fraternity and take protecting the image of the trail very seriously. Did you feel you needed to honor the PCT by being accurate to the landscape?

C: Well, obviously I love the PCT. I feel I raised the story, bringing attention to it. People who are super into the PCT are disappointed when they hear a lot of the film was not actually shot on the PCT itself. To me it was a logistical thing. We're shooting it in the late summer and fall and, as you know, a lot of the trail is hard to reach, higher elevations where it is likely to be cold and snowed on. I love that it was shot in Oregon. That meant a lot to me



because it's my home state. I live here. It was really cool to have this be made here. And I did walk the whole state in the course of my hike. I feel like it didn't so much matter how many scenes were shot on the PCT itself as long as the story, and the movie honored the woman that's on the trail.

N: We shot a few locations that were actually on the PCT but most of the trail locations were much more film-friendly. Through research, meeting the keepers of the PCT and scouting the PCT for thousands of miles, I very much wanted to actually shoot in the Mojave. I wanted to honor the trail, and I also thought the quality of the desert light was important.

C: I was absolutely ecstatic that the last day of shooting the movie was on the PCT, on the very spot where I did, indeed, begin my hike. When I found out that was the location, I was like "oh my goodness, this is so cool!" I had really come full circle because there I was on the same exact spot where I began my hike. It was really emotional because I was just vividly remembering how it felt to begin that hike, knowing everything that had happened since.

Cheryl Strayed, a novelist and essayist, published her second book, Wild: From Lost to Found on the Pacific Crest Trail in 2012. Wild went on to become a New York Times bestseller and a major motion picture, starring Reese Witherspoon.



Argentina

Home of phenomenal steak, mile after mile of breathtaking landscape and a thriving film industry that is more than a hundred years old

by Shasta Kinney



I was born in San Salvador de Jujuy, Argentina, and raised in the geographically central city of Córdoba. My parents are Assemblies of God missionaries from Southern California. They have worked in Argentina for the last 27 years. Mainly their focus is on children's outreach. My parents home-schooled all four of us in order to have a flexible schedule so that we would be free to go on the road with them. As a family, we traveled extensively throughout Argentina for my parents' work. Through this exposure I fell in love with my country in a unique way and earned a great understanding of and appreciation for the vastness and variety of landscapes it possesses.

By the time I left Argentina to attend university in Texas, my parents had dragged us with them from the Andean Puna to Iguazu Falls to Glaciar Perito Moreno in Tierra del Fuego and everywhere in between. The places and people that made up my developmental years helped foster a strong interest in travel that grew throughout my collegiate career into a passion for location filming. After graduation, I moved to LA and began working toward a career as a location manager. With the advice and help of founding LMGA member Scott Trimble, I joined the Guild in 2012. Last Christmas, I visited my parents and traveled with them to some of our favorite places, discovering some new treasures along the way.

Enough about me! Let me introduce you to my lovely Argentina.





Photo by San Telmo Productions, LMGA

Sharing borders with Brazil, Chile, Paraguay, Uruguay and Bolivia, Argentina sits quietly on the southwestern edge of South America. Imagine that South America is an ice cream cone, where Brazil is the ice cream, and Argentina is the cone. It's second only to Brazil in land size but has a population of only 40 million, which presents an impressive range of location options, from bustling cities to real wilderness. Argentina, particularly the capital city of Buenos Aires, gets noticed more for commercials than grand scale Hollywood film projects. This is slowly changing as in 2013, Will Smith shot *Focus* in Argentina and Emma Watson is shooting a German action film as this article is being written. The capital has attracted its fair share of filming over the years, mostly dedicated to national cinema, European co-productions, television formats and more than 100 commercials for the international market per year. This city abounds in French architecture, stately buildings, looming cathedrals and cobblestone streets, some dating back to the 16th century. The interior of the country, however, is where the true gems are hiding in plain sight. Untouched expanses that range from subtropical to glacial. Argentina offers natural wonders that include rolling hills, sierras, wine country, deserts, awe-inspiring mountains, coastlines, plains, impressive waterfalls, sprawling salt flats and so much more. If you want it, it's there!

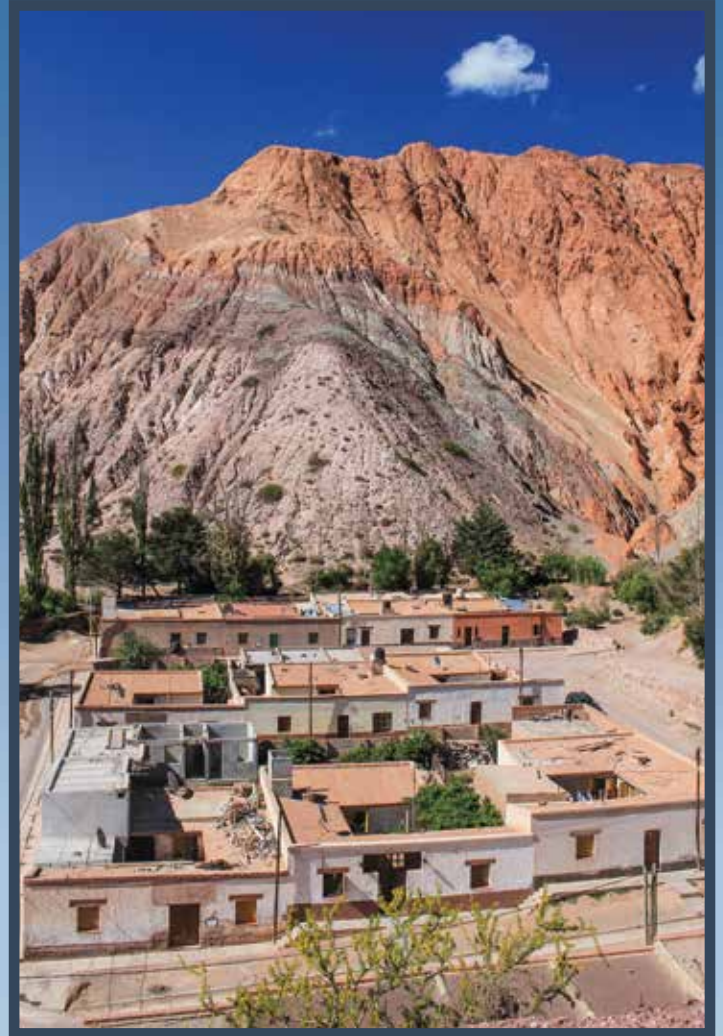
In the 1990s, with the global success of *The Lord of the Rings*, New Zealand leapt into the spotlight with a stunning display of beautiful and varied film locations. Argentina, however, is still patiently waiting for its close-up. On an international level, I find knowledge regarding Argentine location options sorely lacking. Argentina is a beautiful giant with miles and miles of gorgeous landscapes. The variety of Argentina's scenery is comparable to New Zealand's broad list of options. The vastness of its open expanses easily mimics Australia, the United States and Canada. A plus in doubling Argentina for any country in the Northern Hemisphere is the inverted seasons, which director Walter Salles took advantage of for *On the Road*, substituting the Patagonia for the American Northwest.

In many ways, much of Argentina has been left behind, untouched by the pressures and upgrades of society. In a matter of minutes, you can drive from a large city full of the latest technology, modern hotels, transportation systems and crowds of city slickers, to find yourself in a Euro-Hispanic mash-up that feels something like Mayberry. Places still exist where people live off the land and use natural wells (besides their indoor plumbing). And just when you think you've fallen through a portal into another time, you'll see a kid with a cellphone giving someone directions to the closest cyber café.

The production industry, however, features all the latest technology and equipment for a large-scale production, offering everything from studios to equipment rental companies and a Kodak-certified post-production house. There are also many bilingual technicians available who are used to working for foreign productions. Local crew availability is an important factor in deciding on a location.

Argentines are a mix between indigenous peoples and Italian, Spanish, French, German, Polish, Austrian, Portuguese, Swiss, British and Middle Eastern. With all of these cultures melting into each other and strongly influencing the local culture, it's no wonder that Argentina is often referred to as the Europe of South America. Add recent immigration from China, Africa, Haiti and Korea and you have a casting director's dream, especially considering that Argentina exports models. There is a strong French influence in architecture with heavy Italian and Spanish tones in speech, conduct, daily lifestyle and cultural pace. In fact, if you stay in a major city, you may forget that you're in South America.

Argentines are open, friendly, helpful people, so whatever you need, they will do their best to assist you. With the relaxed culture, you can expect things to take longer than in America, especially when it comes to paperwork. The value there is more focused on relationships than work pace, which is why a local production company is key, as they can use their connections to speed up bureaucratic processes. That being said, Argentines are also dedicated to representing their country well, and film crews come from a world apart: they take their jobs seriously, show up on time and are used to creative problem solving.





Argentines are a very proud people. They boast the best soccer player in the world, the most beautiful women, the best steak in the world, the tallest mountain in the Southern Hemisphere, the largest waterfall on the continent (shared with Brazil), the world's widest avenue, Avenida 9 de Julio in Buenos Aires spanning 18 lanes total, and one of the world's most impressive glaciers, Perito Moreno. Pride runs deep. Tradition plays a huge roll in Argentine culture. In some ways this is beneficial, preserving the natural beauty, culture and way of life in many areas. Still, Argentina is modernizing very quickly.

In the past few years, Argentina's film board, INCAA, has encouraged the production of films and television content specifically

for export—in fact, it is the fourth largest exporter of television content in the world. INCAA has opened up numerous co-production agreements with Canada, European and South American countries. Argentina has become a regular presence at Cannes and MIPCOM (where this year it was the country of honor), but still has not promoted itself sufficiently to Hollywood.

When shooting in the country, the assistance of a local production house like LMGA Business member San Telmo Productions is absolutely necessary as all film permits must be made out to a local production company. Furthermore, rental houses will not rent out equipment to foreign companies but deal strictly with local entities. Many commercials use Bue-



nos Aires as a double for Europe (Paris, London, etc.) or even New York City, but each one has to deal closely with a domestic production house in order to get their permits and ease logistics. It is often better to let the local production company negotiate as well since they will get things done quicker and often at a better price. Remember, the culture is very relationship-driven, so while you may be working for a big production, it is the local company that has the most important capital, which in Argentina isn't money, but reputation and a network of contacts.

Argentina offers cost savings over shooting in the US or Europe, but it does not offer tax breaks or official incentives.

Whether Hollywood films are given incentives or not, there needs to be more international promotion for Argentina as a filming location. Their national cinema displays that they have the crew and talent in the country to facilitate large-scale productions. Besides the manpower and know-how, Argentina has a new film hub. The city of San Luis, which is called "Argentina's Hollywood," recently finalized construction of their brand-new \$2.2m studio which is now one of the largest in the country. About a 10-hour drive from Buenos Aires, San Luis boasts year-round sunshine and the nearby Mendoza wine country.

While the streets of Buenos Aires teem with protests and the

government goes from crisis to crisis, the people of Argentina remain dedicated to bettering their country and embracing as well as expressing their culture through the arts, including film.

Argentine cinema has an impressive list of national films and several international awards. *The Secret in Their Eyes* by director Juan José Campanella won an Oscar for Best Foreign Language Film as well as a Goya Award for Best Spanish Speaking Language Foreign Film in 2009. Most recently, Argentina has attracted films such as Viggo Mortensen's *Everybody Has a Plan*, and the extremely successful *Wild Tales*. Despite the success of these national films, the interior of Argentina has largely remained unused for filming and suffers from lack of exposure in the global public eye.

Growing up, I went to some of the most beautiful places I have ever seen. Sadly, most of the world has probably never seen them. I'd like to see that change. As wonderful and varied as Buenos Aires is, the thousands of miles of untouched natural beauty throughout the nation that go unnoticed, unfiled and unseen by the masses are waiting for us to give them their big break, casting them as backdrops for timeless stories. They're worth seeing and beyond that, they're worth filming.

A relationship with countries like Argentina, bursting with untapped potential, is the future of creating imaginary lands. When you've tapped out all your sources for the next grand-scale adventure, maybe you'll remember that what you're looking for might be hidden in the interior of a giant you overlooked, tucked away at the bottom of the world.





Giving and Re-Giving...

LMGA volunteers discover the circle of teaching, serving and learning

by Rebecca “Puck” Stair



Kent Matsuoka

As film workers, we are incredibly fortunate to be able to earn a sufficient living, doing work we enjoy, while experiencing the communities around us. And because the skill set of location management frequently matches those needed by nonprofits, it's quite common to find some of us giving back to those communities.

However, as some location managers have discovered, is through the act of giving that we frequently receive.

Scout and manager Kent Matsuoka volunteers with the Los Angeles Maritime industry, which uses the dynamic ocean environment to help at-risk youth learn cooperation and discipline. He helps crew the ships and mentors the youth, observing, “Both sailing and film production require dedication and hard work, and, regardless of your position or scheduled work hours, when the wind changes, sometimes one is required to get out of bed and help your teammates ... save the boat.”

But the “giving” has gone both ways. “I believe that the ever-changing environment of the sea helped sculpt my awareness and ability to deal with the day-to-day issues normally associated with film production,” Matsuoka reflects. “Film production and sailing in fair conditions [are both] easy when you're well-staffed and everything works according to plan, but conditions can change in an instant, and a calm demeanor and ability to think fast on your feet will trump textbook technical knowledge any day.”

Likewise, Jack Constantine, a retired location manager and US Navy veteran, “discovered volunteerism” at St. Rose Hospital in Henderson, Nevada. He serves as a Patient Ambassador, helping patients navigate through the labyrinthine VA system.

He shares, “While racing my rat in my working life, I never realized the inner satisfaction of reaching out and helping others less fortunate than myself.”

Constantine recounts a story of a 94-year-old veteran who materialized at the VA's front door bewildered, unable to explain his needs, and carrying only his old, weathered DD-214 (military separation papers).

Photos courtesy of Kent Matsuoka

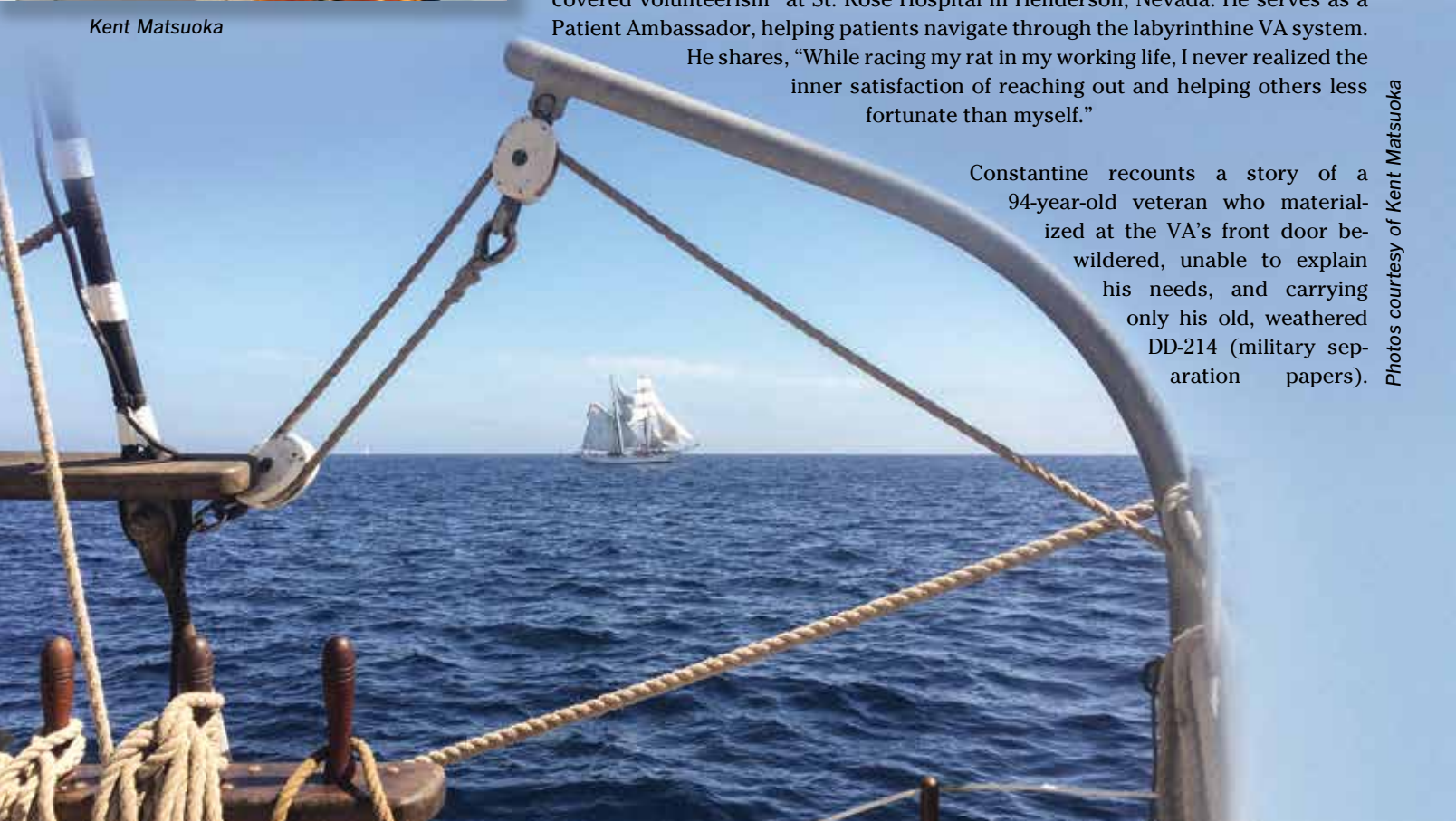




Photo courtesy of Jack Constantine (standing)

Constantine recounts, “Of course, my heart went out to him, and I was able to get him to a patient advocate who was able to determine the batteries in his hearing aids were bad. Looking up his records, we found a local address and gave him a ride home, where a caregiver at his complex was worried sick about his wandering off.”

Like Matsuoka, Constantine sees connections between location management and volunteering. “After 25 years of working in location departments in the commercial film industry, one lesson I learned was how to think outside the box and to relate to people who had no idea how our industry worked. Reaching out to others to make both parties more comfortable was instrumental in my success.”

OREGON COMMISSION FOR THE BLIND

Expanding Opportunities for Oregonians with Vision Loss

Scout and manager Nancy Lazarus also spends time reaching out to others. As founding member of the Achalasia Awareness Organization, she muses, “Achalasia is often a lonely disease, as most people

(including doctors) have either never heard of it or have never seen a case of it.” But as a location professional, she has learned to “take personal responsibility. If you want change, stop complaining, roll up your sleeves and educate the public one person at a time.” And her efforts have paid off: “We have 823 members in 33 countries! Amazing what the internet can do.”

Scout and KALM Kate Chase Pitzarella also used the Internet to serve. In January 2010, Idaho’s Gov. Butch Otter declared that, due to low state funds, nearly all Idaho state parks would be disbanded, including Harriman, a park dear to Pitzarella. “The majesty gets into you,” she awes. “It is just so big. [It] can’t just get sold and turned into riverfront condos. Unacceptable!”

Using her location skills, Pitzarella jumped into action. “During the first week, I worked with local news, social media and local vendors to gather over 1,600 backers who [successfully] petitioned Gov. Otter to keep Harriman open. Following this first victory, we put together the team that would become Friends of Harriman State Park, a 501c3 organization. I incorporated the group, wrote and filed the nonprofit status with the IRS, and we were up and running within a few months. Since then, FHSP has

Photo courtesy of Roger Barth



ACHALASIA AWARENESS
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raised thousands of dollars and countless volunteer hours to keep Harriman available to everyone for years to come.”

Like many “giving back,” the experience wound up broadening Pitzarella as well. “I saw how places attach themselves to people’s hearts, and how great a motivator that is. I don’t think it was ‘giving back’; I think that we have a responsibility to places and people that we care about.” She laughs, “I also relearned that you can still get an incredible amount of work done with a phone, a pen and a list of numbers!”

And the giving goes on and on: Jacqueline English volunteers as a poll inspector on election days; Scott Trimble teaches high school kids about film; Roger Barth is helping build roofs in Long Beach for Habitat for Humanity and Thom Anable reads the news for the blind (he advises that “in the men’s room you always have to leave the toilet seat down”). Turn over each example, and underneath you’ll find accidental enrichment.

In fact, the very phrase “giving back” implies we’ve taken something in the first place. Rather, these accounts seem to describe a circle of giving, round and round. We locofolk are gifted with talents and then given opportunities to develop those talents into skills. Then, we are given money for executing those skills, and quickly find ourselves giving “back” using the very same skills. Maybe Jill Naumann, who has served with over 13 different charities, puts it best: “Why do we do it? Perhaps it is a selfish motivation, knowing that nothing else quite fills the gap we have as humans, to truly make a difference. I have been lucky to intertwine my management skills where it can do the most good. But sometimes ... the simplest act, like being on a ‘Welcoming Hug’ committee, has a profound healing effect that reverberates person to person.”



BUSINESS MEMBERS

* New members

213 Filming
 24/7 Plan - It Locations, Inc.
 * Abu Dhabi Film Commission
 Acumen Studios | Acumen Locations
 Aero Mock-Ups, Inc.
 Agua Dulce Movie Ranch, Inc.
 Air Hollywood
 Albuquerque Film Office
 All Pictures Media
 American Tents, LLC
 Andaz West Hollywood Hotel
 Atlanta Production Services
 Bear Creek Studio Restroom Rental
 Big Skye Movie Ranch
 Board Patrol
 Calibu Cleaning Service
 California Film Commission
 Canyon Ranch
 Cap Equity Locations
 CAST Locations
 Central City Stages
 Chef Robert Catering, Inc.
 * Churp Signs, LLC
 Cinema Air, Inc.
 Coast Anabelle Hotel & Safari Inn
 Creative Handbook
 Crew Protection
 Crown Disposal Company
 Dallas Film Commission
 DoubleTree Kyoto Gardens DTLA
 Edison Downtown, Inc.
 Encore Air Inc.
 Exchange LA
 Executive Assurance Security
 Fairplex Southern California
 Ferguson's Film Property Mgmt. Co.
 Film In Iceland
 FilmWerx Locations, Inc.
 FLICS
 Go For Locations, Inc.
 Hilton Checkers Los Angeles
 Hollywood Locations
 Home Shoot Home
 Humboldt - Del Norte Film Commission
 Hummingbird Nest
 Image Locations, Inc.
 Indochina Productions
 Irwindale Event Center
 It's A Wrap Motion Picture Cleaning & Equipment Rental
 JCL Barricade Company
 Joe's Auto Parks
 KFTV
 L.A. Film Locations
 Lacy Street Production Center
 Lay'd Out, Inc.
 Lemke Software GmbH

Location Trash & Cleaning
 LocoMats
 Long Beach Locations
 Los Angeles Convention Center
 Los Angeles Times Square
 Macerich - Westside Pavilion
 Malibu Locations
 mapthisout.com
 Maryland Film Office
 Mat Men
 Media Locations
 Meyler & Co., Inc.
 Millennium Biltmore Hotel
 Los Angeles
 MNM Locations
 Montana Film Office
 Monterey County Film Commission
 Morocco Film Production
 North Carolina Film Office
 NorthStar Moving Company
 Oakwood Worldwide
 One Stop Leasing Inc.
 Pacific Palms Resort
 Pacific Park on the Santa Monica Pier
 Pacific Production Services, Inc.
 Pacific Traffic Control, Inc.
 Paramount Pictures
 Pasadena Film Office
 Placer - Lake Tahoe Film Office
 Power and Communication Services Inc.
 Prime Film Sites
 P.R.O.P.S. Security
 Rancho del Cielo
 Ready To Shoot
 Real to Reel Locations
 Reel Locations
 Reel Scout Inc.
 Reel Security Corp.
 Reel Waste & Recycling, LLC
 Ridgecrest Regional Film Commission
 Riverfront Stages, Inc.
 SAGA Films
 Santa Anita Park
 Santa Barbara Location Services
 Santa Clarita Valley Locations
 Santa Monica - Malibu Unified School District
 San Telmo Productions
 Sarasota County Film & Entertainment Office
 Skye Rentals
 Skyline Locations
 South Carolina Film Commission
 Sportsmen's Lodge Events Center
 St. Moritz Security Services, Inc.
 Stub Hub Center
 Studio Air Conditioning
 Tejon Ranch
 The Bee Guys
 The Big Bend Film Commission
 The Huntington Library, Art Collections, and Botanical Gardens
 The Intercontinental Los Angeles

The Location Portal
 The Manor Hotel and Celebrity Centre
 Toni Maier - On Location, Inc.
 Tracey Danielson Sanitation
 Truenorth
 Two Rodeo Drive
 United Site Services, Inc.
 Universal Locations, Inc.
 Unreel Locations
 UPS
 US Virgin Islands Film Commission
 Virginia Film Office
 Visit West Hollywood
 Wall2Wall Layout Board
 Watford Moving and Storage
 Weather Trends International
 Willow Studios/Crazy Gideons/Odysseus Investment
 Windsor Communities
 WSR Film Locations
 Xpress Layout Board, Inc.

Alasdair Boyd
 Paul Boydston
 Paul Brady
 Becky Brake
 Kenneth Brant
 Mike Brewer
 Will Brewster
 Kevin Briles
 David Broder
 Bree Brozey
 Michael Burmeister
 Joe Burns
 Adam Butt
 Paola Cambo
 Billy Campbell
 Michael R. Casey
 * Matthew Cassel
 John Cefalu
 Matthew Chamberlin
 Kate Chase Pitzarella
 Michael Chickey
 Deven Chierighino
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 Scott Clark
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 Dan Cooley
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 Kimberly Crabb
 Bob Craft
 Bob Crockett
 Stephenson Crossley
 Martin Cummins
 Pamela D'Pella
 Bill Darby
 Fermin Davalos
 Kim Dillinger Davis
 Roberto de Biase
 Kristin Delgado
 Brian Deming
 Alissa Desler
 Scott Dewees
 Kristin Dewey
 Norm Diaz
 Michael Dickinson
 Mandi Dillin
 Clay Dodder
 David Doumeng
 Melissa Downing
 William Doyle
 Dale Dreher
 Douglas Dresser
 Rita Duffey
 Jennifer Dunne
 Claudia Eastman
 Guy Efrat
 Leann Emmett

LOCATION PROFESSIONALS

* New members

Joe Abel
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 Joseph Akerman
 Christopher Allen
 * Ted Alvarez
 Kokayi Ampah
 Thom Anable
 Stephen Andrzejewski
 Melissa Areffi
 Gordon Armour
 John Armstrong
 Jonathan Arroyo
 Gerald Averill
 Greg Babcock
 Serena Baker
 Lori Balton
 Mike Barry
 Roger Barth
 Chris Baugh
 Glenn Beadles
 Ernest Belding
 Kathy Berry
 * David Berthiaume
 Justin Besemer
 Michael Betz
 Michael Bigham
 Brian Bird
 Marilyn Bitner
 Robbie Boake
 Keith Bohanan
 Richard Bokides
 Christine Bonnem
 Brooks Bonstin
 Bill Bowling

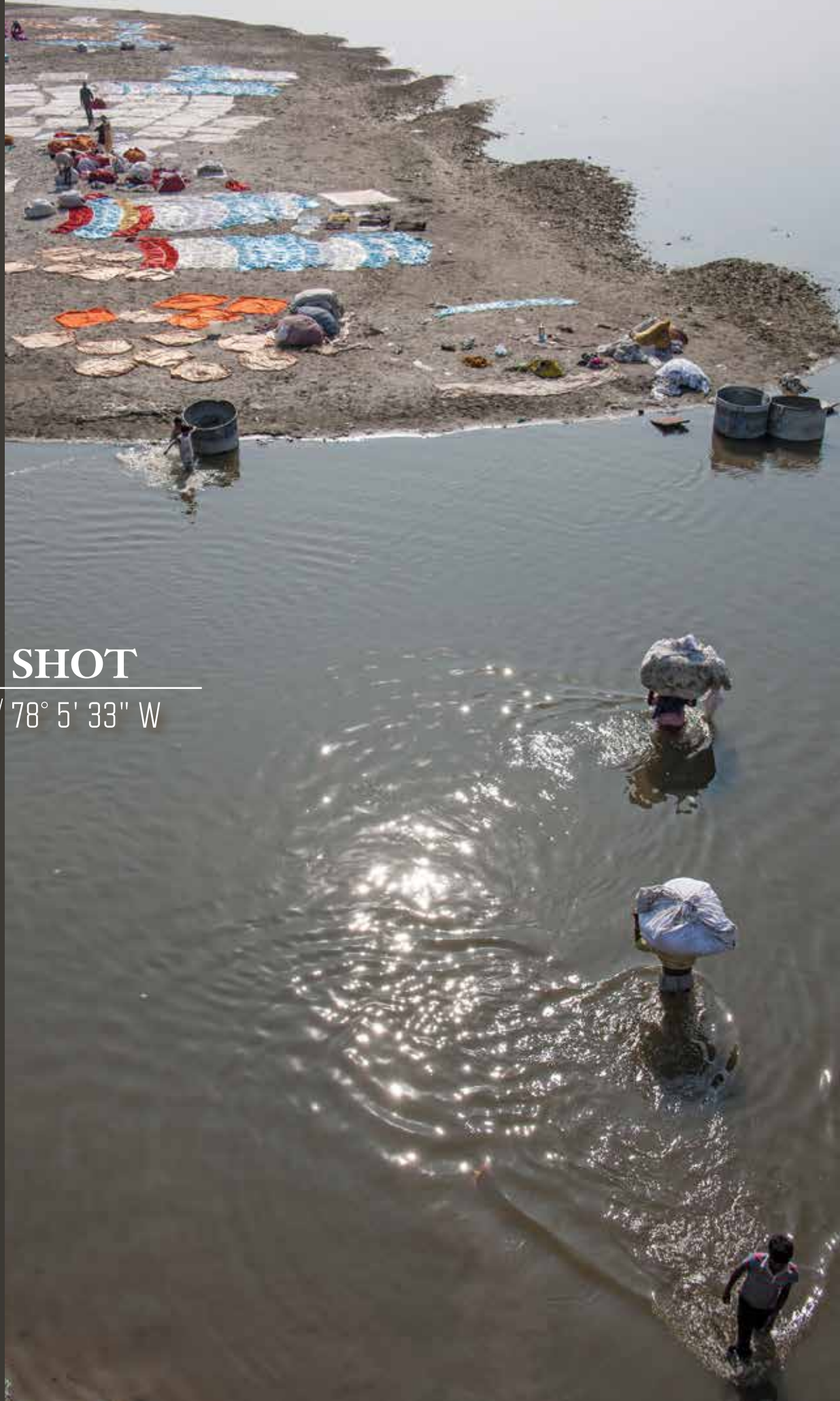
on Location Worldwide

Jacqueline English
Taylor Erickson
Caprice Ericson
Luis Estrella
Gil Evans
Mike Fantasia
Russ Fega
David Ferdig
Leo Azevedo Fialho
Perrri Fichtner
Carol Flaisher
Mike Flores
David Foster
Robert Foulkes
Billy Fox
Diane Friedman
Chris Fuentes
Kevin Funston
Andre Gaudry
Marco Giacalone
James Gierman
Karen Gilbert
* Eliana Ginsburg
Robert Girardin
Michael Glaser
Peter Gluck
Marie - Paule Goislard
David Golden
Sarah Goller
Ann Goobie
Mac Gordon
Dan Gorman
John Grant
Trish Gray
Barry Gremillion
Dow Griffith
Terry Gusto
Chris Gutierrez
Ken Haber
Russell Hadaya
Nancy Haecker
Wes Hagan
Raine Hall
Jimmy Hang
Julie Hannum
Jof Hanwright
Paul Hargrave
Howard Harnett
Michael Haro
Janet Harold
Kenton Harris
Gahan Haskins
Marie Healy
Thomas Healy
Mike Hewett
Timothy Hillman
R. Richard Hobbs
Andrew K. Hodge
Tom Hogan
Thomas Holaday
Jonathan Hook
Kim Houser - Amaral
Victoria Howard
Shawn Hueston
TeriLee Huff

Joshua P. Hughes
Jody Hummer
John Hutchinson
Mark Indig
David Israel
John Jabaley
Kent Jackson
Saisie Jang
* John Johnston
Barry Jones
Ilt Jones
Welton Jones
Geoff Jukes
* Phill Kane
Jason Kaplon
Stephen Kardell
Catou Kearney
Orin Kennedy
Ted Kim
Brian Kinney
Heather "Shasta" Kinney
S. Dylan Kirkland
Alex Kivlen
Eric Klosterman
Richard Klotz
Adrian Knight
Jordana Kronen
Chris Kucharski
Christopher Kusiak
Barry Lacina
John Latenser V
Michelle Latham
Nancy Lazarus
Jodi Leininger
Michael Leon
Robert Lepucki
* Victoria Leskin
Jennifer Levine
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James Lin
Joe Liuzzi
Scott Logan
Jesse Lorber
Michael B. Louis
* Brian Love
Charlie Love
Ann Lukacs
David Lyons
Jim Maceo
Jason Madison
Flint Maloney
Bill Maniscalco
Don Mann
John Markel
Donny Martino
Peter Martorano
Lara Massengill
Kent Matsuoka
Bill Maursky
Edward Mazurek
Kevin McAteer
Peter McClafferty
Tim McClure
Kathy McCurdy
David McKinney

Michael Meehan
Beth Melnick
Robert Mendel
Patrick Mignano
Barbara Miller
* Chris Morgan
Dennis Morley
Nick Morley
Jeff Morris
Lucas Nalepinski
Galidan Nauber
Jill Naumann
Stevie Nelson
Stuart Neumann
Peter J. Novak
Sophia Ochoa
JP O'Connor
Jennifer O'Rourke - Smith
Kyle "Snappy" Oliver
Brian O'Neill
David O'Reilly
Peter Orth
Debbie Page
John Panzarella
David Park
Pat Parrish
Marino Pascal
Larry Pearson
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Evan Peller
Michael Percival
Brittany Petros
Ellen Pfirmann
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Jesse Rivard
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Adam Robinson
Daniel Rosenthal
* Walter Roshetski
Kei Rowan - Young
David Rumble
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Tony Salome
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Mike Shanahan
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Michael Smith
* Sharon Smith - Herring
Laura Sode - Matteson
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Chelsea Squyres
Rebecca "Puck" Stair
Patti Stammer
Eric Stangeland
Pavel Sterba
Matt Storm
Jason Stowell
Kyle Sucher
Golden Rob Swenson
Beth Tate
Jack Tate
* Alison Taylor
Duffy Taylor
Nate Taylor
Sam Tedesco
Kayla Thames
Dorion Thomas
John Thornton II
Leslie Thorson
Kai Thorup
Andrew Ticer
Sam Tischler
Marta Tomkiw
Scott Trimble
Jim Triplett
Tano Tropia
Andrew Ullman
Craig W. Van Gundy
Keomanee Vilaythong
Lary Vinocur
Veronique Vowell
Gina Vreeland
Kristan Wagner
Lee Wall
Stephen Weissberger
Michael Wesley
Byll Williams
Dennis Williams
Daniel Wilson
Paul Wilson
Shelly D. Wilson
Joe Wolek
Nancy Wong
Steve Yeager
Louis Zuppardi



MARTINI SHOT

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Wash and Dry
Agra, India
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