

WINTER 2017

The Official Magazine of the Location Managers Guild International

COMPASS



*"I feel really awake.
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Thelma & Louise, 1991 // Dead Horse Point, Utah

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Photo by Ron Koeberer/ABC



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Austin P. McKenzie on the
set of the new ABC series
When We Rise. Photo by
Eike Schroter/ABC

FROM THE EDITORS' DESK



"Never doubt that a small group of thoughtful, committed, citizens can change the world. Indeed, it is the only thing that ever has."

—MARGARET MEAD

"Nothing strengthens authority so much as silence."

—LEONARDO DA VINCI

"The ties that bind us are stronger than the occasional stresses that separate us."

—COLIN POWELL

As the United States continues to reel following a contentious election, we implore you to find your voice and stay engaged, regardless of your place in the political spectrum. With the start of 2017, we welcome our many new international members and look forward to nurturing friendships and working with our colleagues around the globe. Our shared love of the art and challenges of this wonderfully creative industry of ours transcends politics and borders.

Our cover story this issue takes a look at the historic fight for LGBT civil rights and location manager Matt Palmer's herculean efforts to remain true to the period—actually many periods, with Vancouver standing in for San Francisco in the upcoming ABC miniseries *When We Rise*.

From there, we traverse the continent as we head into Africa. Frequent contributor Martin Cuff reexamines "The Scramble for Africa," this time with international filmmakers vying for a place in the sun. "In Our City: Cape Town" features the dynamic, diverse world of location managers Robert Bentley and Deon du Preez. Finally, "Career Focus: Our Man in Morocco" enters the world of international location professional Christian McWilliams, who has made a name (and a family) for himself in the Western Kingdom.

Co-editor Lori Balton traveled with colleagues to Poland and shares a unique look at a country steeped in history, culture and fascinating locations. Nick Carr contributes his location insider savvy with his piece on go-to New York locations. And co-editor Ken Haber provides a unique look at the Korean border in our "Martini Shot."

"In the News" details our groundbreaking new Industry Partnership with the Directors Guild Canada, Ontario and the Directors Guild Canada, British Columbia. We report on the successful LMGI presence at the Location Guide's FOCUS show in the UK. We also took center stage at the California On Location Awards (COLAs), as well as our meetings in Stone Mountain, Georgia, and at the Santa Anita racetrack in Arcadia, California. Additionally, we applaud the talents of member Steve Andrzejewski who recently produced a compelling documentary on the Writers' Strike. This issue also marks the return of the popular feature "Tech Talk" from the *LMGI Compass'* newest contributor, assistant location manager Sasha Denisoff. We are excited to have Sasha join our *Compass* family and look forward to her ongoing contributions in future issues.

Please hold the date: The 4th Annual LMGI Awards take place in Los Angeles on Saturday, April 8. This is our opportunity to shine. If you have seen or worked on a location-driven story, let us know. We hope you all take advantage of the privileges of membership by casting your vote for submissions, and again, for nominees.

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

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LETTER FROM THE PRESIDENT



DEAR MEMBERS,

In ancient Roman mythology, Janus is the god of beginnings, doorways, transition and endings. His two faces are a reminder that the new year is a time for looking back as well as forward.

Looking back on our first full year as the Location Managers Guild International, I am heartened by the progress we continue to make in raising awareness and promoting excellence in what we do as location professionals. The LMGI has added location managers and scouts from across the United States and around the world. The *LMGI Compass*, our website and social media have a truly global outreach. The LMGI Awards last April were a smashing success, garnering the Guild and location professionals well-deserved industry-wide recognition and acclaim. We finally have our own IMDb category. Two of our own are now members of the Academy of Motion Picture Arts and Sciences. Our Board of Directors includes members from New York, Canada and New Mexico.

LMGI has been reaching out to a global audience this year: to European filmmakers at The Location Guide's FOCUS in London, to film commissioners from around the world at the AFCL Location Expo, to fans and producers at Comic-Con, and through the attendance of members on Fam Tours to Spain, South Korea, Georgia—the state, not the country—Poland and Tahiti. Looking ahead, the LMGI will be hosting a panel at this year's Sundance Film Festival.

The submission period for the 4th Annual LMGI Awards is now open. Anyone is welcome to submit location-driven film, television and commercial projects that aired in 2016. Voting for our nominations begins January 29. Send your submissions, comments and questions to awards@locationmanagers.org. I encourage all of you to get involved. Your vote matters. **Please save the date—Saturday, April 8, 2017.**

The LMGI does not exist to promote itself. It exists to promote you, our members and the passion you have for excellence in our craft of visual storytelling. I urge you to take ownership of your guild by getting involved with each other. Submit stories for the *Compass* and the website. Post articles on Facebook and share them with your friends. FaceTime with someone across the country or the planet. The more we can share our experience across the continents, the greater is our ability to shape the future of our craft and add value to Guild membership. We are here to support you and we thank you for your support. Together, we can make 2017 a year of great achievement.

Eric Klosterman,
President

COMPASS

Official Magazine of
Location Professionals
Promoting Excellence
on Location Worldwide

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STEVIE NELSON
KEN HABER

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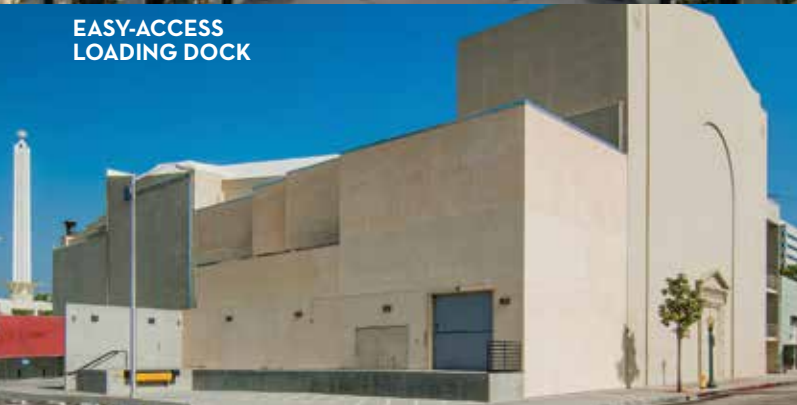
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CONTRIBUTORS



Lori Balton

Grateful to have a job that lets her explore the world, Balton is the first location professional accepted into the Academy of Motion Picture Arts and Sciences. She has been lucky to work with some of the best directors, designers and location managers in the business. Co-editor of the *LMGI Compass*, active LMGI Awards Committee member, founding member and past president of the LMGI, she is delighted to see the Guild thrive. When not chasing incentives, she lives in Venice with husband, daughter and four rescue dogs.



Nick Carr

For the past 10 years, Nick Carr has worked as a key assistant location manager and scout in New York City. He is also the creator of the popular locations-oriented website, scoutingNY.com, where he writes about all of the interesting, beautiful, historical and downright weird places he comes across in his travels as a location scout. He recently relocated to Los Angeles to continue his career on the West Coast.



Martin Cuff

Martin Cuff is a consultant, marketer, producer, speaker, writer and trainer specialising in film, media and cultural industries working out of Cape Town, South Africa. Martin is the former Executive Director of the Association of Film Commissioners International, the former Film Commissioner of Colorado in the USA and the Cape Film Commissioner. Martin is co-founder of the Locations Africa initiative, alongside Azania Munden, who is former Head of Marketing of the South African National Film and Video Foundation, and a film sector marketing and development expert with a passion for Africa.



Sasha Denisoff

Sasha was born and raised in San Rafael, California, and has spent the past 15 years exploring and moving between San Francisco, NY and LA.

Her love of film and photography, and knack for problem-solving, led her to pursue locations upon her return to Los Angeles in 2014. Since then, she has been proud to work on NBC's *The Voice*, Amazon Studio's *Just Add Magic* and the COLA-nominated team of Hulu's forthcoming series, *Future Man*.

A writer by inclination and education, she has contributed articles to *Zink Magazine* and popmatters.com, holds a BFA in writing from Pratt Institute and an MFA in writing from Columbia University, and is presently working on her debut novel as well as a book about plant-based cuisine.



Angus Ledgerwood

Angus Ledgerwood began his locations career at the age of 18 purely by chance—his older brother met a retiring location scout in an elevator and introduced them on *The Chronicles of Narnia: The Voyage of the Dawn Treader*. For the past nine years, Ledgerwood has worked as an assistant location manager, scout and most recently, as a location manager. His credits include the feature films *Kong: Skull Island*, *The Chronicles of Narnia: The Voyage of the Dawn Treader*, *The Little Things* and the TV series *Terra Nova*. A native of Queensland, Australia, Ledgerwood has also worked and lived in the USA and UK. His love of adventure has taken him scouting across more than a dozen countries.



Nancy Mills

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

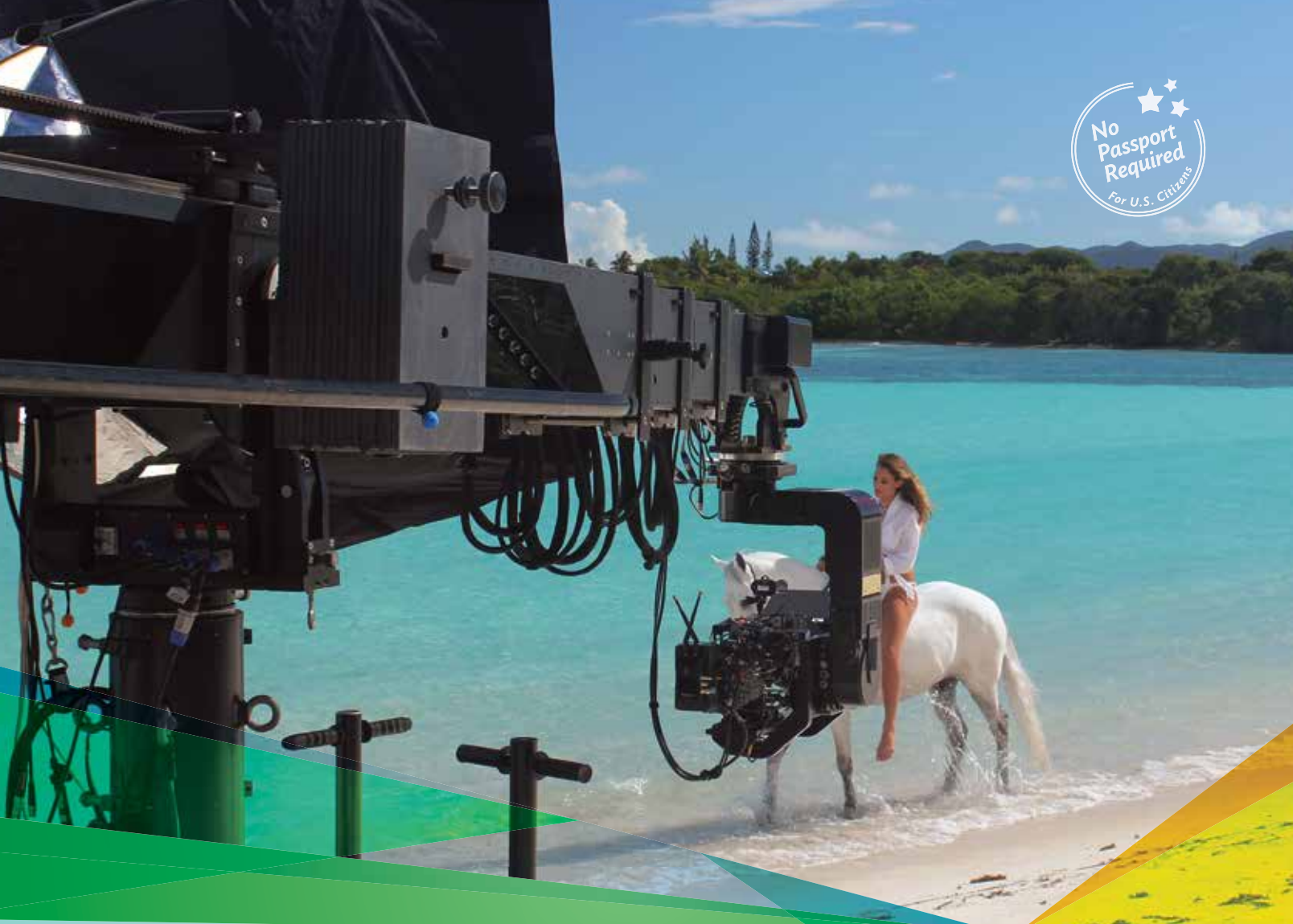


Maida Morgan

Maida Morgan, a LMGI member since 2013, is an Atlanta-based location manager and scout who began her professional film career with the Mississippi Film Office in 1987. As a child, she had spent a great deal of time around movie sets in her hometown of Carrollton, Mississippi, where several movies were made.

She moved to Atlanta in 1991 to pursue a career as a location scout and eventually moved to Los Angeles and joined Local 399 to perfect her craft as an assistant location manager, eventually working up to location manager.

Since returning to Atlanta, she continues her career as a Local 728 location manager and scout—a profession she takes great pride and joy in. Morgan's many credits include the feature films *Jumanji* (2017), *Rings*, *Goosebumps*, *Dumb and Dumber To*, *Prisoners*, *The Internship*, *Killing Season*, *Due Date* and *X-Men: First Class*.



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IN THE NEWS

Meet Our New Industry Partners

The LMGI is proud to announce the Directors Guild of Canada, Ontario (DGC Ontario), and the Directors Guild of Canada, British Columbia (DGC BC) have joined forces with the LMGI as new Industry Partners. The DGC Ontario and DGC BC memberships mark the first partnerships with sister

unions or guilds breaking new ground for the LMGI. The national DGC, which represents key creative and logistical personnel working in the screen-based industries in the areas of direction, locations, design, production, accounting and editing, is comprised of local District Councils which carry out the national organization's mandate.

DGC Ontario & DGC BC secure work opportunities for their members, represent their interests through the negotiation and administration of collective agreements, and engage in extensive industry advocacy and lobbying activities at the provincial and municipal levels.

On Dec. 6, 2016, LMGI



member John Rakich attended the DGC Ontario Location Members Caucus meeting where the DGC Ontario's membership in the LMGI was presented to the people in attendance. Rakich and DGC Ontario Associate Executive Director Victoria Harding gave a presentation on the benefits of joining the LMGI. The meeting has already born fruit with membership applications from Ontario location professionals starting to come in.

With the LMGI's growing Canadian membership, our new partnership with DGC Ontario and DGC BC creates an exciting opportunity to collaborate on advancing the interests of location professionals in Canada.

For more information on our new Industry Partners, please visit their websites:
<https://www.dgc.ca/en/ontario/>
<https://www.dgc.ca/en/british-columbia/>

LMGI at FOCUS 2016

by Angus Ledgerwood

On December 6 & 7, members of the LMGI in the United Kingdom represented us at the annual FOCUS Exhibition & Conference presented by The Location Guide. This annual event brings together film commissions, vendors, producers and location professionals from around the world.

FOCUS 2016 included content from around the globe covering a range of subject strands from tax relief schemes and incentives to better ways to plan and manage complicated international location shoots. LMGI



member Mick Ratman represented location managers' interests in an in-depth presentation titled "Why You Need a Location Manager, and How to Stay Out of Jail" [right?]. Mick reinforced the undeniable fact that a location manager is not a luxury but a necessity for producers with all projects regardless of budget ranges.

The LMGI display hosted a continuous stream of visitors from producers looking to hire location managers internationally to location assistants looking to join the ranks of the Location Managers Guild International. Guild members staffing the booth held meetings with representatives of film commissions and organizations from the Baltics, Argentina, Barcelona,

Manchester, London, Utah, Thailand, Norway, Finland and Germany. Most notable was an introduction between LMGI and the Location Scouts Guild of Germany seeking to connect and collaborate in the future.

The LMGI, while having a small but growing membership in Europe at current, has truly started to turn heads and gain the attention of location professionals, commissions and production companies throughout Europe, which can only be a positive step forward in the growth and promotion of the LMGI internationally.

The LMGI would like to thank members Mick Ratman, Chris Morgan, Graeme Mackenzie and Angus Ledgerwood for representing the LMGI this year at FOCUS.



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APPLAUSE FOR *PENCILS DOWN!*

Veteran location manager Stephen Andrzejewski, LMGI has lent his formidable talents to producing the riveting new documentary *Pencils Down! The 100 Days of the Writers Guild Strike* now available through iTunes, Amazon video Google Play and Direct TV.



Stephen Andrzejewski

In 2007, the Writers Guild of America (WGA), the screenwriters union, hit an impasse in their contract negotiations with the studios. At the center of the dispute was jurisdiction over the internet. Unable to make progress, the WGA called a strike which brought the Hollywood film and television production to a halt for 100 Days.

Pencils Down! The 100 Days of the Writers Guild Strike, produced by Andrzejewski and written, directed and co-produced by fellow location manager and WGA member Brian Kalata chronicles the events leading up to the writers decision to strike, events that occurred during the strike, and the impact the strike has had on the entertainment industry even today.

A blend of ground-level strike footage, one-on-one

interviews with key industry figures, and historical Hollywood footage, the film not only explores the historical components surrounding the decision to grind Hollywood to a 100-day standstill, but also examines the issues in terms of the relevance for today's entertainment workers and those coming into the industry in the future. At its core, *Pencils Down! The 100 Days of the Writers Guild Strike* tackles the all-important question regarding the new frontier of entertainment accessibility: what is the industry business model for the internet?

When they started post production on *Pencils Down!*, Andrzejewski and Kalata were surprised and gratified by all the support they received from post-production vendors they essentially cold called for assistance. Says Andrzejewski, “The Writer’s Strike touched a nerve in everyone we spoke with. Everyone had been either directly financially impacted by it or had close friends or family impacted. They all bent over backward to work with our budget. Everyone we spoke with wanted to help bring this story to the screen.”

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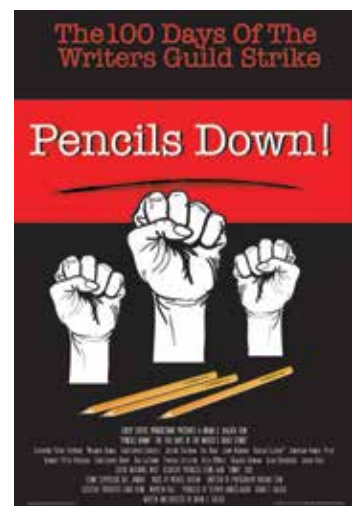
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Alongside his flourishing locations career, Andrzejewski has always kept a foot in the producing world. While he has no intention of retiring from locations he does recommend locations, as a useful path for those who are interested in producing or directing. He finds his experiences as a location manager a great asset; "location managers and scouts are by nature, creative people who are great problem solvers. Locations gives you a strong overall view of what it is involved in taking a project from the page to the screen."

An alum of the Columbia College film program in Chicago and a member of the Directors Guild of America, Andrzejewski got his break in film production as an in-house production assistant for famed commercial director, Joe Sedelmaier. His location



Raleigh Rally. Photo by S. Andrzejewski/LMGI

manager credits include the feature films *Backdraft*, *Soul Food*, *Road to Perdition*, *The Ice Harvest* and *Stranger Than Fiction*. His producing credits include the independent feature *Under the Bus*, French Television's *Dune ARTE*, *Division Street*

U.S.A.: While Following Robert Guinan documentary and working under producer Jon Kilik as Chicago unit line producer on Spike Lee's, *He Got Game*. He was also the visual effects coordinator on Christopher Nolan's *Batman Begins*. Andrzejewski has been a friend, creative partner

and collaborator of director/writer Brian Kalata for over a decade. The partners are currently at work on a new documentary on the history and future of podcasting.

For more information and a link to see this film, please visit www.pencilsdownfilm.com/

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LMGI Tours Stone Mountain

by Maida Morgan

Stone Mountain Park, Georgia, long considered a “go to” site for Georgia location scouts seeking unique and diverse locations, played host to the first LMGI event in Georgia. The well-attended fall event included a tour of the park and offered an opportunity for LMGI members (Nancy Haecker, Maida Morgan, Dan Cooley, Wes Hagan, Ryan Schaetzle, Matt Chamberlin, Kyle Hinshaw) to meet many Georgia location professionals, sharing the importance of the LMGI to our profession, promoting professional standards domestically and abroad.



In recent years, production has dramatically increased in the Atlanta and Georgia market. Georgia is now tied with Louisiana for No. 3 in worldwide film production following California and the UK with Canada coming in at No. 4. The increase in experienced location professionals in this new film mecca has led to growth for

the LMGI in the Peach State.

Stone Mountain, the largest expanse of exposed granite in the world, spans 3,200 acres just northeast of Atlanta—about a 30-minute drive from downtown. The park boasts a diverse assortment of easily accessible film sites, from its historic, looming Confederate monument, to an amusement

park, campground, two golf courses, controllable roads, a lake, two hotels, trains and forest with outstanding logistical support. It is one of the most visited tourist sites in the state, making a few of the sites available only during the “off season,” but the park management works year round with all productions, averaging about a production a week. Its proximity, coupled with its rich history and endless location possibilities, make Stone Mountain a “must scout” location for most projects filming in Georgia.

Our event began at the Commons Patio where Jeanine Jones, PR manager for Stone Mountain Park, and her associate, Christine Clement, offered up hot coffee and pastries before the tour. The Commons is a full-service restaurant with an open-air patio sitting just below the mountain with a full lake view over the golf course. There are two well-maintained 18-hole golf courses at Stone Mountain Park with the Commons acting as clubhouse for both.

Almost immediately, we realized there would not be enough time to complete the tour, as the Park is packed with so many sites. So we went for the highlights.

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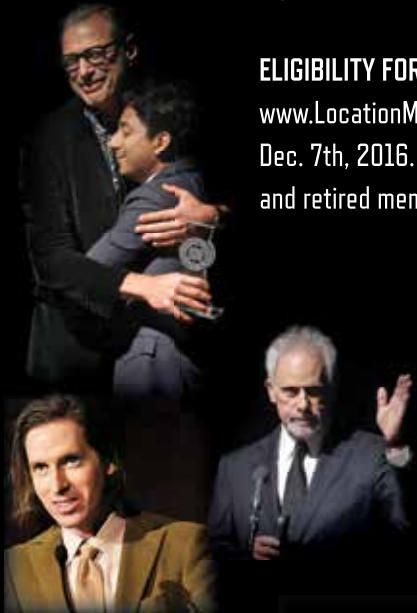
THE LMGI AWARDS are an internationally recognized celebration of the outstanding creative contributions of location professionals and film commissions from around the world. The LMGI Awards pay tribute to contemporary and period film and television, as well as commercial advertising. Honorary awards presented include the Eva Monley Award, the LMGI Humanitarian Award, the Lifetime Achievement Award and the Trailblazer Award.

PARTICIPANTS AND HONOREES OF PAST AWARDS include *The Revenant*, *The Grand Budapest Hotel*, *Game of Thrones*, *Wild*, and *Sense8*, along with industry luminaries Wes Anderson, Amy Brenneman, Brad Silberling, Michael Mann, Haskell Wexler, Melanie Mayron, Billy Crystal, Jeff Goldblum and Christopher Guest; just to name a few. Attendees and sponsors at the black-tie gala represent all aspects of the international production and entertainment community.

ELIGIBILITY FOR ALL NOMINATIONS is determined by screen credits or as certified by the LMGI. Go to www.LocationManagers.org for eligibility requirements and nomination forms. Submissions begin Dec. 7th, 2016. Anyone is welcomed to make a submission. Final nominations are voted on by active and retired members of the LMGI.

SUBMISSIONS DEADLINE: To submit a film, television or commercial advertising production for consideration for the 2017 LMGI Awards, please contact awards@LocationManagers.org by **JAN 9, 2017**.

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First, we toured the more than 40-acre campground nestled in old-growth hardwoods. The campground, built in the 1960s, has a great period feel and it undulates across several fingers of land that jut out into the lake, offering a feel of a remote mountain campground.

The tour continued with stops at the Marriott resort, the old quarry, gristmill, the plantation and a vacant church/school. Due to winds, we were not able to take the sky ride gondola to the top of the mountain, which offers one a complete view of the park. From the top, it's easy to see the variety of accessible location options.

We returned to the Commons Patio to enjoy a lunch buffet, including heavy hors d'oeuvres and an open bar. Former LMGI President Nancy Haecker introduced the Guild and entertained questions from the group. The event lasted well past its scheduled time as so many were enjoying the hospitality of the Stone Mountain Park staff and getting to know new people—location colleagues. Not to mention the beautiful sunny fall day and perfect temperature that made being outside on your day off discussing shop a joy.

Stone Mountain Park is managed by the private amusement company Herschend Family Entertainment. Jeanine Jones and

Christine Clement are the main film liaisons for the park. Marriott resorts operates the golf courses and hotels on the property and the Stone Mountain Park staff acts a liaison in seeking permission to film on their sites.

LMGI Members Represented at the COLAs!

The 22nd Annual California On Location Awards (COLA) ceremony was held November 13 at the Beverly Hilton Hotel in Beverly Hills. Produced by the Film Liaisons in California Statewide (FLICS), the awards were created to celebrate and honor the work of location professionals, production companies and public employees for feature, TV, commercial and print projects filmed either all or in part in California. Nominee finalists were selected by film commissioners, production executives and location manager COLA winners from the past 11 years. California Film Commission Executive Director Amy Lemisch was honored with the Signature Award. The Signature Award is the highest COLA honor, and is presented only when an individual or group demonstrates extraordinary determination, spirit and success in keeping production in California. It was last presented in 2014 to a team of industry professionals for its efforts to facilitate passage of the state's expanded tax credit program.

**LOCATION PROFESSIONAL
OF THE YEAR**
STUDIO FEATURE FILM
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Rick Schuler/LMGI

**LOCATION TEAM
OF THE YEAR**
STUDIO FEATURE FILM
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Location Manager
Stephen Mapel/LMGI –
Additional Location Manager
Ted Alvarez/LMGI – KALM
Scott Fitzgerald – KALM
Kirk Worley – KALM
Scott Kradolfer – ALM
David Ferdig/LMGI –
Additional Location Scout
Matt Prisk/LMGI – Additional
Location Scout

LOCATION MANAGER
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FILM
Mascots
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**LOCATION TEAM
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Scott Trimble/LMGI –
Location Manager
Kenton Harris/LMGI – KALM
Nathan Polatin – KALM
Jack R. Tate/LMGI – KALM
Nate Taylor/LMGI – KALM
Michael Parisi – Additional
KALM
Greer Bishop – Additional
ALM



Steve Dayan and Amy Lemisch

Philip Fracassi – ALM
 Diane Friedman/LMGI –
 Location Scout
 Jeff Rubinstein –
 Location Scout
 Dan Kemp – Location Manager:
 San Francisco
 Peter Moody – Location Scout:
 San Francisco

**LOCATION MANAGER
 OF THE YEAR**
ONE HOUR TELEVISION
Agents of S.H.I.E.L.D.
 Justin Hill

**LOCATION TEAM OF
 THE YEAR**
ONE HOUR TELEVISION
Scorpion
 Murray Miller –
 Location Manager

Adam Robinson/LMGI –
 Location Manager
 Brett Williams – KALM
 Marta Tomkiw – KALM
 Ron Haynes – ALM

**LOCATION MANAGER
 OF THE YEAR**
HALF HOUR TELEVISION
Future Man
 JJ Levine/LMGI

**LOCATION TEAM
 OF THE YEAR**
HALF HOUR TELEVISION
Silicon Valley
 Kelly Harris –
 Location Manager

Carolyn Schultz –
 Location Manager
 Jeff Shepherd – KALM
 Newton Bass – KALM
 Karen Gilbert/LMGI – KALM
 Tom Hogan/LMGI – KALM
 Jill Mitchell – KALM
 Mandy Marion – ALM

**LOCATION MANAGER OF
 THE YEAR**
COMMERCIALS
State Farm Insurance
 Frank Yoshikane

**LOCATION MANAGER OF
 THE YEAR**
MUSIC VIDEO
The Odyssey
 Florence + the Machine
 Chris Gutierrez/LMGI

**LOCATION MANAGER OF
 THE YEAR**
REALITY TELEVISION
The Amazing Race
(season finale)
 Deven Chierighino/LMGI

**ASSISTANT LOCATION
 MANAGER OF THE YEAR**
FEATURE FILMS
La La Land
 Tristan Dauossis

**ASSISTANT LOCATION
 MANAGER OF THE YEAR**
TELEVISION
Big Little Lies
 Alex Kivlen/LMGI



A Day at the Races

And they're off...

On Saturday, October 22, LMGI members were treated to “A Day at the Races” thanks to the sensational hospitality of Pete Siberell and LMGI Business Member Santa Anita Park. Guests enjoyed delicious food and beverages in a beautiful Clubhouse Suite. Members bet on the races right in the suite and the track provided the services of a personal adviser, who offered tips on each race.

Between races, members toured the grounds, scouting a variety of locations that included the racetrack, a high-end restaurant and cafeteria.

A shout-out to the LMGI was given over the loudspeaker before the eighth race, and members watched from

the winner's circle next to the track. They later had their picture taken with the winning horse, its owners, trainer and jockey.

Many film and TV projects have been shot at Santa Anita Park. Mike Fantasia filmed the Academy Award-nominated *Seabiscuit* there and Eric Klosterman has filmed several projects at the Park, including *Heart and Souls* and *Let It Ride*.

A fabulous time was had by all, including Eric Klosterman, Mike Fantasia, Errol Reichow, Dorion Thomas, Michelle Friedman, Jonny Ramos and Adriana Henry from Skye Rentals. Thanks to Pete Siberell and Santa Anita Park for making it happen.



CHiPS Location Team. Above and left: Photos by Dave Berthiaume/LMGI

Matterport

Newest technology with clear potential for location scouting creating a 3D experience.



One of the latest technologies with clear potential for location scouting purposes is Matterport, a 3D camera and media platform that captures a complete three-dimensional representation of a space and an accurate floor plan, which can be explored virtually through a web browser.

If this sounds like the stuff of real estate websites, you would be right, as many of Matterport's initial users have been luxury real estate brokers who wanted to provide their international clients with high-quality virtual tours.

While neither 3D imaging nor virtual tours are new, the company boasts that its processing software sets it apart from previous technologies by being able to combine 3D and photographic data to quickly and automatically create accurate, texture-filled virtual 3D models, akin to the "street view" on Google Maps and Google Earth.

The camera itself contains several cameras and sensors within it and a rotating head, and must be paired with an iPad carrying the Matterport software which guides the user through the process, which is simple enough: the camera is placed on a tripod, scans a 360-degree area, then is moved sequentially through the property in eight-foot intervals to scan another 360 degrees, as the

software digitally weaves together the images and creates a floor plan.

As with any new technology, improvements can certainly be made. Experienced users have estimated that it takes approximately two hours to scan a 2,500-square-foot house. Indeed, at present, Matterport seems best suited to scanning interiors as direct sunlight makes scanning outdoor areas especially tricky and time-sensitive due to shadow movement.

Users have also reported that while knowledge of photography and lighting can be helpful, the process itself is more mechanical than artistic, and that post-capture image editing

capabilities are limited to touching up the overall scan map and do not allow for aesthetic adjustments to the image(s). Essentially, the space is captured precisely as it is when being scanned and cannot be run through imaging filters at a later time.

All the same, for those willing to spend \$4,500 for the camera and \$49+ per month for the media platform subscription, Matterport seems like a technology rife with possible scouting applications that are worth exploring. Though spaces captured by Matterport cannot replace the artful eye of scouting photos, the 3D experience and floor plans offer a visual walk-through that photos cannot—features that are certain to dazzle production designers and directors, especially if they are not immediately available for an in-person scout.



For information on this great Pro Camera in action, please visit the following link: <https://matterport.com>



3D Model - view 1



3D Model - view 2



3D Model - view 3 overhead

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CAREER FOCUS

Our Man in Morocco

Christian McWilliams

IT WAS 2000. I WAS ONE OF THE LEAD LOCATION SCOUTS IN THE UK ON *SPY GAME*. THE LATE AND GREAT TONY SCOTT WAS THE DIRECTOR AND HE INSPIRED AND TERRIFIED ME AT THE SAME TIME. I HAD SEEN ALL OF HIS MOVIES FROM *THE HUNGER* TO *ENEMY OF THE STATE*. I WAS A FAN—A HUGE FAN, I COULD RECITE ALMOST THE ENTIRE SCRIPT OF *TRUE ROMANCE*, STILL ONE OF MY FAVORITE FILMS.



Christian McWilliams in Morocco. All photos courtesy of Christian McWilliams/LMG

But I got lucky when I found and secured the main two UK locations: a Victorian prison to be used as a prison in China and the “CIA Interiors at Langley,” just outside London in Hemel Hempstead. Tony was delighted. I was standing a foot taller and felt the confidence growing as the foreign locations began to go wrong and suddenly, I was cast as the problem solver.

“Can you go to Budapest? The Hungarians are showing me the same locations over and over again and I want something new and different.”

Tony’s producers explained the problems of the service company showing only locations they had used before.

“Sure,” I said, packing the camera bag. To get to go abroad on a movie had been an ambition, after 10 years of

grueling work as an assistant in London. This was exciting.

I had worked my way up the ladder from runner to assistant from television to film and from low budget to high budget. London’s grey skies and red tape were getting to me. *Howards*

End, the Merchant Ivory epic, kick-started my career. The locations looked lavish; the film won Oscars; every designer on the phone, wanting to know where they could be found.

But now a new challenge and a new country presented



Morocco Dades

itself. Coupled with a brilliant production team and a director who appreciated my efforts, I could not have been happier, being trusted to scout distant locations.

After a month in Budapest, the locations all found, I was back in London sitting in on meetings, and feeling motivated, in seventh heaven. Tony had even given me a cigar. To have the opportunity to witness a genius director of such quality up close, and to hear the stress and strains of the studio system, as well as the politics of Brad Pitt and Robert Redford, was an eye-opener. I couldn't believe my luck.

Spy Game used Israel as its principal foreign location for Beirut and Vietnam. A production team had already been in place there for four months. They invested \$3 million, including the cost of a



Essaouira, Morocco

Tony's producer. "We have a problem in Israel," he said, making the understatement of the year. The crew hotel was just evacuated and bombed.

send you. Be at the studio at 6 a.m.!"

I did not sleep, packing the world into my holdall, not knowing where in the world I would be sent. My brain was in overload.

"Christian, we have 76 hours to save the movie. Here are the location references, here is a float. Your plane leaves

in three hours. We will call you and tell you what desk to pick up your tickets from, now go!"

"Um, where am I going?"

"Maybe Turkey, maybe Tunisia, maybe Morocco! Now get out of here!"

The unit car was waiting, and I was rushed to the airport.



McWilliams (center) on location with Joseph Formosa Randon, as a guest of the Malta film commission.

building they bought to blow up. Tony had scouted twice, he had copious files of photos and he was really excited about the shoot. What could possibly go wrong?

I was at home, drifting off to sleep, 1 a.m. on a Sunday when the phone rang. It was

The Israeli art department was attacked by the Palestinian construction crew, who they had been working with. The first Intifada had started, in an attempt to overthrow Israeli occupation of the West Bank and Gaza Strip. "Pack a bag," he continued, "you're flying. Tony is deciding where to



Ridley Scott and production designer Arthur Max on set for Body of Lies



Hassan II Mosque promenade used on *Syriana*



Errachidia Drakkar. Photo by Robert Elswit

At the airport, I waited to hear my fate. It was a nervous two hours, scouring the bookshop, looking at travel guides. Then the call came: head to the Royal Air Maroc desk. So I bought *The Rough Guide to Morocco*, had a few glasses of wine to steady the nerves and I closed my eyes. When I woke, the travel guide was open on the center pages: “The History of Cinema in Morocco—From *Lawrence of Arabia* to *Kundun*.” Wow, there it was in the guide, all the movies that had come to Morocco. I soaked up the information, clinging to my camera bag, seeking inspiration.

Morocco is the closest African country to Europe, but it felt like another planet. The heat, the chaos, the traffic, the call to prayer, the shouting, and the hustle and bustle of the Arabic world, all rolled into one magical city: Casablanca.

My images of a small romantic Andalusian city were crushed upon landing. A local team who normally worked in casting picked me up. The camera was on my knee, the hairs up on the back of my neck. I was simultaneously terrified and exhilarated, yearning for the ultimate challenge. And then the panic and pressure of Tony’s



imminent arrival slowly dawned on me: "Seventy-six hours to save the movie." Right.

Casablanca is a huge sprawling city with 7 million people in a constant rush, and more color, life and light in one place than I ever experienced. And the locations, oh wow! I shot 48 rolls before lunch on my first day. I was like a kid in a toy shop. Every corner seemed to reveal a surprise or treasure. "I think I am going to like it here," I told myself, during the moments when the panic abated.

Spy Game was a huge success. I loved the Moroccans and they seemed to like me. The Chief of Police in Casablanca gave me a black djellaba at the completion of filming. I felt like I owned the place. The streets were a dream—we could close any street we wanted within 48 hours toward the end of the production. True to form, Tony Scott was wonderful and gracious with the local dignitaries. Brad Pitt had all the local girls swooning. Huge crowds turned out to watch the smallest scene. The main set was an apartment building I found that we could blow

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up. The permit was incredibly difficult to procure, as the building was on the edge of a factory owned by the King of Morocco, who finally agreed. Months of planning culminated in the biggest explosion I have ever witnessed. It blew Tony off his feet, and the rushes were amazing.

One film led to another. And the moment I got home, I was sent back to Morocco for *Syrina*. Six months later, I was in Los Angeles to meet Oliver Stone for a movie called *Alexander*. Ten months later, it seemed that home had traversed continents, and the chaotic hustle and bustle that

was Morocco became my life. London was the past; Morocco the future.

I had grown up on military bases in Europe and the Mediterranean. The film industry was never on the career list. My father was a teacher who went into the

Army. We traveled a lot and I never really had a home. My aunt was working as a casting director, and holiday visits to film sets had planted an idea in my head at the age of 15.

I started as a production runner at 18, became a 3rd AD, thought I wanted to work



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with actors and extras, NOT. Then a friend recommended me for a location assistant job on *Howards End*. He told me I had a talent for being diplomatic and calm under stress.

Flash - forward 25 years: I am married to a Moroccan woman, and have two adorable girls who speak four languages. I live in Marrakech. The pink city, palm trees and snow - capped Atlas Mountains provide the view from my window. Oliver Stone, Ridley Scott, Michael Bay, Paul Haggis ... all on the CV now. I have to pinch myself to realize what this business can do for your life and career. You just never know where you might end up.

In my time here, I have found desert locations where palaces were constructed, I've employed villagers to build kasbahs in the mountains, dreams rising up from nothing. I've closed motorways and ports, diverting shipping lanes and closing airport runways. I've helped set fire to almost everything, blowing up

cars and buildings. I've worked on two - men CNN - go documentaries, British video clips, tiny independent films and huge Hollywood blockbusters. I've witnessed children with no shoes become movies stars in a matter of months. I've seen battles with 5,000 soldiers and 700 stuntmen. I've experienced sandstorms and floods, fallen off a mountain, and lost a large piece of my calf to a shepherd's dog.

It's been quite a ride, and this is quite a country. And I am proud to call it my home.

Location manager and problem solver Christian McWilliams works in Morocco, Dubai, Tunisia, China, Hungary, Malta, Sicily, the Canary Islands, Mauritania and anywhere else the winds blow him ... his credits include *The Take*, *13 Hours*, *Mission: Impossible - Rogue Nation*, *Body of Lies*, *In the Heart of the Sea*, *World War Z*, *Star Trek Into Darkness*, *Mission: Impossible - Ghost Protocol*, *Babel* and *Braveheart*.



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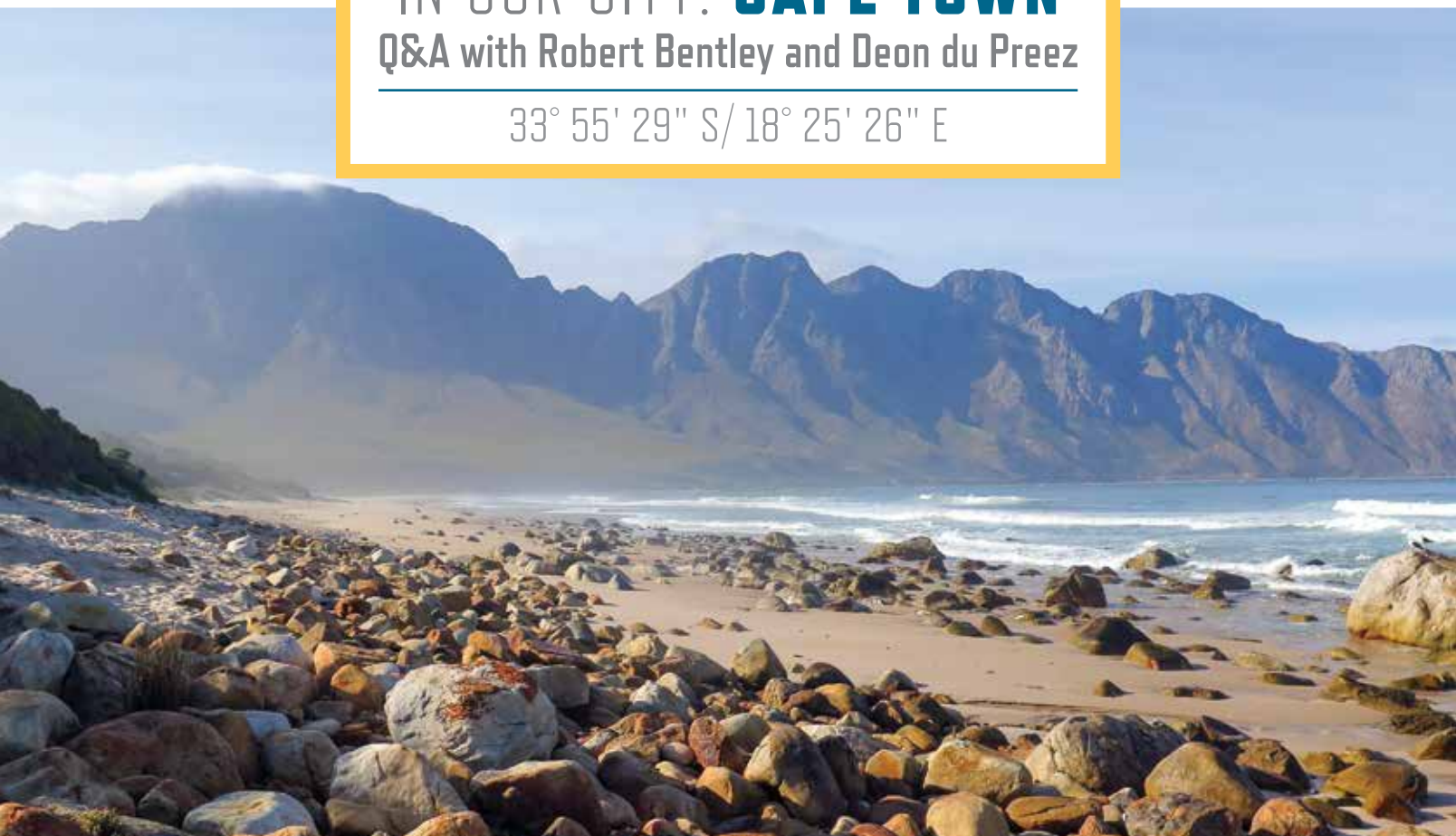


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IN OUR CITY: **CAPE TOWN**
Q&A with Robert Bentley and Deon du Preez

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Co-editor **Stevie Nelson** talks with members **Robert Bentley** and **Deon du Preez** on the pleasures and challenges of filming in Cape Town. The two location managers have been colleagues for 15 years and were nominated for an LMGI Award in 2015 for their collaboration on the popular Showtime TV series *Homeland* (season four).



Photo courtesy of Robert Bentley/LMGI



Photo courtesy of Deon du Preez/LMGI

Stevie: ARE YOU A CAPE TOWN NATIVE? HOW LONG HAVE YOU BEEN WORKING IN LOCATIONS & HOW DID YOU START?

Robert Bentley: I was born in Cape Town, but when I was very young, my parents moved to Durban on the east coast. I studied television broadcasting in college, and I had worked as a production assistant in Johannesburg before traveling in the UK and Europe. Conscripted (compulsory military service) ended in the early nineties and I was suddenly at loose ends. I had a degree and no direction. I was not “connected” enough to get into film school in Pretoria. I enjoyed photography so locations seemed like a good idea. As it so happened, it worked out well! In 1998, I moved back to Cape Town as a scout when commercials really started to kick off and then location managed my first film, *Second Skin*, starring Natasha Henstridge and Angus Macfadyen in 1999.

Deon du Preez: I grew up in a small town called Ladysmith in the Natal Midlands before also living in Durban for a few years. Then, Johannesburg for a few more. I eventually settled in Cape Town which I have now called “home” for the last 20-plus years. I’ve been in the industry for about 22 years. Although I always had a love for movies, I got into locations by chance—in 1994, my older brother Werner had just finished film school and was working in the industry as a location scout. At the time, I was working in a corporate suit & tie job as a retail sales manager, but every spare moment I had, I’d join him either scouting or on set. It wasn’t long before the bug bit completely and I swapped my suit for a camera & compass. I first started scouting and location managing TV commercials before moving on to TV series and eventually, feature films. Although I’m based in Cape Town, I work all over Africa.

Stevie: WHAT DO YOU PRIMARILY WORK ON?

RB: I especially enjoy feature films and series (long format) but it is always good to do commercials when you can.

DdP: During the last few seasons, I’ve been working mostly on a nice mix of both feature films and TV series.

Stevie: WHAT DO YOU THINK IS THE PRIMARY DRAW FOR FILMING

IN & AROUND CAPE TOWN? WHAT KIND OF “LOOKS” ARE THERE?

RB: This is what is so fantastic about Cape Town. There are so many looks within a 100-km radius (60 miles). From mountains and forests to city center, to sand dunes and the ocean, part of the city is older brownstone and the Foreshore area is modern, steel and glass. To the east, we have mountains, forests and vineyards, and on the drier west coast, we have wheat, sheep and canola farms. We have everything from shantytowns to \$20 million homes and everything in between.

DdP: I agree. Cape Town’s greatest asset is its diversity of locations. Cape Town’s rich European heritage is reflected throughout the city. From cobblestone avenues lined with old oak trees to streets with a mix of neoclassical architecture and sandstone buildings which easily double as London or any other European city. With the “Cape Winelands” less than half an hour’s drive from the city center, the area is often “cheated” as the French or Tuscan wine regions. We also have some of the most spectacular beaches in the world and are blessed with a great weather pattern where in peak summer (between October and March), we have on average almost 12 hours of daylight each day. Then to top it—besides being boxed in between two oceans (the Atlantic and Indian Oceans), Cape Town is surrounded by various mountain ranges with, of course, world-famous Table Mountain situated bang in the middle of the city—creating unlimited opportunities.

Stevie: WHAT TYPES OF PRODUCTIONS FILM IN CAPE TOWN?

RB: Everything from major feature films to game shows and local content. We have also seen a big increase in television dramas and series. Recently, I have worked on the *Black Mirror* and *The Crown* series for Netflix.

DdP: Cape Town is still one of the preferred TV commercial destinations in the world. The long summer days with plenty daylight hours, coupled with the huge variety of locations, means that commercial productions could easily film more than one specific look on any given day, getting huge production value. The added bonus is that when it’s winter in

Top left and center: Photos by Deon du Preez/LMGI; top right & bottom: Photos by Robert Bentley/LMGI

IN OUR CITY: CAPE TOWN

Europe, Cape Town is in full summer swing, which lasts for almost six months. Over the last few years or so, the international features' side has also grown tremendously—during the last year alone, I've worked as location manager on *Resident Evil: The Final Chapter*, *The Dark Tower* and the Syfy TV series *Dominion*. I'm currently in production for *Tomb Raider* of which almost 70 percent will be filmed in Cape Town with the balance in London.

Stevie: WHAT CHALLENGES DO YOU FACE IN YOUR JOB?

RB: As our industry has grown up in South Africa, it has become more bureaucratic. Contracts are longer and I spend more and more time in the office. When I started, it was a handshake and your word, now we have these long intimidating contracts that force people to bring in the lawyers and then the backward and forward starts. Traditionally in South Africa, we have always had very small Locations Department teams, a location manager, an assistant manager and maybe a locations assistant. As the projects have become bigger, we often have a hard time trying to get production to give us more personnel resources. So we tend to work long hours with a lot of overtime to get the job done. We don't have a union; the employment contracts are set by the producers. We are seen as independent contractors as we supposedly set our own times. We work a standard 72-hour week (six days). OT is paid after 12 hours.

DdP: Like Robert, I find our admin workload has increased dramatically over the last few years. I spend far too much time in an office when I should be "out there" either scouting or on set. Unfortunately, it is inevitable as the city is surrounded by various national parks & reserves, which require a massive amount of application processes to be completed and then national environmental laws to be complied with.

Stevie: WHAT ARE SOME OF THE CHALLENGES TO FILMING IN SPECIFICALLY AROUND CAPE TOWN?

RB: Cape Town is a small city. You may have up to 40 shoots a day happening in the middle of the "Season," mostly commercials. This is during our summer (November to March). For a feature film to change its schedule can be difficult as so many locations are already booked. In our winter (June-August), it is much easier as there are fewer commercial shoots.

In Cape Town, there are roughly 20 feature location managers and 150 assistants and there are probably 100 scouts. We have a good network amongst the long-format location managers and we will often try to assist other shoots if we can, because we will need a favour later.

Neighborhood burnout is an issue in more popular areas, especially in some of the more affluent neighborhoods. Sometimes it's a case of jealousy (what is so special about their house? I have a nice house). Often, their gripes are genuine and they just want to be heard. The other "burnout" is in areas where the residents know they have something unique and start to price themselves out of the market. And as everywhere, we are running out of base camps as the city grows. However, every new building brings four more corners to film on!

DdP: Neighborhood burnout is definitely an issue—especially in residential areas where sometimes one house could be filmed at as often as twice in a week. There are some suburbs where there's more than one house in the same street which gets filmed at multiple times during a season. The other issue is multiple shoots on the city's beaches—especially in our peak summer season when the city is jam-packed with TV commercial companies as well as still shoots. The





city's film office often has to field calls from irate residents complaining about traffic congestion as a result of multiple shoots in their neighborhood. The other challenge is that Cape Town is one of the fastest-growing cities in the country with serious traffic congestion in some parts of the city. This makes filming on roads within the CBD (City Business District) challenging at times. Luckily, we have good support and cooperation from the Cape Town Film Office as well as the Traffic Department and can always somehow work out a plan.

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

RB: Certain places get used a lot, particularly Darling Street (generic stone buildings). Add a yellow taxi cab and it is New York, a red double-decker bus and we are in London, put a guy on a bicycle with a baguette and we are in Paris.

I love the Artscape Theatre complex; it is a '60s modern building that can be so many things. We doubled it for the American Embassy in Islamabad on season four of *Homeland* and it was Peachtrees in *Dredd*. It helps that the people who run it are so accommodating. The Cape Town International Convention Center (CTICC) is a glass and marble building that has vast spaces that play as airports, hospitals and company headquarters. The Cape Town stadium has vast concrete spaces that played as the police headquarters in *Dredd* and an airport in *Homeland*. The old Victorian cottages of Salt River doubled well as the Middle Eastern neighborhoods that we used on *Homeland* and now again on

the second season of *The Crown*. Lourensford Farm in the zone (60 km) has lakes and dams, forests and mountains, open spaces and nooks and crannies.

DdP: Over the last few years, I worked a lot on action TV series such as *Kidnap and Ransom*, *Strike Back* and *Homeland* (season four). Many of these shows required a Middle Eastern look. My favorite suburbs to achieve this look are Woodstock and Salt River with some sections within the suburbs dating back to the mid-1700s. (The residents are mostly decedents from Indonesian slaves who upon their release in the late 1700s, settled in these areas, sharing their cultural heritage with the locals.) Many dusty streets are still lined with rows of single-story houses, Mosques & corner shops dating back to that era which are very similar to what could be found in Islamabad City in Pakistan. When we filmed various episodes for *Homeland* (season four), we'd shut down four street blocks at a time and dress it as Islamabad City as the buildings and streets formed the perfect backdrop and almost all the extras were residents sourced locally from within the area. One of my favorite locations is an old five-story Victorian building in the heart of Cape Town, with spectacular interiors dating back to the 1800s called "Rhodes Place." In the past, it was used as a Parliamentarian Members' Club. In later years, it became an exclusive private Gentleman's Club. In recent years, the rules have been relaxed somewhat and anyone (even ladies) can become members. What's great about the building is that it has so many diverse looks of a bygone era. The best part is that the owners allow us to change the interiors as we wish. The added bonus is that the entire basement is filled with period furniture which is available to rent for set decoration.

IN OUR CITY: CAPE TOWN

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

RB: Wow—who is my favorite child? Locking down 20 city blocks at one time in Johannesburg on *Avengers*. Being the first one to film in a new location. When we filmed *Dredd*, we were in the Cape Town Film Studios and they were literally putting the roof on as we were building sets. Watching the sunrise over the ocean as the crew arrives for work. Filming in places most people don't get to see. On *Long Walk to Freedom*, we filmed in places on Robben Island and in the presidential compound most people don't have access to.

Being nominated for *Homeland* by the LMGI was especially memorable as was my trip to Los Angeles to the ceremony.

DdP: Filming a TV series called *The No. 1 Ladies' Detective Agency* on location in Botswana with the late Anthony Minghella as director. We spent almost a year on the pilot project—first scouting every nook and cranny for the most spectacular locations in Botswana to match what Anthony envisaged and the script required before filming the show. We often traversed the country in small fixed wing aircraft, landing on patchwork gravel and grass runways in the middle of nowhere before continuing the scout in 4x4 vehicles, accompanied by rifle-wielding rangers as protection against predators and other big game. The last few weeks of filming were spent in the Okavango Delta in an area which could only be reached by either boat or aircraft. The logistics was quite a challenge but not a single crew member complained—everyone loved being on the project and working with Anthony. It was also on this project that I met my future wife, making it an even more memorable experience.

Stevie: DOES SOUTH AFRICA OFFER ANY INCENTIVES TO HOLLYWOOD FILMMAKERS?

DdP: Yes. Through the Department of Trade & Industry, which offers a South African Film and Television Production & Co-production Incentive as well as the Foreign Film and Television Production and Post-Production Incentive. These incentives definitely led to an increase in the larger projects filming in South Africa in recent years.

RB: Up to 25 percent rebate if 50 percent or more of principal photography is shot in South Africa for a minimum of four weeks and if you use local post production to a value of ZAR 3 million (\$220 00-00).





Stevie: WHAT ARE YOUR TOOLS OF THE TRADE?

RB: Nikon D7000, iPhone, Leatherman and a Sony WX350 as a backup camera. And a sense of humour.

DdP: I use a Canon 7D DSLR Camera with a Canon G16 as backup. A MacBook laptop, iPhone and a GPS to pinpoint off-the-beaten track location waypoints. I also love using old-fashioned fold-out maps and especially 1:10 000 scale typographical maps. Although Google Earth is a useful tool in giving one an idea of the terrain, the typographical maps have so much more detail. And off course, my well-used and often referred to little black notebook.

Stevie: WHAT DO YOU LOVE ABOUT THE JOB?

RB: Being on set first early in the morning before anyone else. Cracking a difficult brief. The crew I work with!

DdP: As location managers, we are privileged to meet interesting people, travel widely and see places many people would not experience in their lifetime—a privilege I never forget. What I probably enjoy most is seeing the end result of a project in which I was involved with from the beginning to the end. It's especially satisfying when you were part of the creative process which "shaped" the look and feel of the

project by finding the perfect set of locations to satisfy the writer, director and designer's visions and dreams.

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

RB: I joined in 2015. Deon and I were nominated for Best Contemporary Television series for *Homeland* (season four). Before then, I was not aware of the LMGI. We had tried to start our own guild here in South Africa many years ago but came under pressure from producers as it was seen as an attempt to unionize. It was a huge eye opener for me, to discover all these other locations professionals in the LMGI with the same challenges in so many different places.

DdP: Following filming of *Homeland* (season four) in 2015, Rob and I were nominated for an award for the show by the LMGI. Rob went to the awards ceremony, but unfortunately, I was filming at the time and could not go. He met many LMGI members during his trip and upon his return, we both decided to join the Guild. We currently don't have a local location manager's guild in South Africa and being a member of LMGI, I think we could gain & learn a lot from fellow Guild members, sharing experiences, ideas—and frustrations. I've been a member since early 2016.

Robert & Deon's Private Tour



Slopes of Table Mountain. Photo by Deon du Preez/LMGI

MUST-SEE PLACE:

RB: Table Mountain which is a flat-topped mountain overlooking the city. It is a popular tourist attraction with many visitors using the cableway or hiking to the top. Cape Point is another “must see” place.

DdP: Cape Point in the Cape of Good Hope Nature Reserve where the cold water of the Atlantic and warm water Indian Oceans converge—a truly spectacular sight.

FAVORITE SHOP:

RB: I will always pop into “Drifters Extreme Outdoor” in the Cape Quarter when I am anywhere close. It’s South Africa’s premier outdoor, climbing and mountaineering store. It has a sister store, “Drifters Adventure Centre,” in Sandton City.

DdP: Cape Union Mart—a local outdoor & adventure apparel store which sells anything from snow boots to the most-up-to-date, off-the-beaten-track GPS route maps.

FAVORITE RESTAURANT:

RB: I like the Diaz Tavern—the best Portuguese peri peri chicken in Cape Town! We are lucky to have so many fine dining restaurants in Cape Town: Luke Dale-Roberts’ Test Kitchen (voted one of top 30 restaurants in the world), Gold for a great Pan African experience, Panama Jacks in the Harbour for seafood or my home for a traditional South African braai (BBQ).

DdP: “The Eastern Food Bazaar”—a hidden gem situated in the historical center of town in an old building which used to be a dried fruit growers’ distribution center and store dating back to 1904. They serve an array of amazing Asian dishes from 10 different kitchens on the premises, right up until almost midnight. I love the permanent buzz & vibe the restaurant has and it is one of my favorite stops during a day of scouting in the city.

PLACE TO SEE BY NIGHT:

RB: Hike up Lion’s Head on a full moon and see a 360-degree panorama view of the city at night.

DdP: Cape Town City from Signal Hill—it’s a flat-topped hill situated on the northwestern side of Table Mountain overlooking the sprawling city and bay down below. On a clear night, one could see the lights flickering from Robben Island situated a few miles off the coast of Cape Town,

BEST DAY TRIP:

RB: Starting at the Victoria & Alfred Waterfront, we would head out of town toward Stellenbosch and Franschoek. This is wine country and we would do a few wine tastings. Lunch would be at one of the many top-class restaurants in the vineyards, Thelema, Babylonstoren, Vrede en Lust. On the way back to Cape Town, we could walk off lunch by climbing the Paarl Rock, which is a massive granite outcrop overlooking the

town of Paarl. Coming back into the city, we would catch a cable car to the top of Table Mountain and have sundowners as the sun sets into the ocean and the city lights begin to twinkle. Then, we would head into Camps Bay for dinner and maybe a moonlit walk on the beach before heading for bed.

DdP: From Cape Town to a small village called Gansbaai (“Goose Bay”) where you could dive with great white sharks. An amazing experience, well documented in many National Geographic documentaries.

FAVORITE NEIGHBORHOOD:

RB: Right now, I’m loving Bree Street in the city. It has literally exploded in the last 18 months with bars, coffee shops and restaurants. Great for people-watching. Woodstock also has a number of craft breweries that are worth visiting.

DdP: Woodstock is definitely on my list too, Robert. An old textile factory precinct which has been revived in recent years. Many old factories and other premises, which were shut down and left derelict in recent years have been snapped up by savvy developers and turned into indoor markets, restaurants and craft beer breweries.

FAVORITE LOCAL ARTIST:

RB: Paul du Toit, who worked in painting, sculpture, paper and mixed media and assemblage and neo-baroque artist Christo Coetzee.

DdP: Dave Matthews—although now American, he is born and bred South African.

BEST BAR/CLUB:

DdP: Cafe Caprice on Camps Bay’s beachfront where one can enjoy either a great meal or cocktail whilst watching the sun set over the ocean.

BEST PLACE TO HEAR MUSIC:

RB: Ace of Spades, small but vibey, or the Kirstenbosch National Botanical Gardens where in the summer, they have Sunday concerts on the natural grass amphitheater. You can picnic while listening to the best local jazz or rock bands.

DdP: Agreed! The Kirstenbosch National Botanical Gardens' sunset concerts are a great family outing, especially during the festive season when it is our summer holidays and Christmas. Everyone packs picnic baskets, blankets and camps out on the lawns to watch the shows with the Gardens and the slopes of Table Mountain as the stage backdrop.

BEST VANTAGE POINT/SCENIC VIEW:

RB: Top of the Naspers building looking over the city with the harbor on one side and Table Mountain on the other. Blou-berg Beach looking toward Table Mountain, the top of Lion's Head.

DdP: My favorite view is from the top of Table Mountain, looking down on Cape Town City below. On a clear day, one can see from Camps Bay with its strip of award-winning restaurants and golden beaches in the west, across Table Bay with Robben Island and the Harbor at its center, over the Cape Winelands with some of the oldest wine estates in the country, all the way to False Bay in the east.

Robert Bentley and Deon du Preez have scouted and managed many of the major projects that have filmed in the Cape Town area and beyond. Bentley's credits include the TV series *The Crown*, *Black Mirror*, *Homeland*, *The Prisoner*, *Mankind: The Story of All of Us* and feature films *Batman v Superman: Dawn of Justice*, *Avengers: Age of Ultron*, *Chappie*, *Mandela: Long Walk to Freedom*, *Dredd*, *Chronicle* and *Rendition*. Du Preez's credits include the TV series *Dominion*, *Strike Back*, *Homeland*, *The Book of Negroes*, *Kidnap and Ransom*, *The No. 1 Ladies' Detective Agency*, *The Philanthropist* and the feature films *The Dark Tower*, *Resident Evil: The Final Chapter*, *Queen of Katwe*, *Primeval* and *Blood Diamond*.



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The All-in-One

It always begins in a deceptively casual way:
“We need a dance rehearsal space, a Chinese garden, a theater,
a museum exterior and a college frat.” A varied enough list of
locations, but certainly manageable with enough lead time.

And then comes the kicker: “In one place.”
Should have seen it coming!

Ah, the all-in-one shooting location—the legendary single-address
solution to all one’s filming needs.

by Nick Carr

As a scout, I’ve always embraced such requests because it instantly narrows the search to those gold standards of filming locales, the ones movie and TV crews return to time and again for their chameleon-like ability to offer a little bit of everything for even the most discerning of directors and production designers.

Were I hit with the above request, the solution would be simple: Snug Harbor. Located on the north coast of Staten Island, Snug Harbor was founded in 1833 at the bequest of Revolutionary War soldier and ship’s captain, Richard Robert Randall, to provide a cost-free retirement home for “aged, decrepit and worn-out” seamen. Over the ensuing century, dozens of buildings were constructed on the 130-acre campus in styles ranging from Greek Revival to Anglo-Italian.

Today, Snug Harbor is a city-owned park and cultural center open to the public; for location scouts, it’s a goldmine of one-stop location shopping. That museum exterior? Try the row of Greek Revival structures that front the property. A frat? The former governor’s house, lumbering and slightly rundown just as you’d expect a frat to be, would be a fantastic choice. A Chinese garden? Snug Harbor boasts a Ming Dynasty-inspired Chinese garden, complete with waterfalls and Koi ponds. The theater? Veteran’s Memorial Hall will do the trick, and can double as a New England church exterior if needed. And a dance rehearsal space? Dozens of versatile interior rooms with period flourishes can be transformed into just about anything you can imagine. For a quick highlight of its multitude of options, simply watch Lady Gaga’s *Marry the Night* music video, which was almost entirely shot at Snug Harbor.

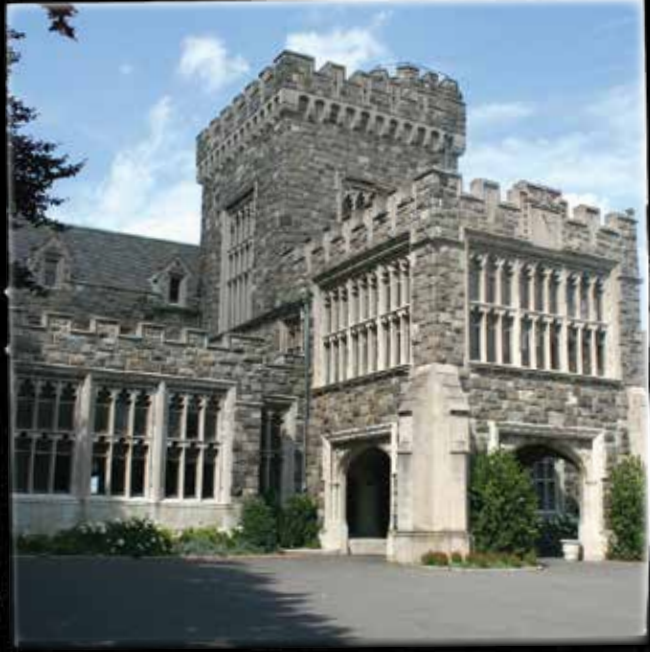
When it comes to grab-bag locations in Manhattan, The New York Academy of Medicine at Fifth Avenue and 103rd Street takes top billing. Built in 1926 for the eponymous health advocacy group, the highlight of the space is a grand library featuring dark wood shelving, enormous arched windows overlooking Central Park and even the original card catalog drawers. But look a little further and you’ll also find a formal theater/lecture hall; a wood-paneled, collegiate-style boardroom; modern and old-world-style offices; and a gilded marble lobby that could serve as the entrance to any number of esteemed organizations. Wes Anderson found it versatile enough to shoot many of *The Royal Tenenbaums*’ interiors here.

In 2008, the tragic closing of Pfizer’s 150-year-old chemical plant at the corner of Marcy Avenue and Flushing Avenue in South Williamsburg, unexpectedly created one of the most flexible filming locations in Brooklyn. A gargantuan behemoth of a structure sprawling across an entire city block, the former plant quickly became the go-to filming location for TV shows such as *Elementary* and *The Blacklist*. In addition to its factory-like exterior, interiors run the gamut from a modern lobby with security booths, doctors’ offices, locker rooms, lab spaces complete with chemical hoods, Dilbert-style cubicle offices, cafeterias and countless industrial spaces. Best of all, Pfizer left behind much of their equipment and furniture, allowing production designers to pick and choose at their leisure.

The New York Academy of Medicine at Fifth Avenue and 103rd Street takes top billing, built in 1926 for the eponymous health advocacy group.

Photos of The New York Academy of Medicine by Nick Carr/LMGI





7
KODAK SAFETY FILM

FETY FILM

KODAK SAFETY FILM

KODAK SAFETY FILM



Photos of Hempstead House, Sands Point and Snug Harbor by John Hutchinson/LMGI; Pfizer by Nick Carr/LMGI

Though New York City-based productions prefer to stick to the five boroughs, Sands Point Preserve in Nassau County, Long Island, is worth the commute for its wealth of formal and rural options. A sprawling estate founded by financier Howard Gould (son of Jay Gould) in the early 1900s and later completed by David Guggenheim, the centerpiece is a lavish Gold Coast-era mansion known as Hempstead House. On the ground floor, you'll find a towering entrance hall that might as well be in a cathedral; the sunken Palm Court, which once featured an indoor garden and aviary; and numerous stone and wood-paneled formal spaces that have found repeated use in period shows like *Boardwalk Empire*. Upstairs, nondescript bedrooms serve as blank canvases to creative production designers while an extremely creepy basement is just waiting for its debut in the right horror movie.

Outside, Sands Point offers the most diverse array of natural environments available within 30 miles of New York City: acres and acres of dense woodland, complete with rivers, ponds and trails; expansive green fields; and even a private beach fronting on Long Island Sound.

Oh, and did I mention Sands Point has a castle?

While some might tire of returning to the same location time and again, I liken it to watching a great actor at work, constantly transforming for new roles and reinventing themselves in ways we could never have imagined.

Column one, top to bottom:
Pfizer's 150-year-old chemical plant at the corner of Marcy Avenue and Flushing Avenue in South Williamsburg unexpectedly created one of the most flexible filming locations in Brooklyn.

Column two, top to bottom:
Sands Point Preserve in Nassau County, Long Island, sprawling estate lavish Gold Coast-era mansion known as Hempstead House.

Column three, top to bottom:
Snug Harbor is a city-owned park and cultural center open to the public; for location scouts, it's a goldmine of one-stop location shopping.



When We Rise

Location Manager Matt Palmer brings
the LGBT civil rights fight home

by Nancy Mills

Transformation is a location manager's mantra. But transforming Vancouver into San Francisco for ABC's eight-hour miniseries *When We Rise* required a superhuman effort on the part of Matt Palmer, LMGI and the location team. Most of the eight hours of TV takes place in San Francisco, but the production shot there for less than two weeks out of its four-month schedule.

And there were more challenges:

- *When We Rise* covers a period of 45 years.
- Palmer had never worked in Vancouver.
- He started work after principal photography was underway.

Luckily, the Calgary-based LM doesn't overwhelm easily. "Matt is very talented and has a great temperament for this work," production designer Bill Groom says. "Partly, that has to do with being responsive when I discussed the story and how I wanted to express it visually. He just has a good energy about it."

Producer Tim Iacofano says, "Matt had to learn the nuances of Vancouver, and he figured them out real fast."

"Matt had a great passion for this project, which is important when you're doing a story like this," producer Bruce Cohen adds. "We try to find people on the same creative wavelength as you are and think of it as more than just a job. It shows in the work."

"Matt wouldn't give up when I told him 'good enough' wouldn't do," miniseries creator Dustin Lance Black says. "He continued to look, and he continued to do the work he needed to do with the city to get access to places we'd never gotten access to before. Those scenes were invaluable to us and saved us a good bit of money."

A photographer/writer/director, as well as an LM,

Palmer, 53, has been doing location work for more than two decades. Most recently, he has been on such shows as *Interstellar*, the second season of *Fargo* and the Syfy series *Wynonna Earp*.

"*When We Rise* was the hardest and most challenging show I've ever done," he says of the project, which is about the LGBT rights movement. "This is an epic story and a true story. I've read some great scripts, but nothing punched me in the gut like these scripts did. I had an immediate emotional connection to the courage and the struggle these people went through and are still going through."

"There was a tremendous responsibility to do right by the story. I think it will change lives, and you don't get that on every show. I felt an immediate sense of pride of being able to help bring the story to the screen."

Palmer adds, "The Miami nightclub shooting happened while we were in production. We all knew how important our story was, but that shooting really focused everybody so that we could do the best job possible."

When We Rise, which stars Guy Pearce, Mary-Louise Parker, Rachel Griffiths, Carrie Preston, Ivory Aquino and Michael Kenneth Williams, starts with New York's Stonewall Riots. It ends in 2015 with the Supreme Court overturning DOMA (the Defense of Marriage Act). Black, who won an Oscar for his original screenplay *Milk* and wrote this screenplay, is one of the show's producers and directors.



Matt Palmer

Photo courtesy of Matt Palmer/LMGI

“The big thing for me was that we’re telling a history which has been buried for generations now,” he says. “So much of it will seem almost unbelievable to a young audience.

“For me, the number one thing for the Locations Department was authenticity. I wanted *When We Rise* to feel as real as possible so people could relate to what the actual locations looked

like in, say, 1971 or 1981, so this can’t be dismissed as fiction. People are actually learning what it might have been like.”

Black wanted the miniseries to shoot entirely in San Francisco. “I kicked and screamed and tried my best, but for financial and crewing reasons, that was not possible,” he explains. “ABC said that if we’re going to do it, we’re doing it in Vancouver.”

The production did spend the better part of two weeks in San Francisco but without Palmer. “We only went there for iconic things,” Iacofano says. “We did some big, wide shots of Market Street and Castro Street, which was the center of the gay community, although now it’s turned into a tourist attraction. We spent two days at San Francisco City Hall. Inside, it’s like a museum. Eventually, though, we ran out of time.

“We filmed some demonstration scenes there with lots of actors and some high-profile cast members, but when the demonstration turned into a riot, we finished the scene in Vancouver.”

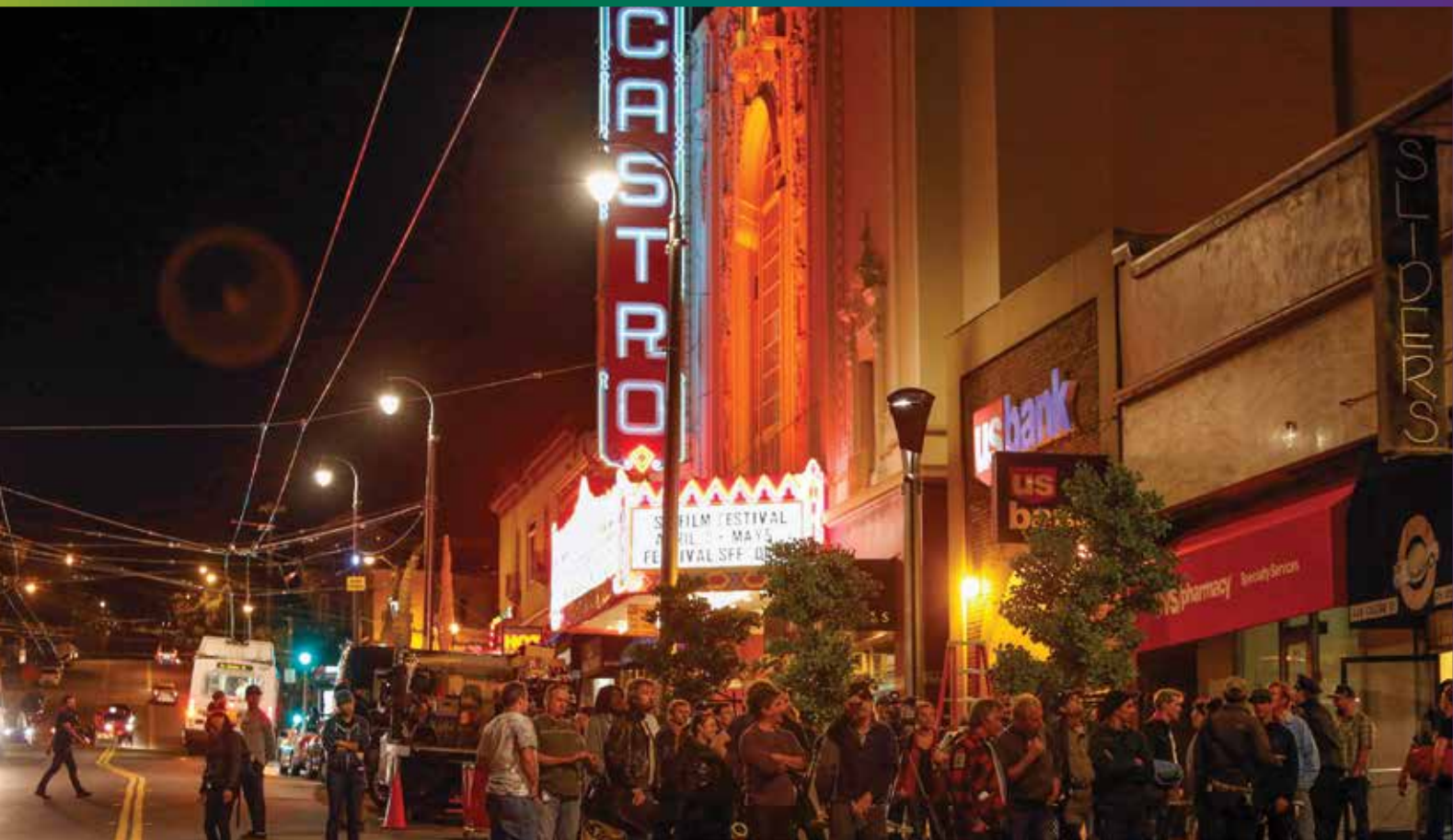
When We Rise started production with just one LM, Neil Robertson, but almost immediately, the production team discovered the need for a second and brought in Palmer. “On *Boardwalk Empire*, we had an odd-episode team and an even-episode team,” Groom says. “It’s a system that seems to work well.”

“The show was so big,” Iacofano adds. “It’s not uncommon in television to alternate location managers. If you have so many locations and so many permits and paperwork and scouting while you’re prepping and shooting, there are tons of things to do.”

Once hired, Palmer quickly liaised with Robertson. “I started on the show with assistant location manager Katie Kidd, whom I work with in Calgary, on day two of filming,” he says. “I think

Director Gus Van Sant





they quickly realized that the show was much bigger in scope than they anticipated.

“The show was shot in two-hour blocks, and we were thrown in to finding the second block of locations with director Dee Rees. Each block moved into a different time period. We did episodes three and four (1970s into early 1980s) and seven and eight (2008 into 2015).

“The opening two hours had 25 days to film, and we had to do the exact same thing for our blocks in 14 days. That was a huge challenge and no less work. The scripts were just as big.

“Neil was helpful in getting me going. He fed me information about some of the recurring locations and introduced me to the business owners. He always helped to answer questions about Vancouver specifics that I was learning on the go.

“I also tried to be respectful that he had his hands full, especially during the first block with (director) Gus Van Sant. The last thing he needed was to spend a lot of time helping me.”

When We Rise used four directors—Van Sant, Rees, Thomas Schlamme and Black—each handling a two-hour block. “These were feature scripts,” Palmer says. “For each block, we had 120 to 130 scenes, 60 to 70 sets and 40 locations. That’s a tremendous amount of sets to be built, prepped and coordinated. Ninety percent of our sets were locations.

“There was no letup. There were a lot of seven-day weeks and a lot of long hours. We had set dec and construction going all the time in order to just try and keep up. The demands from the



Art Department were huge and required a lot of coordination to make sure people had access to the locations. It really was a team effort trying to support the whole show.”

Palmer cites a location that seemed perfect for a doctor’s office but didn’t work out at the last minute. “He was a pioneer in the height of the AIDS crisis, and we were going to build his office on Hastings Street in Vancouver. Then we realized that what you could see out the windows wasn’t going to work for the time of day, rush-hour restrictions and the light from the south-facing windows. So where could we go?

“We had a location we were using for *The Castro*, and there was an empty building. We went in, and Bill taped out the design of a complete set on the floor. Thirty-six hours later, the paint was still drying, and we were in there filming. It was a marvel to see.”

Left: Photo by ABC/Eike Schroter; Above and right: Photos by ABC/Ron Koeberer

Groom was the production designer on *Milk*, which was shot in San Francisco and was written by Black and directed by Van Sant. The 2008 film, which also brought Sean Penn an Oscar, focused on the life and death of Harvey Milk, who in 1977, became the first openly gay person to be elected to public office in California. *When We Rise* covers Milk's 1978 assassination but is a much broader look at the whole LGBT movement.

"Knowing San Francisco was very helpful because the city is so layered," Groom says. "It's always good to scout real locations if you're shooting in a city different from where the story takes place. There are 1,000 amazing locations in San Francisco for one in Vancouver."

He points out how different the Canadian city is from when he worked there a decade ago. "Vancouver has gone through this huge change," he says. "It's a crisp, sparkling new city. Three houses a day are going to the landfill. The whole city is being re-imagined. A huge amount of foreign money has come in. A lot of the character stuff is being replaced by steel and glass high-rises."

Like Black, Groom is a stickler for authenticity. "I was looking not only for locations that had good bones and the right period but had the right texture," he says. "I was turning things down because I didn't like the colors. That made the process a little bit longer, but we were able to put more on the screen."

"It took digging, but I think we were incredibly successful. We found great locations for all the houses the characters occupied. One thing Vancouver still has is a lot of single-room occupancy hotels, which is what a lot of our characters could afford when they moved to San Francisco."

In Cohen's view, the biggest challenge on *When We Rise* was "how many time periods were covered," he says. "It's really six different productions—a two-hour beginning, a two-hour end and four in the middle."

"Normally, when you do eight hours of television, you establish the look, the sets and certain locations, and you keep coming back to them. We didn't have that. We had to start completely fresh in all those areas. Because each section jumps forward in time, it's like doing six different movies."

Palmer adds, "Trying to find things that fit into the time periods without having to do major builds or visual effects was very challenging. Even using the same locations, they changed in each block of filming because we were moving forward in time."

Palmer and his crew found some good workarounds for San Francisco City Hall, the San Francisco Board of Supervisors' Chamber and the California Federal Court. They also nailed down some anchor locations in Vancouver that could pretend to be Castro Street, the Tenderloin and other San Francisco spots.

"Bruce, who won an Academy Award for *American Beauty*, and Lance were both at a lot of the events that take place at the end of the script," Palmer notes. "They had intimate knowledge of what actually happened, so they could tell us in detail what they should look like."

"San Francisco has changed so much since the '70s and '80s, when the early years of our series take place," Cohen says. "We thought we'd find Vancouver neighborhoods that looked more like that San Francisco than current San Francisco, and we did."





Palmer's learning curve about Canada's third largest city was steep. "Although I didn't know the Vancouver area well, the skills are the same," he says. "It's about being able to quickly situate yourself on the ground and discover what a city has to offer visually but also understand the rules of engagement. For instance, some areas have a unique way of working permit systems.

"A tremendous amount of work has gone into making Vancouver very film-friendly. It's very well set up from the city standpoint, the neighborhoods and the various location liaisons. Everyone is so knowledgeable.

"When I'm working in Calgary and the surrounding area, I'm often educating the people at the locations, homeowners and business owners, but in Vancouver, the people at the locations tell you where you park the trucks and where cable is going to go. They know the game."

Their production savvy was both good and bad for *When We Rise*. "Vancouver is the third biggest production center in North America," Palmer says. "When we were there, it was probably the busiest it's ever been. The collegial efforts between the city, the liaisons and other LMs were really phenomenal. The shows were in essence competing for the same locations, but everyone worked together."

Palmer gives an example. "The first block I shot was at the start of the AIDS crisis, so we needed to find a number of hospitals and clinics. One of them, a mental hospital called Riverview Hospital in Coquitlam, a suburb of Vancouver, is the busiest location in Canada. Six of the buildings have been decommis-

sioned and are used exclusively by the film industry.

"One of the buildings Bill wanted to film in was being used by *The Man in the High Castle*. It was a recurring set for them, so we couldn't get into the building on the dates we needed it. But we found some great spots in another building.

"Filming is going on in those buildings every day, with maybe two or three shows working at a time and all working together. 'Oh, you're wrapping? We'll repaint because we need that room for our set.'"

Although Palmer didn't get to work in San Francisco, he was still responsible for duplicating Bay Area locations, as well as subbing Vancouver for Washington, D.C., West Africa, New York, Arizona, Kansas, Alabama, the White House and the Vietnam Memorial—all places where key events took place.

"I was in the (location) van for every episode," Black remembers. "I wanted to see what particularly in Vancouver we could find that would match these other places. It was me, Matt and Bill looking and asking, 'What will we do to make this look as close as possible to, say, the basement in New York where ACT UP (AIDS Coalition to Unleash Power) lived or the apartments in San Francisco's Castro during the '70s?'"

"We worked with a lot of photos from the real time and the real spaces we were trying to depict. I've been on the project for 3½ years now. The first year, I was doing research and figuring out who to depict and what stories to tell. I started to collect photographs, recordings and, once we got to the '90s,

videos. Matt and Bill did their own research, so we had quite a treasure trove. I don't think there was a location we scouted where we didn't have really good research to match."

In some cases, seeing old pictures made them realize just how tough their work was going to be, especially for the PD. With a 45-year time span at recurring locations, there would be small but significant changes.

"The job of re-creating early San Francisco in Vancouver was difficult," Black says. "San Francisco has preserved so much of its history. Some street corners still look like 1978.

"In Vancouver, we had to re-create a lot. I drove poor Bill and Matt crazy. These guys worked so hard, going out time and time again looking for spaces that might work. Sometimes we found locations that looked identical. Matt found homes that looked like the apartments right off Castro Street.

"Sometimes we would find the shell of a space or street that looked authentically San Francisco. Then Bill would come in and transform it."

What does Black think about the end result? "The whole show looks flawlessly like San Francisco."

His favorite location: "San Francisco City Hall. I felt it was a main character in the series. We start on the steps of City Hall, with the mayor talking about driving African-Americans and gay people and hippies from San Francisco. We end with a much more celebratory time at City Hall."

Production designer Groom also loves San Francisco City Hall. "It's a spectacular building," he says. "It's unique. After the earthquake, it was completely restored. It was a key location in *Milk*, and (principal character) Cleve Jones (Guy Pearce) worked there."

However, filming it was a challenge because time was so limited. Consequently, Palmer had to find comparable locations in Vancouver.

He says, "We were at the Vancouver City Hall, scouting the exterior scenes we were going to shoot, and we decided to look at

the City Hall chambers, just to see if it would work as the courtroom. I made a call and was told Vancouver has never ever allowed filming in their City Hall chambers.

"I asked Sandi Swanigan, who's the senior manager for Film Services in Vancouver, why, and she said, 'No one really knows.' She suggested that Lance write a letter to the mayor.

"Matt walked me through everything and explained who the people involved were," Black says. "I wrote a letter from my heart and the mayor said YES. It was great to find out that the mayor cared about LGBT equality and understood that it was a good thing for the U.S. to see a miniseries about equality and that he stood on the side of equality."

Ultimately, however, some of the logistics couldn't be worked out. "The Vancouver City Hall Chamber was not set up like a courtroom," Palmer says. "They have desks where all the counselors sit and a podium in the middle where the mayor sits.

"We asked, 'Is there any way we can move those desks?' But they were so tightly wired in that if even one of those fiber optic wires kinked, it would have shut down the Council for weeks. The risk factor was too high.

"We scouted for weeks and weeks but ended up having to build the set. We also built the U.S. Supreme Court set."

To film police cars on fire when a demonstration turned into a riot, Palmer used the Vancouver train stations. The scene comes after Harvey Milk was assassinated and Dan White was acquitted.

"We had to film over two nights because of getting all the elements to come together," Palmer says, "flaming cars, rioters and stunts at a working train station. When we started at midnight, the station was mostly closed, but as we got near 6 a.m., it was besieged by taxis and buses and everybody trying to get to their trains on time."

"It's the only building in Vancouver that slightly resembles San Francisco City Hall," Iacofano added. "At night, you can't tell the difference."



Photo by Matt Palmer/LMGI



Top left and right: Photos by ABC/Ron Koeberer. Bottom left: Photo by Matt Palmer/LMGI

From his perspective, one of the most challenging Vancouver locations was Strathcona, British Columbia’s oldest residential neighborhood. “I started shooting in Vancouver in the late 1980s, and back then, Strathcona was kind of scary,” he says. “Now, it’s gentrified.”

“There is a different set of challenges when you’re in a neighborhood where people have restored the neighborhood for their lifestyle, their families and their happiness, not for movie and TV crews to come in and shoot.

“Matt was outstanding in working with the community liaisons there. I just said, ‘Take care of the neighborhood.’ He found out what we needed to know: not to alienate the neighborhood, even if we weren’t coming back. We didn’t want to burn a neighborhood by having bad manners—blocking a driveway with a truck or throwing trash on the ground. We had to demonstrate to residents that we were worthy of their trust. At the end of it, we threw a thank-you BBQ and bought some soccer equipment for the community center.”

Palmer credits the other LM, Neil Robertson, and his team with making everything move smoothly. “We had a large Locations Department, a great dedicated group who really did tremendous work,” he says. “They worked a lot of long days. On any one day, we could be prepping, shooting and wrapping 12-15 sets.”

This isn’t quite what Palmer envisioned when he finished his BA in creative writing and BFA in film production at Concordia Uni-

versity. “I fell into location work by accident,” he says. “Coming out of film school, I had the ambition to be a director. My thought was to start as an assistant director, so I was trying to get on hired on *Lonesome Dove: The Series*.

“I didn’t get the job but I got called to work as a PA on the location team. Not long afterward, the assistant location manager was fired, and I got promoted to be assistant location manager. I did that for two seasons and then went onto a miniseries based on *In Cold Blood*.”

Since then, Palmer has juggled location work and directing his own short films and documentaries. “A location manager needs to have a good eye and a good understanding of the logistical side of filmmaking to understand why a location may or may not work and sometimes how to make the seemingly impossible work,” Palmer says. “I saw how much fun and creative this job could be. I wasn’t seeing that in the other work I was doing.”

When We Rise Location Team

Location Managers: Matt Palmer, Neil Robertson
Danny McWilliams - Block 1 Unit

Assistant Location Managers: Katie Kidd, Bill Kerr,
Dana Olson, Steve Sangster, Christine Vautour

Trainee Assistant Location Managers: Kory Orban,
Dave Costello

Scouts: Chris McDonell (key), Mark Rudolph

Unit Manager: Darryl Griffiths

The Scramble for Africa

by Martin Cuff | Africa. You might have heard of us? At about 11.7 million square miles (30.3 million km²), we are the world's second largest continent, covering 20.4 percent of the planet's total land area, offering a vast diversity of locations across eight major physical regions: from the Sahara Desert to the rainforest. As a filming destination, the African continent has obviously had some success. In fact, in 2015, a full quarter of the



Photo by Paul Tomlinson/LMGI

box-office top 20 live-action films were shot on location in Africa—including *Mad Max: Fury Road*, which spent nearly US \$20 million on location in Namibia, and *Avengers: Age of Ultron*, which shot in Johannesburg. International TV series such as *Homeland* and *Black Sails* also shot in South Africa and Netflix’s *Sense8* shot in Nairobi. The continent also attracts hundreds of international TV commercials and still shoots each year.

However, whether you're aware of it or not yet, this is just the vanguard; you're going to be hearing a great deal more about Africa in the coming years.

Why? Well, it's all to do with a unique combination of African economic expansion, stable governance, population growth and market opportunity in the coming decades which will make the content hugely attractive to studios and advertisers alike.

The African continent after 2030 will feature the youngest and largest workforce on the planet, increasingly educated, and with more disposable income. One in four people on Earth will be African. And in order to tap that last, untapped market, the film industry—studios, indies and advertisers—will begin creating audiovisual product that can reach the African audience. That includes films with content and cultures and characters that the African audience can connect to, and advertising campaigns trying to sell products into the same market.

The way the film industry thinks of China today is the way we'll be thinking of Africa before the end of the next decade.

Africans will no longer be the tragic basket case of rogue child soldiers or grinning joyful clowns, we won't be just the cinematic shorthand for dangerous, nor just the wide-open savannahs playing backdrop to white people's stories: Africa will be the market the film industry wants to crack.

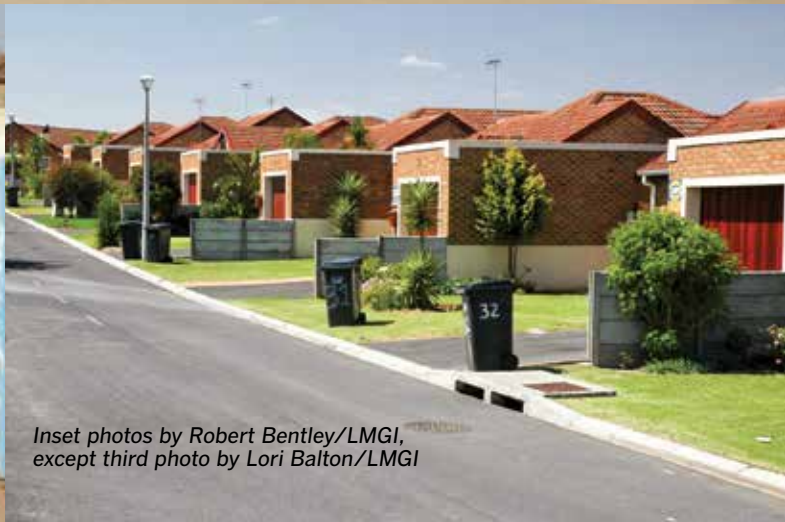
It's a new, cinematic "Scramble for Africa," if you will.

So what does this have to do with you? Well, if the economic opportunity of Africa unfolds the way that economists and statisticians think it will, you're increasingly going to be asked to consider options for filming in places like Ethiopia, Rwanda, Ghana or Uganda. And the question is then, how would you even go about that?

Well, that's the challenge. Because right now, the African continent is pretty much a blank space on the film industry map. There's Nigeria of course, with its wildly successful Nollywood movie manufacturing machine, and the international production hubs of South Africa and Namibia, Morocco and Tunisia, Kenya ... zones of business readiness. But the rest?

Photo by Paul Tomlinson / LMGJ





Inset photos by Robert Bentley/LMGI, except third photo by Lori Balton/LMGI

How would you even go about determining whether Benin is better for your budget than Djibouti, whether the equipment is available in Algiers or Accra? Whether the rainforest works better in Cameroon or Togo?

To be honest, those answers aren't really available. Which is why we started the Locations Africa initiative, a project funded by the South African Department of Arts and Culture. Locations Africa was conceived as a gateway to the film commissions, production companies and fixers available on the African continent, in order to unlock the continent for filmmakers. Other specific goals include to:

- Make African locations more readily available to international productions
- Increase the capacity of African governments and their agencies to support the film sector development and production on location
- Improve the coordination of African film industry bodies
- Create better linkages between African companies to stimulate seamless cross-border production on the continent
- Increase the number of suppliers able to provide quality services to the industry

Locations Africa has also been looking at ways to coordinate film commissions through a continental film commissions association, providing training to governments considering establishing film commissions or film-forward policies, perhaps to coordinate fixers and scouts through a continental film guild and to create new collaborative marketing efforts to bring information to international events and festivals or to bring scouts to Africa on multi-country fam tours. It's an approach that's been welcomed by industry stakeholders on the ground, too. Says Ayuub Kasasa Mago, a Rwandan film fixer with years of experience assisting international productions in East Africa:

"The globalization of the film industry means it's increasingly important to create direct and easy connections with industry partners around the world. As Africans, we are here and we are ready to do business. Locations Africa will hopefully be a first step in helping us find each other more often."

In the short term, the www.locationsafrica.com website will launch in early November 2016. This portal will include the contacts of film commissions, investment promotion agencies, tourism organizations and city marketing bureaus across the continent—as well as links to filmmaker associations, production guides and location images where available.

Click on each specific country for information on key contacts as a starting point. And let us know what else you might need, going forward. The hope is that the industry will continue to engage and input and cross-reference, so that the content and contacts are continually updated and the opportunities of Africa and African production can continue to be unlocked.

This way, the new Scramble for Africa will be beneficial for all of us soon.



POLAND

The Locations Are the Incentives





by **Lori Balton** | My birthday this year was 33 hours long, spanning nine time zones from Warsaw to Los Angeles, courtesy of Film Commission Poland. Situated at the center of Europe, bordering seven countries, Poland is at a cultural confluence between East and West. With 15 world heritage sites and more than 50 historical monuments, its diversity is unmatched.



From the depths of caverns, hidden cities, sewers, palace tunnels and salt mines, to soaring over castles in a helicopter (courtesy of ATM Studios), Film Commission Poland's flawless coordination of the trip maximized every moment of our adventure—exactly the responsive, resourceful work ethic you hope, especially when working abroad. In addition to the varied locations, we also truly enjoyed meeting local film commissions, location managers and producers. There is a real “can do” attitude. It's always interesting to learn from each other. I was intrigued to find that most of Poland's location managers are women.

Fellow travelers included LMGI members Robin Citrin, Todd Christensen, John Hutchinson, Dow Griffith and Becky Brake. Joining us was the indomitable Location Guide reporter Tom Deehan and our gracious hosts, and LMGI Business Member, Film Commission Poland's Head, Tomasz Dabrowski, project managers Dana Pohl and Anna E. Dziedzic, and the hardest working coordinator ever, Ola Orzechowska.

Bottom left: LMGI members in Wroclaw. Photo by Dana Pohl, Film Commission Poland. Right: Poznanski Palace. Photo by John Hutchinson/LMGI

The accommodations, cuisine and people were wonderful. Location manager Todd Christensen remembers, “Our first dinner with Film Commission Poland's folks was not only exceptional but it was as if I knew them for a long time. The welcome received set the tone for the entire tour.”

Christensen continues: “What I notice when scouting is the level of cooperation and collaboration from film offices. In every location, I felt like it was there. I know that incentives are significant, but I would also like to add the importance of cooperation and making a good deal. Poland has both in spades.”

Additionally, the country has a strong, accommodating infrastructure, with three well-equipped film studios in Warsaw, Wrocław and Kraków that collaborate on international projects. There are state-of-the-art editing, sound, animation and special effects studios. Regarding incentives, Film Commission Poland's Tomasz Dabrowski says, “The Polish government has started official consultation on the draft law con-



cerning the introduction of the long-expected film incentives. The plan is to introduce them in the first half of 2017. We are looking forward to the details about the new scheme and are thrilled about new international projects coming and making the Polish film sector definitely more competitive in Europe.”

Poland offers a plethora of locations yet to be seen on the big screen. Hollywood is slowly discovering that the locations are incentive enough. For example, consider Berlin in Spielberg’s *Bridge of Spies*. Wroclaw was the perfect double for *Cold War Berlin*, and considerably easier to shoot. Tom Deehan asserts that “The capacity to double for major production hubs around the world and its affordable rates on local goods and services make it a prime location worth visiting.”





Photos by Dow Griffith/LMGI, except bottom photo by John Hutchinson/LMGI

Much of the diversity in urban Poland comes from a blend of new and old architecture as a result of the destruction from the Second World War. There are repurposed historic buildings—fabulous examples were seen in the old factories in Lodz. For centuries, influential rulers have left their mark on Poland, from the Gothic construction prevalent in the reign of Casimir III the Great to Warsaw’s deco/fascistic monument to Stalin, the 1955 Palace of Culture and Science. The latter was a “gift” from Russia, that the Poles financed, and was home to the first Western rock concert behind the Iron Curtain—The Rolling Stones in 1967.

Krakov’s hulking steel mills offer acres of locations. We all fell in love with a visually compelling circular stairwell, affording great shots up or down through the levels, only to discover that there were four of them, one in each corner of the building. This was emblematic of the trip ... the patina, history, texture and creativity astounds you, and then you turn a corner only to see more. In addition to the great sites, an added bonus was the



level of wonder in mundane minutiae. Christensen summarizes: “As scouts, we are supposed to make the ordinary look exceptional in a curious way. The brilliance of this scout for me was that great mix of amazing and commonplace.”

Keeping to a rigorous schedule, “We traveled by train, bus, helicopter, electric cart, boat, underground elevator and most enjoyably by foot,” comments location manager Dow Griffith. “My personal favorite architectural features (apart from each and every old town with their impressive Gothic and Baroque layouts) were a duo of reinforced concrete buildings: the early 20th-century Centennial Hall by Max Berg and the City Market Hall by Richard Plüddemann, both in Wrocław.” Griffith was so impressed with Poland’s diversity that “after the tour was over, I rented a car and continued to explore world heritage sites as well as specific locations in the Tatra and Carpathian Mountains for potential upcoming feature films.”

Poland’s landscapes complement its bustling urban centers.

Poland is the fourth most forested European country, with hundreds of parks and nature reserves and monuments—unspoiled countryside, dotted with fairy tale castles and pastoral farmhouses. As Dow Griffith noted, it will take another trip to visit the mountains in the south and the 500 miles of Baltic Sea coastline and floating dunes in the north. Yes, sand dunes in Poland.

Film Commission Poland prepared us well to present the country as a new trove of compelling locations. Despite its thriving entertainment industry, Poland is largely undiscovered by American filmmakers. The variety of location possibilities coupled with strong local federal support should motivate creative filmmakers to take an initial look. Additional financial incentives will only serve to sweeten the pot. There is no question that Poland is ready for its close-up.

For more images from the Poland Famtour, please visit LocationManagers.org

BUSINESS MEMBERS

* New members

213 Filming
24/7 Plan - It Locations, Inc.
Abu Dhabi Film Commission
* Acme Design Resource
Acumen Locations
Aero Mock - Ups, Inc.
Agua Dulce Movie Ranch, Inc.
Air Hollywood
Albuquerque Film Office
All Pictures Media
American Tents, LLC
Andaz West Hollywood Hotel
Atlanta Production Services
Bear Creek Restroom Services, LLC
Big Bend Film Commission
Big Sky Movie Ranch
Board Patrol
Calibu Cleaning Services
California Film Commission
Canyon Ranch
Cap Equity Locations
CAST Locations
Castle Green
Central City Stages
Chef Robert Catering, Inc
Cinema Air, Inc.
Civic Center Studios
Clayton County Film Office
Coast Anabelle Hotel & Safari Inn
Creative Handbook
Crew Protection
Dallas Film Commission
DC Stages & Sets
DoubleTree by Hilton Los Angeles
Downtown, Kyoto Gardens
Edison Downtown, Inc.
Encore Air Inc.
Exchange LA
Executive Assurance Security
Fairplex Southern California
Ferguson's Film Property Mgmt. Co.
Film Commission Chile
Film Commission Poland
Film Friendly GA
Film In Iceland
Film Liaisons in California Statewide
Film Tucson
Film US Virgin Islands
FilmWerx Locations, Inc
Go For Locations Inc.
Greater Palm Springs Convention
& Visitors Bureau
* HD Buttercup
Hilton Checkers Los Angeles
Hollywood Honeywagon
Hollywood Locations
Home Shoot Home
Huesca Film Office
Humboldt - Del Norte Film
Commission
Hummingbird Nest
* ICON Locations, Inc.
Image Locations, Inc.
Imperial Art Studios
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Irwindale Event Center
It's A Wrap Motion Picture Cleaning &
Equipment Rental

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Joe's Auto Parks
KFTV
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Los Angeles Convention Center
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Lunchbox Transportation LLC
Malibu Locations
mapthisout.com
Maryland Film Office
Master Chef's Production Catering
Mat Men
Media Locations
Meyler & Co., Inc.
Millennium Biltmore Hotel
Los Angeles
Mission Valley Sanitation
MNM Locations
Mondrian LA
Montana Film Office
Monterey County Film Commission
Morocco Film Production
Nevada Film Office
Newhall Land Film Locations
North Carolina Film Office
NorthStar Moving Company
Oakwood Worldwide
One Stop Leasing Inc.
Oregon Governor's Office of
Film & Television
Pacific Palms Resort
Pacific Park on the Santa Monica Pier
Pacific Production Services, Inc.
Pacific Traffic Control, Inc.
Paramount Pictures
Park As Directed
Pasadena Film Office
Pietro's Italy - Your A - List Entrance
to Italy
Pinewood Studios Group
Placer - Lake Tahoe Film Office
Power and Communication
Services Inc.
P.R.O.P.S. Security
Rancho del Cielo
Ready to Shoot -
Production service in Portugal
Real to Reel Locations
Reel Locations
Reel Security Corp.
Reel Waste & Recycling, LLC
Reel - Scout, Inc.
Ridgecrest Regional Film Commission
Riverfront Stages, Inc.
Rocky Mountain Security LLC
Sagafilm Iceland
San Telmo Productions
Santa Anita Park
Santa Barbara Location Services INC
Santa Clarita Valley Locations
Santa Monica - Malibu
Unified School District
Sarasota County Film &
Entertainment Office
Skye Rentals
Skyline Locations
* South Bay Locations
South Carolina Film Commission

SouthScout Location Services
Sportsmen's Lodge Events Center |
River Rock Restaurant and Bar
St. Moritz Security Services, Inc.
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Studio Air Conditioning
Sunrise Locations, Inc.
Tejon Ranch
Texas Film Commission
The Bee Guys
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The Intercontinental Los Angeles
The Location Portal
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Toni Maier - On Location, Inc.
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Two Rodeo Drive
United Site Services, Inc.
Universal Locations, Inc
Unreel Locations
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* Utah Film Commission
Virgin Locations
Virginia Film Office
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Wall2wall Layout Inc.
Watford Moving & Storage
Weather Trends International
West Virginia Film Office
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Westside Pavilion
* Whites Location Equipment
Supply Inc.
Willow Studios/Crazy Gideons/
Odysseus Investment
WSR Film Locations
Wynn Locations
Xpress Layout Board, Inc.

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Dave Berthiaume
Justin Besemer
Michael Bigham
Brian Bird
Marylin Bitner
Robbie Boake
Keith Bohanan
Christine Bonnem
Brooks Bonstin
Per - Henry Borch
Bill Bowling
Alasdair Boyd
Taylor Boyd
Paul Boydston
Paul Brady
Becky Brake
Kenny Brant
Stacy Brashear
Mike Brewer
Kevin Briles
David Broder
Ken Brooker
Terry Brooks
Bruce Brownstein
Bree Brozey - Chierighino
Andrew Buckley
Michael Burmeister
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Adam Butt
Paola Cambo
Billy Campbell
Nick Carr
Michael R. Casey
Matthew Cassel
John Cefalu
Shaun S. Cengiz
Matthew Chamberlin
Batou Chandler
Kate Chase Pitzarella
Michael Chickey
Deven Chierighino
Patrick Chisholm
S. Todd Christensen
Robert Christoffersen
Bruce Chudacoff
Mally Chung
Robin Citrin
Dominick Clark
Scott Clark
Anna Coats
Paul Codiga
Denise V. Collins
PJ Connolly
Jack Constantine
Dan Cooley
Joni Coyote
Bob Craft
Stephen Andrzejewski
Stephenson Crossley
Casey Crowdis
* Darrin Cummings
Martin Cummins
Dustin Daniels
Bill Darby
Klaus Grosse Darrelmann
Fermin Davalos
Kim Dillinger Davis
Roberto De Biase
Robert Decker
Kristine Delgado
Brian Deming
Alexandra Denisoff
Carey DePalma
Alissa Desler
Scott Dewees

LOCATION PROFESSIONALS

* New members

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Joseph Akerman
Chris Allen
Sean Alquist
Ted Alvarez
João Alves
Kokayi Ampah
Thom Anable
Stephen Andrzejewski
Andrew Areffi
Melissa Areffi
John Armstrong
Gerald Averill
Jimmy Ayoub
Greg Babcock
Andrea Babineau
Lori Balton
Mike Barry
Roger Barth
Chris Baugh
Glenn Beadles
* Chris Beal
Ernest Belding
Joshua Benedetti
Markus Bensch
Robert Bentley

on Location Worldwide

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David Norman Diaz
Michael Dickinson
Mandi Dillin
Clay Dodder
David Doumeng
Valerie Douroux
William Doyle
Pamella D'pella
Dale Dreher
Douglas Dresser
Deon du Preez
Rita Duffey
Caleb Duffy
Frank Duffy
Jennifer Dunne
Claudia Eastman
Guy Efrat
* Tyler Elliott
Leann Emmert
Jacqueline English
Taylor Erickson
Caprice Ericson
Luis Estrella
Gil Evans
Mike Fantasia
Todd Feaser
Russ Fega
David Ferdig
Scott Ferlisi
Leo Azevedo Fialho
Perrí Fichtner
Carol Flaisher
Robert Foulkes
Billy Fox
Diane Friedman
Chris Fuentes
Kevin Funston
Lyll Jack Gardiner
Andre Gaudry
Marco Giacalone
Karen Gilbert
Eliana Ginsburg
Robert Girardin
Michael Glaser
Peter Gluck
Marie - Paule Goislard
David Golden
Sarah Goller
Ann Goobie
Mac Gordon
Dan Gorman
John Grant
Trish Gray
Barry Gremillion
Dow Griffith
Terry Gusto
Chris Gutierrez
Heather Haase
Ken Haber
Russell Hadaya
Nancy Haecker
Wes Hagan
Raine Hall
Jimmy Hang
Julie Hannum
Jof Hanwright
Paul Hargrave
Cynthia Harker
Howard Harnett
Michael Haro
Janet Harold
Charles Harrington
Kenton Harris
Gahan Haskins
Marie Healy

David P. Hebert
David Henke
Ben Hepworth
E. Michael Hewett
* Spencer Higgs
Timothy Hillman
Robert Hilton
Kyle Hinshaw
R. Richard Hobbs
Andrew K. Hodge
Tom Hogan
Thomas Holaday
Jason Hollander
* Tony Holley
Aaron Holloway
Eric Hooge
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Kim Houser - Amaral
Victoria Howard
Shawn Hueston
TeriLee Huff
Joshua P. Hughes
Jody Hummer
John Hutchinson
Ariel Leon Isacovitch
David Israel
John Jabaley
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Greg Jackson
Kent Jackson
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Nick Jamison
Saisie Jang
Vinnie Jassal
John A. Johnston
Barry Jones
Ilt Jones
Matt Jones
Welton Jones
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Geoff Juckes
Jason Kadlec
* Catherine Kagan
Phill Kane
Jason Kaplon
Stephen Kardell
Julie Karelitz
Catou Kearney
Orin Kennedy
Ted Kim
Brian Kinney
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S. Dylan Kirkland
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Chris Kucharski
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John Latenser V
Michelle Latham
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Angus Ledgerwood
Jodi Leininger
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Victoria Leskin
J.J. Levine
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Kent Matsuoka
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Peter McClafferty
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Cyndy McCrossen
Kathy McCurdy
Colin McDougall
Stacey McGillis
David McKinney
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* Christian McWilliams
Michael Meehan
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Matt Messina
Patrick Mignano
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Chris Morgan
Maida Morgan
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Nick Morley
Jeff Morris
France Myung Fagin
Rik Nagel
Alison Naifeh
Lucas Nalepinski
Galidan Nauber
Eric Klein
Stevie Nelson
Stuart Neumann
Jason Nolan
Peter J. Novak
Sean O'Brien
Sophia Ochoa
JP O'Connor
Kyle "Snappy" Oliver
Brian O'Neill
David O'Reilly
Marie - Jeanne "Shani" Orona
Jennifer O'Rourke - Smith
Peter Orth
* Alexander Oyarbide
Manny Padilla
Debbie Page
Matt Palmer
John Panzarella
David Park
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Jeremy Peek
Evan Peller
* Dennis Penney
Michael Percival
Brittany Petros
Ellen Pfirrmann
Emma Pill
Janice Polley
Scott Poole
Peggy Pridemore
Jen Prince
Matt Prisk
Neal Prosansky
Zachary Quemore
Ron Quigley
John Rakich
Jonathan Ramos
Mick Ratman
Osceola Refetoff
Will Regan
Errol Reichow
Steve Rhea
Eduardo Ricketts
Patrick Riley
Tony Rimwah
Matthew Riutta
Jesse Rivard
John Rizzi
Adam Robinson
* Eduardo Rodrigalvarez
Joel E. Rodriguez D.
Daniel Rosenthal
Walter Roshetski
Lisa Rothmuller
Kei Rowan - Young
David Rumble
Ian Rutherford
Will Ruvalcaba
Paulina Salazar
Tony Salome
Peter Sands
Jason Savage
Ryan Schaeetzle
Bear Schmidt
Paul Schreiber
Rick Schuler
Florian Schura
Carole Segal
Mike Shanahan
Ned Shapiro
John Shelde
Joshua Shull
Michael Sibley
Ivan Siebel
Bonnie Sills
J. Max Simon
Joel Sinderman
Aidan Sleeper
Brad Smith
David Smith
Michael Smith
Sharon Smith - Herring
Laura Sode - Matteson
Leah Sokolowsky
Michael Soleau
John Spady
Randy Spangler
* Philip Spurvey
Chelsea Squyres
Rebecca "Puck" Stair
Patti Stammer
Eric Stangeland
Rowan Stanland
Michele St - Arnaud
Robert Sterrett III

Matthew Storm
Jason Stowell
Kelly Stuart
Kyle Sucher
Robert Swartwood Jr.
Golden Swenson
Rachael Tartell
Beth Tate
Jack Tate
Alison A. Taylor
Duffy Taylor
Nate Taylor
Sam Tedesco
Kayla Thames
Dorion Thomas
David Thornsberry
Leslie Thorson
Kai Thorup
Andrew Ticer
Sam Tischler
* Paul Tomlinson
William Toscano
Alex Tridimas
Scott Trimble
Jim Triplett
Tano Tropia
Andrew Ullman
Ashley Valdez
Craig W. Van Gundy
Yorgos Varagoulis
* Dodd Vickers
Keomanee Vilaythong
Lary Vinocur
Veronique Vowell
Gina Vreeland
Kristan Wagner
Deborah Wakshull
Lee Wall
Robert Weddle
Stephen Weissberger
Dan Welch
Michael Wesley
Byll Williams
Dennis Williams
Danny Wilson
Paul Wilson
Shelly D. Wilson
Kari Wilton
Joe Wolek
Chester Wong
Nancy Wong
Tommy Woodard
James "Jimi" Woods
Steve Woroniecki
Steve Yeager
Louis Zuppardi

INDUSTRY PARTNERS

* New members

Stephen Blake/director
Mark Indig/photographer
Richard Prince/UPM
* DGC BC
* DGC Ontario

MARTINI SHOT

37° 57' 21" N / 126° 40' 36" E



DMZ Korea

Photo by Ken Haber



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Jack H. Skirball Health Center
MPTF Wasserman Campus
23388 Mulholland Dr
(818) 876-1050
M-F, 7 am - 9 pm / Sat, Sun, Holidays 9 am - 5 pm

Toluca Lake

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

Santa Clarita

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

West Los Angeles

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

Los Angeles, Hollywood, Mid-City

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



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