

COMPASS



SUMMER 2015

The Official Magazine of the Location Managers Guild of America



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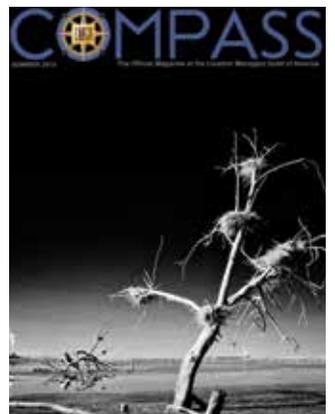


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FROM THE EDITORS' DESK

"Pull a thread here and you'll find it's attached to the rest of the world."

—NADEEM ASLAM

"I live my life in widening circles that reach out across the world."

—RAINER MARIA RILKE

Connectivity. This current issue of the *LMGA Compass* seems to have chosen its own topic. Portugal, Chile, Berlin, Atlanta, Montreal, Madrid, New York, Los Angeles ... our members live and work around the world. Once isolated, living and working in our own geographic areas, we now work in a global environment made smaller every day by technology, the Internet and social media.

Interdependence. No matter the geographic distance between us, the essential work remains the same. We share a passion for the creativity and camaraderie of our chosen profession.

Synergy. An intermingling of kindred spirits and unbridled creativity. Together, we make each other better ... a tangible result of 11 years of LMGA volunteerism.

A passion for creativity is on display in our cover story, "The Authentic Character of Things As They Are." Writer, critic and curator Shana Nys Dambrot explores the art and vision of location scout and fine art photographer Osceola Refetoff. His work endeavors to reveal the inherent truth of things, rather than serve our expectations.

Mark London Williams, senior correspondent for *Below the Line*, accompanies LMGA award-winning location manager Klaus Darrelmann on a whirlwind ride through Berlin—a city steeped in architectural magic and history in "Putting Berlin on the Map."

Jill Naumann's "Game of Drones" looks behind the scenes at the regulations that are lagging behind new drone technology. From virtual set extensions to 3-D modeling to dynamic footage, drones are changing the narrative of cinema. How fast can legislation catch up?

If a picture is worth a thousand words, Portuguese location scout João Alves has written an epic novel. "Profile in Pictures" showcases his eye for composition as well as the diverse beauty of his homeland.

Our departments in each issue include "Career Focus," "In My City," "In the News" and "Martini Shot." In the last "Career Focus," Veronique Vowell's piece was inadvertently cut off. See page ten for the final column and the LMGA website for her entire story.

As we enjoy the long days of summer, celebrate the connectivity, interdependence and synergy that the LMGA fosters. Wherever your wandering paths might take you, there is always a seat for you by the LMGA's communal fire.

Always a pleasure, never too busy.

Marie, Stevie, Ken and Lori





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LETTER FROM THE PRESIDENT



DEAR MEMBERS,

I write to you today away from home, in the burgeoning film hub of Atlanta, Georgia, where I will be working on the Fox show *Sleepy Hollow* for the next few months. I do miss the comforts of home—sun-drenched days, the smog sunsets and the soothing white noise of the 405 freeway—but I must admit, I have begun to feel good here in Georgia. Over 2,000 miles separate Los Angeles from this “incentive state,” one of many popping up around the country, and yet the work remains the same.

A quick tour of Atlanta reveals some striking similarities to Los Angeles. Drive down Marietta Street and notice the CNN and TBS headquarters looming overhead. Head north and pass by Atlanta Tech Village, part of the growing “Silicon Peach” tech sector in the city. Atlanta has sought out these industries to boost job growth, and the reality is, the entertainment industry will continue to spread as other locales follow the blueprint. Our Guild is expanding and moving with the entertainment industry as it places our work in areas where they can get the most bang for their buck.

Whether you are based in Los Angeles and scouting outside of your state or a local managing in your hometown, the challenges of locations work remain the same. We still must wrestle for shooting permits, wrangle truck moves at 4 a.m. and pacify local residents when we bring the circus to their doorsteps. Many of us are firmly entrenched in our community wanting to keep our jobs local, some of us relish the opportunity to travel and explore new areas across the nation and around the world. Wherever you live, we have the same concerns. We want to work, pay the mortgage, feed our families and plan for retirement.

The LMGA prides itself on its global reach, and we strive to represent location professionals in all places, whether it's Los Angeles, Atlanta or Dubai. We may be spending more time on the road, like myself, but when we clock in to work (sometimes at 4 a.m.), we fall under the same umbrella.

So to LMGA members here, there and everywhere, remember that you have the support of your Guild wherever you are. Take advantage of the community and benefits we offer, including this issue of the *LMGA Compass*, and enjoy our diversity. We are a unique and global community. The LMGA collective connects you to professional brothers and sisters throughout the world. Take the occasional opportunity to reach out and say hello to a distant colleague through our online forum, a phone call or a personal note. No matter where you make your home—in a production hot spot or isolated community, the LMGA is here for you.

Thank you,
Nancy Haecker

COMPASS

Official Magazine of
Location Professionals
Promoting Excellence
on Location Worldwide

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CONTRIBUTORS



João Alves

João Alves has been a location scout in his native Portugal for 10 years, following a successful career as a commercial producer. Born in the magical city of Sintra, he studied design at Lisbon University. He lives in Ericeira, a small fishing village, with his surfing 13-year-old daughter Carolina and his faithful assistants, his dogs, Sushi and Goshi.



Jill Naumann

Los Angeles native Jill Naumann considers filmmaking to be an integral part of her cultural heritage. Training on the streets of LA during the '90s filming boom, Naumann worked with directors such as Ron Howard, Mick Jackson and William Friedkin. In 2003, she received a COLA Award for Location Professional of the Year - Television for *44 Minutes: The North Hollywood Shoot - Out*. In 2013, she was honored with a second COLA for the Best Reality Series *Top Hooker*. Her photography has been showcased in AFCI's *Locations Magazine* and many California country brochures distributed by tourism boards. In her downtime, she enjoys using multi-sport vacations to scout California's small towns, and donates her time on the festival circuit to promote filming.



Bob Craft

Bob Craft is a Los Angeles transplant with over 25 years of experience as a manager and scout. Bob fell in love with film in college, went to graduate film school at NYU and got his first job as a PA on *The Warriors*, shooting three months in the subways of New York. He has never looked back. He is currently scouting on an Alexander Payne feature film.



Leann Emmert

Leann Emmert has been a proud location professional for over 16 years, having worked on such features and TV series as *Minority Report*, *War of the Worlds*, *Lincoln*, *The Dark Knight Rises*, *Ray Donovan* and the *Transformers* movies. She is currently out of town on a new adventure, which has her scouting and filming in Hawaii & Vietnam until spring of 2016.



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.



Shana Nys Dambrot

Shana Nys Dambrot is an art critic, curator and author based in Los Angeles. She is currently LA editor for *Whitehot Magazine*, arts editor for *Vs. magazine*, contributing editor to *Art Ltd.* and a contributor to *LA Weekly*, *Flaunt*, *The Huffington Post*, *Palm Springs Life* and KCET's *Artbound*. She studied art history at Vassar College, curates one or two exhibitions a year and speaks in public with alarming frequency. An account of her activities is sometimes updated at sndx.net.



Rick Schuler

Rick Schuler has worked in the film industry since 1989. He was a nominee at the LMGA's first awards show for his work on the Spike Jonze feature film *Her*. Impressed with the professionalism of the show and the dedication of various LMGA members, he ran for a seat on the LMGA Board and joined the committee to help vet award show nominees for the 2nd Annual LMGA Awards Show. Schuler is currently an active LMGA Board member, contributing to several committees.



Mark London Williams

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

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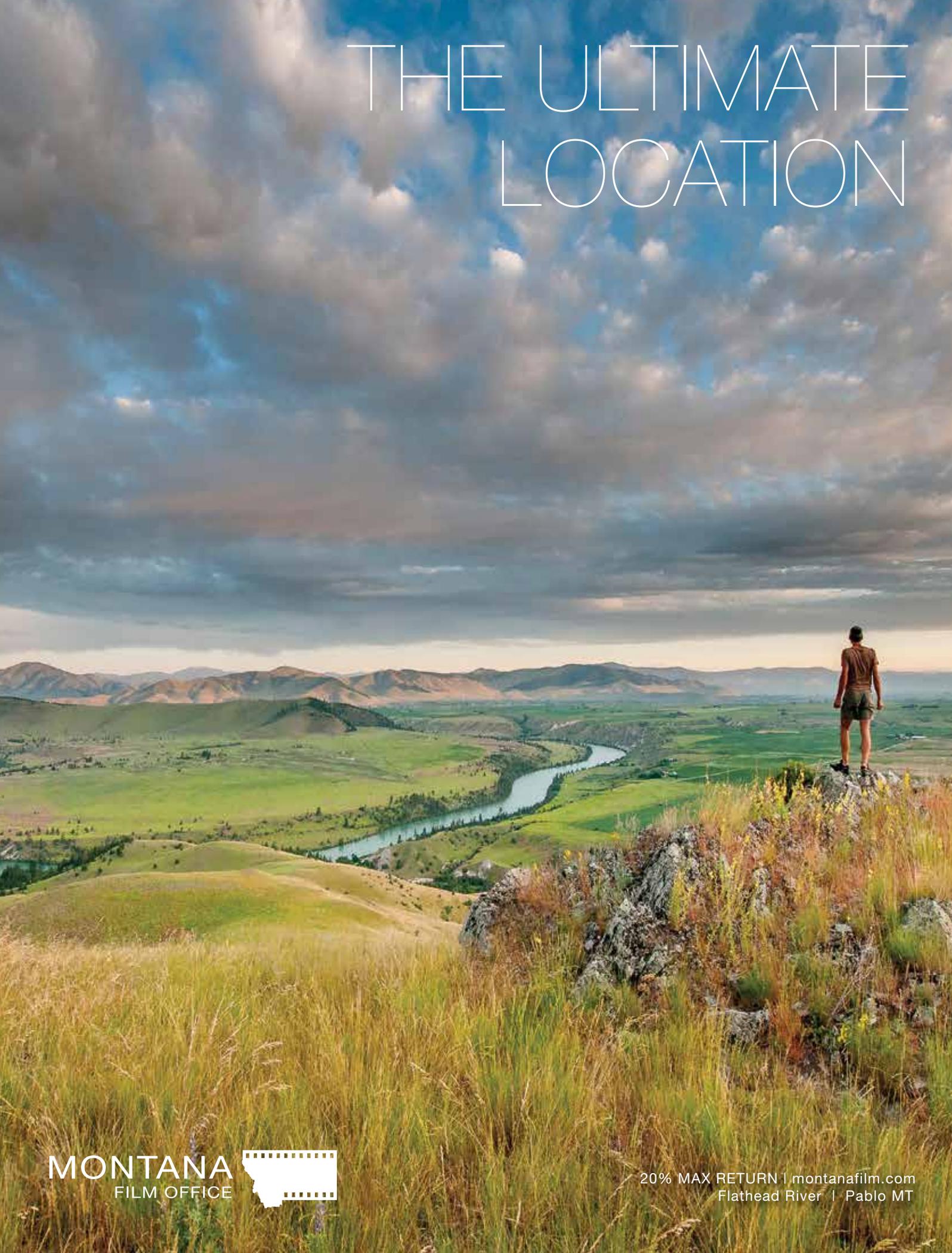
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EDITORS' CORRECTION

The Spring 2015 Career Focus, featuring Veronique Vowell, was inadvertently truncated. Here are the concluding paragraphs.

Please read her story in its entirety at:

<http://locationmanagers.org/veronique-vowell-career-focus/>

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

It takes a team of dedicated professionals to get the job done. I have been extremely fortunate to have a talented, long-standing crew: Andrea Morrissy-Keener, 12 years; Jason Kaplon, 7 years; J Hanna and Jasmin Paris, 4 years. Some are with me still, others have moved on to greater glory. Without their support over the years, I would not be where I am today.

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

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

All these experiences prepared me to be able to advocate for location professionals and the greater film community as a Board member of FilmLA, a member of the LA City Mayor's Task Force, a founding member of the LMGA and a lecturer at a variety of film schools—AFI, Boston University, Emerson College and Chapman University.

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

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



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PHOTOS BY: RYAN JACOBS, JOE THOMAS
& THE UTAH OFFICE OF TOURISM

IN THE NEWS

Originally a Moorish fort, the area fell to Alfonso VI of Castile in 1086. Madrid remained a small village until 1561 when Felipe II made it the capital and the

great square is the Plaza Mayor, sight of bullfights, executions, pageants and the inquisition trials.

There are also many controllable ancient narrow streets for romantic walks and talks. In fact, all the squares and streets are filmable and you pay by how much you are using. The cost comes out to around 50 euros per square meter (approximately \$53). The city is working to be as film-friendly as possible.

On our second day, we drove 45 minutes northwest of Madrid to El Escorial, an imposing palace and world heritage site. We didn't start our visit until after we had our two-hour lunch of tapas and wine. The Spanish have their priorities.

El Escorial was built by Felipe II between 1563 and 1584 as a contemplative retreat for himself and a mausoleum for the royal family. The building is huge with a footprint as large as the Pentagon.

That night we toured Madrid's Lavapiés, the city's oldest barrio and former Jewish quarter. This mixed, working-

class neighborhood, has a wide variety of immigrants.

On the last day, we explored Paseo de la Castellana in Salamanca, an upscale business and shopping district reminiscent of Embassy Row or Massachusetts Avenue in Washington, DC. Among the architectural highlights were buildings designed by Santiago Calatrava, Norman Foster and Philip Johnson. The Plaza de Toros de Las Ventas, a beautifully designed bullfighting ring built in 1929 in the Neo-Mudéjar style (reminiscent of the 12th-century Moors), was also a highlight.

At the conclusion of our whirlwind tour, the exquisite beauty of Madrid's International Airport added the final note, underscoring the variety of architecture and abundance of locations that Madrid offers.



L to r: Samuel Castro, Bob Craft, Antoine Depardieu and Michael J. Burmeister

Madrid: Ready for Its Close-Up

By Bob Craft

As part of La Ventana del Cine Madrileño, promoting their audiovisual industry, Madrid invited producers from Sweden and Columbia, along with myself and fellow location managers Michael Burmeister/LMGA and Parisian Antoine Depardieu to tour their city.

Madrid is a friendly city with an easygoing lifestyle. Even film shoots have reasonable hours and two-hour lunches with wine. The capital of Spain and Pedro Almodóvar's (*Women on the Verge of a Nervous Breakdown*) backlot, Madrid has a great variety of locations.

Event organizer Samuel Castro was tasked with showing us all that the city had to offer. We stayed in a modern hotel in City Center, enabling us to walk to most areas.

old Arab fortress became his new palace. In that era, urban architectural design was based on the work of the Roman architect Vitruvius (1st century BC). This urban model included a central square with a church and various public buildings. As a result, there are many beautiful squares, great for action films looking for that international look.

The Bourne Ultimatum shot at the Café del Principe on the Plaza de Canalejas. Another



Michael J. Burmeister at El Escorial Monastery

Photo: Courtesy of La Ventana del Cine Madrileño



A New Union Rises

New York LMGA members who are part of the grass-roots organization Crossroads-ULDW (United Locations Department Workers) have much to celebrate this summer as the ULDW membership has officially voted to join the

AFL-CIO affiliated union, the Communications Workers of America (CWA), District 1, Local 1101 in New York City to become CWA-ULDW Local 1101.

“On June 14, CWA Local 1101 met with over a hundred ULDW members and I was proud to be part of such an overflow of unionism,” said Keith Purce, President of CWA, Local 1101. “The meeting showed that NYC is now and will always be a union town! Welcome to CWA, we are glad to work with ULDW on our goal to become a union represented organization!”

The ULDW is an organization founded over two years ago, to mobilize the locations workers in New York City’s feature film, and episodic



Photo by Michelle Stella

network television industry. We built a movement and now number more than 200 strong, and counting.

“For two years now, we have been looking for a partner to help us get a contract on the job,” said Dan Welch, chairperson of the CWA-ULDW Local 1101. “We now hope with the help of



Photo by Rodrigo Ardiles

Mike Fantasia at Rio Fuy, Chile

CWA and Local 1101 that our dream of a unionized location department will be fulfilled. We look forward to working hand-in-hand with the rest of the unionized crew members in New York.”

The CWA-ULDW strives to join our brothers and sisters in SAG, DGA, IBT and IATSE, as union workers on set. We want to negotiate a collective bargaining agreement with our employers—like our fellow unionized location workers in all other major filming regions of North America.

“As New York enjoys record-breaking years of network and studio production, due to the tax incentive program, the new CWA-ULDW Local 1101 feels it’s now our job to see that the location departments that sustain this volume and impact, get a fair contract to work under,” said ULDW founder John Spady/LMGA.

For further information, please visit: www.crossroads-uldw.org/

Chile Seeks LMGA Counsel

By Mike Fantasia

The Chilean government is making a concerted effort to attract international filmmakers. To that end, I attended the 19th Annual Business Conference in Viña de Mar in early June. I had over two dozen meetings with television, film and commercial producers, directors and location managers, a soundstage developer and various national and regional economic development officials during the three-day conference. These discussions centered on developing relationships with the LMGA to conduct a series of seminars and educational programs over the next few years to raise the level of expertise of Chilean location managers.

After the conference, I participated in a five-day familiarization tour sponsored by the Association of Film Commissions of Chile (AFCC), an organization

that includes the Atacama, Patagonia, Lacustre de la Araucania and Valdivia Film Commissions. The tour included the national parks of the Araucania near Pucon, Menetue Hot Springs, Huilo-Huilo Biological Reserve, Mocho-Chosuelo Volcanoes National Park, Fort San Luis de Alba River, Valparaiso, San Felipe, Putaendo, Quintero and Valdivia.

The highlight of this portion of the trip was the signing of a Memorandum of Understanding between the LMGA and the AFCC that will allow the two groups to work together on mutually beneficial projects, including training and educational seminars for Chilean location managers. They also want us to participate in meetings with key production and business people to discuss ways Chile can become more competitive in the world filmmaking market. In exchange, the LMGA will receive Chilean products for our various functions as well as familiarization tours for commercial and feature location managers.



Photo by Jimmy Hang/LMGA

LMGA Board of Directors Election

Returning Board members Mike Fantasia, Eric Klosterman and Sinclair Anderson were voted in at our annual meeting. Newly elected Directors are Rick Schuler, Jimmy Ayoub, Bob Decker, Wes Hagan, Dorion Thomas, Jordan Schmidt, Melissa Demonaco and Mario Ramirez. Continuing on the Board are Nancy Haecker, Rebecca "Puck" Stair, Ken Haber and Lori Balton. Our organizational meeting yielded another term for the Executive Committee: Nancy Haecker as President, Lori Balton and Ken Haber as 1st and 2nd VPs, Eric Klosterman as Treasurer and Sinclair Anderson as Secretary.

We are indebted to you for your continued service to the Guild.

Continued inclusion of business members to the Board is a boon to the LMGA. Per Co-chair of the Business Committee Ken Haber, "Our business members are increasingly influential in our activities and support the mission of the Guild. It's only logical that they should have representation in our leadership."

This was the first time our elections were 100 percent

electronic. Sinclair Anderson did a great job spearheading the work! Our administrator, Marc Blackbird, and event coordinator Taline Semerdjian, along with volunteers Brian Love, Robert Girardin, Shelly D. Wilson and Jimmy Hang did a great job!

A round of applause to outgoing Board members: Tony Salome, Stevie Nelson, Heather Ross, Jason Kaplon, JJ Levine, Welton Jones, Alex Moreno and Kevin Funston.

Their service to the Board has been critical to the LMGA's growth and success. We hope they will continue their good work with the Guild.

Special thanks to LMGA Board nominee Greg Babcock who traveled all the way from Colorado to attend Sunday's meeting. We hope to see more of Greg in the future! And thanks as well to nominees Alex Moreno and Steve Bornn.

We enjoyed a lovely Sunday afternoon in an urban oasis at the DoubleTree by Hilton Los Angeles Downtown's Kyoto Gardens. The company, food and entertainment were top notch. Special thanks to our sponsors: DoubleTree Hilton, The Location Portal; Skye Rentals and Reel Waste & Recycling.



Location Reality Meets Fantasy at Comic-Con 2015

On July 9, Location Managers Guild of America members divulged secrets and shed insights to scouting and managing locations for major motion pictures during the "Hollywood Location Scouts" panel at Comic-Con International 2015. This popular panel was spearheaded for the third year in a row by location manager Scott Trimble/LMGA.

Meant for entertainment professionals and the general public alike, the panel addressed the behind-the-scenes work that bridges the gap between imagination and reality during the production of major motion pictures. The panel also discussed the challenges of how those incredible locations were found by the scouts, modified by the crew and managed logistically prior to and during the filming.

This year's panel featured LMGA members Nick Carr (*Spider-Man 3*, *Enchanted*), Stephenson Crossley (*Fear*, *The Walking Dead*,

Transformers: Revenge of the Fallen), Stacey McGillis (*Guardians of the Galaxy*, *Infiltrator*), Kei Rowan-Young (*Django Unchained*, *Chef*), Scott Trimble (*Terminator Genisys*, *Jurassic World*) and Steve Woroniecki (*Tomorrowland*, *X-Men: First Class*).



Sheri Davis on the Move

After 24 years, the Inland Empire Film Commission has officially closed its doors with the retirement of longtime director Sheri Davis.

Three separate agencies will handle production inquiries and permits: City of Big Bear Lake Film Services, Riverside County Film Commission and San Bernardino County Film Permitting. Go to filminlandempire.com for contact information and website links.

Ms. Davis will assist the City of Big Bear, the County of Riverside and the USFS (US Forest Service) during the transition. Dan Taylor (IEFC deputy director) will steer operations in San Bernardino County.

A visionary leader, Sheri

Davis was honored with the first LMGA Trailblazer Award. Her efforts to further the recognition of location professionals culminated in the annual California On Location Awards Show, which will celebrate its 21st year.

some international indie filmmakers of all ages, with a varying degree of experience. The panel broke down the process of filming in Los Angeles, explaining the new California tax incentives, the role of FilmLA and the permitting process, as well as



Photo by Shane Hirschman/FilmLA

Outfest Los Angeles LGBT Film Panel

By Leann Emmert

This July, Outfest Los Angeles recently celebrated its 33rd anniversary with one of its biggest festivals yet, with films from around the world representing the best in LGBT storytelling.

As a proud member of the LGBT community, I was honored to be included on this year's panel about "Filming in L.A.," along with FilmLA President Paul Audley, Mayor Garcetti's film liaison Kevin James, California Film Commissioner Amy Lemisch and producer Stephanie Allain. The panel was moderated by *Variety's* managing editor of features, Peter Caranicas.

The audience consisted of both local and also

L to r: Moderator Peter Caranicas, Variety; Stephanie Allain, producer of Beyond the Lights; Leann Emmert, location manager; Kevin James, Chief Film Liaison, City of Los Angeles; Paul Audley, President, FilmLA; and Amy Lemisch, Executive Director, California Film Commission

the wide variety of resources Los Angeles has to offer filmmakers of all budget sizes.

I shared with the audience the role of location scouts & managers and the benefits of having us on a film project early, not only to guide them through the variety of looks L.A. has to offer but to also steer them away from potential problem locations that can be costly. Having scouted for several features before the script is even finished, I let the audience know we often help to craft the look of the film. One student filmmaker asked, "How do you know what to scout for without a script?" I quoted what Michael Bay once told me, "Go find some cool s**t!" and the writers will work it in!

CAREER FOCUS

Where the Camera Meets the Eye and the Rubber Meets the Road Rick Schuler

RATHER THAN FOCUS ON ALL THE PROJECTS I HAVE WORKED ON, THIS IS MORE OF A REFLECTIVE ACCOUNT OF HOW MY LIFE EXPERIENCE PREPARED ME FOR A CAREER AS A LOCATION SCOUT AND MANAGER.



Rick Schuler. All photos courtesy of Rick Schuler

I was born in Ypsilanti, Michigan, a town that made history in 1964 when Rokeach published the psychiatric case study, *The Three Christs of Ypsilanti: A Narrative Study of Three Lost Men*. The book details the interactions of three paranoid schizophrenics, each claiming to be Christ. They confront each other fiercely, about who is the real Jesus Christ. In the end, their delusions prevail over a consenting decision, as they each unwaveringly proclaim the other two to be mentally ill imposters.

This study came to mind years later while shooting in the middle of an intersection in Ventura, California. The entire movie set of about a thousand people grew eerily quiet while witnessing three men staunchly stand their ground, yelling at the top

of their lungs, inches from each others' faces. This 'high level' heated argument had to do with the next best course of action for a scene in the movie *Swordfish*, starring John Travolta, Hugh Jackman and Halle Berry. While none of these enraged men claimed outright divinity, the implication could easily be inferred by the verbal intensity of clashing egos. In all likelihood, Jesus' name had been invoked a time or two!

The deepest impression I have of this event is the contrast between what occurred the day prior at the same intersection. Music played over loudspeakers, filling the streets with familiar rhythms, when the famous actor stepped out of his town car and without missing a beat, broke into his legendary *Staying Alive*

disco moves, captivating the crowd who cheered with unabashed delight at the nostalgic reprieve. The contrast between the two events was palpable. From my experience, it appears that much of moviemaking seems to be forged in an intersection of competing ideas and egos. We work in a schizophrenic business or at the very least, a great sociological experiment worth the price of admission!

I was 5 when my family moved overseas. The first generation in both of their families to attend college, my missionary parents, with four children in tow, were off to establish a Protestant Evangelical church in a fundamentally Catholic, if not agnostic, country. While most missionaries go to Africa or South America, my parents headed to Europe. We lived in Paris for two years while they studied French and French culture at the Sorbonne. Without comprehending one word of French, I was enrolled in first grade. I don't remember learning French, but by second grade I had integrated it into my adopted culture. At the end of my third year, we returned to the States. I continued my fourth-grade education, now with a limited ability to speak English. Upon our return to France a year later, I advanced to fifth grade only to fail and repeat the class. The strain

of living between the two countries was catching up with me. It split my identity; I never fully integrated into either culture. Maybe this propensity for neutrality prepared me for the situations we often find ourselves in as we seek to meet the needs of both production and property owners.

After eighth grade in France, I was enrolled in an English-speaking boarding school in Southern West Germany. Black Forest Academy was populated with kids from across Europe, North Africa and the Middle East, whose parents were missionaries, diplomats or businessmen brought to this corner of the world by their careers and callings. This is when I satisfyingly leaped from eighth to 10th grade, caught up with my age group, and graduated from high school.

I returned to Wheaton, Illinois, and lived with my parents, home "on furlough." While they traveled and visited churches that supported them, I fulfilled my immediate ambitions as a young man by getting a driver's license, securing gainful employment as a grease monkey at a local Pontiac dealership, and ... buying a car! I don't know why, but I never thought about going to college. Up to this point, school had been a rather trying experience

for me. My mind was set on driving and enjoying the independence this country afforded me.

After work, I drove aimlessly around small midwestern towns. I cruised main streets, noticing the architectural details of the shops, restaurants and civic buildings. I explored neighborhoods, taking in the individual characteristics of houses, churches and schools. I meandered the surrounding countryside. I took it *all* in, including the way the evening light warmed the scenery. At the time, all I knew was that driving felt good, and that I found the variety of what and whom I saw inhabiting these small towns interesting. This new pastime felt purposeful somehow, but I had no idea it was going to turn into a career path years down the road.

My parents' return to France prompted me to move on with life's adventures. I was accepted to Wheaton College's Conservatory of Music as a piano performance major. In an attempt to understand my religious upbringing in the world of Evangelical Christianity, I switched majors and pursued religious studies and sociology. It was a decision solely motivated by academic interest. I did not possess the forethought to think about what I would be doing later as a career. For a year, I was a teaching assistant for a French professor, followed by two years of managing the on-campus student coffee shop. The experience of managing employees was a training ground for location managing. I interacted with the students and the staff to get things done; from cleaning the floors and throwing away the trash ... why does that all sound so familiar?

I met my future wife while I lived in the French House, immersed in French culture and language. Being certain of our desire to be with each other regardless of what life brought, Carla and I were married before our senior year.

After Wheaton, I worked the phones at Tyndale House Publishers, selling books and bibles to Christian bookstores and other retail. The experience in cold calling, making a quick connection with the person on the other end of the line, is another skill that has benefited me greatly as a location manager. Most of my conversations with homeowners or merchants involve a quick assessment. I try to adjust my vocabulary to fit theirs, whether it's using big words, or even profanity. I also listen for signs or cues as to how they are feeling at the moment. I can't tell you how many times people have divulged personal information about themselves just because I asked a few questions and genuinely listened. When the schedule allows for it, I like getting to know people. Working out the details of a shoot is one thing, making a human connection with a stranger is quite another. I value both experiences. There are days, however, when I just want to go to the office and



Rick Schuler scuba diving off Santa Cruz Island.



Filming Her on a penthouse rooftop in downtown LA.

close the door, or drive around town with a Starbucks in my hand and not speak a word to a single soul.

My unusual upbringing contributed a great deal to my interests at the time. I was intrigued with religion's impact upon the development of Western thought. So, following my stint in phone sales, we moved to Indiana, where I completed a master's degree in theology at the University of Notre Dame. Tired of midwestern winters, we headed west and landed in Pasadena, California. I secured

a job teaching at Alverno, an all-girls Catholic high school. The Italian mansion on campus was a frequent location for TV shows, movies and commercials. It was here that I first came into direct contact with the industry.

I decided to transition into location scouting in commercials. It called upon the use of my many skills and interests: my schedule would no longer be dictated by the sound of a bell; I would be driving; my interest in architecture and history would be relevant; my interest in traveling and meeting new people would come in handy; and I was also interested in photography. Interestingly, I went from a profession that is not really valued by society as a whole to another profession that fights for recognition in its own world.

Very early on, I was securing permission to fly a helicopter 50 feet off the ground as it traveled a precarious route through downtown LA. The project was for Sprint, featuring a helicopter carrying



Schuler on the set of the award-winning Budweiser Super Bowl commercial.

a phone. The dangling phone was added in post-production. The permit simply read, "Helicopter fly-bys." Those were the days! Multiple cameras were filming the scene; one placed in a manhole on Grand Avenue; one by a swimming pool atop a hotel rooftop; and another on the helicopter pad of the Bonaventure Hotel. Fifty PAs locked down the street. But the sweetest part of it all was hearing the director turn to me and say: "This is your day." Little did I know that years later for the movie *Swordfish*, I would pull a much more detailed permit to fly a large Zikorsky helicopter carrying a real payload. A bus! We flew an actual city bus around the very same area, requiring the closure of 26 blocks in downtown LA, on a Super Bowl Sunday, no less! That was the first time, and quite probably the last time, that a city bus had ever flown between buildings above the streets of downtown Los Angeles.

After six years, scouting around the world came to an end. I was in Moab, Utah, for

Marlboro, when my wife called in tears. She felt like she could no longer care for our two sons by herself. She was now a psychologist in private practice in Pasadena. The next day, I was on a plane back to LA. This was the first-and-only time I remember walking away from a job. I worried it would have negative consequences for my career, but there was something bigger calling. Family. Each of those jobs away from home had started the same way: the call to get on a plane, the excitement of travel and discovery, followed by the conflict and sadness of leaving my loved ones behind. For the sake of my family, I made the decision to limit the scope of my work, for the most part, to scouting and managing in and around Los Angeles.

I began working at Propaganda Films with young directors shooting commercials and music videos. A reputation for burning locations had previously kept me away from this company. But things were a changin'... Producers I respected began popping up there. I worked with David Fincher, Michael Bay, Mark Romanek, Spike Jonze,

Antoine Fuqua, Simon West and Dominic Sena.

My foray into movies began with a call from David Fincher for the movie *Seven*. I told him that I didn't do movies. He replied that he only wanted me to scout. I could assess how I felt after that. I think I am most proud of my scouting on *Seven*. The complexity and challenge of finding those locations stands apart from the rest. It took a total of seven different interior and exterior locations to create the downtown police station. When it came time to move into managing, I didn't think I was prepared enough. I was scared to fail. I told David I wasn't ready for the responsibility. Paul Hargrave ably managed the film. I was worried about letting David down, but he didn't see it that way. Following principal photography, David insisted I help him with additional photography. This time, I was ready. I followed his direction, and I have been fortunate and privileged to be asked to work with him ever since.

In the summer of 2009, I buried my wife of almost

29 years. The ceremony took place under a beautiful Deodar tree at Mountain View Cemetery. I never figured that a location I had scouted many times would one day feature my own story in real time. What amazed and comforted me most was that the people in the biz I had worked with all these years were standing there with me. My colleagues rallied to my aid and I was reminded that the legacy of our work pales in comparison to the deep abiding friendships that develop while we work tirelessly as a team.

One of my favorite aspects of the job is the camaraderie with my location team. I recall a time when one of my assistants and I were reviewing the details of a parking lot he had secured for our catering truck. During our conversation, he explained to me that the deal he had struck with the church involved 200 homeless people walking through the center of our eating area to go to the church to get some food of their own. I'm like: "You're not serious, right?" He just looked at me and then we both burst into laughter at the thought of it.

On another occasion, we were set to move in the middle of the day and needed the street parking to be completely clear for our arrival. I asked my assistant how things were looking. He said that when he arrived early that morning, the street was packed with cars and he had to call the tow company. I was a bit concerned and asked how many cars had been towed so far. He proudly stated 17 and counting. He was proud of himself for having tackled the problem. I tried to conceal my shock and told him that in all my years in the business, I had maybe reluctantly towed three cars. He was silent at the other end of the phone.



NIAGRA FALLS VACATION ... A scout is always scouting, no matter where they are.

Past his silence I could hear some lady yelling in the background: “not the Cadillac, not the Cadillac” as she ran down the middle of the road chasing the tow truck that was impounding her car.

Pulling off a seemingly impossible feat, where fantasy meets reality, ranks highest in my job satisfaction category. There have been a considerable amount of them; exploding cars and firing weapons at the base of Pyramid Lake Dam in the National Forest, Post 911 and during a heat wave over 100 degrees for *Savages*, to securing a location for a car stunt that involved driving a Porsche at full speed, crashing through a wall of floor-to-ceiling windows, sliding the car sideways on the street in front of the dealership, and tearing down the road at high speeds for *Gone in Sixty Seconds*, in Beverly Hills, no less!

From finding a location, to framing a shot, to negotiating a contract, to problem solving logistical issues, to getting people on board who

may have initially resisted, I have found that what the job requires most is creativity, lots of creativity. And somehow, over the course of my lifetime, I have gleaned skills that prepared me for this amazing career as a scout and a manager. When I’m asked what one needs to do to be a location scout and manager, I reply with the following: get a college education and major in any field that is of interest to you. Travel. Study architecture. Immerse yourself in another culture. Enjoy beauty. Observe the intersection of light and shadows throughout the day. Take a picture of them in your mind’s eye. When you’ve got that covered, get a camera, learn the necessary tools of the trade and hit the road.

Rick Schuler’s list of credits includes *Seven*, *The Game*, *Fight Club*, *Gone in Sixty Seconds*, *Adaptation*, *Swordfish*, *Zodiac*, *Mr. & Mrs. Smith*, *National Treasure: Book of Secrets*, *The Social Network*, *Her* and *Gone Girl*.

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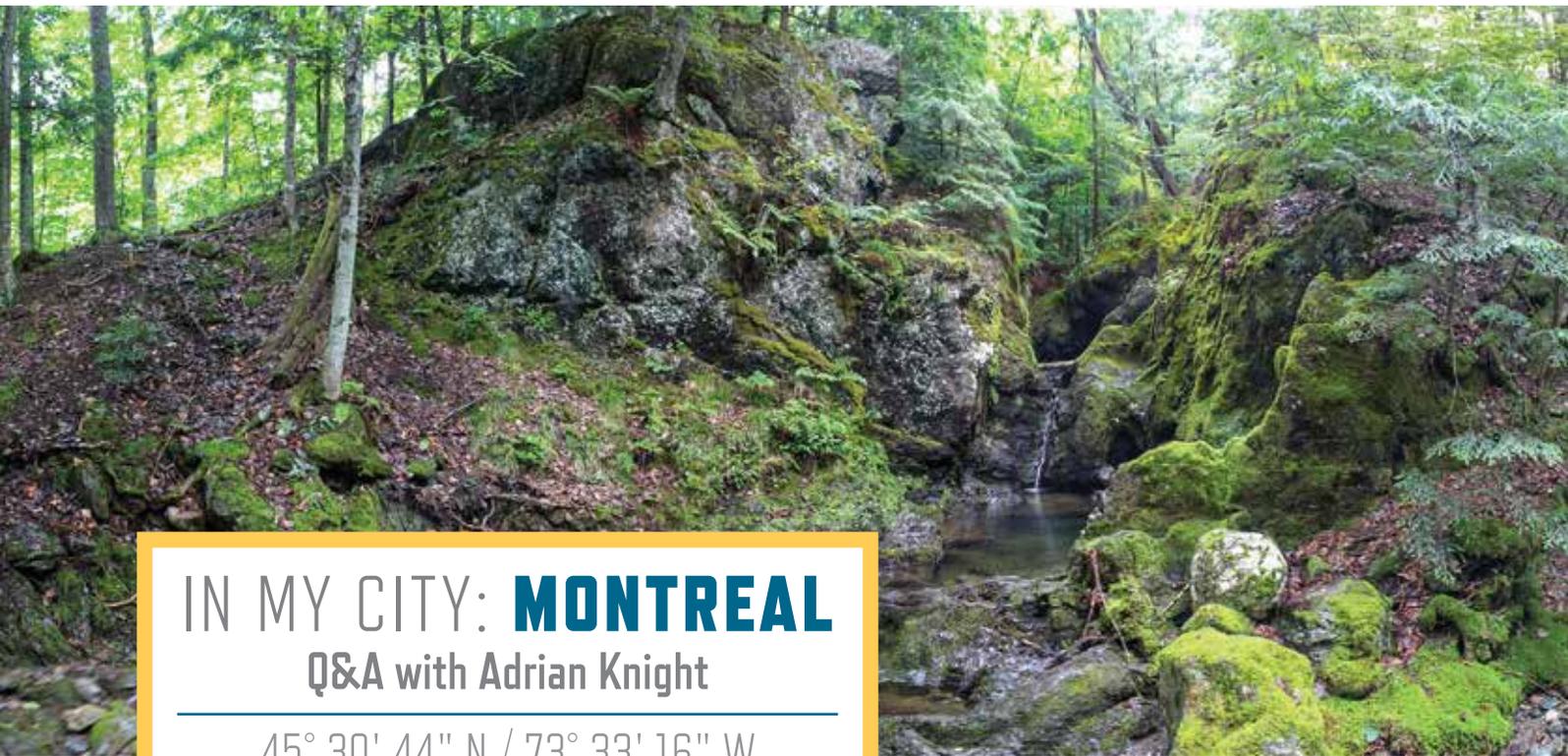
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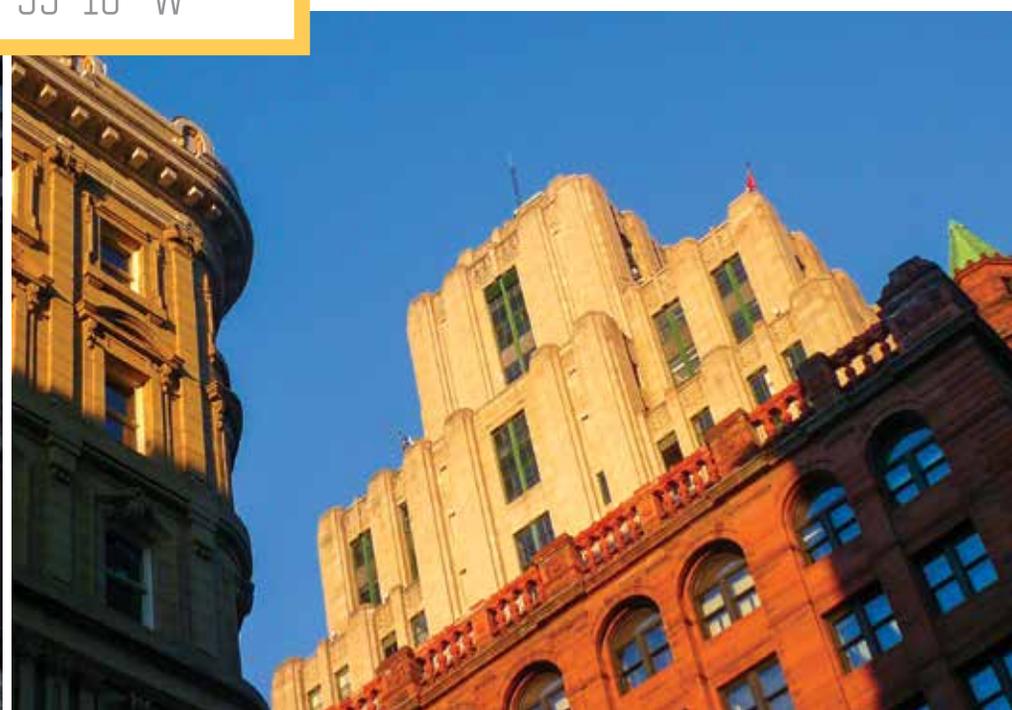
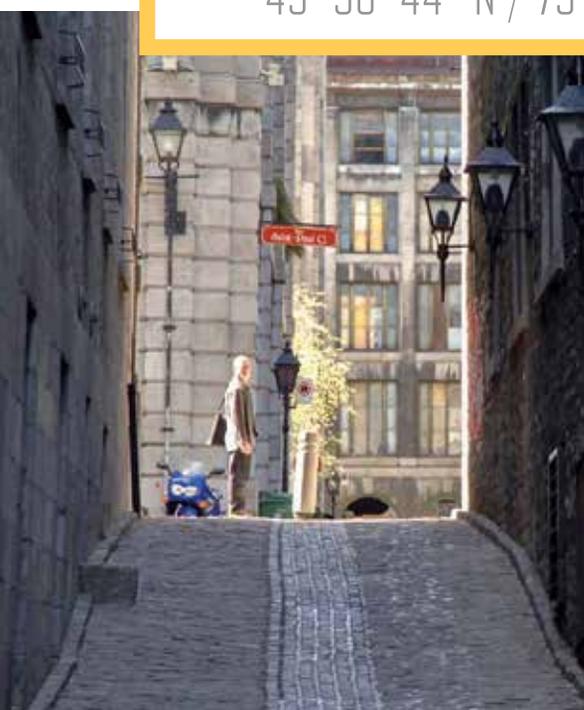
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IN MY CITY: **MONTREAL**

Q&A with Adrian Knight

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Co-editor **Stevie Nelson** talks to member **Adrian Knight** about filming in marvelous Montreal.



Photo courtesy of Adrian Knight/LMGA

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

Adrian Knight: I've been location managing since 1994. I started out by helping on student and independent films, then moved into commercials. After three years of doing mostly commercials, I started managing feature films. Features were my mainstay for many years, but since 2011, I find myself doing a lot more episodic TV. I am fluently bilingual as I was born and raised in Montreal. I work on just as many French-Canadian projects as I do on English-Canadian or foreign productions. My very first feature as a location manager was the bilingual thriller *Le dernier souffle*. My first American studio feature was Warner Bros.' *Battlefield Earth*, starring John Travolta. This film was great fun to work on even though it's widely considered to be one of the worst films in cinematic history! At least *Variety* said that the locations were great! Some favorite films I've been fortunate enough to work on include *Blades of Glory*, *Journey to the Center of the Earth*, *On the Road* and *Life of Pi*. The last few years I've done lots of TV, and I'm currently working on my third episode of *Who Do You Think You Are?* I'm also just about to start production on season three of the Canadian police drama series called *19-2*.

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

AK: There are so many reasons people choose Montreal: we have a unique blend of North American and European cultures, reflected in our customs, our architecture, our food. We have some of the oldest buildings in North America in Old Montreal and Quebec City, just a short hop away, and one can do contemporary USA on one street, and literally turn the corner and do period Europe on another. Furthermore, there are hundreds of easily accessible rural locations within a very short distance of the urban core. Our European *je ne sais quoi*, combined with our Anglo-American practicality and efficiency, make us a unique city in the Americas.

Stevie: WHAT TYPES OF PRODUCTIONS FILM IN MONTREAL?

AK: We are very fortunate in Montreal, since we have not only a steady flow of big-budget Hollywood films, but also a lot of midrange or lower budget independent projects from all over the world. We also have a long-standing cinematic and television culture in French, with our own star system and regionally popular TV series and movies. The combination of so many projects allows for year long employment. Some great indie films that have shot in Montreal include *I'm Not There*, *On the Road*, *Mother Night*, *Mr. Nobody*, *The Score* and *Upside Down*. Some of the tent pole films include *The Day After Tomorrow*, *The Aviator*, *X-Men: Days of Future Past*, *White House Down*, *The Curious Case of Benjamin Button* and *The Smurfs 2*.

Stevie: WHAT CHALLENGES DO YOU FACE IN YOUR JOB?

AK: As any location manager would attest, there are many challenges in our line of work. In Quebec, we have to face these challenges in two official languages. Especially in Quebec, we mostly negotiate and contract in French, and there are many different levels of government and administration to deal with on any given location. In Montreal, high production volume in certain 'hot spots' around the city has made things a little more difficult, especially if you show up with a lower budget project in a popular location like Old Montreal on the heels of a bigger budget show that was able to compensate all the merchants and residents up and down the block. That being said, however, I still believe that we have very competitive pricing and mostly friendly, welcoming home and business owners.

Another challenge is our weather. As beautiful as our winter light is, it never seems to be around long enough for a solid day of filming. The cold also presents its share of challenges, with sustained below-freezing temperatures making it that much more challenging to get through the day. We make up for it, though, in summer, with 16-hour daylight and near-tropical heat!

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

AK: One of my favorite places to film is the Old Port of Montreal. The Old Port is a federally run entity that defines the whole waterfront edge of Old Montreal. For the general public, the Old Port is a great place to rollerblade, cycle, walk, etc. For Locationistas, it's a great place for various looks: industrial, modern, waterfront promenades. The Old Port offers great views of Old Montreal and Downtown Montreal from various vantage points such as the Belvedere and the Clock Tower. There's also ample room for base camp—one of the few places near Old Montreal with that capacity—so it's all around a great place visually and logistically. Perhaps the only drawback is that it's prohibitively expensive for smaller shows. Some films shot there include *Blades of Glory* (ice-skating chase scene), *Barney's Version* (actually the Maritime Quay doubled as a sixties airport), *Life of Pi* (when grown-up Pi talks with the author on a bench in front of a pond and big ships).

I love Old Montreal for all that it offers in terms of looks. On a logistical front it's a little complicated, as the streets are narrow, the buildings historical and therefore protected, and the residents are a little jaded when it comes to film shoots. It can be an expensive location—even on a street corner—but it has helped define the look of many films, including *Taking Lives*, *Benjamin Button*, *Catch Me if You Can*, *Confessions of a Dangerous Mind*. Within the Old Town there are a host of grand locations like old banks, early 20th-century office towers, luxury hotels and more. Parts of Old Montreal can double for New York City (one of the final scenes of *On the Road* was filmed at night on Saint Jacques Street), and other parts can be period France or other European locations.

Another place I love to film is in the Morgan Arboretum on the city's West Island which is run by McGill University. This wonderful mixed-forest and agricultural experimentation center provides a lovely setting for dog-walkers, hikers and nature-lovers. For those of us seeking rural and forest locations within reasonable distance of the city core, the Arboretum is a lifesaver. It's within the 'Zone' and has well-groomed trails that are hard-packed after years of use by all kinds of heavy machinery. The trails and the Arboretum's experience with shoots of all kinds, make this a go-to location for certain projects

Other personal favorite locations are the vestiges of our industrial past, in neighborhoods like Griffintown and Lachine, just south and west of downtown. I love the grittiness and the texture of old factories, shipyards, etc. Sadly, many of these buildings are being demolished and/or converted, as is the case in many cities these days. Another rarely featured favorite is the classic Montreal staircase. We have lovely iron staircases in front of many of the city's residential properties, and they are truly distinctive to Montreal. Although we'll feature these residential streets in local productions, they are often overlooked by foreign productions who tend to use Montreal as a backdrop or stand-in for another city.

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

AK: I loved working on *The Amazing Race*! That show is a location manager's dream; heavy on the logistics and fast-paced. It's a challenge like no other, and since they've introduced *The Amazing Race Canada*, I've done four more episodes. It's the number one-rated TV show in CTV's history, so it's all the more gratifying to see that Canadians love the show. It makes all the hard work even more worth it!

By far the honor of working for Ang Lee on *Life of Pi* is a highlight of my career. Although we only did six days of filming in Montreal, the three-month prep-shoot-wrap was one of the greatest experiences of my career so far. *Life of Pi* was partially shot in Montreal and Westmount. Grown-up Pi's house is on a small street in Westmount, and although Ang Lee saw photos of literally hundreds of other potential homes, he absolutely wanted this one! It was a perfect mix of the





Stevie: WHAT ARE YOUR TOOLS OF THE TRADE?

AK: The requisite laptop, iPad, iPhone and both an SLR digital and

modern home on an otherwise older street, and it also had a modesty about it that appealed to Ang. Logistically, it was a huge challenge, as Westmount as a city is very restrictive in its filming policy, and there were huge road construction and waterworks projects taking place all around the location when we filmed. After much negotiation and discussion, we were able to film the scene where Pi and the author walk & talk down the residential street after leaving the house.

We also shot on the eastern edge of Old Montreal, as the scene continues and they descend some stairs toward a little park and eventually reach the Old Port. It sounds banal and straightforward, but the logistics behind this 3-D shoot were enormous, and we had only one day for all the exteriors—so it had to be sunny! Luckily for us, it was a gorgeous day, despite the noisy cement trucks, cranes, bulldozers in the shot! Ang is the consummate professional. I was humbled and flattered when he gave me a firm handshake and a heartfelt thanks for a job well done. It's those little moments of gratitude that make some of our heartache and stress all worth it!

Stevie: DOES CANADA OFFER ANY INCENTIVES TO HOLLYWOOD FILMMAKERS?

AK: Indeed, we have very competitive incentives in Canada, along with regional (and/or provincial) incentives that complement the federal ones. Beyond the financial incentives, however, are also very experienced and versatile crews, a solid and well-stocked infrastructure of stages, equipment houses and post-production services, and an amazing array of accessible and affordable locations.

point-and-shoot digital camera, depending on the situation and the project. Also indispensable are the GPS and good-old Moleskin! My other favorite tool is the plain old-fashioned foldout map! While GPS has its obvious benefits (I especially like tagging exact waypoints, which is crucial when scouting landscapes, forests or other locations in which one could easily get lost), the traditional map allows you to situate yourself in a wider perspective and plan routes or itineraries in a logical manner. Depending on the type of map consulted, one can learn a great deal about a place.

Stevie: WHAT DO YOU LOVE ABOUT THE JOB?

AK: I love the creative process; the time in early pre-production when we brainstorm with designer, director, DP and ideas are flying around the room! It's a perfect place where the vagaries of real-world politics, red tape, money, etc., haven't yet dampened anyone's spirit. I also love the people I get to meet along the way. We are so fortunate to have a job that allows us access to so many places, people and things that most people would never be lucky enough to experience.

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

AK: I've been a member for a year now, and it had been many years since I wanted to join. I always admired the work the LMGA was doing to promote and protect our craft, and I am honored to have even been considered for membership, let alone endorsed by my peers, to whom I owe an enormous amount of gratitude.

Adrian's Private Tour



"MUST SEE" PLACE:

Hydro-Québec's Electrium in Varennes. One of only two such facilities in the world, this research center is used to simulate lighting in a controlled

environment. With 170' ceilings, 80'-high doors and enough electricity to power a town of 80,000, this facility is truly unique. Unfortunately, access is very restrictive, but it is certainly worth a visit if you're in the Montreal area and you hire me to get you in!

FAVORITE SHOP:

Aux Quatre Points Cardinaux, a specialty map and travel store in Montreal's Latin Quarter. This store has been a staple for me and my crew for years. The knowledgeable staff and incredible inventory make it indispensable for anyone who's serious about maps of all kinds.

FAVORITE RESTAURANT:

Le Bremner in Old Montreal. Amazing food, great ambiance and delicious cocktails.

PLACE TO SEE BY NIGHT:

The city from the Old Port, or the city from the Mount Royal Lookout (Kondiaronk). Montreal is just such a beautiful place!

BEST DAY TRIP:

To the Laurentians or the Eastern Townships. Both regions are just a short drive away from downtown, but in opposite directions. Each has so much to offer; beautiful countryside, great restaurants, lakeside cottages, etc. In winter, skiing, skating, snowshoeing are also available just minutes away. In summer, there are sports, farmers' markets, vineyards and lavender fields. So much beauty and enjoyment only minutes away from the urban core.

FAVORITE NEIGHBORHOOD:

I'm partial to Little Italy and everything surrounding the Jean-Talon Market. Although I always lived in neighborhoods bordering Rosemont-La Petite-Patrie (where Little Italy is), I spent a lot of time there, enjoying the market, the bike paths, the great and affordable restaurants.

FAVORITE LOCAL ARTIST:

I love the folksy, nostalgic art of Carole Spandau. She does wonderful oil paintings of Montreal moments, like kids playing street hockey, or families heading to Fairmount Bagel.

BEST BAR/CLUB:

I really don't get out much anymore, at least in the bar/club scene, but I do like the atmosphere at Le Sainte-Élisabeth, a local pub in the Latin Quarter that is especially enchanting in the summer, as there is a wonderful inner courtyard area surrounded by living walls.

BEST PLACE TO HEAR MUSIC:

The Maison Symphonique de Montreal, part of la Place des Arts, and home to our world-renowned Symphony Orchestra. The acoustics are just amazing and the space is a beautiful design achievement, coupling form with function in a seamless and natural way.

BEST VANTAGE POINT/SCENIC VIEW:

A great view can be had from the roof of the Place Ville Marie, Montreal's iconic office tower designed by I.M. Pei. For anyone planning a trip to Montreal, there should be a whole new rooftop terrace and observation deck in place by this summer.

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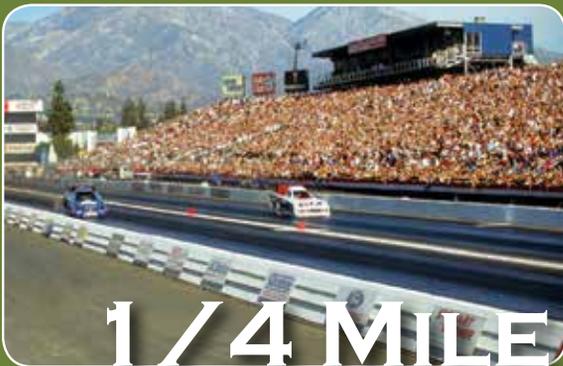
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Game of Drones

The New Language of Cinematography

by Jill Naumann

Drones are providing a new vernacular in the language of cinematography. It equates to how Steadicam rigs slowly changed the aesthetics of filming. Drones allow for spontaneous movement from 4' to 400' above the ground without the cost, expense and restrictions of a helicopter.

Of late, they are in the headlines practically every week. Drone technology is changing the narrative of how we view our world. There's a drone on Mars, a drone showing us the inside of an active volcano and a drone carrying an inflatable life ring to a distressed swimmer. The University of Minnesota moves a drone using brain waves, and drones are even being tested as ambulances, delivering medical supplies. The entertainment industry has long been clamoring to have the FAA moratorium on using them as camera platforms lifted. With drone usage rapidly becoming part of the national landscape, their influence can no longer be ignored. That's what the California Film Commission (CFC) decided when they sponsored a demonstration hosted at the Malibu Creek State Park earlier this year. I met up with Director Amy Lemisch and Deputy Director Eve Honthaner to discover what they learned. "The purpose of this demo was not for the film industry per se, it was for government jurisdictions who are involved in approving film permits," Lemisch explains.

“What is going to happen on state property? Caltrans had questions and the CHP had questions, so we decided a demo could get all our stakeholders there to see what it is, talk to pilots and ask questions, so we could formulate guidelines for filming on state property. The genesis of it was to get our state stakeholders to be able to give us answers, and they needed information to do that. Each jurisdiction has a completely different environment and circumstances and needed different answers. Once the word got out, it just kept growing because we involved L.A. City, L.A. County, as well as the federal level.” “About 200 people attended,” says Honthaner, “with a heavy emphasis on law enforcement.” The LAPD, Deputy Fire Marshall, county, state and national parks, film commissioners and location professionals with groups from neighboring Ventura, Kern and Santa Barbara counties were in attendance.



Photo courtesy of Aerial Mob

The studios sent various safety groups and even production insurance representatives attended the demonstration. Chris Schuster, CEO and chief pilot from Vortex Aerial, provided the practical application, the equipment and the FAA 333 exemption, which allowed the CFC in return to issue him a permit for this event. “Vortex,” an aerial-based video production service, has been in business for eight years, and is one of the eight companies with exclusive membership to club 333. Schuster and his group were sponsored by the Motion Picture Association of America (MPAA) toward exemption, and were delighted to participate in the demonstration. Schuster’s crew set up a sterile area, generically 500 feet of a lateral dimension, free from nonparticipants. The talent maneuvered in and around a grove of trees as the drone carrying the camera hovered and followed, but only after a safety meeting, and a signed release from spectators within 500’ of the activity.

There were six different operators from various aerial companies in attendance at the Q&A which lasted about an hour. Many of the questions from the audience focused on safety. People left the demonstration feeling informed, and the results have proved positive. The CHP is now comfortable with the use of drones as long as it’s approved by all the other relevant jurisdictions. California State Parks is now saying that they will approve permits on a case-by-case basis. A lot depends on the park itself, the terrain and activities, how close to the general public, what the risks are ...

“It has to be controllable,” Lemisch explains. “It doesn’t mean you have to close the park or beach, but you would have to secure the perimeters. Urban environments are not set up to match the current guidelines. And Caltrans is still studying the

issue. They sent their recommendations to headquarters, but have not come up with their guidelines yet, so any request for drone use over Caltrans property would be denied.” I asked Lemisch about enforcement and penalty. “If somebody’s doing something on state property, without drones listed on their permit, we will shut them down. And law enforcement has the right to tell them to stop the activity. It’s the same as a regular helicopter shoot, under federal law.”

Speaking of federal authority, there’s a lot of action going on behind the scenes for the big push to advance the use of drones. Meet Keith Kaplan: CEO of Tesla Foundation and UAVSA (Unmanned Autonomous Vehicle Systems Association).

“The Tesla Foundation is a policy, research think tank and commercialization lab foundation. Drones fall under one of the labs called ‘connected flight.’ We give recommendations on the technology laws to be put in place for the use of commercial drones in the national airspace. Also, we incubated the largest and fastest growing drone association last year. Our first event was the 2014 L.A. Drone Expo. It was a worldwide success with over 4,000 participants. We had 50 exhibitors, some international, and our keynote speakers were the top experts from around the globe.

On January 26, a drone crashed on the White House lawn. Members of UC Berkeley, myself and others including the former White House Council on drones in the national airspace, met with the FAA and DOT in Washington, DC, the next day. We made a recommendation that there be a strong distinction between manned and unmanned aircraft. And this made it into the national proposed rule making process for commercial drone use. It’s



Moderator Jon Huertas; Chris Schuster, Vortex Aerial; Keith Kaplan, Tesla Foundation; and Michael Chambliss, IA Local 600. Photo by Ken Haber/LMGA

not a law, it's just the first process for lawmakers, stakeholders and the public to comment on the proposed rules.

Kaplan elaborates, "The first commercial certificate of exemption ever issued went to AeroVironment, for their Puma aircraft, a fixed wing aircraft that surveys Alaskan pipelines in September 2014. Then former US senator Chris Dodd became the CEO of the MPAA. The MPAA sponsored a group of filmmakers (Drone Media Production Companies). They were the ones that requested an exemption for the drone operators called 'Closed Set Operations of Drones.' The technology has moved much faster than the policymakers."

So what's it going to look like for the next group of drone applicants? Chris Schuster opined, "The pipeline of applications for 333 exemptions is full. I would say maybe 100 companies could make it through by next year. But it doesn't matter if you have all your paperwork, all the federal 'go ahead,' what works for this business is a safe, reputable, honest and steadfast reputation. Currently, we can't always get our FAA paperwork in time for every production. I've met and interfaced with many federal officials since we've started and they are working day and night to beef up the infrastructure and handle the influx of new operators."

Prior to this, FAA regulations forbid any unauthorized operation of a drone in the national airspace. Which means it's illegal to commercially fly anything that isn't authorized, and violators can be fined \$10,000. Since December of 2014, FilmLA reports estimate that approximately 10 permits have been granted with the 333 exemption. It takes about three weeks lead time to get FAA permits—not including the time to process the appropriate jurisdictional film permit. Once an approved operator has received a permit for a location, it stays valid for a year. So they can go back to that location later and use the drone without reapplying. Paul Audley, President of the Los Angeles city permitting agency FilmLA, gives some insight to this strategy: "I'm hoping these companies will go through an application process without filming, to get permission. Then the permit is available for a year. So for a period, you won't have to wait for FAA approval, because the permit is active."



Keith Kaplan, Tesla Foundation. Photo by Ken Haber/LMGA

Recycling that application the way we recycle maps? People are talking about it. Chris Schuster said his group works on that every day. They are working closely with their location manager friends to scout and permit places in advance. At the time of our interview, Schuster, on his way to a job in San Francisco, boasts that he has authorization for the whole city.

The base requirement is always going to be there. Audley explains, "What the city and counties can do is add to it afterward. In Los Angeles, we are required as the permit agency to notify L.A. city and county police and fire, and the military because they all fly in the same airspace as drones. The FAA also puts out pilot advisories but the city of L.A. asks us to duplicate that as a failsafe—for example, if someone calls in because they see a drone hovering over a construction site, then LAPD knows it's a film event because they've got it on our registry, and they can access our computer system. We arranged it so it won't affect the filmmaker."

What happens when the drone usage is inside a soundstage? Now the FAA is no longer involved, but whoever handles life safety in that jurisdiction may put restrictions on how it's used, and who has to be present to supervise. The fire department usually has input, so they may choose in some of these jurisdic-

tions to create their own regulations. They haven't done it yet, but it is something to watch for. Audley goes on to explain, "The soundstage is responsible for the activity that goes on. I would suggest the location manager disclose the use of a drone and that soundstage will inform them 'it's fine, go ahead, or you need to notify the fire department, or we are going to need to hire a fire officer if you do that.'"

I caught up with award-winning location manager Veronique Vowell to learn of her success navigating through the permit process under the time constraints of episodic television. "Even though our preferred UAS company already had their 333 exemption, they did not have their FAA permit for flying over Newhall Ranch—which was our director's first choice. The whole permit process for *Scandal* took about three weeks," says Vowell.

"I quickly learned that not all UAS companies with approved exemptions can automatically be considered; there are different sets of risk management and legal requirements for each studio. So my first call was to our studio legal department to find out which UAS company was eligible. After scouting, the location department provided the exact location that would be used. At that point, the UAS company prepared paperwork that went to the FAA in DC for approval, then to SOCAL TRACON (Southern California Terminal Radar Approach Control) in San Diego and finally to the regular LAX FAA. All these documents then needed to be copied and scanned to the L.A. County Fire and FilmLA before they could issue our filming permit."

Vowell adds, "Another important thing I learned was to ask if the UAS company already filed and received a FAA permit for a certain area—such as a stretch of Angeles Crest Highway between certain mile markers—because if they have the permit, which is good for up to a year, then the time from permitting to filming can be substantially reduced."

But is this really an expanding category of work in the near future for the location manager? Are drones simply a DP or director's passion or can they also be a practical tool for location scouts? What creative doors does the use of drones open for location professionals?

Rebecca "Puck" Stair, a location manager based in New Mexico, has some definitive insight. "Drones will change the art of scouting. Just like 3D photography shifted how we scout—bringing an eye for locations with foreground, midground and background—drones, and the ability to fly above and through locations, are shifting which locations we can select for various scenes. For example, the classic zoom-through-a-window shot can now be done without CGI, as one can simply fly a drone through a kitchen window. On a recent film, we permitted and used a drone for a camera test, on New Mexico state land. Everything 'drone' is still so new, so it was good I allowed extra time for the state to think about and process their regular ROE permit with this new aerial twist. And most people, including permit agents, are curious and thrilled about drones, so breaking this new ground was fun for us all.



L-R: Moderator Jon Huertas, Castle's Chris Schuster, Vortex Aerial, Keith Kaplan, Tesla Foundation. Photo by Ken Haber/LMGA

“Once an approved operator has received a permit for a location, it stays valid for a year. So they can go back to that location later and use the drone without reapplying.”

"On set, however, the learning curve continued. We realized the landing zone could be anywhere and that drones, though swift and nimble, can't fly as fast as needed for some vehicle-following shots. New procedures kept developing: instead of a fuel truck for a helicopter, the drone operators realized locations need to provide a high-amp generator to keep the spare batteries charging. Then there were tweaks to the wireless stream, and teaching the director that the two wedges dipping into frame were the drone's rotors, manifesting during certain maneuvers (which we learned how to avoid in crafting the shots)."

Stair continues, "Aside from mimicking crane-style shots with less cost and time, drones also generate entirely new shots for cinema. They can thread through trees and buildings, hover close to actors, and skim over whitewater or lava. Unlike cranes which require one fixed base, drones can film terrain transitions, moving from a beach out over the ocean, or from inside a tenement out over the boulevard, all the while delivering footage that echoes our flying dreams. In short, drones expand the visual spectrum of cinematic storytelling."

Scout Lori Balton notes, "Using drones for scouting requires the same 333 compliance as filming does. If it is for commercial use, you need a permit. But the paperwork may well be worth the ease of scouting environmentally sensitive locations, like traversing centuries-old fields of fragile Icelandic moss."

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Yet the ‘hobbyist’ can use unpermitted drones. One location manager who requested anonymity, had this to share. “I own a Phantom drone. It’s manifestly improved my ability to scout for aerial work, and to ‘explain’ the location to a director better. For example, on a recent show we needed a double for the Washington, DC, mall. Photos of large grassy fields taken from the ground don’t adequately capture a location, but photos from 100’ above sure do. To follow current law when using my personal drone, I don’t charge for it in kit rental or anywhere else, don’t mention it in writing anywhere, and use it only on ‘breaks’ during my scouting day, to ‘share’ the photos with my ‘friend’ the producer.”

Paul Audley offers these final thoughts. “I think we will see growth when there are more and more of these areas that already have a permit—you get it, it’s good for a year; and therefore, we will begin to see commercials and television to be able to use these sites more quickly. Currently, it’s almost impossible to permit use for a dense urban area like downtown because you would have to be 500 feet away from any nonparticipant. We will find a way to make this work better because it certainly is a lot less intrusive than having to fly a helicopter, it’s safer, less noisy and pilots don’t have to leave the set to refuel.” FilmLA thinks the future pace will be a slow and steady process reporting that “permitting will not be that burdensome for us, it’s really more an issue for the FAA and the operators, we are well prepared.”

For more education:

Tony Carmean at

<http://aerialmob.com/>

Chris Schuster at

<http://www.vortexaerial.com/>

See the CFC website for current guidelines for permitting drone use at www.film.ca.gov

The 2nd Annual International Drone Expo will be at the L.A. Convention Center Dec. 11 & 12, 2015.

Check this link for up-to-date current safety laws, applications and safety checklist for drone use

<http://www.uavsa.org/fly-safe/>

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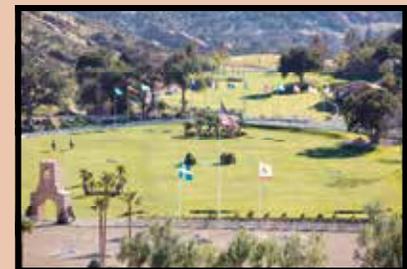
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Osceola Refetoff:

The Authentic Character of Things as They Are

“ I’ve seen ... the advent of digital cameras and Internet technology ... I see what is lost, and what is gained. Sites like flickr and venue locations with websites make the legwork seem less necessary. But I’m sorry, you can’t replace the kind of knowledge a professional builds up over decades with even the fanciest algorithm. ”



by Shana Nys Dambrot

There's no doubt my career as a location scout and my work as a fine art photographer are linked," says Osceola Refetoff, "but maybe not how people think. Scouting requires a different, more frenetic energy. I don't think I've ever gotten a fine art image while on a scouting job—despite having access to so many great places, many of which I've revisited on my own time. I'd say it's been more about the co-development of useful habits and personal interests. In scouting, what sets my work apart I think is that once things went digital, I was able to give the images an extra bit of love in the processing, so that the production team has something more beautiful to look at, without compromising the accuracy of the content. What took hold then was this idea of using photographs to portray, as my artist statement now reads, 'not only what something looks like but how it feels to be there.'"

A major part of his technique involves editing down the shots to the minimum required to describe the space, and further organizing them to tell its—the location's—story in a logical, evocative order not unlike leading the viewer on a tour. "My film school education (by the way, my first scouting job was for the earliest seasons of *Law & Order* while I was still at NYU) and my subsequent cinema production experience taught me to think about where the director may want to position the camera, and to tailor my scouting to reflect and support that," an empathetic

visualization of how spaces become pictures. "I started my work as both a scout and an artist when everything was still being done on film," notes Refetoff. "I've seen and even embraced the advent of digital cameras and Internet technology. There are pros and cons, I see what is lost, and what is gained. Sites like flickr and venue locations with websites make the legwork seem less necessary. But I'm sorry, you can't replace the kind of knowledge a professional builds up over decades with even the fanciest algorithm or a keyword search. The commercial industry has sadly changed, with shorter schedules, and a reliance on known resources instead of discovering the new. Digital cameras have made it easier to create adequate exposures, so talent as a photographer has become less valued in general in the industry. I miss the face-to-face collaboration with directors. These days, it's often unclear which scout is responsible for the different location files that are presented on a job."

But on the other hand, one of Refetoff's most popular current projects is the Web-based *High & Dry: Dispatches From the Land of Little Rain*, a collaboration with writer/historian Christopher Langley (an educator and author who also happens to be the Inyo County Film Commissioner, and whom Refetoff met while scouting a Firestone commercial). The ongoing series is an expansive set of portfolios surveying the human presence in the deserts of the American West—which is created and



disseminated mostly through online means, including its syndication on KCET's Emmy-winning program *Artbound*. This is where Osceola reminds you that "all these sites have mailing lists. And there's always Facebook."

desertdispatches.com | facebook.com/highanddry

Another big moment fusing his location and studio work was his acquisition of a Los Angeles film location/photography studio on historic Chung King Road in Chinatown. It's crisply renovated in high-modern, white-box style, but, Refetoff explains: "Scouts think it's going to be Chinese, like some kind of curio shop! So it hasn't been used as a film location (loft, architect's office, boutique) as much as I thought it would be (I'm looking at you, guys)—but it has been frequently utilized as a well-appointed, amenable gallery-style space hosting pop-up exhibitions and sometimes installations of my own work."

chungkingstudio.com | facebook.com/chungkingstudio



And when it comes to his personal work, as an artist, Refetoff's interest is in documenting the intersection of nature and industry—humanity's impact on the world, and the narratives of the people living at those crossroads. His images exist within traditional means—landscape, portraits, travel, editorial—and are variously produced using film, digital, infrared, color and pinhole exposures according to what best expresses the character of his subjects. "That's a key difference between the scouting and the fine art of course—the possibility of unlimited imagination and interpretation; being able to use black and white or infrared or pinhole; and to focus on details that might not always be practical for the client or salient to what a scout needs to communicate directly. Scout work is the opposite of exhibitionary; it's not for me to show, it's in support of someone else's vision." Thus, despite his documentarian impulses, and the fact that his images deliberately depict quite ordinary, even mundane, subjects, he employs an interpretive and nuanced vision, yielding surreal and even dreamlike results.

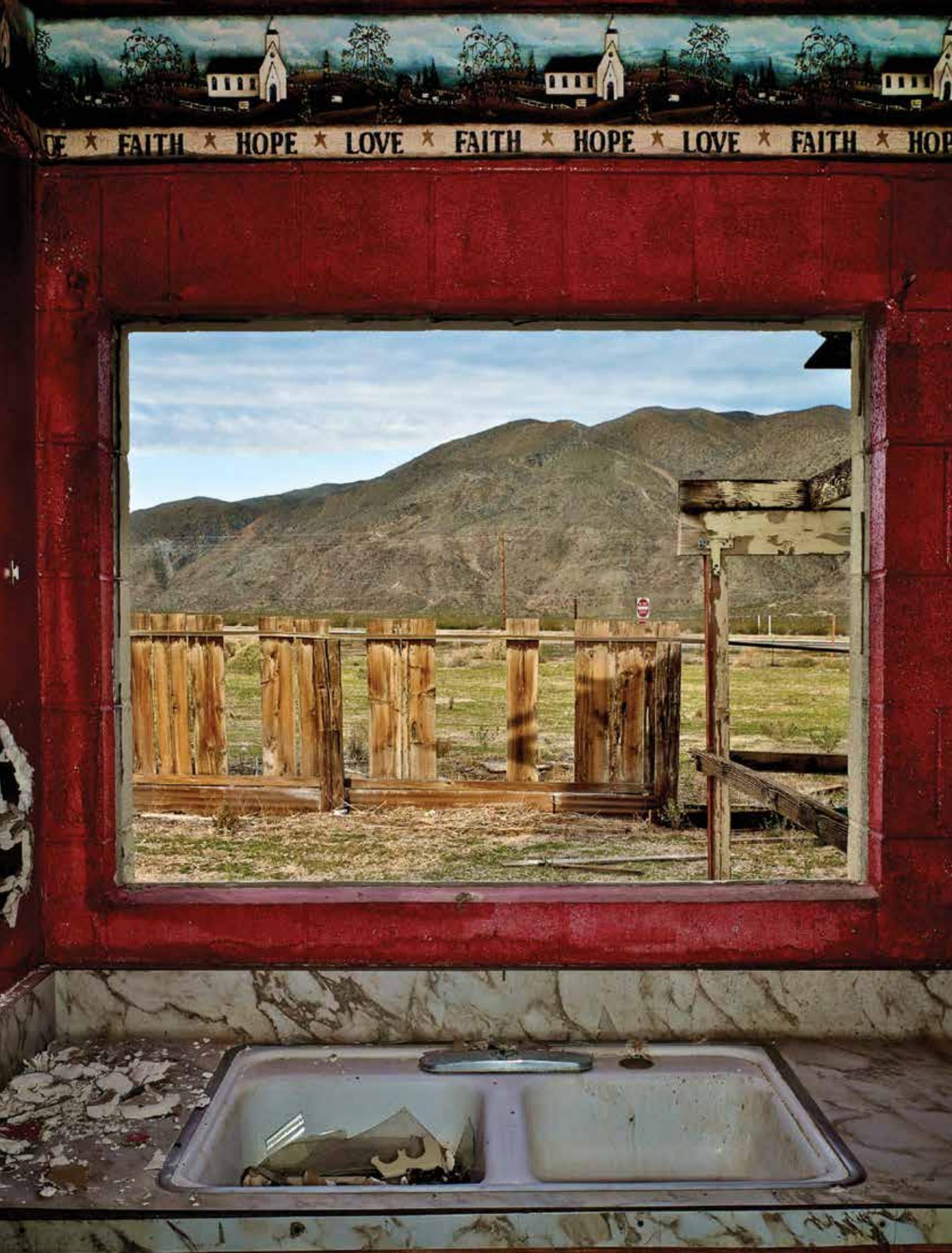
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What differentiates photography from other art forms is its indelible, inescapably direct relationship to the external world. The camera may be telling people's stories, but it speaks its own language; Refetoff is perhaps the interpreter—as he elsewhere facilitates communication between locations and production designers. From his *Desert Windows* examining the formal gestures people use to frame their relationship to the landscape; to related series like *Dust to Dust*, *Magic and Realism* and *Flirting With Disaster* examining how stalwart residents build their lives and move across these landscapes, Refetoff shifts between stylistic modes to build layered, multidimensional histories of architecture, landscape and population. What links all the aspects of his eclectic practice is not the imposition of any singular vision, but rather a commitment to figuring out "what the picture requires," using all the potential of the cameras he carries to render "the authentic character of things as they are, not how we expect them to be."

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This page, top to bottom: Chungking Studio/Photo show opening; RR tracks/Photo taken with pinhole camera; Scouting downtown L.A.; Opposite page: Love, Faith, Hope/Cinco, CA. All photos by Osceola Refetoff/LMGA



CE ★ FAITH ★ HOPE ★ LOVE ★ FAITH ★ HOPE ★ LOVE ★ FAITH ★ HOPE

Klaus Darrelmann: Putting Berlin on the Map

by Mark London Williams



It becomes apparent that Klaus Darrelmann thinks like a location manager as soon as you climb into his car on a Sunday morning in Berlin. He informs you that we'll be heading downtown into the fashionable areas of Kreuzberg and Mitte first, and driving around the capital, because we're early enough to get there ahead of traffic.

When you mention an alley you passed on foot in that area the day previously, with intact Cold War-era graffiti in it, he says, "I know exactly where that is!" and drives you right to it.

Later, when the city starts to fill up, the plan is drive against traffic to the outer neighborhoods, perhaps where he secured a bridge for Steven Spielberg, or a "congress hall"—keeping in mind that in most European tongues, "Congress" means "Convention"—that doubled for both Tom Cruise as a Nazi headquarters in *Valkyrie*, and as an equally dystopian building for the latest, two-part *Hunger Games* finale.

But his internal maps aside, Darrelmann says when he moved there in the late '80s, taking a med school education and turning that into production work—by way of driver jobs and being an on-set "medical adviser"—"Berlin wasn't on the map."

Back then, the city and country were still divided into Western and Eastern blocs and only a small handful of German filmmakers were working in Berlin, notably Rainer Werner Fassbinder and Wim Wenders. In part because of the prevailing punk aesthetic, and because living there was, in his words, "shit cheap."

But Darrelmann has done his own part in putting Berlin "on the map" in considerable ways, particularly for American and other international productions that come to shoot there.



Klaus Darrelmann

Photo by Craig T. Mathew/Mathew Imaging

And that notable work—taking in films ranging from *Enemy at the Gates* to *Mission: Impossible III*, *Cloud Atlas*, *Inglourious Basterds*, the Liam Neeson thriller *Unknown*, a couple of *Bourne* installments and *Hansel & Gretel: Witch Hunters*, among others—culminated in an LMGA Award. Darrelmann won the "Outstanding Locations in a Period Film" award for securing the actual hotel for Wes Anderson's *Grand Budapest Hotel*, which of course, wasn't a hotel at all initially, but a perfect locale Klaus found after Anderson & co. had come to Germany for a location scout.

Producer Jeremy Dawson had called Darrelmann to set up a tour. "We laid out a complete route, from Hamburg to Bavaria," he recounts. "It's fascinating to scout with Wes, because he's not really interested in following a certain laid-out plan, it's more like veering off track—that looks like an interesting city!"—and you take off from the motorway and have a look at it. Which usually doesn't get you anywhere."

All photos by Klaus Darrelmann/LMGA except where noted.





Above and right photos by Helmut Prein



But this time, it got them to a city just outside of Berlin, called Görlitz, specifically to an “unused department store, built in 1912. The company owning it went bankrupt six or seven years ago. Since then, the building hasn’t been used for anything. It was looking kind of cheesy inside, with additions from GDR (the ‘German Democratic Republic’ of East Germany), which always ruin the whole building.”

But that cheesy building struck Anderson as exactly right for his mythical Zubrowka. Seeing the derelict store’s “giant courtyard, with a glass roof—(Wes) couldn’t resist that. That was like the ideal thing to put in a big, big hotel lobby—even bigger than real life.”

That “big, big lobby”—four stories’ worth—allowed for great depth of field in the cinematography, and long tracking shots. It was perhaps the most celebrated filmic hotel interior since Kubrick’s version of *The Shining*.

But getting permission to use the building required some adept negotiations, since the bankruptcy meant “it was under forced management. There was a Dutch lawyer taking care of it. It was quite a pain.”

But Darrelmann negotiates such pain quite well, as happened in *Valkyrie* when he had to secure a courtyard, near the capital, to film the execution of Cruise’s Colonel Claus von Stauffenberg, the German officer who attempted to assassinate Hitler, and bring an early end to the war.

The assassination failed, of course, and von Stauffenberg, and his co-plotters were all executed in the courtyard of German defense headquarters. Surprisingly, that same building is still used by their Defense Department today.

It took a couple of weeks of intense negotiation for *Valkyrie*’s green light, but the government finally relented because the film was in fact, about von Stauffenberg, and wasn’t being used for a fictionalized war drama.

But that’s the hallmark of any good location manager, of course—not just finding the places, but being the “fixer” who gets permission to use them. It can be particularly tricky in a city drenched in its own history the way Berlin is.

And there’s a lot of history to use: “The East Germans had the old city center—they couldn’t afford to really properly maintain it, restore it, keep it up. But at least they didn’t tear down anything. These buildings were basically falling apart ... It was like living in the late ’30s here, when the Wall came down.”

We drive past sections not only of the colorfully graffitied remaining sections of the Wall, but those same historical buildings he’s used to double for either WWII-era Berlin or other parts of Europe. We stand on one bridge, near Alexanderplatz, that he used for a *Bourne* film: “That was the construction where that boat was going past and Jason Bourne was jumping into the boat,” he says, pointing off into the distance.





He also indicates a section of the city on the other side of the bridge that he was able to dress with ersatz snow and pass off for Moscow, in winter.

Berlin has also doubled for Stalingrad and other areas on the continent, but has one big difference from many of those cities that Darrelmann especially appreciates: “One of the Prussian Kings liked his army,” he says, “he liked his soldiers, he liked them marching up and down the road—so wide roads come in handy. Berlin really grew in between the 18th and 20th centuries.”

And those roads helped fuel the growth: “If you’re going to a city center of a very old city like Florence or something, you can’t get around. No way.” And Darrelmann is partial to his “getting around.” He even takes me driving—backward—along the garage ramps of the Messe Berlin, the convention center he likes in the generally upscale Charlottenberg area of Berlin.

The center itself is a combination of retro, mid-century and deco architectural motifs that allowed it to be dressed accordingly for both *Valkyrie* and *The Hunger Games: Mockingjay* finale. As we drive backward in the garage underneath, he talks about not only the commercial car shoots he’s worked, but production cars he’s bought after shoots were wrapped, in particular, a Land Rover from the third *Mission: Impossible*. “I’m a bit of a car nut,” he allows.

But we’re zooming along in a Mini Cooper for this tour—which is thankful, given its handling in Messe Berlin’s underground.

From there, we head out toward the suburbs of Potsdam, and find ourselves on the Glienicke Bridge, another former division between East and West, running over the Havel River. It’s the exact bridge Spielberg wanted for his upcoming Cold War drama *Bridge of Spies*, about downed U2 pilot Gary Powers. The director wanted to use the actual bridge where the US and USSR did the actual spy-swap in the early ’60s. The government once again balked, but in the end relented, since—as with *Valkyrie*—the film was re-creating one of the historical events the bridge is noted for.

But Darrelmann notes that city authorities are increasingly easy to work with. “They were very interested in making it easy for the permits,” he says of the general response to film companies. “You always have to negotiate and talk nicely to people. But the city’s very interested.”

The city’s not the only one. *Mockingjay*’s executive producer, Jan Foster, speaks of the “extraordinary job” he did on that film. “I’m currently on a DreamWorks project we’ll be filming in Berlin and Klaus was my first call. I feel very fortunate to have come upon such a pro.”

That professionalism even extends into the political realm: He had to “talk nicely” to the French, British and US Embassies for a few days of filming *Unknown* at the historic Adlon Hotel, near all those official buildings by the Brandenburg Gate. When Foster says she “welcomes his skills on my team whenever possible,” she may not have been specifically thinking of his diplomatic negotiating chops. But they come with securing Cold War bridges, bankrupt buildings and an insider’s knowledge of Berlin that simultaneously combines an internal GPS, an internal Wikipedia page and an eternal sense of possibility.



Photo courtesy of Klaus Darrelmann/LMGA



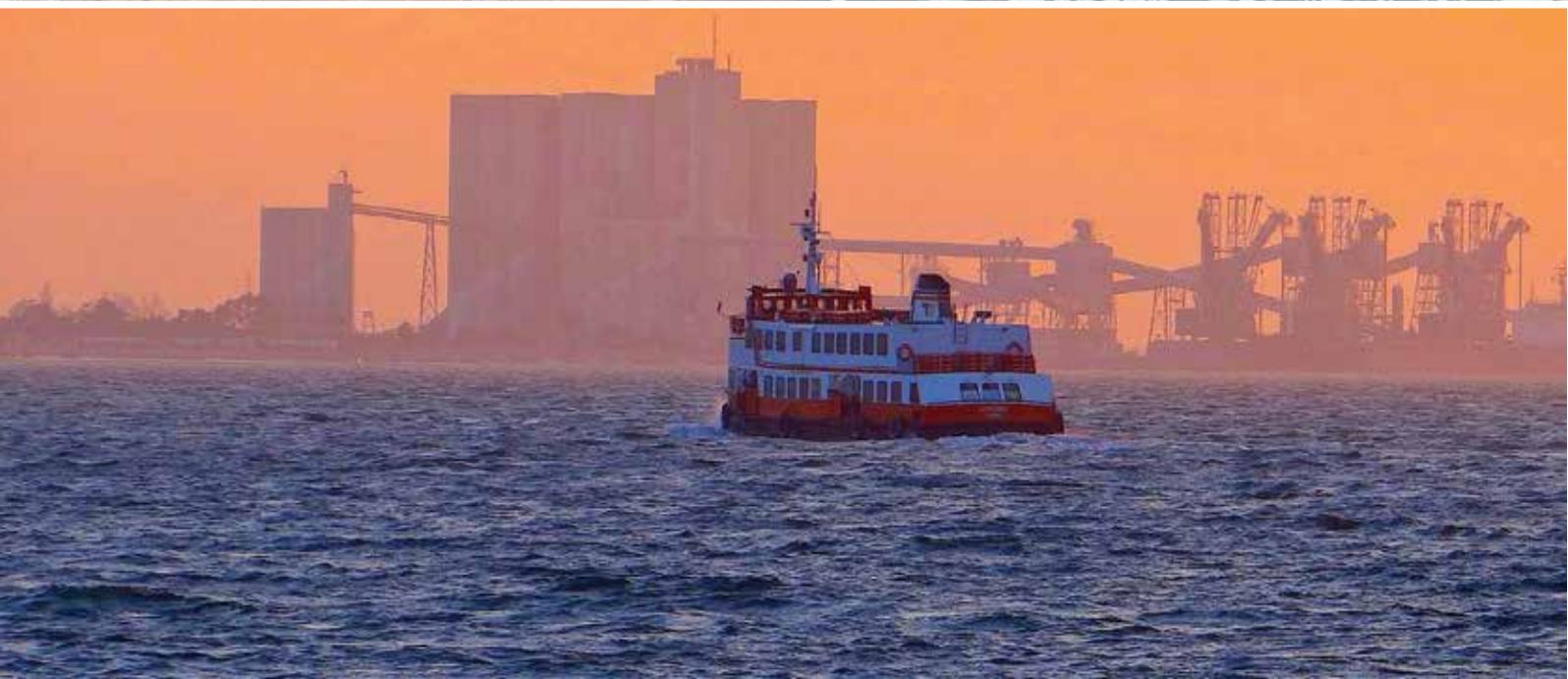
Portugal: Profile in Pictures

Location Pro João Alves

Portugal is a small country with great diversity due to our geography, climate and culture. Near Lisbon, we have the whole world: beaches, mountains, castles, small towns, palaces, coastal roads and deserts. The quality of light in Portugal is amazing.



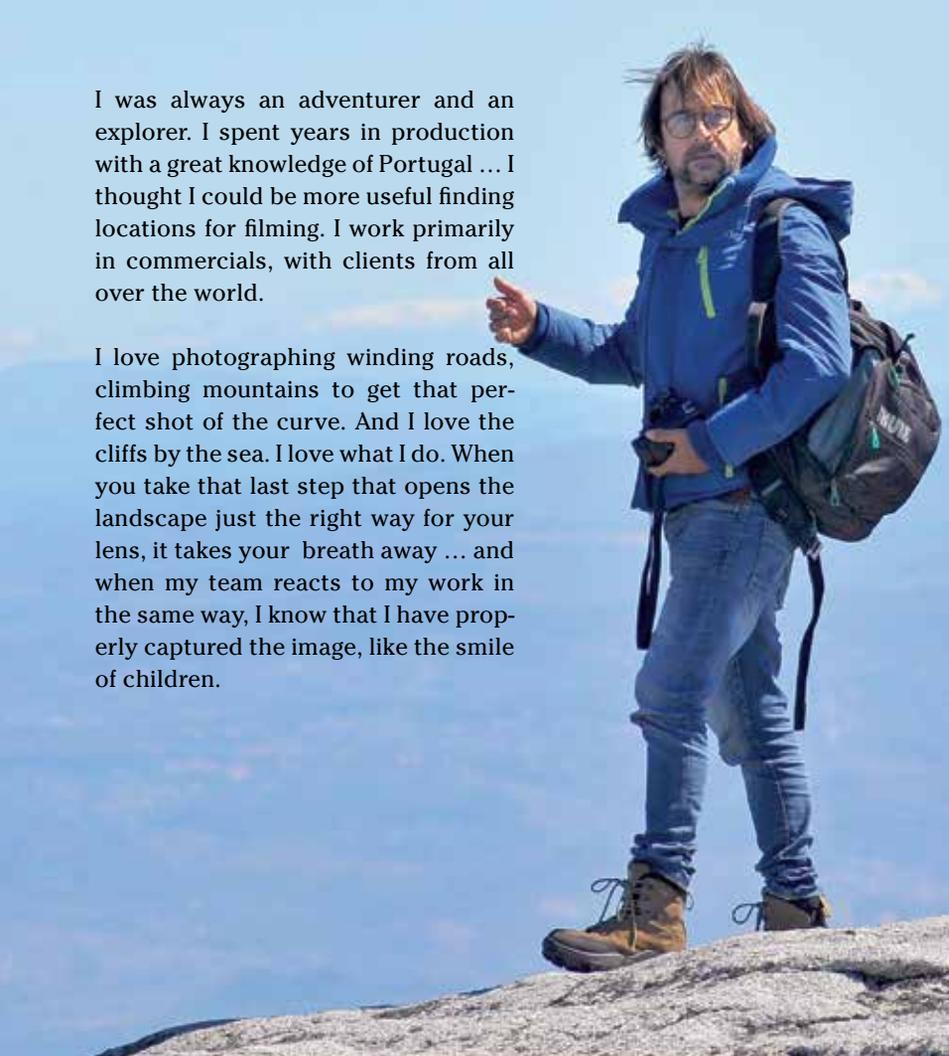






I was always an adventurer and an explorer. I spent years in production with a great knowledge of Portugal ... I thought I could be more useful finding locations for filming. I work primarily in commercials, with clients from all over the world.

I love photographing winding roads, climbing mountains to get that perfect shot of the curve. And I love the cliffs by the sea. I love what I do. When you take that last step that opens the landscape just the right way for your lens, it takes your breath away ... and when my team reacts to my work in the same way, I know that I have properly captured the image, like the smile of children.



João Alves with camera. Photo by Cornelius Roenz.
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