

COMPASS

WINTER 2016



The Official Magazine of the Location Managers Guild of America



THE BEAUTY SHOTS YOU EXPECT, WITH THE DIVERSITY OF LOCATIONS YOU DON'T.

Filming in the U.S. Virgin Islands is one unbelievable shot after another. You'll find a diversity of locations from rural farmland, lush rain forests and rolling hills to quaint European towns, cosmopolitan settings and colorful Caribbean architecture. Not to mention picturesque beaches. You'll also find an experienced film community with English-speaking crews and the convenience of U.S. currency. For more opportunities in St. Croix, St. John and St. Thomas, call 340.775.1444 ext. 2243. Plan your production at filmUSVI.com. Ask about our new incentives.



afci member

Download the FilmUSVI app



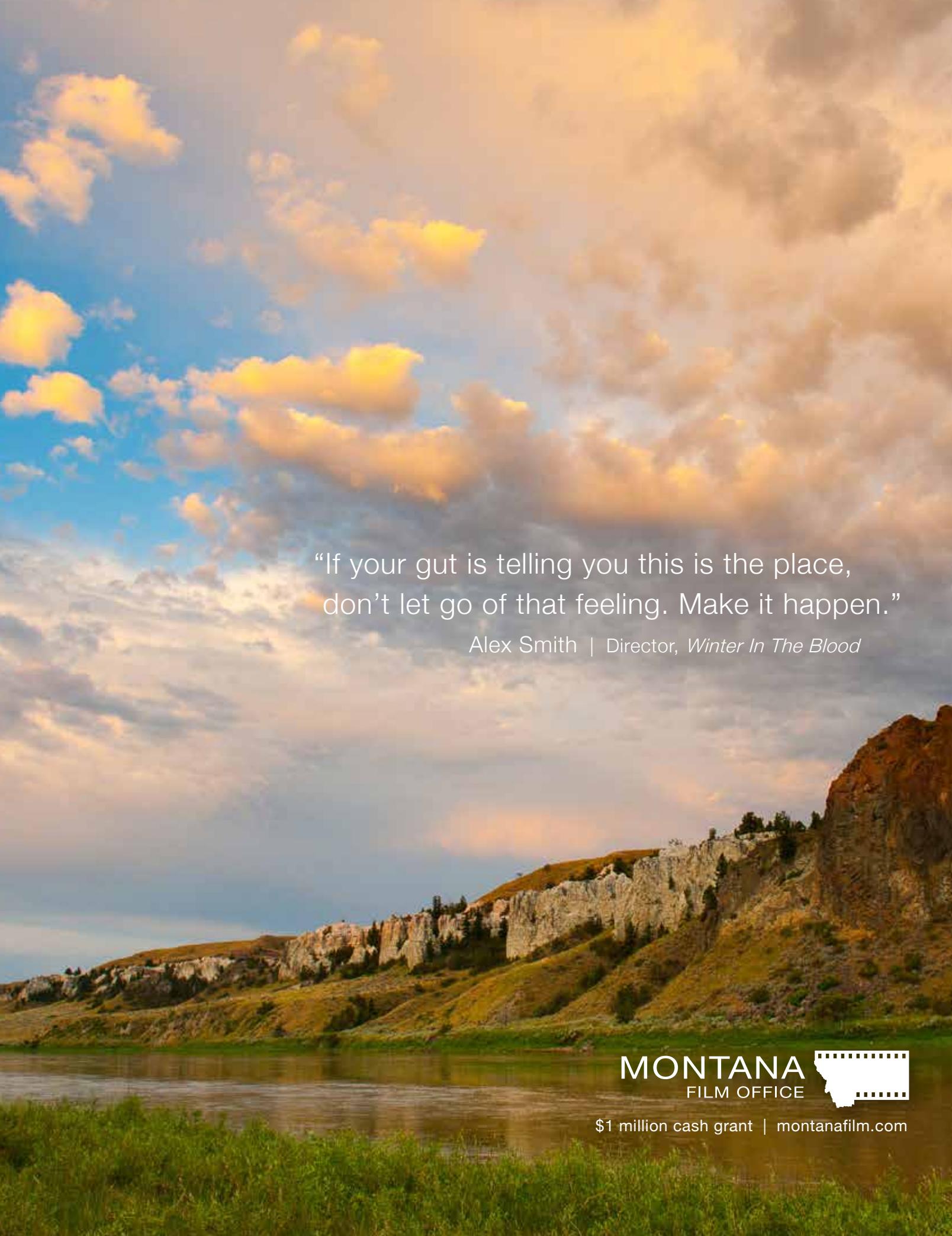
©2015 U.S. Virgin Islands Department of Tourism



U.S. VIRGIN ISLANDSSM
st CROIX st JOHN st THOMAS

FILMUSVI.COM





“If your gut is telling you this is the place,
don’t let go of that feeling. Make it happen.”

Alex Smith | Director, *Winter In The Blood*



\$1 million cash grant | montanafilm.com

6

EDITORS' DESK

8LETTER FROM
THE PRESIDENT**10**

CONTRIBUTORS

**12**

IN THE NEWS

- Monte Carlo Night
- Southern New Mexico Fam Tour
- South Korean Fam Tour
- LMGA Awards 2016
- Holiday Toy Drive
- LMGA Members Sweep the COLAs

**16**

CAREER FOCUS

Rob Christoffersen in America's Heartland

20NED SHAPIRO
The Wright Stuff**30**SICARIO
On Location with Todd Christensen

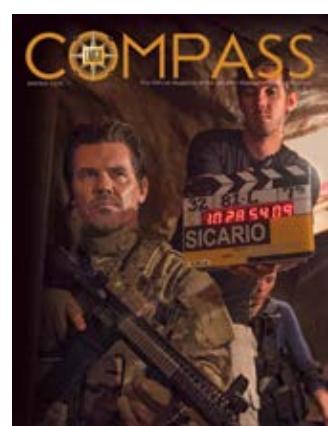
Photo by Richard Foreman Jr. SMPSP/Courtesy of Lionsgate

24IN MY CITY
Nick Jamison Explores the Windy City**44**

SAFETY DOESN'T HAPPEN BY ACCIDENT

**38**SNOW USE!
Filming in Winter Conditions**48**

MENTAL MAPPING

**54**MARTINI SHOT
37° 36' 13" N / 118° 44' 14" W

ON THE COVER

Josh Brolin on the set.
Photo by Richard Foreman Jr. SMPSP/Courtesy of Lionsgate

FROM THE EDITORS' DESK



"Progress is impossible without change, and those who cannot change their minds cannot change anything."

—GEORGE BERNARD SHAW

"The secret of change is to focus all of your energy, not on fighting the old, but on building the new."

—SOCRATES

LMGA Compass is dealing with change as best we can as we say goodbye and wish our fellow editor, Marie Healy, all the best on her move to Florida to take care of family obligations. Location pro and stalwart LMGA supporter, Marie Healy was instrumental in pointing the *Compass* in the right direction. Marie, you are missed, and we hope you continue to contribute to the LMGA magazine and website as soon as you get settled in your new home.

The Guild is also addressing the issue of change, as we explore rebranding as the Location Managers Guild International, with potential chapters around the world. As the LMGA proudly welcomes an increasing number of international location professionals and businesses as members, it's time for us to grow into the future rather than retreat into safety and familiarity. We embrace our mission of promoting excellence on location worldwide. There are exciting times ahead!

In our cover story, Nancy Mills reports on *Sicario*, a frontrunner for the 2016 LMGA Awards. Her profile of the ever-adaptable Todd Christensen examines some of the challenges his team faced in bringing this gripping tale from the border narcotics war front to the screen.

Also in this issue, Mark London Williams begins his timely series on examining safety issues for location professionals in "Storm Coming In, Part 1." As winter winds blow, Ann Lukacs dispenses some sage advice for those contemplating working in cold weather in "Snow Use!"

With "Mental Mapping: The Neuorology of Scouting," Rebecca "Puck" Stair examines our brain and the complexities involved in mapping out our ever-changing worlds.

This issue's departments include an inside look at Chicago for "In My City," "Career Focus," "In the News" and the "Martini Shot."

As always, we encourage your ideas for articles and photography submissions. We wish you happiness and prosperity in 2016 ... change looks good on you!

Always a pleasure, never too busy,
Ken Haber, Lori Balton and Stevie Nelson

Call Today. Scout Today

User Friendly Website

41 Categories • 39 Sub Categories
1,005 Photos

Santa Monica-Malibu Schools



310.395.3204 x71586
Carey Upton, Director • film@smmusd.org
www.filmsmm.org

 Business Member of Location Managers Guild of America
All locations listed on California Film Commission website



FROM YOUR SET TO OURS

The perfect extended stay hotel
for your NYC production



SUTTON COURT.com

NYC
100-00

(888) 285-7429

30 NIGHT MINIMUM BOUTIQUE EXTENDED STAY



Conveniently located between the serene East River and the Midtown commercial bustle, Sutton Court offers extended stay living ideal for entertainment talents, casts and crews. We offer super-spacious layouts and great amenities, including: 24-hour concierge, knowledgeable staff and a complimentary fitness center.

All of Manhattan at your fingertips.

Sutton Court, a boutique luxury extended stay hotel.

417 East 57th Street New York, NY 10022 (888) 285-7429 SuttonExtendedStay.com

LETTER FROM THE PRESIDENT



DEAR MEMBERS,

With the LMGA Awards approaching, I am reminded of how important the Guild is to the recognition and support of our profession. Our website and Facebook page have a global audience, the *LMGA Compass* circulation continues to grow and the LMGA Awards Show receives nominations from around the world.

For the past two years, the awards show nominees for film, television and commercials have come from productions with a global audience. All of the major studios, industry trade magazines, location publications, social media outlets and Twitter feeds celebrated our award winners and showcased the event. Our global scope, evident at our awards show, confirmed our international integration. Next year, we will catch up to ourselves by rebranding the LMGA as the LMGI—the Location Managers Guild International.

These awards continue to raise awareness of our contribution to the craft of storytelling and communicates that we hold ourselves to a high standard by honoring those who raise this work to the level of artistry and excellence. Our members know how much talent is required to get it right: to set the tone, convey a character, advance the plot, provide the landscape of story and manage the logistics of the locations.

Talk to anyone who has received an LMGA Award and you will find that person inspired by the recognition and support. People always appreciate having their talent recognized, and what better way than receiving the highest award given in our field: the Golden Compass.

I have an LMGA Award for Contemporary Film sitting on the shelf in my office. It is a tangible reminder and validation of my crew's esthetic contribution and hard work on the film *Wild*. Given by our peers, it is a symbol of appreciation and acknowledgment. I look at the Award and I feel good. It has raised my professional profile and motivates me to maintain that level of work on future projects.

It is my hope that the LMGA Awards make you feel appreciated and proud to be a part of the Guild and our profession. I hope they inspire you to reach even higher levels of excellence, and at the very least, I hope they give you something to look forward to.

Help us honor our profession with submissions and volunteering for the awards show and come celebrate our craft at the 2016 LMGA Awards.

Nancy Haecker
President

COMPASS

Official Magazine of
Location Professionals
Promoting Excellence
on Location Worldwide

Editors

LORI BALTON
STEVIE NELSON
KEN HABER

LMGA Officers

NANCY HAECKER, President
LORI BALTON, 1st Vice President
KEN HABER, 2nd Vice President
ERIC KLOSTERMAN, Treasurer
SINCLAIR ANDERSON, Secretary

LMGA Administrative Director

MARC BLACKBIRD

LMGA Board of Directors

JIMMY AYOUB
ROBERT DECKER
MELISSA DEMONACO-TAPIA
MIKE FANTASIA
WES HAGAN
MARIO RAMIREZ
JORDAN SCHMIDT
RICK SCHULER
REBECCA "PUCK" STAIR
DORION THOMAS

LMGA Chairman Emeritus

ORIN KENNEDY

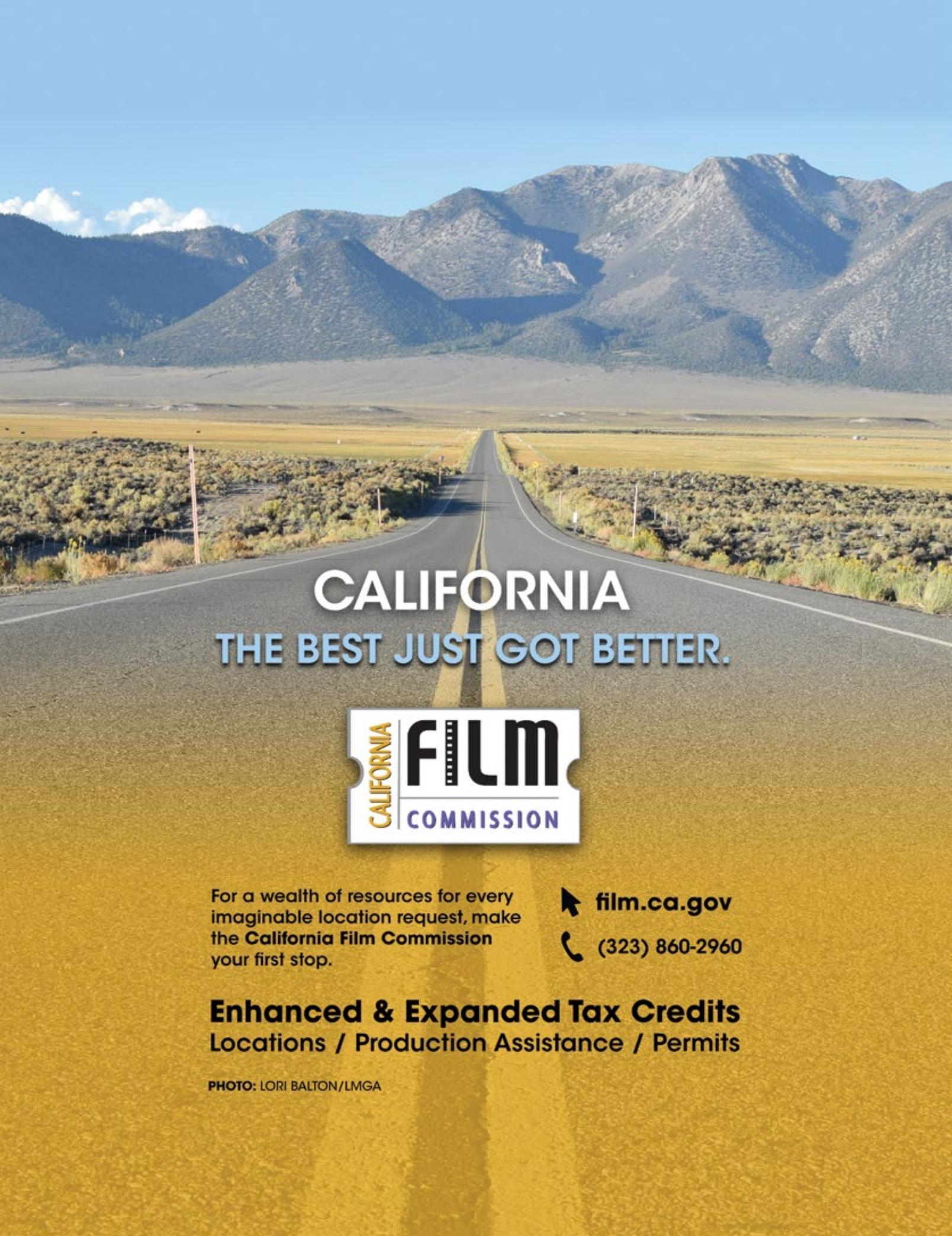
The *LMGA Compass* is published quarterly by
the Location Managers Guild of America.

locationmanagers.org

Comments, editorial and photo submissions
can be sent to:
compass@locationmanagers.org

Publisher
INGLEDODD MEDIA

Advertising
INGLEDODD MEDIA
310.207.4410
LMGA@IngleDodd.com
www.IngleDoddMedia.com



CALIFORNIA

THE BEST JUST GOT BETTER.



For a wealth of resources for every imaginable location request, make the California Film Commission your first stop.

↗ film.ca.gov

📞 (323) 860-2960

Enhanced & Expanded Tax Credits
Locations / Production Assistance / Permits

PHOTO: LORI BALTON/LMGA

CONTRIBUTORS



Rob Christoffersen

Rob Christoffersen spent a significant part of his childhood at Disneyland where his grandfather was fire chief. He thought taking theatre production in high school was a good way to avoid boring classes and meet girls. Rob went to college at the University of Nebraska where they still shot film for journalism. He got to work at a great PBS station in Lincoln, Nebraska, and then did rock & roll and other jobs to avoid the office. Many indie features, commercials and reality TV shows later, Rob still enjoys the thrill of opening day on set. He is a member of the Nebraska Film Association that is currently lobbying for some basic state film incentives. Rob resides in Lincoln, still avoiding office jobs and helping to raise his wonderful son, Lucas.



Ann Lukacs

Ann Lukacs fell in love with photography at an early age. She worked in the camera department, Local 600, for many years. Her industry experience coupled with her knowledge of the mountains unwittingly realigned her direction to locations. Ann's credits as a location manager include *Gravity*, *The Bucket List*, *John Carter* and *Pirates of the Caribbean: At World's End*. She produced *Behind the Chutes*, an award-winning documentary telling the story of rodeo bareback riders. She is currently in production on *Thunder Over Europe*, a documentary about the crew of a WWII B-17, based on her uncle. She sits on the Board of Arts for Colorado, a state advocacy organization supporting Colorado Creative Industries. Lukacs owns a small photography art gallery selling her photography as well as other local artists. In addition, she works to promote the South Park National Heritage Area. Of course, there is always skiing and hiking to round out her time.



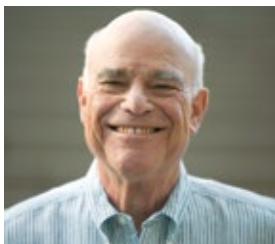
Nancy Mills

Nancy Mills is a freelance entertainment writer whose work has appeared in dozens of magazines and newspapers around the world, including *USA Today*, *USA Weekend* magazine, *Entertainment Weekly*, *Us Weekly*, *People*, *Cosmopolitan*, *Elle*, *The Costco Connection*, *Los Angeles Times*, *Chicago Tribune*, *New York Daily News*, *The Guardian*, *International Herald Tribune* and *The New York Times Syndicate*. Over the years, she has visited hundreds of TV and film locations in such far-flung spots as China, India, Italy, France, Germany, England, Mexico, Australia and Fiji. She is a graduate of Cornell University.



Rebecca "Puck" Stair

A former English teacher, Rebecca "Puck" Stair is on the LMGA Board and co-chairs the Regional/International Committee. A frequent contributor to the *LMGA Compass*, Stair is proof that distant members can play an active role in the Guild. A location scout & manager for film and television for about a decade, her notable projects include *No Country for Old Men*, *3:10 to Yuma*, *John Carter*, *Terminator: Salvation* and *We're the Millers*. A current member of Women In Film, she enjoys the challenges of filming in rural and urban locations alike, and is currently honored to serve on the Executive Board of IATSE Local 480. When not filming, she, for some insane reason, runs triathlons.



Ned Shapiro

Ned Shapiro, a native Angeleno, was a location manager for feature films and TV for more than 30 years. After two years as a US Peace Corps volunteer in Kenya, East Africa, Ned went from USC Graduate School in journalism directly to KNX-News Radio, then on to KNXT-TV (now KCBS) as a field producer for six years before he was lured into scouting for commercials. He moved over to television where he worked on *Hart to Hart*, *Knight Rider* and *Murder, She Wrote*, among others. Ned's feature film credits include *Dead Again*, *Indecent Proposal*, *Apollo 13*, *Intolerable Cruelty* and his "swan song," *The Kids Are All Right*. Ned, now happily retired since 2010, lives in West Los Angeles.



Mark London Williams

Mark London Williams has reported on moviemaking, both analog and digital, for publications like *Variety* and the *Los Angeles Times*, and is currently a senior correspondent for *Below the Line*, and a contributor to *British Cinematographer*, covering post-production and Hollywood's awards season and its discontents. He's also the author of the time travel book series *Danger Boy*, but hasn't been able to personally go backward, chronologically, yet.



We're here
when **U** need us

Office hours to fit the hectic life of the entertainment industry

UCLA and MPTF working together means you can see UCLA doctors at the times that work best for you. We understand that the entertainment industry doesn't just work 9 to 5, Monday through Friday – and neither do we.

Our extended hours, seven-day schedules and our Health Wheels mobile office make it easy to keep your health in check and keep working. That's care the entertainment industry can count on. And care that begins with U.

Woodland Hills

Jack H. Skirball Health Center
MPTF Wasserman Campus
23388 Mulholland Dr
(818) 876-1050
M-F, 8 am - 9 pm / Sat, Sun, Holidays 9 am - 5 pm

Toluca Lake

Toluca Lake Health Center
4323 Riverside Dr
(818) 556-2700
M-F, 7 am - 6 pm / Sat, 8 am - 4 pm

Santa Clarita

Santa Clarita Health Center
25751 McBean Pkwy #210
(661) 284-3100
M-F, 8 am - 5 pm / Sat, 8 am - 4 pm

West Los Angeles

Westside Health Center
1950 Sawtelle Blvd #130
(310) 996-9355
M-F, 8 am - 6 pm / Sat, 9 am - 1 pm

Los Angeles, Hollywood, Mid-City

Bob Hope Health Center
335 N. La Brea Ave
(323) 634-3850
M-F, 8:30 am - 5 pm / Sat, 8 am - 4 pm



1-800-876-8320

uclahealth.org/mptf

IN THE NEWS

Smokin' Aces! LMGA Members Night: A Monte Carlo Experience



Platinum Sponsor Nevada Film Office

For those of you whose schedule was too demanding to be whisked away to the French Riviera for a night of gaming fun, we found the perfect solution at the LMGA Members Night: A Monte Carlo Experience.

The Intercontinental Hotel in Century City was the place to be for location pros, LMGA business members, film commissioners and honored guests. Our Platinum Sponsor

was the Nevada Film Office. Film Office Director Eric Preiss attended with colleagues and provided the swag bags with a little bling décor to set the tone for the night. Other sponsors included Cap Equity, Encore Air, The Location Portal, Real to Reel, Humboldt Film Commission and On Location, Reel Security, Reel Waste Recycling, Skye Rentals and more.

After a bounteous reception of appetizers and cocktails, the night went into full swing with a portion of proceeds going to LMGA charity partner FilmAid. FilmAid uses the power of film and media to transcend language and literacy, bringing life-saving information, psychological relief and much-needed hope to refugees and other communities in need around the globe.

LMGA location manager Michael "Big Winner" Burmeister's raffle ticket won the coveted four-piece Patron Tequila gift pack, along with tickets to *The Nutcracker* ballet, courtesy of The Location Portal, and a huge basket filled with local goodies, gifted by Brena Bailey, San Mateo Film Commissioner.



Board member Melissa DeMonaco-Tapia (Fairplex), Cassandra Hesseltine (Humboldt Film Commission) and friends at the gaming tables.



FAM TOUR: Southern New Mexico

Front row from l to r: Scott Trimble, Nancy Haecker, Irene Lewis, PJ Connolly; back row from l to r: Geoff Juckles, Dow Griffith, Scott Logan, Rebecca "Puck" Stair, Michael Meehan, Lori Balton. Photo by Don Gray

Jon Hendry, BA of IATSE Local 480, and Rebecca "Puck" Stair, LMGA put on a Fam Tour that included a dinner with local scouts and managers. Attending location pros came from Northern California, Washington, Georgia and Arizona, as well as Los Angeles. It was a wonderfully inclusive, productive trip.

The group traveled via scout van and helicopter and saw Cloudcroft, Alamogordo, White Sands, Las Cruces, Mesilla, Truth or Consequences, the Spaceport, the Very Large Array and Q Studios. Thanks to the hosts and many sponsors!

Christmas Is for Children: Jennifer Dunne's Five Acres Holiday Drive

LMGA location manager Jennifer Dunne's annual holiday drive is in full swing. Five Acres is an orphanage, foster care and residential treatment center in Altadena, California. Its programs help more than 7,500 children and families in Los Angeles County. The property in Altadena is home to 80 children between the ages of 5 and 13, however, the holiday drive also includes hundreds of others ranging in age from newborn to 18 years old.

Dunne started her holiday drive six years ago as a way for the film community to give back to Los Angeles.

This year, she has teamed with TV series *Teen Wolf*, *Criminal Minds: Beyond Borders*, *Criminal Minds* (transportation), *Scandal*, *Fresh Off the Boat*, *Castle*, *The Sentence*, the LMGA, FilmLA, the Walt Disney Studios legal department and ABC Studios production/post department for the toy/basic need drive.

Each child has a wish list of items they hope to receive from Santa this year. Five Acres also gifts each child their own pair of pajamas and sheets. The requests include items like toothbrushes, underwear and socks. All items and monetary donations will be delivered to Five Acres on December 14. For more information, please visit www.locationmanagers.org





고맙습니다

LMGA in South Korea

In October, eight LMGA members were guests of the South Korea Film Commission for a Fam Tour. The participants were Chris Baugh, Nancy Haecker, Rebecca "Puck" Stair, Doug Dresser, Mike Fantasia, Laura Matteson, Kent Matsuoka and Ken Haber.



The trip lasted five days and covered a lot of territory, from Yeosu, in the south, to Incheon and Seoul, in the north. The tour included film backlots, small villages, temples, historic towns, modern cities and shipping ports among

LMGA members with South Korean hosts.



others. After the official tour ended, the group made a trip to the Demilitarized Zone and a few members stayed on longer to see even more of the country, including the amazing city of Busan.

South Korea seems to be very film-friendly and they now offer a substantial film incentive. While it seems to be relatively undiscovered by Western filmmakers, it won't be too long before South Korea becomes a major film destination.



Photos by Ken Haber/LMGA

Promoting Excellence on Location Worldwide

We are very excited to accept submissions beginning Monday, December 7, 2015, for the 3rd Annual LMGA Awards to be held on Saturday, April 9, 2016.

Submissions are open to everyone—location professionals, film commissions, production companies, studios, industry vendors, etc. ... Please submit TV, film and commercial contenders that feature locations as a critical element. However, only active LMGA members and retirees are able to vote on nominations. We encourage you to submit names for consideration for these six award categories for projects that were aired or released in 2015. Submissions close Monday, January 11, 2016.

CATEGORY DEFINITIONS AND ELIGIBILITY

1 Outstanding Locations in a Contemporary Film
—for a theatrically released feature-length live-action motion picture. Location Manager and/or Location Scout nomination.

2 Outstanding Locations in a Period Film
—for a theatrically released feature-length live-action motion picture. The film must portray a time period at least 20 years prior or at least 10 years after 2015. Location Manager and/or Location Scout nomination.

3 Outstanding Locations in a Contemporary TV Series or MOW
—Location Manager and/or Location Scout nomination.

4 Outstanding Locations in a Period TV Series or MOW
—for series or MOW portraying a time period at least 20 years prior or at least 10 years after 2015. Location Manager and/or Location Scout nomination.

5 Outstanding Locations in a Commercial

—for a single advertising spot with a minimum length of 30 seconds. Location Manager and/or Location Scout nomination.

6 Outstanding Film Commission/Office (on a local, national or international level)

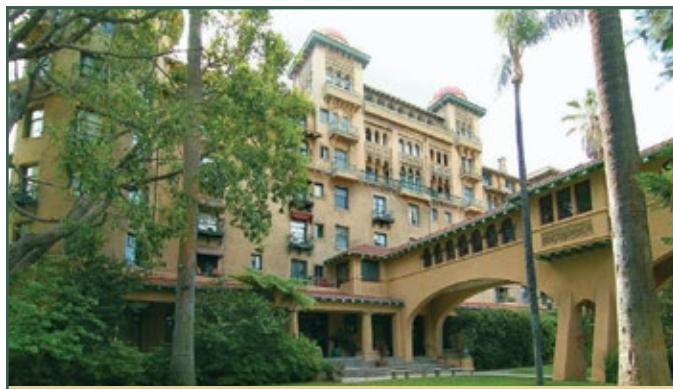
—for exemplary work performed above and beyond the usual service provided to location professionals on a specific feature film, television series or commercial.

Please visit our website at locationmanagers.org for information about the submission process and eligibility requirements, as some have changed from last year.

Email Co-chairs Robin Citrin and Lori Balton at awards@locationmanagers.org with any questions or comments.

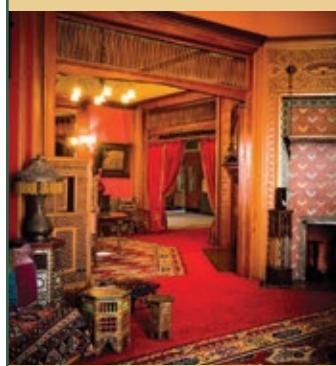
Photo by Craig Mattheu





CASTLE·GREEN

CASTLEGREENFILMING.COM



FOR ACCESS ANYTIME FOR EVERY NEED,
CALL: 626-807-6195 / EMAIL: JANCCADY@GMAIL.COM



Photos by Dave Berthiaume/LMGA

LMGA Members Sweep at the COLAs!

The 21st Annual California On Location Awards (COLA) ceremony was held October 11 at the Beverly Hilton Hotel in Beverly Hills. Produced by Film Liaisons in California Statewide (FLICS), the awards were created to celebrate and honor the work of location professionals, production companies and public employees for feature, TV, commercial and print projects filmed either all or in part in California. Nominee finalists were selected by film commissioners, production executives and location manager COLA winners from the past 10 years.

LOCATION PROFESSIONAL OF THE YEAR

STUDIO FEATURE FILM

Steve Jobs

Chris Baugh/LMGA

LOCATION TEAM OF THE YEAR

STUDIO FEATURE FILM

Straight Outta Compton

Alison Taylor/LMGA – Supervising Location Manager

Chris Baugh receives the Location Professional of the Year Award

Craig Van Gundy/LMGA – Co-location Manager

Kokayi Ampah/LMGA – Additional Location Manager

Elisa Ann Conant/LMGA – KALM

Karen Gilbert/LMGA – KALM

Dorion Thomas/LMGA – Location Scout

Scott Fitzgerald – KALM

Tisha Jefferson – KALM

Pedro Mata – KALM

Larry Ring – KALM

Kirk Worley – KALM

George Carrera – ALM

Hektor Larios – ALM

Sam Gomez – Location Scout

Jeff Shepherd – Location Scout

LOCATION MANAGER

INDEPENDENT FEATURE FILM

Sweet Life

Dan Cooley/LMGA

LOCATION TEAM

OF THE YEAR

INDEPENDENT FEATURE FILM

The Neon Demon

Fermin Dávalos/LMGA –

Location Manager

Will Ruvalcaba/LMGA – KALM

Mike Brewer/LMGA –

Location Scout

Marie Healy/LMGA –

Location Scout

Nathan Polatin – ALM

Ellen Gessert – Location Scout

Calibu Cleaning Services

- Pre/Post Production Cleanup
- Pressure Washing
- Water Reclamation
- Exterior/Interior Home Cleaning
- Janitorial
- Large Trash/Waste Removal
- Floor Polishing
- Gardening
- Window Cleaning
- Licensed & Insured
- Easy Billing

323.401.7146
calibucleaningservices@gmail.com
www.calibucleaning.com

Making SoCal cleaner one location at a time!

LMGA
 LOCATION
 MANAGERS
 GUILD OF
 AMERICA

**LOCATION MANAGER
OF THE YEAR**
ONE HOUR TELEVISION
State of Affairs
Duffy Taylor/LMGA

**LOCATION TEAM OF
THE YEAR**
ONE HOUR TELEVISION
***True Detective* Season 2**
Michael Chickey/LMGA –
Location Manager
Chris Baugh/LMGA –
Additional Location Manager
(for pre-production scouting
and development)
Martin J. Cummins/LMGA –
KALM
Taylor Erickson/LMGA – KALM
S. Dylan Kirkland/LMGA –
KALM
Jordan Schmidt/LMGA – KALM
Sophia Ochoa/LMGA – KALM
Leann Emmett/LMGA –
Location Scout
Nancy Wong/LMGA – Location
Scout
Caleb Duffy – Location
Manager
Kendra Liedle – Locations
Office Coordinator
Allison Cox – KALM
Darrin Cummings – KALM
Justin Duncan – KALM
Clay Valenti – KALM
Jenn Kennedy – ALM
Aurora Quinones – ALM

**LOCATION MANAGER
OF THE YEAR**
HALF HOUR TELEVISION
The Brink
Jason Kaplon/LMGA

**LOCATION TEAM
OF THE YEAR**
HALF HOUR TELEVISION
Fresh Off the Boat
Stevie Nelson/LMGA – KALM
Carole Segal/LMGA – KALM
Kim Crabb – Location
Manager

**LOCATION MANAGER OF
THE YEAR**
COMMERCIALS
Gymkhana
“Wild in the Streets of
Los Angeles”
Justin Besemer/LMGA

**LOCATION TEAM OF
THE YEAR**
COMMERCIALS
Ford F-150
Donna Gross/LMGA –
Location Manager
Ross Day – Location Manager
Wendy Donovan – Location
Manager
Alex Hamilton – Location
Manager
Matt Prisk – Location Manager

**LOCATION MANAGER OF
THE YEAR**
MUSIC VIDEO
Run the Jewels
“Close Your Eyes”
Chris Gutierrez/LMGA

**ASSISTANT LOCATION
MANAGER OF THE YEAR**
TELEVISION
NCIS: Los Angeles
Dorion Thomas/LMGA



Dorion Thomas receives the Assistant Location Manager
of the Year/Television Award

24 HOUR EMERGENCY RESPONSE



**WORK OR PLAY
WE'LL CONE YOUR WAY!**



**Pacific
Traffic
Control, Inc.**

PHONE: 323.981.0600 FAX 323.981.0779

Rental/Sales

Cones • Delineators
Channelizer Drums
Barricades Type I, II, & III
Bike Racks • Crash Cushions
Plastic & Concrete K-rail
Sign Shop for Custom Signs:
Construction, Warning,
Regulatory & Special Signs
Arrowboards, Message Boards

Services

Detours, Lane & Road Closures,
Off-Ramp & Freeway Closures
Traffic Control Plans, Scaled, Civil
& Traffic Seals
Equipment Service/Repair
Posting (No Parking Signs),
Permits

PACIFIC PRODUCTION SERVICES, INC.

PPS
lafilmpermits.com

24 HOUR EMERGENCY SERVICE

CALL Eric Nichols • PHONE 323-260-4PPS (4777) • PAGER 213.360.7844

CAREER FOCUS

"... and you may ask yourself. Well ... how did I get here? And you may ask yourself, how do I work this?" -Talking Heads

Rob Christoffersen

I'M BASED IN NEBRASKA, A PLACE YOU DRIVE THROUGH ON YOUR WAY TO SOMEWHERE ELSE. I GENERALLY WORK ON SMALL INDEPENDENT FEATURES, LOW-BUDGET MOVIES AND SOME REGIONAL AND OCCASIONALLY, NATIONAL COMMERCIALS. I AM AMUSED, HONORED AND A BIT INTIMIDATED TO SHARE MY STORY.



Rob Christoffersen. All photos courtesy of Rob Christoffersen

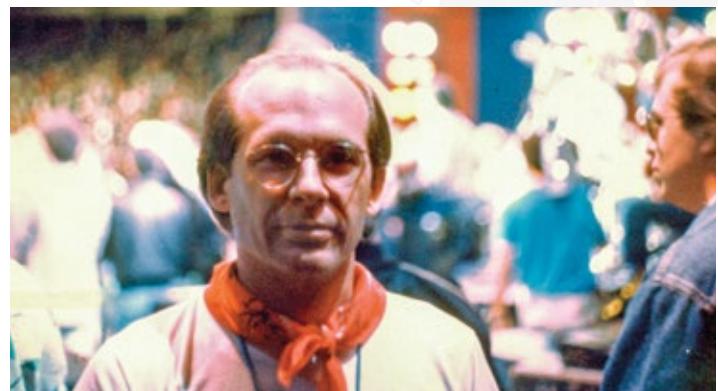
It was not exactly a straight path that led me here. Certain things happened along the way that I believe prepared me for this job. I was involved in theatre in high school and college. Along the way, I also worked stage shows in the area for the local IATSE unions. I had a sense of production. I graduated from the University of Nebraska with a degree in radio and television journalism and, like most people, I needed a job. A new studio building for the PBS affiliate in Lincoln just opened the biggest production studio between Chicago and the West Coast. It was four studios and they were all going to be busy, and needed crews. We did

original local, regional and national programming. They had a film unit with two Steenbecks and KEM editing desks, two Arriflex cameras and Nagra tape machines. I frequently went out with the film unit as a grip, film changer, boom op, etc. In the studio, I got to floor direct Vincent Price, William Shatner and Henry Fonda among others.

Wanting a change and more money, I decided to leave in the late '70s and work for the Burlington Northern (BN) Railroad as a brakeman and conductor for around four years. I had worked for the Missouri Pacific Railroad in Omaha in the summer during college. It was a different experience at the BN and



Cameraman NETV 1976



Farm Aid III 1987 on stage.

I hated it. As soon as an opportunity arose, I went on the road doing audio for midwest-touring rock bands. Back then, you could play shows for multiple dates at clubs and hotels. You played proms at colleges, you drove insane miles from one place to the next because your booking agent was geographically dyslexic. It turned out to be great training for a career in locations. There were shows most nights. There were setups. There were always things to fix. You had to problem solve on the fly because the show had to go on one way or another. You cannot call in sick because there is no one else to cover the job. But it gives you confidence that you can handle anything. We have a show to do. I think that skill and attitude is very much a part of all us in locations.

In 1987, they shot the primary location for the miniseries *Amerika* in a small town south of Lincoln. I got to day play as a PA on the series. I started to understand film production on a much larger scale. Shortly after that, a number of films were shot in the area. I had the opportunity to work for the sound department on *My Antonia* and *To Wong Foo, Thanks for Everything!* Julie Newmar. Then came the indie film *Love from Ground Zero*, a road picture based out of Omaha. I was contacted by Kaylene Carlson, the production coordinator, with whom I worked on *My Antonia* and *To Wong Foo*. There were basically no location scouts or managers in the area that could handle an indie of this complexity. I had a conversation with line producer Neal Allen and Kaylene about the film.

What was I going to have to do as scout and LM? If I had known what this film was truly going to involve, I might have walked away! But, I took it as a challenge and thought, "OK, let's see what happens."

The first thing I did was sit down at my computer and make a location checklist. There are so many things involved when we look at a location. I knew I would be overwhelmed if I didn't. With that, I set out scouting and was on my way! I still have that checklist. It has been modified over the years but I still use it.

I did get two assistants, who, like me, had never worked in locations before. I should mention this film was shot in five states and we had company moves (sometimes two) on a daily basis. I doubled an historic area in downtown Omaha known as the "Old Market" for Soho. They hired an up-and-coming director of photography (DP) named Mauro Fiore. This was where he met his future wife, Christine Vollmer, the costume designer. Also involved was a then-unknown Australian actor, Simon Baker.

Shooting this feature meant shooting in historic landmarks, national parks, universities, urban areas, residential areas, airports, motels and places out in the middle of nowhere. We were doing road closures, running ITC and had 600-mile company moves. I rented a toll bridge for \$50 across the Missouri River and ran ITC across the bridge with the Iowa and Nebraska State Patrol. This was quite astounding to the people from L.A. The bridge was located in the same town where Sean Penn shot *The Indian Runner*.

Back then, we shot scouting photos on film and put them

into manila folders with multiple pages, if needed. You had to take photos to a Walgreens, wait for developing, hopefully, get them back in an hour or so, head back to the office and put them together for a production meeting later that day. We had to make maps by making a photocopy, then cut and paste printed directions, then make the copies and staple them to the next day's call sheet. I soon discovered that one of my assistants was a very good graphics person. I appointed Curtis Bright as the map maker. I still have some of these classic hand-drawn maps.

This was my initiation into location management. As Neal Allen said to me afterward, I acquired five years' experience in less than five months. There was a lot about the job that appealed to me. I loved the creative part of finding locations that best fit the film's vision. I loved the puzzle that each location brings and the logistics of managing the details: from the crew, base camp and working trucks parking to catering, restrooms and garbage.

Shortly after *Love from Ground Zero*, Alexander Payne came to Nebraska to shoot his second feature, *Election*. I interviewed for the job but it went to John Latenser, LMGA. It all worked out, as I joined the transportation department, which gave me better insight into that department and filmmaking on a larger scale. Nebraska and Iowa were fairly busy during this time. I was able to keep busy with commercial work.

In the late '90s, I worked on the film I am most proud of. *Tully* was a small film that was a multiple award winner at



Me and rocker Tommy Lee.

many festivals and up for best picture at the Spirit Awards. It was another film with many locations, company moves, road closures and assorted location mayhem.

On these smaller projects, I tend to have more roles than location manager. There isn't room in the budget for all the people and departments, so frequently I am a transportation coordinator, picture car coordinator, wrangler and wear a few other hats. On *Tully*, I was also a road builder, hay mover and cow coordinator—no bull!

Cow coordinator you might ask? There was a scene where the actors drive this old pickup into a field, followed by a herd of cattle. I found a small herd of local dairy cows and paid the owner to bring them over by our farmhouse and let them graze. I had our picture pickup truck drive daily for weeks into this field with "sweet feed" (basically cow candy), and these cows imprinted the pickup with feed. I hoped it would work! The scene was scheduled for night with no rehearsal or camera tests, full crew, 18Ks on condors, gennies running and I was on horseback, along with

Gordon, a local and his horse. We watched as the old pickup entered the field, lights on, crew, noise ... fingers crossed! The cows could have cared less; they were going to follow that pickup wherever it went. We celebrated a small victory! There is no school for this.

After more commercials and working other freelance jobs to make ends meet, along came reality TV. *Tommy Lee Goes to College* wanted to shoot at the University of Nebraska (UN). I have a good working relationship with Dave Fitzgibbon at UN, who discussed the NBC project with me. The university would let them shoot at the school, with the stipulation that I was the location manager. The show had a number of segment producers but no real script, just concepts and a timeline. The segment producers would ask me about certain storylines and possible location options. I had no assistants and had become the de facto transportation coordinator. It was quite a different experience.

After doing one reality show, I was approached by another NBC project, *Treasure Hunters*. This was interesting for seven



Train scene on the set of My Antonia.

reasons ... they needed seven rock & roll tour buses ... with no clue how to get them. So I became the tour bus coordinator, sourcing them through my old rock & roll contacts.

Shortly after this, the dreaded incentives started to creep into the film business and Nebraska took a big hit since we had no incentives at that time. After a string of commercials, odd jobs and direct-to-disc movies, I worked transpo on Alexander Payne's *Nebraska*. I had a discussion with John Latenser about working in locations. He told me the budget was so small that the better money was in the transportation department. This is when he introduced me to the LMGA. After production, John sponsored me for membership.

John also recommended me to location manage the indie film *It Snows All the Time*, which was shooting in Nebraska. The movie was based on a true story about a family whose father is diagnosed with early dementia. After the initial meeting with some of the principals, I discovered that the father had actually graduated one year ahead of me in high school.

Again, I piled on the hats, working as the only scout, manager and transportation captain. We all share the fear of losing a location. This movie qualified as number one on my "Top Ten Worst Location Nightmares."

On this feature, we had multiple scenes to be shot in a hospital. We needed a hospital room, maternity ward, doctor's consultation room and others. The University of Nebraska

Medical Center (UNMC) at Omaha was very helpful in working with me to find areas to meet our needs. The university was also willing to work with our schedule.

Two days before we were scheduled to shoot on the UNMC campus, a massive medical fear hit America ... Ebola! Dr. Rick Scara arrived for treatment from Liberia at the special unit for treating the virus at the UN. I got the call that afternoon: "We need to find a new hospital." Even though we were not shooting in a building that housed the Ebola patient, it would be too much of a distraction for the hospital to have us shoot there.

I start making calls to all my contacts at other hospitals. I got a call back from a hospital that might work but there was no time for me to go scout the hospital in advance. We needed to look, approve and tech scout the location at the same time. We arrived at Midlands Hospital and were greeted by Jodi Hoatson, the Director of Marketing. Our team took the elevator up to the top floor, where we found an entire empty maternity wing. There were a nurse's station, and large maternity area, and multiple rooms for storage, actors' and extras'

holding. It turned out better than I could have imagined. The hospital even provided free craft service and meals for us! Sometimes things just work out.

I would be remiss if I did not thank all the great people I have worked with over the years. It has not always been easy working out here, and sometimes, I question staying put in middle America. But Nebraska is my home. It's



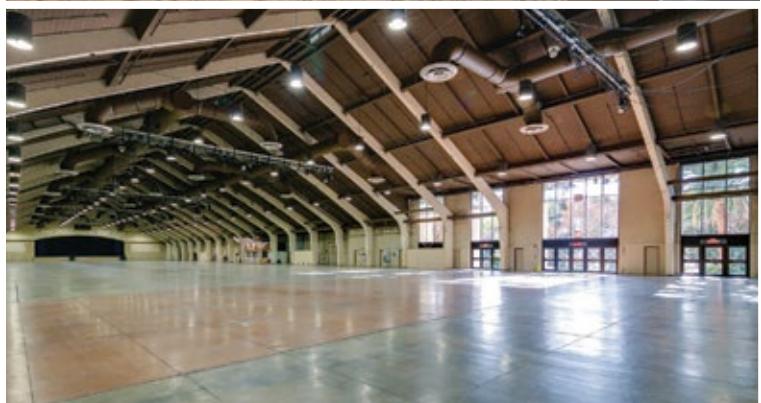
Rob with the airboat on Tully

been a great place to raise my 10-year-old son Lucas. I have built relationships with the crews, communities and the businesses here. I can call up people and say "Hi, this is Rob the movie guy" and I almost always get a response of "Hi Rob, what are you looking for? You coming out?" I love the relative ease of shooting here. I get tremendous cooperation from most towns and government entities to let me shoot locations and close roads. There is a reason Alexander Payne comes back to Nebraska to shoot. There is just a willingness to get things done here. We have a lot more locations than people think. Couple that with great people who want to help and you have a great film experience.



Rob working on location

FILM AT **FAIRPLEX**

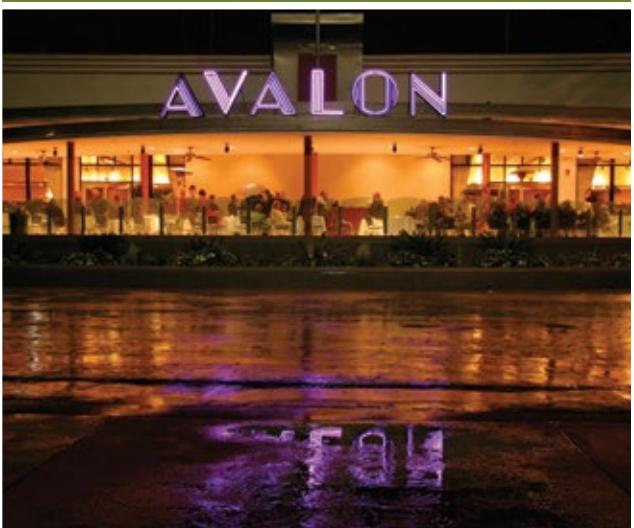


WE ARE IN THE STUDIO ZONE

Variety of backdrops on one versatile campus

- » 500 acres of private, adaptable film environment
- » 300,000 square feet of sound stages
- » 225 acres of open parking lots
- » 9,000-seat grandstand with grass infield
- » 5-acre self-sustaining urban farm
- » 244 all-suite Sheraton Fairplex Hotel, KOA RV Park and equipment rental company all on-site
- » Flexible and adaptable staff

Contact:
Melissa DeMonaco-Tapia
at 909.865.4042 or
sales@fairplex.com



Living the Dream:

Retired Location Manager Ned Shapiro in Architectural Heaven



“What more appropriate place to find oneself than Hollywood?”

-Frank Lloyd Wright



Little did I know that touring the Frank Lloyd Wright Hollyhock House in Los Feliz would change my life. I came for a tour arranged by friends, never suspecting the impact that the collision on Hollywood and architecture would have on me.

I don't have to tell you how many homes we scout in our careers as location managers. Some are historical, most are not. I had already visited Falling Water and Taliesin West. And while I've come to appreciate the master architects, neither of these places made me say to myself: "Wow! I could live here!"

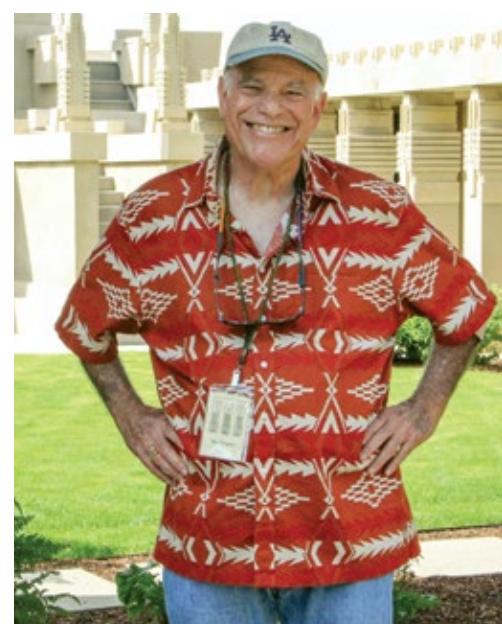
So, I immediately turned to a woman in the entry, who was wearing a badge, and asked, "Excuse me, but are there docent positions still open here?" She smiled and told me there were, and that all I had to do was to go online at Barnsdall.org and fill out an application.

I did and within 24 hours I got an email informing me that I had been chosen to begin my docent training later that month. The training course was Wednesday night for five weeks. If I finished the course and passed my "evaluation," I would become a full-fledged docent who could conduct the 45-minute, 10-person private tours. Although I'm qualified to do the private tour, I prefer the self-guided version that is offered. Visitors are given brochures that explain the history of the Hollyhock House, and the areas of the residence that are open to them. Not all areas are open to visitors because of the Americans with Disabilities Act. The Hollyhock House is unique because the woman who commissioned Wright to design and build it never moved in. Aline

Barnsdall originally intended the house to be part of an arts and theater complex, but the larger project was never completed.

Barnsdall was a strong-willed woman who was way ahead of her time. She was political progressive and an ardent feminist. She was a single mother who had a daughter in 1917, three years before women were given suffrage in the United States. Wright was a male chauvinist and a famous womanizer. This was not a match made in heaven. They both had huge egos and rarely saw each other.

She was a daughter of an oil millionaire, who received a small fortune in 1917. She had a vast art collection and was a successful theatrical producer. Her dream was to come to California and set up an art colony. She finally found it in a 38-acre olive grove on top of a hill midway between downtown Los Angeles and the growing town of Hollywood,



Ned Shapiro
Photo by Michael J. Burmeister/LMGA



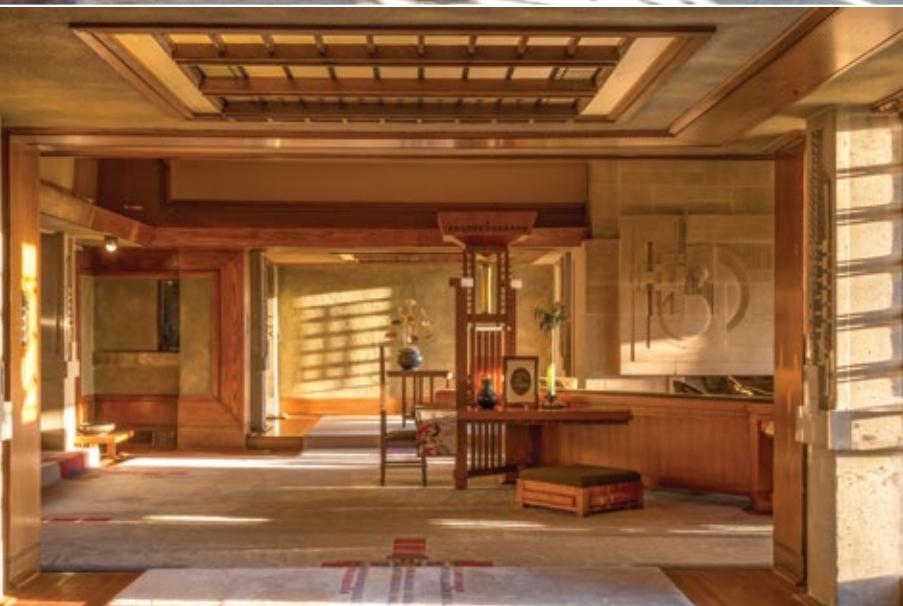
a community that was slowly expanding due to the fledgling motion picture industry. It was this industry that fascinated and drew both of these two creative people to this little hill to what is now Los Feliz.

The Hollyhock House was the reason a Viennese architect, who was working in Wright's office in Chicago, was lured to Los Angeles. Originally, Wright gave his son Lloyd the job of project supervisor. But, Wright wasn't satisfied with the way things were progressing, he asked Rudolph Schindler to take over the project. Schindler did and was responsible for getting the house built. In 1923, he eventually asked his friend, and fellow Viennese architect Richard Neutra to come out and be the landscaping architect. Those two never left L.A. Their architecture was greatly influenced by the groundbreaking ideas Wright was trying at Hollyhock House. Come by and see what these influences were, and how we see them around us every day.

This little hill was a movie location before Aline Barnsdall bought it in 1919. In 1916, D.W. Griffith used it as a location for a scene in his epic film *Intolerance*. It was a "mini-move" from his gigantic city of Babylon set, constructed at the corner of Sunset and Hollywood Boulevard, where the Vista Theatre now stands. What was the scene? You could Google it or you can come on a tour and learn a lot more.

The Hollyhock House has served as a location for other productions since it was built. For example, our own Eric Klosterman, LMGA used the exterior in an episode of *T.J. Hooker* in the early 1980s.

I can't believe how lucky I am to be part of Los Angeles' architectural history. Every time I'm there, I discover something new about the place. I get to meet





visitors from all over the world to tell them a fascinating story. Another good thing about being a docent at Hollyhock House is that I get to pick which days I'm there. I try to schedule between three and four days a month, including at least one or two Saturdays for friends who work during the week.

The combined cinematic and architectural history of the Hollyhock House make it a special place for location managers to visit. You don't need me to be there, either. Come whenever you can. The property is open to the public Wednesday through Sunday, from 11 a.m. to 4 p.m.

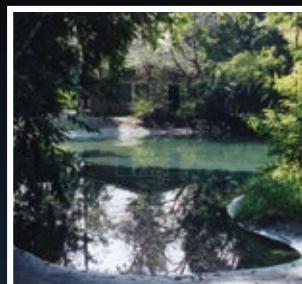
Today, Hollyhock House's official policy regarding filming is that all requests will be judged on a case-by-case basis. However, please understand that the residence just re-opened after a four-year restoration project, and permission to film may prove to be a challenge, both in restrictions and fees.

But there are no restrictions on coming to the Hollyhock House and enjoying it for what it is: a landmark of architectural innovation and fine art. As a docent, I've met visitors from all over the world. I encourage locations managers from everywhere to make this pilgrimage. If you live in L.A., it's easy.

For more information, please go to Barnsdall.org



Exterior Set & Sound Stage Rentals



35 SOUND STAGES • BROWNSTONE STREET • HENNESSY STREET
NEW YORK STREET • EMBASSY COURTYARD / NEW YORK PARK
FRENCH STREET • MIDWEST STREET / BUSINESS & RESIDENTIAL
PARK PLACE • WARNER VILLAGE • JUNGLE/LAGOON
BLONDIE STREET • PARK BLVD.



818.954.2577

www.wbsf.com

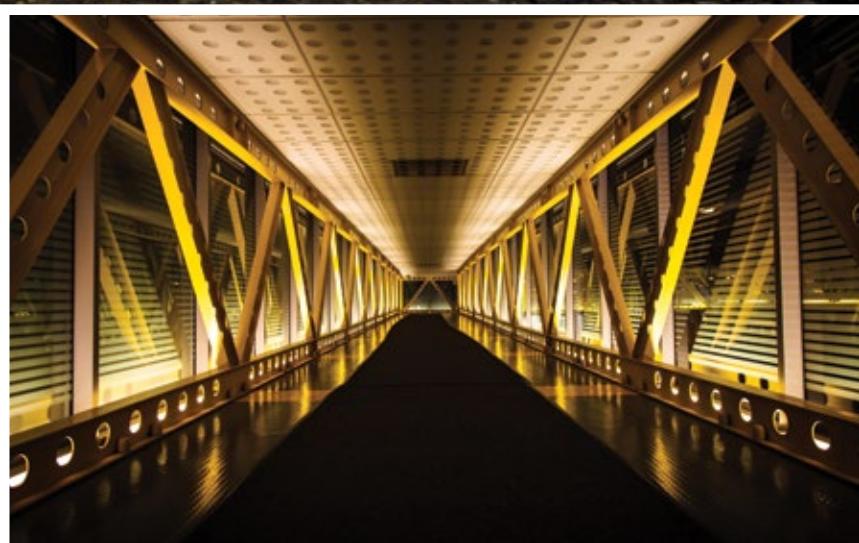
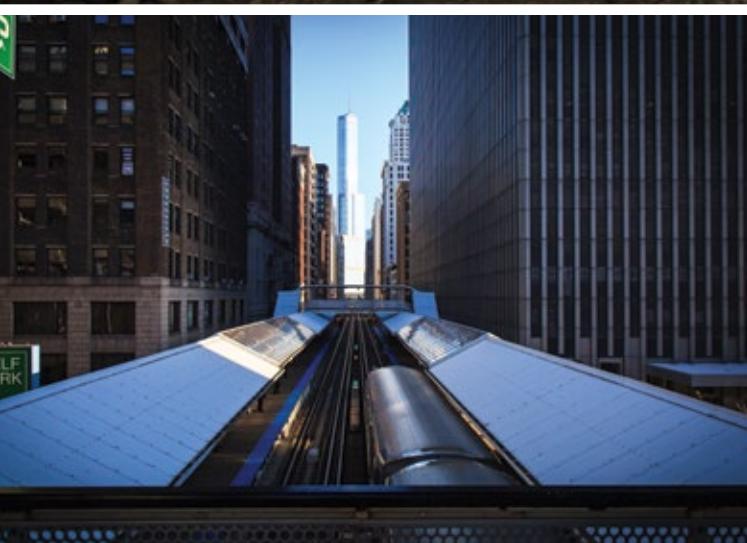
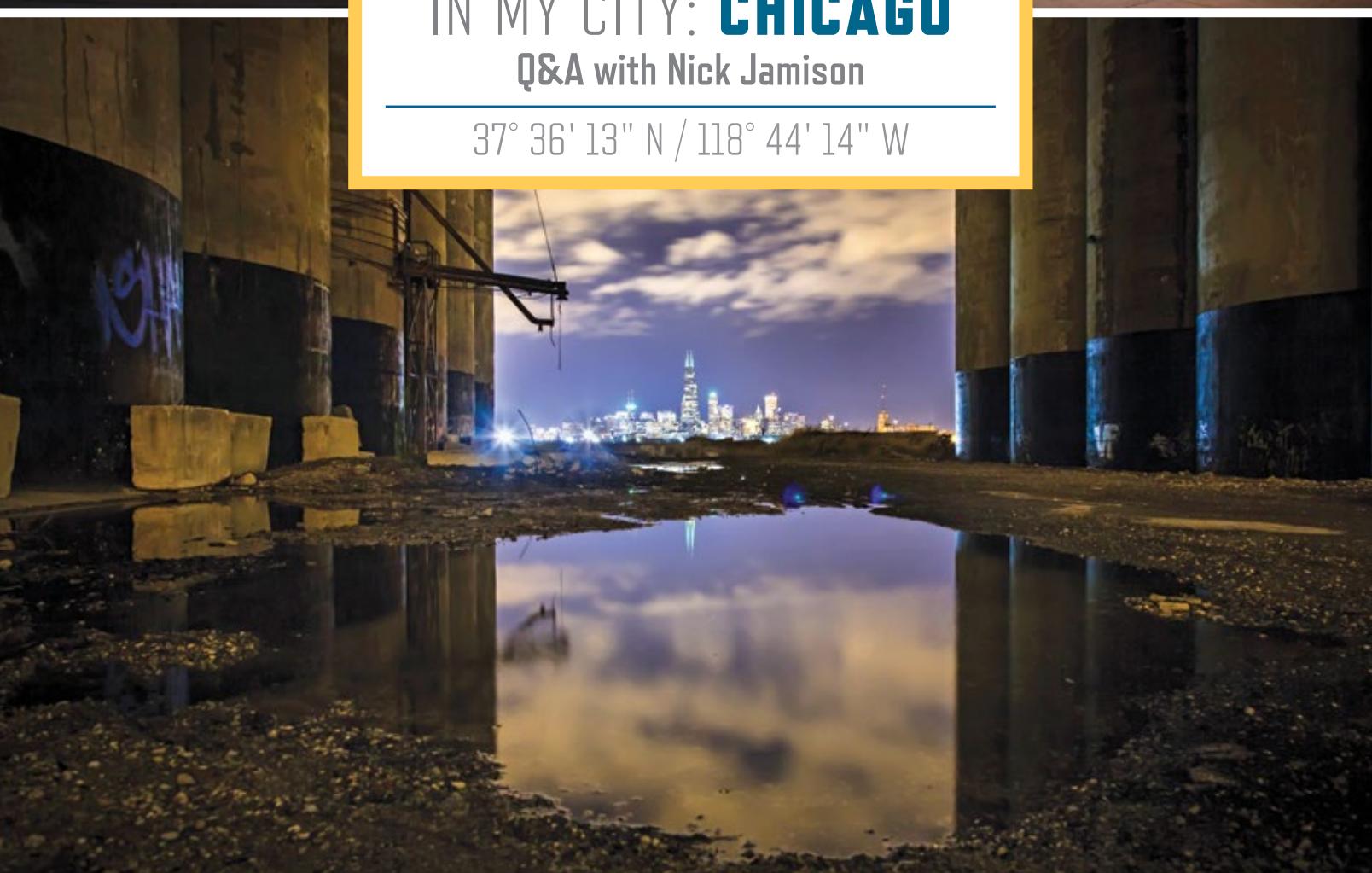
TM & ©2015 Warner Bros. Entertainment Inc.



IN MY CITY: **CHICAGO**

Q&A with Nick Jamison

37° 36' 13" N / 118° 44' 14" W



Co-editor Stevie Nelson gets a tour of Chicago from member Nick Jamison

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

Nick Jamison: My nine-year journey in the world of locations began as an internship on a small film called *The Promotion*, while I was attending the Illinois Institute of Art - Chicago focusing on digital media production. My initial dream of taking over the world, one cutting-edge website design at a time, quickly fell to wayside when I began collaborating with other students on short films. Something instantly clicked and I knew film production was for me. To this day, that naive first call to the APOC haunts me.

ME: "Hi, um, Jeremy! Marquee Reno recommended I call you for a job on a movie!"

JEREMY: "Whoa, enthusiasm ... cool! What department are you interested in?"

ME: "... I've given this a lot of thought. The directing department!"

JEREMY: "Er, alright ... we already have a director. How about locations?"

ME: (Short pause) "I'll take it!"

At the time, I had no concept of where scripted locations originated or how logistics were managed. You just show up with a camera and actors, right? Lights? Camera? Action? Little did I know those few months as an intern would forever change my perspective on moviemaking. Working under two incredible Chicago location managers, Patrick Muldoon and Nick Rafferty, instilled a level of quality standards I carry with me to this day.

I assume most people cannot pinpoint their current trajectory in life to a single moment, but I can and will never forget it. The story of *The Promotion*, crafted by writer/director Steve Conrad, revolves around two run-of-the-mill, lovable schmucks fighting to get the same promotion in a local Chicago grocery store chain. Both are plagued by bad luck in their personal and professional endeavors. John C. Reilly's character's marriage is on the brink. He stands in the frozen food section at closing time, cellphone in hand and tap shoes on feet. The tap shoes are a fruitless last-ditch effort to share a dancing class with his wife. 1st AD Bruce Terris scheduled this last scene of principal photography in the aisle of our hero grocery store. We filmed well into the night. The entire crew stood in silent anticipation of wrap. Steve yells action. Silence. John's character standing in the frozen food section leaves his wife a heartfelt voice-mail. The lights in the store cut off one by one. John ends the call. Silence. A slow build of classical music echoes throughout the store. The lights continue to turn off one by one as John tap dances the show to an end.



Photo courtesy of Nick Jamison/LMGA

Steve yelled cut, Bruce yelled wrap and I was left there standing in the cheese aisle feeling overwhelmed. In that moment, it occurred to me that there is something magical about this business we choose to invest ourselves in. I had never worked harder in my life and for zero pay, but to experience that moment was compensation enough.

Primarily, my career has been a mixture of feature film and television with some commercial work peppered throughout. I generally scout and work as a KALM with occasional small nonunion location manager gigs. While I enjoy all aspects of location work, my heart lies in features. Typically, you have the time to artistically explore a little deeper and the resources to do things on a bigger scale.

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

NJ: I think the biggest draw is the accessibility of a film-friendly city with what I fondly consider to be some of the best crews in the business. You can't beat the pizza either! As for locations, you name it and we pretty much got it. Skyscraper canyons, rivers cutting through the metropolis, lakes, expansive coastal beaches, neighborhoods of old grey and brownstone houses, architecture reminiscent of the 1893 World's Fair, majestic college campuses, underground roads that run beneath the city, and one of the most iconic and recognizable skylines in the country. Beyond Chicago, you can find: suburban neighborhoods and mansions, the hiking and waterfalls of Starved Rock, the mountains (or, uh, large hills) of southern Illinois, rural fields and farms, the swamps of the Shawnee National Forest, the quaint downtown of the Galena Historic District and the desert of the Indiana sand dunes on the shores of Lake Michigan.

Stevie: WHAT TYPES OF PRODUCTIONS FILM IN CHICAGO?

NJ: In the years I have been working in Chicago and around Illinois, production definitely comes in cycles. Starting out,

IN MY CITY: CHICAGO

the majority of my work was in features. Three months on a project here and four months there until the winter weather months slow everything down. Competition was fierce as there were limited jobs. Now the working climate in Chicago has improved dramatically. We might get a portion of a feature filming here over the more popular filming months but the bread-and-butter is television. There are currently, four major network television shows filming solely in Chicago and overlapping 10 months out of the year.

Stevie: WHAT CHALLENGES DO YOU FACE IN YOUR JOB?

NJ: The absurd pace at which we work is challenging at times, like when you're talking on speaker phone, texting, knocking on the neighbor's door to take their dog inside, getting called on the walkie-talkie by someone looking for the bathroom and eating a breakfast burrito all at the same time. Anyone who thinks that sounds like a nightmare should steer clear of the location department. There is one thing that the majority of crew members do not have to deal with: the public. This can be one of the most rewarding or the most frustrating aspects of doing locations.

Stevie: WHAT ARE SOME OF THE CHALLENGES TO FILMING SPECIFICALLY IN CHICAGO?

NJ: Right out of the gate, the weather. Asphyxiating humidity in the summer and sub-zero winds in the winter. There is rarely a middle ground weather-wise in Illinois and most of the Midwest. At least we don't get earthquakes!

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

NJ: Of the countless location opportunities, there are three iconic locations.



The elevated "L" trains that crisscross Chicago are a sophisticated circulatory system of public transportation for the city offering beautifully cinematic urban grit. With the oldest sections of the L dating back to 1892, it's a rarity to see a Chicago-based film without a cameo of the famous rail lines. My favorite section is the densest system of all the tracks that carves a circle in the heart of downtown, fondly referred to as "the Loop." Under the tracks is the hustle and bustle of pedestrians and businesses, while the train above presents interesting vantage points of new and old Chicago architecture.

The Illinois state-owned Damen Silos are easily recognizable from movies such as *Transformers 4* and TV series like *Chicago Fire* and *Chicago PD*. Built in the early 1800s and a testament to Chicago's former domination of the grain trade, these empty buildings offer endless filming opportunities. My most memorable experience at the Silos was on *Transformers 4*. Doubling as Hong Kong (HK), we blew up an old walking bridge that connected the buildings. It was intense!

Lower Wacker is always a key player in Chicago. Wacker Drive is a multilevel street and critical vehicular artery running along the Chicago River in downtown. It's a whole different world just beneath the surface of the city, lit by yellow sodium vapor lights, with mustiness wafting through the tunnels from the subterranean homeless encampments. I spent many nights there on *The Dark Knight*. After watching the Batmobile catapult a full-sized garbage truck into the underside of the road and foil a rocket-propelled grenade shot by the Joker from a moving semitrailer, Lower Wacker will forever be immortalized as Lower 5th Avenue in Gotham City to me.



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

NJ: One of my most memorable experiences came two years ago while working on *Transformers 4* in Chicago. Having had one *Transformers* movie under my belt, I knew exactly what I was in for: a cutting-edge, ambitious beast of a movie spearheaded by location supervisors Ilt Jones, LMGA, JJ Hook, LMGA and local Chicago location

manager Al Cohn. After winding down a four-month marathon of what we all affectionately refer to as utter “Bay-hem” in Chicago, I remember spending my first lazy Sunday in months just catching up on emails in bed. The phone rings and it’s Ilt Jones. We hadn’t spoken in weeks as he was in Hong Kong.

ILT: “I hear your passport’s up to date.”

ME: “Yes sir.”

ILT: “Your flight leaves tomorrow for Hong Kong.”

ME: Speechless

At that point in life, the farthest this hayseed had been away from home was lounging in a lawn chair, drinking a margarita on a Mexican beach. Working with Ilt and location manager Doug Dresser, LMGA was a 24/7 crash course in Chinese culture and intense location managing. We closed streets in one of the most densely populated cities in the world, flipped/blew up cars in the alley of a massive apartment complex and had stunt men on wires leapfrogging 25 stories in the air! My journey didn’t end there as when the HK portion ended, I jumped ahead to Bejing to meet JJ Hook. Filming again in a mega city proved to be one of the most challenging and rewarding experiences in my career. The highlight of this run was visiting the Jinshanling section of the Great Wall of China with Ilt, JJ and two of our



local assistant location managers, Amy Ip and Lau Chorhun. Located about two hours outside of the city and completely desolate, we had a “Wonder of the World” all to ourselves as we hiked this miracle in engineering with the Chinese sunset leading the way.

Stevie: DOES ILLINOIS OFFER ANY INCENTIVES TO HOLLYWOOD FILMMAKERS?

NJ: Fantastic crews, uncanny locations and a healthy and stable 30% tax incentive.

Stevie: WHAT ARE YOUR TOOLS OF THE TRADE?

- NJ: 1:** Transformers 4 swag bookbag (best bag I've ever owned)
- 2:** 2011 MacBook Pro
- 3:** iPhone 6+
- 4:** Canon 5D Mark II w/16mm–35mm L lens
- 5:** Lacie Rugged Thunderbolt external HD filled with music, movies and scouting pictures
- 6:** Bluetooth Sony bass-booster headphones
- 7:** Silver Zebra brand blue ink pen

Stevie: WHAT DO YOU LOVE ABOUT THE JOB?

NJ: The crew camaraderie and the opportunity to meet fascinating people has consistently reinvented my affection for this profession. The opportunity to travel to countries I would have never dreamed possible growing up a small-town kid from the middle of Illinois. The satisfaction of wholeheartedly investing myself in a product that entertains and makes people happy.

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

NJ: I have been a member of the LMGA for more than a year. The awareness of its existence and the idea for joining the LMGA goes to the fantastic location manager, Janice Polley, LMGA, whom I worked with on the Insurgent aerial unit in Chicago. She spoke very highly of the importance of promoting our location community and cited the LMGA as an integral part of it. Needless to say, it takes little convincing when you’re on the receiving end of a pitch from Janice.



Nick's Private Tour



PREFACE:

If you're from out of town and contemplating a visit to Chicago, I strongly suggest you do so in June/July or September/October. Your experience and opinion of the town will drastically differ outside of these temperate months.

MUST-SEE PLACE:

Willis Tower Skydeck. It may sound touristy but when in your lifetime have you been able to see 360-degree panoramic

Walk in and dig through crate after crate of vinyl, pick some interesting ones and walk over to the many record players situated all over the store. Listen to your heart's content.

FAVORITE RESTAURANT:

Chicago is known for its food! First, you have to get a deep-dish pizza from Lou Malnati's. People will argue other locally run places are the best but there is simply

no debate. Lou's for life! For an off-the-grid authentic, romantic Chicago Italian spot, hit La Luce off of Ogden Avenue in the West Loop. The Cavatelli with vodka sauce is heavenly and reasonably priced. Lastly, if it's summer and you're looking for a "screnny" place to get a margarita or a pitcher and some contemporary tacos with a twist, hit Big Star and sit on the outdoor patio.

PLACE TO SEE BY NIGHT:

If you have spare cash to burn and looking for a classy, upscale dinner, I would recommend 16

views 113 stories in the air? And for the fearless, you can walk out on the glass-bottom balconies called "the Ledge" and look straight down.

at Trump Tower on a Wednesday or a Saturday night during the summer. You can enjoy exquisite food with amazing views of downtown, then take a cocktail to the patio to watch the fireworks from Navy Pier.

FAVORITE LOCAL ARTIST:

Looking to add a little Chicago soul to your trip? Drop in at Buddy Guy's Legends on Wabash Avenue and catch a local blues musician. If you happen to notice some guys camping out front, you've hit the jackpot. Normally, that indicates Buddy Guy and my local favorite artist could be having a show there that night. I have grown accustomed to seeing fans decked in Arctic gear in the dead of winter camped out in order to see the show.

BEST BAR:

Maude's liquor bar. You must sit at the bar, order endless rounds of oysters and place your faith in the bartenders.

BEST PLACE TO HEAR MUSIC:

Buddy Guy's Legends obviously is a staple for the blues. Look up the latest schedule for the Metro in Wrigleyville and you will not fail. Think large-scale acts in one of the most intimate and oldest venues in Chicago. After hours at Smartbar in the basement of the Metro is not to be missed either. Electronic music your thing? At the Concord Music Hall and catch a show. Bass-pounding sound system with an intimate feel.

BEST VANTAGE POINT/SCENIC VIEW:

There's a bit of mystery to this one. Grab your significant other, a bag of snacks and your favorite beverages. As the sun is setting, start your journey from the southern end of Grant Park along one of the many bike paths. Keep following the signs to the Museum Campus/Shedd Aquarium. Do not turn around and cheat! Keep walking east until you hit the patch of grass just south of the Shedd Aquarium. Get situated and turn around. In front of you will be the entire sunset-lit skyline of Chicago. Cheers to that!



SOUND STAGES

Six 18,000 SF Stages
35'-42' To The Grid
72 Dressing Rooms
Silent Air
Audience Rated
Floating Wood Floors
In-Ground Pool On Stage
1-5,000 SF Swing Stage

OFFICE SPACES

Short-Term Turnkey Space
Wireless Internet
Full-Service Commissary
Subterranean Parking
Fitness Center
Auto Detailing
Studio Lounge With Wifi
Dog Friendly Campus With Park

PRACTICAL LOCATIONS BASE CAMPS

Countless Locations On The Lot
Film-Friendly Tenant Base
Weekday + Weekend Shooting
Vertical Backlot
Adjacent To Downtown



visit us online

WWW.LACENTERSTUDIOS.COM

T: 213.534.3000 F: 213.534.3001

1201 W. Fifth Street, Suite T-110 Los Angeles, CA 90017-2019



CSUN

CALIFORNIA
STATE UNIVERSITY
NORTHridge

No city permit required
for on campus filming!



Facilities Use & Filming

Managed by

CSUN |  The University Corporation



- In The Zone
- One-stop Shopping
- Film-friendly Policies
- Competitive Rates
- Convenient Parking

For a 360° look at
CSU Northridge facilities, visit:
www.csun.edu/licensing

YES. IT'S IN VIRGINIA.

TRUMP WINERY IS JUST ONE OF MORE THAN 230 WINERIES
CURRENTLY OPERATING IN VIRGINIA.



VIRGINIA FILM OFFICE
FilmVirginia.org
804-545-5530 | vafilm@virginia.org

**VIRGINIA IS FOR
FILM LOVERS®**

Sicario

by Nancy Mills

Sicario, Denis Villeneuve's blistering film about drug wars on the U.S./Mexico border, feels absolutely authentic. When a shootout takes place in the middle of 14 lanes of traffic on the Bridge of the Americas, audiences duck for cover.

How did S. Todd Christensen, LMGA, *Sicario*'s supervising location manager, convince the American government to allow the company to film on this distinctive bridge, which links El Paso with Juárez? He didn't, although not for lack of trying.

"I met with Homeland Security and Border Patrol and tried to get some help from them," he says, "but it was too compli-



cated. They said they'd help us with aerial work—five SUVs going over the bridge—but they wouldn't let us take over the bridge for four days."

So Christensen found a unique location—the gigantic parking lot of the Albuquerque International Balloon Fiesta. "They were going to try to build the border crossing at the studio," he says, "but the Fiesta parking lot gave them 225 degrees of open space, which was ideal. We poured 600 square feet of asphalt."

Assistant director Don Sparks, who worked closely with Christensen, explains, "We needed a nice, flat space where

we could put big containers on both ends so we could do blue screen work. The space also had to fit the requirements of the director of photography (Roger Deakins) in terms of the trajectory of the sun, the way that it worked with the location and the layout of the set.

"Todd sent out scouts or would go out himself and take photos, and then we would go and look at our options. The bridge sequence took us a week to film. We had to have matching light and be able to control the elements. And we needed cover sets in case we had bad weather. We had a lot of parameters, plus wanting to keep it in New Mexico to take advantage of the tax rebate."



All photos by Richard Foreman Jr./SMPSP, except as noted. Photos courtesy of Lionsgate



Adds *Sicario* production designer Patrice Vermette, who was nominated for an Oscar for his work on *The Young Victoria*, “Todd also got us access to the real bridge. It was one of our best experiences, walking around the cars and taking pictures to document what the real thing is. That helped me design the set. That space was extraordinary.”

“What I really appreciated working with Todd is that he’s not afraid of being challenged, and he’s always excited. He asks the

right questions. He made a lot of good suggestions throughout the movie, and he’s got a good eye as well.”

Christensen, an artist who started doing film location work on *As Good as It Gets* 20 years ago, welcomed the opportunity to work from his New Mexico home base. He got his fine arts degree from the University of New Mexico in the early 1970s and has spent much of his adult life in the state.

“I got great help from the film office, and I know the lay of the land,” he says. “I’ve worked with Roger before, and I know he wants locations as authentic as possible. If he feels it’s believable, then the audience will feel it too.”

So Christensen was very satisfied to be able to deliver access to the Laguna Pueblo, a collection of six villages on a



Photo by William Sarokin

Todd Christensen



500,000-acre reservation 45 miles west of Albuquerque. "The location stands in for Nogales, where the *federal* in the film lived with his son," he says. "It's where we shot some of the soccer match."

Obtaining the permissions to shoot there may have been Christensen's biggest challenge, topping his work on such films as *There Will Be Blood*, *Moneyball* (for which he won a COLA for Location Professional of the Year – Features) and *The Hunger Games*.

"These villages are off limits for film companies," he says. "No one has shot here for 42 years. Location scout Clay Peres did some initial scouting in January, before they brought me in, in late March, and he took the director to the Laguna Pueblo. I told Denis it was difficult because there was no real



backup. But the hole was dug, so I got the number of Clay's contact and just followed through.

"When you pull something off that hasn't been done, everyone is cheering. Denis gave me a big hug."

Producer John Starke was impressed with Christensen's handling of the Pueblo. "Because of the kind of guy Todd is, he was able to convince them that it would be a positive thing, which it was," he says. "He's probably the best location manager I've ever worked with."

"Todd's work was vital not only to the look of *Sicario* but how well the movie was organized. Aside from finding the places, he was responsible for the ease by which we could film in them. At times, it got very complicated and involved safety issues (especially with scenes with gunfire). Problems could range from rattlesnakes to kidnappers to floods." They shot in an arroyo, which is prone to flash flooding during the rainy season.

"The Pueblo gave a great texture to the film," AD Sparks says. "It's hard to re-create what Mexico actually looks like. You can dress a street to look like it did in Mexico City and not actually capture the true feeling of it. With border towns it's the same thing. You have to be able to capture the textures of life in the place, as opposed to just an empty set."

Villeneuve wanted to shoot part of *Sicario* in Juárez, where some of the story takes place, but a short scouting expedition before Christensen joined the crew showed it to be impossible. "Going into Juárez was hair-raising," Starke recalls, "but the movie is about Juárez so we expected it would be hair-raising. (The word 'sicario' means assassin, and the thriller delves deeply into the corruption, intrigue and mayhem happening on both sides of the border.)

"I got a guy to take us in, and we were accompanied by two *federales*. One had a machine gun in his lap. We went around to all the sites that were well known, unfortunately, for the wrong reasons, and I discovered two things. We could not replicate that in the U.S., and we couldn't actually, without any kind of assurance, shoot in Juárez."

"There would certainly be a lot of extortion and things you wouldn't want to experience. Juárez is a tough place. You think about the drug trade. Well, there is a drug trade but it's the human trafficking that's most upsetting and hard to wrap your head around."

Christensen scouted El Paso to see if it would work as Mexico, but, he says, "There was just not enough there. Mexico is so like itself, so colorful. And there's more garbage around. There wasn't enough imagery to pull it off."

Ultimately, Villeneuve used Mexico City as a stand-in, shooting there for about a week. Although Christensen coordinated with Mexican location manager Juan Pablo Nobal, he remained stateside. Nobal took Starke, the director and a few others around the Mexican capital. "We went into poor neighborhoods that cheat well for Juárez," Starke says, "and we were able to get the look that we got."

"Mexico City is considered a very safe city to film in," Sparks says. "The producers put all the security precautions in place—bodyguards working with the local producers, who recommended the areas of the city we were looking for and could film in. They provided the police that we needed to execute the convoy there. We had 14–15 cars going at 50–60 mph through various parts of Mexico City, so it had to be very well coordinated."

Christensen was disappointed not to be included. "The producer and assistant director emailed me after the first day and said they missed me and wished I were there for continuity," he says. "It wouldn't have been that much more money."

"They forgot the integral part that I play with the whole crew. I know what they've got, and I know what they need. They're meeting all new people to scout for a day and then start shooting. They realized they made a mistake, and since then, I've said I won't do a show without going everywhere."

"Todd was a great partner on this adventure," Vermette says. "What I like to do with a location manager is drive around and point out things according to my vision. Some location managers go the easy route, but Todd made it happen. He's the best location manager I've ever worked with. He takes pride in opening up places that have never been shot."

"The Laguna Pueblo is a perfect example. He got us permission to paint the houses and transform the Pueblo into Nogales. Todd was there all the way."

Not only is Christensen thorough but he also stays in touch with those who have helped him. "Every location I've filmed in the last 20 years I can go back to," he says. "I make sure everyone is taken care of and people are paid fairly. I always follow up after we've left, and I let them know that. They trusted me, and that's huge."

His three days of work at Laguna Pueblo were no different. "I have a son who is half Taos Pueblo and lives there," Christensen says. "I know about pueblos and their rituals, what to pay attention to."



Photo by Luis Ricardo Montemayor Cisneros

tion to and what to respect, and I let them know that. I talked to the head of the village and told him everything we wanted to do. He said, 'You sound like economic development to me.'

"I got there at a time when there was the possibility of a shift in something happening. It was the perfect storm. Other people had approached them, and they said, 'No.' I was very upfront with them, and in the end, we got great cooperation."

Filming in the Pueblo was not without problems. "If someone dies, they shut down the Pueblo," Christensen says. "Someone did die, and we gave them back the place where we were catering, and we set up in a different place for breakfast and lunch. Normally what happens is that anyone not part of the Pueblo is

not allowed in during this period. They helped us out, but we were not allowed in the burial area.

"The guy we were dealing with, Vernon Valdez, was also a gravedigger. He was gone for a period, digging the grave, and someone else took over for him. He helped us make it successful."

Christensen spent nine weeks nailing down 35-40 locations with the help of his team. However, he had no help from the Department of Defense (DOD) in obtaining the use of a military base.

"We scouted Fort Bliss (in El Paso) and took a bunch of pictures," he says. "I called the DOD and gave them the script to see what we could do. They usually take two weeks for ap-

“ I talked to the head of the village and told him everything we wanted to do. He said, 'You sound like economic development to me.' ”





proval. They called me back in a day and a half and said, ‘The script is truly great, but you don’t have DOD approval. There are too many organizations in it to approve it. Good luck!’

Consequently, Christensen searched for “cheats.” “We had to find landing fields where we could land an airplane and then create the base via visual effects,” Sparks explains. Todd’s parameters were: find a landing strip in the middle of nowhere.

“It was nice having someone like Todd, who has local knowledge and contacts and can find the locations we needed to look at. The producer’s from NY and I’m from Los Angeles and our director, Denis, is from Montreal, so having Todd living there and working in New Mexico expedited things for us.”

Here’s a good example. “I had to find two military bases that weren’t military bases,” Christensen says. “I remembered a

place I’d scouted five years ago which was becoming a water plant and now is an operational water plant, with gated and restricted access. I sent an email to some people I’d worked with then and got an email back from a guy I scouted with then who said, ‘Call this number. I told them to give you everything you want.’”

That facility was used for a scene where Emily Blunt’s FBI agent character went through a locked gate on a military base to meet with Josh Brolin’s DOD character.

Another challenging location was a huge city compost plant. “It was 600 feet by 400 feet, and in January when someone scouted it, it was empty,” Christensen says. “When I went to see it, it was full of compost and smelled to high heaven. Flies were everywhere.

“I said, ‘I’ll make some phone calls.’ I meet a guy at the plant and tell him that in 10 days we need the place completely empty and I need to bring in a company to scrub it out. We didn’t use the inside part, although we ended up parking cars inside. We used an outside section, where all the immigrants were.

“They stopped production for three days while we were there. We hired some guys from their group, and we paid some people who would not be working. You can work certain things out with money, but other things have to be worked out with trust.”

Another Christensen coup was arranging for the use of a fancy estate in Corrales, New Mexico, as a drug lord’s mansion.



"My assistant, Shani, found it," he says. "It was somebody's real home. He got it in foreclosure. It was down a road where there were about 12 estates, and we made it look like the other buildings were part of the compound. Shani got everyone to turn their lights off. It was a nice piece of work."

Another important location was a Mexican cartel death house, which is raided by a SWAT team in the film's opening sequences. The horrors Blunt's character finds inside—bodies stuffed into walls—set the tone of what's to come.

"The house is supposed to be in Chandler, Arizona, but I found it in Los Lunas, south of Albuquerque," Christensen says. "It was up on a hill so we could get a high shot, and there was open space around it, so it looked like the stuff that went on in that house could go on because it was so far from everything else."

"I took the director there, and he loved it. I hadn't met the owner yet, but when I went back I saw a mother and daughter coming out of the house. I talked to them, and the daughter convinced the mother to do it. When I said the movie was *Sicario*, they just gasped. They told me they were originally from Chihuahua and their cousin had been killed by sicario. They knew what this was. They were like, 'This is scary. What happens to the bad guys?' I said, 'We kill them all,' and they said, 'Okay.'

"Later, the lady we did the contract with called me and said, 'I'm going to cry. I just paid off my house with the money you gave me.'



Crew, from left to right: Eric Maldonado, Ariel Lopez, Todd Christensen, Shani Orona, Austin Christensen, Sam Ogren (front)

"She raised six kids on her own while working two to three jobs. Now she is working one job and going to college. Everybody was so happy to hear a story like that. We were doing something for entertainment and to put a spotlight on something, but this story is so heartening."

Todd's Team:

Key LM: Shani Orona

Location Scout: Clay Peres

Asst. LM: Ariel Lopez

Location Asst.: Eric Maldonado

Location Asst.: Austin Christensen

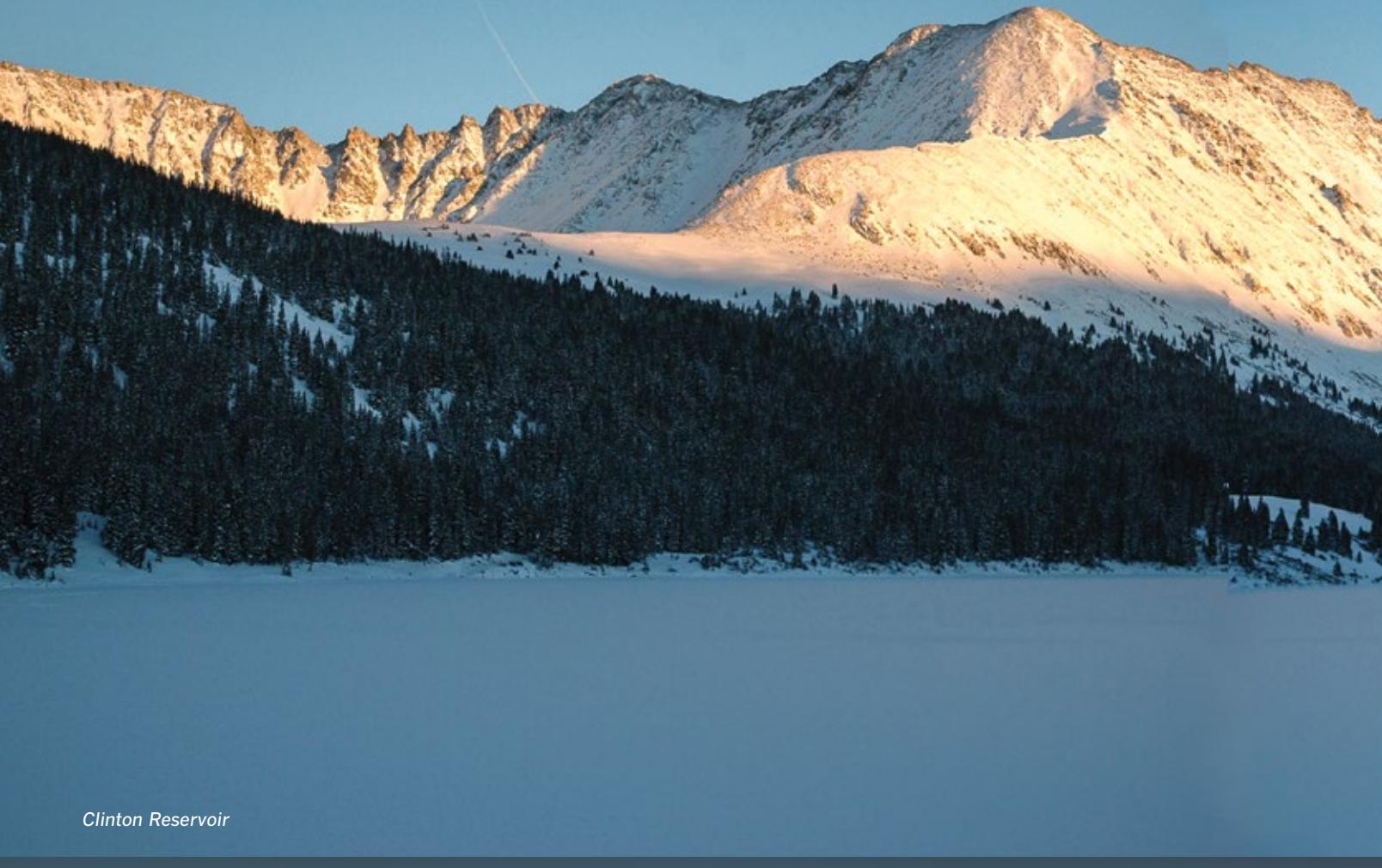
El Paso LM: Michael Charske

Mexico LM: Juan Pablo Noval



SNOW USE!

Filming in Winter Conditions



Clinton Reservoir

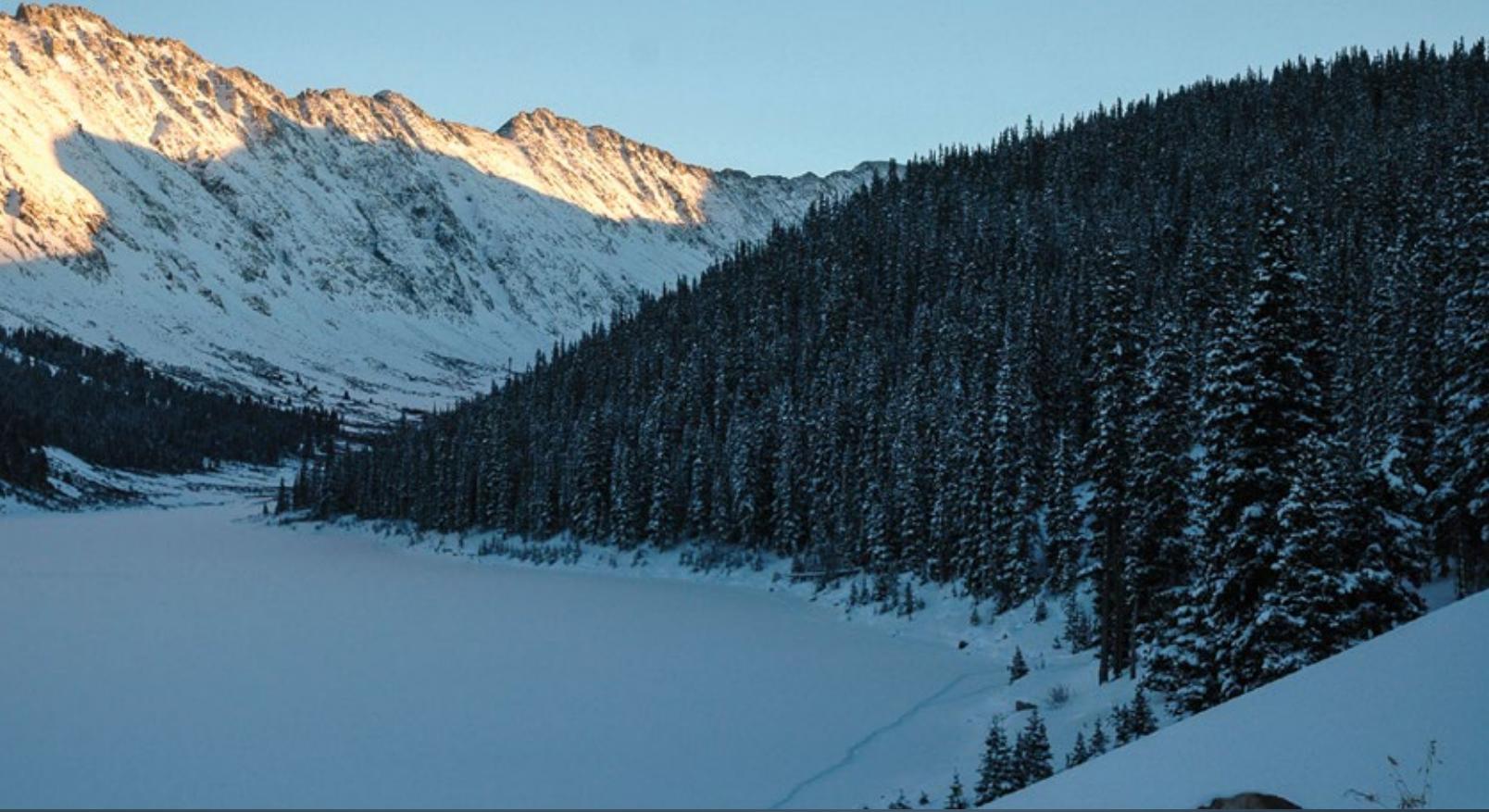


Ann Lukacs. Photo courtesy of Ann Lukacs/LMGA

by Ann Lukacs

As a location scout/manager based in Breckenridge, Colorado, I receive a lot of requests for snow locations. Whether the request is for a Mount Everest location that you can drive to or snow-covered roads for car commercials, there are some basic snow logistics.

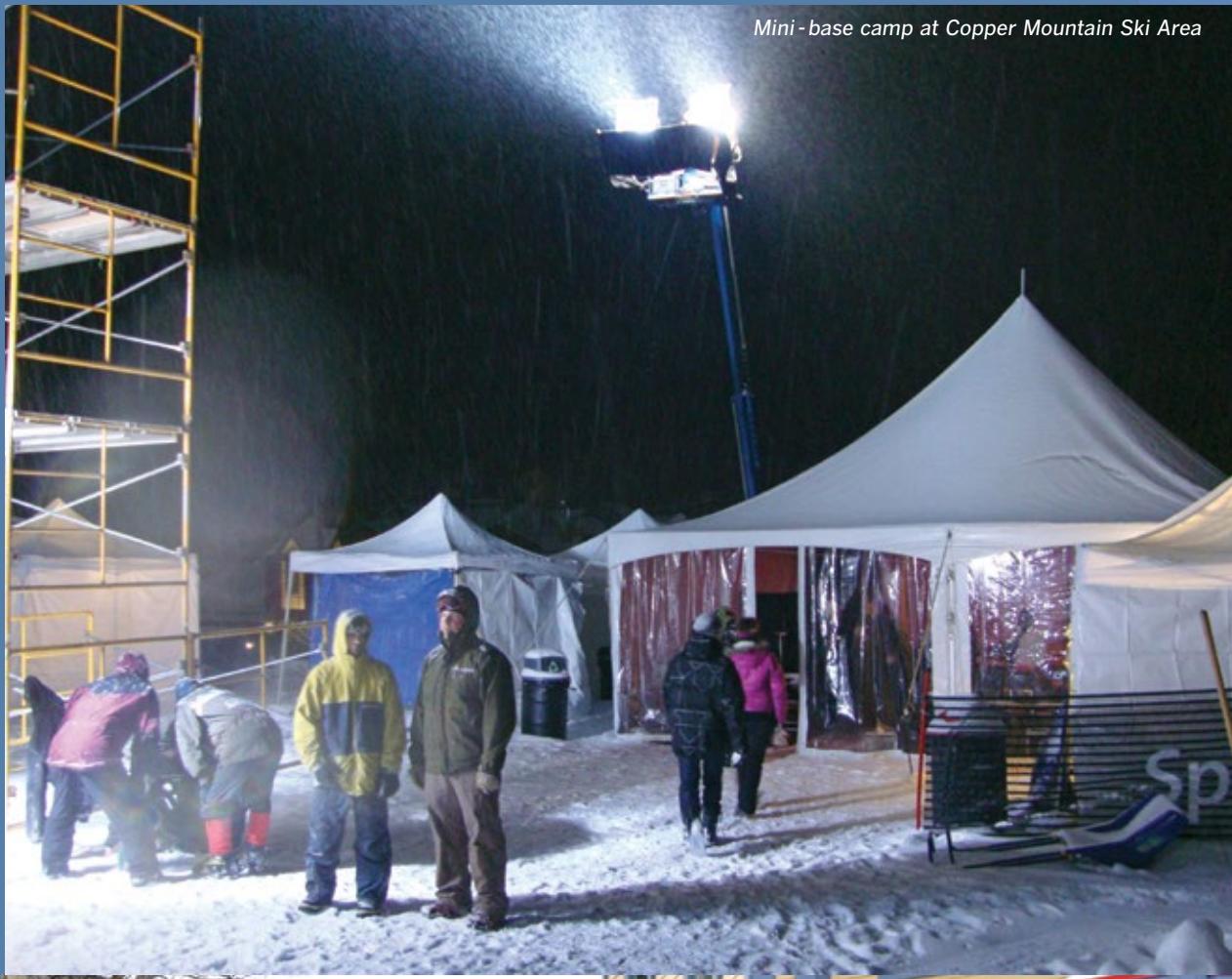
All photos by Ann Lukacs/LMGA, except as noted.



You need an appropriate vehicle for scouting. My mountain vehicle is a Honda Ridgeline with snow tires and 4WD capability. Chances are good that snow tires and 4WD will be all you need. If you aren't familiar with chains, they may prove too difficult to use. The key to driving in the snow is "slow and steady." Don't spin your tires and don't assume that 4WD means you are invincible. 4WD vehicles can get stuck as well as anything. For the most part, the roads you drive on will be maintained. Even if you are driving on unplowed roads, there is usually a road underneath. If you have never driven on snow, just drive sensibly. Take your time. It is not uncommon to get storms that provide 8" to 18"+ of snow at one time. However, once the storm passes, it will usually be sunny, blue skies and gorgeous!

Before heading out to scout, make sure you have plenty of water, snacks and fuel. I have a winter emergency kit in my vehicle (blankets, matches, tarp, flashlight, etc.). I also keep a duffle bag of cold weather gear in my truck. Coats, gloves, goggles, hats, socks, vests and a variety of "layers." Layering is the key to comfort when you are exerting in winter conditions. Don't forget a good pair of boots and you're ready to go! I carry a pair of snowshoes and ski poles in my truck all winter which are helpful for scouting preparedness. I moved from Detroit to Colorado in 1980 and learned to ski around the same time. However, you don't need to ski to scout for snow locations. Usually, the ski areas will give you a site tour by snowmobile or you can hire someone if you are in a remote area. In terms of scouting equipment, I have not had any issues with my Nikon D7000 or iPhone or any apps in the cold and snow to date.

Mini-base camp at Copper Mountain Ski Area



Shopping in Breckenridge



Arapahoe Basin Ski Area



Basic snowmobile

There are basically two options for shooting snow: at a resort ski area or in the backcountry, including county roads or private property. Shooting at a ski area has the advantage of a built-in infrastructure. They have access to snow cats, snowmobiles, lodges, chair lifts, ski patrol (safety and medical) and snow support personnel. They can make your production go very smoothly but they also come with their own set of challenges. Due to litigation concerns, many ski areas now restrict travel on the mountain during operating hours. However, in most cases, we would want to move the company before the area opens and we would still be shooting after they closed. It is simply a matter of working with their operations. If it works for your creative team, I think the benefits of filming at a resort ski area outweigh the disadvantages. Each resort area is different and some are definitely more film-friendly than others. The time of year also plays a big role. Obviously, running a ski area is their main priority so they probably aren't going to be receptive during Christmas week. If your shoot looks like something the ski area can accommodate, they will usually take you on a site visit via snowmobile or you can scout via skis/snowboard.

When we filmed the Mount Everest location for *The Bucket List*, starring Jack Nicholson and Morgan Freeman, we based at the top of Arapahoe Basin Ski Area in Colorado. We were able to set up in one of the "warming huts." Just like camping



Basic snowcat

at the real Mount Everest, we did a lot of waiting on weather. We were very fortunate to have a warm interior mini-base camp. The main base camp was at the base of the ski area which was 10–15 minutes by snowmobile or chair lift.

Since we usually scout alone, if I am heading into the backcountry, I try to formulate a game plan on where I am going and, if possible, I let someone know or I leave a note in my office. You don't have to go far to run out of cell service. If you are scouting in the backcountry, venturing into areas that aren't accessible by road, you might want to talk to or hire a local guide who is knowledgeable about current snow and avalanche conditions. Unless you are experienced in the snow, don't assume you can just rent a snowmobile and go anywhere. This is especially true if you are scouting in unknown steep areas. Depending on the time of year and the stability of the snow, there is the potential of an avalanche that could be triggered by a snowmobile, especially if there was just a heavy snowfall. Most avalanches happen during or right after a snowstorm. The best way to manage avalanches is to have a current weather forecast, recognize when there is enough new snow to produce storm avalanches and select terrain that minimizes your exposure to the risk. Colorado Avalanche Information Center (<http://avalanche.state.co.us>) provides this information. There are similar organizations in every state. You certainly don't want to pick a location in a slide zone. Obviously, the ski areas monitor conditions inbound. The highway department maintains the highways and various roads. The weather can change quickly. A good source for weather forecasts and avalanche conditions nationwide is www.opensnow.com

I remember a shoot in the backcountry where we transported crew and equipment to the location via snow cats and snowmobiles. It was probably a 30-minute commute. Since there was no shelter at the location, I brought along a huge tent that we anchored to one of the snow cats. The commercial involved a "guru on a mountain top" and a young "student" seeking his knowledge. They had the guru dressed in a gauze costume. It was January! I remember the actor showing signs of hyperthermia and altitude sickness. The medic quickly got him in the tent with space blankets and sleeping bags to warm his body temperature before we transported him down as we heard the director say, "but I only need one more shot."

Once you find your location, there are some basics to moving the company around in the snow. Snowmobiles and snow cats are vital. A snowmobile is designed to operate on snow and does not require a road or trail. It is an open-air vehicle and can usually accommodate two people. If you are filming at a ski area, they may require that their personnel operate the machine. Often you can attach a toboggan or equipment sled to the rear for hauling gear. The number of snowmobiles needed will depend on the size of your crew and the logistics of getting to your location. A snow cat is a much larger enclosed-cab, truck-sized fully tracked vehicle. They are primarily used at ski areas for grooming snow. The ski areas usually have a large basket that can attach to either the front or rear of the "cat" to load and transport equipment. There are also "passenger cats" available that are similar to a passenger van on snow treads.



Arapahoe Basin Ski Area

In addition to snowmobiles and snow cats, other snow support that can be useful include snowplows, industrial snowblowers, front-end loaders or shovels. I will make the initial contacts for the various snow-moving options since it is support for the location. The resources are shared with the art department and/or transpo, as needed. The equipment operators can prep the location, roads or sculpt the snow for picture. They are very familiar with moving snow!

If possible, it's smart to get your snow shots in or near resort towns. You have access to lodging and various production needs, and you can usually find a location that will easily accommodate your base camp and mini-base camp needs. Of course, unless you are on private property, most of the ski areas and backcountry are on USFS (U.S. Forest Service) land and will require a permit.

What happens if there is no snow? Get creative! It is not unusual to haul in snow by dump truck. We filmed *National Lampoon's Christmas Vacation* in Breckenridge. I wish I had a dollar for every local (including myself) who said "March is our heaviest snow month." Well, not that year. We were hauling snow down from the top of the mountain. Then it started to snow. We received 87 inches of snow in five days!!! We eventually had so much snow, it forced us into a cover set.

With snow work comes high altitude. Be sure to acclimate and pace yourself for the first few days. Since that isn't always possible, the next best thing is essential. Water! Drink plenty of water to avoid dehydration. It will keep you from getting nasty altitude headaches. Also, wear sunscreen and proper



An outdoor clothing shoot utilizing a chair lift

UV sunglasses! If you experience symptoms such as nausea, abnormal fatigue or slurred speech, see your medic for possible altitude sickness. There should be oxygen on set. Remember that work usually goes slower in the snow and/or at altitude.

I have been working on snow shoots for many years. Like any shoot, it is all about prep. Don't let snow intimidate you but respect it. There are a lot of local resources to help. Most of your shoots will be in contained areas and all you have to do is enjoy the view.



Storm Coming In, Part I:

Hidden Snakes and Lonely Scouts

by Mark London Williams

“I was in rock ‘n’ roll—I’ve pulled the plug on concerts with 10,000 people because I’ve had a storm coming in,” recounts midwestern-based Robert Christoffersen, who bills himself as “Nebraska’s Only Member of the LMGA.”

In a wide-ranging interview, Christoffersen recounted his frequent run-ins with safety concerns, both working live-event venues, and in location work for commercials and feature films that come through the Cornhusker State.

“You have to account for things,” he says. One example he gives is: “If we’re shooting out here in the spring, I have to have a tornado shelter.” Producers always ask him why on earth they should pay for such a thing. “Well,” he replies, “if the sirens go off, everyone’s going to look at me, and I better have a plan.”

“Everybody knows there’s money on the line,” he says, and few producers want to cover—or shut down for—some of those longer odd “plans.”

But he also recounts working on one fairly renowned TV movie adaptation of a classic novel, with bad weather on the horizon, and no one wanted to shut down for that, either. Christoffersen carried “a portable Radio Shack weather radio—that gave the weather for airplanes,” the storm warnings from which were repeatedly ignored, and the production wound up being “pelted

by gravel, along with wind and rain. One of the guys—a door slipped out of his hands and crashed into the back of the camera truck. We lost two days’ shooting on that.”

“Safety,” he says “is always on my mind. I’m almost anal about it. But I don’t care. People tend to do stupid things.”

Hollywood, of course, is filled with tales of the stupid turning deadly: The death of actor Vic Morrow—and two child actors—on the set of *Twilight Zone: The Movie*, when director John Landis was pushing luck, and a shot, too far, or the death of assistant cameraman Brent Hershman, who fell asleep behind the wheel and wrecked his car on the way home in 1997.

The latter disturbed Oscar-winning DP Haskell Wexler so much—himself a survivor of his own sleep-deprived car accident—that he made a documentary about Hollywood’s soul-taxing, over-long hours called *Who Needs Sleep?*

But in location and scouting work, the storm, the consequence, of too much shortcutting has come in more recently. Or as



Christoffersen succinctly puts it: "The elephant in the room is Sarah Jones. No one wants to say it."

Though actually quite a bit has been said about the sad, sobering case of the 27-year-old camera assistant who, as Deadline.com summarizes, "was killed and other crew members injured (some seriously) when (director/producer Randall) Miller put his crew onto live railroad tracks to 'steal a scene.'" That, of course, was for the Gregg Allman biopic *Midnight Rider*, but the title wasn't the only thing denoting a lack-of-light, as Deadline observed that "those on the crew were kept in the dark that they were on the tracks illegally."

Without any permits or safety considerations. OSHA had a bit to say as well, fining Miller, and his co-producer wife Jody Savin, a seemingly paltry \$74,900 fine. But the director, producer, executive producer and first AD Hillary Schwartz were also all charged with involuntary manslaughter and—especially wincing for those in the location trade—criminal trespass.

As Christoffersen says, "Yeah, this guy was an asshole director. But that doesn't excuse the rest of us. We have to be vigilant. If we get fired for speaking up, we get fired. Putting a crew in physical jeopardy is wrong."

So then, in what ways can the "us" of the LMGA work to make both scouting and location work safer, and to make sure no

one's name is linked with Sarah Jones as the next victim in a fatally regrettable "shortcut"?

Location scout and manager Rebecca "Puck" Stair, LMGA says that "since Sarah Jones, most UPMs and studios are now extremely responsive to safety, *when it is made known to them*. It seems the biggest challenge is *communicating* any dangers. How do we empower all crew members to think about safety and then communicate their concerns?"

The emphasis is hers, and with good reason, since she's had some concerning moments of her own, each of which brings up an important aspect to the safety of scouting work. It not only occurs out of the limelight, compared to what happens on a set, during production, but is often "solitary" work as well, with additional hazards because of that.

Stair recounts several episodes of near-calamity, with tipped ATVs tumbling after her on sand dunes, strandings outside of cellphone range on dirt and sandy roads and the unexpected urban encounters that come with scouting "edgy" neighborhoods and locales. One time she found herself going down some abandoned railroad tracks, and winding up "in a decrepit neighborhood at evening. I inadvertently took a photo of two men finishing a drug deal in a vacant lot.





They noticed. I walked swiftly toward the car; one called at me. I made it to the car and zoomed away.”

She came back the next morning, to finish the scout.

And there are other metrics to consider, in addition to what happens when exploring those map edges otherwise marked “here there be tygers.” As LMGA’s Stevie Nelson observes, “Women make up a large number of our departments and we face dangers of assault because of our size and sex. Scouting and seeing a drug deal like Puck did in the public area is one thing but a huge part of our job is knocking on stranger’s doors and going alone into their space.”

Which is fraught with its own risks. Location manager Becky Brake, LMGA was cold scouting apartments on the decidedly non-dirt roads of L.A. Knocking on one door, she was invited in and “started taking pictures, giving my usual chat about filming inconvenience, yada yada yada and then stopped long enough to kind of ‘feel’ the energy in the room. The hair on the back of my neck stood up. I realized that I was alone in an apartment with a very creepy guy and no one had any way of knowing where I was at the time.”

She contrasts this with scouting outside of town, or outside the U.S. altogether: “When working in foreign countries, my instincts are naturally heightened and I’m more aware of my surroundings due to the unfamiliar environments. But letting your guard down in seemingly ‘safe’ and ‘familiar’ environments could prove to be unsafe in many other ways.”

And sometimes you can be surprised about which environments can get added to the “unsafe” list. LMGA’s Aidan Sleeper, who’s done numerous scouts and location managing for episodic TV, before a recent move into features, recounts his own unanticipated hazards when scouting “way out in national forests.” Being a self-described “city slicker,” he re-

alized his VW Golf was not exactly equipped for either off-roading or “the sudden high-altitude snowstorms.”

But it wasn’t just the terrain-hugging abilities of his own vehicle that were an issue, but the unexpected encounters that came with being sent into remote terrain to find the best places to “get the shot.”

“I regularly encountered large wildlife tracks, marijuana grow operations and poachers while scouting,” he says, evoking Stair’s own inadvertent brush with the narcotics trade. “And I had no gun, whistle or even a functioning cellphone half the time.”

He did trade in that Golf for a white Chevy Colorado, but then learned that “raised suspicion with the growers because all the Bureau of Land Management and government agency folks drive white pickups.”

Stair has upgraded her own “scouting kit” too, as a result of her experiences, and now carries a satellite link for when she’s scouting desert expanses, along with a shovel to dig herself out of any uncooperative roadways.

But rather than leaving it strictly to the wherewithal of scouts themselves to anticipate—and survive—any likely incident, Stair also has some suggestions for basic standards that might make scouting safer, overall, if they were put into industry practice:

- Provide satellite communication upon request.
- Pay for “buddy scouts” for dangerous neighborhoods upon request.
- Fund basic wilderness survival and self-defense training classes.

One might hope that the routine expectations of studios and production companies wouldn't require frequent use of skills picked up in those survival and self-defense classes, but both Stair's and Sleeper's experiences indicate otherwise.

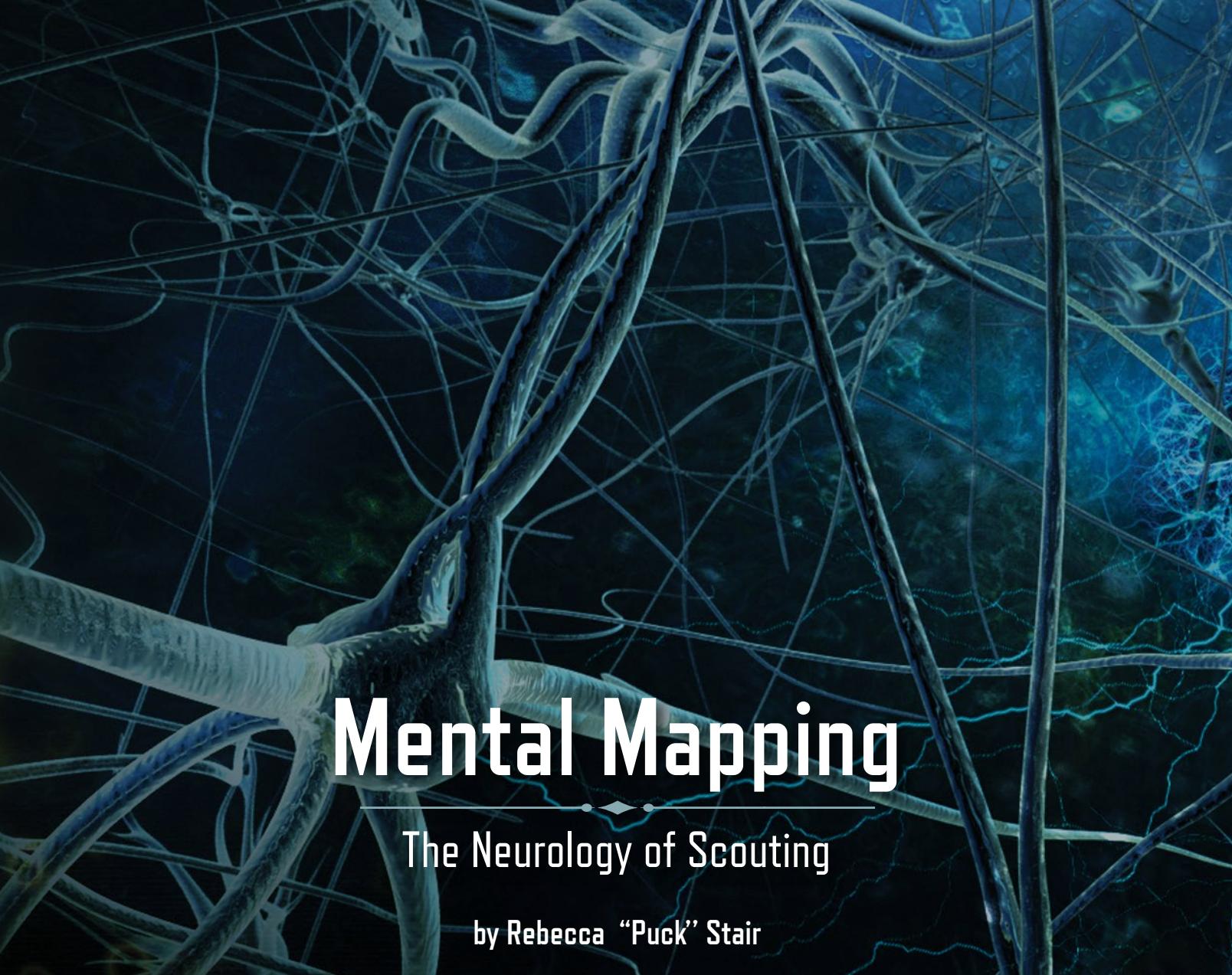
Supervising LMGA location manager Dow Griffith, whose globe-hopping scouts—particularly in Asia—even garnered him a *New York Times* profile, feels that overall, “the motion picture studios have good and sound practices and policies that they employ for filming. You do hear, however, that in this current age of gorging on incentives that the focus of motion picture production has moved too far to the side of saving money and this sometimes includes cutting corners by hiring less experienced crew.”

This, he allows, might be “one explanation for tragedies that have and will occur during motion picture production. No portion of the budget of the largest Hollywood movie is worth a human life. Whether above the line or below the line, that is the bottom line.”

And, he observes, that particular “bottom line” gets regularly tested: “The production company may like to think that the pre-scout research will greatly reduce encounters with the unknown, but that is often not the case. You don’t yet know which rivers have schistosomiasis, where exactly the dengue fever prevails, which tribes will be friendly, which volcano will erupt, if political uprisings will erupt, if a pandemic will spread, who will set off the next terrorist bomb, or where the snakes are hiding.”

In our second part, we'll be looking at some of the other places those snakes are hiding, to see what can be done to prevent the next Sarah Jones-like tragedy from happening.





Mental Mapping

The Neurology of Scouting

by Rebecca “Puck” Stair

Why do some people always know which way is north?

And, why, given the hundreds of places we scout, are we scouts so infrequently lost?

Millions of years of evolution have shaped our brains' ability to navigate and remember geography, making humans impressively excellent at mastering their location. While basic acts like walking and talking require years of repetition to learn, most people need to walk a street only once to establish near-permanent recognition and recall of it (provided, of course, one is paying attention. More on that below).

So powerful is the human mind's navigational scaffolding that we have subconsciously applied our innate locational drive to Internet geography, preferring movement verbs like “go to” a Web page and “navigate” over “open” and “scroll.” Even our dreams play with place—getting lost, flying over geography we've never actually seen from above, always going somewhere. It's quite rare that we truly don't know where we are.

Countless philosophers have contemplated and debated how we know where we are. Descartes believed knowledge emerges spontaneously from the arbitrary jiggle of atoms. Later, Kant sug-

gested mental capacity exists as information pre-loaded in our brains before birth. Then, Merleau-Ponty hypothesized that consciousness emerges from an interaction between our brains and the environment, positing a mental “nexus” that incorporates new information into an existing cognitive framework.

In recent decades, neuroscience has nearly solved this geographic puzzle. It turns out, our brains possess specific circuitry for navigating and remembering geography. Although navigation seems like a complex, higher mental function, it actually occurs under the prefrontal cortex, in the simpler, older hippocampus, within a system we share with every creature that moves to find food. Or Starbucks.

In 2014, a Nobel Prize was granted for groundbreaking work on this “inner GPS.” It turns out, we possess special cells inside and near the hippocampus that map our world and remember it for later. These special cells are called place-cells, grid-cells, boundary-cells, speed-cells and head-direction cells.

Place a film scout in a new city and let her work. As she passes certain spots—let’s call them “waypoints,” her place-cells fire deep within the hippocampus. If she returns to any waypoint, those place-cells fire again, triggering recognition: “I’ve been here.”

Second, if you let the scout continue to work, her grid-cells start to fire at certain locations. If you map several of these locations on your trusty Google satellite map, they form, amazingly, a hexagonal grid, exactly like a honeycomb. Your grid-cells function like latitude and longitude, marking distance from a starting point, gridding the landscape you’ve already visited and providing an empty mental map for yet-unseen territory. These grid-cells judge distances, and are the reason you can scout location A, then B, then C, and then reckon the path directly from A to C, skipping B.

Third, our hypothetical scout’s boundary-cells fire at a certain distance from boundary of a space, interior or exterior. These cells prevent you from walking into walls, but also note distant landmarks like mountain ranges and skyscrapers. Boundary-cells take their cues from the most distant rather than the closest ones. These boundary-cells then transmit information to both the place- and grid-cells, giving your mental map edges.

Simultaneously, special speed-cells track your speed moving through the landscape, as measured by body effort like walking or running. These cells communicate directly with your grid-cells to track your expected position on your mental map. When you move without

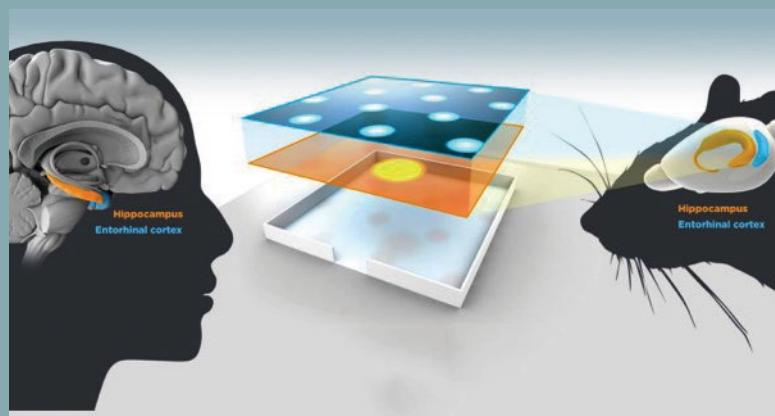


moving, as on a treadmill, it confuses this system, causing that momentary disorientation when you step off a treadmill.

Interestingly, speed-cells are unaffected by darkness; they seem to measure speed not from visual cues but from vestibular information (the tiny bones in your ears). This is why you can walk through a tunnel in a new city and still know roughly where you are. In fact, our entire “inner GPS” system is not dependent on one sense, but rather accepts data from all the senses. Recognition of a place, as you know, can be triggered by smell, vision, sound or a combination. This is why you can find your hotel bathroom in the dark.

In 1984, physiology professor James B. Ranck, Jr. discovered a fifth type of navigational cells: so-called head-direction cells in the post-subiculum, which receives output from the hippocampus. These cells fire when the head of an animal points in a certain direction. The cells are unaffected by magnetism but are affected by environmental cues and landmarks (yes, they talk with the boundary-cells). Could keener head-direction cells explain that uncanny permanent “sense of north” some

scouts possess? Or are these scouts’ hippocampi just better at inputting environmental data?



When we are first scouting a new place, all five of these cell types are firing frequently. Then, once the new place has been mapped inside the



hippocampus, the firing slows. You probably recognize the cerebral relaxation that occurs after having “gotten your bearings.” And, as you have experienced, the resultant hippocampal maps are quite stable, enduring with high accuracy for months or years.

Ever suddenly realize you’ve been somewhere before? And experienced a second, different cerebral sensation of adding that new geographic information to some broader mental “map” in your mind? That is exactly what occurs, as your place-cells are cataloging a new location onto your inner grid.

In recent decades, neuroscience has nearly solved this geographic puzzle. It turns out, our brains possess specific circuitry for navigating and remembering geography.

The genius of this “inner GPS” is its scalability: the same place-, grid-, boundary- and speed-cells can map both your desk and your globe, tracking in centimeters, meters or kilometers. More, all these cells communicate with both types of memory: recognition and independent recall.

And as with many things, use increases ability. The more we scout new cities, the more effective we are at internally

mapping new territory. Eleanor Maguire, a neuroscientist at University College London, discovered that when London cabbies memorize every street in labyrinthine London, their hippocampi enlarge. More places to track? More place-cells thus needed. The hippocampi of most location scouts and managers are probably enlarged as well.

Of course, all these cells must actually be activated for mapping to occur. If a person is distracted by, say, reading emails on her phone, these cells remain dormant and the location is not mapped. Similarly, using an electronic navigation device appears to shut down the hippocampal systems, and any destinations fail to be mapped into the hexagonal grid.

At birth, the boundary-cells come online first, suggesting that our first mental maps are built on the edges of our cribs. As grown scouts, the boundary-cell system still exists, but now is used primarily indoors. Perhaps it’s the switch from boundary-cell navigation to place- and grid-cell navigation that causes the momentary vertigo experienced when exiting the enclosed space of, say, a movie theater out into the open street.

This inner GPS system was first discovered in rats in the 1960s. Since, it has been found in other rodents and monkeys, suggesting it may be a universal system for all mammals, and possibly all invertebrates. It is a very flexible system: bats and fish, which navigate in three dimensions, also possess the same five-cell system, which explains why a location scout can hop on a helicopter and easily incorporate “height” into her mental map. However, it’s unclear whether birds possess this “inner GPS”; their sensitivity to magnetic fields would arguably add a sixth sense to their inputs.

Sources

“Boundary Cell.” Web Nov 14 2015.
https://en.wikipedia.org/wiki/Boundary_cell

Dudchenko, Paul A. *Why People Get Lost: The Psychology and Neuroscience of Spatial Cognition*. Oxford University Press, 2010.

“James B. Ranck, Jr.” Web Nov 14 2015.
https://en.wikipedia.org/wiki/James_B._Ranck,_Jr.

“The Nobel Prize in Physiology or Medicine 2014.” Nobelprize.org, Nobel Media AB 2014. Web Nov 13 2015.
http://www.nobelprize.org/nobel_prizes/medicine/laureates/2014/

“Speed Cell.” Web Nov 14 2015.
https://en.wikipedia.org/wiki/Speed_cells

Given our propensity for air travel, jumping us from place to place without passing through interconnecting areas, the modern scout brain probably generates many disconnected maps. Those are likely placed onto a global map, akin to a hologram or fractal. In fact, the hexagonal hippocampi maps of very good scouts may actually be global. Plunk her down in Tunisia and she could walk directly to Kamchatka.

When you sleep, all five of these cell types are active. This replay of location-cell activity is probably memory consolidation. Lack of sleep can possibly create spatial disorientation. Which explains that momentary disorientation experienced while waking in a strange hotel room in an incentive state.

But this five-cell positioning system may be responsible for much more than just navigation. We know structural damage to the hippocampus causes spatial disorientation, but such damage occurs also with Alzheimer's and amnesia. This suggests that the hippocampus may manage memory along with navigation. In fact, patients who've had their hippocampi removed are often unable to encode new memories. It makes sense that the very foundation of memory may be location:



where one has been and where one is going, directly create the concepts of past, present and future. Proving true the tagline: location, location, location.

At frantic times during production, Rebecca "Puck" Stair can be found at her desk, eyes closed, mentally scrolling hippocampal maps of previously visited locations, a process she terms "scouting in my head."



Reel Security

EXCLUSIVE TO THE ENTERTAINMENT INDUSTRY

Custom on-line software and production specific attributes

Live Location Management & Guard Ordering system

Daily emailed Guard & Budgetary Reports

Customizable Calendar and Budget views

One touch Instant Location Lists & Tech Scout Agendas

Reference Historical Show Data

Best trained Supervisors in the Business

24 hour on-duty management



Onset Security Services

CREATED BY LOCATION MANAGERS FOR LOCATION MANAGERS

www.reelsecurity.com

818-508-4750 ext.103

Now Servicing all of California, Georgia, Louisiana

LMGA MEMBERS

BUSINESS MEMBERS

* New members

213 Filming
24/7 Plan-It Locations, Inc.
Abu Dhabi Film Commission
Acumen Studios | Acumen Locations
Aero Mock-Ups, Inc.
Agua Dulce Movie Ranch, Inc.
Air Hollywood
Albuquerque Film Office
All Pictures Media
American Tents, LLC
Andaz West Hollywood Hotel
Atlanta Production Services
Bear Creek Restroom Services, LLC
Big Bend Film Commission
Big Sky Movie Ranch
Board Patrol
Calibu Cleaning Services
California Film Commission
Canyon Ranch
Cap Equity Locations
Caruso Affiliated
CAST Locations
Castle Green
Central City Stages
Chef Robert Catering, Inc.
Churp Signs LLC
Cinema Air, Inc.
Civic Center Studios
Coast Anabelle Hotel & Safari Inn
Creative Handbook
Crew Protection
Dallas Film Commission
DoubleTree by Hilton Los Angeles, Downtown, Kyoto Gardens
Edison Downtown, Inc.
Encore Air Inc.
Exchange LA
Executive Assurance Security
Fairplex Southern California
Ferguson's Film Property Mgmt. Co.
Film Commission Chile
Film Friendly GA
Film In Iceland
Film Liaisons in California Statewide
Film US Virgin Islands
FilmWerx Locations, Inc.
Go For Locations, Inc.
Hilton Checkers Los Angeles
Hollywood Honeywagon
Hollywood Locations
Home Shoot Home
Huesca Film Office
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 Traffic Services
Joe's Auto Parks
KFTV
L.A. Film Locations

Lacy Street Production Center
Lay'd Out, Inc.
Layout By Bubbles
Lemke Software GmbH
LocoMats
Long Beach Locations, Inc.
Los Angeles Convention Center
Los Angeles Police Museum
Los Angeles Times Square
Lunchbox Transportation LLC
Malibu Locations
mapthisout.com
Maryland Film Office
Master Chef's Production Catering
MatMen
Media Locations
Meyler & Co., Inc.
Millennium Biltmore Hotel
Los Angeles
Minnesota Film and TV
MNM Locations
Mondrian LA
Montana Film Office
Monterey County Film Commission
Morocco Film Production
* Nevada Film Office
Newhall Land Film Locations
North Carolina Film Office
NorthStar Moving Company
Oakwood Worldwide
One Stop Leasing Inc.
* Oregon Governor's Office of Film & Television
Pacific Palms Resort
Pacific Park on the Santa Monica Pier
Pacific Production Services, Inc.
Pacific Traffic Control, Inc.
Paramount Pictures
Park As Directed
Pasadena Film Office
Pietro's Italy - Your A-List Entrance to Italy
Placer - Lake Tahoe Film Office
Power and Communication Services Inc.
P.R.O.P.S. Security
Rancho del Cielo
Ready to Shoot - Production service in Portugal
Real to Reel Locations
Reel Locations
Reel-Scout Inc.
Reel Security Corp.
Reel Waste & Recycling, LLC
Ridgecrest Regional Film Commission
Riverfront Stages, Inc.
Rocky Mountain Security LLC
SagaFilm Iceland
San Telmo Productions
Santa Anita Park
Santa Barbara Location Services
Santa Clarita Valley Locations
Santa Monica - Malibu Unified School District
Sarasota County Film & Entertainment Office
Skye Rentals
Skyline Locations
South Carolina Film Commission
* South Scout Locations
Sportsmen's Lodge Events Center | River Rock Restaurant and Bar
St. Moritz Security Services, Inc.

Promoting Excellence

StubHub Center
Studio Air Conditioning
Tejon Ranch
The Bee Guys
The Huntington Library
Art Collections and Botanical Gardens
The Intercontinental Los Angeles
The Location Portal
The Manor Hotel and Celebrity Centre
Toni Maier - On Location, Inc.
Tracey Danielson
Truenorth
Two Rodeo Drive
United Site Services, Inc.
Universal Locations, Inc.
Unreel Locations
UPS
Virginia Film Office
Visit West Hollywood
Wall2Wall Layout Inc.
Watford Moving & Storage
Weather Trends International
West Virginia Film Office
Western Norway Film Commission
Westside Pavilion Mall
White Trash Set Cleaning
Willow Studios/Crazy Gideons/
Odysseus Investment
WSR Film Locations
Xpress Layout Board, Inc.

Christine Bonnem
Brooks Bonstin
Per - Henry Borch
Bill Bowling
Alasdair Boyd
* Taylor Boyd
Paul Boydston
Paul Brady
Becky Brake
Kenny Brant
Mike Brewer
Kevin Briles
David Broder
Terry Brooks
Bree Brozey - Chierighino
Michael Burmeister
Joe Burns
Adam Butt
Paola Cambo
Billy Campbell
Nick Carr
Michael R. Casey
Matthew Cassell
John Cefalu
Matthew Chamberlin
Batou Chandler
Kate Chase Pitzarella
Michael Chickey
Deven Chierighino
Patrick Chisholm
S. Todd Christensen
Robert Christoffersen
Bruce Chudacoff
Robin Citrin
Dominick Clark
Scott Clark
Anna Coats
Denise V. Collins
Elisa Ann Conant
PJ Connolly
Jack Constantine
Dan Cooley
Joni Coyote
Bob Craft
Bob Crockett
Stephenson Crossley
Martin Cummins
Dustin Daniels
Bill Darby
Fermin Davalos
Kim Dillinger Davis
Roberto De Biase
Robert Decker
Kristine Delgado
Brian Deming
Alissa Desler
Scott Dewees
Kristin Dewey
David Norman Diaz
Michael Dickinson
Mandi Dillin
Clay Dodder
David Doumeng
* Valerie Douroux
William Doyle
Pamella D'pella
Dale Dreher
Douglas Dresser
Rita Duffy
Frank Duffy
Kristen Dunn
Jennifer Dunne
Claudia Eastman

LOCATION PROFESSIONALS

* New members

Joe Abel
Keith Adams
Joseph Akerman
Chris Allen
Ted Alvarez
João Alves
Kokayi Ampah
Thom Anable
* Stephen Andrzejewski
Andrew Areffi
Melissa Areffi
John Armstrong
Gerald Averill
Jimmy Ayoub
Greg Babcock
Andrea Babineau
Lori Balton
Mike Barry
Roger Barth
Chris Baugh
Glenn Beadles
Ernest Belding
* Robert Bentley
Kathy Berry
David Berthiaume
Justin Besemer
Michael Bigham
Brian Bird
Marylin Bitner
* Stephen Blake
Robbie Boake
Keith Bohanan
Rich Bokides

on Location Worldwide

Guy Efrat
 Leann Emmett
 Jacqueline English
 Taylor Erickson
 Caprice Ericson
 Luis Estrella
 Gil Evans
 Mike Fantasia
 Russ Fega
 David Ferdig
 * Scott Ferlisi
 Leo Azevedo Fialho
 Perri Fichtner
 Carol Flaischer
 David Foster
 Robert Foulkes
 Billy Fox
 Diane Friedman
 Chris Fuentes
 Kevin Funston
 Lyall Jack Gardiner
 Andre Gaudry
 Marco Giacalone
 Karen Gilbert
 Eliana Ginsburg
 Robert Girardin
 Michael Glaser
 Peter Gluck
 Marie - Paule Goislard
 David Golden
 Sarah Goller
 Ann Goobie
 Mac Gordon
 Dan Gorman
 John Grant
 Trish Gray
 Barry Gremillion
 Dow Griffith
 Klaus Grosse Darrelmann
 Terry Gusto
 Chris Gutierrez
 Heather Haase
 Ken Haber
 Russell Hadaya
 Nancy Haeger
 Wes Hagan
 Raine Hall
 Jimmy Hang
 Julie Hannum
 Jof Hanwright
 Paul Hargrave
 Howard Harnett
 Michael Haro
 Janet Harold
 Kenton Harris
 Gahan Haskins
 Marie Healy
 David P. Hebert
 E. Michael Hewett
 Timothy Hillman
 * Kyle Hinshaw
 R. Richard Hobbs
 Andrew K. Hodge
 Tom Hogan
 Thomas Holaday
 Jonathan Hook
 Kim Houser - Amaral
 Victoria Howard
 Shawn Hueston
 TeriLee Huff
 Joshua P. Hughes
 Jody Hummer
 John Hutchinson

Mark Indig
 Ariel Leon Isaacovitch
 David Israel
 John Jabaley
 Kent Jackson
 Nick Jamison
 Saisie Jang
 John A. Johnston
 Barry Jones
 Ilt Jones
 Welton Jones
 Jennifer Joyce
 Geoff Juckles
 Jason Kadlec
 Phillip Kane
 Jason Kaplon
 Stephen Kardell
 Catou Kearney
 Orin Kennedy
 Ted Kim
 Brian Kinney
 Shasta Kinney
 S. Dylan Kirkland
 Alex Kivlen
 Brooke Kivotz
 Eric Klein
 Eric Klosterman
 Richard Klutz
 Paul Knaus
 Adrian Knight
 Jordana Kronen
 Chris Kucharski
 Christopher Kusiak
 Christina Labuzetta
 Barry Lacina
 Eric Larson
 John Latenser V
 Michelle Latham
 Nancy Lazarus
 Angus Ledgerwood
 Jodi Leininger
 Michael Leon
 Robert Lepucki
 Victoria Leskin
 J.J. Levine
 Dennis Light
 James Lin
 Joe Liuzzi
 Scott Logan
 Jesse Lorber
 Michael B. Louis
 Brian Love
 Charlie Love
 John Lucas
 Ann Lukacs
 David Lyons
 Jim Maceo
 Jason Madison
 James Mahathey
 John Maher
 Flint Maloney
 Don Mann
 Steve Mapel
 John Markel
 Donny Martino
 Peter Martorano
 Kent Matsuoka
 Bill Maursky
 Edward Mazurek
 Kevin McAtee
 Peter McClafferty
 Tim McClure
 Cyndy McCrossen

Kathy McCurdy
 Stacey McGillis
 David McKinney
 Michael Meehan
 Beth Melnick
 Robert Mendel
 * Matt Messina
 Patrick Mignano
 Barbara Miller
 Chris Morgan
 Maida Morgan
 Dennis Morley
 Nick Morley
 Jeff Morris
 France Myung Fagin
 * Alison Naifeh
 Lucas Nalepinski
 Galidan Nauber
 Jill Naumann
 Stevie Nelson
 Stuart Neumann
 Peter J. Novak
 Sophia Ochoa
 JP O'Connor
 Kyle "Snappy" Oliver
 Brian O'Neill
 David O'Reilly
 Jennifer O'Rourke - Smith
 Peter Orth
 Manny Padilla
 Debbie Page
 John Panzarella
 David Park
 Pat Parrish
 Marino Pascal
 Paul Pedevilla
 Evan Peller
 Michael Percival
 Brittany Petros
 Ellen Pfirrmann
 Janice Polley
 Scott Poole
 Peggy Pridemore
 Jen Prince
 Richard Prince
 Neal Prosansky
 Zachary Quemore
 Ron Quigley
 John Rakich
 Mick Ratman
 Osceola Refetoff
 Will Regan
 Errol Reichow
 Steve Rhea
 Patrick Riley
 Tony Rimwah
 Jesse Rivard
 John Rizzi
 Adam Robinson
 Daniel Rosenthal
 Walter Roshetski
 Lisa Rothmuller
 Kei Rowan - Young
 David Rumble
 Lori Russell
 Ian Rutherford
 Will Ruvalcaba
 Paulina Salazar
 Tony Salome
 Jason Savage
 Bear Schmidt
 Jordan Schmidt
 Paul Schreiber

Rick Schuler
 Florian Schura
 Carole Segal
 Mike Shanahan
 Ned Shapiro
 John Shelde
 Joshua Shull
 * Ivan Siebel
 Bonnie Sills
 J. Max Simon
 Joel Sinderman
 Aidan Sleeper
 * Brad Smith
 David Smith
 Michael Smith
 Sharon Smith - Herring
 Laura Sode - Matteson
 Leah Sokolowsky
 Michael Soleau
 John Spady
 Randy Spangler
 Chelsea Squires
 Rebecca "Puck" Stair
 Patti Stammer
 Eric Stangeland
 Rowan Stanland
 Matthew Storm
 Jason Stowell
 Kyle Sucher
 Robert Swartwood Jr.
 Golden Swenson
 Beth Tate
 Jack Tate
 Alison A. Taylor
 Duffy Taylor
 Nate Taylor
 Sam Tedesco
 Kayla Thames
 Dorion Thomas
 * David Thornsberry
 Leslie Thorson
 Kai Thorup
 Andrew Ticer
 Sam Tischler
 Marta Tomkiw
 William Toscano
 Alex Tridimas
 Scott Trimble
 Jim Triplett
 Tano Tropia
 Andrew Ullman
 Craig W. Van Gundy
 Keomanee Vilaythong
 Lary Vinocur
 Veronique Vowell
 Gina Vreeland
 Kristan Wagner
 Deborah Wakshull
 Lee Wall
 Stephen Weissberger
 Dan Welch
 Michael Wesley
 Bill Williams
 Dennis Williams
 Daniel Wilson
 Paul Wilson
 Shelly D. Wilson
 Kari Wilton
 Joe Wolek
 Nancy Wong
 Tommy Woodard
 Steve Woroniecki
 Steve Yeager
 Louis Zuppardi

MARTINI SHOT

37° 36' 13" N / 118° 44' 14" W



Tufa Vents
Crowley Lake, California
Photo by Lori Balton



NEVADA FILM OFFICE

YOUR IMAGINATION ★ OUR LOCATIONS

THE NEVADA FILM OFFICE PRESENTS

WINNER EVERY TIME

WHEN YOU FILM IN NEVADA, YOU CAN'T LOSE!

www.nevadafilm.com

STARRING NEVADA WITH PROFESSIONAL FILM CREWS AND VENDORS AND PRODUCTION SERVICES

WITH SPECIAL GUEST STARS SCENIC HIGHWAYS AND BEAUTIFUL LAKES ALSO OUR MAJESTIC MOUNTAINS AND LET'S NOT FORGET ABOUT GLITTERING NEON AND GHOST TOWNS

NEVADA FILM OFFICE DIRECTOR ERIC PREISS ASSISTANT DIRECTOR EDWARD HARRAN FILM RESOURCE COORDINATOR DANETTE TULL OPERATIONS COORDINATOR VERONICA QUARLES FILM OFFICE ANALYST KIM SPURGEON





Location Managers Guild of America
8033 Sunset Blvd., Suite 1017
Los Angeles, CA 90046

Prsrt Std
U.S. Postage
Paid
Santa Ana, CA
Permit No. 450

LOVE PASADENA MORE

REASON #365: PASADENA IS FILM-READY

3 DAY TURNAROUND • OVER 1,000 LOCATIONS • WITHIN "THE ZONE"



PASADENA
FILM OFFICE • WWW.FILMPASADENA.COM

photo: Jaime Pham

