

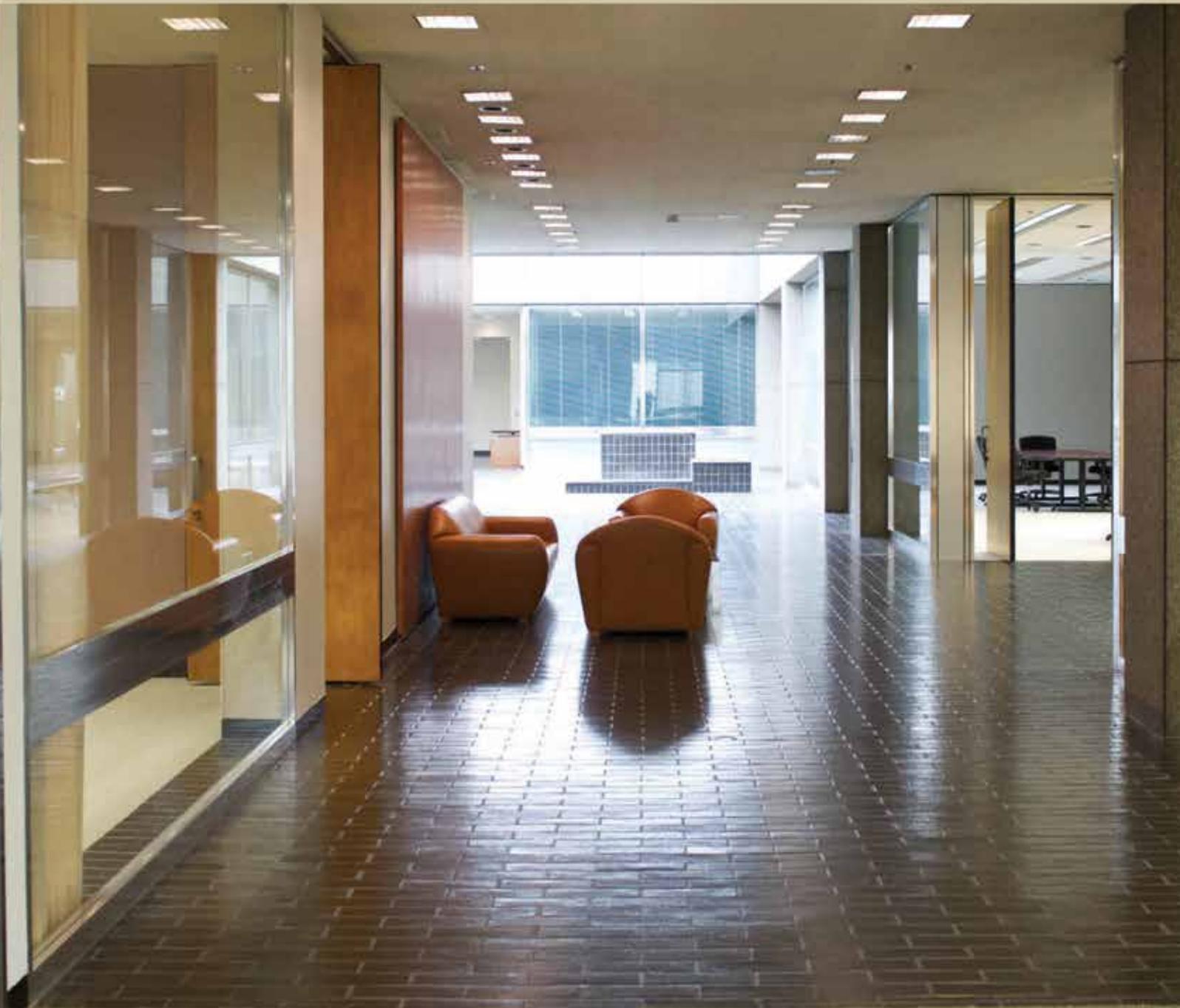
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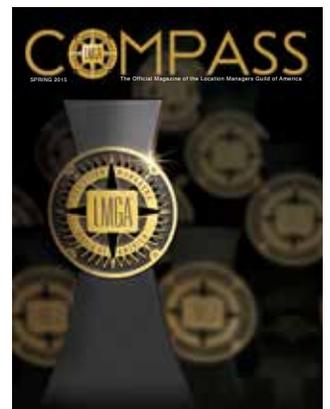
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FROM THE EDITORS' DESK

"Mediocrity knows nothing higher than itself; but talent instantly recognizes genius."

—SIR ARTHUR CONAN DOYLE

"Let us celebrate the occasion with wine and sweet words."

—PLAUTUS

We are gratified by the success of our colleagues as exemplified by the 2015 LMGA Awards. Truly an expression of excellence on locations worldwide, location professionals around the globe were thrilled to see acknowledgment of our craft. In this issue, we celebrate our SRO awards show at the Wallis Annenberg Center for the Performing Arts. The gala included Alfre Woodard, Debbie Allen, Ted Lange and Oscar-nominated producer Caroline Baron, as well as members of the industry press corps. Attendees flew in from all over the USA, as well as South Africa, England, Jordan, Iceland and Germany. Multinational colleagues celebrated each other—our differences, similarities and contributions to the industry.

We also explore omnipresent tax incentives and their impact on the location community. Chris Fuentes' "Boom or Bust: A Hard Look at Film Incentives" and the Haber/Balton companion piece "A Necessary Evil? Incentives, Take Two" present different views on the realities of attracting film revenue.

In a conversation with LMGA Award-nominated location manager David Broder (*The Imitation Game*), writer Alexandra Zeevalkink returns with her series "Scouting Across the Pond." UK native Broder takes us on a delightful tour of his three favorite locations.

Continuing the celebration of our far-flung community, we look at life after location managing with Mark Indig's "The Third Half." Balancing Mark's foray into photography (creativity) are the tales of LuAnne Cadd (humanitarian) and Cassandra Heredia (logistics to the nth power). We hone a variety of talents in our demanding jobs.

And finally, attorney Bert Krages offers sage advice about knowing and protecting your creative rights as photographers and artists.

Our departments in each issue include "Career Focus," "In My City," "In the News" and "Martini Shot." Articles and photography submissions by members are always encouraged.

As we greet the return of spring, take a moment to savor the fact that we are fortunate indeed, as location professionals, to be a part of such a joyous, creative and vital community.

Always a pleasure, never too busy,

Marie, Stevie,
Ken and Lori



CONGRATULATIONS

Location Managers Guild of America Nominees



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OUTSTANDING LOCATIONS IN A PERIOD TELEVISION SERIES

Tom Trigo

Becky Beckstoffer

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LETTER FROM THE PRESIDENT



DEAR MEMBERS,

During the after-party press interviews at the 2nd Annual LMGA Awards Show, I was asked, "What does it mean to you, personally, to win the LMGA Award for Locations in a Contemporary Film?" I could not answer that question because there is little personally in the award.

Don't get me wrong, I was appreciative and it was great fun to feel special for a night, to know that my peers judged the work as worthy of notice and for the confirmation that the location professionals on *Wild* are in fact, location artisans. Receiving the award, felt like a 'win' for all location professionals to me because it was the 2nd Annual LMGA Awards Show recognizing a profession that has been doing this previously unacknowledged work for decades. Winning this award, I have become more aware of the meaning of connectivity and responsibility to our community to acknowledge our artistry.

As president of the LMGA, I had the privilege of opening the show. I practiced my speech, enunciating words, pausing for applause or emphasis but one thing I did not have to practice was representing the Guild with presence, confidence and legitimacy as it was in the Wallis Annenberg Center for the Performing Arts, filled to capacity, that night.

I sat in the audience and watched as commercial location manager David Doumeng was as charming and funny an award's show host as any professional entertainer. Location professional Kokayi Ampah's body of work rivaled any distinguished producer or director and location manager Klaus Darrelmann accepted his award for *The Grand Budapest Hotel* with more gratitude for the confirmation from his peers than Sally Field's memorable Oscar acceptance speech. Our Awards Show is new but the talent and history of our members span decades.

I encourage you to feel as good all year long as you did at the Awards Show by supporting your Guild, all year long, with participation and membership.

Thank you,
Nancy Haecker



COMPASS

Official Magazine of
Location Professionals
Promoting Excellence
on Location Worldwide

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MARIE HEALY
STEVIE NELSON
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Chris Fuentes

Chris Fuentes is a seventh-generation Californian. Raised in a politically prominent family, Chris has been active in local, state and national politics his entire life. Chris' background in art/visual design led him to locations, first working for Frawley Becker on *Jerry Maguire* (1995). The perfect marriage of art and politics, location scouting and management has been Chris' passion since. Chris has been elected twice to the LMGA Board of Directors and serves on the Motion Picture and Television Fund Volunteer Advisory Committee with his husband Paul Botha. Chris and Paul live in Hollywood with adopted chihuahuas Molly & Dexter.



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).



Veronique Vowell

A native Californian with a penchant for all things Swiss, Vowell loves the challenge of location managing. A member of Teamsters Local 399, the LMGA and Board member of FilmL.A., she enjoys making filming in Los Angeles better for crew and neighbors alike. When not scouting or managing, she works in her garage on three-dimensional art pieces. Her credits include: *Scandal*, *Cold Case*, *Curb Your Enthusiasm* and *Angels in the Outfield*.



Bert Krages

Bert Krages is an intellectual property attorney in Portland, Oregon. His interest in photography dates back to when he was a high school student living in Okinawa, Japan. He developed (pardon the pun) an interest in photography law in the late 1990s after being questioned by a construction manager, and later by an attorney, about why he was photographing a superfund site. He is well known in photography circles as an advocate of the right to take photographs in public. The first edition of his book *Legal Handbook for Photographers* came out in 2001, a few days before the September 11 attacks. In 2003, he published a summary of photographers' rights on his website, which has been downloaded over a million times (www.krages.com/phoright.htm).



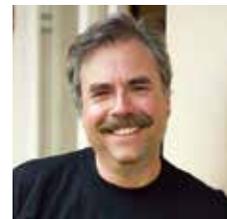
Lori Balton

The first location professional accepted into the Academy, Lori is grateful to have a challenging job that lets her explore the world. She is lucky to work with some of the best location managers, designers and directors in the business. A founding member, Board member and past president of the LMGA, she is thrilled with the Guild's progress in garnering recognition for our craft. Recipient of four COLA Awards, Lori counts *Heat*, *Memoirs of a Geisha*, *Argo* and *Inception* among her credits.



Mark Indig

Mark Indig was born in New York City and lives in Los Angeles. He spent 40 years in the motion picture industry, most recently as a studio executive, producer and unit production manager for Disney, Miramax, Universal and DreamWorks. He has worked on films such as *Body Heat*, *The Big Chill*, *Titanic* and *The Lone Ranger*. But it was his 15 years as a location manager that gave him a love of photography and a unique perspective on the urban landscape.



Ken Haber

A feature film location manager for more than 20 years, Ken has shot thousands of locations throughout the country for directors such as Adrian Lyne, Oliver Stone, Ridley Scott, Clint Eastwood and Terrence Malick. A professional photographer, Ken specializes in shooting film and television sets in Hollywood. He also enjoys shooting fine art photography. A member of the LMGA, DGA, Teamsters 399 and SDSA, Ken's work has appeared in numerous magazines and books.





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IN THE NEWS

Ken Haber at the Locations Show presenting a strong LMGA presence. Photo by Eric Klosterman, LMGA



AFCI Locations Show

Eric Klosterman and Ken Haber did a great job wrangling the LMGA presence at the AFCI Locations Show March 5–7, 2015. It was one of the best shows in years, with all the booths in the same area at the Hyatt Regency Century Plaza. Many states and countries without film incentives didn't participate, so the show was more intimate than in the past.

We were front and center, making contact with the city of Las Cruces, New Mexico; Alkatraz Productions in Dubai, the Beijing Wanda Studios, the Huesca Film Office in Northeast Spain and Pietro Navarra of Pietro's Italy.

The LMGA presented a "Meet the LMGA Award Nominees" panel at the show. Moderated by *Beyond Cinema* editor

Elliot Kotek, the Q&A featured location managers Robert Bentley (*Homeland*), Cyndy McCrossen, LMGA (Coca-Cola "America Is Beautiful"), Wes Hagan, LMGA (*Selma*) and Tasha Day, Film Commissioner for the Long Beach Special Events and Filming Office. The event was recorded and streamed live courtesy of LMGA Business member Sinclair Anderson of Acumen Studios.

We also had a lot of traffic from international members



Treasurer Eric Klosterman manning the LMGA booth at the Show. Photo by Ken Haber, LMGA



here for the LMGA Awards following the Locations Show. Robert Bentley, nominee from South Africa (*Homeland*), was very interested in becoming a member. And nominee David Broder (*The Imitation Game*), a UK LMGA member, stopped by to talk about our IMDb credit placement. He will be spearheading this fight. Broder (featured in "Scouting Across the Pond" in this issue of the LMGA

Compass) is putting together a Location Expo in London the week before Christmas 2015. He and the Location Guide have invited the LMGA to be represented with a booth at the show.

As the LMGA grows, it's great to attend this trade show and meet members from across the continent and around the world. A big thanks to the LMGA booth volunteers—location pros Bob Craft, Robert Girardin, Rebecca "Puck" Stair, Mike Fantasia, Nancy Haecker, Peter McClafferty, Paulina Salazar, Kent Matsuoka and LMGA Business members Heather Ross, Sinclair Anderson and Sharienne Greer. Our coupling the LMGA Awards with the AFCI Locations Show has proven to be a great fit.



Meet the Nominees panel from left to right: Elliot Kotek (Moderator) Tasha Day Cyndy McCrossen Robert Bentley Wes Hagan.

Photos by Marie Healy, LMGA



Above: Alfie Woodard and Caroline Baron. Below from top: Teamsters 399 Secretary-Treasurer Steve Dayan (left) and Marino Pascal; Klaus Darrelmann and Harry Medved

EXCELLENCE ON LOCATION WORLDWIDE:

LMGA Awards Go Global

by Lori Balton

The iconic Wallis Annenberg Center for the Performing Arts in Beverly Hills provided the perfect backdrop for the 2nd Annual LMGA Awards. Architecturally unique, the location speaks volumes about our craft. The elegant red carpet arrivals and sold-out theater echoed our mantra: location, location, location. Awards Committee Co-chairs Robin Citrin and Marie Healy did us proud!

Guild President Nancy Haecker welcomed over 500 enthusiastic LMGA members, industry executives and press. Taking a tip from Billy Crystal at last year's show, location manager David Doumeng hosted the evening, supported by actor Ted Lange (*The Love Boat*) and the hilarious Troubadour Theater Company. The "George Clooney of Location Managers" perhaps missed his true calling, rocking the house with his sly quips and musical tribute to the many base camps we have lost over the years.





Above: Debbie Allen, Kokayi Ampah and Ted Lange. Below: Nancy Haecker



WE CONGRATULATE THE WINNERS AND HONOREES OF THE 2ND ANNUAL LMGA AWARDS!

OUTSTANDING LOCATIONS IN A CONTEMPORARY FILM
Wild / Nancy Haecker, LMGA

OUTSTANDING LOCATIONS IN A PERIOD FILM
The Grand Budapest Hotel / Klaus Darrelmann, LMGA

OUTSTANDING LOCATIONS IN A CONTEMPORARY TELEVISION SERIES
True Detective / Batou Chandler, LMGA

OUTSTANDING LOCATIONS IN A PERIOD TELEVISION SERIES
Boardwalk Empire / Amanda Burbank and Audra Gorman

OUTSTANDING LOCATIONS IN A SINGLE COMMERCIAL
Coca-Cola "America Is Beautiful"
Jimmy Ayoub, LMGA; Cyndy McCrossen, LMGA; Peter Orth, LMGA; Stephen Pherigo

OUTSTANDING LOCATIONS IN A COMMERCIAL CAMPAIGN
Ram Trucks / David McKinney, LMGA and Peter Orth, LMGA

OUTSTANDING FILM COMMISSION
City of Long Beach Office of Special Events and Filming

HUMANITARIAN AWARD RECIPIENT
Caroline Baron

LIFETIME ACHIEVEMENT AWARD RECIPIENT
Kokayi Ampah, LMGA

TRAILBLAZER AWARD RECIPIENT
Marino Pascal, LMGA



Peter Orth, Cyndy McCrossen and Jimmy Ayoub
(not pictured: Stephen Pherigo)



Left: Actor Tony Denison with Batou Chandler
Above: Audra Gorman and Amanda Burbank
Right: Kevin Clark (AFCI) and Tasha Day (City of Long Beach Office of Special Events and Filming)



The after party buzzed with camaraderie. We were honored to have location professionals from around the world: Jordan, Iceland, Germany, South Africa, England, Oregon, New York, Georgia, Louisiana, Tennessee and New Mexico—all celebrating their colleagues' accomplishments and exchanging stories. German location manager Klaus Darrelmann (*The Grand Budapest Hotel*) spoke eloquently about being a part of a location community—we are proud to have him as a member! The LMGA Awards truly celebrate excellence worldwide, focusing on productions that effectively use locations as critical storytelling elements, providing a canvas for the director and designer.

Renowned actress Alfre Woodard (*State of Affairs*) presented the Humanitarian Award to FilmAid International Founder and Academy Award®-nominated film producer Caroline Baron. Baron founded FilmAid to provide human connection and hope, supplementing basic needs for food and shelter, all through the magic of cinema. FilmAid's screenings of classic cinema provide a critical escape from the world of refugee camps, and its educational films promote awareness of social issues such as HIV/AIDS, women's rights, pediatric malnutrition, land mine awareness and conflict resolution. There are similarities in FilmAid and the work she produces for Hollywood. In addition to her independent streak, and her interest in cross cultural explora-

tion, the same skill set applies: team building, raising funds and working toward the common goal of affecting an audience. The differences are a testament to Baron's strength of character. Working with limited resources, FilmAid addresses critical issues while targeting a specific audience. It's information, education, art and entertainment: humanity, not commerce. Visit FilmAid's website www.filmaid.org and feel good about being a filmmaker/storyteller.

Producer/director/actor Debbie Allen and actor/director Ted Lange presented the Lifetime Achievement Award to veteran Kokayi Ampah, the first African-American location manager. One of the most respected location managers in the industry, Ampah's career spans more than three decades, and he's still going strong. Transcending boundaries, he is a mentor, a leader, a collaborator, and to the lucky ones among us, a friend. His collaborations include work with top directors on iconic films: *The Shawshank Redemption*, *Million Dollar Baby* (one of six projects he managed for Clint Eastwood) and *Amistad*, his second film with Spielberg. His oeuvre includes *Mystic River*, *Mars Attacks!*, *The Color Purple*, *The Soloist*, *Flags of Our Fathers*, *8 Mile*, *The A-Team* and *White Men Can't Jump*.

Formidable location scout Marino Pascal received the Trailblazer Award, presented by Steve Dayan (Teamsters 399 Secretary/



David McKinney and Peter Orth with director James Manera



Left: Awards Committee (left to right) Nancy Haecker, Mario Ramirez, Diane Friedman, Lori Balton, Orin Kennedy, Marie Healy, Robin Citrin, Ken Haber (Not pictured: Jason Kaplon and Rick Schuler)
Below: Host David Doumeng and Ted Lange



Treasurer). In his typical exuberance, Pascal did a jig in lieu of an acceptance speech, one of the evening's highlights. Pascal single-handedly revolutionized the world of Los Angeles locations. Building professional websites for us, he set the bar for location photography presentation. Pascal has also mentored hundreds of scouts in digital photography and image management. His development of Locolist, an archival chatroom for location professionals, unites scouts and managers in a thriving community of shared knowledge. Accustomed to working on our own, Pascal was the first to intimate what we could accomplish if we shared information. In that sense, he was one of several driving forces behind the Location Managers Guild of America. Pascal believes that an individual with leverage from friends and peers can change the world ... if not in a big way, at least enough to make a difference.

The City of Long Beach Office of Special Events and Filming beat out stiff competition from Jordan, Oregon, Iceland and Chicago for the Outstanding Film Commission Award. Manager Tasha Day accepted on behalf of the film office.

Additional presenters included actor Tony Denison (*Major Crimes*), AFCI Executive Director Kevin Clark, film historian Harry Medved and award-winning commercial director James Manera.

LMGA Awards sponsors included **Title Sponsor** Newhall Land Film Locations; **Premier Sponsor** Hilton Worldwide; **Platinum Sponsor** U.S. Virgin Islands Film Office Department of Tourism; **Gold Sponsors** Big Sky Movie Ranch, GranCanaria Film Commission, Los Angeles Center Studios, Pacific Production Services, Reel Security Corp., Scandinavian Locations; **Silver Sponsors** A Private Affair Productions, British Virgin Islands Film Commission, Culver Studios, DM Vineyards and Partners, Golden Oak Ranch, Hint Water, Image Locations, Imperial Art Studios, InterContinental Los Angeles Century City, Los Angeles Times Square, Marriott, Maui County Film Office, MCS Security Services, Montana Film Office, Oakwood Worldwide, Pasadena Film Office, Reel Waste & Recycling, Sarasota County Film & Entertainment Office, Skye Rentals, The Location Portal, The London West Hollywood, The Royal Film Commission-Jordan, Venice Duck Brewery, Virginia Film Office, Warner Bros. Studio Facilities; **Media Sponsors** AFCI, *Below the Line*, *The Hollywood Reporter*, *The Location Guide*, *SHOOT Magazine*/*SHOOTonline*, *Variety*.



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CAREER FOCUS

Veronique Vowell

NOTHING PREPARED ME FOR THIS JOB EXCEPT FOR EVERYTHING I HAVE EVER DONE OR LEARNED IN MY LIFE.



Veronique Vowell.

In October of 2014, I found myself standing in the rotunda of the California state capitol. I was not scouting a location. I was there with Teamsters Local 399 Secretary/Treasurer Steve Dayan, President Wes Ponsford and Vice President Ed Duffy to pass an important piece of legislation—AB1839—the assembly bill to authorize the tax incentive our industry so badly needed. The Expanded Film and Television Job Creation Act was passed. A fund of \$330 million a year for five years was set aside to help keep our jobs in California. I was humbled to represent location managers in such an important campaign.

Political lobbying, I discovered, was very much like canvassing a neighborhood for filming. I didn't know such a job existed while growing up in LA's San Fernando Valley in the 1970s.

I also discovered that very few people outside of the insular world of production know what a location manager does beyond "scouting."

Location managing, like politics, is the art of compromise in the effort to achieve the impossible. During my 26 years as a feature and television location manager, it became evident that you rarely get everything you want but, with luck, you can get enough to get the job done.

I learned my craft without even realizing it—as a field researcher for the *Ripley's Believe It or Not* television series and before that, as a researcher on the National Geographic network television series. Field research not only involved interviewing people and gaining their trust, but also such mundane chores as

measuring doors to make sure equipment would fit, finding accommodations for the film crew and learning the "lay of the land." I traveled the country alone with nothing more than a small typewriter, a 35mm camera and a roll of quarters for pay phones in the long ago era before cellphones and the Internet.

After a few years, as most film workers do, I found myself unemployed. A friend suggested that I work "pro bono" on an American Film Institute (AFI) thesis film. I presented myself to the student producer and he suggested that I could be the costume designer. When I said I didn't know the first thing about costumes, he looked down at a list of crew positions and suggested location manager. He explained that I would go out into the community and find locations for the film, talk to people and take pictures. It sounded like what I had been doing for the past several years.

After my AFI experience, I needed to find a job that paid. I mailed out more than 400 letters and resumes to production companies, producers and a few locations managers. I got only one response. But, as it turns out, it was the only one I needed. Jim McCabe, location manager

on Steven Spielberg's *Amazing Stories*, called me. He liked my letter and wanted to meet me. After a few days, he did something truly remarkable. He recommended me to another location manager for an assistant position on a union MOW. That job got me into Local 399.

When I first started in location managing, I had two things going against me: I was a woman in a male-dominated industry and I was very shy. But life is strange. You never know your strengths until a challenge is presented to you. If you are lucky, you learn that there is a solution to every problem if you take the time to think it through. Some solutions are political, some financial and some are found through trial and error.

In 1989 on the feature *Tango & Cash*, I was presented with a wonderful opportunity. The producer and UPM asked me midway through prep if I wanted to step up from assistant location manager to location manager. I was delighted. I was also terrified. They told me I had 10 minutes to make the decision. I walked out of the office and paced between the stages at Warner Bros. It was a pivotal moment. There were very few women in locations and in production then, and I knew none of them

well enough to ask for advice. In the end, I simply jumped in and never looked back.

I have had many highs and lows in my quarter century in this job. One that stands out in my memory happened during halftime of an NFL game at Ravens Stadium in Baltimore, Md. Ninety thousand people were in their seats. A regular season game was in full swing. In the tunnels of the stadium were two complete football teams for *The Replacements*, Keanu Reeves as quarterback, Gene Hackman as the coach, 400 background artists, six camera crews, two Steadicam crews and various other crew members. Once we were let onto the field, we would have exactly 10 minutes to film 10 plays.

As the two-minute warning sounded on the field, the crew waited. But penalty flag after penalty flag was thrown—the last two minutes of the second quarter lasted 25 minutes. Suddenly, as if in a dream, the stadium crew yelled into my earphones: “Go, Go, Go!” I threw out the signal to the first AD and the entire platoon of *The Replacements* personnel ran onto the field. The crowd was on their feet cheering. The stadium vibrated with noise. And as if on cue—exactly at the end of our 10 minutes—Keanu’s character threw the ball for the scene-ending final touchdown. The real NFL teams ran onto the field. The crowd roared. And so did the location crew.

The Replacements illustrates the complex details a location manager has to deal with. The Ravens’ ground crew and

NFL wanted to make sure that during our two-week shoot, the field was kept pristine for the Sunday games. Twice a day, at 6 a.m. and 6 p.m., I would walk the field with the Head of Groundskeeping and a member of the Model family, the Ravens’ owners. During those meetings, we would decide which grass turf tiles needed to be removed and replaced and which could be salvaged—which required constant negotiation: “they” wanted to replace all of them and “we” didn’t want to spend the several thousands of dollars per tile. In the end, the production spent close to \$1 million on repairing the field, a compromise.

While shooting *Richie Rich* at the Biltmore Estate in Asheville, N.C., we dealt with all the normal issues associated with filming in an active museum as well as the special requirements of the museum’s administration. The Cecil family (the heirs of George Vanderbilt) insisted that the entire crew conform to the same dress code as their staff—long pants and shirts with collars. The location department had the onerous task of enforcing the dress code despite the predictable objections of the crew. “S - - - Happens” T-shirts were definitely a no-no.

On HBO’s *Curb Your Enthusiasm*, filmed in Los Angeles, the consequences of filming in HD Video without a script in public places became extremely clear. While actors improvised during exceptionally long takes, merchants and homeowners still insisted on going about their everyday business. The location department (which consisted

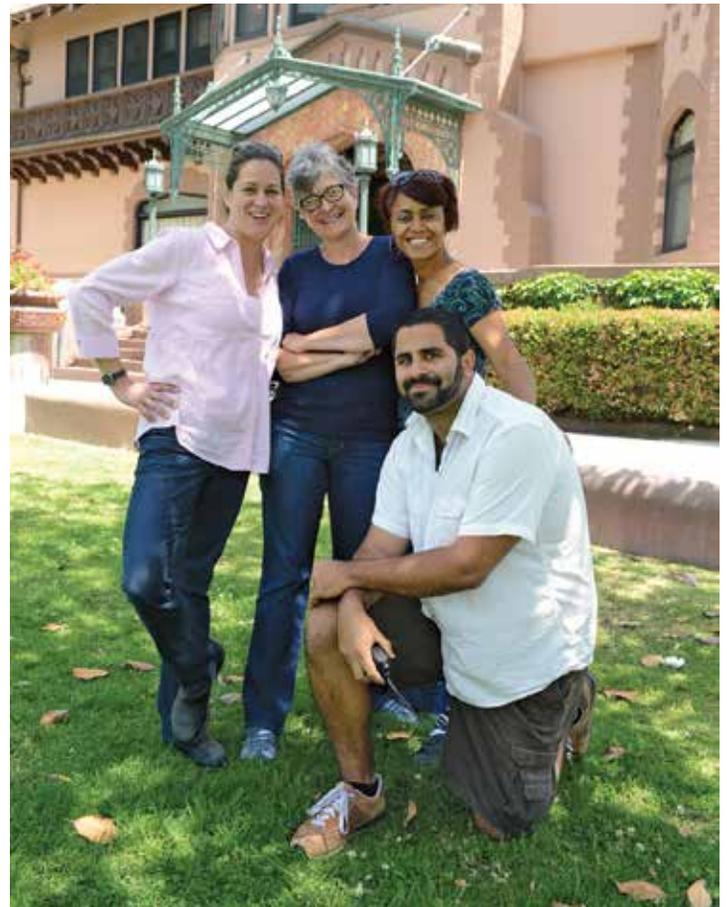
of me and Andrea Morrissy-Keener) had the pressure and pleasure of trying not to break the creative flow of the actor/writers while still trying to allow the general population access to merchants and homes.

Cold Case filmed almost entirely in Los Angeles, however, the series took place in present-day Philadelphia with all the “cold cases” taking place from 1920s to 1990s Philly. These movies within the show required painstaking attention to detail, transforming the streets and roads of contemporary LA into a variety of period locations in and around Philadelphia.

Set in Washington, D.C., but filmed entirely in Los Angeles,

ABC’s *Scandal* has benefited greatly from the advances in green screen technology. With ever-evolving scripts and schedules, along with multiple episodes shooting concurrently and last-minute changes, the location department’s charge of finding beautiful, East Coast architecture that tells the story can be extremely challenging. Teamwork between all departments on any project is important—on this one it is paramount.

My experiences are shared by many location managers. They know, as I do, that the behind-the-scenes stories are usually more grit than glamour. The job that I started at 29 years old is not the job I do today. When I began, all that was needed was a wad of cash, a



Left to right: Andrea Morrissy-Keener, Veronique Vowell, Jasmin Paris and J. Hanna.

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smile and a good spiel. Today, the work is done not only with an eye to the needs of the creative team but also in close association with the legal and risk management executives of the large multinational companies that I work for. And therein lies the finesse of this job.

Finding the location that fits the story is the glamour. Managing the location that fits the crew's needs is the grit. The challenges of the job are as varied as the locations needed to tell the story the script lays out. To transform a real location into a fictional set requires attention to a laundry list of details. Every aspect of every location—no matter how mundane—is important to someone associated with the process of preparing the shoot. These are just a few of the things—not in order of importance, they are all important—that have to be done before the director says action: street sign removal; turning on/off streetlights; cable placement; roof access; tree trimming; repaving; toilet rentals; tent erection; lane closures; heat or A/C as required; condor, car and truck parking; snake/insect wrangling; hiring of police/fire personnel; obtaining permits; notifying neighbors; layout boarding; location cleaning; bus stop moving; extras holding; environmental testing; furniture moving and storage; safety reports; insurance certifications; contract negotiations; trash collection; memo writing; production meetings; dog kenneling and it goes on and on.

It takes a team of dedicated professionals to get the job done. I have been extremely fortunate to have a talented, long-standing crew: Andrea Morrissy - Keener, 12 years; Jason Kaplon, seven years; J. Hanna and Jasmin Paris, four years. Some are with me still, others have moved on to greater glory. Without their support over the years, I would not be where I am today.

Nothing prepared me for this job except for everything I have ever done or learned in my life. Growing up in Hollywood, I was always encouraged to be a teacher even though secretly I wanted to be a police officer. My father, a television writer and documentary filmmaker, taught me an important lesson: whatever you want to do, do it with everything you have. He was famous for telling me long ago that “if I wanted to peck poop with the chickens, then I should go and build myself a wooden bill to be able to do it well.”

My mother who immigrated to the US from Switzerland, taught me to actively observe the world around me, from the beauty of nature, architecture and art, to the diversity of humankind. My years in Switzerland at the University of Lausanne studying French and French literature gave me the confidence to get along with people of all stations in life.

All these experiences prepared me to be able to advocate for location professionals and the greater

film community as a Board member of FilmLA, a member of the LA City Mayor's Task Force, a founding member of the LMGA and a lecturer at a variety of film schools—AFI, Boston University, Emerson College and Chapman University.

In the question-and-answer periods after my lectures, I always get the same two queries: How do you find locations? And how do you convince people to allow you to disrupt their lives with filming in or in front of their homes and businesses? My answers are always the same. I tell them to keep their eyes open because you never know what you are going to find. I advise them to not just throw money and promises at people, but to explain to them how important the industry and the jobs are to the community at large, how it greases the wheels that helps fuel the local economy.

This is exactly what we told our elected officials across the state to gain passage of AB1839.



IN MY CITY: **DETROIT**

Q&A with David Rumble

42° 19' 54" N / 83° 2' 52" W





Director Doug Liman and David Rumble on the set of *Jumper*.



Co-editor **Stevie Nelson** talks to member **David Rumble** about filming in the Motor City.

Stevie: HOW LONG HAVE YOU BEEN WORKING IN LOCATIONS? HOW DID YOU START & WHAT DO YOU PRIMARILY WORK ON?

David Rumble: I had worked for UPS for seven years and I wasn't happy. While there, I enrolled in a local film school, the Motion Picture Institute (MPI) of Michigan. I completed the program in the summer of 2001, but had no idea on how to capitalize on my newfound skill set. I knew I wanted to work in film but the thought of freelancing was baffling and foreign to me. Then September 11 happened and the realization that life was too short resonated. I was 27; I quit my job and walked away from the safety net of 9-5, health insurance and four weeks' paid vacation to explore the unknown. I contacted MPI for advice/leads and they recommended that I call a former student that I knew, as he was working on an Eminem movie. I reached out to him and a week later, he told me to send my resume to the locations department. Having no idea what they did other than scout, I faxed my resume and the next day I was interviewed by location manager Nancy Haecker. She asked me about my scant experience and then offered, "The hours suck, the pay sucks, do you want the job?" I jumped all over that ringing endorsement and started working on *8 Mile*. Over the next four months, I would get experience in just about all parts of the department. It was also on this film that I struck lasting relationships with fellow location professionals Kim Crabb, David Wolfson, Michael Burmeister and Peter Martorano.

Nancy had told me on my first day that if I could figure the job out, I could be the "go to" guy in the Detroit area. I thought this was a standard LA motivational speech but it turned out to be true. In 2004, I was fortunate to get a job as assistant location manager on Michael Bay's *The Island*, the first of four times working with him. From there on out I have been very fortunate to work on many great films with many great people.

Stevie: WHAT DO YOU THINK IS THE PRIMARY DRAW FOR FILMING IN & AROUND DETROIT? WHAT KIND OF "LOOKS" ARE THERE?

DR: The look that everyone thinks of when they hear "Detroit" is the gritty, dirty, scary urban feel. There are many derelict buildings sitting vacant outside of downtown which is an urban explorer's paradise. The city offers many other great looks beyond decay.

Downtown Detroit has unbelievable architecture that can pass for downtown Los Angeles, New York City or Chicago. It has been rejuvenated and is the nicest it has ever been in my lifetime. We have filmed several projects like *Low Winter Sun*, *Transformers 3* and the upcoming *Batman vs Superman* inside of the Old Wayne County Building which is an elegant courthouse and county office building built in 1902, now completely vacant.

Stevie: WHAT TYPES OF PRODUCTIONS FILM IN DETROIT?

DR: We've been all over the spectrum. We range from sci-fi (*The Island*, *Transformers*) to period movies (*Jimmy Picard*), and everything in between. I also scouted for months for a canceled movie that was set in 1906 San Francisco. One of the great things about southeast Michigan is that we have many different looks in close proximity to each other. We have lakes of every size, forests, farms, beautiful college campuses, quaint towns as well as urban downtowns.

Stevie: WHAT CHALLENGES DO YOU FACE IN YOUR JOB?

DR: The newest challenge is the rapid growth of downtown Detroit. Just three or four years ago, there was very little activity going on and many buildings were either empty or had very low occupancy. Four years ago, Bedrock Real Estate owned zero properties in downtown, now they own over 40. Parking lots that for years were empty and eager to be leased with film dollars are now either not interested in playing ball or cost-inefficient. Desolate streets which were once easy to close are now bustling and more of a challenge.



There is also the impact that the aggressive tax incentives implemented in 2008 have had on local cities' film policies. Prior to the incentive, most local communities had no filming policy in place; it was easy to walk them through the process and move quickly. After the movie influx in the metro-Detroit area, some bridges were burned and cities started to implement superfluous procedures and paperwork to safeguard against mishap.

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

DR: The Michigan Central Train Depot is the one place that blows everyone away. It was built in 1914 by Reed & Stem and Warren & Wetmore who designed Grand Central Station in NYC. It is 15 stories and half a 14 million square feet of Beaux Arts crumbling glory. Even the directors and designers who come to town that have no need to film there want to see it with their own eyes. I have filmed five movies there: *The Island*, *Crossover*, *Transformers*, *Transformers 3* and *Batman vs Superman*.

The lobbies of the Guardian Building and Fisher Building (*Transformers 3*) are two of my favorite places to show for their beauty and architecture. I have never walked into either of these buildings and not been awed.

Stevie: WHAT IS ONE OF YOUR FAVORITE OR MOST MEMORABLE FILMING EXPERIENCES?

DR: In winter 2007, Doug Liman came to Ann Arbor to film a few scenes for his movie *Jumper*. The shoot only lasted a few days but it was extremely bitter cold. We wrapped and minutes later the UPM asked me if I could drive around with Doug the next day to

shoot some plate shots for a scene that was supposed to be Antarctica. I was pained by the idea of working in the elements for another day, but I knew driving around with Doug would probably prove to be interesting. I picked up a map from a gas station on my way back to the hotel and looked to find the closest place to Ann Arbor where you could look across a lake and not see the other side. The next day I led the group to a peninsula jutting into Lake Erie with the idea if it didn't work, we would work our way down the coast toward Ohio. We turned onto the road winding its way around the peninsula

and saw ice drifts along the houses and cottages lining the road. As we drove down the road they got higher and higher until we reached the end of the road where the ice peaks reached about 20-25 feet into the air. It was stunning, even to a local. The peaks had a deep blue quality that made them look magical. Doug's mind was blown and this clearly was much cooler than what he had expected to find. We parked in front of a house with smoke coming out of the chimney. I knocked on the door and an elderly couple answered. I introduced myself to Milt and Mary Ellen and told them I had a big Hollywood director in my van and we wanted to go film in their backyard. Not a typical Sunday afternoon for anyone. They obliged and we scaled the ice and got our shots. The company came back a few weeks later to reshoot with Hayden Christensen. The homeowners had their grandson come by and get photos with Anakin Skywalker and came out with us at wrap for dinner. This was clearly an example of how sometimes it's better to be lucky than good.

Stevie: DOES MICHIGAN OFFER ANY INCENTIVES TO HOLLYWOOD FILMMAKERS?

DR: In 2008, the state of Michigan came out with a very aggressive tax incentive of up to 42%. This was in place until a new governor was elected and almost immediately stopped accepting applications. About a year later, a reduced incentive was put in place and that was changed just a few weeks ago. The new program has 25% for all direct production and quali-



Michigan Central Train Depot. Photo by Lori Balton, LMGA

fied costs. An additional 3% if the production uses a qualified production facility. The budget must be at least \$100,000 and the incentive is a direct cash refund.

Stevie: WHAT ARE YOUR TOOLS OF THE TRADE?

DR: For scouting, I use a Canon 40d and Leica D-Lux 4. I am using the latter more and more as it will shoot a F2.0 and has very crisp images. The Leica is also less conspicuous when scouting in less savory neighborhoods. I always carry a mole-skinne with me when I scout as it has a pouch that I keep business cards in and is great for making notes.

For managing, I love my little Canon scanner and my Canon IP90 printer. The scanner is powered off of USB and my printer is Bluetooth and battery powered which makes working on the fly great. My iPhone and apps are probably the most important tools to me. I have every contact list I have ever made in the business in my Air Sharing app, the state of Michigan Film Office has an app that connects to its database of images and production crew list, my Genius Scan scans business cards into my contacts and Sunrise gives me all rise and set times.

Stevie: WHAT DO YOU LOVE ABOUT THE JOB?

DR: I love the relationships that are built with both the crew and the locations. I love taking directors and designers around

on scouts early in pre-production. This is the kind of thing that I would have never imagined I'd be doing before I got into this business. I love the connections that you make with city officials and power players in the area. Most of all, I love the last day of a shoot when I can look back on the last several months of work and smile knowing that I was an integral part of making the movie. I love that I get to see places that most people never get to see like the world's largest vacuum chamber, the loudest room in the world and an anechoic chamber (room so quiet you can hear your own heartbeat). I love the things I learn like how garbage dumps collect methane, how cities' catch basin drains work, how power plants and auto manufacturing plants work. I love that every job has specific challenges that need to be figured out. Even when filming at a place a second or third time, there are new and unique puzzles to solve. I appreciate the mentor/protégé relationship that comes with the job. I have learned and continue to learn from some of the best location managers in the business and I pass my knowledge down to the folks that work for me.

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

DR: Nancy Haecker came back to Michigan in the fall of 2010 to look into shooting an episode of *House* and I scouted for her. If you know Nancy, you know that she was not leaving town without having me signed up. I have been a proud card-carrying member ever since.



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BEST VANTAGE POINT/SCENIC VIEW:

The roof of the now renovated David Broderrick tower on the edge of downtown has what I believe to be the best view of the city.

FAVORITE RESTAURANT:

Slows Bar B Q in Corktown just west of downtown is a must for carnivores.

BEST DAY TRIP:

There is a regional park system in Metro Detroit that encompasses five counties. Two of these parks, Stony Creek Metropark and Kensington Metropark, are my two favorites. You can rent boats and go fishing; there are several bike and hiking trails and swimming areas with beachfront.

FAVORITE NEIGHBORHOOD:

Indian Village in Detroit is my favorite neighborhood in the city. Many of the homes were built by prominent architects for lumber and steel barons of the day. Many of these houses are over 10,000 square feet and a large number of them are in disrepair. The styles range from Tudor Revival to Renaissance Revival to Colonial Revival.

FAVORITE LOCAL ARTIST:

Carl Oxley is a Detroit-based painter who paints on canvas and has been commissioned to paint several graffiti murals all over town. My favorite artisans in town would be the folks at Pewabic Pottery. It was founded in 1903 and has been in the same Tudor Revival style building since 1907. Many of the buildings and mansions in and around Detroit (among other cities) are adorned with Pewabic tiles.

BEST PLACE TO HEAR MUSIC:

The Masonic Temple in Detroit is a massive complex that has 1,100 rooms and three theaters and two ballrooms. It is the largest Masonic Temple in the world and has been used in several movies (*This Must Be the Place*, *Van Helsing*, *Vamps*).

FAVORITE SHOP:

John King Books is the largest used bookstore in the state of Michigan and one of the largest in the country. It has six stories of books and each floor has its own specialist to help navigate. There is also a rare book room that you have to ask about to see. Many first and rare editions are behind glass. Rolling ladders travel along walls of titles like something you would see in a mansion's private library.

"MUST SEE" PLACE:

Eastern Market on a Saturday morning is crowded with people shopping for produce, flowers and locally grown food. It is an open-air market where the smell of barbecue wafts through the air while live music plays as you haggle with local farmers over the price of potatoes and onions. Several great restaurants like Supino's Pizza (best thin crust pizza in the state) and Russell Street Deli are in the heart of the market.

PLACE TO SEE BY NIGHT:

The skyline of Detroit from our island park, Belle Isle.

BEST BAR/CLUB:

The Old Miami. Great beer selection and you can't beat the price. The bar is owned by one of the most decorated Vietnam vets in Michigan and is outfitted with military memorabilia. It is the only bar in Detroit that boasts a spacious grassy backyard, complete sitting areas, a koi pond and fire pit.

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Boom or Bust:

A Hard Look at Film Incentives

by Chris Fuentes

Ask 10 people about corporate tax incentives and you'll get 10 different opinions, each with merit and none that truly encompass the complex issues surrounding government subsidies to lure industry to a country, region, state or city.

Key players in the battle for increasing tax incentives for film and television production: studios, unions, chambers of commerce, industry vendors and tourism boards. They all tout the net positive impact brought by increased production, citing statistics that are usually skewed to paint a much rosier picture than the actual case, from a governmental return-on-investment perspective.

Taxpayer watchdog groups view film tax incentives as a gift of public funds, however, savvy elected officials like California's veteran four-term Gov. Edmund G. "Jerry" Brown paint a bigger picture. "If you look around the world, look at Washington, look at Europe, look at Asia, California is on the move and Hollywood is a very important part of that ... California is the Golden State but it's also the home of the Silver Screen, it's the place of dreams, ever since the Gold Rush people come from all over the world and they'll still come."

Despite this, film tax incentives are here to stay. They draw production dollars and provide that "15 minutes of fame" Warhol predicted would materialize in the future, that future is now. The international language of film and by extension, film production is now stronger, in more locations worldwide than ever before. What was once foolishly perceived as Hollywood's birthright is now truly up for grabs, and so the film tax incentives, like the show itself, must go on.

No matter how many industry-generated, state-commissioned and interactive incentive-data-comparison websites are published, like this handy page published by Cast and Crew Entertainment Services <http://castandcrew.com/production-incentives.php>, solid data is elusive. There are too many unquantifiable 'X' factors. The value of the international visibility and prestige of being part of major productions goes a long way.

Film tax incentives started in earnest over 20 years ago, most notably in Vancouver, British Columbia. They quickly spread internationally, taking the film production world by storm. In today's incentive-driven world, producers' first consideration is "show us the money." Production tax incentives are a fact of life. Numerous groups have capitalized on the production-luring gold rush by offering to unravel the labyrinth of tax incen-

tives for a fee, promising to navigate the ever-shifting tectonic plates of available incentives, comparing which region offers the most bang for the production buck. KPMG Global, publishers of *Film Financing and Television Programming: A Taxation Guide* [now in its 6th Edition] promises “a country by country analysis of potential financing and tax implications in established and emerging production centers ... drawn from KPMG’s global network of media tax professionals in 35 countries.”

The Guardian [10/01/14] reports that since UK tax breaks were put into effect in 2007, Disney has earned \$272 million in tax incentives, spending a staggering \$2.3 billion on film production in Great Britain, with a high of \$573 million in the last year, netting the mouse house a cool \$81 million savings. That’s a lot of cheese.

The UK’s twist on the international tax incentive tango is to court productions with a budget over \$32 million, offering up to 20% back to productions spending 25% in the UK with 70% of their labor costs going to European workers [HR 10/02/14]. Even so, UK film tax incentives are not every Brits ‘cup of tea.’ *The Guardian* quotes Jonathan Isaby, chief executive of the Taxpayers’ Alliance: “Fiddly little favours for special interests are why we have such a terribly complicated tax system and it’s why ordinary taxpayers no longer trust that everyone is paying their fair share. Exemptions and reliefs like this should be scrapped altogether,” echoing quite similar opinions of taxpayer groups on this side of the pond.

The catbird seat belongs to the studios and independent producers who can pick and choose where to spend their production dollars, often leveraging the ‘prize’ by playing one state or country off another. In a smoking gun document illustrating what amounts to a strong-arm hustle, House of Cards/MRC [Media Rights Capital] Senior VP Charlie Goldstein fired-off a letter from his Beverly Hills office to Maryland Gov. Martin O’Malley threatening to leave the state if incentives were not increased to the level MRC requested.

Maryland granted MRC \$11 million in tax credits to produce season one of Netflix’s *House of Cards*, \$15 million for season two and MRC was pushing legislation for a whopping \$18.5M in incentives for season three. Goldstein advised Gov. O’Malley, “I wanted you to be aware that we are required to look at other states in the off chance that the [increased \$18.5M incentive] legislation does not pass or does not cover the amount of tax credits for which we would qualify.”

Having plainly stated the ‘ask’ Goldstein went on to soften the blunt ultimatum by appealing to O’Malley’s sense of fair play. “I am sure you can understand that we would not be responsible financiers and a successful production company if we did not have viable options available.” As proof that the MRC meant business, the letter continued. “We wanted you to be aware that we had planned to begin filming in early spring. We have decided to push back the start date for filming until June to ensure there has been a positive outcome of the legislation.”

Finishing the letter with the inevitable ‘or else!’ Goldstein wrote, “In the event sufficient incentives do not become avail-

able, we will have to break down our stage, sets and offices and set up in another state”... ultimately, MRC agreed to accept a paltry \$11.5 million in tax incentives to produce *House of Cards* season three in Maryland.

Many of the same fiscally conservative yet socially liberal film industry people who bristle at giant international corporations paying no US taxes are very comfortable pushing for billions in production incentives. Agricultural conglomerates and the oil industry use many of the same arguments: good jobs, economic growth, etc., and these industries have never been more



profitable. What hasn’t kept pace with industry profits and the increasing incentives that fuel them, are employee wages and benefits, conversely, CEO and ‘above the line’ salaries have never been higher and more disparate in ratio to below-the-line workers.

In California, union workers, guilds and vendors rallied in support of increased film tax incentives by lobbying legislators, writing letters, giving speeches at rallies, citing the devastating economic impact of production flight to incentive states and countries, recounting hardships on family unity wrought by out-of-state work, etc. Ultimately, Gov. Brown signed legislation tripling tax incentives for California production. The notoriously thrifty Brown was unwilling to support film tax incentives unless they were tied to local jobs, therefore, companies who avail themselves of the expanded California tax incentives will be awarded these subsidies based on local job creation.

At the California film incentive bill signing in Hollywood at the legendary Grauman's Chinese Theater forecourt, standing atop the hand and footprints of Hollywood legends, Gov. Brown roused a standing ovation when he said, "This [bill] will create thousands of jobs but mark how we do it, it isn't just government, it isn't just people in business, it's not just labor unions—it's all of us working together on a big dream, a big vision—the big vision on California the place of opportunity."

Not every state's experience with luring film production is as inspiring. Stories of local/regional bets on luring film production gone bust are almost a cliché. Empty soundstages, built on speculation, give mute testimony to the fickle nature of film production lured with and based on government tax incentives.

Along with the flow of 'easy money' come the grifters. In 2009, Michigan Attorney General Bill Schuette filed charges against Joseph S. Peters and Jack Buchanan, Jr. in the now-infamous Hangar 42 debacle. Though the charges were eventually dismissed in 2011, due to a 'lack of evidence,' the state of Michi-

gan contended that Peters and Buchanan grossly inflated the value of the property in order to claim \$10 million in state tax incentives. Buchanan's deal with Peters revolved around paying \$40 million for the property, the 'House of Cards' blew apart when it was discovered that the same property had previously been valued at less than \$10 million.

In the end, though 'Trickle Down Economics' has been resoundingly discredited in theory and practice, the voodoo economics of film tax incentives are alive and well. Despite the success of some big winners like Louisiana, Georgia, New York and New Mexico, the caveat remains: 'If you build it, they may not come and if they come, they may not stay.' Wherever the white-hot spotlight of Tinseltown shines its seductive beams, raking the sky in klieg lights and summoning a crescendo of heralding trumpets and thundering drums, the lure of priming the pump with film tax incentives has proven irresistible to any elected official at any level of government in any place in the world ... everyone wants their 15 minutes.

A Necessary Evil? Incentives, Take Two

by Ken Haber and Lori Balton

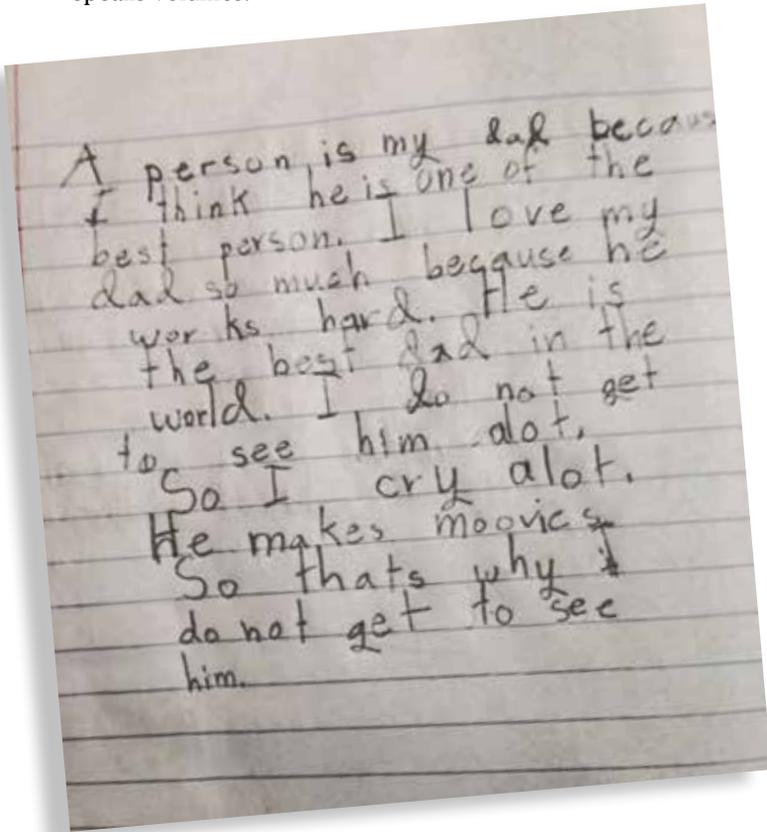
It seems that industry tax incentives are here to stay, at least for the foreseeable future. While some crew members bemoan being the new migrant workers, others are happy to relocate to incentive states. The issue is multifaceted. We used to read a script and advise producers on the best place to film to creatively serve the story. Now each script comes with an edict, telling us where to look based on the highest incentives. We are as well versed in comparative incentives as architectural styles.

With the advent of tax incentives designed to lure production from Hollywood to other locales, film commissions are forced to compete by creating bigger and better incentive packages. Tax incentive departments at all the studios and payroll companies closely track where the best incentives are offered and dictating where a production will shoot. Explaining and exploiting tax incentives has become a cottage industry.

Canada was the first to create the tax incentive programs that started the exodus of production from Hollywood. They figured out how to lure a desirable industry, with virtually no environmental impact, great PR potential and great job and economic growth, especially with regard to tourism. They accomplished exactly what they set out to do. But they opened the floodgates and herein lies the problem. In order to attract production these days, your region must have a competitive tax incentive and the target keeps moving. What seems like a good deal today might not make the grade tomorrow. The fickle nature of government, politics and the economy makes it difficult to predict the long-term viability of an incentive program and the risk of investment in film industry infrastructure.

Location manager Todd Christensen points out that incentives also brought work back from Canada: "*Hunger Games* was to shoot in Vancouver, but they ended up choosing North Carolina for the incentives and the work came back." He hopes that studios go back to making movies where they should be made, but concedes that this is unlikely. Until then, we travel or stay home. I moved to New Mexico to be closer to family. I had no idea how or when the work would come. I have been fortunate to work on projects there. But I am also happy to travel, since my sons are now adults."

Location manager JJ Hook agrees that family is a huge consideration. He shared a page from his daughter Lilly's journal that speaks volumes:



Those of us “lucky” enough to work in incentive states miss family milestones, taking a toll over time. “In the old days,” recalls location manager Mike Fantasia, “traveling crews missed important life events but they were still home for a large percentage of filming, working on stage in LA, leaving town for only a few weeks or months at most. With current incentives, many films demand travel for EVERY shot. As nice as some stages on location are, it was very disconcerting to work on a film last year that shot 70% on stages 2,200 miles from home.”

What this has meant to all of us based in Hollywood is obvious. A major exodus of film jobs and business to wherever they're offering the best deal, meaning less work at home and months or years working on the road. The impact on the Southern California economy and on our personal lives has been dramatic. We can no longer take the film business for granted. We have to be competitive to stay in the game.

There is definitely a boon for incentive states. The film industry has majorly impacted places that otherwise wouldn't have a chance of becoming a player, creating jobs and boosting the local economies. People outside of Hollywood are learning the business. Every time we work in an incentive state, we are, in effect, training our replacements. Fantasia points out, “When incentives were relatively new, many department heads and key crew traveled because of a dearth of competent local crew. Over time, we trained entry-level people who have moved up, further eroding the ability of many LA-based location professionals to work out of state.” Fantasia has trained location



Todd Christensen, LMGA. Photo by Lori Balton, LMGA

people in Hungary, New Mexico, Georgia and Hawaii. However, incentives have not created new jobs; the same jobs simply migrate—from SoCal to incentive states, or from states with reduced incentives, like Michigan, New Mexico and North Carolina, to higher incentives states.

Location manager Mac Gordon points out that “the incentive plan has worked well for Georgia, and I'm happy to work there. It allows budgets to go further and it's brought thousands of jobs into the state. Gordon asserts, “It is naive to believe that the film industry would be tied forever to one or two cities. Money shapes policy. Simple as that. Studios will go where it's favorable to increase profits and/or stretch budgets. Can we blame them?”

Gordon does not see things going back to the way they were. “The cows have left the barn,” he comments. “Even with California finally offering incentives. This means industry professionals in LA and NY will have hard choices to make in the near future. Take jobs out of town (sorry Lilly) or take less work at home. But it is always a choice we make. Blasting incentives is really blaming the symptoms, not the disease. And the disease is capitalism; I do not know a successful cure for that.”

Fantasia agrees, “The recently enacted California incentives will keep some filming in town, but tentpole films are still not fully reimbursable. They will probably not return to California unless the law is revised.”

Hollywood Teamsters VP Ed Duffy explains that “the recently expanded California incentives were designed to give production companies the opportunity to keep some larger budgeted films and TV network dramas, and the jobs they bring, at home which they've never had here before. Though this program might not be as lucrative as some of the others globally, with the infrastructure, experienced crew base, vendors, weather and location diversity, it will have a decided impact. Can it bring every production back? Obviously not. Economics is a driving force with the corporate mentality in this industry today but we are moving in the right direction with a responsible program that will keep more of our work here in California.”

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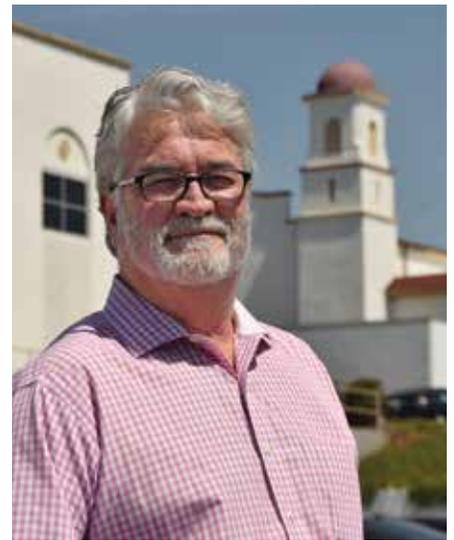
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Mac Gordon, LMGA.
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Essentially, the changes that have occurred in the film industry are no different than what has happened to the rest of corporate America. As economist Robert Reich says, “... big corporations, Wall Street and some enormously rich individuals have gained political power to organize ... in ways that have enhanced their wealth while leaving most Americans behind.”

The difference is that we who work in production have naively considered this a creative industry and felt that corporate rules of “profit first” did not really apply. It’s been a rude awakening. Perhaps nothing foretold this better than Paddy Chayefsky’s *Network*, particularly the speech that corporate head Arthur Jensen gives to the network anchor, Howard Beale. “There are no nations. There are no peoples. There are no Russians. There are no Arabs. There are no Third Worlds. There is no West. There is only one holistic system of systems, one vast and immane, interwoven, interacting, multivariate, multinational dominion of dollars. Petro-dollars, electro-dollars, multi-dollars, reichmarks, rins, rubles, pounds and shekels. It is the international system of currency which determines the totality of life on this planet. That is the natural order of things today. That is the atomic and subatomic and galactic structure of things today!”

So although many of us might be mad as hell and don’t want to take it anymore, for the time being, based on the new world order, we might just have to.



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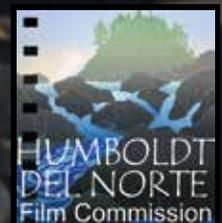
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The Third Half

... different every day

by Mark Indig



Location managers are amazing people doing a unique job. How many are there on Earth that could gaff a big movie, TV show or commercial? A couple thousand, maybe? It's probably pretty safe to say there are more ornithologists or llama ranchers extant than location managers.

A good location professional must have experience with and detailed knowledge of architecture, photography, design, history, research, civil planning, government, politics, law, negotiating, geography, psychology, budgeting, travel, logistics, real estate, taxes, weather, transportation, etc. And of course, more than a working understanding of the jobs and needs of all departments on a production. And be willing to parachute into a strange (and possibly foreign) place and know it better than the natives in a matter of days. Who does that? You do, and you should be proud.

I was proud to be a location manager for 15 years. It was a fascinating, challenging and rewarding job (most of the time). The phrase "different every day" was a massive understatement. Then, because of a questionable sense of ambition and a desire to make more money (location pros and production coordinators are the most out-of-balance crew based on the ratio of responsibility to compensation), I moved on to become a studio executive, UPM and producer. But I still self-identify as a location person and try to stay active with my location professional friends, film commissioners (I'm on the Board of Directors for FilmL.A. and do volunteer scouting for the CFC) and of course, my membership with the LMGA.

Which brings me to the purpose of this article. For those of you of a certain age and thinking about what's next, it's perhaps time to consider how to put those skills to use in the third half of life.

For me, it was the combination of scouting and photography that I cherry-picked from my location manager skills that I wanted to more fully explore and enjoy in my third half. Scouting felt like treasure hunting to me and finding a previously unused and project-appropriate location was always a huge thrill, especially in a strange place I'd never been before. The love of photography came later, but 15 years of taking hundreds of thousands of pictures in all kinds of conditions gave me the know-how, skills and practice to shoot for my own artistic pleasure. Nothing makes me happier and more excited than the open road, a fully charged camera and a paper map unfolded in my lap. One can draw a straight line from my days as a location manager to this state of bliss (and old age).

Since my last film (the over-budget, overlong, overwrought, underperforming *The Lone Ranger*) a year and a half ago, and in addition to shooting all over LA, I've taken photo trips to six

*Opposite page: British Columbia, Canada.
This page, top to bottom: Northern California, Louisiana, Texas and Pennsylvania.*

All photos by Mark Indig, LMGA except where noted.





Clockwise from top: Taiwan, Italy and Vietnam.

countries and nine states, published a photo book on the LA River and participated in 20 gallery shows across the US. The photos attached to this article are my favorites from this post-work work. Although I've won some awards and gotten some nice reviews, I had no illusions about making much money in these endeavors and I have certainly not been disappointed. Luckily, those Waterboy residuals keep rolling in.

I'm currently planning trips to West Texas, South America and Eastern Europe. While I love foreign travel, another gift location

scouting has given me is a love of small-town America, which is reflected in many of my destinations and images.

Many of you reading this have devoted decades to projects in service of others' visions as well as providing for your families. As you get close to or think about retirement, I hope you will also find a way to put your extraordinary skills to work for your own pleasure and enjoyment, or to start a new career, or in service to helping others. We all deserve a fulfilling third half.

LuAnne Cadd: Citizen of the World

by Lori Balton

LuAnne Cadd credits locations work as the best training ever... for just about anything. Her scouting career began in 1990. She began to take time off in 2005 to explore the world, always coming back to locations work. In her time off from the industry, she worked in Bosnia, got a degree in photojournalism, interned on a newspaper in South Africa and taught at an international high school in Saudi Arabia. Cadd loves location managing, but she wanted to do more. And so she has.

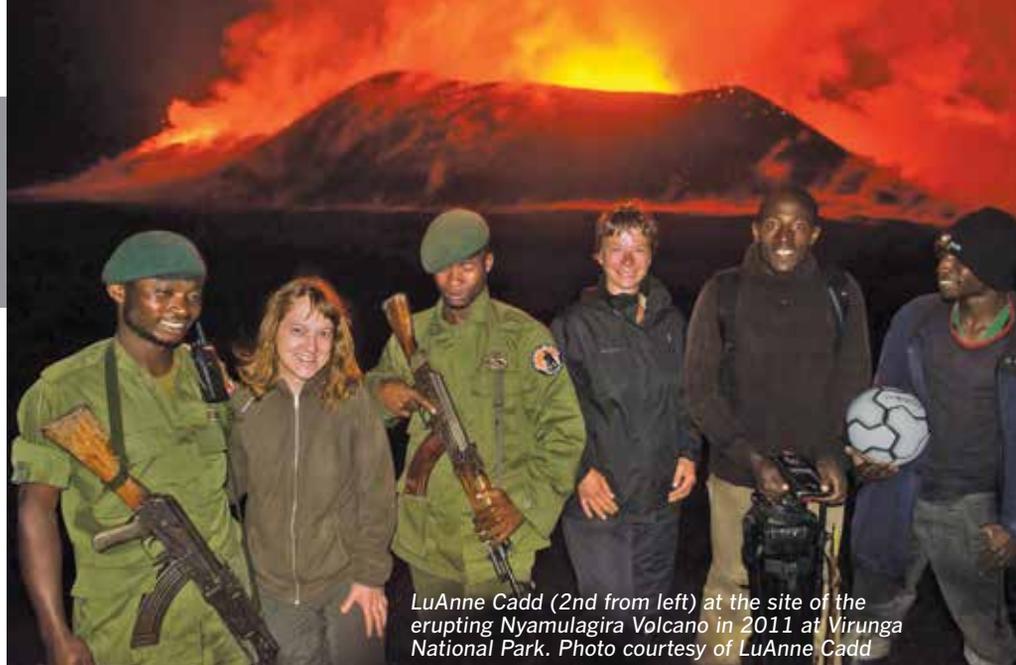
She explains, "During one of those restless periods, I came up with the idea that I could work hard location managing for half a year, and then spend the second half volunteering somewhere, such as offering my photography skills to a humanitarian organization. I had no idea how to go about it, though. Bosnia was just coming out of a horrific war, so I took a vacation and went there, I met some people who directed me toward volunteering at a refugee camp for a month, which led me to start submitting my resume to several organizations. In just one week, I was offered a job, based entirely on my description of location managing. The skills perfectly crossed over."

While visiting her brother, a bush pilot in the Congo, she met the warden of Virunga National Park. He eventually offered her a job as Communications Officer for the park.

They were desperately trying to transform the region through tourism, like neighboring Rwanda. "In the southern sector, the safest part of the park, we offered treks to the critically endangered mountain gorillas, and an overnight trek to the rim of an active volcano with the largest lava lake in the world. The central sector of the park was extremely dangerous with rebel attacks and poaching. The northern sector with the snow-capped Rwenzori Mountains wasn't much better.

"The second year, a rebel war started that surrounded the park and our headquarters. All tourism came to a halt. The brand-new lodge shut down just four months after opening. We were evacuated numerous times over my last nine months at the park."

During that time, Cadd assisted director Orlando von Einsiedel, shooting the documentary *Virunga*. "It was all rather surreal," she recalls. "There were times when we casually ate breakfast while hearing mortars in the distance. We had a 'go-bag' ready, knowing a ranger might come to the tent in the early morning



LuAnne Cadd (2nd from left) at the site of the erupting Nyamulagira Volcano in 2011 at Virunga National Park. Photo courtesy of LuAnne Cadd

hours to say we had to leave. And through all the tension of the war, we worked on a documentary, using undercover cameras, not having any clue that it would eventually be nominated for an Oscar."

Cadd currently works for a Christian nonprofit organization called Mission Aviation Fellowship (MAF) made up of highly skilled bush pilots who fly into remote areas in over 31 countries around the world. Based in Nairobi, Kenya, her job is to photograph and write stories about MAF's passengers in remote areas to help raise money to subsidize the flying, which is a lifeline rather than a luxury. A true citizen of the world, LuAnne Cadd has recently traveled to Madagascar, Liberia, Chad, Bangladesh and South Sudan, and plans to visit Tanzania, Myanmar, Papua New Guinea and Timor-Leste.

Her current job gives her the freedom to organize her own schedule. She is constantly researching, hunting for stories, contacting organizations, arranging travel, often dealing with unreliable authorities in unstable countries, continually finessing and making last-minute arrangements, flying with MAF to the bush and hoping to accomplish what sometimes seems impossible. Sound familiar? Read more about LuAnne Cadd's remarkable life at www.locationmanagers.org



LuAnne Cadd photographs a poached baby gorilla that Virunga National Park rangers rescued. Photo by Molly Feltner

Emergency Preparedness

Cassandra Heredia's

Life After Location Management

by Lori Balton

Needing time to take care of her ailing mother, founding LMGA member Cassandra Heredia transitioned out of the taxing schedule of a location manager. She got accepted into a masters program for organizational leadership and disaster preparedness (sounds like a day on the set!), and did an internship at LAX. She may have jumped out of the frying pan and directly into the fire.

Her years in location management solidified the wiring in her brain to plan and anticipate. When things go wrong at the last minute, she instinctively goes into damage control mode. "This ability is a unique skill set," says Heredia. "I've come to find that most people are either good planners or excel at damage control. Good location managers do both, maximizing planning to minimize damage. That's what made the transition almost seamless for me. It's just the way my brain works, honed by years of working in the location trenches."

Location managers are constantly negotiating and liaising between different sectors of the community, from neighbors to businesses to permit entities like the coastal commission or park rangers. These daily skills are critical to get opposing groups to meet halfway. Heredia's strength is the ability to



Center: Cassandra Heredia

bring together as many as 14 different government agencies and negotiate a common goal. Again, an ability refined by years of managing locations.

While emergency management has been around forever, after 9/11 it came to the forefront. When 9/11 was followed by Katrina, we realized we can't just plan for one kind of disaster.

Planning for disaster is no easy feat. The public sector tends to be reactive and prohibitively slow. "It's difficult to get them to think ahead," says Heredia. "I miss the fast-paced work of location management, where you MUST anticipate every potential problem. I was trained to be proactive. You don't have two weeks to complete something and you have to anticipate what will go wrong. It's a whole different mindset."

In the five years since leaving location management, Heredia went from intern to consultant to emergency coordinator to her current position of Chief of Operations, Emergency Management at Los Angeles International Airport. She continually employs the skills honed as a location manager, but instead of making movies, she is preparing for emergencies and saving lives.

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Scouting Across the Pond

by Alexandra Zeevalkink



While founded in California, the LMGA has expanded around the globe. Among our growing ranks of international memberships are prominent European location professionals. In this second of a series of profiles, Alexandra Zeevalkink talks with UK-based location manager David Broder.



David Broder

Welcomed by a loud cat and a very British cup of tea, I meet location manager David Broder in his beautiful townhouse in London's Camden. Even before we sit down to do the interview, he's already chatting away about his career in film and—as will become crystal clear to me over the course of the afternoon—his passion for his profession. Broder finds himself in the fortunate but hard-earned position where he can now say he's working with his childhood directing hero: Steven Spielberg.

Like many others, Broder's path into the profession wasn't straightforward. In fact, after starting out as a runner after film school and going through a plethora of film-related jobs from post-production to assistant editor, the LMGA award-nominated location manager actually decided to leave the world of film and become a wine specialist. Lucky for us—and Spielberg—he came around a few years later and slowly moved toward his current role.

His motto of "authenticity, quality and craft" seems to be paying off and besides location management for movies such as the upcoming *Woman in Gold* (2015), *The Imitation Game* (2014) and *The Iron Lady* (2011), Broder also runs a company called Viewpoint Locations. He set the business up together with colleague location manager Camilla Stephenson, with whom he worked on many projects, including the Oscar-winning feature *The King's Speech* (2010).

At Viewpoint Locations they mainly do early consultancy work, advising on locations for feature films, TV series and commer-

cials. These are the short-term projects Broder keeps occupied with while in between films.

Broder's Top 3 Locations

Having traveled the world, there is a little hesitation when asked which locations are Broder's favorites. He produces some beautiful answers, some more familiar and accessible than perhaps expected.

Chott el Djerid

This salt lake is located in southern Tunisia and is the largest in the Sahara. On its southern edge you can find the beginning of the Grand Erg Oriental (the Great Eastern Sand Sea). This location is used in the opening scene of the first *Star Wars* film and returns in the series as the Lars homestead and Tatooine. The dunes appear in *The English Patient* and also *Indiana Jones* visited Chott el Djerid in the series' first film. During his own inaugural job in Africa, working on his first studio film, Broder arrived at this amazing tranquil place—almost flat and in the summer full of fata morganas, surrounded by amazing mountains and a clear blue sky—and was sold from the very start. During that shoot (*Star Wars Episode II: Attack of the Clones*), he spent six months there and found himself returning frequently during scouts in the years following. He last visited when he worked as a UPM on the HBO series *House of Saddam* in 2008.

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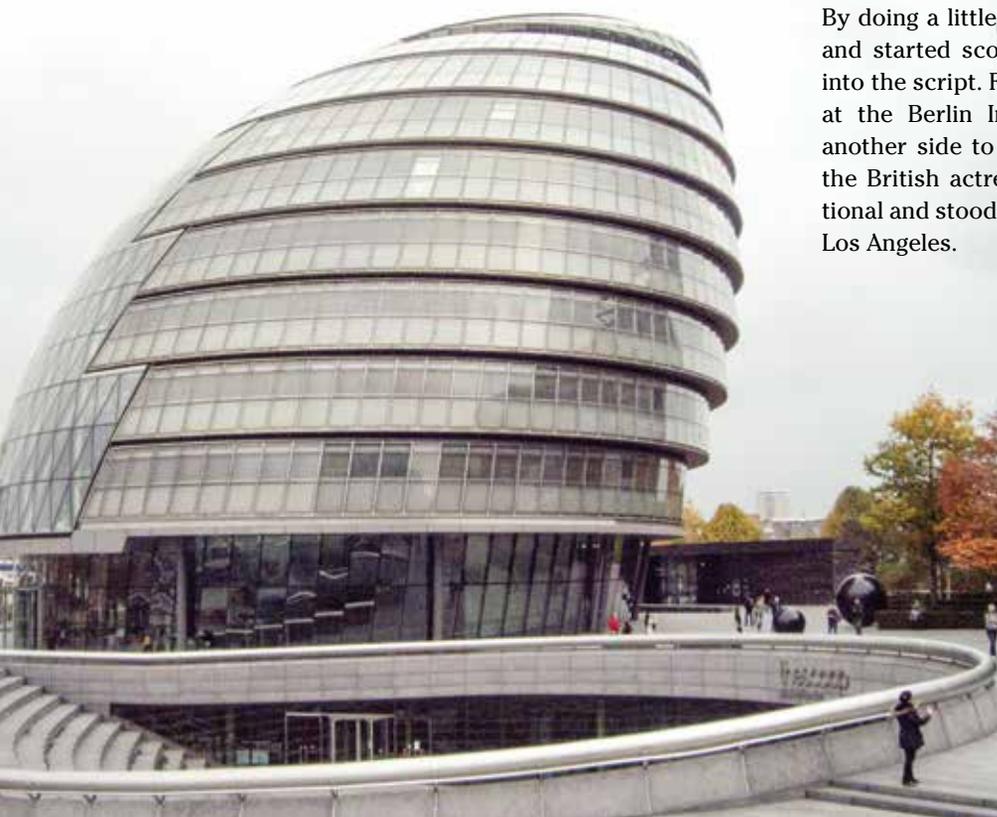
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The Scottish Highlands

In northern Scotland, all the way at the top, you can find the Highlands. Broder recently scouted here for two projects: Justin Kurzel's upcoming *Macbeth* (2015) and Spielberg's much-awaited upcoming project *The BFG*. As Broder describes it, the landscape is "astonishing, beautiful and very frameable." "The camera loves it—at some mountain ranges you'll have to go too far back, they're too big to be cinematic, which is very strange but it's true. In Scotland, the mountains are big but compared to the Alps or some of the locations in the States, they're small—this means the surrounding landscape just looks right on film. The light is also astonishing, as it's quite far up north you get this pure, clean light." Of course, he admits, you do get rain and will occasionally have to wait for the right time to shoot, but "from the Highlands through to the outer Hebrides, up to Shetland—it's just an amazing combination of locations."



London. Photo by Scott Dewees, LMGA

London

His hometown, Broder has nothing but praise for London. The diversity of the people, the Thames running through it, the history, the historical divide of the different neighborhoods—London offers a wealth of locations, houses all the necessary skills, and is—as a whole—friendly to film in. Broder stresses how the legal city—the old financial heart—is so quiet in the weekend that it's perfect for facilitating shoots. "When I go abroad I sometimes forget how much I miss it here. The vitality, the diversity, I love these aspects of London. When I get to shoot in the city, these are the things I like to show."

When working at a location you know through and through, you also have the benefit of spotting details that are 'just not right.' Broder gives the example of working on David Cronenberg's *Eastern Promises* (2007). In the film, a body was thrown in the river but the location it supposedly surfaced at was incorrect. By doing a little research, Broder found the accurate location and started scouting there. The location eventually made it into the script. For *Woman in Gold*—which recently premiered at the Berlin International Film Festival—the city showed another side to its diversity, that of its many faces. Starring the British actress Helen Mirren, London itself went international and stood in for New York, Washington, Vienna as well as Los Angeles.

So what is next for Broder? Well, obviously *The BFG*—for which most of the shooting takes place in Vancouver with some location filming in the UK and Northern Europe later this year. Plus, let's not forget, at the time of writing, a bag will be packed for LA to attend the LMGA Awards Show. Knowing how much research, quality photography, passion and care must have gone into filming Alan Turing's victory at Bletchley Park and his sad life story post-war, this writer at least hopes for a well deserved win.

Know Your Rights

Photography Issues & Location Scouting

by Bert Krages

The very nature of location scouting makes photography an important aspect of the process. Not only do photographs enable a location scout to efficiently convey the details of a location to a production company, they also become a scout's database. Although location scouting is a fairly innocuous process, people can get upset over "strangers" who are taking photographs. It is important to understand the legal rights that you have when photographing public places and to know how to respond to harassment when taking photographs. In addition, because photographs of locations have great utility in the business of location scouting, they can be quite valuable as intellectual property. Although the film industry is not exactly known for being reasonable when negotiating services, and production companies usually try to grab all the rights they can, it is nonetheless important to retain to the extent possible, the rights to your photographs.

Photographing Places

The law in the United States is very favorable to photographers when it comes to shooting from public spaces such as sidewalks, parks and similar open areas to which public access is more or less restricted. When photographing in privately owned spaces, you generally need the consent of the owner. However, in many cases, consent is generally implied when it appears reasonable under the circumstances to be able to take photographs. For example, you can generally assume that it is acceptable to take photographs in places such as shopping malls, public events and similar public areas unless there are signs stating that photography is not allowed or someone with authority tells you not to take photographs. Similarly, you could assume that explicit permission would be required in places that photography would be unreasonably intrusive such as taking photos of patrons at upscale restaurants or of patients in hospitals. This is often a judgment call, and various factors can be relevant regarding what is reasonable including the number of photographs taken, the intrusiveness of the photographer and the nature of the equipment used.

Theoretically, there is very little that cannot be lawfully photographed. This includes things such as government buildings, transportation facilities, bridges, oil refineries and the police.

But in practice, since 9/11, there are some laws that enable the prohibition of photography of specific areas when deemed necessary to protect national security. In addition, people in public view can almost always be photographed without their permission unless they are in a space in which they reasonably have a reasonable expectation of privacy such as dressing rooms and restrooms. When taking video of a location, keep in mind that the audio portion might be regulated by laws that prohibit the recording of conversations of other persons. These laws vary substantially by state. Some states require that all parties to a conversation must consent to recording and some states merely require that the parties be aware they are being recorded. Likewise, some states require that the parties have a reasonable expectation of privacy and others do not have this requirement. Several courts have ruled that there is a constitutional right to record police officers performing their duties. Although the laws pertaining to recording conversations vary substantially across the country, the issue can usually be avoided by refraining from recording in areas where conversations can be picked up by a microphone.

Despite the broad right to take photographs, sometimes someone will feel the need to interfere with your activities. Examples include security guards, concerned citizens and property owners. Generally, "Such persons are acting out of concern that you have an improper purpose and they can often be assuaged by explaining what you are doing. However, you are not legally required to explain yourself if you don't want to. Most such confrontations can generally be handled by being civil but firm, albeit in a manner consistent with your personality. Keep in mind that private parties, including security guards, have very limited rights to detain you against your will. Furthermore, private parties have no right to inspect or delete your images and certainly are not allowed to take your equipment. Although law enforcement officers may have the authority to seize film when making an arrest, they otherwise must obtain a court order. Unless they have reasonable grounds to suspect that you are committing a crime (unlikely), they are not entitled to inspect or delete your images without a warrant or court order.



Copyright Issues

Copyright issues can be problematic for location scouts considering that many production companies are unwilling to

be reasonable with respect to intellectual property issues. Although a production company would rarely have a legitimate business reason to demand that location scouts transfer the ownership of copyrights to their photographs, this is an industry in which reasonableness is not always an underlying principle of doing business. In any case, whatever concerns a production company might have could be resolved by the location scout granting a nonexclusive license to use the images. Furthermore, there are some valid business reasons for location scouts to retain the copyrights to their photographs. One such reason is that ownership of the copyright is necessary if you want to be able to legally reuse the photographs for future projects. For example, if you have previously photographed a potential site for a previous production company, and the site appears to be a good candidate for a later project, it would make sense to be able to present the previously taken photographs to the producer of the later project. However, if those photographs are now owned by the previous production company, reusing them would technically be an infringement of the copyright.



A typical clause in an agreement with a production company will deem that you are an “employee for hire” and that your photographs will constitute a “work made for hire” that was specially commissioned

by the production company. The effect of being an employee for hire is that everything you create during the assignment will be treated legally as if the production company itself made the work. Although it is questionable whether a work-for-hire provision would actually apply to a photograph that is not incorporated into the film itself, such agreements typically have a provision that requires you to assign your copyrights to the production company. So, irrespective of whether the photographs actually constitute works for hire, the assignment provision will generally be effective with respect to giving the production company the rights to your work. Finally, agreements commonly require that you either waive or transfer your “moral rights of authors.” Such rights in the United States are granted to a narrow category of artistic works and are not likely to be applicable to photographs taken while location scouting.

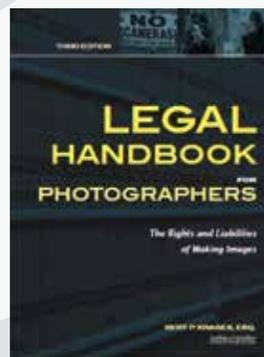
One possible way to ameliorate the harshness of such provisions would be to negotiate a rider to the agreement which states that you are giving the production company an unexclusive license to use the photographs but that you are retaining the copyrights. Such a rider would allow you to use the images for future projects. Likewise, the rider could restrict the transfer of rights to images that are actually provided to the production company. Using a rider instead of trying to modify the text of the agreement itself is more likely to be acceptable to a production company. Of course, if the answer is a flat no, your choice is limited to whether or not you want to do the work.

An interesting question is how such agreements apply to previously created photographs such as those you might have in your portfolio of potential locations that have been assembled in your free time. Such photographs would have been created outside of the agreement, and thus would not be considered works for hire. Furthermore, the works would have been created during the term of the employment. In such cases, you will most likely retain the copyright to those photographs because the agreements generally apply to works created during the specific assignment.

Finally, you should strongly consider the benefits of registering the copyrights to your photographs. This would allow you to enforce the copyrights in the event your photographs are infringed. This could be important in instances where someone is using images in a manner that you have not authorized. Examples include a competitor who has obtained your images and is using them in his/her own endeavors or a real estate agent who decides to use the images commercially.

The reason why registration is important is that it affects the economics of pursuing a claim. A timely registered copyright often makes the difference between an unauthorized use claim that settles quickly for a decent amount and one that is impractical to pursue. One reason is that if an image is timely registered, a court can award statutory damages in which you do not have to prove any specific loss. Depending on the circumstances, courts typically award between \$750 and \$30,000 per infringed work but may award as low as \$200 and as high as \$150,000 in extreme cases. Second, a court can award you your attorney fees if the image is timely registered. This is important because copyright litigation is expensive. Conversely, if the images are not timely registered, a sophisticated infringer will often call the copyright owner’s bluff, knowing that it will be imprudent to incur a large amount of attorney fees in an attempt to recover a relatively small amount of actual damages.

Registering the copyrights to photographs is neither difficult, time-consuming nor expensive. The instructions on how to register copyrights online can be found at the U.S. Copyright Office’s website (www.copyright.gov) and are fairly easy to understand. Photographers generally register multiple images at a time because when done in this way, only a single application fee (currently \$55) need be paid.



Bert Krages is an attorney in Portland, Ore., who specializes in intellectual property issues. He is the author of Legal Handbook for Photographers.

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 Humboldt - Del Norte Film Commission
 Hummingbird Nest
 Image Locations, Inc.
 * Imperial Arts Studio
 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
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 Mat Men
 Media Locations
 Meyler & Co., Inc.
 Millennium Biltmore Hotel
 Los Angeles
 MNM Locations
 Montana Film Office
 Monterey County Film Commission
 Morocco Film Production
 * Newhall Land Film Locations
 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
 * The Minnesota Film Commission
 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
 * White Trash Set Cleaning
 Willow Studios/Crazy Gideons/Odysseus Investment
 Windsor Communities
 WSR Film Locations
 Xpress Layout Board, Inc.

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* New members

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 Joseph Akerman
 Christopher Allen
 Ted Alvarez
 * Joao Alves
 Kokayi Ampah
 Thom Anable
 Stephen Andrzejewski
 Melissa Areffi
 Gordon Armour
 John Armstrong
 Jonathan Arroyo
 Gerald Averill
 * Jimmy Ayoub
 Greg Babcock
 * Andrea Babineau
 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
 Marylin Bitner
 Robbie Boake
 Keith Bohanan
 Richard Bokides
 Christine Bonnem

Brooks Bonstin
 Bill Bowling
 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
 * Batou Chandler
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 Deven Chierighino
 Patrick Chisholm
 S. Todd Christensen
 Robert Christoffersen
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 Scott Clark
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 Denise V. Collins
 Elisa Ann Conant
 PJ Connolly
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 Dan Cooley
 Joni Coyote
 Bob Craft
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 Martin Cummins
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 * Klaus Darrelmann
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 Fermin Davalos
 Kim Dillingler Davis
 Roberto de Biase
 * Robert Decker
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 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
 * Frank Duffy
 * Kristen Dunn

on Location Worldwide

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Leann Emmett
Jacqueline English
Taylor Erickson
Caprice Ericson
Luis Estrella
Gil Evans
* France Myung Fagin
Mike Fantasia
Russ Fega
David Ferdig
Leo Azevedo Fialho
Perri Fichtner
Carol Flaisher
Mike Flores
David Foster
Robert Foulkes
Billy Fox
Diane Friedman
Chris Fuentes
Kevin Funston
Andre Gaudry
Marco Giacalone
Karen Gilbert
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Robert Girardin
Michael Glaser
Peter Gluck
Marie - Paule Goislard
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Ann Goobie
Mac Gordon
Dan Gorman
John Grant
Trish Gray
Barry Gremillion
Dow Griffith
Terry Gusto
Chris Gutierrez
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Russell Hadaya
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Julie Hannum
Jof Hanwright
Paul Hargrave
Howard Harnett
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Joshua P. Hughes
Jody Hummer
John Hutchinson
Mark Indig
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Kent Jackson
Saisie Jang
John Johnston
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Ilt Jones
Welton Jones
Geoff Jukes
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Phill Kane
Jason Kaplon
Stephen Kardell
Catou Kearney
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Beth Melnick
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Patrick Mignano
Barbara Miller
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Nick Morley
Jeff Morris
Lucas Nalepinski
Galidan Nauber
Jill Naumann
Stevie Nelson
Stuart Neumann
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David O'Reilly
Peter Orth
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David Park
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Adam Robinson
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Walter Roshetski
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David Rumble
Lori Russell
Ian Rutherford
Will Ruvalcaba
Paulina Salazar
Tony Salome
Jason Savage

Bear Schmidt
Jordan Schmidt
Paul Schreiber
Rick Schuler
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Ned Shapiro
John Shelde
Bonnie Sills
Joel Sinderman
David Smith
Michael Smith
Sharon Smith - Herring
Laura Sode - Matteson
Leah Sokolowsky
Michael Soleau
* John Spady
Randy Spangler
Chelsea Squyres
Rebecca "Puck" Stair
Patti Stammer
Eric Stangeland
Matt Storm
Jason Stowell
Kyle Sucher
Golden Rob Swenson
Beth Tate
Jack Tate
Alison Taylor
Duffy Taylor
Nate Taylor
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Leslie Thorson
Kai Thorup
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Sam Tischler
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Paul Wilson
Shelly D. Wilson
* Kari Wilton
Joe Wolek
Nancy Wong
* Tommy Woodard
* Steve Woroniecki
Steve Yeager
Louis Zupparadi

MARTINI SHOT

41° 48' 26" N / 1° 53' 4" E



Iberpotash Mine
Sallent, Spain
Photo by Peter Gluck



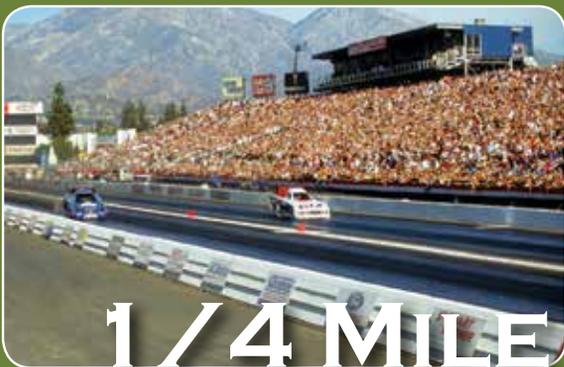
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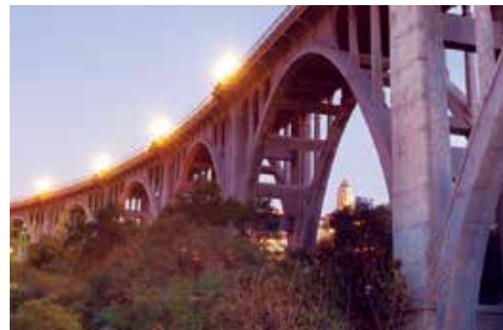


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