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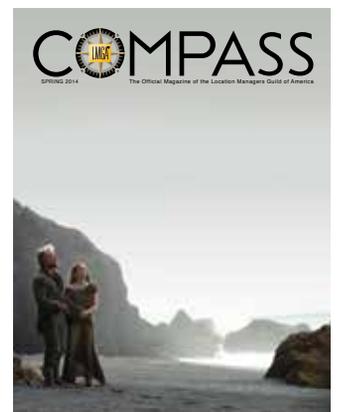


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FROM THE EDITORS' DESK

"We do not inherit the earth from our ancestors, we borrow it from our children."

—NATIVE AMERICAN PROVERB

"Humankind has not woven the web of life. We are but one thread within it. Whatever we do to the web, we do to ourselves. All things are bound together. All things connect."

—CHIEF SEATTLE, 1855

These concepts are not new but are even more urgent and relevant in today's world. As modern man's capacity for invention and destruction continues at an ever accelerating pace, we are faced with the permanent consequences of some of our actions—an environment or location once damaged or destroyed by carelessness may be lost to us forever.

In this issue, we examine the complexities involved in preserving locations for future generations to use and enjoy in Martin Cuff's "Extreme Measures, Standard Practice." Our cover story features an interview with decidedly green filmmaker Darren Aronofsky on the making of the environmentally themed *Noah*. Shannon Mullen also discusses the challenges of working in environmentally sensitive locations with the 2014 LMGA award-winning location manager Robbie Boake in "Game of Thrones Season 4: The Multi-Headed Beast Is Back."

We join Chris Fuentes on the red carpet for the first annual Location Managers Guild Awards. Held on March 29 at the Writers Guild Theater in Beverly Hills, the awards were an SRO celebration of worldwide location professionals' achievements this past year. The star-studded gala included Billy Crystal, Cheryl Boone Isaacs (AMPAS President), Haskell Wexler and Shari Belafonte as well as members of the industry press corps. It was a glorious night.

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

With the approach of spring, we hope you enjoy this green issue. We take our job as stewards of the environment and community seriously. We are pleased that the *LMGA Compass* provides a voice for these concerns.

In closing, we would be remiss to not light a candle for camera assistant Sarah Jones who was tragically killed on location. We will not forget, and hope that you join us and take a stand for environmental safety.

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never too busy,

Marie, Stevie and Lori





*Concrete jungle
to blue boulevards.*

(And every dusty road, picket fence and alligator alley in between.)

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LETTER FROM THE PRESIDENT



DEAR MEMBERS,

The 1st Annual LMGA Awards was a huge success. There were esteemed filmmakers, stars, international press, an entertaining master of ceremonies, the red carpet and glamour.

Our ceremony, though, was unlike any other. The emphasis was not on who was wearing what, who winds up the butt of the joke or even who wins. Instead, it was a night of celebrating our achievements; a graduation from the minors to the majors.

Our craft is essential to visual storytelling. We know that *Lawrence of Arabia* would not be the same film if it were shot in any other desert in the world but the dunes of Jordan and Morocco. Eva Monley's work exemplifies the importance of location in film. Her locations were as precise as the emotions of the story.

The mission of the Location Managers Guild of America is to support and promote our members. We spotlighted the talent and artistry of scouting and the endless behind-the-scenes work of managing that we do. By illuminating how critical these facets of filmmaking are, we raise the profile and the value of location professionals everywhere.

We hope that these awards motivate you. For decades, we have worked hard knowing full well there would be no trophy at the finish line, no applause, no red carpet. The inception of the LMGA Awards has changed all that. Now there is an opportunity to be recognized by your peers for the craft that you have spent years honing. With a humble flourish, we have shown the entire entertainment industry how essential our work is to art of filmmaking.

I look forward to seeing you all at next year's show.

Together, we are the Location Managers Guild of America.

Sincerely,
Nancy Haecker



COMPASS

Official Magazine of
Location Professionals
Promoting Excellence
on Location Worldwide

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Martin Cuff

Martin Cuff is an economic development specialist with a unique focus on film & media. He is the former Executive Director of the Association of Film Commissioners International, and he has worked on the establishment of film commissions, and on film sector development programs in numerous countries including South Africa, Peru, Serbia, Georgia, the United States, Turkey, Romania, Tanzania, Kenya and Namibia. Martin has been fascinated about film tourism since he saw *Close Encounters of the Third Kind* as a child and has been dreaming about visiting Devil's Mountain in Wyoming ever since. www.martincuff.com



Chris Fuentes

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



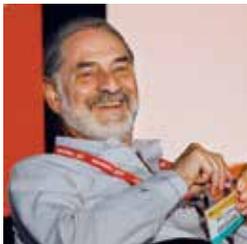
Scott Allen Logan

Logan is almost as well known for his passion of techno gadgets as his film credits. They include a longtime collaboration with Marvel Studios on *The Avengers*, *Iron Man 1, 2 and 3*, *Thor*, *Captain America*, and *The Incredible Hulk*. Logan's other credits include *Fast Five*, *Austin Powers 1 & 2*, and *Meet the Fockers*. He has also made a name for himself as the location manager for YouTube sensations—the action shorts: *Gymkhana Five: Ultimate Urban Playground*, *San Francisco* and *Gymkhana FOUR: The Hollywood Megamercial*. He was production supervisor on *Unstoppable*. A native of Washington State, Scott now resides in Santa Monica.



Ken Haber

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



Mike Fantasia

Following a 13-year career with the US Forest Service, Mike Fantasia decided to run away and join the circus. He has worked as a location manager for 25 years on over 35 feature films throughout the United States, Canada, Western Europe and South America. He is on the LMGA Board of Directors, where he is currently serving a life sentence.



Shannon Mullen

Shannon Mullen is a film producer and journalist based in New England. Her work airs regularly on public radio's national business show *Marketplace*, as well as other flagship programs such as NPR's *All Things Considered* and *Morning Edition*. Shannon is also founder of Broad Reach Productions.

We welcome contributions to the *Compass*.

Your story ideas, articles, and photography belong on these pages and on our website.

Articles focus on aspects of location management and scouting.

Photographs for the "Martini Shot" are exemplary location shots, with an evocative, artistic component that take it up a notch ... a hero shot in a **VERTICAL** orientation.

Please send submissions to:
compass@locationmanagers.org

IN THE NEWS

Front and Center at the AFCI Tradeshow

By Ken Haber

The LMGA booth was an oasis for location professionals and visitors. Whether just stopping by to relax on the couch, catch up with old friends or make new ones, our lounge was a popular destination. The promotional video created by Fermin Davalos and Marie Healy received praise throughout the event.



Left to right: Rebecca "Puck" Stair, Michael Burmeister, George David (Ken Haber in background)

This 10th anniversary has been a big year for the LMGA. Nowhere was this more evident than at the 2014 AFCI Location Show, March 27 - 29, at the Hyatt Regency Century Plaza in Century City.

Maybe it was the change in venue from the LA Convention Center, or perhaps the vibes from the 20th Century Fox backlot, but the energy was definitely upbeat. Also, a design change made the seminar space the centerpiece of the exhibition floor. This helped increase interest and foot traffic to the surrounding film commissions and businesses.

Our LMGA members played an integral part in the presentations and seminars. Business member Doug Marshall of KFTV hosted a panel on "Filming in Extreme Locations." Business member Einar Tomasson from Film in Iceland joined location manager Mike Fantasia on the panel, where they shared their expertise in creatively solving difficult location problems.

On Saturday morning, March 29, business member Sarasota County Film Office co-sponsored "Meet the Nominees," introducing the finalists for the LMGA Awards taking place later. It was an opportunity for the nominees



LMGA members from left: Mike Fantasia 2nd, Einar Tomasson 5th (Film in Iceland), KFTV moderator Doug Marshall at podium.

to field questions from the audience. And since the nominees were assembled from around the globe, it was a chance for them to meet and congratulate each other.

Over the years, I've participated in the AFCI Show (originally call "Location Expo") and have seen it from different perspectives—a location manager, a film commission representative, and now as a Board member of the LMGA. Much has changed during that time throughout the industry. But this year I noticed an encouraging shift in the level of respect for our craft. I also began to see the positive effect that the LMGA is

having on film commissions. In promoting our craft of scouting and location managing, attention is also focused on the importance of effective film commissions.

Our friends and partners are finally getting to enjoy the recognition they deserve. I suppose the feeling that I came away with this year was optimism and recognition. Never before has our bond been stronger with film commissioners and the AFCI. I'm proud to be a member of the LMGA, an organization that's making a difference. •

All photos by Eric Klosterman



Left to right: Ann Lerner (Albuquerque Film Commission), Robbie Boake, David Velasco, Barbara Miller, John Latenser V, Nancy Haecker (LMGA President), Rick Schuler, and co-sponsor Jeanne Corcoran (Sarasota Co. Film Office)

IN THE NEWS

Monterey County Film Commissioner Karen Nordstrand Achieves Certified Film Commissioner Designation



The Association of Film Commissioners International (AFCI) has notified LMGA business member Monterey County Film Commission that Karen Nordstrand, director of marketing and film production, has achieved the highest professional designation of Certified Film Commissioner. This recognition has been attained by fewer than 30 film commissioners worldwide among the 315 AFCI member film commissions.

The AFCI certification program is dedicated to enhancing and promoting the skills of film commissioners. The organization is the premier provider of credentials, providing development training opportunities through a

series of professional courses and activities that culminate in the Certified Film Commissioner designation. Final master classes focused on economic development, marketing, film production and leadership.

Nordstrand has worked for the Monterey County Film Commission for 24 years, and served four years as executive director. She handles the marketing, advertising, communications and production inquiries, and recently represented Monterey County at the first-ever AFCI Cineposium in Korea. Nordstrand has been responsible for 19 of the film Commission's 21 AFCI Marketing Excellence Awards over the past 20 years. She also serves on the Board of Directors of Film Liaisons in California Statewide (FLICS), an association of 41 film commissions working to keep film production and jobs in the state.

"Attaining the Certified Film Commissioner status is a great accomplishment," said Kevin Clark, Executive Director of AFCI. "Today's film commissioners play many roles. They are called upon to market their jurisdictions, prove their value with economic reporting and juggle the demands of productions in an increasingly high-tech, fast-moving world." ●



LMGA at Work in Abu Dhabi and Jordan

LMGA member Rebecca "Puck" Stair recently led workshops helping the film commissions in Abu Dhabi and Jordan train location professionals. "It started at AFCI 2013, actually," remarked Stair, a former high school teacher. "Several of us were chatting about how incentives have spread filming across the planet, and so there's increased need for crew training well, everywhere.

"Teaching in Jordan was almost opposite from Abu Dhabi," reflected Stair. "The former has nearly unlimited money with a relatively green crew base, while Jordan offers experienced crew without a current incentive."

Overall, as the demand for international scout & manager training remains high, the LMGA could have a major impact on the evolution of the craft across the planet.

Read more about Stair's travels to the Middle East at locationmanagers.org. ●



Photo by Rebecca "Puck" Stair

High & Dry: Refetoff's Photo Tribute to the Iconic West

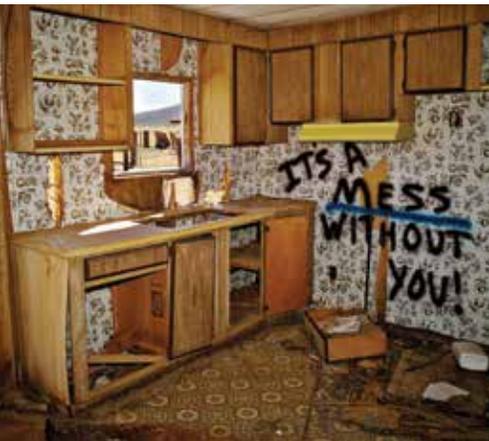


Photo by Osceola Refetoff

Location scout Osceola Refetoff's latest photographic work "High & Dry: Dispatches from the Land of Little Rain" was on exhibit at Gallery 825 in Los Angeles, from March 22 to April 18, 2014. Drawn by our cultural fascination with the iconic California desert, Refetoff documents it in relationship to human activity. In this solo exhibition hosted by the Los Angeles Art Association, he reveals a nuanced view of these lands, reflecting on the love, faith, hope and despair that accompany the inevitable decay of all human enterprise.

The Gallery 825 exhibition is the first material manifestation of Refetoff's ongoing collaboration with writer/historian Christopher Langley that will document our human legacy in the California desert at the newly launched website www.DesertDispatches.com. Refetoff's award-winning editorial photography appears in *Hemispheres (United)* and *Go (Southwest Airlines)* magazines, among others. His images will also be featured in the upcoming *Fact + Friction* exhibit opening April 26 as part of Month of Photography Los Angeles. •

Kent Matsuoka Explores Chile

LMGA location manager Kent Matsuoka spent a week touring the O'Higgins region of Chile with representatives of the O'Higgins Film Commission. He scouted the region's renowned vineyards and the famed "big wave surf," resort town of Pichilemu, as well as the historic port city of Valparaiso—a city long favored by artists, poets and writers. He then journeyed on to the capital city, Santiago.

Please visit www.locationmanagers.org to read Kent's firsthand account and see photos of his adventures. •



Photo by Kent Matsuoka

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Noah's Ark Lands in Iceland

Darren Aronofsky dishes on the making
of his environmentally-friendly epic

By Shannon Mullen



These days it's de rigueur for feature films to spend a decade or more in development, even with an A-list director at the helm. *Inception* came out 10 years after Christopher Nolan wrote the treatment. James Cameron logged 15 years on *Avatar* before it hit theaters. Darren Aronofsky started writing his latest feature, *Noah*, 11 years ago but it's fair to say his take on the Old Testament epic as a story of environmental apocalypse has been in the works since he was 13. That year, his poem about the film's titular biblical superhero, won a school contest and was read aloud at the United Nations. Decades later, the Oscar-nominated director tells *Compass* his own concern for the natural world inspired everything from the movie's plot to his Leave No Trace philosophy during production in Iceland.

Aronofsky was aware of the environment around him from a young age but he says he's not sure what made him that way. He was raised in South Brooklyn where the closest thing to natural splendor was pretty far from it, in the form of Manhattan Beach. "I remember all the trash on the beach every summer. We used to jump off of this wooden footbridge into Sheepshead Bay and one day a friend of mine came out of the water with his legs covered in oil. It was really nasty. I was sensitive to that and I always had an attraction to get to nature."

When Aronofsky was still in high school, he begged his way into a summer research program for college students run by the Massachusetts-based School for Field Studies. He traveled with the program to Kenya to work on water strategies for hoofed animals, and the next summer he was sent to study harbor seals in Alaska's Prince William Sound, two years before the Exxon Valdez ran aground there. "The place wasn't famous at the time," he says. "We were out kayaking around for six weeks and we only saw a few other people." He got his first look at a glacier and learned how to make and break camp without leaving a trace of his presence. "You left the site exactly how you found it. We even had to burn our toilet paper." It was a simple but powerful concept that's stayed with him.

Soon, Aronofsky was at Harvard on his way toward becoming a filmmaker but he says those two summers connected him with the natural world for life. He acknowledges that his success as a director affords him the opportunity to practice the eco-mindedness he preaches in an industry that's still stubbornly wasteful. "I think a lot of films that go to other countries really don't care about their impact and that's a big problem. It's not a huge ordeal to protect the environment."

One could argue that Hollywood has come a long way since the making of *Apocalypse Now*, whose famous opening shot of a burning jungle came at the infamous cost of several scorched acres of palm trees in the Philippines. Each year a growing number of film and television productions are going greener. In 2013, the Environmental Media Association awarded its Green Seal to 50 shows, up from just five back in 2004. Today's ever-shrinking budgets don't leave much room to build sets from sustainably harvested wood or replace paper scripts with iPads, but Aronofsky had a much bigger purse to pull from on *Noah* than his comparatively micro-budgeted *The Black Swan*.

He fought to shoot the film in Iceland (over the Canary Islands) and from the start he instituted strict policies to protect locations and their natural features, including the country's famous but fragile ancient moss, from the potential impact of a massive Hollywood production. "The earth is literally newer there than anywhere else," he says. "We were making a film about something that happened a long time ago so we thought we might as well go to a primordial area and I started pushing Iceland all the way. Then you find out a lot of the lichen and mosses are hundreds of years old and one footprint could wipe them out. Not to be sensitive to that is incredibly heartless."

Darren Aronofsky, self-portrait taken on an Alaskan iceberg 20-plus years ago.

Iceland location manager Thor Kjartansson started scouting a year and a half before the rest of the crew arrived, with marching orders to find stunning vistas where base camps could be set up for 250 people without causing any environmental damage. “I can’t even remember how many trips I went on,” he says. “We found tons of locations that were perfect, but there were problems like lack of accessibility or too much risk of damaging nature so we had to choose other places instead. Darren never fought for location or a set that was a risk to the nature.” Visual effects further reduced the production’s footprint; the huge practical set for Noah’s Ark was built in New York and added digitally to the Icelandic horizon.

More than a dozen locations made Aronofsky’s final list and at some of them carpenters spent two weeks before shooting day building plywood platforms leading to and from sets. “Every department was briefed before accessing each location and we had special moss guards who did nothing else but make sure nobody stepped out of marked paths,” Kjartansson recalls. “It’s still fresh in my memory that on our first shooting day, Darren did speak to the whole crew on location about protecting the moss. I think even the Icelandic crew was surprised and it for sure had an influence on everyone for the rest of the shoot.”

Aronofsky also instituted aggressive recycling and composting programs and offered to pay for them himself, though the

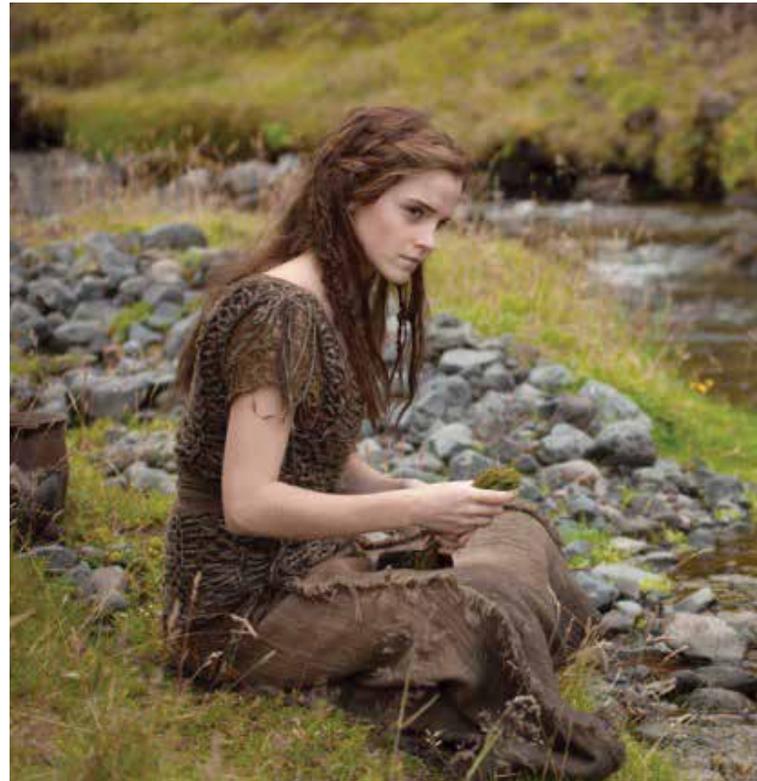


Photo courtesy of Paramount Pictures



*Darren Aronofsky scouting Iceland.
Photo by Thor Kjartansson*



Photo by Thor Kjartansson

producers never took him up on it. “Having an environmental PA on the staff adds costs but it has become quite common as the need to recycle is not lost on the studios,” says producer Chris Brigham. “I think *Noah* followed what has become a more mainstream approach to the proper oversight.” The green policies were easy enough to enforce on set but some of the locals needed convincing. “People in Iceland don’t compost,” says Tota Sigurdardottir, production supervisor on *Noah* and an Iceland native. “It’s such a small population so we don’t see a lot of trash, and it’s very cold there so it’s hard to compost. When I started to try to get permission from farmers to compost at the locations we were shooting they were like, ‘You want to do what?!’ They didn’t understand the concept.”

Even recycling is still catching on in Iceland. The government has been busy confronting other problems having gone bankrupt in 2008, but it now has a burgeoning tourism industry. The country is also enjoying more time in Hollywood’s spotlight thanks to its dramatic, visually stunning landscapes, ethereal light and an inviting 20 percent production tax incentive that Aronofsky helped lobby for. In 2012 alone, four studio films were shot in Iceland, including most of *Noah* and parts of *The Secret Life of Walter Mitty*, *Oblivion* and *Thor: The Dark World*. “The fact that Iceland is attracting so many film productions has helped to open the eyes of many an Icelander,” says Arni Finnsson, head of the Iceland Nature Conservation Association. “What may have looked to many of us like black sand or desert has suddenly become a valuable scene for foreign filmmakers and must not be fragmented by off-road driving or any other destructive activity.”

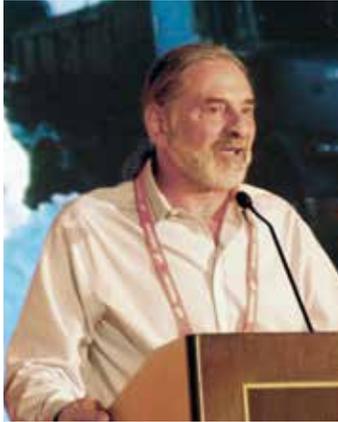
Finnsson believes *Noah* “set a new standard” for production in Iceland and says the crew left some locations in better condi-

tion than it found them, including a lava cave that’s a popular but hard to reach tourist attraction. Per an agreement with the landowners, the production improved an access road to the site and a parking lot for its trucks and trailers, and built a safer walking path to the cave.

The whole crew was on board with protecting the environment from the beginning so Thor Kjartansson maintains there were no big surprises during production. Shooting in July and August—high tourist season in Iceland—presented other challenges, though, such as finding enough housing for every department. “I don’t even remember how many different accommodations we used for each location,” Kjartansson says. “The crew was sometimes spread all over because we couldn’t book everything a half-year in advance. Some of them just stayed overnight on location and that was kind of part of the fun.”

Aronofsky’s film seems to have ruffled no feathers in Iceland but *Noah*’s path to theaters has not been without controversy. Early on he dubbed his film’s hero “the first environmentalist” and critics were quick to take issue with that interpretation. Aronofsky is unfazed and defers to his source material. “We were very truthful to the original text in the bible especially because of how seriously people take that text,” he says. “It talks about how man had become wicked. God wanted to punish them and Noah is entrusted to save innocent creatures. There isn’t any type of pinned-on environmental message.” Aronofsky says the story, at its core, is about hope, courage, family and respect for the planet—themes he believes will resonate with audiences whether they’re religious or not. •

CAREER FOCUS



I asked those questions while packing to move back to Libby, Montana. I had been a realty specialist with the US Forest Service for seven years, finishing a six-month detail on the Gallatin National Forest. "Yes!" my friend answered—she'd just been hired as a construction nurse on a movie that was going to be filmed in Libby.

A small logging and mining town of 3,000 people nestled between the mountains in northwest Montana, Libby is 60 miles from Canada. There are loads of lakes, trees and rivers, but not many movie stars. How did Spielberg choose this little town?

In the spring of 1989, location manager Patricia Fay scouted the Pacific Northwest and Rocky Mountains for places to film a rural airport and forest fire scenes in a mountainous location for *Always*. I met Patricia at the airport one

Mike Fantasia's Trial by Fire

STEVEN F***ING SPIELBERG? MAKING A MOVIE?
IN LIBBY?!

day by chance. I got to know her over the next months and gave her ideas for a few places to scout.

The local airport was in a beautiful setting with views of snow-capped mountains. The runway had just been lengthened to 5,000', long enough to land a 737—or a famous director's private jet! And on top of that, a 15,000-acre fire burned the mountains outside town the previous year. There was good road access, it was only about 45 minutes from town, there were large areas of green trees intermixed with burned land and the terrain wasn't too steep. Who knew that these seemingly unconnected occurrences would combine to become the perfect location for a Hollywood movie?

By April, prop makers, plasterers, art directors, set designers, graphic artists, special effects technicians, accountants and costumers descended upon town, first a trickle, then a flood. They began to transform the airport from a sleepy runway to an air tanker base, and a burned forest into, well, a burning forest.



Mike Fantasia (far right) scouting with Robert Redford on *A River Runs Through It*. Photo by Lori Balton

As incredible as it was to watch the transformation at the airport and the mountains, it was more fun to observe the hubbub that the introduction of a couple hundred crew with per diem in their pockets causes in a small town. Most obvious was the immediate impact the film had on local businesses. All the hotels, restaurants and bars were filled. The local hardware stores, gas stations, lumber yards and machine shops saw immediate spikes in sales. People were renting their homes to actors, producers and yes, even the director!!

The company set up shop in empty airport offices and hangars. I drove past the

airport every day for two months and I had friends who landed jobs with set construction. Being the busybody that I am, I'd stop on occasion and in a short time I made the acquaintance of many of the crew. Consequently, I was able to witness the magic of movie making on a large scale! A vintage fire tower, as good or better than many real towers I'd been in, was built at the end of the runway; faux-log buildings took up residence in the trees alongside the taxiway; retardant tanks and pumps were installed near the operations shack. A fire camp was built in a field alongside the runway. It was like many I'd stayed in on



Mike Fantasia (middle) fighting fire on feature film *Always*.
Photo courtesy of Universal Pictures

actual fires across the west, complete with sleeping areas, catering tents, supply sheds, commissary, showers and medical tent. Along with the sets, support facilities were installed along the periphery. Huge tents with wooden floors to accommodate hair, makeup and wardrobe for hundreds of extras rose along the fence line. Trucks with California plates arrived on a daily basis, disgorging electric cable, wardrobe, pre-built sets, grip equipment, makeup stations, cameras, set dressing, props—all the things essential to making a movie. I was like a little kid watching the progression of the circus that was rolling in.

On the first night of filming, there was a glow over the airport as I approached it. Two silver slurry bombers were shimmering under the light of at least six huge carbon-arc lights. The reflection off the airplanes was blinding! I'd never seen anything so cool, and I'll never forget the image.

A huge base camp adjacent to the set was filled with trucks, trailers, tents and assorted film and firefighting

equipment. Eighty-foot condors surrounded the fire tower, rigged with lights and 40' x 40' frames. Hundreds of crew scurried about, all seemingly knowing what to do. Extras were being doused in Fuller's earth to appear as if they came off the fire line. What a scene! I had gotten my first shot of "movie heroin" and I was hooked forever! It was the beginning of a wild ride into the world of filmmaking.

In order to film the fire scenes safely, production needed experienced firefighters as extras and to patrol for fire after filming ended each day. That's where I came in. In May, I was thrilled to become the forest service consultant. I hired 20 fellow Forest Service employees—foresters, surveyors, engineers and biologists—to work with me. I was excited to have an opportunity to watch the preeminent filmmaker of our time ply his craft.

When we reported for the first day of filming, we were amazed. The equipment



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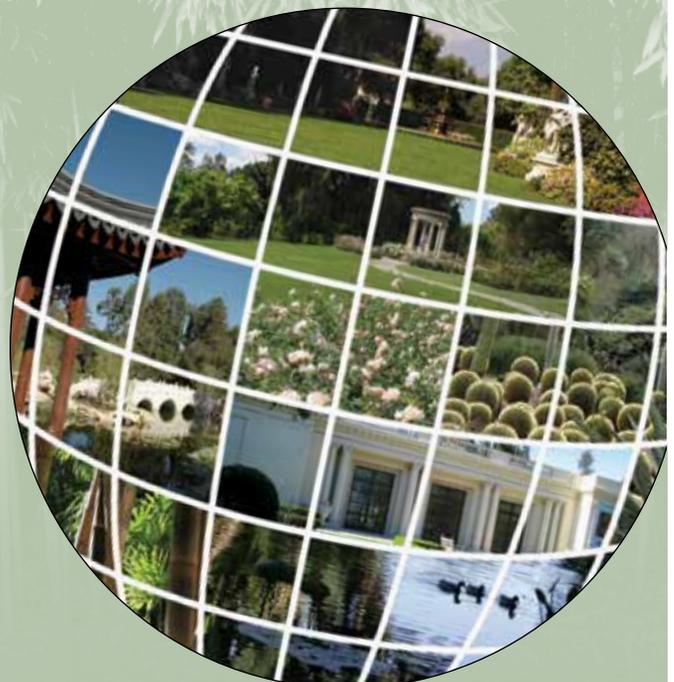
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trucks were now perched on the side of a mountain in a huge base camp where just months before, thousands of trees were decked, ready to transport to the local mill. Huge work lights illuminated the forest. Dozens of steel lodgepole pine trees, plumbed to 5,000-gallon tanks of liquid propane, were interspersed throughout the standing burned trees. Fire bars were behind every log, rock and root and were ignited to create an inferno. A 20'-tree trunk was rigged to crash to the ground, roll down the hill and stop just short of a group of stuntmen. Holy crap, what a sight!

My crew set up portable water tanks and surrounded the set with fire hoses so we could knock down any hot spots. I met with the AD, producers and director to discuss the day's work. When Spielberg asked how comfortable we were around fire, I told him, "We're Forest Service firefighters and we're very comfortable around flames!" So, for two weeks, we ran through fire in take after take. Flaming logs rolled, trees breathed propane fire and bombers dropped slurry. When the greensman ran out of saplings for the flaming fake trees, the District silviculturalist stepped up; he knew an area that needed thinning. So, we loaded up, trailing the greensman and drove a few miles to the site. Two hours later, we returned with hundreds of trees. Uncle Sam had trees thinned, saving taxpayers a couple thousand dollars,



Photo courtesy of Universal Pictures

and the greensman paid a couple bucks per tree, a small amount for saving his bacon!

We found that the crew, instead of being a bunch of egotistical "Hollywood" types, were dedicated, hard workers who put in long hours and did incredible things. We watched the DP, clothed in nomex from head to toe, run backward through the flames with a Steadicam strapped to his chest. The special effects crew worked tirelessly to make sure the propane trees operated safely. The electricians and grips lugged heavy equipment up hills for hours on end. And most importantly, I found that I needed to make a transition, at age 33, from a job as a federal realty specialist with a guaranteed paycheck and pension to the uncertain life of a filmmaker. My mother thought I was nuts, leaving the security of a government

job, for "the life a carney" but I was undeterred.

I took a three-month leave of absence from my job and went to Portland, Oregon, to work on *The Favor*. I learned a lot during those three months, mainly that I indeed wanted to work as a location manager. When I returned to my job, I found that my boss had reorganized and left my name off the work chart. He was my mentor and knew deep inside that I was going to make a move. I resigned from the Forest Service in 1991 and embarked on a new journey, one that began great and has gotten even better!

Within eight months, I worked on two classic films. Patricia hired me to work on Cameron Crowe's *Singles*. For a guy who read Cameron's tales in *Rolling Stone* decades earlier, it was a dream job. I'll never forget Cameron standing at a pay phone in the driving rain, trying to convince Matt Dillon

to do the film. He was like a drowned rat, talking to him for 30 minutes, but he finally prevailed, and the rest is music and cinema history.

Robert Redford's *A River Runs Through It* is based on the classic novella by Norman Maclean, arguably Montana's best writer. Norman worked for the Forest Service as a young man, and *River* was known to just about everyone who worked on fires, so to have a chance to work on the film was a huge honor. The days were long, the work was hard but the lightning that was in the distant sky while driving home most nights will always be in my memory. One day, Redford found out it was my birthday and told me that he'd put me in the scene "so your mother can see you." Off to wardrobe I went, and spent the next few hours dressed as a miner in Lolo Hot Springs. I had a great time until my boss, Lori Balton, was called to set because we spilled out

of our parking lot into the KFC next door. The owner wasn't happy and there was nobody for him to talk to—I was busy being a movie star! Needless to say, she still gives me a hard time about it!

My life took another turn on a small period Western, *The Ballad of Little Jo*, in Red Lodge, Montana, in late August 1992. I didn't really want the job, but I accepted it anyway because the production had a lot of work on Forest Service land. After an 11-hour drive, a new alternator and 530 miles, I arrived at the production office. I was shown my desk, where I sat down, glanced to my left and saw the beautiful casting director who two years later would become my wife!

In 1993, with *The River Wild*, the world of big-budget filmmaking returned to Libby. Because the film already had a location manager, I contracted with the Forest Service and again was the Forest Service liaison on the film. The filming locations at the waterfalls were far enough from roads that everything had to be brought in by boat or helicopter. The company had a dozen sets scattered over a mile of river with different units working simultaneously, so I was always busy. Working with world-class kayakers, rafters, boaters, underwater riggers, helicopter pilots and stunt people made each day's work electrifying.

In my new film career, I worked ridiculous hours. But I worked seven or eight months a year, I more than doubled my Forest Service salary and I still lived in a great old log house with no TV in the woods.

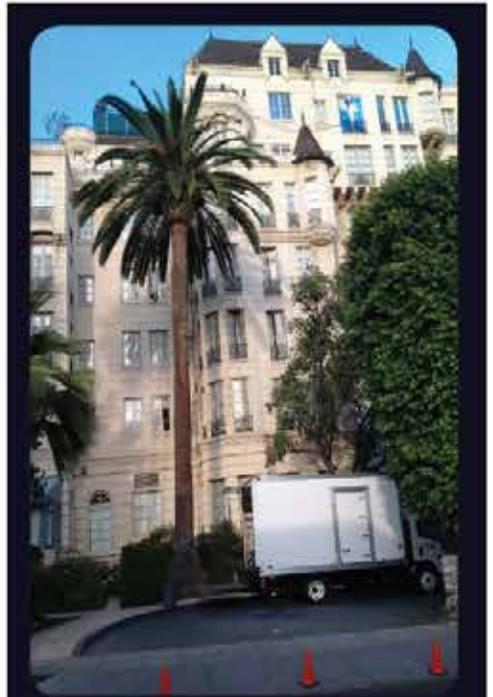
I got a lot of jobs early in my career because I was "Mike Fantasia, the guy who worked for the Forest Service." Once I moved to Los Angeles in 1994, I had to prove myself to be equally adept in "the

city." After spending my first six months sending out resumes and watching the OJ trial, I finally got a job. Lori Balton hired me as the fifth assistant location manager on *Heat*. I worked on a succession of films over the next few years, each one more challenging than the last. *Blow*, *Catch Me If You Can*, *Seabiscuit*, *The Terminal*, *Munich*, *Spiderman*, and many others gave me great opportunities.

There are challenges on every film. No matter how much you plan, something pops up to crack you in the back of the head, many times it's mother nature. On *Seabiscuit*, a huge set at Keeneland Race Track was ravaged by a hurricane the night before filming. On *Memoirs of a Geisha*, our sets and base camps were flooded in the American River, Fitzgerald Marine Reserve, Ventura Farms and San Francisco, but we always managed to find a way to keep filming.

The typical no-problem days are forgotten soon after a project is completed, but the days when you're called on to do something extraordinary, are indelibly etched in my memory. Early on I didn't think of myself as an "artist" and honing my craft was challenging. But I've had the privilege of working closely with some of the biggest and best directors, production designers, cinematographers, producers, location managers and other crew in the business. They all helped me learn how to strike the delicate balance between artistry and logistics. I try to remember that there's something new to learn on every film. I've never looked back on leaving my job with the Forest Service and I get back to my old cabin every year to enjoy a little of my former life while I wait to see where the next adventure will take me!

Mike Fantasia is currently working on Ant Man in Atlanta, Georgia.



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IN MY CITY: **LAS VEGAS**

Q&A with Kim Houser-Amaral

36° 9' 54" N / 115° 7' 51" W



Las Vegas location manager and LMGA member **Kim Houser-Amaral** gives us an insider's view of living and working in Nevada's famed Sin City.

By Stevie Nelson

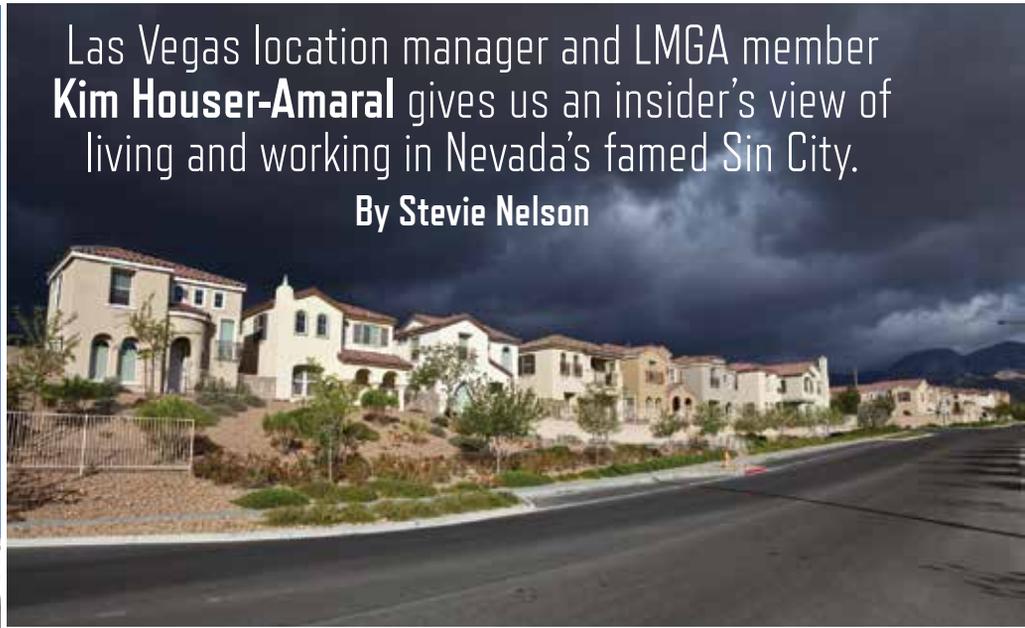


Photo by Richard Klotz, LMGA

Photo by Gil Amaral

Clockwise from top: Photos by LMGA members PJ Connolly, Richard Klotz, Kim Houser-Amaral, Richard Klotz, Kim Houser-Amaral



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

Kim Houser-Amaral: I've been working in locations for 16 years. Originally from Southern California, I moved to Las Vegas 22 years ago when I got a job as VP of Marketing/Partner for a credit card processing company that provided services to major tourist destinations, hotels and casinos. I broke into the film business working as a picture car coordinator. My dad restored classic cars as a hobby and I always loved them. I was also involved with NASCAR and Indy tracks. I started providing cars for special events, shows and photo ops. I attended events at the tracks, major car shows and was a member of most of the car clubs. I was doing that when the Scorsese film *Casino* came to Vegas. Production contacted me looking for a few principal cars. They ended up using my '70s Olds Cutlass for Joe Pesci. Because of my knowledge and access to period cars, they hired me as the picture car assistant. While on *Casino*, I became really interested in how all of the locations were chosen and arranged. After *Casino*, projects that required my type of services in Las Vegas were limited. I was on a feature *Play It to the Bone* with location manager Nancy Haecker and was intrigued watching her work. I started assisting a local manager, Eddie Fickett, and really found a niche. Thanks to Eddie as well as support and referrals from Nancy, I enjoy a successful career doing something I truly love. I primarily work on episodic TV and feature films.

Stevie: A LOT SEEMS TO BE SHOT IN AND AROUND LAS VEGAS. IS THAT THE PRIMARY PART OF NEVADA THAT PRODUCTIONS FREQUENT?

KHA: Yes. The "Strip" is big for driving and casino shots. A smaller percentage of work is done in old downtown, the desert, dry lake beds, Red Rock and Valley of Fire State Park.

Stevie: WHAT TYPE OF PRODUCTIONS FILM IN LAS VEGAS?

KHA: We get everything from fashion shoots, industrials, Internet spots, national commercials, music videos, episodic TV and features.

Stevie: WHAT IS THE BIGGEST MISCONCEPTION ABOUT VEGAS FROM A LOCAL'S POV?

KHA: I was actually asked what hotel I live in by a production out of Germany! Many people can't fathom Vegas as a community of people who actually live and work there because the glitz of the nightlife and casinos. So many don't realize that our residential areas are not any different than most other states. Most locals don't even go to the Strip. Vegas has a somewhat transient feel to it for me personally as most visitors are usually going to a convention or the casinos or to get married QUICK! They don't leave the strip environment.

I think the actual Vegas community is fascinating. Although I loved the beach and growing up in Dana Point, Southern California felt overpopulated, impersonal and fast paced for me. When I started coming up to Las Vegas, it was for 2-8 days a month. It felt very much like a small town. It was easy to get around and, at that time, only had about 600,000 residents. Now we are approaching 2 million. Residents, in general, were nice and familiar. You seemed to bump in to people all around town. There were local clubs that the Strip musicians would go to after hours and jam. It wasn't odd to have Carlos Santana and the like just drop in. The Strip is like living in California and going to Disneyland—it's great to do on occasion or when entertaining out-of-town family, but not often. We are blessed with great restaurants and shows but they are

expensive so they are considered a special treat for the average local family. There is so much beyond the Strip—large, beautiful parks, Hoover Dam and Lake Mead. It is also still a bit rural on the outskirts. Just one hour to the north is beautiful, sparsely populated countryside with horse ranches.

Stevie: WHAT DO YOU FEEL IS THE BIGGEST CHALLENGE TO FILMING IN VEGAS?

KHA: Filming on casino floors is always challenging. The casinos have major concerns about disrupting patrons and they usually want you to work overnight which usually isn't popular with most productions. Shooting on the sidewalks and driving on the Strip (Las Vegas Boulevard) can be challenging as well. The majority of the casinos own the sidewalks and their permission is required. They also sometimes require script approval.

Stevie: WHAT ARE A LOCATION MANAGER'S FAVORITE "LOOKS" IN & AROUND LAS VEGAS? WHAT ARE YOUR PERSONAL FAVORITE LOCATIONS AND WHY?

KHA: The glamour of the Strip and the casinos top the list, however, the beauty of the Nevada desert runs a close second. For glitz, I prefer the unique, iconic look of older downtown, "Fremont Street" area. It has been a major focus in recent years past, as it served as a great backdrop for period shoots. However, downtown is now undergoing a transformation and I personally think it is soon to be the new draw. Another great favorite of mine is Valley of Fire State Park. It is so picturesque! Nothing compares to sunrise there, and as the sun moves, the colors and detail of the rocks change in such a breathtaking way.

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

KHA: Although not as a location manager, *Casino* will always be my favorite because it was my first film and it was such an amazing experience. It was almost surreal to work with Martin Scorsese. I was dealing with all the picture cars and Mr. Scorsese and Robert De Niro wanted daily involvement, so I got to work closely with them. I was also on set with all the principal cars, so I was right in the middle of the action! It was such a large production and with the brilliant work of DP Robert Richardson, production designer Dante Ferretti, art director Jack Taylor and so many more, I learned so much. We were also together hours on end for almost six months, so we became like family. Other favorite features are *Godzilla*, *Last Vegas*, *Rocky Balboa*, *Fright Night*, *Get Him to the Greek*, *21*, *The Island*, *Lethal Weapon 4* and *Lucky You*. For television, five seasons as the local manager for *CSI: Las Vegas* was actually a great experience. Doing an episode for the finale of *The Sopranos* was quite memorable as well. I'm currently working on the feature *Paul Blart: Mall Cop 2*.

Stevie: DOES NEVADA OFFER ANY INCENTIVES TO HOLLYWOOD FILMMAKERS?

KHA: Thanks to the hard work of Sen. Aaron Ford, Mayor Carolyn Goodman, Nicolas Cage (a resident of Las Vegas) and many of our local vendors and crew, we just passed our incentive bill which went into effect January 2014. Mayor Goodman has assembled a Nevada Film Coalition to ensure that we can meet the needs of the potential increase of projects due to incentives. The mayor wants to make Vegas a top location for the film industry, as well as a top tourist destination.

Stevie: WHAT ARE YOUR TOOLS OF THE TRADE?

KHA: Sony Camera, Mac Book Pro, iPad, Verizon Hot Spot, Dermader, DropBox, Sign N Send, Sun Seeker, The Weather channel app, Zillow, Camera +.

Stevie: WHAT DO YOU LOVE ABOUT THE JOB?

KHA: I love that I get to work with so many great and talented people. I have had the honor to work with and learn from many top location managers. Each of these opportunities afforded me the ability to learn and grow in my field and has also given me some great, ongoing relationships. I love the fact that you never have two days the same and you never know what to expect. Even before I joined this industry, I had my own businesses starting in my late 20s, because I didn't like corporate restrictions. I'm amazed how, in most cases, you get a call from someone you've never met. They compile a team of qualified independents and, with a script, storyboards, etc., all of these "strangers" get together and work as one to produce the finished product, disband and in some cases, never cross paths again. It's like building a huge puzzle, but everyone only gets 10 pieces to work with.

I have worked in many aspects of production. However, as a location manager, I love that I receive the concept or script, I'm then trusted to break it down and offer options for review that in turn, lead to final choices to be used. It's gratifying to participate creatively in the end result. At the end of a project, I sometimes step back and I look at the big picture of Las Vegas. Its casinos and tourism industry keep it thriving, and when for a brief moment, I can convince every one—casinos, city, county, state, police, etc.—to band together to approve our odd and sometimes outrageous requests, it can be exhilarating! With all the highs and lows, I am blessed to have the opportunities I do and get paid to do my job. I can truly say "I love my job" even on days I don't like it so much.

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

KHA: I joined in 2010. I had worked with many members and liked the work they do for the location professional community. I like LMGA's support for its members.



Photo by Richard Klotz, LMGA

Kim's Private Tour

"MUST SEE" PLACE: Valley of Fire State Park about 55 miles north of Vegas, derives its name from red sandstone formations, created from shifting sand dunes during the age of the dinosaurs. Faults and erosion created the surreal landscape. There are also ancient Indian petroglyphs. It's a great place to hike and picnic. They also have seasonal overnight campgrounds. It's such a peaceful escape from the hustle of Las Vegas.

FAVORITE SHOP: The Premium Outlet Mall is a favorite of tourists and locals alike. It has great deals and an open, outdoor style.

FAVORITE CAFÉ: Triple George in the downtown area. It has an outdoor patio and an interior décor of dark wood. The food is really good and reasonably priced. They are known for their signature drinks. It's a favorite watering hole for local attorneys and government officials.

PLACE TO SEE BY NIGHT: The Fremont Street Experience—a pedestrian mall and attrac-

tion in downtown. It occupies the westernmost five blocks of Fremont Street, including the area known for years as "Glitter Gulch," a lot of neon, great bands and events nightly.

BEST DAY TRIP: Red Rock Canyon & Bonnie Springs Ranch. Red Rock is a smaller version of the Valley of Fire and only 25 minutes from Las Vegas. It's a 13-mile loop within the park with 30+ miles of hiking trails and very popular with rock climbers, mountain and road bikers. The rock formations are amazing and at the higher points, you can look over the valley for miles. They boast world-renowned climbing cliffs: Mount Wilson, Levitation Wall, Rainbow Wall, Bridge Mountain, Hidden Wall and the Buffalo Wall.

Nearby Bonnie Springs Ranch was built in 1843 as a stop-over for the wagon trains to California down the Old Spanish Trail. A tourist attraction since 1952, the ranch has horseback riding, a petting zoo and a replica of an authentic 1880s mining town

with a restaurant/bar, shoot-outs and street performances. The gun-toting cowboys walking around are a real hit with the kids.

FAVORITE NEIGHBORHOOD: Rancho Historic District. This area was developed in the early '50s. It's only three miles from the Strip. The sprawling, ranch style homes are on one-half-to three-acre parcels. The area has a natural aquifer, it has lush yards and beautiful, mature trees. Some homeowners have cleared structures of one or more parcels and built beautiful custom homes, while preserving the enormous trees and vegetation. The owners were and are casino moguls, mayors, senators and even a part-time home to Michael Jackson.

FAVORITE LOCAL ARTIST: There are so many great artists! Now in its 11th year, the free monthly festival First Friday showcases great local artists, live music and food. Held in the downtown's burgeoning Arts District, it is the spot to be to enjoy them all.

BEST PLACE TO HEAR MUSIC: Bootlegger Bistro is known for its jazz showcase. Owned by our former Lt. Gov. Lorraine Hunt-Bono, whose family has a grand entertainment background. The Bootlegger serves great Italian food as well.

BEST BAR/CLUB: A lot of locals and tourists like Frankie's Tiki Bar. It's two miles northwest of the Strip. They play old black-and-white TV shows all day and it has a Tahitian theme. I prefer Big Dogs Brewing Company. It's a good-size brew pub, like Cheers. The same crowd has been coming in for years.

BEST SHOW ON THE STRIP: "O" is my favorite show. All of the Cirque shows are amazing.

BEST VANTAGE POINT/SCENIC VIEW: My favorite is a beautiful distant view from Sunrise Mountain to the East. It's like watching a baby sleep. My favorite close view is the observation deck of the Stratosphere hotel casino.

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THE EAGLE HAS LANDED

LMGA Awards Shine

by Chris Fuentes

It was one small step onto the red carpet and one giant leap forward for location professionals. The LMGA Awards culminated an ambitious 10 years of the concerted efforts of many individuals, working toward a common goal. The energy was palpable as location professionals from around the world gathered to honor excellence and bestow the first awards voted on by our peers. For me, it was a surreal experience as I made my way through the packed lobby, hundreds of excited faces dressed to the nines. This was our night!



Haskell Wexler and Billy Crystal

*All photos by Deverill Weeks
except as indicated*



Left to right: Mandi Dillin (for Ilt Jones), Charlie Love, Charla Teeters (for Sheri Davis), David Doumeng, Robbie Boake, Nancy Haecker, Greg Spence (Game of Thrones producer), Ann Lerner (Albuquerque Film Commission), Jeff Mann (The Secret Life of Walter Mitty production designer), Scott Dewees, host Jamie Kaler



Jackie Joseph and Scott Dewees

WE CONGRATULATE THE WINNERS AND HONOREES OF THE 2014 LMGA AWARDS!

Outstanding Achievement by a Location Professional
Feature Film

Ilt Jones (*Iron Man 3*)

Outstanding Achievement by a Location Professional
TV Program

Robert Boake (*Game of Thrones*)

Outstanding Achievement by a Location Professional
Commercial

David Doumeng & Charlie Love (Nike)

Outstanding Location Feature Film
The Secret Life of Walter Mitty

Outstanding Location Television Program
Game of Thrones

Outstanding Film Commission
Albuquerque Film Commission
(*Breaking Bad & Lone Survivor*)

Eva Monley Award Recipient
Alexander Payne

Humanitarian Award Recipient
Haskell Wexler

Lifetime Achievement Award Recipient
Scott Dewees

Trailblazer Award Recipient
Sheri Davis



Photo by Beth Tate



Host Jamie Kaler



Mimi Gramatky
(Art Directors
Guild president)
and Jeff Mann



Left to right: Actress Kate Linder, David Doumeng
and Charlie Love

The evening opened with a proclamation from Los Angeles City Councilman Tom LaBonge, on behalf of Mayor Garcetti. LaBonge paid official tribute to Academy of Motion Picture Arts and Sciences President Cheryl Boone Isaacs, who was there to present the Eva Monley Award to director Alexander Payne.

LMGA President Nancy Haecker welcomed the enthusiastic audience, set the tone for the night and finished with a moving tribute to Inland Empire Film Commission Director Sheri Davis, recipient of the very first award, the LMGA Trailblazer.

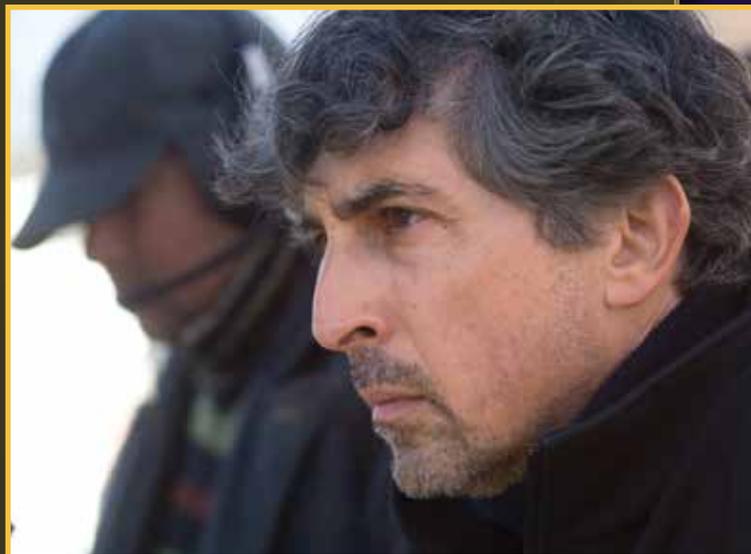
MC actor-comedian Jamie Kaler's monologue received thunderous applause when he made a call for a locations category at the Oscars! Cheryl Boone Isaacs was front row and center as Kaler quipped, "It just doesn't make sense that there's no locations category at the Oscars. When you think about classic films like *The Bridge on the River Kwai*, you don't remember the hair and makeup, you remember a bridge and a river!"

One of the most moving moments came when entertainment icon Billy Crystal presented our Humanitarian Award to legendary cinematographer Haskell Wexler for co-founding the non-profit organization 12on/12off. Following commercial scout David Doumeng, Crystal commented that David should host the Oscars next year. The winner of Outstanding Achievement by a Location Professional - Commercials, sharing the award with location scout Charlie Love for "Nike," Doumeng gave a hilarious acceptance speech.

Also presenting awards were producer Harry Bring (*Criminal Minds*, *The X-Files*), actress Kate Linder (*The Young and the Restless*), actress Shari Belafonte and AFCI President George David who introduced the Outstanding Film Commission nominees. Albuquerque Film Commission received top honors for its work on *Breaking Bad* and *Lone Survivor* with Ann Lerner accepting on behalf of the office.



Left: Producer Harry Bring and Robbie Boake.
Above: Harry Bring with producer Greg Spence



A Word from Alexander Payne on the Importance of Location Professionals...

(an excerpt from his acceptance speech for the LMGA Eva Monley Award)

...Whenever I'm asked what my favorite aspects of filmmaking are, my answer is invariably the same: editing and location scouting.

During location scouting, the triumvirate of the production designer, location manager, or perhaps a trusted scout, and I spend countless hours in the car. Scouting, yes, but more importantly, discussing how the characters in the story can best be expressed through locations: their class, their temperament, their tastes.

This is the period in which the film will never be more perfect. It exists in a sort of platonic perfection in only our three brains. The film is as yet unmarred by unprepared actors, uncooperative weather, lack of sufficient coverage, stinginess of production, or by anything outside our perfect conception of the film. The location manager is by no means a logistical position. He or she is a key creative member of my team.



Cheryl Boone Isaacs, president of the Academy of Motion Picture Arts and Sciences, presenting the Eva Monley Award



It was a 'Royal Flush' for *Game of Thrones*, garnering statues in two categories; Robbie Boake won Outstanding Achievement by a Location Professional – TV Program, and *Game of Thrones* won Outstanding Location TV Program. The series produced in Northern Ireland has been filmed on location in the UK, Croatia, Iceland and Morocco.

Ilt Jones was awarded Outstanding Achievement by a Location Professional – Feature Film for *Iron Man 3*. Location manager Mandi Dillin accepted the award on behalf of Jones, who credited his team for the honor. Retired commercial scout Scott Dewees was honored with the first Lifetime Achievement Award, presented by actress and animal activist Jackie Joseph.

The Secret Life of Walter Mitty shot on location in Iceland, New York and Vancouver took home the LMGA Award for Outstanding Location Feature Film. Passed over during the awards season, the LMGA awards gave *Mitty* a place in the sun by recognizing the spectacular locations that defined the story.

Exiting the theater, I thought this 'lunar landing' was only the beginning—a true milestone for ALL location professionals, taking our rightful place among the crafts that make the international language of film possible. •



Above: George David (AFCI president) and Ann Lerner.
Below: Carlos Molinet (presenting sponsor) and Nancy Haecker



Left to right: Shari Belafonte and Mandi Dillin (accepting for Ilt Jones)

LMGA Awards Sponsors included Presenting Sponsor Greater Fort Lauderdale/Broward Office of Film & Entertainment, Gold Level Sponsors Film USVI, Golden Oak Ranch, MRC, Pacific Production Services, Reel Security Corp., Silver Level Sponsors Big Sky Movie Ranch, British Virgin Islands Film Commission, Creative Artists Agency, The Edison, Film Offices of the Hawaiian Islands, I-25 Studios, Albuquerque Studios, Film Albuquerque, Lacy Street Production Center, The Manor Hotel, Montana Film Office, Netflix, North Carolina Visitors Bureau, Oakwood Worldwide, On Location, Inc., Pasadena Film Office, Santa Clarita Film Office, The London West Hollywood, TrueNorth, Warner Bros. Studio Facilities, Western Norway Film Commission, Wyoming Film Office, and Media Sponsors include 411 Publishing, AFCI Locations Show, Below the Line, Creative Handbook, ShootOnline, Studio System News, The Hollywood Reporter and The Location Guide.



Above: Charla Teeters (accepting for Sheri Davis).
Left: Awards Committee (left to right) Lori Balton, Marie Healy, Robin Citrin, Tony Salome, Nancy Haecker, Chris Fuentes (not pictured: David Lyons).



Topic: RAW vs. Jpeg

Location manager Scott Logan believes your image library is more valuable by keeping higher resolution photos.

When scouting, we have a lot of choices when it comes to how we record images. Some use small point-and-shoot cameras, some use full-blown DSLRs and some use versions in-between. Almost any modern camera has multiple settings for the size and type of image to record. Most scouts I know simply set their cameras to record the smallest and most compressed jpeg image they can and then send them off to clients. Some even compress those already compressed images even further. Certainly, this can save a lot of storage space and get images uploaded or emailed much quicker as well. We all now have massive photo archives, so space saving can be a big factor.

I disagree with this approach. I shoot only RAW images and then I process those images before I send them. I keep and maintain the original RAW photos and then compress what I turn in, based on the need of the client. If they are in a huge hurry and want things fast, I compress them—but only to a point. No matter how you view them, having a slightly larger file always makes people happier. More and more, people will gather around a large monitor in a boardroom scenario and view images from a website. If you give them photos crushed down to 50kb, they will

always look horrible on a large monitor. Personally, I won't upload anything smaller than about 2MB, since I find that size gives the best results. Let's not forget that "retina" type pixel dense displays are becoming more and more common—even on iPads. You need pixel depth to take advantage of this. Also, Internet speeds have gone way up, so waiting for images to load are less of a problem. The trick is to know ahead of time how they will be viewed, if possible, and then sending the appropriate image.

Back to the question of RAW vs. jpeg. Why do I shoot RAW?

Well, a RAW image gives me the flexibility to bring up dark areas and enhance images with a latitude of about 10 stops. That's a huge range. What that means for scouting, is that I don't have to worry about blowing out windows and concentrating on getting every image perfectly exposed. I look at scouting as more of photojournalism, rather than fine art photography. I want to blow through a property as fast as possible and get to the next one. I take hundreds of RAW images as fast as possible and then dump what I don't need during my editing and processing at the end of the day. It's always easier to delete images than to



go back to a property because you missed that one angle that would tell you if something from a storyboard would work or not. Also ... storyboards change. Constantly. So, if I have extreme coverage, then I have what they need when they change their creative minds.

Why do I keep the RAW images?

Several reasons.

If an art department is going to take an image and photoshop it into something creative, then working with a RAW image gives them complete flexibility and allows them the greatest advantage for manipulation. They always appreciate it and it saves them a step of going back to take their own.

My favorite reason is that I've actually sold images. I've had quite a few commercials take my scouting photos and drop them into commercials to change backdrops. Here's an example above from a Time Warner commercial

for the show *Shameless*. This container yard was not in the port, but they really wanted to make it look like it was, so I offered up some images I had taken of shipping cranes and presto! We're in the port. Since it was a RAW image, it was easy to manipulate and make them look farther away and provide depth. The post team was extremely pleased.

So, it's up to you. I think your image library becomes more valuable if you keep higher resolution photos. It's all a matter of personal choice, but the first time I got paid for one of my RAW shots, I made up my mind for good. It's also nice to be complimented by an art department that appreciates you saving them a step. As all of our work gets more and more compressed with technology and poor decision making, anything you can do to contribute to the workflow speed of another crew member is always appreciated. I find that people that hire crew members like to hire people that contribute overall as well.

Game of Thrones

The “Multi-Headed Beast” Is Back

Behind the Scenes with Award-Winning
Supervising Location Manager
Robbie Boake

By Shannon Mullen

When the original production designer on *Game of Thrones* asked touring musician-turned-location scout Robbie Boake if he was interested in managing locations for the pilot episode back in 2009, his first response was slight fear. “I had a sense from reading the script that it was going to be a big thing to handle,” Boake remembers. “The pilot was difficult but good to get through. There was a massive learning curve for everybody involved, a test on the existing infrastructure and that level of production for a TV show was a huge eye-opener.”

The epic fantasy is now in its fourth season, a colossal undertaking shot by two units in four countries over the course of half a year. HBO bills the cast and crew as “one of the largest in television.” The show is headquartered in Belfast, Northern Ireland, where Boake says there’s an ideal range of locations within a 40-minute drive. “You can find everything from soaring cliffs to amazing seaside views, castles and ruins, rolling moorland and coniferous or deciduous forests.”

The show has also traveled to Scotland, Iceland, Croatia, Malta and Morocco as the world within the story continues to expand. Boake’s role on *Game of Thrones* has grown, too. As Head of the Locations Department, he’s responsible for everything from scouting impossibly beautiful places to shoot to walking the grounds post-production to make sure there’s no trace of the crew’s presence.

This year, Boake and his team earned the recognition of their colleagues at the 1st Annual LMGA Awards. *Game of Thrones* won for Outstanding Location Television Program and Boake took home the award for Outstanding Achievement by a Location Professional TV Program. “I’m thrilled to have won the first LMGA Award, especially considering the caliber of the other nominees,” Boake says. “Having the show separately recognized is testament to my talented team in Northern Ireland, our counterparts in Iceland, Croatia, Morocco and the show producers themselves who do the impossible.”



After five years of scouring Belfast, Boake says it's still a rush to find the perfect location. "Something unexpected over the brow of a hill or hidden in a clump of trees, a gem tucked away in some neighborhood or building. These moments not only serve the purpose of the script, but in so many cases steer the aesthetic positively, benefit the course of the production and stoke the fire in designers and directors. To have an award recognizing this vital creative input is so important to our segment of the industry."

As the final product takes to the screen in the new season of *Game of Thrones*, I caught up with Boake to talk some shop.

Shannon: To start with, can you share a bit of your background?

Robbie Boake: I was born in Sabie, South Africa, and grew up in Mpumalanga, which is about a half hour from The Kruger National Park. My mom and dad are intrepid explorers and on long holidays we'd spend every day driving around photographing wild animals, sunsets and waterfalls. (They're in their 70s now and they still pack up their Land Rover and drive all over Africa.) They instilled a real curiosity in me, and an appreciation of the natural world.

I eventually moved to Durban and went to university. I was studying industrial psychology and law and playing a lot of music. By the time I got my master's degree, I was a full-time musician. I toured professionally for 10 years and those tours took me around South Africa many times, England, Spain, Ireland, Northern Ireland and Scotland. In between gigs I was just doing part-time work and relaxing, and a friend who was a location manager asked if I'd be a runner for him for couple weeks. I did that and then I started to work with him full time. Soon I started to get scouting work elsewhere and that was my path into the business.

Photo by Robbie Boake



Shannon: Then *Game of Thrones* came along. How did you get a job on the show?

RB: I'd been busy working my way up from assistant to assistant manager on a number of shorts, commercials, TV shows and smaller features. I'd scouted and managed a few features for producer Mark Huffam and he called me in the summer of 2008 and gave me a script for *Game of Thrones*. I read it that night and it was the most exciting thing I'd read in very long time. I just said, "Where is the rest of this?!"

So Mark told me to start scouting Northern Ireland and find everything I thought was breathtakingly beautiful and that was my way into it. I had total freedom. I took off for a couple of weeks, covered insane miles and found some great stuff. Then I met production designer Gemma Jackson, who was in town assembling her team, and did some recces with her and various HBO people. We spent a lot of time in my car driving around Northern Ireland and we hit it off. Then she asked me if I was interested in managing the pilot.

Shannon: The world in the show has grown a lot since that first episode ... Does that mean your job gets bigger every season, too?

RB: The show "world" is ever expanding but there are certain rules we adopted in that first year to maintain consistency. We had to nail down a template for the overall look of the series,

not just the various "houses" or families but also the geography and locations. So how do you make something recognizable? There's a lot of repetition required: many conversations about keeping things consistent have been had. For example, Winterfell is largely coniferous and if it is deciduous, it needs to be autumnal while the Eyrie region is more rock and shale. Once I had found the original first Weirwood tree, we now only use trees of that shape and species for "Weirwoods" when they occur in other parts of the story. The Riverlands has a certain look and feel to it so I know where to start looking. To a certain extent that limits your choices, which is good because you have parameters so you're not just driving around aimlessly. At least you have a thread in terms of the aesthetic you're following.

A unique thing about this show is that we do keep things. We have eight standing construction sets that we've built where we've entered into longer term leases; those places are kept for continuity because we revisit them. Other aspects of the story are always expanding, particularly with characters involved in journeys, like Aria and the Hound or Jaime and Brienne cruising along through various landscapes. We have a lot of meetings about these things, and the concepts are clearly spoken through.

Shannon: How much of the show is shot in studio space?

RB: We're around 50% studio this year and that will fluctuate

from season to season. The production is centered at a very large studio space called The Paint Hall, which has steadily been refurbished over the last eight years. It was one of the original paint shops for ships in the Titanic Quarter so it's a huge building with unbelievable height. The stage space is very good but it's been a process, converting it from industrial to studio-friendly. It's a great space but initially it was just that—a space. We expanded from the first year to another large studio lot called Linen Mill Studios in Banbridge, a town about a half-hour southwest of Belfast, and we've got various standing sets built there. Since then we have had new additional purpose-built studios built on the same lot and that has expanded our capacity significantly.

Shannon: You've described the production as a "multi-headed beast." How does the show's massive size affect your job?

RB: It's a big production with high production values. There are challenges in getting a unit of this size into locations, especially ones that are difficult to access. With the number of crew and extras, the scale of equipment and the level of lighting taken onto the sets, it sometimes feels to my mind like two feature films running together on parallel schedules. During production we have two full units and "Dragon" is the bigger of the two. It travels heavier and has a bigger crew, including five locations people at all times. The other unit, "Wolf," is more slimmed down, though it does sometimes do bigger stuff. In past seasons we've had up to four active units running simultaneously, due to splinter or VFX units and publicity units running alongside the main filming units. And then of course, there are the smaller foreign teams, working in other countries, independently of us, but linking into the master schedule.

The main difference between *Game of Thrones* and the features I've worked on is that each directorial team—director, director of photography and ADs—needs to be taken through its own unique various stages of approval on all locations and concepts. We may repeat this five times for five different teams and by the time the final team has reached the shoot phase, the first team we reced will be in a vastly different phase of development. You have to have an idea of where each team is

within its own recce and filming journey through the year. That means regular communication with all the 1st ADs and trying to keep an eye on many different variables at once.

Shannon: How big is your department?

RB: It's grown from year to year as the challenges have increased. At peak in Northern Ireland we've got 18 to 20 people with me supervising. Under me is location manager Naomi Linton, who is a force of nature, and we have a fabulous team. Our guys work incredible hours; we're in way ahead of people and we're there behind the shoot to assess any damage and remove all the infrastructure. It's a team of soldiers. We regularly build bridges and roads, stabilize swamps, track up fields, cut through hedges; anything that's required to put the shooting crew right in the action gets done.

We will *always* find a way to get them to the gorgeous, inaccessible stuff around the corner. It's something we have worked hard at and we're now able to get our crews into places that I would not have dreamed of taking a crew six years ago. That's due to practice, seeing things you wouldn't think are doable and thinking that there's no way we'll get people down there, then you cut to two months later and there are people down on the beach and you've done it.

Shannon: Can you share a specific example? We know you can't talk about season four, so how about a win for your team from season three?

RB: We filmed a series of complicated moves for part of the Theon Horse chase [in episode 3] in the Mourne Mountains above Tollymore Forest Park in Newcastle, Northern Ireland. I had to get permissions to remove part of the ancient dry stone wall, which is the boundary between the Tollymore Forest and the mountains above the Forest Park. The area is classified as an ASSI (area of special scientific interest), which comes with more working constraint and a more difficult permissions process. The wall was then re-packed using fake wall so that if the horses couldn't clear the wall that they would crash through weightless prefab rock.





To get the gear up the side of the mountain we had to access via the Forest Park. Our unit and 1st tech base was down in the main forest car-park, about 20 minutes away from the location. I hired in six very large tractors and trailers and a host of quads and wolfhounds, and various all terrain vehicles. We had lighting towers spread throughout the park at key intervals, but most of the route was dark. Firstly, extremely early, I dropped my unloading team off on the mountain and let them know exactly when and how vehicles were arriving. I then returned to base to park in front of the convoy. We cross-loaded at base very early in the morning into the trailers. The entire party followed my vehicle in darkness up through the forest lanes, in some places quite narrow, to the top of the forest. From there we parked the procession in the order of unloading required for the first scenes.

Quads and wolfhounds took it from there and accessed the multiple sets on the location, mostly a few minutes apart in the same general area, but all of it in a 4x4 only access zone. We had to have road men throughout the park at key junctions, because some areas were best handled in a one way loop, so that heavy vehicles would not have to meet on narrow roads. These men also acted as radio-relay in some cases as we were so far from unit base that the radios did not work!

And we had very limited mobile signal as were in a very remote part of the Mourne. So pre-planning was very important.

I also had to make sure we had an horse ambulance standing by very close to the main stunt area of Theon jumping through the wall followed by mounted pursuers. To do this we got it as far as we could by 4x4 and then manually pushed it into shape about 50 meters from the action but out of shot. We also had to have a horse-base up on the mountain with bowsers for drinking water and space to work, all within a very narrow space constraint in the area. Our health and safety people had a helicopter standing by at a nearby airport to scramble to the site if necessary, so we got them the exact coordinates of the stunt in case they had to drop in to airlift someone if they got hurt.

As usual, we provided the standard requirements of toilets, heated easy-up tents, an area for lunch in a large tent, video villages, all within a very small and 4x4 only area. I was very proud of that one because it was a stunt heavy and very difficult access day, which went off flawlessly.

Shannon: Has the worldwide success of the show made it easier to get permission to use locations?

RB: There's been a progression of our ability to secure locations from season to season. I spent a large amount of time in the first couple years telling people this was getting bigger elsewhere. I'd talk to a farmer or estate manager and say, "We're doing this thing called *Game of Thrones*," and wait for them to say, "Oh yeah, I've heard of that." But they just didn't know anything about it. It isn't available on terrestrial TV here. We went from being this show that only people who've read the novel know about, to one of the biggest shows on TV.

We had a location in Northern Ireland that's now one of our long term standing sets. After a couple weeks of photographing what might go there I had a meeting to try to talk them through what the year might be like. They had not had experience with a film crew of that size. They'd had a recent bad experience with an event company and while we were having tea and negotiating I could see I wasn't getting anywhere.

So I got my phone out and said, "These are our contacts with estates similar to yours. If anyone on that list says we didn't leave things exactly as we found them, we'll never bother you again." We now have two standing sets on their location—one of them was Winterfell and became The Twins. We're absolutely best friends now. That's why it's important to look after the locations here. It's a small country.

Shannon: How much does the show rely on visual effects?

RB: That's difficult to quantify. We first try to find things natural-

ly for number of reasons—to make VFX guys’ jobs easier, and if it’s based in the real world, the interaction with the location is better. There are obviously elements of green screen here and there and sometimes you might do a VFX cleanup in the background, but I initially aim for something exceptional and try to find the best place with the most to offer. There’ve been times when I’ve done some lateral thinking and it’s worked out great. We’ve cheated hot climates, the Dothraki Sea, in Northern Ireland with elements of their camps in a willow field 40 minutes from Belfast. That was a real challenge. I thought, “Where the hell am I going to find that?!” Then it appeared. The VFX department added some rolling hills of swaying willow from plates shot on another location fading off into the distance and it all worked out fantastically.

Shannon: HBO has not said how many more seasons of *Game of Thrones* are in store. Can you tell us what the future holds for you?

RB: The series appears to be thundering ahead and it feels great to be working on it. It’s been hard work, real hard work. At times I’ve had to knuckle down and get through some very challenging situations, especially in the beginning. There was a lot to learn but it’s been a really good experience, even on the level of personal growth, I feel like it has been a real achievement. Ireland has been a good place for me to make my home and I’m grateful for the job.

What’s after this, I don’t really know. I’ll have to see how it feels on the day the curtain falls. I don’t know what the next step would be. It’ll still be something to do with photography. I’d like to keep scouting on things I’m interested in. That would depend entirely on what the job was if something came up and it had a real interest factor for me. I’ve still got a bit of music on a back burner; I play piano whenever I get a moment. In the beginning when I first started as a location manager I never saw it as becoming a huge career for me. *Game of Thrones* has marched in and taken over, it’s such a big endeavor. As long as it keeps being as rewarding and creative as it is, I’ll absolutely stick to it. •

Photo by Clara Boake



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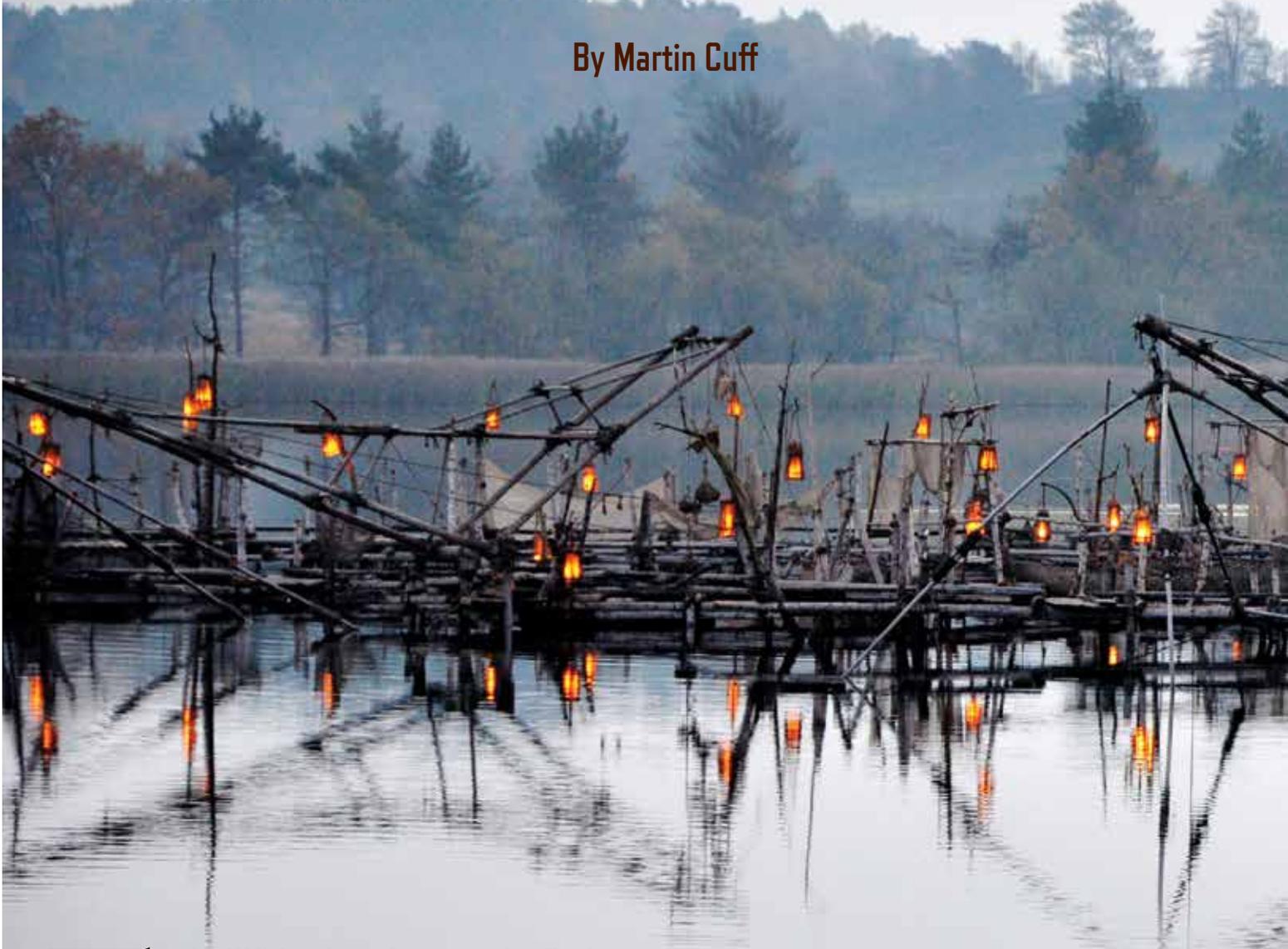
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LMGA LOCATION MANAGERS GUILD OF AMERICA

Extreme Measures, Standard Practice

Protecting and Preserving Locations for Filming

By Martin Cuff



For the Will Smith sci-fi movie *After Earth*, the producers wanted to show how our planet might look a thousand years into the future, when mankind has vanished and nature has run wild. “We wanted a place,” says LMGAs location manager Doug Dresser “that looked like it was untouched by humanity.”

The place chosen to fulfill this unique vision was Humboldt Redwoods State Park in Northern California. Encompassing 53,000 acres of ancient mystical forests, including 17,000 acres of ancient coastal redwoods, Humboldt Redwoods is the largest remaining contiguous old-growth coastal redwood forest in the world. “This forest had a spectacular scope and was very cinematic in every single way,” says Dresser. The crown jewel

of the park is the superlative Rockefeller Grove—a pristine location where the trees are between 1,000 and 1,600 years old and where the forest floor had never been logged. Rockefeller Grove had also never been approved for any kind of filming before, let alone for a major motion picture.

In order to make filming possible in such a sensitive environment, Doug and his team went to work organizing a range of detailed surveys and impact assessments, from botanists and dendrologists to wildlife biologists, to determine how production happens with zero impact. (The team also consulted cultural experts to ensure that no cultural artifacts would be disturbed.) These complex documents were executed whilst taking into consideration a tight production schedule and strict deadlines for permit issuance. When the production was approved, Doug and his team then continued to work within



© AlternativePath

the Park's guidelines to minimize their impact on indigenous flora and fauna. Efforts included limiting the number of crew in the redwood groves both to protect the plant life and to keep the noise level down. No engines or motors were allowed onto the site either, so the team ran 2,000 feet of cable from the location to a road where generators and trucks were set up. Fragile ferns were taped up so they wouldn't get trampled. And filming was limited from 6 a.m. to 6 p.m. each day so the breeding season of endangered marbled murrelet birds wouldn't be disturbed. Filming went off without a hitch.

These may seem like extreme measures but actually they are becoming standard practice in many places. "It's just the same in the all over Europe," confirms Bill Darby, UK-based LMGA location manager, where legislation surrounding environmental designations has got progressively more and more detailed

over the past 20 years. "One of the difficulties you encounter, is that the rules are largely aimed at corporate exploitation by unscrupulous landowners, or constant footfall by large numbers of the public, rather than temporary occupation by a disciplined film crew. So a degree of trust between the conservation body and the location team is required."

On *Snow White and the Huntsman*, the production constructed a fishing village on stilts on the edge of a lake in a highly protected nature reserve in Surrey, known as Frensham Little Pond (pictured above). Planning permission from the local authority included a 150-page environmental impact report, and numerous surveys covering all manner of site specific flora and fauna were required.

“The process took over six months - from the moment we scouted the location in early March to the moment we walked away in October—constant correspondence, innumerable site visits, negotiations, method statements, risk assessments, planning officers, multiple conservation bodies, etc.... all with a vested interest in the site. Sometimes you think you’re never going to get there, and often the final permissions come in long after you’re 100% committed to the location—it can get pretty hairy.

“In the script, the village gets burnt to the ground, and this added another layer of complexity, but all the parties were happy in the end,” Bill recalls, “and now, you’d never know we’d been there.”

These days, even urban productions are becoming savvy about environmental issues. For their 2008 movie *Angels & Demons*, Sony Pictures and Imagine Entertainment organized an eco-friendly shoot, devising their production schedule and selecting locations based on how much time and fuel they would save, and minimizing the number of cast and crew required to travel each day. LMGA location manager on that project Chris Baugh, explains: “The directive came from the top to innovate and implement environmentally responsible policies. It was the first time as a location manager that we went 100% digital with the entire library of scout photos, as well as the ensuing paperwork that followed. Carpools for crew were arranged, sets were built with repurposed materials that were carefully disassembled and recycled after the filming was completed. Our waste bins took longer to fill up. It was a successful endeavor. Many of the green policies implemented on that film have now become commonplace in the industry.”

But it’s not just the ecological environment that requires a sensitive approach. Location managers now need to be prepared for historical, cultural, religious and social sensitivities too. In 1996 for instance, *Vogue* magazine famously held a photo shoot inside the Djenné Mosque in Mali, where scantily dressed models in one of Islam’s most sacred spaces outraged local residents. As a result, non-Muslims have been banned from entering the mosque ever

since. And an even more extreme example comes from Peru in 2000, where a local beer commercial was granted limited permission to film in UNESCO World Heritage site Machu Picchu. During the filming, a 900kg crane fell onto an Intihuatana, a unique, priceless and literally irreplaceable sun-stone, damaging it irreparably. During the court case that followed, it emerged that the National Institute of Culture’s permit specified that only light equipment could be used and that a crane was specifically prohibited from the site. The camera crane operator was jailed for six years for the destruction of cultural goods, and permission to film in the sacred site is (obviously) significantly harder to come by these days.

Ultimately, the bottom line for location managers is this: as continually advancing technology takes productions to more and more remote and sensitive locations, complex expectations and extreme measures will become commonplace standard practice. Learning detailed information about the ecology of the location you’re planning to film at, and developing protocols to militate against potential damage, will become a hugely important area of a location manager’s work. Indeed, in the future, we’re also likely to start seeing the development of skill sets and specialized training for locations professionals that include dedicated knowledge and techniques for minimizing physical impacts in production—and those location professionals who’ve taken the time to learn these skills will be highly sought after.

In the meantime, though, all location managers can begin by assigning sufficient time and resources to implement detailed planning processes, and contact ecological, environmental, historical, archaeological regulatory bodies early in the pre-production process so that any potential problems can be headed off ever before the first camera rolls. •



After Earth by Alan Silfen, courtesy of Columbia Pictures Industries Inc./Sony Pictures Entertainment Inc.

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 Gerald Averill
 Greg Babcock
 Serena Baker
 Lori Balton
 Mike Barry
 Chris Baugh
 Ernest Belding
 * Kathy Berry
 Justin Besemer
 Michael Betz
 Michael Bigham
 Brian Bird
 Marylin Bitner
 * Robbie Boake
 Keith Bohanan
 Richard Bokides
 * Christine Bonnem
 * Brooks Bonstin
 Bill Bowling
 Alasdair Boyd
 Paul Boydston
 * Paul Brady

on Location Worldwide

Mike Fantasia
Roger Fath
Russ Fega
David Ferdig
Leo Azevedo Fialho
Perri Fichtner
Carol Flaisher
Mike Flores
David Foster
Billy Fox
Diane Friedman
Chris Fuentes
Kevin Funston
Andre Gaudry
Marco Giacalone
James Gierman
Karen Gilbert
* Michael Glaser
Peter Gluck
Marie - Paule Goislard
David Golden
Sarah Goller
Mac Gordon
Dan Gorman
John Grant
Barry Gremillion
Dow Griffith
Terry Gusto
Chris Gutierrez
Ken Haber
Russell Hadaya
Nancy Haecker
Wes Hagan
* Raine Hall
Julie Hannum
Jof Hanwright
Paul Hargrave
Howard Harnett
* Michael Haro
Janet Harold
Kenton Harris
Gahan Haskins
Marie Healy
Mike Hewett
Timothy Hillman
R. Richard Hobbs
Andrew K. Hodge
Tom Hogan
Thomas Holaday
Jonathan Hook
Kim Houser - Amaral
Victoria Howard
Shawn Hueston
TeriLee Huff
* Joshua P. Hughes
Jody Hummer
John Hutchinson
Mark Indig
David Israel

John Jabaley
* Kent Jackson
Saisie Jang
Barry Jones
Ilt Jones
Welton Jones
Geoff Jukes
Andree Juviler
Jason Kaplon
Stephen Kardell
Catou Kearney
Orin Kennedy
Brian Kinney
Heather "Shasta" Kinney
S. Dylan Kirkland
* Alex Kivlen
Eric Klosterman
Richard Klotz
Jordana Kronen
Chris Kucharski
Christopher Kusiak
John Latenser V
Michelle Latham
Nancy Lazarus
Jodi Leininger
Michael Leon
Robert Lepucki
Jennifer Levine
Dennis Light
James Lin
Joe Liuzzi
Scott Logan
Jesse Lorber
Michael B. Louis
Charlie Love
Ann Lukacs
David Lyons
Jim Maceo
Flint Maloney
Bill Maniscalco
Don Mann
John Markel
Donny Martino
Peter Martorano
Lara Massengill
Kent Matsuoka
Edward Mazurek
Kevin McAteer
Peter McClafferty
Tim McClure
Kathy McCurdy
David McKinney
Michael Meehan
Beth Melnick
Robert Mendel
Patrick Mignano
Barbara Miller
Dennis Morley
Nick Morley

Jeff Morris
Lucas Nalepinski
* Galidan Nauber
Jill Naumann
Stevie Nelson
Stuart Neumann
Peter J. Novak
Sophia Ochoa
JP O'Connor
Jennifer O'Rourke - Smith
Kyle "Snappy" Oliver
Brian O'Neill
David O'Reilly
Peter Orth
Debbie Page
John Panzarella
David Park
Pat Parrish
Marino Pascal
Larry Pearson
Paul Pedevilla
Evan Peller
* Michael Percival
Brittany Petros
Ellen Pfirrmann
Janice Polley
* Scott Poole
Peggy Pridemore
Richard Prince
Zachary Quemore
Ron Quigley
Jason Quimby
Osceola Refetoff
Will Regan
Errol Reichow
Steve Rhea
Tony Rimwah
Jesse Rivard
Adam Robinson
Daniel Rosenthal
Kei Rowan - Young
David Rumble
Lori Russell
Ian Rutherford
Will Ruvalcaba
Paulina Salazar
Tony Salome
Jason Savage
Bear Schmidt
* Jordan Schmidt
Paul Schreiber
Eva Schroeder
Florian Schura
Carole Segal
Mike Shanahan
Ned Shapiro
John Shelde
Bonnie Sills
Joel Sinderman

David Smith
Michael Smith
Laura Sode - Matteson
Leah Sokolowsky
Randy Spangler
* Chelsea Squyres
Rebecca Puck Stair
Patti Stammer
Pavel Sterba
Matt Storm
Jason Stowell
* Kyle Sucher
Golden Rob Swenson
Beth Tate
* Jack Tate
Duffy Taylor
Nate Taylor
Sam Tedesco
Kayla Thames
Dorion Thomas
John Thornton II
Leslie Thorson
Sam Tischler
Marta Tomkiw
Scott Trimble
Jim Triplett
Tano Tropia
* Andrew Ullman
Craig W. Van Gundy
Lary Vinocur
Veronique Vowel
Gina Vreeland
Kristan Wagner
Lee Wall
Stephen Weissberger
Michael Wesley
Byll Williams
Dennis Williams
Daniel Wilson
Shelly D. Wilson
Joe Wolek
Steve Yeager
* Louis Zuppardi



MARTINI SHOT

33° 31' 34" N / 84° 55' 27" W

Banning Mills, Georgia

Photo by Lori Balton



WHAT IS FAIRPLEX? AND WHY YOU SHOULD CARE!

By **Melissa DeMonaco-Tapia**

Photo by *Renee Hernandez*

Film production in California has been a major driver to the state's economy since the beginning of motion pictures and television. While other states have tempted producers with tax incentives to move their productions, the Los Angeles area still remains the hub. The state is fortunate to have a diverse geographic range - no matter what you are looking for to achieve a setting, you can find it. Fairplex, based in the eastern end of Los Angeles County, offers the perfect diverse geography to fit many production backgrounds.

Home of the L.A. County Fair, Fairplex, at nearly 500 acres, is virtually a city within a city and provides film crews with a private, backlot atmosphere. There aren't many locations in Southern California that offer not only a quarter-mile drag strip, but a 5/8-mile horse race track as well. Fairplex offers these unique elements and more:

- Art deco inspired 85,000 square foot conference center completed in 2012
- Home to NHRA's Auto Club Raceway complete with seating for 30,000
- Tree-lined streets, park-like settings and an infield
- 250,000 square feet of "sound stages" with ceilings as high as 50 feet
- A variety of barns, stables, and horse arenas as well as a working farm
- Full-size and miniature outdoor trains
- An art gallery, the Wally Parks NHRA Automotive Museum, a wine cellar
- A fire station, police station and gas station
- Board rooms, conference rooms and offices
- Sports bar and private restaurant available for filming
- On-site Sheraton Hotel offering special filming rates

Encompassing five million square feet, Fairplex's unobstructed parking lots are perfect for high-speed chases, stunts, set construction and long-term filming. Herbie the Love Bug drove on two-wheels during a street race scene for *Herbie: Fully Loaded*. For the final chase scene, Bruce Willis raced through the streets of Los Angeles, complete with helicopter, for *Live Free or Die Hard*. Fairplex Park doubled as Mexico's Aguas Caliente race track for Academy Award best picture nominee *Seabiscuit*. An interior tree-lined corridor served as Kentucky's second largest farmers market, where Orlando Bloom went to search for love in *Elizabethtown*. The Millard Sheets Center for the Arts is a perfect setting for a museum or intimate restaurant scene.

Fairplex tries to work with all budgets from photo shoots to feature films. Our on-site Sheraton Hotel offers special filming rates. The Fairplex staff is sensitive to the needs and timelines of large and small scale productions. Fairplex is well known as film-friendly - a reputation we pride ourselves on and strive to enhance. Fairplex offers simple film permitting through the L.A. County Fire Department.

Fairplex is proud to be a business member of the Location Managers Guild Association. They have sponsored the annual California On Location Awards since 2004, as well as the California Only Locations reception and in 2014 they proudly support the 1st Annual LMGA Awards. Fairplex provides hospitality for film industry professionals including invitations to the L.A. County Fair.

In 2010, the 30 Mile Studio Zone was expanded to include Fairplex. Enlarging the zone has made Fairplex even more desirable to Location Managers and Southern California production crews.

For a private tour of Fairplex or more information, contact Melissa DeMonaco-Tapia at 909-226-8813 or demonaco@fairplex.com. You can also visit its website at fairplex.com/filming.

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