

10th Anniversary



FALL 2013

# COMPASS

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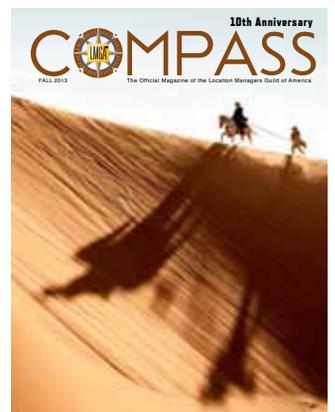


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the Wild West.  
*Photo by Peter Mountain*



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## FROM THE EDITORS' DESK

It seems hard to believe but the Location Managers Guild of America began just 10 years ago as a dream of a handful of location managers and scouts. It has since grown into an international organization. Our mission to illuminate and celebrate the work of location professionals everywhere continues to gather strength. Several years ago, we produced the original *Compass* as an occasional in-house six-page newsletter. Now, in conjunction with IngleDodd Media, we proudly launch this inaugural publication of the *LMGA Compass* as a quarterly professional magazine.

In this issue, we feature our 10th anniversary celebration by tracing our history through the Guild's impressive photo exhibits. We also highlight the first-ever LMGA Awards show, which will celebrate the accomplishments of location professionals around the world. The LMGA created a namesake award for pioneering location manager Eva Monley. New Mexico location manager Rebecca Puck Stair brings us this profile in "Location Pioneer."

From Africa we traverse to Cuba reporting on "Two Tales of a City: Havana" by Claudia Eastman and Nancy Haecker, to the accompaniment of photography from several members fortunate enough to have traveled to this diplomatically isolated country.

We return to the United States via New England-based NPR reporter Shannon Mullen who penned our cover story featuring rarely interviewed veteran location manager Janice Polley and her recent work on the location-driven feature *The Lone Ranger*.

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

The *LMGA Compass* celebrates our far-flung community of members. It takes a certain personality to do what we do and survive. Tenacity. Intelligence. Wit. Strength. Intuition. Common Sense. We hope you pull up a chair, sit back, relax and stay awhile.

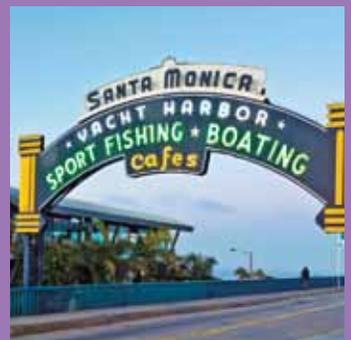
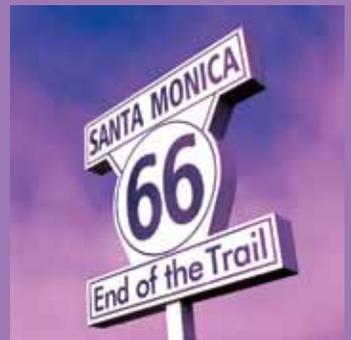
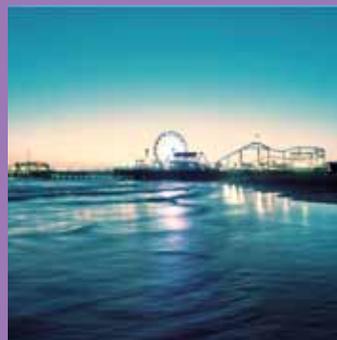
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Marie, Stevie  
& Lori



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# LETTER FROM THE PRESIDENT



IT IS WITH GREAT PLEASURE THAT I SERVE AS PRESIDENT OF THE LOCATION MANAGERS GUILD OF AMERICA.

As we reflect on this past decade, I am humbled and inspired by the progress the LMGA has made from its beginning, as a dream by a handful of location professionals gathered around a Venice kitchen table, to the international organization that it is today.

As my tenure as president begins, I plan to further expand the scope and influence of the Guild; a hard-fought vision brought into focus by dedicated members who have diligently served the Guild throughout the years.

The inaugural issue of the *LMGA Compass* is a proud accomplishment. We have grown from a six-page newsletter to a professional magazine. The celebration of our 10th year anniversary is reflected in the contents of this issue—from a progression of impressive photo exhibits to our upcoming 2014 LMGA Awards show.

The LMGA's brightest and most progressive days lay ahead. I look forward to working with each and every member to share in our continued growth and success.

Nancy Haecker

## COMPASS

Official Magazine of  
Location Professionals  
Promoting Excellence  
on Location Worldwide

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MARIE HEALY  
STEVIE NELSON

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## SAVE THE DATE

The Location Managers Guild of America  
is proud to present the

### 1st Annual LMGA Awards Show

to be held on March 29, 2014, in Los Angeles.

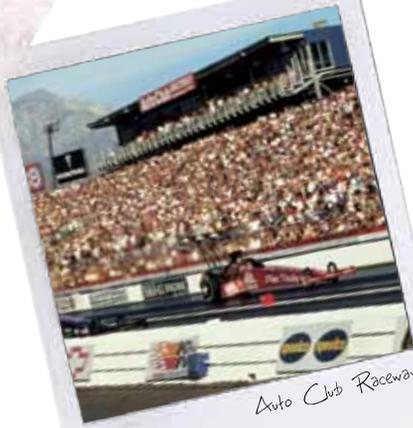
This is the only awards show created by, and for, the worldwide film location industry. Closing the 2014 AFCL Locations Show, the LMGA Awards will be attended by location professionals, producers, directors and studio executives. Awards will recognize outstanding achievement by location professionals, film commissioners and production companies/studios, and include the special Eva Monley Award.

Please save the date (and your budget!) for the very special focus on our industry.  
Event sponsorships, branding and advertising are available.

For more information, please contact: [LMGA@IngleDodd.com](mailto:LMGA@IngleDodd.com) or 310-207-4410

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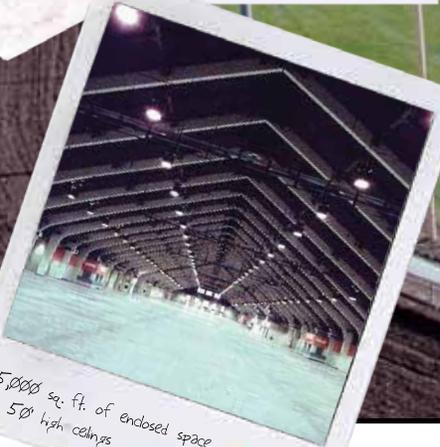
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# CONTRIBUTORS



## Lori Balton

Veteran location scout Lori Balton is grateful to have a challenging job that lets her explore the world. She has been lucky to work with some of the best directors, designers and location managers. She is a founding member and past president of the LMGA, past member of the Hollywood Teamsters Steering Committee, and a new member of the Academy of Motion Picture Arts and Sciences. Her proudest accomplishment is currently a senior at the University of Hawaii.



## Alasdair Boyd

Born in London, christened in Kenya, Alasdair Boyd ended up in the U.S. to pursue his skydiving career, but instead became a location manager & scout. His many credits include feature films *Sparkle*, *Horrible Bosses*, *Red State*, *The Apparition*, *My Sister's Keeper*, *Finding Amanda*, *Priest*, *The Aviator*, *Mr. Woodcock*, *The Longest Yard*, *Bewitched*, *S.W.A.T.* and the TV series *Louie*, *True Blood* and *Gideon's Crossing*.



## Claudia Eastman

A former college administrator, Claudia's career as a location scout and manager began in 1991. An award-winning photographer, she resides in Hollywood, California. Claudia's credits include *Mission: Impossible – Ghost Protocol*, *Judy Moody and the Not Bummer Summer*, and the TV series *Lone Star*, *Raising the Bar*, *Vanished*, *Numb3rs* and *Judging Amy*.



## Ken Haber

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



## Nancy Haecker

Nancy is a location manager that has done it all; from blockbuster features, to small independent films, episodic television and commercials. Her scouting and passion for travel have taken her around the world to such faraway places as Patagonia, the Arctic, Thailand and Culver City. Her many credits include the features *Into the Wild*, *Lucky You*, *Kill Bill*, and the TV series *House*. President of the LMGA, she is currently working on the Reese Witherspoon feature *Wild*.



## Marie Healy

Marie headed west from her native New York, lured by her passion for location scouting. She exchanged a promising advertising career for perpetual sunny days and the L.A. entertainment industry. She proudly served on the LMGA Board of Directors for four years and the last as secretary. Marie's drive for organization led to her current position of administrative director. She lets her hair down while cruising up the coast on her Harley. Marie's credits include *Shutter Island*, *Walk the Line*, *The Aviator* and *Planet of the Apes*.



## Shannon Mullen

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



## Marino Pascal

Recipient of the Triple Crown Award for Achievement, Dedication, and Contribution from the California Film Commission, Marino Pascal is a formidable location scout. He single-handedly revolutionized L.A.'s location community, with *Locolist*, a chatroom for location pros that he developed and maintains. He has scouted on hundreds of commercials, and has trained hundreds of scouts in digital photography and image management.



## Rebecca Puck Stair

A native Washingtonian, Rebecca Puck Stair moved to New Mexico on purpose—to teach high school English—but somehow wound up as a location manager and scout, where she merrily samples other people's careers in lieu of choosing her own. A current member of the LMGA and WIF (Women In Film), she enjoys the challenges of filming in rural and urban locations all over the country, and is currently honored to serve on the Executive Board of IATSE Local 480. When not filming, she can be found in the sky, paragliding. Puck's credits include *The Lone Ranger*, *3:10 to Yuma* and *No Country for Old Men*.



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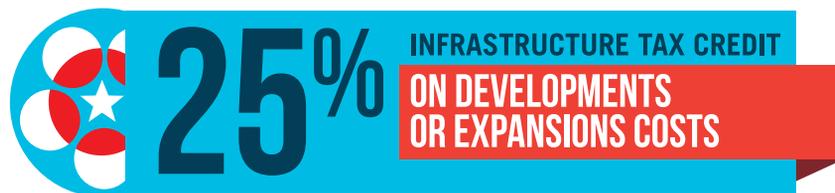
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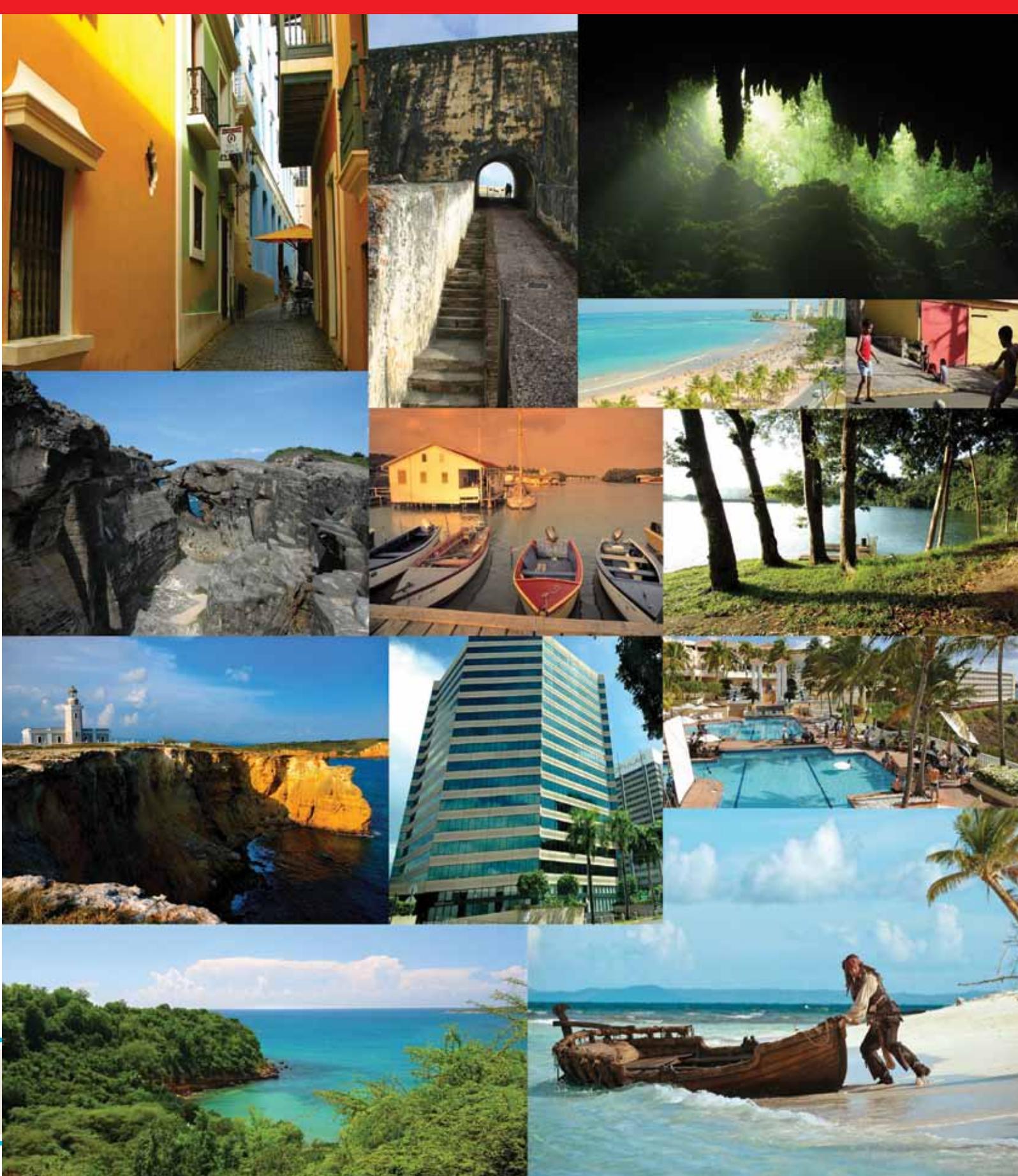
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## Academy Invites Location Pro to Join Its Ranks

By Marie Healy

In July, former LMGA president and founding member, Lori Balton, was invited to join the Academy for Motion Picture Arts and Sciences (AMPAS), having qualified for membership within the Designers Branch. This reflects the Academy's determination that Balton "has achieved unique distinction, earned special merit or made an outstanding contribution within his or her field of endeavors" having worked on a variety of films such as *Heat*, *Memoirs*

*of a Geisha*, *Seabiscuit*, *Pearl Harbor*, *A River Runs Through It*, *Inception*, *We Bought a Zoo*, *Pirates of the Caribbean 4 & 5*, and *Argo*.

In 1927, Louis B. Mayer of MGM invited 36 industry members to a formal banquet at the Ambassador Hotel and presented his vision for the Academy. Everyone invited became founders of the Academy representing actors, writers, directors, producers and technicians,

30 years of membership in the "members-at-large" category (which also includes stunt coordinators and production).

The Designers Branch is a logical place for locations pros, as their primary job is to find settings that best represent the visual concept of the producer, director and production designer; performed through research, scouting and photography. The creative dimension



THE ACADEMY  
OF MOTION PICTURE ARTS AND SCIENCES

the original five branches. Today, AMPAS consists of 17 branches having recently granted the casting directors their own branch after

of this work assumes an advanced level of visual and aesthetic sophistication, a blend of intuition and knowledge (especially in architectural design), to help determine which locations best advance and enhance story and character development.

The Location Managers Guild of America congratulates Lori Balton as the first member of the Academy from our ranks. We applaud the Academy's recognition of the vital contributions made by location professionals to filmmaking.

"It is a door that has opened," says Balton. "It's my strongest hope that others will now follow." •

## The LMGA Lounge: The Place to Be at the Locations Trade Show

By Ken Haber

For three days in June, the Los Angeles Convention Center was home to the 2013 Association of Film Commissioners International (AFCI) Locations Show; an annual event that's been attended by location professionals and other members of the entertainment industry for more than 20 years.

For location managers, the show seems to be as much a homecoming as a trade show. It's a chance for location professionals to see many of their peers from film commissions throughout the world; people with whom we've built strong friendships while scouting and filming commercials, television, and movie projects. Location managers must find the right locations, and then fulfill the needs of the production, within the requirements and restrictions of the "real world." Film commissioners help us find those visuals, then assist us in making the impossible, possible.

We have all seen substantial changes in the "film business," as our industry concentrates on holding down costs, now film incentives seem to determine where projects get made.



Photo by Christina Gandolfo



*Left to right: David Lyons, Kent Matsuoka, JP O'Connor, Eric Klosterman, Rebecca Puck Stair, Peter Gluck, Jill Naumann, Gina Vreeland*

from fellow members, new members, and business members all coming together, creating friendships thanks to the LMGA."

And thank you to the AFCI for creating the forum where it all can happen. •



## Location Scouts Join Production Designers at Comic-Con

By Rebecca Puck Stair

After years of featuring production designers, Comic-Con invited location scouts to speak on July 18, 2013. The panel "Hollywood Locations Scouts," conceived and organized by LMGA founding member Scott Trimble, featured five scouts describing their role in creating the cinematic sci-fi and fantasy worlds enjoyed by fans worldwide.

Featuring Becky Brake, Scott Allen Logan, Caleb Duffy, David Lyons and Rebecca Puck Stair, the hour opened with a short custom video

Technology has replaced hand-stitched photos mounted in manila folders, with computer uploads to digital files. File drawers, atlases, research books, and the *Yellow Pages*, have morphed into instant information retrieval via the Internet. Schedules have speeded up, projects have become bigger, and our jobs have become more demanding and complicated.

One thing that hasn't changed however, is the importance of personal connections and face-to-face contact. Perhaps that's the reason the Locations Trade Show has been going strong for all these years. "It gives me the opportunity to meet and talk with commissioners from emerging countries, like Cambodia," said location manager James Gierman. The show in fact, affords us the only opportunity to meet with film commissions and businesses from all over the world, in one place, at one time.

Just as we want to learn more about exotic locations and places that might not have been available for filming in the past, the AFCI show helped to raise awareness of the LMGA. "I noticed that there were more people interested in

learning about the Location Managers Guild of America this year," said Sec'y Treasurer Eric Klosterman, who spearheaded the LMGA lounge presence along with Marie Healy.

Perhaps Danny Wilson, assistant location

manager and LMGA event photographer, summed it up best, "I witnessed the excitement of new business members as they learned what being a part of the LMGA means to them. I watched the LMGA family grow over the weekend, and captured the many smiles



*Top, left to right: Eric Klosterman, Ken Haber, and Andy Edmunds of the Virginia Film office*

*Bottom, left to right: Lary Vinocur, Kevin Funston, David Lyons, Danny Wilson, and Michael Marks of MNM Locations*



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# IN THE NEWS

everyone always says the scale was much bigger than they expected."

that interspersed scout photos with film clips of the scenes ultimately filmed in those locations. Then, moderator Scott Trimble began with questions.

Brake was asked about the challenges of filming internationally. Recalling the daunting project of filming *Mission: Impossible III* all over the globe, she stressed the importance of learning the local language—not just foreign words, but a region's culture, expectations and past filming experience as well. "It's important to be transparent, to let people trust you. And it's crucial that everyone knows and understands what's coming." Brake laughed, "But after [the filming]

Location manager Caleb Duffy told a gripping story about a schedule change for the Oscar-winning film, *The Artist*. "To bring several blocks of Los Angeles into the 1940s, we needed to clear about 150 street signs in 24 hours. Normally that process would take three weeks. My assistant gave our chances for success at 1%." After Duffy and his crew worked all night, the director arrived at 7 a.m. and, finding a sanitized period set 100% ready for filming, "my director literally bowed to us."

The topic turned to high-profile pictures. So what's it like to work on a top-secret Marvel project? "It sucks," quipped Logan, explaining how he must submit permits under faux company names,





Hollywood location scouts: Becky Brake, Scott Allen Logan, Rebecca Puck Stair, David Lyons, Scott Trimble and Caleb Duffy

erect curbside tents to shield actors while they exit cars, and withhold information from even his closest colleagues. “But, if you think about it,” he continued, “fans don’t *actually* want to discover [the plot or ending]. We all want to experience a good story; we want to be surprised.”

Trimble asked Lyons if anything embarrassing ever happened to him on set. Lyons recounted a hilarious tale involving hot dogs, gastrointestinal distress, J.J. Abrams and Tom Cruise that had the entire room falling out of its chair.

Stair delineated the difference between seeking apocalyptic and extra-terrestrial locations. “Apocalyptic locations should be somewhat recognizable, but slightly tweaked, so the audience can imagine we’re in an

alternate future, while exoplanets need to be totally alien locations.”

The panel closed with a round of questions from the audience. Panelists shared opinions on: “Do you show a location before obtaining permission?” “Does the Internet make your job easier?” And the ever popular “How do I become a location scout?”

Not only did the audience enjoy their stories and advice, the presence of a location scout panel at Comic-Con represents long-overdue recognition of our foundational contribution to the construction of cinematic fantasy and sci-fi worlds. After all, what’s *John Carter* without Mars, or *Planet of the Apes* without a planet? ●

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Smartphones have become a standard in the industry and the sheer number of available cellphone applications can be overwhelming to research. I asked my fellow location professionals which applications help them with day-to-day location scouting & management?

My personal favorite app is **Sun Surveyor** for predicting the path of the sun at any future date. It answers the question: When is the sun going to appear/hide from behind that mountain, building, tree?  
<http://www.sunsurveyor.com/>  
 (iOs & Android)

Most scouting is done with digital cameras that are not connected to the Internet.

**Eye-Fi Mobi SD card** works both as a storage card and transmitter that will wirelessly transmit photos from your camera to your phone, even when you are out of range. Then your phone, whenever it is connected to the Internet, can upload to a variety of services and FTP sites. All this can be configured to happen in the background without any interaction from your part.  
<http://www.eye.fi/products/mobi>

And if you really want to dive into the depths of phone apps related to photography, check out this link:

<http://connect.dpreview.com/products/mobileapps/all?sort=alphabetical&view=list>

Now it's your turn.  
**-Marino**

**Keith Bohanan**  
 (Location Manager - LMGA)

**Near me**  
 This is good for "In the van" scouting when someone announces they want lunch now. "Near me" pops up lots of food choices near your current location. I use it often.

**Kim Crabb**  
 (Location Manager - LMGA)

**Eprint**  
 Which allows me to print on my home printer via my cellphone, iPad or computer—all wireless. Easy scanner and fax system too.

**Weatherrends 360 Pro**  
 Weather forecasts anywhere, daily, weekly, year ahead.

**Signalert**  
 For traffic information.

**Michael Dennehy**  
 (Location Scout & Manager)

**Skitch**  
 Is one of the most useful management tools that I

## Topic: Cellphone Apps for Location Pros

Marino Pascal, veteran location scout, developed a Web application for location professionals to share photos online from their own websites at [www.locations.org](http://www.locations.org). He is currently in Romania working on the next version.

have on my phone. It's an app that lets you draw and write on any picture you've taken such as a close-up shot of a map, which I then open in Skitch and use my finger to draw notes on it and then email it. It's great for a quick parking plan map or to let people know specifics visually.

**Alissa Desler**  
 (Location Manager - LMGA)

**Google Maps Engine Lite**  
 Great for building and labeling maps for locations.

**Chris Fuentes**  
 (Key Asst. Location Manager - LMGA)

**Panascout**  
 This app shows very useful information on the photo, like GPS coordinates, sunrise, sunset, time & date stamp and you can send this info to yourself or anyone in a snap.

**Type on PDF Pro**  
 You can easily type on any PDF as well as sign and send/email docs.

**Victoria Howard**  
 (Location Manager/Scout - LMGA)

**PS Express**  
 Photo Shop Express for correcting, enhancing and more when using your iPhone.

**Occipital 360**  
 For scouting—to capture 360° panorama photos, which I think "tells the whole story."

**Google apps "my maps" and "my places"**  
 You can make a tech scout map, change the order of the locations and in the map locations comments section put all the contact info, times, etc. Once you understand them, they are as easy as the google "my maps" function on a laptop.

**Fax burner**  
 One can take iPhone photos of contracts and fax them to production.

**Welton Jones**  
 (Location Manager/Scout - LMGA)

**TideGraph**  
 Quick concise tide, sun and moon info.

**TideTrac**  
 The interface is not as slick but it can show a tide graph for four consecutive days at once.

**HeightRange**  
 Gives very accurate measures of distance and even height. Will Grip & Electric clear that branch? Is there enough room between those driveways?

**Michelle Latham**  
 (Location Manager - LMGA)

**iAnnotate**  
 I use neu.annotate + PDF but there are several to choose from. I use it mostly for scripts, schedules, day out of days and all that paperwork. You can make notes on the script, draw on it and email from the app. You can send

selected pages, which comes in handy when people need script pages for approval and you don't want to send the entire script. It does a lot more ... just have a look.

### **John Latenser V**

(Location Manager - LMGA)

It's simple, but the flashlight app has helped me a few times when I didn't have my real flashlight with me.

### **JJ Levine**

(Location Scout & Manager - LMGA)

#### **Document Writer**

Lets you create word type docs and save as PDF or word.

#### **Printer Pro**

Works with some wireless printers and if compatible—lets you print from your phone.

### **Kent Matsuoka**

(Location Manager/Scout - LMGA)

#### **Waze**

Love the "share my drive" function that allows you to let someone track your progress if you're going across town for a meeting and not sure if you're going to be there in half an hour or an hour and a half.

### **David McKinney**

(Location Manager/Scout - LMGA)

#### **AroundMe**

Good for finding what businesses are in the immediate vicinity, such as cafes, gas stations, etc. Great for tech scouts and shoot days when everyone expects you to know everything about a neighborhood.

#### **Helios**

For sun course, GPS coordinates. You can dial it in for a certain date and it will graphically show the course of the sun at different times throughout that date, superimposed on what you see through the

camera. You can then make a screen grab to get whatever specific location/building in the shot with where the sun will be. You can then email that image.

### **Michael John Meehan**

(Location Manager - LMGA)

#### **Basecamp**

For organizing a large project with multiple staff, for discussions, file upload, to-dos.

#### **Smart Compass**

For overlaying a compass on a photo.

#### **OneNote**

A digital notebook for large work projects. I use Evernote for personal stuff.

#### **Google Googles**

For translating written foreign language. You just point and shoot and it tells you what is said.

#### **Field Trip**

For what is around me, especially architecture.

#### **Swype and Dragon**

For writing and dictating emails.

#### **Smart Traveler**

For foreign travel.

#### **WorldMate**

For gathering your itinerary.

### **Morgan Patterson**

(Key Asst. Location Manager)

#### **Genius Scan**

It allows you to snap a photo of a contract, for example, convert it to a PDF and email it to whomever. It's very handy when you need to submit a rush-check request on location.

### **Larry Pearson**

(Location Manager - LMGA)

#### **Dropbox**

I can put contracts, scripts, photos, notes, etc., anyone in the department can pull

them up no matter where they are.

#### **Sign-N-Send**

Useful during production meetings as I write my notes on the script and email it right away to my department.

#### **Sun Seeker**

Tells you the position of the sun and what time it will be in that direction.

#### **The Weather Channel app**

#### **Zillow**

It will help you do plot plans for your signatures.

### **Daniel Rosenthal**

(Location Scout/Manager - LMGA)

#### **Free Wi-Fi Locator**

### **Beth Tate**

(Location Scout/Manager - LMGA)

#### **OneEdit**

To batch multiple images, sharpen, resize, rename, create folders custom names, upload FTP, upload to various networking sites including Dropbox, creates zip files, and more.

#### **FTP Pro**

To move folders around.

#### **Mixture**

Is cool for writing on images. I use it for sending posting info by taking a screenshot of an aerial map then using Mixture to add info.

#### **Bokeh Lens**

Blurs out backgrounds.

#### **Camera +**

Is another good app to use while shooting rather than the iPhone built-in app. It can resize to 1200 pixels or about 300k and also save the original larger file, and has decent cleanup filters.



### **Location scout & manager Beth Tate**

has developed an iPhone & Droid app named Filmmakers Guide to Location Filming.

"Working closely with developers at Seattle Clouds, we were able to deliver a useful tool that puts our valuable resources at the tips of our fingers, literally," says Beth.

The mobile app delivers qualified location-related vendors who serve the entertainment industry. With its "multi-touch" technology, the user will be able to touch dial category listings.

Listings include:  
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Locations  
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Permit Services  
Resource Guides  
Restrooms, Showers, Trailers  
Security Services  
Standing Sets, Stages  
Webhosting  
Includes "Cyberkit: Useful Mobile Device Apps"



# CAREER FOCUS

## Alasdair Boyd's Leap of Faith

I WAS BORN IN LONDON, CHRISTENED IN KENYA, LIVED IN GREECE, IRELAND, ENGLAND AND ULTIMATELY ENDED UP IN SOUTH AFRICA. I WAS OBSESSED WITH SKYDIVING AND WANTED TO WORK IN THE SPORT SO IN 1986, I CAME TO THE UNITED STATES WITH VERY LITTLE MONEY AND A TOURIST VISA TO PURSUE MY SKYDIVING CAREER.



Guardian Parachute was listed in the *Yellow Pages* and one day I fielded a call from a guy who wanted to buy two to three 12-foot parachutes for a Japanese perfume commercial. No such parachute existed and Guardian, used to massive defense contracts with blueprints, didn't want such a small production run. I arranged for the parachutes and

the deployment systems to be made by some base-jumping buddies at a rigging shop. The idea was that the perfume for the Japanese market would be inside high-tech-looking briefcases which would be parachuted out of a helicopter, land on the runway, where Pierce Brosnan, aka James Bond, pulls up in a sports car, picks up the briefcase, opens it and goes ooh ahh over the perfume bottle inside, thus selling millions.

The production designer asked questions about how to pack and deploy the system; it became clear that they needed a parachute-savvy person to handle that side

of the process. In the spirit of adventure, I volunteered. I was told to be at the airstrip north of Los Angeles at 8 a.m. in a few days' time, but not under any circumstances to be late. To avoid the Los Angeles traffic, I drove out to the general area of Agua Dulce the night before. I found an area of rough country and slept the night under the stars on a cot. So I arrived with time to spare the following morning at the set.

I have always been fond of my tucker and my favorite meal has always been breakfast so I was very pleased to be offered breakfast. "What do you want?" I was asked. "What do you have?" says I. "No, you don't understand. You ask for what you want and the caterer makes it for you," they said. As sort of a joke and a test and because I succumbed to a moment of ambitious greed, I asked for a plate of smoked salmon and scrambled eggs. The caterer didn't even twitch and within moments presented me with a plate of salmon and scrambled eggs. The hook was planted.

I spent the morning being charmed by the crew who must have seen me as being as exotic a creature as I saw

them. The crew had the air of cheerful competence I had last seen when I was in the Army and was in stark contrast to the atmosphere in the defense contracting community. The star of the commercial, Pierce Brosnan, off camera was funny and amusing, joking around. All in all it was a perfect morning for me. The afternoon was just as fun. The helicopter was a twin turbine Augusta 109—a luxurious performance package. The pilots were competent and the work was easy and fun. I hung out the door, foot on the skid, rig on but safe tied in and deploying the packages. Then I would land, pack them up and do it again. Soon enough the day was over and the most arduous part was sitting in the motor home filling out the paperwork to be paid off. When I got home I said, "How do I get my snout in that trough?"

I bought a book that titled something like *How to Get Into the Movie Industry in 15 Easy Lessons*. It advised to specifically target what job category you sought, and pick out the job that best suited your skills and inclinations. I was pleased when I read the specs for locations, it seemed like a natural fit. The book further advised that you

should approach anyone who had any connection with the movie business and ask for one connection that worked in your field of interest.

From a skydiving friend I got the contact information for Scott Dewees who was kind enough to meet with me at a commercial he was shooting in L.A. Although Scott was kind to me, as a location scout there was little that he needed from someone with my combination of ignorance and enthusiasm.

Next, I pitched the art director on the perfume commercial, Ms. X, offering to be her intern and do whatever scut work she needed done including driving her. All I wanted in return was to be able to "bird-dog" her with a view to making myself employable. She accepted and thus began two educational weeks. I arrived

early the next morning, but wasted a few minutes trying to find the correct apartment. I was perhaps five minutes late by the time I rang to be buzzed in. She extolled the virtues of never ever under any circumstances ever being late. It felt familiar from the Army and since then I am always early.

Ms. X was working on an independent feature and, I later discovered on a sports shoe commercial "double dipping." So there was murkiness in her dealings with her employers. I was a potential leak so she was very specific that I should not speak unless spoken to. She had me scout on the commercial and then presented my work as hers. The production team at the movie seemed to sense that they did not have 100% of her attention. It came to a head about two weeks after I had started interning.

She indicated that she had family responsibilities, which would allow for her to make a face-saving departure from the movie.

I had been given the contact information for a nonunion movie. I dropped off my resume and met the location department. I was surprised when I got a call a couple of weeks later inviting me to work. At the time I thought that I was lucky but today I know how incredibly lucky I was.

It was once again the kindness of others that provided my next step, which was to actually get enough official and acceptable days on a union show to get into Local 399. A key assistant location manager from the previous movie recommended me as a replacement for someone who had been asked to leave. The location manager took a chance on me and I was able

to work the show and get into the union. Reflecting on it, I was grateful that I had been given the chance to work on both movies. I was in the right place at the right time. Some people who are hard working and talented do not have such luck. Remembering my own experiences, I always offer as much encouragement, advice and help that I can.

As a location manager I have learned the value of having good assistant location managers, so I have a personal and direct interest in helping those with the right characteristics. If they are smart, have an enthusiastic attitude toward life, a good sense of humor, common sense, the ability and the willingness to work hard and learn, are honest and reliable, I can teach them the rest. •

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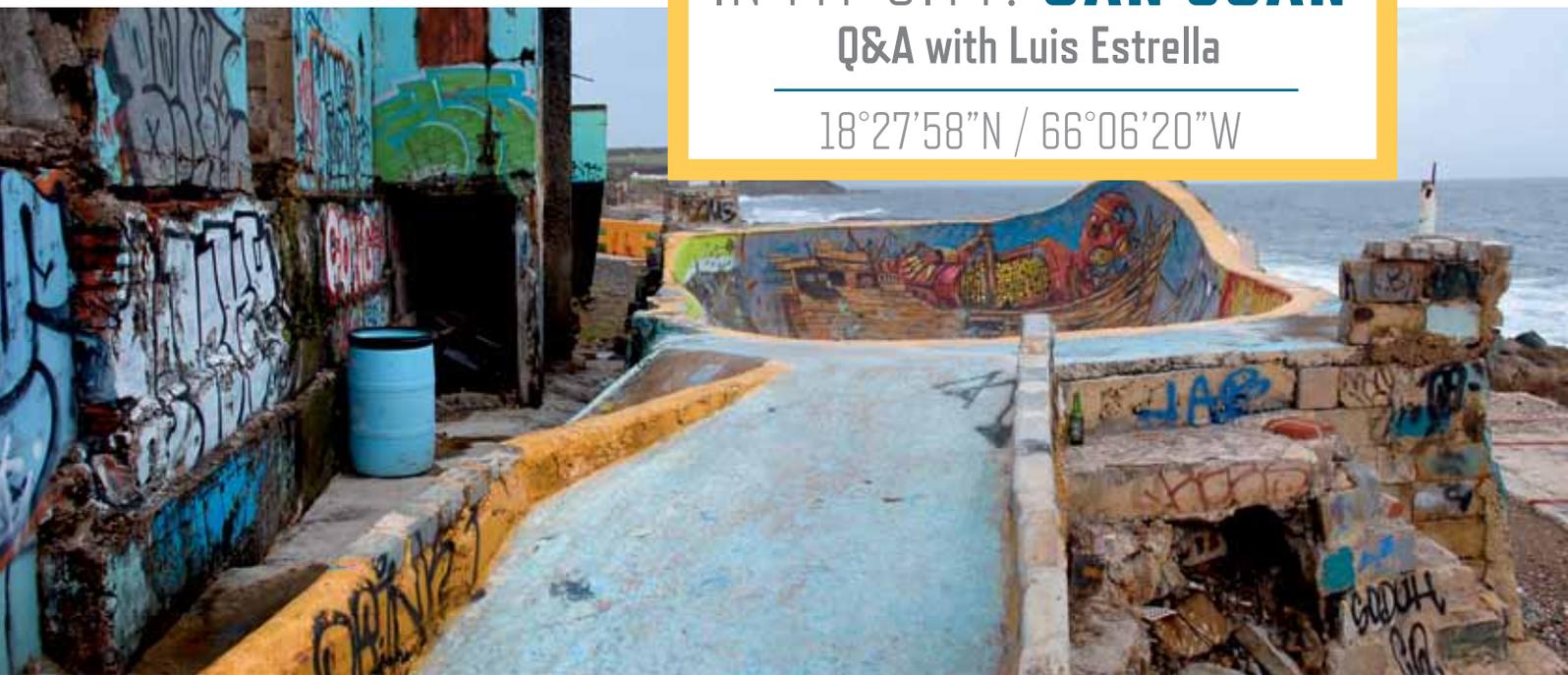
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## IN MY CITY: **SAN JUAN**

Q&A with Luis Estrella

18°27'58"N / 66°06'20"W



Puerto Rico location manager and LMGA member **Luis Estrella** shows us the second oldest city in the United States. By Marie Healy





**Marie Healy: HOW LONG HAVE YOU BEEN WORKING IN LOCATIONS? HOW DID YOU START?**

**Luis Estrella:** I studied business and my main area was in marketing & communications. Eighteen years ago, I started as a production assistant and grew interested in the location department. When I started working in production, I really liked it. Location manager Eneida Nuñez asked me to be her assistant on *The Perez Family*. That was my first experience in locations. I learned how to scout houses and I worked my way up from there. I was lucky. Whatever she worked on, I worked with her. I worked on the films *Assassins*, *Contact*, *Commandments*, and *Amistad* as an assistant location manager. I also worked on commercials, which was a huge industry at that time in Puerto Rico.

**Marie: A LOT SEEMS TO BE SHOT IN AND AROUND SAN JUAN, IS THAT THE PRIMARY PART OF PUERTO RICO THAT PRODUCTIONS USE?**

**LE:** Yes. San Juan is the main area for filming. We have from the city center to a 50-mile radius of countryside, forest, the modern city, and the old colony where we are now, Old San Juan. There are many kinds of locations and everything is close, the airport, the hotels, the access, etc. ... San Juan is the main area for sure in comparison to the rest of the island.

But it depends on what people are looking for. We shot *Contact* at the Arecibo Observatory for two to three days—that was the main reason they came here. They also shot in around that area, in the little town Ciales—in a little bar and at this very cool bridge. They stayed on the northwest side of the island and didn't shoot in San Juan at all.

**Marie: IT SEEMS LIKE A LOT OF CUBA SET PROJECTS ARE SHOT HERE. HAVE YOU WORKED ON PROJECTS THAT ARE SET IN CUBA?**

**LE:** Yes, *The Perez Family* and *Havana Nights* were both written for Cuba, as well as many 'Cuban' commercials.

**Marie: WHAT OTHER TYPE OF PRODUCTIONS FILM IN PUERTO RICO?**

**LE:** They shot the beginning of the first *Pirates of the Caribbean* at the San Cristobal fort, and part of the fourth *Pirates* as well. We have two historic forts in Old San Juan, San Cristobal and El Morro. For access, the San Cristobal fort is more film-friendly and easier to work in.

Steven Spielberg's *Amistad* was shot in El Morro. It was the only time they closed the fort and we tried many times after that and they won't do it, unless you film at night when the fort is closed to the public. Otherwise, the fort stays open and filming must not affect public usage of the site.

The movie *Assassins* filmed in La Perla, a poor neighborhood that sits on the water between the two forts and next to the cemetery. It has a lot of character and density, colorful houses with lots of alleys and depth. The people know me, so it's safe to scout and film there—but you have to be careful and communicate with the right people. There is only one way in and one way out of this area. Not the easiest for getting equipment in, but a unique look that makes it worth the effort.

**Marie: WHAT OTHER LOOKS ARE THERE IN THE COUNTRYSIDE, BESIDES SAN JUAN?**

**LE:** We have many places to double Cuba or any period city. In the south, the city of Ponce is Puerto Rico's second largest city. It's more flat and the streets are wider, with the electrical wires running underground in the historic section. The only problem we have is that we are smaller—the buildings are only two stories high and many times in Cuba the buildings are three or more stories. But in terms of architecture we have it. And we have a lot of old cars like in Cuba.

The Caverns of Camuy by Arecibo are the second largest underground caves in the world. They have been scouted many times, but so far never shot. The bioluminescent bays on the main island and on Vieques are quite popular. There's the surf in Rincon to the west, the Caribbean Sea in the south, and the Atlantic Ocean in the north. The water of the Atlantic has more blue colors. The variety of beaches on the island is amazing.

# IN MY CITY: **SAN JUAN**

**Marie:** OF ALL THE SHOOTS IN YOUR CAREER SO FAR, WHAT ARE YOUR FAVORITES OR MOST MEMORABLE EXPERIENCES?

**LE:** I can tell you that I really enjoyed the last few movies I worked on. *Runner Runner* and *Fast Five* had a lot of action. *Fast Five* was huge for us, with closures for car chases and blowing things up. We don't usually do too much of that type of stuff.

But a few years ago, the Warner Bros. movie *The Losers* was my professional favorite. For the first time ever we used the cargo ports in San Juan with the big containers. That was the first time for them and us. It was very intense to control the operations as we had explosions. It was very cool and satisfying to pull off.

**Marie:** INCENTIVES HAVE LURED PRODUCTION AWAY FROM HOLLYWOOD TO OTHER STATES. DOES PR OFFER ATTRACTIVE INCENTIVES TO FILMMAKERS?

**LE:** Productions like *Contact* didn't come here for incentives, they came for the unique locations. But I can tell you

the movie *Runner Runner* filmed here last summer and it is scripted in Costa Rica. They went there for three days to shoot all the establishing shots and then they came here to shoot the rest. In that case, they came here for the incentives, as well as the locations.

We established competitive incentives around 13 years ago. Basically, a 40% production tax credit is paid on all payments to Puerto Rican resident companies and individuals, and 20% production credit on all non-resident qualified spending. You can find more details on the Puerto Rican Film Commission website.

**Marie:** WHAT ARE YOUR TOOLS OF THE TRADE?

**LE:** I use a Nikon D90 camera and have a small Lumix DMC-ZS1 camera too. I have a Mac Book Pro laptop and an iPad. I use Smug Mug for sharing & storing my photos.

**Marie:** WHAT MADE YOU DECIDE TO JOIN THE LMGA AND HOW LONG HAVE YOU BEEN A MEMBER?

**LE:** I've been a member for three years now. When Lori Balton was scouting Puerto Rico for *Pirates 4*, she hired me to scout the south part of the island. They requested a lot about the tides, maps, etc. ... I think I did a good job. She got to know me and invited me to join the LMGA. So I did my research, liked the organization's mission, and so I applied. I agree that it's important to be a part of the philosophy and to standardize the craft. The way we think, speak and approach people is very important in our job. I learn a lot from the LMGA website. Every year I teach a communications film class for one semester. I went to the LMGA website to get their definition of the location manager/scout, and other stories to share with my students. It's a great resource.

**Marie:** LET'S GET OUTSIDE FOR THAT WALKING TOUR YOU'VE PROMISED OF OLD SAN JUAN! •



## Luis' Private Tour

**"MUST SEE" PLACE:** It's Old San Juan ... the forts, the cemetery in La Perla ... the whole Colonial City ... I just love it.

**FAVORITE SHOP:** We all love to promote Con Calma, whose unique cloth bags are made in PR, by a women's coop.

**FAVORITE CAFE:** The Little Cafe shops at La Plaza de Armas. The best coffee anywhere can be had at Caficultura on San Francisco! San Germain Bistro on Calle Sol is also excellent.

**PLACE TO SEE BY NIGHT:** The bioluminescent bays, where the water comes alive with light.

**BEST VANTAGE POINT/SCENIC VIEW:** The high level at the San Cristobal fort gives you a fantastic view of Old San Juan.

**BEST DAY TRIP:** The town of San German, on the west side, is the second oldest city, after San Juan, and is less populated with tourists. El Yunque (the anvil) is our rainforest and is a beautiful day trip

to mountain waterfalls. The Camuy Caverns should also be explored ... three different directions, but all memorable day trips.

**BEST PLACE TO HEAR MUSIC & BEST BAR/CLUB:** San Sebastian Street has some great clubs. And El Batey on Calle de Cristo is the oldest bar, across from El Convento, with graffiti covering the walls.

**FAVORITE NEIGHBORHOOD:** Plaza la Rogativa ... turn left after passing through La Puerta de San Juan, follow the path through the gardens, up the steps leading to the

Plazuela ... the bronze statue stands 12 feet high, with a great view of the bay ... there are escaletas—narrow streets with steps—nearby that are really picturesque. All of Old San Juan is seeped in history, but this is my favorite spot.

**FAVORITE LOCAL ARTIST:** I really enjoyed Nick Quijano's Basura exhibit at the Museo de las Americas in Ballaja. He assembled everything from trash that washed up on La Perla. The Cuartel de Ballaja served as barracks for the Spanish militia in the 1800s.

Photo by Marie Healy

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# The Tenacious Ms. P. ...

Janice Polley Talks About the Art of Location Managing

73°0'38.214"N / 110°14'33.8202"W

By Shannon Mullen

**J**anice Polley's first job in the movie business was as production secretary on the Canadian film *The Adventures of Bob & Doug McKenzie: Strange Brew* in the early '80s. She flew from Toronto to Los Angeles to deliver dailies to MGM, and on her last run she wondered when she'd be able to come back to Hollywood.

It took two years but Polley got her chance when one of the producers she'd worked for offered her a job in L.A. as his assistant on *Rocky IV*. "I was young and there was nothing holding me back so I took it," she says. "I loved the energy and intensity of it all—how you were solving problems and everyone was a family—and it just became your life."

More than 30 years later, she's traveled all over the world and worked with some of the best directors in the business, including Tony Scott and Michael Mann. Her credits include the feature films *Heat*, *Man on Fire*, *The Insider*, *Enemy of the State*, *Ali*, *Pirates of the Caribbean 4*, *Collateral*, *The Rum Diary*, *Unstoppable*, *True Romance*, *The Last of the Mohicans*, *Lethal Weapon 3* and *Face/Off*. For our premiere issue we asked Polley to weigh in on everything from incentive-chasing and the future of movies, to scouting locations in the middle of nowhere for this summer's *The Lone Ranger*.

**Shannon: When you were a kid, what did you want to be when you grew up?**

**JP:** A nurse or a doctor. I went to the University of Waterloo and took kinesiology because I was always into sports. It was the era when you went to a university and you became a lawyer or doctor.

**Shannon: How did you end up in the movie business?**

**JP:** When I finished school, I took off for a year. My sister was working on commercials and she thought I'd really like it. I was young and it was fun and creative. When you're 23 you say, "Hey, I'll try that." I kind of got thrown into it and loved it. Then that company went bankrupt and I thought that was the end, but a film company moved in and the producer was from L.A. and he asked if I wanted to stay and work on *Bob & Doug McKenzie*, and that was that.

**Shannon: How did you get into location work?**

**JP:** When I moved to L.A., I didn't know which department I wanted to be in. After *Rocky IV*, the producer said I should go help the location manager on the next project. He sort of threw



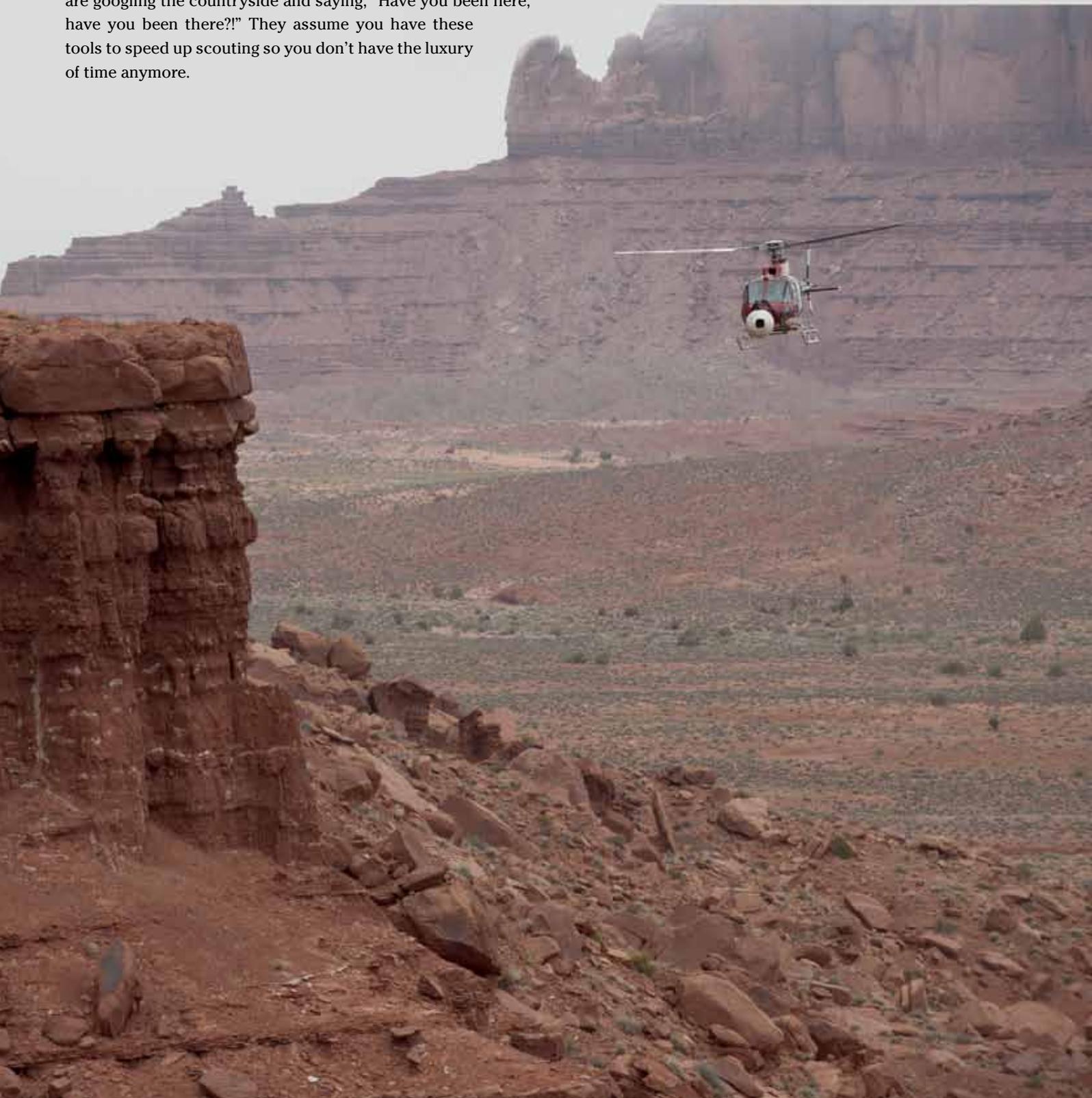
me into it. Told me to just call him, get a camera, go to Louisiana and start scouting. I remember on the way to the airport I had to ask the driver how to load the film in the camera!

Shannon: **Technology has changed a bit since then...**

JP: Yeah, in those days there was no Internet or GPS. You didn't even have a cellphone. In the morning you just got in your car with a map and you drove. You were let loose and it was great. At the end of the day you went to a pay phone and checked in. Now I'm out there and I'm on my cellphone with producers who are googling the countryside and saying, "Have you been here, have you been there?!" They assume you have these tools to speed up scouting so you don't have the luxury of time anymore.

Shannon: **Once you've found the perfect location, especially one that's hard-to-get, what are your secrets for getting permission to use it?**

JP: Charm and respect. Sometimes I don't recognize myself because I'm oozing so much charm. What I never use is arrogance because that doesn't get you anywhere. I've heard people say, "But we're Hollywood..." and I would never do that. I go in with respect regardless of where I shoot, whether it's the suburbs





or one of the roughest neighborhoods in the world that's controlled by gangs. When you show respect, you have a much better chance of getting what you need.

You do have to be tenacious, and have the mind of a lawyer so you can figure out how to get around legalities. I've said, "I'm going to be fired if I don't get this location." Sometimes it's just shameless, the begging and borrowing to get people to do things they never would do otherwise.

But what you're ultimately trying to do is get them to embrace you. When you make them a part of the project, they'll want to help and they respond a lot faster. I remember when we were shooting *The Taking of Pelham 1 2 3* on the New York City subway system and the director wanted things that were way beyond what they'd ever allowed. But we really made the film rep a part of the project—it became her baby, too—and with her help we ended up getting what we needed and more.

**Shannon: Do you think the rest of the production crew members understand what location managers do?**

**JP:** I'm not sure they know what the job entails because most of the locations are picked during pre-production, so by the time they get there, we're in the background. But if there's a problem, we're the ones called upon to deal with it because we are the ambassadors between the film company and the neighborhoods we're shooting in.

I remember working on a film in the '90s with a very big producer and we were shooting in a sensitive neighborhood. One day when I got to set, this famous producer was huddled up with the production manager, the executive producer, the director of photography and the director because something had changed. I could see a neighbor coming down the street saying, "Who is in charge on this movie?!" and all of them pointed at me at the exact same time. I couldn't believe it!



ing and that was how I found the location, or if I started looking for locations only when my cellphone went out of range. We did not have cell service at any of the locations. In Moab, Utah, there was one spot 13 miles away from our set that had service, and you would see about 15 rental cars parked there with producers and crew all talking on their cellphones.

In the 10 months I spent scouting that movie, I put 45,000 miles on my car, which is a record. I was constantly driving, right up to the very last day of filming at the very last location back in California. The producers raised my credit because there was such a strong contribution from my team.

**Shannon: You've worked with some of the best directors in the business, who also happen to be among the most ... particular. What's the key to managing and meeting their expectations?**

JP: I think it's always having a positive attitude, always saying, "Let me try, let me see what I can do." That was true with Tony Scott especially. I did 11 movies with him, and seven with Michael Mann, and the two of them are extremely creative. It's really about locations for them.

A lot of times Tony and I would just get in a van and drive. He'd see things and say, "Oh that's great, darling. Can we get that?" And I'd think, "Oh my God..." but I'd say, "Of course, Tony!" I never took the easy way out with him. When I see a challenge, it makes me want to deliver even more, even though it might seem impossible.

Ultimately, for me, the most important thing on a movie is to give the director what he or she wants creatively. I think that's why they appreciate me as a location manager. My priority is about getting the vision, not about the ease of getting it. Sometimes with all that pressure I don't know how I'm going to deliver, but at the end of the day it always works. A lot of times I remind myself that when this movie's over four months from now, I'm going to be having a huge martini and laughing about it all.

Movies do come to an end, and it is a movie; I'm not a brain surgeon or curing cancer, but I am helping make people happy for two hours in the cinema and I'm proud to be part of that. Who knows what medium it will be 20 years from now, but there will always be a need for entertainment.

**Shannon: Let's talk about the industry today, from your perspective. How does incentive-driven film financing affect your work?**

JP: I don't like incentive-chasing but I don't know how to change it. We can't change it on our level. I think it's taken the creativity out of the process. When I started in locations it was

We need to get out there and show more people what we do. The LMGA is doing an incredible job of getting more recognition and letting people know that location managers contribute an enormous amount to the process, both creatively and logistically.

**Shannon: What's your creative mark on the final product? Do you think people have a sense of that?**

JP: If it's a set movie or one with heavy VFX, you won't see it. But when you see a movie and it has an interesting look overall, a lot of that is production design, but we're giving them the bones to build on. We provide a palette for the painter to start creating. For example, *The Lone Ranger* is a true location movie. Not to take anything away from the production design, but the scenery is extraordinarily beautiful and that really has to do with the locations.

We sometimes had to drive for miles to a location or build a long road in to where the train track was. Our crew would constantly ask if my helicopter had run out of gas when I was scout-

“Where would you shoot this?” Now it’s “You’re going to Puerto Rico, New Mexico, Hawaii, and that’s where we’re making this movie.” It’s become an equation now, that’s the most depressing thing. I wish we could bring it back to finding the place with the best look for the movie.

I’m lucky to have seen a lot of the world already, because in the next few years it’s just going to be about where the best incentives are. In the future for me to do a movie in Hong Kong or Jakarta, that’s not going to happen anymore. My next movie will probably be in a tax-incentive state with the standard same locations everyone goes to. The film communities in these states are incredibly helpful but you can only do so much when you’ve scouted the whole state before and everyone is shooting there.

**Shannon: What about the types of movies the industry is making these days?**

JP: What it’s become is two sets of movies—the summer “tent poles” and the small, critically acclaimed movies they want out for awards season. That middle budget \$50M–\$100M movie is no longer there. I don’t think that’s the death of film; it’s just

that there will be different types of movies and fewer movies. You’ll have the sequels and the *Argos*. Hopefully, there’ll be some established directors who still have the ability to go somewhere that’s not an incentive state.

**Shannon: Do you have some advice for people who are just starting out?**

JP: Trust your gut instinct and have the courage to show the director something that he or she could think is terrible. If you’re prepared to take some hard knocks and not take anything personally, then when you present something bizarre and they respond positively, it’s always fulfilling.

I’m fortunate to have worked with amazing directors who are really creative. Michael Mann and Tony Scott made me what I am today. I’ve learned so much from both of them. They never stopped pushing me to be better so I can work with the newer directors. ●



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# Ten Years After: LMGA Retrospective

By Lori Balton

**D**uring the doldrums of the proposed writers' strike in 2001, Jerry Jaffe, Beth Tate and I sat around my kitchen table playing with ideas to promote the work of location scouts ... we eventually came up with the idea of In The Zone (ITZ).

ITZ celebrated the photography of location scouts working in the 30-mile zone, the studio-designated area radiating from the intersection of Beverly and La Cienega, covering the greater part of LA County. Scouts travel throughout the zone, armed only with their cameras and a script or storyboard, in search of the perfect location. Scouts approach locations with the intent of an explorer and the imagination of an artist.

We capture the essence of a location quickly and accurately, but with creativity, knowing that our interpretation of a site can influence the direction of a production. Los Angeles offers a variety of geographic and architectural settings. And through the photography of location scouts it truly comes alive. Our photography reveals the magic of L.A. emphasizing what it is and what it can become.



*Clockwise from top left opposite page: Nancy Lazarus, Peter Gluck, Richard Klotz, Beth Tate, Marie-Paule Goislard, Ned Shapiro*



# Celebrating Our 10th Year Anniversary

By Orin Kennedy



## IN THE ZONE

In 2003, the LMGA was formed by a small dedicated group of location professionals seeking recognition of a little-known craft. At the time we were the youngest, almost invisible guild in town, yet a vital part of the creative team. Our mission was to promote public appreciation of the practical and artistic contributions of our profession.

This year, we mark 10 years as an established professional society. How far have we come in those 10 years? We have solidified our infrastructure, organized charitable and educational programs, produced high-profile photography exhibits, created events for networking, upped our trade show visibility, built an impressive website and the *LMGA Compass* magazine. The LMGA continues to reach out to the international community of location professionals and our business members who have supported us over the years. Our future vision continues with the upcoming 2014 LMGA Awards show, which honors those whose professional work has elevated our craft.

I am honored to be a member of the Location Managers Guild of America.

*Orin Kennedy, Chairman Emeritus of the LMGA, has over 500 hours of scripted TV series and MOWs to his credit. After 27 active years, Orin is now retired and happily married.*



# LAST LOOKS

In February 2003, we opened to an appreciative crowd at the Pacific Design Center in West Hollywood. Packed with producers, designers, directors, production managers and fellow scouts and managers, the night was a huge success, including a book signing by architectural photography icon Julius Shulman. Shulman joined visionary director Tony Scott, Academy Award nominee, production designer Jeannine Oppewall, and photographer Kelvin Jones on our panel of judges.

Following the success of ITZ, we wanted our own fiscal receivership for future exhibits. With this notion and the remaining funds, the seed to grow the LMGA was planted. A determined group of location managers and scouts met and cobbled together what was to become the thriving international alliance that we are today.

The LMGA is a guild of experienced location professionals in the motion picture, television, commercial and print production industries, dedicated to the establishment of industry standards and professional ethics. We support the formation of strong links with business members, governmental agencies and local communities. We promote awareness of our members to the general public and within the industry through creative, educational and philanthropic programs. While striving to establish and maintain excellence within our profession, we celebrate all facets of location management and scouting.

The creative talent of our members was first brought into focus for the ambitious and community-oriented Last Looks: The Ambassador Hotel, organized by Diane Friedman, Kristi Frankenheimer and Lisa Blok-Linson. They showcased the treasured LA icon months prior to its demolition. The exhibit featured photography of location professionals who were coupled with students from the Jefferson High School Academy of Film and Theatre Arts.

Principal Steve Bachrach credits LMGA Chairman Emeritus, Orin Kennedy, as a poet who made the association between a building no one wanted and a program no one supported,



after reading a story in the *Los Angeles Times* about a struggling inner-city arts magnet school. “It was a powerful thing for all of us,” said a grateful Bachrach.

In March of 2005, we conducted a two-day photo event designed to capture a parting vision of the hotel and provide an opportunity to mentor students in the art and craft of location scouting. Following scripts and storyboards, the students worked alongside the pros to photograph the hotel for the very last time. Two months later, scouts met the kids at their school to teach them how to lay out photos. Together they chronicled the final days of the Ambassador Hotel as a tribute to one of Hollywood’s favorite locations.

There followed a gala at the Beverly Hilton Hotel, where students were honored with certificates and awards. The exhibit



traveled to Los Angeles City Hall, curated by location scout Beth Tate. It then moved to Century City. The show also lives on in the students, who told us years later how important Last Looks was to them.

Following the Ambassador Show, Beth Tate was instrumental in fostering a relationship between the LMGA and the Los Angeles County Metropolitan Transportation Authority (Metro), and the exhibit Concentric Circles: Metro LA Revealed was born.

Former LMGA President Kayla Thames explained, "Professional scouts employ a logistical technique of radiating out from a key location



# CONCENTRIC CIRCLES

to find others, hence the title. While insightfully documenting precise moments in time, Concentric Circles also presents the viewer with untapped potential, calling attention to what might be encountered around a particular transportation hub on any given day. The images offer a visual taste of Los Angeles and the vast and various Metro properties. Seen through the lens of a seasoned scout, ordinary streets and everyday locations become settings for stories and backdrops for action."

The standing-room-only exhibit was held at the Beady Minces Gallery in Venice.



Concentric Circles, from top: Keith Bohanan, Richard Klotz, Peter Orth

Learning from each show, our latest effort, *Downtown: Incomplete LA (DTILA)*, was envisioned to have legs. This exhibit of fine art photography featuring the work of professional location scouts and managers will be on display at the Alliance of Motion Picture and Television Producers (AMPTP) lobby at the Sherman Oaks Galleria until 2014.

This show opened at the Terrell Moore Gallery in L.A. in April 2011, followed by an exhibit at Los Angeles Center Studios, before moving to the AMPTP lobby.

"We are very appreciative of the show and have received wonderful feedback from both tenants and visitors," extolled Mark Fein, Vice President, Finance, Information, Technology & Operations.

The AMPTP, the entertainment industry's official collective bargaining representative, negotiates 80 industry-wide collective bargaining agreements on behalf of over 350 motion picture and television producers. DTILA is prominently placed amid this beehive of industry activity.

## DOWNTOWN: INCOMPLETE LA



Conceived by Ken Haber, location scout, and Mark Indig, photographer and production supervisor, *Downtown: Incomplete LA* focuses on the amorphous and ever-evolving identity of downtown Los Angeles while showcasing the personal fine art photography of our members. Not many people see L.A. as we do, through our lenses, scouting for locations to meet the needs of myriad projects. These personal, intimate shots creatively recast the usual suspects of downtown Los Angeles.

This progression of photography shows, from a kitchen table to a showcase at the AMPTP building, illustrates our growth,

our talented members, the creativity of our craft, and our community and professional outreach effort. It also is a tribute to our business members whose support over the years has been instrumental to our development.

With the establishment of the LMGA brand, our Guild is now recognized worldwide. Our tenth anniversary is commemorated with this inaugural *LMGA Compass* issue and, in 2014 we are having the groundbreaking LMGA Awards .... the first time location professionals will be internationally recognized by their peers.

With the celebration of our tenth anniversary, we are officially updating our status! We have arrived. •



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# Two Tales of a City: Havana

23°08'N 082°23'W / 23.133°N 82.383° W

By Claudia Eastman

In February of 2012, I turned on the Travel Channel to find Anthony Bourdain strolling down a Havana street for his show, *No Reservations*. I wondered, “Why does he get to visit Cuba and I don’t?”

Of course, I knew of the embargo. I was in junior high when Congress initiated it. I also knew of a Cuba my three great aunts had visited and loved. Their stories of Fidel, Hemingway, mobsters and the island’s pristine beauty enthralled me.

Thanks to the Internet, I discovered that Havana has a world-renowned film and television school, EICTV. Spielberg and Coppola knew about it and had visited. This news further engaged my grey cells and I formulated the idea of a FAM tour, which would visit the campus. More research and something else began to emerge. Historically, FAM tours are hosted excursions. No way any entity in Cuba was going to pay our way. Who was ever going to go would do so by paying out of pocket? I started phoning colleagues, a director, studio exec, designer, producer and other location pros to see who’d be interested.

Had my list of names but remained in a quandary on how to secure a visa. More hours spent looking online and I discovered Sandy Lieberson. A former studio head at MGM and 20th Century Fox, he

teaches at EICTV. More research, found an email address and hit send. The response was immediate and positive.

Via Sandy I was connected with Oriel Rodriguez. More emails, one expensive phone call, proposals offered, ideas exchanged. It was a lengthy process but well worth the effort.

When discussing television production in the States, Oriel mentioned that nearly everyone in Cuba has a television and watches American-based programs. I assumed he meant they watched older reruns of shows like *ER*, *Cosby*, *I Love Lucy*. When I asked him about his favorite show and he answered, “I like *24* and my wife loves the production design on *Game of Thrones*,” I nearly choked on my morning coffee.

Platforms such as the Internet, DVDs, cellphones, have all contributed to Cuba’s up-to-date enjoyment of American television. The campus has begun to incorporate courses on TV production but none involved location management. There was the answer.

One last refinement to my proposal, a monthlong wait for a reply and a formal invitation to conduct campus workshops was extended. That was it. We’d gotten our visas.



The experience at EICTV was one of the most rewarding experiences of my life. The students were bright, dedicated, talented and welcoming. I've been invited to return to the campus to teach short courses and intend to do so. I have so much more to share with the students and so much more of the island to explore.

Cuba is all that I expected and more, beautiful, clean and peaceful. The Cuban people were engaging, polite and prideful. Yes,

there is incredible decay but never saw a homeless person or a beggar anywhere. Felt safe strolling late at night. Heard laughter, saw smiles.

The embargo has kept Cuba in an oddly idyllic time warp. The moment it's lifted that will change. Visit soon. Enjoy Cuba for being Cuba prior to the inevitable invasion of Mickey D's and Starbucks. ●

Photo by Russ Fega



Photo by Russ Fega



Photo by Claudia Eastman



Photo by Jano Tropia



# ISLAND SCHOOL

By Nancy Haecker

L to R: Roy Heisler, cinematographer; Santiago Vergara, Nancy Haecker, LMGA; Rafael Rosal Paz, Director of the EICTV, Bernie Caulfield, executive producer, Game of Thrones; David Robinson, Senior Vice President Morgan Creek Productions; Dr. Kim Hammond, Chief Executive Officer Falls Road Animal Hospital, Oriel Rodriguez; and Claudia Eastman, LMGA.

**I was invited to speak at the International Film and Television School of Cuba by fellow LMGA member Claudia Eastman. I had been to Cuba in 2009 but that trip was too short and I have been longing to return so I jumped at the chance.**

Joining me on the trip were: VP of Morgan Creek David Robinson; producer Bernie Caulfield; cinematographer Roy Heisler; producer Oriel Rodriguez and Dr. Kim Hammond.

Located 50 miles outside of Havana, the school resembles a low-budget re-

sort or tropical compound from 1950. Entering the school I sensed something different from what I knew Cuba to be. My instincts proved correct. The school was funded, staffed, had product, cable, Internet (not available at many major hotels in Havana), was free from censorship, and open to American visitors unlike the Cuba I had experienced. It is an island school: the offshore banking school of cinema. <http://www.eictv.org>

It was intended to be just that: an island school. Founders Gabriel Garcia Marquez and Fidel

Castro created the island school so that students could be free from their daily struggles of Cuban life: little money, food or infrastructure. It provided the freedoms and daily luxuries allowing students to focus on their art. It was also intended to be the anti-Hollywood school of filmmaking. Anti-Hollywood in many ways but mainly from the studios distribution practices and 'guidelines,' cultural bias in film content, lack of opportunity for Third World economies to make film, and film as escapism. The students that we met embodied the intent of the

school's founders. They are interested in film as an art form; film as an interpretation, comment or reflection of life. Film as a medium of art: to be defined and redefined, experimented with and stretched and pulled and explored. They seemed to lack any interest in making movies for fame or money, box office or escapism. The students were more concerned with making something meaningful, rather than something commercial.

On my return travel from Miami to Los Angeles, the in-flight movie was *The Fast and the Furious*. •

# Location Pioneer

Inspires a Lifetime Award

By Rebecca Puck Stair



Photos courtesy of Estate of Eva Monley

**Q**uick—who was the location manager for *Lawrence of Arabia*? How about “scripty” for *The Snows of Kilimanjaro*? Hint: she also worked on *King Solomon’s Mines*, *Out of Africa* and *The African Queen*. Final hint: there’s an award named for her.



If her name doesn’t come immediately—that’s all right. It’s an alias. Eva Monley, plucky African location scout/manager, production manager and script supervisor, was born in Nazi Germany in 1923 as Eva Sachs. One of her parents was Jewish, so after a divorce in 1936, Eva and her mother Edith fled to the former German colony of Tanzania, where Edith found work as a household maid. They discovered the Germans establishing concentration camps there

as well, so Edith convinced her employer’s family to adopt Eva. The ploy worked; Edith was interned for the war’s duration but Eva was spared. While living with her adopted family, Eva spotted a jewelry box bearing the name “Monley,” and her new name was born.

Soon after the war, Monley moved to Kenya, where she quickly learned Swahili and East African cultures. Meanwhile, in Hollywood, studios began shifting production from backlots to practical locations. Monley was working as a secretary in 1949 when an MGM scouting crew arrived in Kenya, floundering without an interpreter or local guide. Monley was hired, and, like many a movie crew, remained in the industry from then on.

Fluent in both Western and East African cultures, Monley bridged the gap. She was also able to solve the unusual challenges of production. When deep in the bush, a rhinoceros mangled the truck earmarked for Clark Gable and Ava Gardner, Monley conjured another truck (*Mogambo*, 1953). When Barbra Streisand insisted on filming *Up the Sandbox* (1972) in a real African village and not on stage, Monley scouted for and locked a Kenyan Samburu village, and then translated Streisand’s queries to the natives about Samburu childbirth.

Monley’s Swahili fluency made dangerous places safe and even film-friendly (though most tribal members were famously unimpressed with the opportunity to cameo). No doubt her being a woman helped gain access to the inner circles of tribal life and put traveling talent at ease.



Photo by David Coulson  
Photo by Richard Osler



“She was tough, and she knew where all the elephants were,” remarked Angela Allen, lifelong friend and script supervisor on *The African Queen*. And Monley was global too—working in India, Hong Kong and Asia, though her career centered in Africa.

At a time when women were expected to stay at home and raise children, Monley was roving the globe, scouting monkeys and mountains. One European mentee remembers her as “a spirited innovative woman, ahead of her time from the start.” And Hollywood, always welcoming to the nonconforming and avant garde, provided a good home for Monley.

Producer Kathleen Kennedy, who worked with Eva on *A Far Off Place*, remembers Monley as “a tenacious force of nature and one of the hardest-working production managers I have ever worked with. And who couldn’t love her response to almost everything: ‘Goody-Good!’”

Throughout her four-decade career, Monley worked with directors John Ford, David Lean, Otto Preminger, Steven Spielberg and many others. Notable filmography includes Ken Russell’s *Billion Dollar Brain* (1967), Don Siegel’s *The Black Windmill* (1974), Huston’s *The Man Who Would Be King* (1975), Gil Cates’ *The Promise* (1979), *High Road to China* (1983), *Champions* (1984), *Mister Johnson* (1990) and *Mississippi Masala* (1991), and *A Far Off Place* (1993), with a teenage Reese Witherspoon. In 1988, the British Film Institute conferred upon Monley a lifetime achievement award.

Eva Monley died November 12, 2011, at her home in Kenya of pneumonia at the age of 88. The concept of an LMGA Awards show was conceived about the same time. The LMGA Board of Directors was so inspired by Monley’s pioneering spirit and contributions to the location profession that it voted unanimously to name the honorary award after her. The Eva Monley Award will be given to an industry professional who has demonstrated ‘above and beyond’ support of the work of location professionals at the inaugural 2014 LMGA Awards show, to be held on March 29, 2014, in Los Angeles.

“I can’t think of anything nicer or more appropriate than honoring Eva in this way,” says her nephew Richard Nightingale. •

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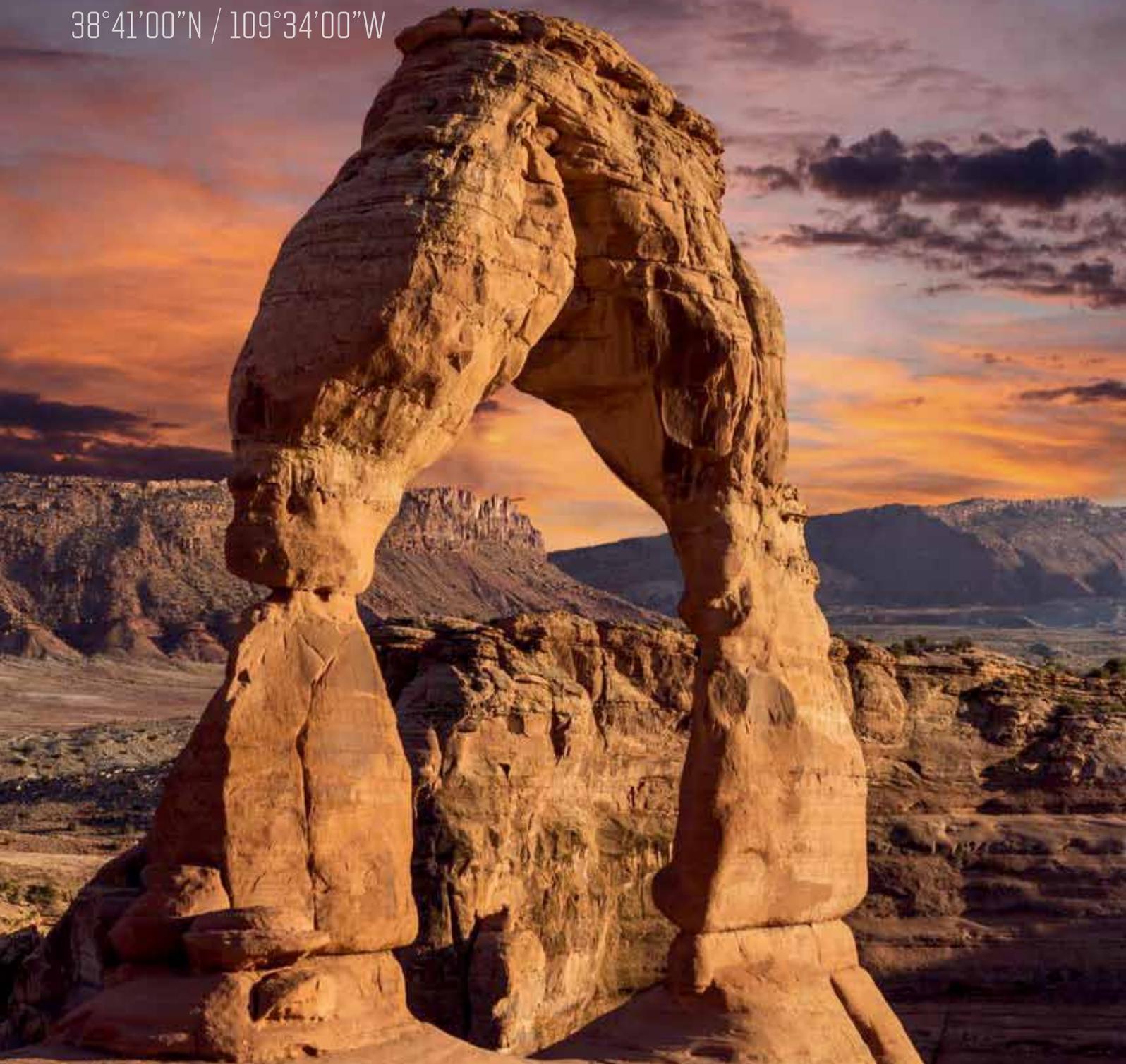


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