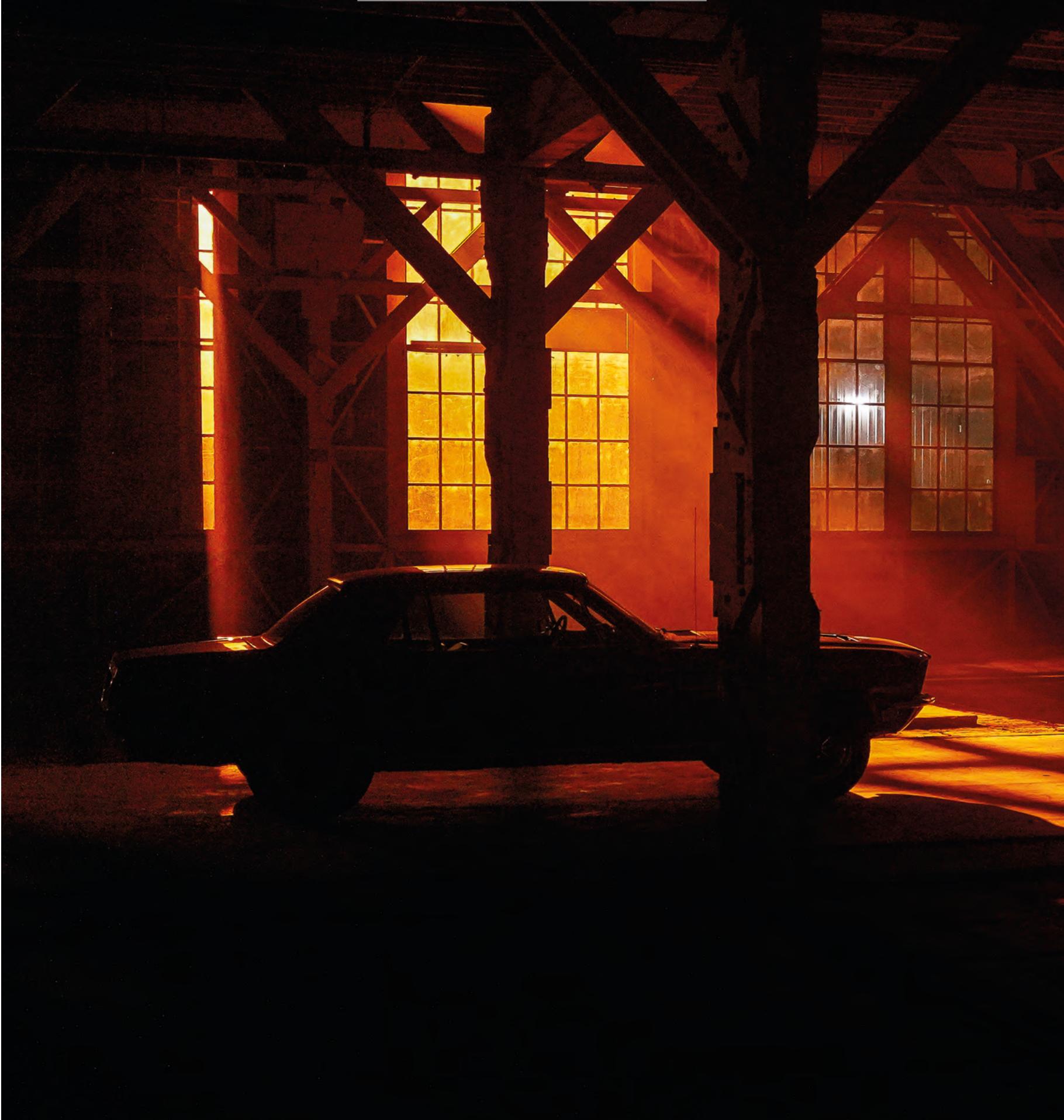


LOCATION 2020

CALIFORNIA

SHOWCASING CALIFORNIA'S PRODUCTION INDUSTRY



PUBLISHED BY BOUTIQUE EDITIONS

**NEW YORK STREET | SOUND STAGES (FROM 14,000 TO
OVER 28,000 SQFT) | PRODUCTION SERVICES | FOOD SERVICES
& SPECIAL EVENTS | ADDITIONAL BACKLOT LOCATIONS**



FOX PRODUCTION SERVICES

10201 W. Pico Blvd, Los Angeles, CA 90064

310-FOX-INFO | foxinfo@fox.com | www.foxstudiolot.com | [f](#) [@](#) [@](#) foxstudiolot

LOCATION 2020

CALIFORNIA

SHOWCASING CALIFORNIA'S PRODUCTION INDUSTRY

Published for the California Film Commission by Boutique Editions Ltd. Additional copies are available upon request from the California Film Commission. Requests may be sent via email: filmca@film.ca.gov

EDITOR Julian Newby **MANAGING EDITOR** Debbie Lincoln

CONTRIBUTORS Andy Fry, Juliana Koranteng and Clive Bull **PUBLISHER** Richard Woolley

A | n o i r | , |

ART DIRECTOR Christian Zivojinovic www.anoir.fr



PUBLISHED BY Boutique Editions Ltd
117 Waterloo Road - London SE1 8UL - United Kingdom
T: +44 20 7902 1942
www.boutiqueeditions.com

ADVERTISING SALES

JERRY ODLIN

International Sales Director
jodlin@boutiqueeditions.com

NICKI WEBBER

Sales Manager (North America)
nwebber@boutiqueeditions.com

MARE ISLAND VALLEJO

This photo was taken at the Mare Island Naval Shipyard (MINSY), the first US Navy base established on the Pacific Ocean, located 25 miles northeast of San Francisco in Vallejo. The Napa River goes through the Mare Island Strait and separates the peninsula shipyard (Mare Island) from the main portion of the city of Vallejo. The base closed in 1996. This ex-Naval shipyard, with dozens of unique buildings and exteriors, is now being developed as an important hub for filmmaking. Recent productions to have used this location include TV series *13 Reasons Why* (2017-), and feature film *Bumblebee* (2018).

(Photo, courtesy Ehirin Davis)

The paper used by Boutique Editions is a natural, recyclable product made from wood grown in sustainable forests. The manufacturing process conforms to the environmental regulations of the country of origin. Information in this publication is edited from submissions provided by individual film commissions and organizations. Although all reasonable efforts have been made in compiling this information, Boutique Editions Ltd assumes no responsibility for accuracy. The publisher assumes no liability for unsolicited manuscripts, photographs and artwork.

Copyright ©2020 Boutique Editions Ltd. All rights reserved. Reproduction in whole or in part of any text, photograph or illustration without prior permission of Boutique Editions Ltd is strictly prohibited.



CONTENTS 1/2

06 FORD V FERRARI

A true-life story about a friendship that changed auto-racing history

17 THE FILM & TV TAX CREDIT PROGRAM

Now entering its third incarnation

24 TOP GUN: MAVERICK

Pete 'Maverick' Mitchell returns after almost 35 years

28 100 YEARS ON THE FRONTLINE

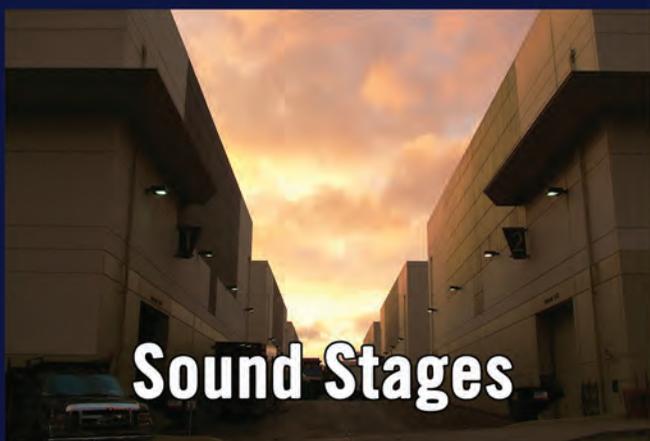
California is still the world's filmmaking capital

45 IN PICTURES

Stunning locations to be found in the filmmakers' favorite state



LA's Premier
Independent Studio
on a
20-acre Campus
near downtown
for
TV, Film, & Commercial
Production.



Turnkey Offices,
18,000 sf Audience-Rated
Sound Stages,
Basecamp Parking
multiple Standing Sets,
& full-service amenities.

lacenterstudios.com
213-534-3000





CONTENTS 2/2

68 DOLEMITE IS MY NAME

A homage to the late Rudy Ray Moore shoots on the streets of L.A.

74 STATE PARTNERS

How California's state partners help with the filmmaking process

88 LUCY IN THE SKY

Filming Natalie Portman's Lucy in space and on the ground

92 DIGITAL CALIFORNIA

California: an A-list location for Generation-D

100 DIRECTORY OF REGIONAL FILM OFFICES

112 ADVERTISERS INDEX

RANCHO DELUXE

Los Angeles Filming Locations

Feature Films | Television Shows | Commercials
Music Videos | Photo Shoots | Reality TV

Located in the Santa Clarita filming community of Los Angeles, California, Rancho Deluxe is a premier movie ranch location with over 200 acres of property nestled in the mountains of Placerita Canyon near Melody Ranch, Sable Ranch, and Disney's Golden Oak studios.

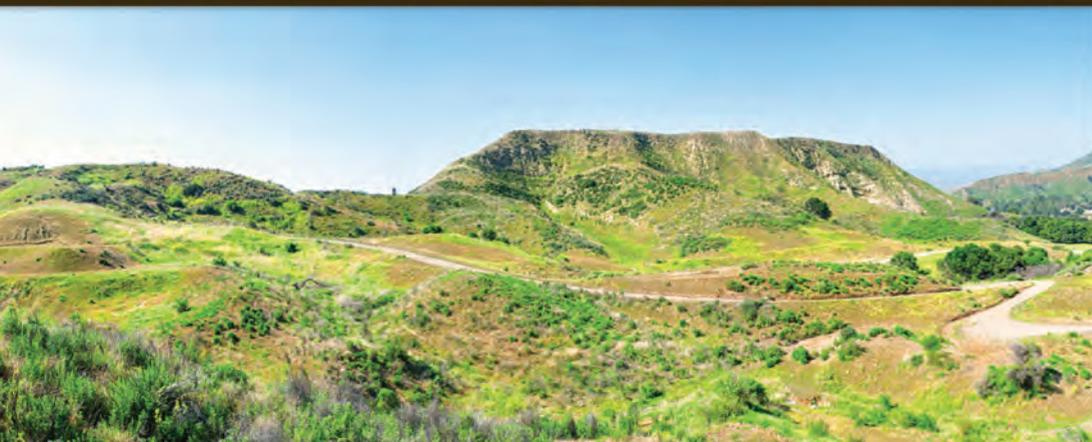
Featuring a wide variety of natural exteriors from rich oak forest to scenic desert landscaping and fully furnished and functional interior sets, Rancho Deluxe is used primarily as a studio filming location for feature films, television series, reality shows, photo shoots, and commercials, and it is located within the 30-mile studio zone of Hollywood, California.

Approved Production Facility
California Film and Television Tax Credit Program

ranchodeluxe.com



New Additions Coming Soon





MAKING A SCENE FORD V FERRARI

LIVING THE DREAM

DIRECTOR JAMES MANGOLD'S *FORD V FERRARI* IS A FILM BASED ON A TRUE-LIFE STORY ABOUT A FRIENDSHIP THAT CHANGED AUTO-RACING HISTORY. THE STORY IS SET IN FRANCE, BUT MUCH OF IT IS SHOT IN CALIFORNIA WITH TWO AIRFIELDS PLAYING KEY ROLES IN THE MOVIE. **JULIAN NEWBY** REPORTS

...

Christian Bale as Ken Miles
and Matt Damon as Carroll
Shelby on set for *Ford v Ferrari*





SERVICES TO SUSTAIN FILMING'S FUTURE IN LOS ANGELES



FILM PERMITS



PRODUCTION PLANNING



COMMUNITY OUTREACH

**LA
LOVES
FILM**

6255 W. Sunset Blvd., 12th Floor
Hollywood, CA 90028

[@FilmLA](#) [FilmLA](#) [FilmLAinc](#)

#LALOVESFILM



Christian Bale as Ken Miles, with his son Peter, played by Noah Jupe

IN 1959, Carroll Shelby (Matt Damon) is on top of the world after winning auto racing's toughest challenge, the 24 Hours of Le Mans. But his career takes a dramatic turn when he is told that a serious heart condition means he won't ever race again.

Not one to give up easily, he reinvents himself as a car designer and salesman. Working out of a warehouse in Venice Beach he assembles a team of engineers and mechanics that includes Ken Miles (Christian Bale), a British racing driver champion and devoted family man, brilliant behind the wheel, but hot-headed — not someone who is keen to compromise.

It's one of the great stories of motor racing. Working closely with Miles, Shelby develops a revolutionary car that beats a fleet of vehicles built by Italian racing legend Enzo Ferrari, at Le Mans in 1966. It's the story of a group of people with unconven-

tional ideas who overcome incredible odds to achieve the near-impossible.

"The reason the story is so legendary is because these misfits challenged God and won, didn't they?," Christian Bale says. "God was Ferrari. He was a monster, a Goliath of reputation and style, legendary in the racing community. And this little band of misfits, with Ford's backing — but in spite of Ford's interference — they did it."

"They understood each other at the most profound level," director James Mangold says of Shelby and Miles. "When Shelby is confronted with the fact that he can't race anymore, he reinvents himself from a driver into a car salesman and designer, and Ken becomes a vessel for Shelby's dreams. But Ken can't quite filter himself or control himself in corporate situations or publicity situations. He just says whatever he thinks, so Shelby takes on this role of pro-

**"THE REASON
THE STORY IS
SO LEGENDARY
IS BECAUSE
THESE MISFITS
CHALLENGED GOD
AND WON, DIDN'T
THEY?"**

CHRISTIAN BALE



LA NORTH

BRAND NEW F1 CERTIFIED
SOUND STAGES



ABOUT THE STUDIO

LA North is a full service film studio located in Santa Clarita, CA providing state of the art motion picture and television production services to a variety of industry partners. We are pleased to provide a space that inspires creativity and enables our clients to push the boundaries of their creative visions.

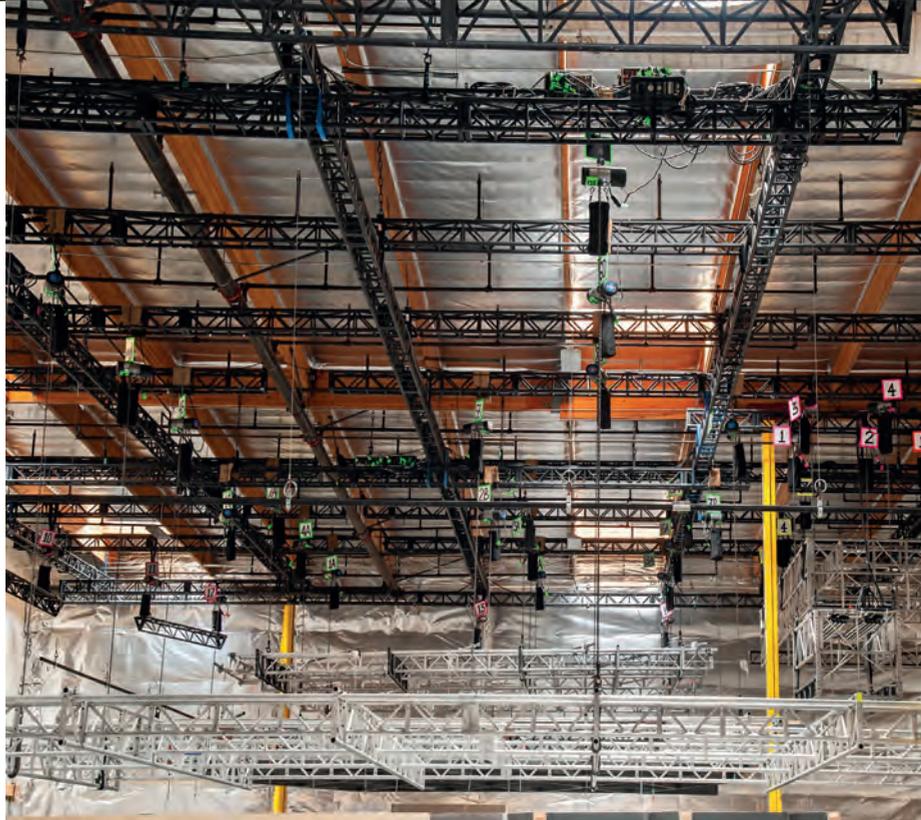
STUDIO FEATURES

- Stages Ranging from 22,000- 52,000 Sq Ft.
- 13,000 Sq. Ft. of Production Office Space.
- On/ Off Lot Base Camp & Crew Parking.
- Conference Rooms, Kitchens, & Mill Space.
- Located within the 30 mile zone.

With over 125,000 Sq. Ft. of Sounds Stages and 13,000 Sq. Ft. of office space, we are able to facilitate the needs of each project by ensuring a seamless production and execution.



CALL FOR A TOUR TODAY
661-568-6410



25045 Avenue Tibbitts, Santa Clarita, CA 91355

Phone :661-568-6410

Email : info@lanorthstudios.com

Social: [@Lanorthstudios](https://www.instagram.com/Lanorthstudios)

Web: www.lanorthstudios.com



Matt Damon as driver-turned-car-designer Carroll Shelby

pector or spokesman for Ken. They have a very symbiotic relationship. One fills in where the other leaves off."

Producer Peter Chernin says that Mangold's passion for telling stories about "outsiders" (*Walk the Line*, *Logan*) made him the perfect man for the job. "He is always drawn to reluctant heroes, people who live by a strong moral code all their own — often idiosyncratic, sometimes less than law-abiding," Chernin says. "The draw for him to make a gorgeous, huge-scope drama with high-stakes action was unmistakable. Nobody could have combined beauty and soul in this film in quite the way he did."

"The challenge was how do we navigate this story so that audiences feel the love and camaraderie and energy of these drivers and designers and mechanics and pit crew, but it doesn't depend upon a cliché kind of victory," Mangold says. "I felt that if we could get deep enough into these

unique characters, the winning and the losing of the races would be secondary to the winning and the losing of their lives."

Mangold's aim was to show what life was really like for Shelby and Miles back in the early 1960s, avoiding CGI that could make the whole thing look fake.

"The goal to me, in an age of incredibly

"THE GOAL TO ME WAS THAT THERE COULD BE SOMETHING PROFOUNDLY ANALOG AND REAL AND GRITTY ABOUT THE FILM"

JAMES MANGOLD

computer-enhanced action movies, was that there could be something profoundly analog and real and gritty about the film and the sexiness of these beasts, the cars, their engines, the danger," Mangold says. "These characters are riding in a thin aluminum shell at 200 miles an hour around a track. The miracle that was their daring and their survival under these circumstances was something that I really wanted to try to convey."

The film opens with Shelby's victory at Le Mans and his subsequent diagnosis, before moving forward in time to 1963, when the Ford Motor Co., once the industry leader, is trailing in sales behind its U.S. competitor General Motors. Marketing Executive Lee Iacocca suggests that if Ford wants to appeal to young people looking to buy their first cars, the company should focus on speed. If Ford, like Ferrari, had winning racing cars, their consumer models would



Film the WORLD in CALIFORNIA'S GREAT BEYOND



MONO COUNTY, CALIFORNIA

Located along scenic US Highway 395 in California's Eastern Sierra, the diverse and dramatic alpine landscape of Mono County doubles for so many places on our planet...the Alps, autumn in New England, the Wild West, high desert, ranchlands... even the moon!

Mono County offers you the world...and beyond. Contact us at the Mono County Film Commission — we're here to help.



become that much more attractive by association.

Ford CEO Henry Ford II (aka Hank the Deuce) hires Shelby to run the corporation's auto-racing program, Miles takes on the role of lead test driver, and together they build one of the greatest racing cars ever produced: the Ford GT40 MKII. The vehicle changed the perception of both Ford and American engineering, when it took part in Le Mans 1966, one of the most infamous racing showdowns in history.

A "gorgeous, huge-scope drama" of course requires gorgeous, huge-scope locations. *Ford v Ferrari* was filmed in the summer and early fall of 2018 in Southern California, Georgia, and Le Mans, France.

Production designer François Audouy was given the task of recreating a number of the places where the actual story took place, from the Ford Motor Co. headquarters in Dearborn, Michigan to Shelby American's workshops in Venice, California — and later, its expanded facility at the Los Angeles International Airport.

Audouy had previously worked with Mangold on projects including *Logan* and *The Wolverine*, so the pair already understood each other's way of working.

"Jim has a very strong vision of the story he is trying to tell," Audouy says. "His films are very much character-driven. They're grounded in a filmmaking style that keeps you in the story. That means that the production design has to follow suit and be very much in sync with realism and plausibility, and keeping the audience in the magic trick of this world that has been created."

Almost all of the film was shot on location. For early scenes set at the legendary Ford factory known as Ford River Rouge Complex in Dearborn, Michigan, the production team filmed inside a 100-year-old former steel factory in Downtown Los Angeles. The 15,000-sq-ft building was fitted out with an assembly line and conveyor belt system to become the vast automobile plant where 1963 Ford Falcons were assembled. The factory scenes required 20 Falcons to be displayed in various states of completion. The cars were found on eBay, Craigslist — anywhere people might be selling original models, whatever their condition. They were then stripped and refurbished to look like they had just come off the production line.

"They're all real cars," Audouy says. "There's no fiberglass. They're all out of real metal, totally restored. Even the paint is the same paint that was used out of the Ford color book in 1963."

The exterior of the Ferrari factory and interiors of Enzo Ferrari's office were filmed at the Lanterman Developmental Center in Pomona, California, its exterior walls

and inner courtyard dressed to match the original building in Maranello, Italy. The art department constructed an exact replica of Enzo's office with windows overlooking the courtyard where two Ferraris are parked: a replica 1961 California Modena Spider and a real 1966 Silver Ferrari 275 GTB, borrowed from a local collector.

The factory gates of the Ferrari headquarters are an important symbol of the brand, so the design team built a replica of the gates on site. "They are like the *King Kong* or *Jurassic Park* gates," Audouy says. "You see those gates, and it just says 'Ferrari'."

**"THEY'RE ALL
REAL CARS. EVEN
THE PAINT IS THE
SAME PAINT
THAT WAS USED
OUT OF THE FORD
COLOR BOOK IN
1963"**

FRANÇOIS AUDOUY

To recreate Shelby American, Inc.'s original workshop on Princeton Avenue in the beachside community of Venice, the production team found a two-story brick warehouse with a courtyard in South Los Angeles' Chesterfield Square neighborhood. Designers dressed the vacant 12,000-sq-ft structure with old tools and machines, car magazines, trophies, surfboards, and bikes — and they brought in a dozen pre-1966 Shelby Cobra replicas, including Carroll Shelby's own personal Shelby Cobra Roadster, all rented for the movie.

In 1965, having outgrown the Venice shop, Carroll Shelby moved his company and assembly line to a hangar facility at Los Angeles International Airport (LAX). Scenes set inside the LAX workshop and exterior tarmac were filmed at a California Air National Guard hangar at Ontario International Airport, about 40 miles east of Downtown Los Angeles.

When planes were not in use, the airport allowed filming on the tarmac, which served as Shelby's test track. "Not only did we find an incredible gigantic hangar that we transformed into an exact replica of Shelby's LAX hangar, but we also had access to the runway where we could take these race cars and capture what really happened at the beginning of Shelby, when they were developing the GT40," Audouy says.

"The airport was a challenge because of how many consecutive prep/shoot/

strike days we needed — which totaled nearly two months — as well as how to schedule around the availability of the runway and taxiways," location manager on the film, Robert Foulkes, says. "It ultimately worked out great to be able to have Shelby's hangar and the driving work there at the same location. And the VFX work in post that placed the iconic LAX Theme Building in the background was icing on the cake."

Re-creating the actual site of the race was a big challenge for the production. "Le Mans, the race track in France, still exists but not like it did," Mangold says. "It looks more like Charles de Gaulle Airport than what it once was, which was a homespun, very simple thing. It was a set of country roads connected up in a loop with a series of quaint grandstands. The magic of that, of driving 200mph in the most cutting-edge race-car prototypes on a series of French country roads over and over again through day, night, rain, sleet, dawn, dusk — doing that for 24 straight hours in one vehicle seemed like the most powerful thing we could try to convey."

The sequence featured the largest set constructed for the film: a full-scale historical recreation of the start- and finish-line grandstands for Le Mans, along with three large segments of additional grandstands, VIP boxes, the Ford and Ferrari pits, and the international press box, all of which was built at Agua Dulce Airpark, a private airport in Santa Clarita, California.

The design was based on more than 300 archive photos from the era acquired from various sources including the Automobile Club of the West in France, which organizes the 24 Hours of Le Mans.

Audouy and his team of set designers and decorators created hundreds of pieces of period advertising, banners, race programs, stopwatches, drivers' helmets, spectator flags, and pit tools. "When you're telling a story like this, you're given the ability to recreate the world exactly as it was, to show how the historical events looked at the time," Audouy says. "We have to be faithful to history in recreating the signage and details at the same scale, in the same colors, not changing anything."

"Agua Dulce Airpark became a must-have for us, and after some initial hurdles it worked out beautifully for the duration of our shoot," Foulkes says. "There were limitations there on overnight filming, making sure surrounding neighbors felt good about the sound of our revving engines not being as loud as real race cars, and the need to do some helicopter work." He adds: "François Audouy's Le Mans pits and grandstands set was a wonder to behold, situated adjacent to the middle stretch of runway so our



The Le Mans race track, recreated at Agua Dulce Airpark in Santa Clarita, California

**"FRANÇOIS
AUDOUY'S LE
MANS PITS AND
GRANDSTANDS SET
WAS A WONDER
TO BEHOLD"**

ROBERT FOULKES

cars could gain speed and whizz past the set as if on a race track. I scouted several potential sites for this with François around Southern California, and Agua Dulce was clearly the winner in terms of the length of track required, type of surface needed, and the ability to build such a large-scale set next to it."

But authenticity takes both time and money. "Every location on a period film like *Ford v Ferrari* requires a lot more prep time in terms of set dressing," Foulkes says. "It's always a fun challenge to secure a location that works best and is most believable, but then there's always the inevitable: 'Oh wait, that streetlight's wrong, or that mailbox over there, or that type of window'. I'm working on a project now that has scenes in the 1980s and 1990s, and your memory tricks you into thinking a house 'feels Eighties' for example, but then something about it gives it away as architecture from a few years lat-

er. Recent-time-period productions always keep a scout on their toes, in many ways more so than ones that may take place 100 years ago versus just 20 or 30 years ago."

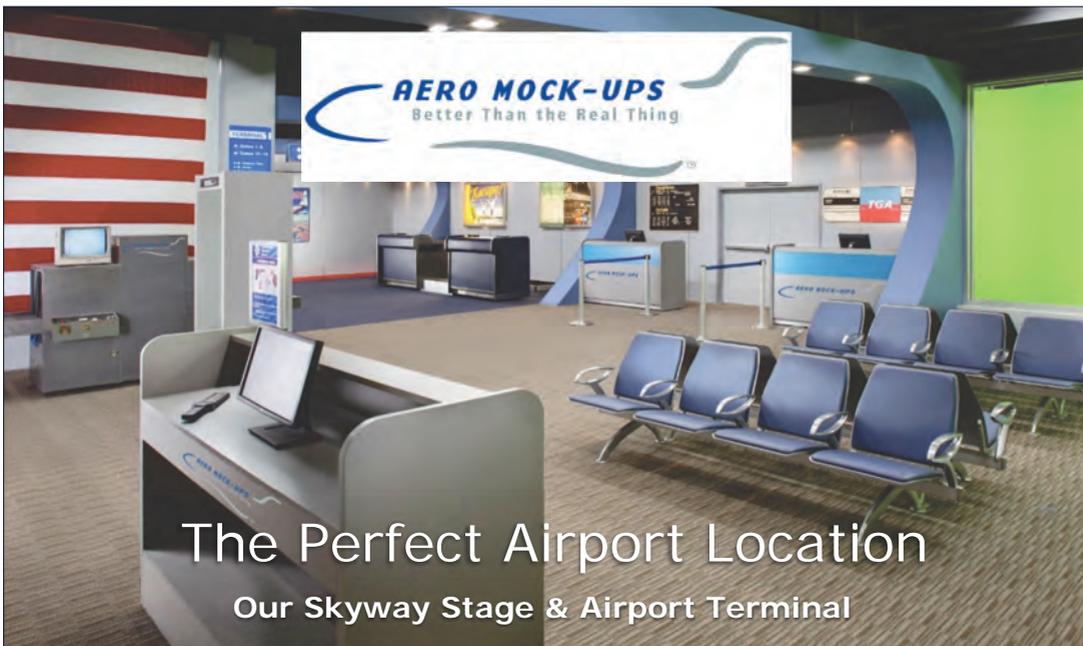
Foulkes was brought in to the project early, before it was decided that California would provide much of the backdrop to the film. "When I was first hired only a handful of locations were slated to be filmed in California with the rest in Georgia," he says. "But when a financial incentive kicked in, that decision was reversed and we shot most of the film in-and-around Southern California. It's so great when watching the final cut of a film you've worked on to discover just how many locations have made it up on screen, and also to learn they were shot in a way that really showcases them to their fullest. *Ford v Ferrari* definitely fulfilled that experience. And I love how much of it got to be filmed at so many wonderful Southern California locations." ●



Picture perfect...
MONTEREY COUNTY



You'll find camera-ready locations in Monterey County. From the coastal Monterey Peninsula to the Salinas Valley's "Steinbeck Country," we're picture perfect! Call on us for locations, permits, crew and resources referrals.
 831-646-0910 FilmMonterey.org Karen@FilmMonterey.org



The Perfect Airport Location
 Our Skyway Stage & Airport Terminal



Plus!

*Complimentary**
 MacTech LED Lighting
 Package
 & Production Kit
 (chairs, tables & canopies)

Check In/Ticketing • Boarding/Gate/Jetway • TSA Security
 Green Screens • Dimmable LED Lighting

Ask about our Curbside set!

Production Suite • Makeup & Wardrobe Rooms • Restrooms • Wi-Fi

- ✓ Located within the Studio Zone
- ✓ Easy Freeway Access
- ✓ Ample Parking
- ✓ Film-friendly Airport Location
- ✓ **No** Security Restrictions
- ✓ **No** Crowd Control Required

13126 Saticoy Street • North Hollywood, CA • 91605 • 888-MockUps (662.5877) • AeroMockUps.com



Courtesy of Port of San Diego

Set the Scene in



Courtesy of Port of San Diego



Re-discover our diverse locations, talented crews/support services, and up to 25% in tax credits through California's film and TV tax credit program.

The San Diego Film Office
SDFilm.org
(619) 685-1340
film@sandiego.gov

The City of
SAN DIEGO



Michael Reilly Burke (left), Victoria Pedretti, Saffron Burrows, Penn Badgley in Lifetime/Netflix's *You*, generating ongoing employment in California



FEATURE FILMING INCENTIVES

SOMETHING TO CELEBRATE

CALIFORNIA'S FILM & TELEVISION TAX CREDIT PROGRAM IS ENTERING ITS THIRD INCARNATION. **ANDY FRY** LOOKS AT AN INITIATIVE THAT HAS REINFORCED CALIFORNIA'S STATUS AS THE FILMMAKING CAPITAL OF THE WORLD

IT IS just over a decade since California decided to combat the problem of runaway film and TV production by introducing a 20-25% tax credit program. Such has been the success of this incentive, now nearing the end of its second edition, former state governor Jerry Brown extended the program until 2025 before he left office.

Colleen Bell, Executive Director of the California Film Commission (CFC), says the impact of the incentive has been transformational. "California legislators and Governor Schwarzenegger stemmed the tide of runaway production by

enacting Program 1.0 in 2009. When it became clear that more needed to be done, the expanded Program 2.0 was enacted [tripling the budget to \$330M per annum]. In its first four years, Program 2.0 has generated nearly \$8.5BN in direct production spending, creating jobs and revenue for thousands of California workers and small businesses."

The current program has enabled California to achieve several key strategic goals, the first of which has been the relocation of TV series from rival production hubs, including Florida, Georgia, Louisiana, Maryland, New York, North Carolina, Texas, Toronto, ...



COURTROOMS



ROADS



JAIL COMPLEX



RESIDENTIAL



BAR



HOSPITAL

3530 Pomona Blvd.
Pomona, CA 91769
rsilocations.com
323-797-1882
info@rsilocations.com



3061 Treadwell St.
Los Angeles, CA 90065
riverfrontstages.com
818-364-7250
info@riverfrontstages.com

and Vancouver. Among the high-profile franchises to have shifted production to the Golden State are FX's *American Horror Story*, Fox's *Lucifer*, Amazon's *Sneaky Pete*, HBO's *Veep*, NBC's *Good Girls*, and Lifetime/Netflix's *You*, all of which are multi-season shows that generate ongoing employment in the state. Bell estimates that the 18 projects within this category that have already relocated are contributing more than \$1.6BN in direct spending in California, including \$553M in wages.

This trend toward TV show relocation was still evident at the end of 2019. In its latest round of tax credit awards, the CFC announced that Universal Television's *Dream* will relocate from Texas, while Horizon Scripted Television's *Special* will shift west from New Jersey, both for their second season of production. According to Bell: "The decision by so many projects to pack up and move production here affirms that our tax credit program is working and that California can still provide unsurpassed value."

While the majority of the relocating series have shifted from North American production centers, one of the more recent wins underlines the global pulling power of Program 2.0. Showtime's hit series *Penny Dreadful*, which had been shot in Ireland until now, is relocating to California for its fourth season, entitled *Penny Dreadful: City of Angels*. Lured in with tax credits totaling \$24.7M, the new season will employ more than 350 cast members and 150 crew, and spend \$99M in the Golden State.

The new season of *Penny Dreadful*, which takes place in 1938 Los Angeles, is being positioned as the spiritual descendent of prior seasons, which were all set in Victorian-era London. Jana Winograde, President of Entertainment for Showtime, explains: "Choosing where to set up production was one of the most important decisions we had to make, and there were many options. Shooting in California has many attractions but, without the state's Film & Television Tax Credit, it could have become cost-prohibitive."

Program 2.0 has also helped California regain a foothold in big-budget feature films. In part, this is due to the increased size of the tax incentive fund, but it is also because the revamped program expanded eligibility to projects with budgets of more than \$75M, Bell says. The first indication that this was paying off came with Disney's decision to locate *A Wrinkle in Time* in California. But roll forward to 2020, and 12 big-budget films have now contributed \$1.5BN in direct spending to California.

The CFC's tax credit allocations to feature films have, to date, gone as high as \$21M and captured productions including Transformers movie *Bumblebee*, *Captain Marvel*, *Ad Astra*, *The Call of the Wild*, and Quentin Tarantino's latest saga *Once Upon a Time in... Hollywood*. They cover everything from period drama to sci-fi and have generated work for studios, movie ranches and a range of locations, both within and beyond the Thirty Mile Studio Zone. One of the most recent beneficiaries is the James Mangold-directed *Ford v Ferrari*, which was awarded around \$17M in tax credits. In November 2019, the film, which stars Christian Bale and Matt Damon, topped the US box office, generating around \$31M in its opening weekend.

The momentum generated by California's tax credit looks set to continue into the final few months of Program 2.0. with another slate of big-budget films securing support, including *Little Shop of Horrors* and *Babylon*. "I'm thrilled to be able to film *Babylon* here in California, with its rich landscapes and excellent crew members," says writer and director Damien Chazelle (*La La Land*; *First Man*). Plot details are vague, but *Babylon* is reported to take place during the transition from silent films to talkies, and will feature a mix of real-life and fictional characters.

For the CFC's Nancy Rae Stone a key point to note about the impact of Program 2.0 on feature films is that it has benefited an entire ecosystem of talent. Over and above the actors, writers and



"THE DECISION BY SO MANY PROJECTS TO PACK UP AND MOVE PRODUCTION TO CALIFORNIA AFFIRMS THAT OUR TAX CREDIT PROGRAM IS WORKING" COLLEEN BELL

crews, CFC-supported projects are generating post production jobs for VFX artists, sound editors and mixers, and musicians, among others.

Broken down by geographic zone, a key beneficiary of the incentive has been the city of Los Angeles, which has hosted a wide range of tax-credit projects, including HBO's reboot of *Perry Mason*, starring Matthew Rhys. Debuting this year, the mini-series is set in 1931 Los Angeles — which, again, will showcase the city's craft skills. Also filmed in Los Angeles with tax-incentive support was Lionsgate's *Bombshell*, a star-studded exploration of the toxic atmosphere at Fox News that eventually led to the downfall of Roger

ROWDTLA

Set the stage for your next scene with a 32-acre, historic district as your backdrop.



SITE COORDINATION, AMPLE CREW PARKING, AND BASE CAMP
AVAILABLE FOR PHOTO, FILM AND VIDEO SHOOTS.

Inquiries
rowdtla@skylightstudios.com

Address
777 S. Alameda St

Phone
(213) 988-8990



Kevin Alejandro and Lauren German in the *What Would Lucifer Do?* episode of Fox series *Lucifer*, filmed in San Francisco

Ailes. In this case, production designer Mark Ricker was required to transform Downtown L.A. into New York. A key aspect of this involved taking over part of the abandoned Los Angeles Times Building, which doubled for News Corp's HQ.

Location manager Mandi Dillin, who used Los Angeles extensively during the third season of *Westworld*, says: "I see the impact of the incentive every day — mostly in the number of yellow location signs posted around the city. The fact that big movies have started coming back to Los Angeles is telling, as is the sheer amount of television production happening in the city. Also, we've been adding new people to our union, Teamsters Local 399. That's a direct effect of the increase in production."

"I SEE THE IMPACT OF THE INCENTIVE EVERY DAY — MOSTLY IN THE NUMBER OF YELLOW LOCATION SIGNS POSTED AROUND LOS ANGELES" MANDI DILLIN

Ed Duffy is a business agent and Vice-President of Teamsters Local 399 representing location managers and casting directors. He has had his finger on the pulse of production since his first job as a location manager on CBS' *The Paper Chase* in 1978. He went on to work on *Dynasty*, *Moonlighting*, *Melrose Place*, and *Buffy the Vampire Slayer* before moving into union representation.

Duffy agrees with Dillin that the turnaround has been dramatic: "I saw work starting to go to Canada in the 1990s. And then, in the next decade, it also started heading for Louisiana and New Mexico because of their tax incentives. As technology made the

world smaller, Australia, New Zealand, and the UK became rivals. Program 2.0 really turned that around and it's been rewarding to see the impact it has had. I think one of the reasons California's tax incentive has been so successful is because it was built to target the right people and places."

Another area that has picked up a significant amount of this TV and feature film work is Santa Clarita. For the financial year 2018/19, the Santa Clarita Film Office recorded 526 film permits and 1,380 film days, which generated \$33.4M in economic impact to the local community.

Evan Thomason, Economic Development Associate and film commissioner at the City of Santa Clarita, says: "There's no question the incentive program has brought about a renaissance in California's film industry. You can really sense the different emotions here today compared to 2009."

For Santa Clarita, the tax incentive has meant hosting productions including *Ad Astra*, *Westworld*, *NCIS*, and *Sons of Anarchy* spin-off *Mayans MC*. A particular coup is the new *Star Trek: Picard* series for CBS All Access. Scheduled for 2020, the production was attracted to California by \$15.6M of tax credits and anchored itself at Santa Clarita Studios. The last series in the *Star Trek* franchise, by contrast, was based in Toronto. As a bonus, some location filming for the series took place in Santa Clarita at the Valencia campus of the College of the Canyons.

In addition, Thomason adds, the tax credit has led to a series of new investments in infrastructure. "We've seen Santa Clarita Studios open new sound stages and LA North Studios launch. Our movie ranches are also investing in their sites."

The CFC's data shows that this investment in infrastructure also extends beyond Santa Clarita. NBCUniversal and Warner Bros. have expanded their stage capacity and a new venture, Allied

Studios, has opened for business in Simi Valley. Plans are also afoot for a new studio facility in Sun Valley. Created by Line 204, the planned 240,000 sq ft complex will be the largest studio build in Los Angeles for the last 30 years.

Eve Honthaner, who has served as Deputy Director of the CFC since 2013, says: “Two powerful factors — the tax credit program and the peak-TV phenomenon — have combined to increase demand for stages and other production infrastructure. The big streaming services, including Netflix, Apple, Hulu and Amazon, have all invested in stages and office campuses in order to leverage California’s unmatched nexus of talent, locations, and incentives.”

Not surprisingly, a lot of new work has been located in Los Angeles’ Thirty Mile Studio Zone — the hub of California’s film business. But a key element of Program 2.0 has been the 5% tax credit bump for productions that venture further afield. The CFC’s Bell says: “Given that the tax credit serves as a statewide development program, it’s crucial to encourage productions to take advantage of locations, infrastructure, and crews outside Los Angeles. The uplift provisions in Program 2.0 have resulted in over \$130M in direct production spending across 19 counties. A few sample out-of-zone projects include *A Wrinkle in Time* in Humboldt County, *13 Reasons Why* in the Bay Area, and *Animal Kingdom* in San Diego County.”

Stone adds: “When productions film on location outside Los Angeles, our data reflects that they spend \$50,000-\$150,000 per day in the local region.”

Looking specifically at the latest wave of Program 2.0 movie projects, Stone points out that a significant portion of the production activity and spending will occur outside the studio zone. Eight of the 10 projects will shoot out-of-zone, spending 89 filming days in regions across the state. Topping the list is *Purge 5*, with 25 filming days planned in San Diego County.

Some of the biggest beneficiaries of the 5% bump are the counties that border Los Angeles — Ventura, Kern, San Bernardino, and Orange. All four secured a piece of *Ford v Ferrari*, as well as projects ranging from *Captain Marvel* and *Us* to *American Horror Story*. Buoyed up by the 5% bump, Orange County has had a terrific year, according to local Film Commissioner Janice Arrington. Projects to have filmed in Orange included HBO’s *Showtime Lakers* drama, based on Jeff Pearlman’s book *Showtime*, and *Star Trek: Picard*. “Both filmed in the Anaheim Convention Center at different times of the year,” Arrington says, adding that the Center is set to feature as *Starfleet HQ* in the hotly anticipated CBS sci-fi series.

Other productions to have spent time in Orange County include Brad Pitt’s *Ad Astra* — which is reckoned to have spent \$1M in the county.

There have also been big winners in Northern California, notably Solano, Marin, Napa and Sonoma Counties, all of which have secured elements of Netflix series *13 Reasons Why*. In August 2019, the show was renewed for a fourth and final season, meaning an additional production surge for 2020. To date, the CFC reckons that the show has generated over \$100M for the counties involved. The season three location manager was Nancy Haecker, who says *13 Reasons Why* is exactly the kind of production that might have left California had it not been for the incentive. “It’s set in idyllic Anytown USA,” she adds. “Without incentives, this show would have seriously considered filming in another state.”

San Francisco is another hub that is enjoying an increase in production thanks to the state incentive. The most notable project in 2019 was CBS Films’ *Jexi*, starring Adam Devine and Alexandra Shipp. “They shot for 23 days in San Francisco, and used our own city rebate program,” the city’s Film Commissioner, Susannah Robbins, says. “They shot in Potrero Hill, the Castro, the Mission, South of Market, North Beach, and Union Square, so it really captures our city

beautifully.”

“We wouldn’t have gotten *Jexi* without the incentive,” Robbins says. “The production hired 240 locals and spent more than \$3.5M in San Francisco when you combine local spending and wages. Hopefully, with the stage space now on Treasure Island and the combination of state tax credit and our own rebate program, we can attract more productions.”

San Francisco’s own rebate program, Scene in San Francisco, has just been extended until 2028 and is not insignificant in its own right. “The program rebates up to \$600,000 per film or TV production,” Robbins says. “It can even be applied to an episode of a TV/web series, provided they shoot 55% or 65% of the episode here in San Francisco, depending on budget.”

San Francisco rebated around \$490,000 to *Jexi* — a sum that was welcomed by producer Suzanne Todd and executive producer Mark Kamine. “We came to San Francisco knowing we’d find a beautiful backdrop for our tech-world comedy,” Todd says. “But,” Kamine adds, “the San Francisco rebate was a key element in making our project work in exactly the place it was meant to film.”

Program 2.0 will give way to Program 3.0 in July 2020. Location manager Heather MacLean says: “I’ve worked on a number of incentive projects and it’s huge to have it continue. *Swiss Army Man* was a great project that used every bit of the incentive, jumping all up and down California. Had they not had an incentive, they would likely have gone to Canada or Oregon to get their woods and oceanfront scenes.”

The money available under Program 3.0 is similar but there are tweaks to make it even more effective, Stone says: “Program 3.0 will further promote filming beyond Los Angeles via additional incentives for hiring local labor. It will also help independent projects by splitting indie funding into two sub-categories, so smaller indies can compete for tax credits. And Program 3.0’s Pilot Skills Training Program will help many individuals from across the state to acquire the skills they need for entry-level jobs in the industry.”

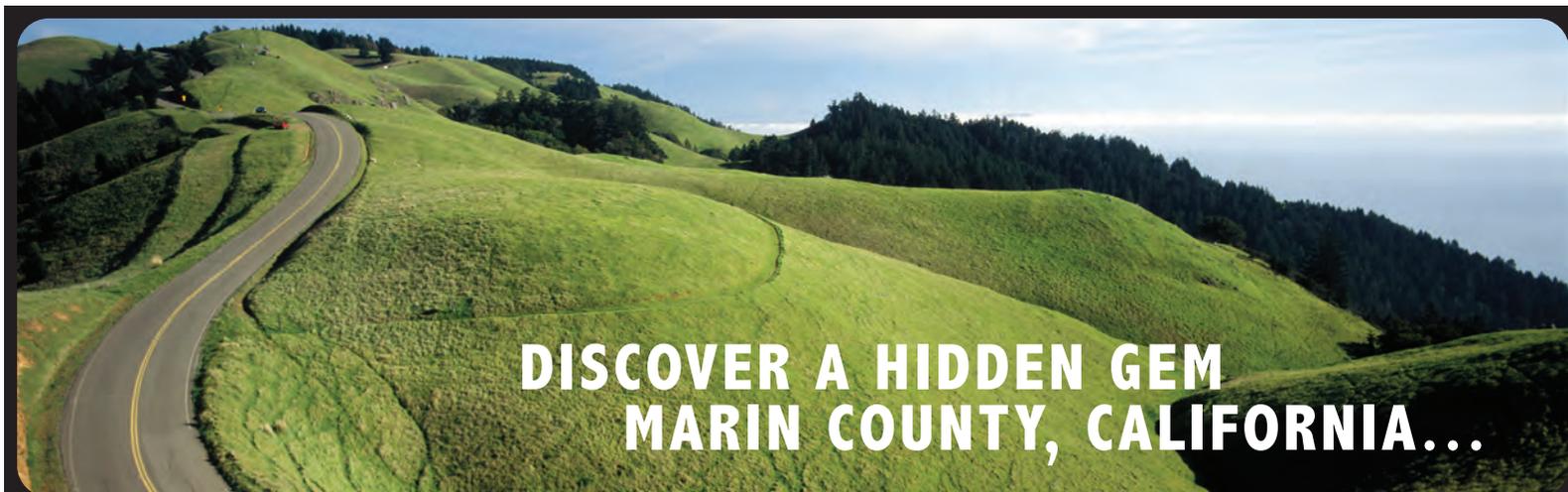
“PROGRAM 3.0 WILL FURTHER PROMOTE FILMING BEYOND LOS ANGELES VIA ADDITIONAL INCENTIVES FOR HIRING LOCAL LABOR”

NANCY RAE STONE

Teamsters Local 399’s Duffy believes the changes should open up more opportunities for underserved communities. “There will be more emphasis on bringing in young people from communities where working in the production business has never really been seen as an option,” he says. “That emphasis on diversity is important, because it speaks to the kind of industry we want to build in California.”

Potentially, this also opens up a positive point of differentiation from other film hubs, notably Georgia, which appears set to take a controversial hard line on the issue of abortion.

One interesting thing to note about the tax credit is that it also seems to have encouraged more non-incentive productions to base themselves in California. In part, this is because non-incentive productions still benefit from the investments made on the back of incentive productions. But there is also a growing appreciation that crews and cast like to work at home instead of being based out of hotels for months of production. The CFC’s Bell also makes another compelling observation, which is that “chasing the highest tax credit doesn’t always provide the best value”. She adds: “In addition to our tax credit program, we have so many resources that other locales can’t match.” ●



DISCOVER A HIDDEN GEM MARIN COUNTY, CALIFORNIA...

MARIN COUNTY is just minutes north of San Francisco on the other side of the Golden Gate Bridge. The Marin Film Resource Office offers a wide spectrum of locations to choose from. Boasting scenic roads, redwood forests, miles of rustic coastlines, farmlands, historic buildings, and small town architecture abound.

We are here to provide location and permit services for any project.


Marin
Film Resource Office
filmMarin.org
415-785-7032



- FULL SERVICE RENTAL HOUSE
- EXTENSIVE INVENTORY
- KNOWLEDGEABLE EXPERTS
- SALES & EXPENDABLES

GRIP & ELECTRIC

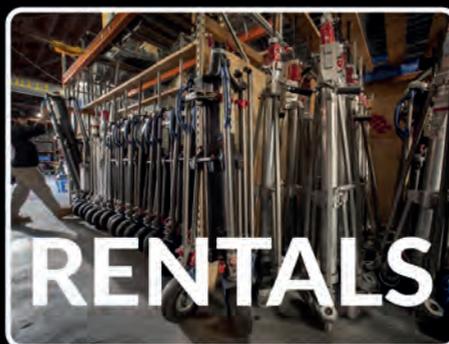
1280 65TH ST, EMERYVILLE CA

(510)595-0770

DTCGRIP.COM



TRUCKS



RENTALS



SALES



Tom Cruise is Captain Pete 'Maverick' Mitchell in *Top Gun: Maverick*, from Paramount Pictures, Skydance and Jerry Bruckheimer Films.

Photo: Scott Garfield. ©2019 Paramount Pictures Corporation. All rights reserved.

MAVERICK'S BACK

MAKING A SCENE TOP GUN: MAVERICK

IT'S 35 YEARS SINCE TOM CRUISE AND CAST SHOT *TOP GUN* – IN CALIFORNIA, NEVADA AND OTHER PARTS OF THE US. IN THE 2020 SEQUEL TO THE LATE TONY SCOTT'S MOVIE MILESTONE, CALIFORNIA AGAIN FEATURES AS A KEY LOCATION

...

THE UNITED States Navy Strike Fighter Tactics Instructor Program (SFTI program), more popularly known as Top Gun, teaches fighter and strike tactics and techniques to select naval aviators and flight officers, who in turn become instructors in these crucial skills.

The 1986 movie *Top Gun* was based on a real flight school called the U.S. Navy Fighter Weapons School, formerly based at the Miramar Naval Air Station, founded in San Diego in 1969. In 1996, the school merged with the Naval Strike and Air Warfare Cent-

THE MOVIE BROUGHT 250 CAST AND CREW TO SAN DIEGO FOR SIX WEEKS, HELPING BOOST FILMING ACTIVITY THERE BY 40%

er at Naval Air Station Fallon, Nevada.

In that movie, navy pilot Pete Mitchell — code-named Maverick — played by Tom Cruise, is sent to Miramar for advanced training. Tensions between Maverick and colleagues and the loss of a close friend lead him to fear that he may have lost his nerve. He is given the chance to become a hero during a tense international crisis involving a crippled US vessel and a squadron of enemy planes.

As a reward for his heroism, Maverick is

given free rein to pick his next assignment: he chooses to be an instructor at Miramar.

In *Top Gun: Maverick*, almost 35 years have passed and Pete Mitchell is where he belongs, pushing himself to the edge as a test pilot and avoiding the promotion that would confine him to the ground.

As with the 1986 original, California plays a key role in this movie, with locations including San Diego, El Dorado County, Los Angeles and the Naval Air Station Lemoore, in Kings County. The movie brought 250 cast and crew to San Diego for six weeks, helping boost filming activity there by 40%.

Producer Jerry Bruckheimer describes it as “a competition film, about family and friendship and sacrifice — a love letter to aviation” showing us “what it’s really like to be a Top Gun pilot”.

Cruise is known for his insistence on doing as many of his own stunts as possible for the sake of authenticity. And as a producer on the film as well as its lead actor, he worked closely with director Joseph Kosinski to ensure the extraordinary flying scenes were as real as possible. “You just can’t create this kind of experience unless you shoot it live,” Cruise says. “In order for us to accomplish this we have the greatest fighter pilots in the world with us.” And he insists the effects on pilots and crew from this kind of flying cannot be faked. “It is aggressive,” he says. “You can’t act that, the distortion in the face. They’re pulling 7.5/8gs, that’s 1,600 pounds of force. I’m so proud of them and what they’ve done. It is heavy-duty.”

Kosinski worked with brand-new

technology that allowed him to put six IMAX-quality cameras inside the cockpit with the actors. “Flying one of these fighter jets is an absolute thrill ride,” Kosinski says. “We wanted to make sure that the audience has the same experience.”

Miles Teller who plays Rooster — the son of Maverick’s late friend Goose — in the film adds: “Putting us up in these jets, it’s very serious, that’s why everybody thought it would be impossible. And I think that when Tom hears that something’s impossible or can’t be done, that’s when he gets to work.”

“It’s amazing what we see in the cockpit,” Bruckheimer says, adding: “An aviation film like this has never been done and the chances are it will never be done again.” ●

SHOOTING IN EL DORADO COUNTY

THE JURISDICTION of the El Dorado Lake Tahoe Media Office stretches from the Sacramento county line up to the Nevada state line — with low river canyons right up to dramatic snow-topped mountains. Movies, TV series, and commercials have all shot here but the big blockbusters like *Top Gun: Maverick* don’t show up that often.

But when they do, “we’re prepared for it”, film commissioner Kathleen Dodge says. Big titles hosted here include *Indiana Jones and the Temple of Doom*, *City of Angels*, *Memoirs of a Giesha*, *The Horse Whisperer*, *Almost Famous* and *The Bodyguard*. “The big movies give us far more than the immediate economic impact,” Dodge says. “They build our cultural history. People come to visit because of that, and it gives our community a sense of pride.” The commission works with local communities to help them see the benefits of welcoming productions to the area. “And the big studios, they do want to give back,” she says. “We usually do something with them. For example after *Modern Family* shot here they did a charity event with us for the homeless. The benefits of filming, to us, are endless. It’s not just about the numbers.”



Monica Barbaro as Phoenix and Tom Cruise as Pete Mitchell, on the set of *Top Gun: Maverick*, from Paramount Pictures, Skydance and Jerry Bruckheimer Films.

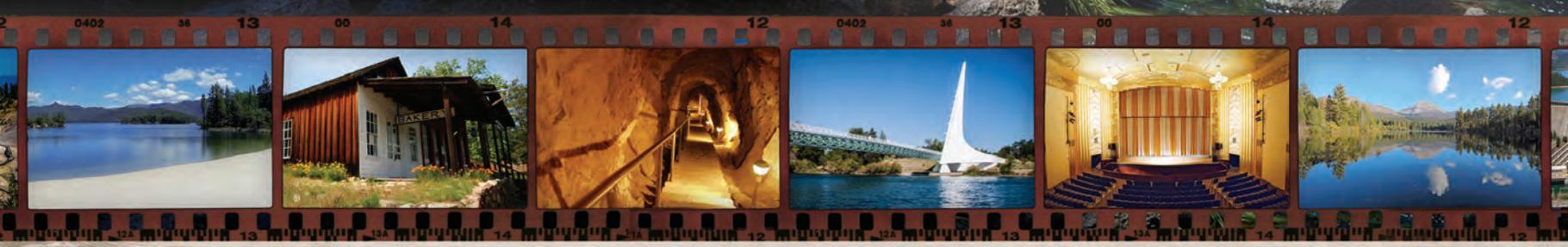
Photo: Scott Garfield. ©2019 Paramount Pictures Corporation. All rights reserved.

FIND YOUR LOCATION

AMONG THE NATURAL BEAUTY OF UPSTATE CALIFORNIA



NON-STOP FLIGHTS FROM
LOS ANGELES AND SAN
FRANCISCO



**SHASTA COUNTY FILM COMMISSIONER
SABRINA JURISICH**

Sabrina@VisitRedding.com

(530) 225-4103 ■ FilmShasta.com





FEATURE SHOOTING IN CALIFORNIA

100 YEARS ON **THE FRONTLINE**

THEY SAY THE FUTURE HAPPENS FIRST IN CALIFORNIA – AND THAT'S CERTAINLY BEEN TRUE OF ITS PIONEERING ROLE IN FILMED ENTERTAINMENT. THE GOLDEN STATE HAS SPENT THE LAST 100-PPLUS YEARS ON THE FRONTLINE OF FILMMAKING, BRINGING TALENT, ENERGY AND VISION TO ITS ABUNDANT NATURAL RICHES. **ANDY FRY** REPORTS





Cast and crew shooting TV series *The Rookie* on the streets of L.A.



**A COMPLETE RESOURCE FOR FILM, TELEVISION,
COMMERCIAL AND LIVE EVENT PRODUCTION.**



**WARNER BROS.
STUDIO OPERATIONS**

EXTERIOR SETS & SOUND STAGES

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

New Sound Stage Coming 2020!

For Location Scouts & Scheduling Contact Studio Operations at 818.954.2577

IT IS more than a century since California's first movie studios started to appear in and around Los Angeles. By 1915, legendary filmmakers including Cecil B. DeMille and Samuel Goldwyn had firmly established the Golden State as the bustling new home of the U.S. movie business. One of the earliest productions, *The Count of Monte Cristo*, used the state's dramatic coastline to double for a Mediterranean island.

Over the next three decades, California went on to establish itself as the global capital of the film industry, artfully surviving the transition from silent films to talkies. Post-World War II, it retained its status as the world's leading production hub, despite growing competition around the world. Alongside blockbusters and independent movies, the state now hosts hundreds of TV series and commercials every year — and is also playing a pivotal role in the SVOD/streaming production boom.

At one level, says California Film Commission (CFC) Executive Director Colleen Bell, the state offers today's content creators exactly the same things that attracted the early pioneers, namely a great climate and diverse locations. But these days they also get the benefit of “unmatched production resources”. She adds: “From infrastructure, crews, and talent to locations that can double for anywhere in the world — and even other worlds — we have what filmmakers need to create top-quality entertainment.”

“FROM INFRASTRUCTURE, CREWS, AND TALENT TO LOCATIONS THAT CAN DOUBLE FOR ANYWHERE IN THE WORLD — AND EVEN OTHER WORLDS — WE HAVE WHAT FILMMAKERS NEED TO CREATE TOP-QUALITY ENTERTAINMENT” COLLEEN BELL

It doesn't end there. Bell goes on to cite the state's incredible geographic diversity, attractive tax-credit program, film-friendly authorities, and regional film network: “California boasts 58 regional film offices that work independently and in concert with the CFC to help filmmakers find locations and facilitate production. No other state or nation offers our breadth of film commission services.”

Building on its Hollywood foundation, the majority of California's production still takes place within Los Angeles' 30-Mile Studio Zone. Paul Audley, President of Greater Los Angeles film office FilmLA, says his jurisdiction is currently servicing between

8,500-9,500 shoot days per quarter — a figure that does not include productions confined to studios. “Los Angeles has been enjoying high levels of production for a number of years,” he adds. “In particular, we've seen a huge increase in TV series, with productions such as *American Horror Story: 1984*, *Lucifer*, *Mayans M.C.*, *Star Trek: Picard*, *S.W.A.T.*, *The Rookie*, *This Is Us*, *Westworld*, and *Why Women Kill* all filming in L.A. Our recent report on the 2018-2019 pilot season shows that 36.7% of all new productions were based in California — appreciably more than major rivals such as New York, Georgia, or British Columbia in Canada.”

Aside from state-of-the-art studios, well-equipped backlots and varied locations, Audley says the factors that keep filmmakers coming back to L.A. include the film-friendly nature of the city and the quality of its craft base. “Take a movie like Quentin Tarantino's *Once Upon a Time in... Hollywood*, which lovingly recreated a lost era in the city's history [the 1960s]. That required a clear commitment from L.A.'s various agencies and the production expertise this city is recognized for.”

Almost at the same time, Netflix-backed movie *Dolemite Is My Name*, starring Eddie Murphy, was transporting parts of Los Angeles back to the 1970s. On this project, location manager David Lyons and production designer Clay A. Griffith — winners at the 2019 California On Location Awards (COLA) — were tasked with recreating the flamboyant world of Rudy Ray Moore, record-shop worker turned blaxploitation movie star. Lyons and Griffith worked with 89 L.A. locations and 118 studio sets to help deliver their critically acclaimed production. One of their many achievements was recreating Moore's original workplace, Dolphin's of Hollywood record store, at contemporary outlet Poo-Bah Records. Another scene involved transforming the El Cid club into the now-defunct Californian Club, where Moore performed and shot some of his films.

Another recent production that illustrates the quality of the studio-zone craft base is CBS All Access's acclaimed series *Why Women Kill*, created by Marc Cherry (*Desperate Housewives*). The show tells the story of three women from different eras — the 1960s, 1980s, and the present day — who commit murder having discovered infidelity in their marriages. The thing that connects them all is that they live in the same Los Angeles mansion.

In the story, the mansion is in Pasadena, though in reality the home used is in the Hancock Park neighborhood of Los Angeles. Production designer Mark Worthington and his team built three versions of the mansion's interior on stage, so the crew could shift easily between the time periods.

FilmLA's Audley also cites Hulu's recent comedy-drama series *Dollface*, which took over part of the city for a scene involving a women's march. “That was actually a pretty complicated shoot,

FILM FRIENDLY SCHOOLS
SANTA MONICA & MALIBU SCHOOLS

FAST·EASY·EFFICIENT CLIENT EXPERIENCE

Jerry Gibson, Manager
JGibson@smmsd.org
310-395-3204 x 71586
www.filmsmm.org

AN ENTIRE DEPARTMENT DEDICATED TO FILM LOCATIONS
No city permit required.

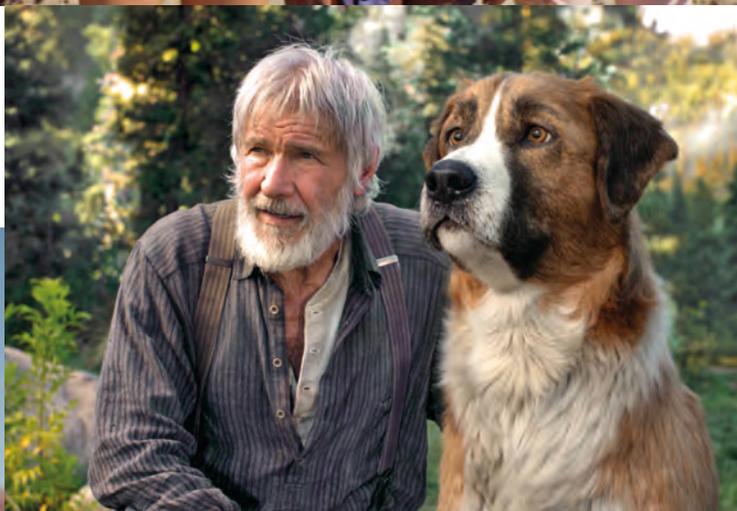


Netflix series *Malibu Rescue* used Long Beach as a key location

Harrison Ford as John Thornton and a CGI St. Bernard/Scotch Shepherd as Buck in 20th Century Fox's *The Call of the Wild*, set in the Yukon territory of Canada but shot in California, Nevada and Washington state



Cody Fern as Michael Langdon and Billie Lourd as Winter Anderson in FX's hit series *American Horror Story: 1984*, one of many TV series shot recently in L.A.



because the area where they filmed was near the city's court house," he says. "*Dollface* really illustrates the city's willingness to support production where possible."

FilmLA acts as a first point of contact for filmmakers wanting to shoot in Downtown Los Angeles and several of the cities within L.A. County, for example Santa Monica and Culver City. "That combination gives us an amazing array of locations, all in close proximity to each other," Audley adds. "So, if you look at a series like *This Is Us*, you can see sequences where it doubled for locations like New York, Pittsburg, and even Vietnam."

Alongside the can-do attitude in the 30-Mile Studio Zone,

this diversity of locations and the ability to double for just about anywhere are repeatedly cited as key California advantages.

Tasha Day is in charge of special events and filming in Long Beach, a city within L.A. County that manages its own production activities. She is also President of FLICS (Film Liaisons In California Statewide), a professional organization that represents 41 of the regional film offices lauded by Bell.

"One of the key things that keeps productions coming back to California is our ability to double so convincingly," Day says. "In the case of Long Beach, our locations are used time and again as a stand-in for Florida — for example, in *Dexter*, *CSI: Miami*, and *Nip/Tuck*. We've also doubled as Boston and provided an iconic house for *Ferris Bueller's Day Off*, which was set in Chicago."

According to Day, Long Beach shares the same film-friendly attitude as do FilmLA's jurisdictions: "We act as a one-stop shop, working closely with the police and fire departments. So we have a lot of experience shutting down areas to blow things up, for example. We did that for the *Transformer* movies and the TV series *NCIS*. The latter blew-up a boat on the water."

SAN FRANCISCO'S ONLY FULL SERVICE RENTAL HOUSE



THE LITTLE
Giant
LIGHTING & GRIP Co.



3050 23rd Street
San Francisco, CA 94110
(415) 626-3555
www.littlegiantlighting.com



PERMITS



TRAFFIC CONTROL



**INLAND EMPIRE
FILM SERVICES**

IE Film Services is the #1 trusted resource in the Inland Empire with Film Industry Professionals.

With decades of experience in and around San Bernardino and Riverside Counties IE Film Services has the experience and expertise to make your shoot successful.



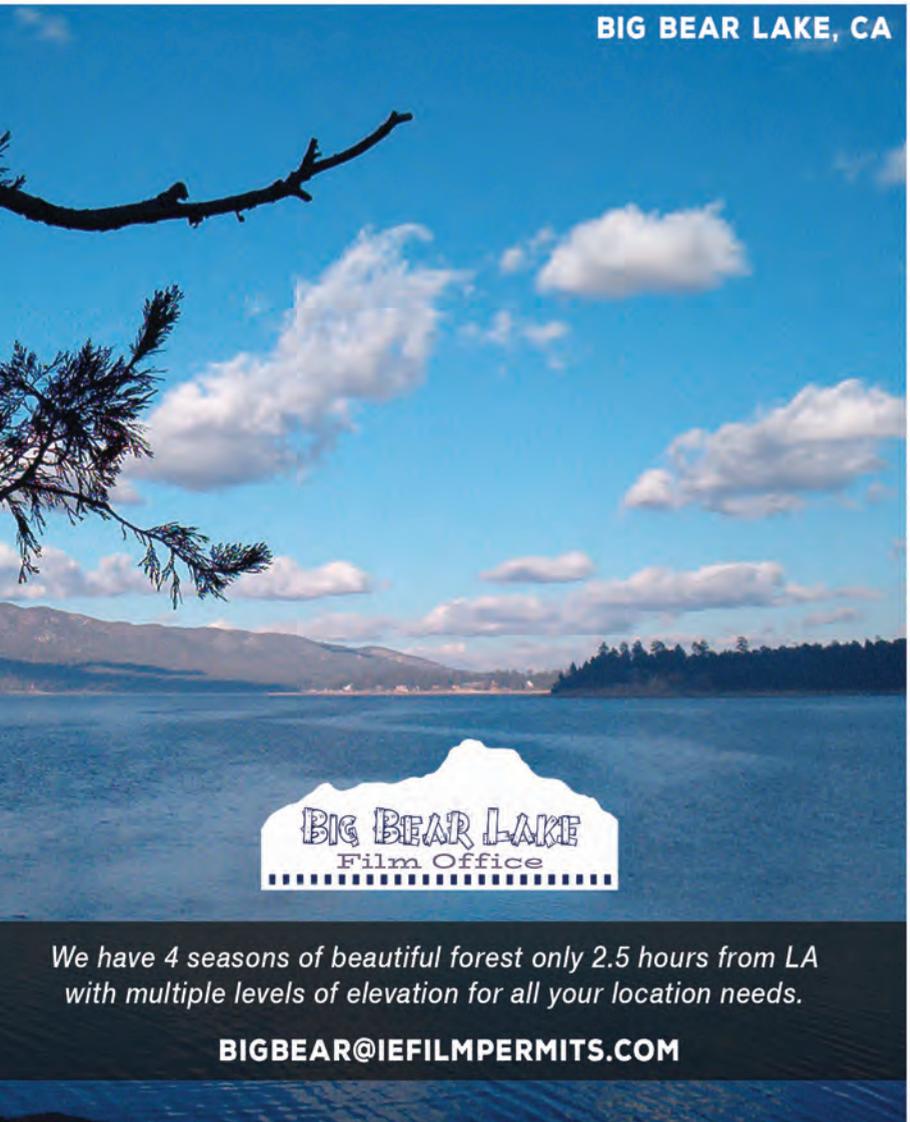
LOCAL VENDORS



LOCATION LIBRARY

“If You’re Working, We’re Working ”

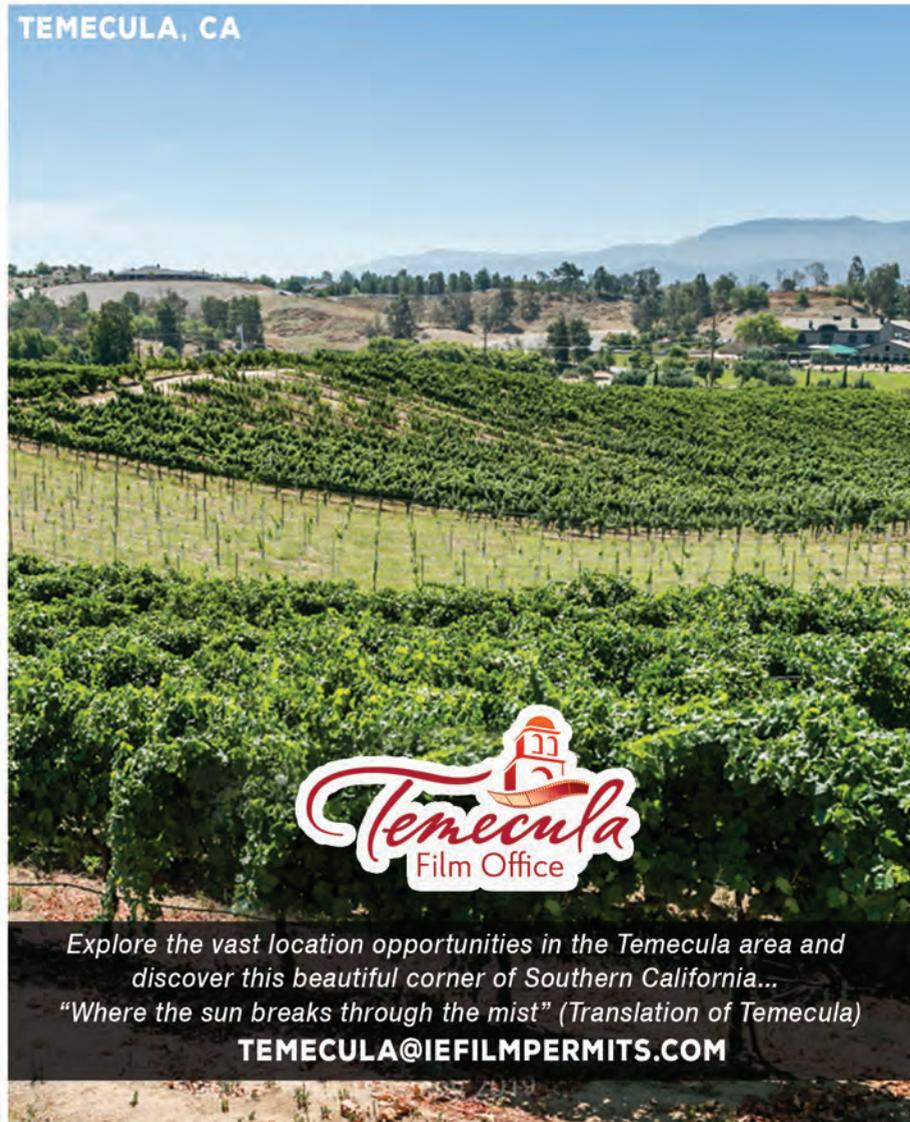
BIG BEAR LAKE, CA




We have 4 seasons of beautiful forest only 2.5 hours from LA with multiple levels of elevation for all your location needs.

BIGBEAR@IEFILMPERMITS.COM

TEMECULA, CA




Explore the vast location opportunities in the Temecula area and discover this beautiful corner of Southern California... “Where the sun breaks through the mist” (Translation of Temecula)

TEMECULA@IEFILMPERMITS.COM

“WE HAVE A LOT OF EXPERIENCE SHUTTING DOWN AREAS TO BLOW THINGS UP” TASHA DAY

Productions to have visited Long Beach in the last year include blockbuster movie *Ford v Ferrari*, the Netflix series *Malibu Rescue*, the CBS series *S.W.A.T.*, “and lots of commercials”, Day says. “We have had Google, NFL, and tons of car commercials shoot here.”

Long Beach has also been boosted by the growing number of streaming series being greenlit, Day adds — a trend that is evident across large swathes of California. One highlight from 2019 was *Sneaky Pete*, the critically acclaimed Amazon series that relocated to California for season three. “Another is Apple TV+’s *For All Mankind*, which built a set in an empty military hangar that we have here,” Day says.

For location manager Mandi Dillin, California is “all about diversity and proximity of locations”. She adds: “We have mountains, desert, ocean and city all within two to three hours of each other. And we have experienced crew.”

In 2019, Dillin’s key focus has been on season three of HBO’s *Westworld*: “I began scouting in December 2018 and production started in spring 2019. We 100% utilized all the resources L.A. has to offer — I don’t think there’s a square inch of the city we didn’t use. Our reach also extended to the far corners of L.A. County, and we found places where I’ve never filmed. The best things about working in L.A. are the infrastructure and access to people who can help us pull off big-budget movie-style scenes on a television timeline.”

If there is one potential downside to Los Angeles’ production boom, it is the risk that the city/county might hit capacity. However, Audley says L.A. is managing to stay ahead of the demand curve: “There are three things working in our favor. Firstly, there are new stages opening up — for example, Quixote Studios, which recently opened up five soundstages [San Fernando Valley], and Line 204, which has opened a new facility in Sun Valley. Secondly, we are very good at keeping tabs on empty spaces that could temporarily be used as production spaces, for example, warehouses or closed motels. And finally, FilmLA has a very big production planning department that is constantly hunting for undiscovered filming locations.”

In addition, Audley’s team is also working hard to ensure L.A.’s residents continue to support the vital contribution that film and TV make to the local economy. In October 2019, FilmLA launched LA Loves Film, a program aimed at ensuring a sustainable future for on-location filmmaking in Greater Los Angeles. “By and large, Angelenos appreciate the benefits of a robust film economy,” Audley says. “But to welcome this industry back to L.A. in greater measure

requires that we work in collaboration with filmmakers, vendors and suppliers, and residents and business owners in the communities where filming occurs.”

Also crucial to fulfilling demand is the continued expansion of Santa Clarita, a city within the 30-Mile Studio Zone sometimes referred to as Hollywood North. Evan Thomason, Economic Development Associate at the city of Santa Clarita, says the city continues to draw a wide range of productions, notably TV series, including *Bless This Mess*, *Future Man*, *Goliath*, *Good Trouble*, *Mayans M.C.*, *NCIS*, and *S.W.A.T.* Visiting movies have included *Ad Astra*, *Annabelle Comes Home*, *The Call of the Wild*, and *Lucy in the Sky*. All this comes in addition to commercials, music videos, online content, and photo shoots.

Thomason says Santa Clarita’s success story is largely a result of the integrated production ecosystem that has developed over several decades. “Within a small area, we have diverse locations, several movie ranches and state-of-the-art studios,” he adds.

Santa Clarita also has its own local production incentive, which can be used in conjunction with the state incentive. “Santa Clarita is home to a lot of production-industry professionals, as well as ancillary businesses that rely on a steady stream of production,” Thomason says. “So we really work hard to attract new projects.”

On the studio front, the most established player is Santa Clarita Studios (SCS), which has 16 sound stages ranging in size from 12,000 to 40,000 sq ft. While SCS primarily handles returning TV series, it has expanded recently to accommodate the growing number of feature films anchoring themselves in California. “Also exciting for us,” Thomason adds, “is the arrival of LA North Studios in Valencia, which again increases capacity.”

Santa Clarita’s movie ranches, meanwhile, are a uniquely Californian asset that allow producers to undertake ambitious shoots without inconveniencing the public or requiring too much interaction with public authorities and permitting agencies. TV series, in particular, are regular visitors to the ranches, including *Lethal Weapon*, *This Is Us*, *NCIS*, *Mayans M.C.*, and *S.W.A.T.* among recent visitors. “One of the most valuable things about Santa Clarita’s ranch network is that they are always willing to work together,” Thomason says.

Among the most famous is Melody Ranch Motion Picture Studio, which offers sound stages, standing sets, exterior locations, parking, production offices, a construction workspace, and a prop house on its 22-acre site. Pride of place goes to Melody’s massive Western town. However, the ranch can also recreate a military base, a junk yard, a lonely gas station, and a mid-American main street.

Another popular location is Rancho Maria, which is owned and operated by the same team that runs neighboring Sable Ranch. Between the two ranches, there are around 400 acres of canyons,

FILM SONOMA COUNTY film@sonoma-county.org
 Diverse Scenery | Mild Year-Round Climate



WE'RE BACK

SAN FRANCISCO

**NEWLY RE-OPENED
GIANT STAGE SPACE**

www.filmsf.org
415-554-6241

75 FOOT HIGH CEILINGS
300 x 230 HANGAR

10,000 SQUARE FEET OF
OFFICE SPACE

69,000 TOTAL SQUARE FEET OF
FILM PRODUCTION SPACE

\$600,000 REBATE per
qualifying
production

**FILM
SF**

**NO CITY PERMIT
REQUIRED**



ONE CAMPUS
INFINITE POSSIBILITIES

CSUN

CALIFORNIA
STATE UNIVERSITY
NORTHRIDGE

www.csun.edu/licensing
818.677.2628



Christina Applegate and Linda Cardellini as Jen and Judy in Netflix's *Dead to Me*, which used Orange County as a location

meadows, waterfalls, etc. Rancho Maria has a Western street, while Sable offers a Spanish adobe hacienda from the turn of the 20th century. Other Santa Clarita ranches that have Spanish-style assets include Veluzat Motion Picture Ranch and Blue Cloud Movie Ranch.

Recent projects to have been based at Sable include the upcoming feature-film release *The Call of the Wild*. The story is set in Alaska and the Yukon, but the movie was produced entirely in California. From a state perspective, *The Call of the Wild* is interesting for a couple of reasons. The first is because the 20th Century Fox production set out to be as environmentally-friendly as possible, reducing waste, recycling used materials, prioritizing responsible food service, and embracing renewable energy. The second is because it is strongly reliant on VFX. Increasingly, ranches are securing business from productions that want to use their locations as backdrops against which to overlay CGI-generated features.

Location manager Mandi Dillin says the growing importance of VFX has added a stimulating new dimension to her role: "When you're working on a fantasy/futuristic show, the ability to look at present-day locations with a lens on how they can be folded into a non-reality or hyper-reality landscape is very exciting. It can transform the ordinary into something fantastic."

Several of the leading ranches have sets, backlots, and exteriors that can double for other parts of the world or sci-fi landscapes. Dylan Lewis, owner of Santa Clarita-based Blue Cloud, has extended his Middle Eastern village, while Disney-owned Golden Oak Ranch has residential and business sets that stretch back to the 1920s and reflect various forms of U.S. architecture. The business district is designed with horizontal straight roof lines, making CGI backgrounds easier to conjure up.

Santa Clarita does not have the monopoly on ranches. In Ventura County's Simi Valley, producers can find Big Sky Movie Ranch, which has a production history dating back to *Little House on the Prairie* and *Rawhide*. Also in Simi is Hummingbird Nest Ranch,

which hosts scores of productions every year. Spread across 130 acres, the ranch offers various looks, including a Spanish colonial villa, a brick ranch house, a horse barn, and a lake.

Having pointed out all the distinctive features of movie ranches, it is worth noting that one of their biggest strengths is that they are also home to a lot of featureless and non-distinctive terrain. This is useful when it comes to doubling, because film and TV audiences are more likely to spot the cheat when productions use distinctive topography.

Being within the 30-Mile Studio Zone brings certain advantages in terms of crewing costs, but the counties immediately outside the zone are also enjoying a production boom. Kern County, for example, welcomed *Captain Marvel*, while Riverside secured work on *A Star Is Born* and San Bernardino hosted *Us*. Santa Barbara, 55 miles north of Los Angeles, offers vineyards, ranches, farmlands, winding roads, sand dunes, beaches, forests, mountains, and Spanish architecture. Backed by its own small local incentive, which can be combined with state incentives, Santa Barbara has played host to several iconic films, including *Scarface* and *Sideways*.

Orange and Ventura counties, meanwhile, can both boast a long line of TV series, ranging from *Scream Queens* and *American Horror Story* to *This Is Us* and *Ballers*. Orange County Film Commissioner Janice Arrington says her county has benefited from production investment by the streaming platforms, with visiting projects including a new CBS All Access *Star Trek* series and Netflix's *Dead to Me*. "We also hosted cable network Bravo's *Dirty John*, a true-crime series based on a podcast," she adds. "They filmed around Newport Beach, which is where a lot of the real events in the *Dirty John* story took place."

California is also enjoying a revival in terms of big-budget feature films, and it is interesting to note that one of them — *Ford v Ferrari* — filmed scenes in Orange, Kern, Ventura, and San Bernardino counties. While a key reason for the production coming to California

Fast. Friendly. Affordable!



Santa Clarita's
"Movie Ranch Overlay Zone"

- Expedited permit processing
- No film notification required
- No signature survey required
- Reduced film permit fee!

NOW INCLUDING:

Blue Cloud Movie Ranch * Diamond V Movie Ranch
Rancho Deluxe * Rancho Maria
Sable Ranch * Veluzat Motion Picture Ranch



FilmSantaClarita.com

@FilmSantaClarita 

was the generous tax credit, the film is another great illustration of the state's unmatched ability to craft authentic-looking story-worlds. Director James Mangold says that his ambition was to make the movie as "un-CG as possible" — and there are few places in the world that can match California when it comes to traditional production craft.

Key challenges for *Ford v Ferrari* production designer François Audouy included recreating California's Riverside International Raceway (now a mall) and doubling Florida's Daytona International Speedway. For the former, the filmmakers used a Honda test track in the Mojave Valley, while Auto Club Speedway in Fontana, 50 miles east of Los Angeles, was used as Daytona. In other scenes, the Ferrari factory was shot at the Edison building in Eagle Rock, while some Ford factory office scenes were shot inside the former Los Angeles Times building in Downtown L.A. Audouy's most ambitious task was to recreate the array of buildings around the Le Mans circuit in France, most of which have been replaced by more modern facilities. The solution was a 400-ft structure constructed on a runway at Agua Dulce Airpark in the Santa Clarita Valley. That facility was used to represent the grandstands and the pits at Le Mans.

The California story does not begin and end with L.A. and its environs. Blessed by a wide array of architectural and geographic looks, the state has also seen an uptick in work around San Diego in the south and also in Northern California, primarily around San Francisco and the Bay Area, but also along the state's spectacular coast and up into redwood country.

San Diego's revival in fortunes began with TV series including *The Last Ship*, *Pitch*, and *Animal Kingdom*, but has now seen the return of big-budget movies. In 2018, the long-awaited *Top Gun* sequel *Top Gun: Maverick* brought 250 cast and crew to San Diego for six weeks, helping to boost filming activity by 40% year over year.

The city has seen a resurgence across the board, from commercials and non-fiction TV to independent films. Released in 2019, for example, was espionage thriller *Carbon*, entirely shot in San Diego. Speaking to NBC San Diego, director Raul Urreola praised the city's low permitting costs and said "residents and business owners were so open and inviting".

San Diego has permitted 4,900 filming days on city public property in the past three years, with non-fiction production and advertising campaigns from Facebook, Nike, and Bose, among others, adding to the buzz. Continuing the momentum into 2020, the CFC has just awarded a tax credit to *The Purge 5*, which will film for 25 days in San Diego County. San Diego Film Liaison Brandy Shimabukuro says: "With [San Diego] Mayor Faulconer's support, we have attracted local, national, and international filmmakers."

Heading North from Los Angeles to San Francisco, a number of counties have hosted productions in the last year or two. San Luis

Obispo County's beaches featured prominently in season four of *The Affair*, a Showtime drama that relocated to California from the East Coast. The same county also briefly hosted *Ad Astra*, which shot on a private ranch in Huasna in the Arroyo Grande Valley. Fresno, meanwhile, secured a chunk of *Captain Marvel*. The production spent nearly three weeks in the Shaver Lake area during 2018, with more than 250 cast and crew involved. The Disney blockbuster — one of 31 productions that filmed in Fresno during 2018 — generated \$427,000 in spending for the county.

San Luis Obispo and Fresno's neighbor Monterey have fared even better, hosting two seasons of HBO's hit series *Big Little Lies*. Monterey County's Film Commissioner Karen Seppa Nordstrand says: "The producers spent around \$6.1M here across two seasons. And we're still seeing a lot of business benefits from *Big Little Lies*, especially in the shape of visiting tourists."

"WE'RE STILL SEEING A LOT OF BUSINESS BENEFITS FROM *BIG LITTLE LIES*, ESPECIALLY IN THE SHAPE OF VISITING TOURISTS"

KAREN SEPPA NORDSTRAND

The good news for Monterey, Seppa Nordstrand adds, is that the county will be back in the spotlight soon thanks to Ryan Murphy's *Ratched*, a 1940s series that tells the story of evil Nurse Ratched from the iconic Jack Nicholson movie *One Flew Over the Cuckoo's Nest*. "The team was with us for a week in March 2019 and then came back to do a night's shooting in June," she says. "They shot at The Fish Hopper restaurant in Cannery Row, Toro Place Café in Salinas, and Lucia Lodge in Big Sur." For some of the shoot, the Monterey authorities had to shut down Highway 68 for scenes involving vintage 1940s cars.

Productions like *Big Little Lies* and *Ratched* do a great job of showcasing Monterey's spectacular coastline. But Seppa Nordstrand stresses that there is more to the county than Big Sur: "This is also 'Steinbeck Country', with rolling hills, ranches, and agricultural fields. With pretty villages like Carmel and the vineyards of the Salinas Valley, we also attract a lot of commercials."

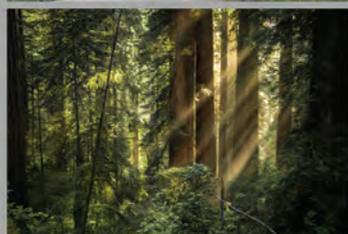
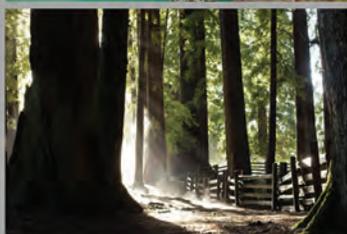
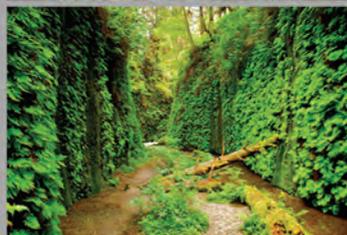
Further north, San Francisco is re-asserting its status as a popular filming hub, according to the city's film commissioner Susannah Robbins. Outlining San Francisco's attractions, she says: "We have everything a filmmaker could want — all within 49 square miles."

Robbins describes San Francisco as "a city of contrasting neighborhoods", with rolling hills surrounded by the Bay on two sides

AROUND THE WORLD IN 207 ACRES
THE HUNTINGTON

Themed gardens, architecture, statuary | 20 minutes from downtown Los Angeles
 626-405-2215 | FilmHuntington.org

FILMHUMBOLDTDELNORTE.ORG



Iconic redwood forests. Spectacular wild rivers. Countless beautiful beaches. Agricultural, industrial, and marine locations. Historic Victorian, Mid-Century, and modern architecture. Over a century of film history.

office: 707.443.4488
cell: 707.502.0018

HUMBOLDT
DEL NORTE
Film Commission

HOLLYWOOD'S PLAYGROUND IS ALSO ITS BACK LOT.

GRANTS TO FILM AND TELEVISION
PRODUCTIONS NOW AVAILABLE.

We have a history of making movies. With timeless sets of desert landscapes and lush palm oases. Big, open skies and windmill-dotted roads. Old West facades and midcentury modern homes. That classic pool, marquee-lit casinos and stylish bars—whatever story your vision calls for, find it here.



GPSFILMOASIS.COM



Grace Saif and Dylan Minnette in the third season of *13 Reasons Why*. Photo: David Moir/Netflix

and the Pacific Ocean on a third. She adds: “We have neighborhoods that feel like many American small towns, such as St. Francis Woods and Forest Hill, beaches on the western part of the city that stretch for miles, and an industrial waterfront along the city’s eastern edge, as well as tall modern buildings downtown. And we have many architecturally diverse neighborhoods, from the Asian vibe of Clement Street and the gilded onion domes of the Russian orthodox community in the Outer Richmond area to the Latino community in the Mission.”

Last year, Robbins says, was a good one for production, with more than 890 film days (by November). Looking ahead to 2020, she adds: “We are waiting to hear about an Amazon TV series, which is interested in shooting part of their show here, and we have two blockbuster films coming in February and March, both of which will film for multiple weeks. And two indie films look like they’ll come in the spring of 2020.”

“FOR JEXI, WE DROVE A CAR THROUGH A CELL-PHONE STORE. THE OWNER, TONY, IS A REAL COMMUNITY GUY, SO IT WAS FUN TO SEE EVERYONE WATCH HIS OFFICE GET DESTROYED AND PUT BACK TOGETHER”

HEATHER MACLEAN

Location manager Heather MacLean, a Bay Area specialist, says her 2019 highlights included working on CBS comedy series *Jexi* and NBC musical dramedy *Zoey’s Extraordinary Playlist* — both while pregnant. “With *Jexi*, it was fun doing a slapstick comedy. For that one, we drove a car through the front of a cell-phone store — in actuality, a newly renovated building. The owner, Tony, is a real community guy, so it was fun to see everyone watch his office get destroyed and put back together.”

Zoey’s Extraordinary Playlist, meanwhile, tells the story of a young woman who, after an MRI scan, finds that people start

communicating with her through the medium of song and dance — a phenomenon only she can see. MacLean says San Francisco proved to be the perfect backdrop for the big song-and-dance numbers that the comedic show requires. “We wanted iconic, colorful, realistic — but also logistically able to handle the blocking and angles needed to tell the story,” she adds. “We were looking for intersections that opened up in very specific ways, so that we could time the actors’ dancing and movements with the song in that scene. I got to use two locations I was really excited about. One was the crazy intersection of Columbus Ave, Green, and Stockton in North Beach. Not only does this intersection have an amazing breakaway view of the Zoetrope building and the FiDi [financial district], but you turn 180 degrees and you have Green Street, one of the most iconic San Francisco streets. We also used Montgomery & Union, a residential intersection with amazing views of the Bay and TransAmerica Pyramid.”

MacLean’s experience underlines another key point about California locations. While some producers are attracted to the state for its geographic beauty and others for its doubling capabilities, many of California’s locations are iconic in their own right. “I think *Zoey’s Extraordinary Playlist* will really show the artsy, musical, theatrical, bohemian side of San Francisco,” she adds.

The Bay Area’s appeal as a filming hub has been boosted by the opening up of Mare Island to production. A former naval base, Mare Island has proved perfect for hosting logistically challenging scenes, such as explosions, vehicle collisions, and helicopter landings. Mark Walter, who manages Mare Island on behalf of rental firm Cinelease, says a partnership with Paramount has resulted in productions including *Bumblebee* and *13 Reason Why* filming on the island. At time of writing, Cinelease was in discussion with Paramount about a possible renewal.

Going into 2020, the big news, according to Walter, is that plans are afoot to open up another production hub on Treasure Island. “What’s really exciting about using Treasure Island is that it’s much closer to San Francisco than Mare Island,” he adds.

The site has a history of production, including *Nash Bridges*, *Trauma*, *Mrs. Doubtfire*, and *Bicentennial Man* back in the 1990s and 2000s. “The plan is to move production into Hangar 3, a 64,000 sq ft site with a height of 65 ft and 10,000 sq ft of office space. That’s comparable to the largest stages in any major city,” Walter says.

Continuing north, the big winners in recent years have been Solano, Napa, Marin, and Sonoma counties, all of which have secured elements of Netflix’s *13 Reasons Why*. Location manager on season three was Nancy Haecker, who says: “Northern California has been a highlight for me. Being able to shoot in the redwoods without leaving Oakland, the multiple warehouse choices on Mare Island, and a town [Vallejo] with availability for permanent sets in an idyllic downtown setting was pretty special. I’ve been very happy working in the Bay Area and would do it again.”

In recent years, Haecker has uncovered locations all across California for series including *Camping*, *Sleepy Hollow*, and *Agent Carter*. Summing up the strength of the state from a location-manager perspective, she says: “We are such a unique industry that you really must have infrastructure/government entities that know

Locations that can look like any place on Earth and beyond.

SLO CAL

3,616 SQUARE MILES OF BEACH TOWNS, COASTAL CLIFFS, RANCH LANDS & VINEYARDS

HALFWAY BETWEEN LOS ANGELES & SAN FRANCISCO 85 MILES OF HIGHWAY 1

RARE DRIVE-ON BEACH ACCESS 315 DAYS OF SUNSHINE A YEAR



Find your next location at FilmSLOCAL.com

and support filming, especially episodic television. Even if you were in a California town that had never hosted filming, there is a culture of filming here that supports our industry.”

The 13 Reasons Why counties are all within relatively easy reach of San Francisco, but continue up the coast and there are yet more options for filmmakers. Mendocino, for example, hosted *Sharp Objects* while, to the west, Tom Cruise filmed *Top Gun: Maverick* in the stunning surroundings of Lake Tahoe.

At the top end of the state, Humboldt and Del Norte counties offer filmmakers a combination of spectacular coastline, raging rivers, majestic redwoods, and quaint Victorian towns, including Eureka (which is featured in the 2018 movie *An Evening with Beverly Luff Linn*). Cassandra Hesselstine, the Film Commissioner across the two counties, says: “Our locations have always been a big attraction for filmmakers. We’ve had productions like *Jurassic Park: Lost World, After Earth, A Wrinkle in Time*, and *Woodshock* starring Kirsten Dunst. Last year, we also hosted the popular Netflix movie *Bird Box*.”

In 2020, Humboldt and Del Norte are tipped to host some more big projects, but 2019 has been more about documentary, short films, and commercials, Hesselstine says: “We have some amazing roads up here, which car companies love. We’ve had big brands like Subaru visit us, because they know they can get great shots and that it is relatively easy to get permission to close roads off. That also gives them a lot of privacy.”

While this northern end of California stands out for its distinctive terrain, Hesselstine says that she nevertheless likes to promote her region’s ability to double for other locations, such as the East Coast, Midwest or even Scotland. “We have around 10 to 15 quite distinctive looks in close proximity to each other,” she adds.

Shasta County Film and Sports Commissioner Sabrina Jurisich is another exec beating the drum for Northern California. Her county, which is around two-and-a-half hours from state capital Sacramento, has played host to iconic scenes including the heart-stopping railway-bridge sequence in *Stand by Me*.

In terms of Shasta’s appeal, Jurisich says there is an abundance of natural resources including mountains, meadows, rivers, and lakes, as well as the Sundial Bridge and Shasta Dam. A key location is Shasta Lake, offering 260 miles of diverse shoreline and a cavern complex. “We’re popular with commercial producers, because we have 500 film-friendly locations within close proximity,” she adds. “2019 saw Ford shoot a major commercial here.”

Shasta’s main hub is the town of Redding, which Jurisich says has all the facilities a visiting production might need. “When you combine that with services like free scouting, low to no-cost permits, and an area known for hospitality, Shasta County is a great backdrop for all kinds of projects,” she adds.

“FREE SCOUTING, LOW TO NO-COST PERMITS, AND AN AREA KNOWN FOR HOSPITALITY MAKE SHASTA COUNTY A GREAT BACKDROP FOR ALL KINDS OF PROJECTS” SABRINA JURISICH

One ever-present theme across California is its ability to host high-end commercials as well as the film and TV projects for which it is so famous. Harvest Films Co-founder Bonnie Goldfarb, who sits on the CFC advisory board, says: “The diversity of locations makes shooting here a no-brainer from a locations point of view. In the north, you have sights like the redwoods but, even within 90 minutes of L.A., you can find snow. It’s all perfect for doubling.”

The close proximity of so many different looks also plays in



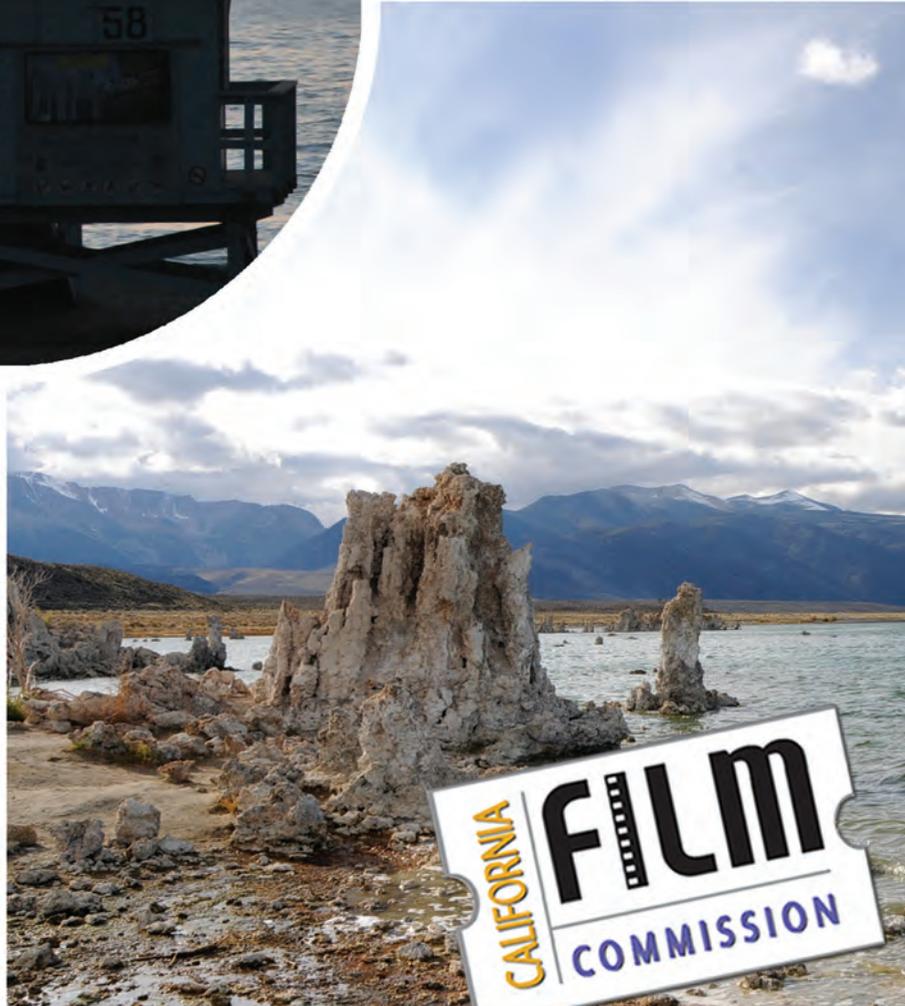
Chinese mobile handset brand OnePlus used Robert Downey Jr. in a recent campaign

California’s favor, Goldfarb says: “We worked with an auto brand that needed lots of different looks — urban, Alpine, beach — in a really crunched time frame. California can do that.”

Locations are only part of the appeal, however. “The crew and infrastructure here are amazing for commercial producers. You have access to all the tech and innovation that the state can offer, without having to wait around for it. That’s really important with the lead times in the commercial business.”

A good example of California’s TVC skillset, Goldfarb adds, is an ad that Harvest did for Sparkling Ice called *Upside Down Dinner*. “That was a complicated job that needed a huge set and a gimbal that flipped the actors upside down,” she says. “There aren’t many production hubs that can achieve that level of artistry.”

Other Harvest clients have included Red Bull, Kluge, Booking.com, and mobile-handset brand OnePlus, which used Robert Downey Jr. in a recent campaign. “Getting access to talent is a key Californian attribute,” Goldfarb adds. “But more than that, the state is so diverse that brands can find virtually any look. The diversity of cultures that collide here infiltrates our spirit and, from these cultures, we exude a can-do attitude.” ●



Photographs by Geoff Juckes

Our team of industry pros is here to help you succeed

WWW.FILM.CA.GOV

323.860.2960



California in pictures

WITH THE HELP OF FILM COMMISSIONS,
PHOTOGRAPHERS AND LOCATION
MANAGERS, LOCATION CALIFORNIA TAKES
A TOUR OF THE STRIKING AND DIVERSE
LOCATIONS ON OFFER IN THE GOLDEN STATE



REDONDO BEACH PIER, REDONDO BEACH

Just south of LAX, in the Los Angeles 30-Mile Studio Zone, the Redondo Beach Pier is a South Bay landmark providing a multitude of incredible ocean, breakwater, and beach views. As well as beach access and a beautiful marina, there are many restaurants and specialty shops. From a production standpoint, there is ample parking, and city officials are film-friendly. Several episodes of TV series *Riptide* (1984-1986) and *The O.C.* (2003-2007) were shot here, plus feature film *Big Momma's House 2* (2006).

(Photo, courtesy Michael Mann)



MOUNT WHITNEY, SEQUOIA NATIONAL PARK (TOP)

Mount Whitney, the highest mountain in mainland USA – reaches 14,505 ft (4,421 m). Situated between Inyo and Tulare counties, Mount Whitney is named after Josiah Whitney, the benefactor of a geographical survey in 1864. This mountainous region provides a beautiful backdrop and is accessible for filming. Films shot here include: *Badlands* (1973) and *Star Trek* (2009).

(Photo, courtesy Chelsea Lawrence)



BALBOA PENINSULA, NEWPORT BEACH

The Balboa Peninsula is in the city of Newport Beach, Orange County. Though primarily a residential neighborhood, there are commercial buildings and historic landmarks. Recent productions to have shot here include: TV series *Arrested Development* (2003-) and *Dirty John* (2018-); and feature films *Gleaming the Cube* (1989), *Satisfaction* (1988), and *The Thirteenth Year* (1999).

(Photo, courtesy Christian Fechner)



EAST L.A. METRO, 1ST STREET BRIDGE, LOS ANGELES

The L Line is a light-railway running 31 miles (50 km) from Azusa to East Los Angeles, via Downtown Los Angeles. The historic 1st Street Bridge, over the Los Angeles River, is a key route for thousands of commuters moving in and out of Downtown Los Angeles. The bridge was declared a historic-cultural monument in 2008, and the rail extension, which runs down the middle of the bridge, opened the following year. This location was famously used in an action scene in the movie *Swordfish* (2001).

(Photo, courtesy Carson Turner Photography)

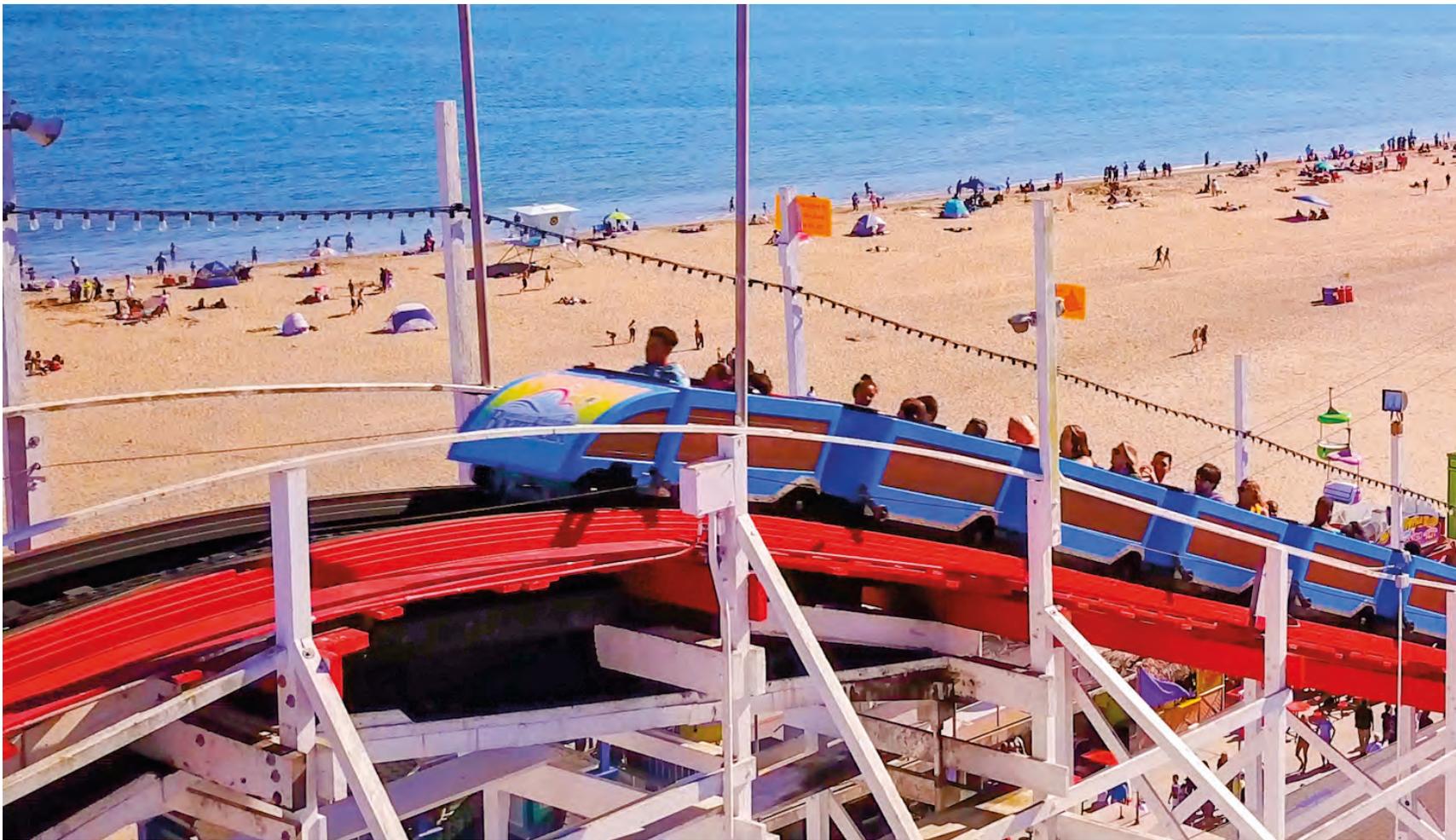


HIGHWAY 128, NAVARRO RIVER REDWOODS STATE PARK

Taken on a sunlit morning after heavy rain, this picture was shot along Highway 128 in the Navarro River Redwoods State Park, six miles inland from the Pacific Coast Highway intersection and 15 miles south of the coastal village of Mendocino. The road passes through a tunnel of magnificent redwoods. It is situated along the Navarro River with the park offering river access, a historic seaside inn, two campgrounds, and sunset beaches at the river mouth. The corridor offers several potential staging areas for filmmaking. This stretch of road has starred in several car commercials and the 2014 feature film, *Need for Speed*.

(Photo, courtesy Kellen Lim, Mendocino County Film Commission)

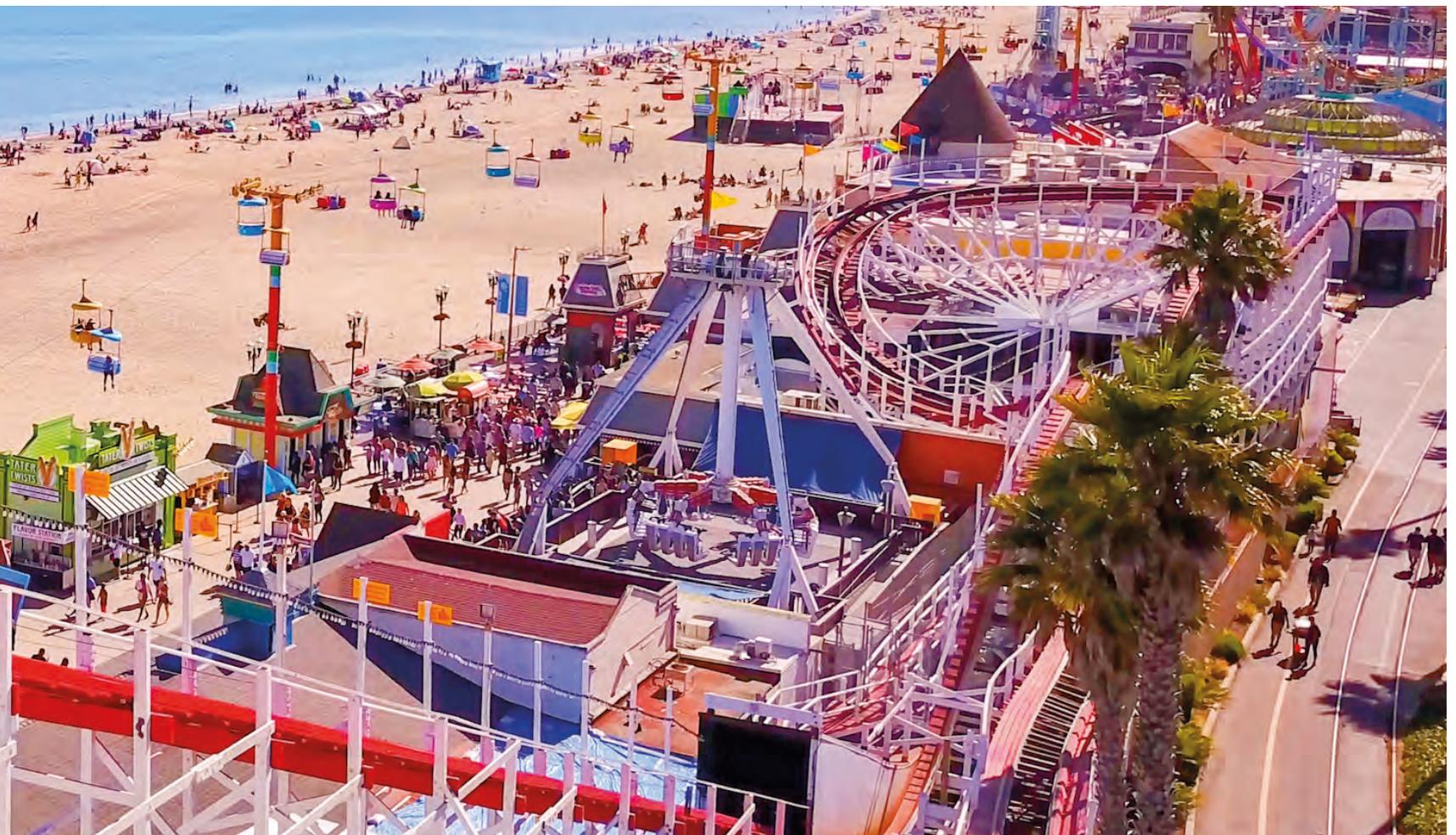




SHAVER LAKE, FRESNO COUNTY (TOP)

Shaver Lake is an artificial lake on Stevenson Creek, in the Sierra National Forest, Fresno County. The area has easy access and is film friendly. The reality TV shows *Endurance: High Sierras* (2006- 2007) and *Capture* (2013-) were filmed at Shaver Lake. Scenes from feature film *Captain Marvel* (2019) were also shot in the area.

(Photo, courtesy Peter Gluck, LMGI)



GIANT DIPPER ROLLER COASTER, SANTA CRUZ BEACH BOARDWALK, SANTA CRUZ

The Giant Dipper is a wooden roller coaster, in the Santa Cruz Beach Boardwalk, an oceanfront amusement park. The Giant Dipper opened on May 17, 1924, and rises to 70 ft. This amusement park offers beautiful views and a variety of vintage settings, as well as being close to redwood forests and parks, surfing locations and university sites. Films shot here include: *Harold and Maude* (1971), *Sudden Impact* (1983), *The Lost Boys* (1987), *Killer Clowns from Outer Space* (1988), *Dangerous Minds* (1995), *Bumblebee* (2018), and *Us* (2019).

(Photo, courtesy Brigid Fuller)



TRONA PINNACLES, RIDGECREST

The extraordinary Trona Pinnacles lie in the California Desert National Conservation Area. The landscape is littered with more than 500 spires consisting of tufa, a rock formed by spring deposits. Rising from the dry bed of Searles Lake, the towers are surrounded by many square miles of flat, dried mud and with stark mountain ranges at either side. The area lends itself to everything from pre-historic to futuristic, apocalyptic or sci-fi backdrops. Productions that have shot here include: *Star Trek V: The Final Frontier* (1989), *Dinosaur* (2000), *Planet of the Apes* (2001), and *Priest* (2011).

(Photo, courtesy Bob Wick)





SAN LUIS OBISPO COUNTY (TOP)

San Luis Obispo – sometimes known as SLO – is a city in California's Central Coast region, about 190 miles north of Los Angeles. San Luis Obispo County is the third largest producer of wine in California, surpassed only by Sonoma and Napa counties. Films shot here include: *Commando* (1985), *I Know who Killed Me* (2007), and *Destination Wedding* (2018).

(Photo, courtesy Geoff Juckes)

FERNDALE, HUMBOLDT COUNTY

Green in the spring and golden in the fall, this area can double for many locations, including Wales and England, and is popular for car commercials. Humboldt/Del Norte counties offer the diversity of California, from old-growth redwoods, to harbor towns, and sweeping mountain terrains. The counties have featured in films including: *E.T. the Extra-Terrestrial* (1982), *Star Wars: Episode VI – Return of the Jedi* (1983), *The Lost World: Jurassic Park* (1997), *After Earth* (2013), *A Wrinkle in Time* (2018), and *Bird Box* (2018).

(Photo, courtesy Jill Naumann, LMG)



TWIN PEAKS, SAN FRANCISCO

Twin Peaks, an area named after the 922-ft summits overlooking San Francisco, is a remote residential neighborhood with modern homes densely packed on steep lots along winding streets. A grassy 64-acre hilltop park is a popular attraction, with its hiking trails leading up to windswept peaks and 360-degree views of the Bay Area. This image was shot during the filming of an Audi commercial. Many movies have shot here, including: *Dirty Harry* (1971), *48 Hrs.* (1982), *The Rock* (1986), *Star Trek IV: The Voyage Home* (1986), and *Mrs. Doubtfire* (1993).

(Photo, courtesy Marcus Philipp Sauer)



BODIE STATE HISTORIC PARK, MONO COUNTY

Bodie is an authentic abandoned Gold-Rush town, surrounded by sage-covered mountains, where almost 200 buildings are still standing in a state of arrested decay. Bodie and the surrounding area also provide ample opportunities for dark-sky night photography. This image was captured during a Milky Way night photography workshop. Just 40 minutes from the town of Bridgeport, Bodie is relatively close to lodging and restaurants and just over an hour's drive from Mammoth Yosemite Airport, with daily direct flights from LAX. Bodie has been a popular filming location since the feature *Hell's Heroes* was filmed here in 1929. Bodie has starred in countless commercials, documentaries, television series, stills, and music videos.

(Photo, courtesy JeffSullivanPhotography.com)





FISHERMAN'S WHARF, MONTEREY (TOP)

The clear, clean bay waters and the colorful, eclectic scene of Fisherman's Wharf are attractive to filmmakers – for its multitude of sailing boats, small-town atmosphere, wonderful weather and oceanfront availability and access. The location is popular for commercials and fashion shoots, as well as film and TV productions. This photo features a whale-watching boat ready to load passengers. TV drama *Big Little Lies* (2017-) shot here, as well as the lunch scene from Clint Eastwood's *Play Misty for Me* (1971).

(Photo, courtesy Karen Nordstrand, Monterey County Film Commission)

ALABAMA HILLS, LONE PINE, INYO COUNTY

The Alabama Hills and rock formations are near the eastern slope of the Sierra Nevada in the Owens Valley, west of Lone Pine in Inyo County. This iconic landscape, which is close to L.A., provides a popular filming location for television shows and movies, especially Westerns set in an archetypal rugged environment. Hundreds of productions have shot here, most recently: *Iron Man* (2008), *Django Unchained* (2012), *Lone Ranger* (2013), and *Godzilla: King of the Monsters* (2019).

(Photo, courtesy Mark Indig/LMGI)



TEMECULA, RIVERSIDE COUNTY

This orange grove is in the beautiful Temecula wine country. This area boasts vineyards, orange groves, wineries, hotels and a variety of roads on which to film. The area is convenient for Los Angeles, San Diego and Palm Springs International Airports and has film-friendly locations that welcome hot-air ballooning, horseback riding, boating, and driving shots. TV shows filmed in the wine country area include: *Million Dollar Listing Los Angeles* (2006), *Little Women LA*: (2014-), *Lucifer* (2015-), and *Born This Way* (2015). Feature films include: *Stan the Man* (2020), and *Frankie's Redemption* (2020).

(Photo, courtesy Visit Temecula Valley)

EMPIRE POLO CLUB, INDIO

The Empire Polo Club covers more than 250 acres in Indio, a city in Riverside County, in the Coachella Valley near Palm Springs. It leases out its grounds for the Coachella Valley Music and Arts Festival, and Stagecoach Festival, for the last three weekends in April annually. It is a 45-minute drive from Palm Springs and a two-hour drive from Downtown Los Angeles or San Diego. The location includes large manicured grass fields, stables, horse rings, event venues, tented bar areas and gardens. *A Star is Born* (2018) was filmed here.

(Photo, courtesy Gpsfilmoasis.com)







DOWNTOWN SAN DIEGO FROM SAN DIEGO BAY (TOP)

Downtown San Diego is a filming landmark within the region. Downtown San Diego offers a variety of locations – from urban corridors to Victorian-era architecture, lush parks to contemporary high-rises. Close proximity to San Diego International Airport, many lodging and dining options, parking facilities for base camp and production vehicles, and major freeways make Downtown San Diego film-friendly. Feature films shot here include: *Attack of the Killer Tomatoes!* (1978), *Top Gun* (1986), *The Hunt for Red October* (1990), *My Blue Heaven* (1990), and *Anchorman: The Legend of Ron Burgundy* (2004). TV series include *Veronica Mars* (2004-), and *Pitch* (2016-2017).

(Photo, courtesy City of San Diego)



VOLCANIC LEGACY SCENIC BYWAY, MOUNT SHASTA

Mount Shasta is a city in Siskiyou County in northern California, less than nine miles from the volcanic mountain, Mount Shasta. The Volcanic Legacy Scenic Byway is a 500-mile long scenic highway that runs from California up to Oregon. Within a 40-mile radius there are more than 40 waterfalls and the region includes the Marble Mountains and the Trinity Alps, as well as Mount Shasta. Films shot here include: *Babysitter Wanted* (2008), *Heathens and Thieves* (2012), and *Standing Tall* (2015).

(Photo, courtesy Gabriel Leete)



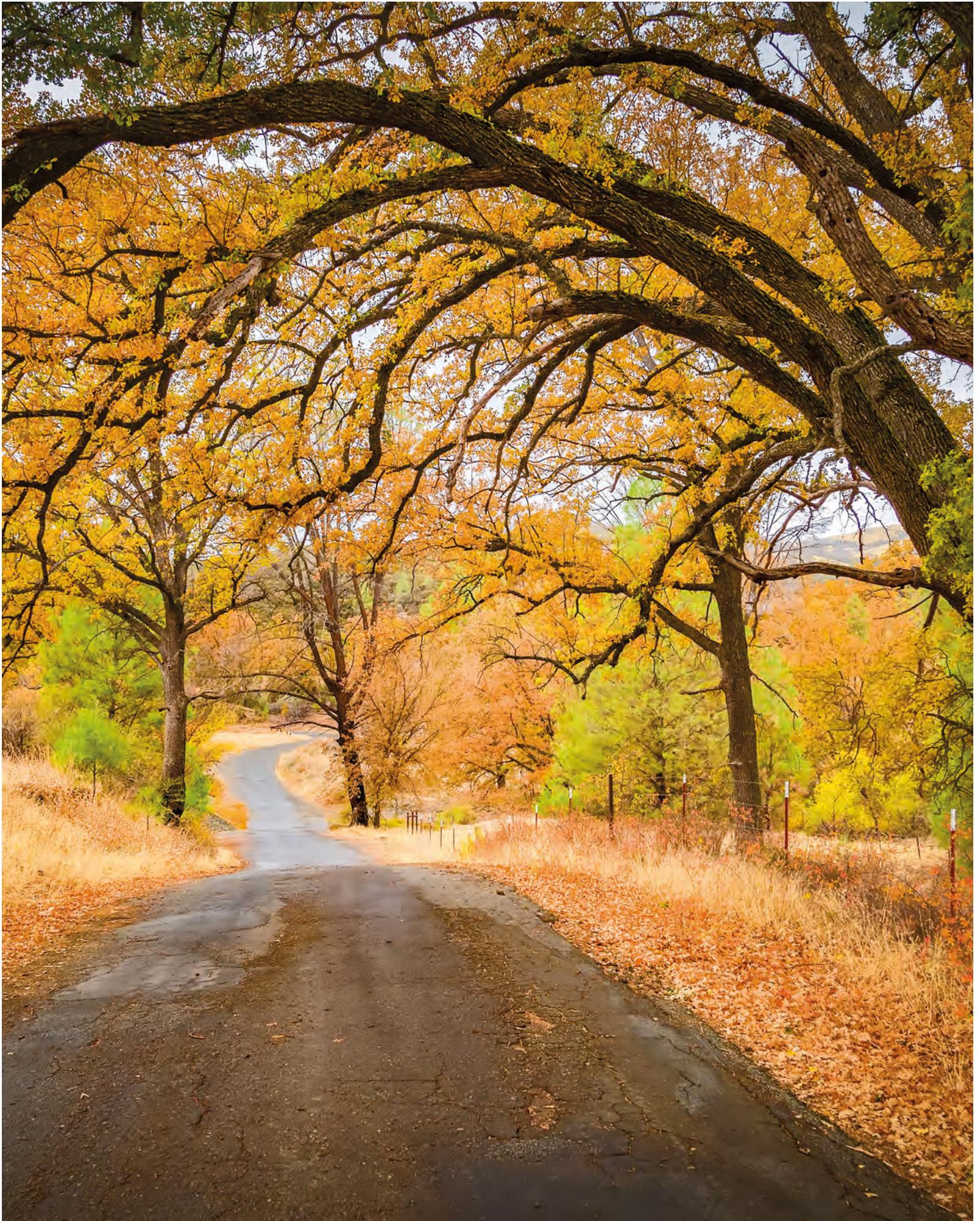
UPPER TRUCKEE MARSH, SOUTH LAKE TAHOE

The Upper Truckee River flows northward from the western slope of Red Lake Peak in Alpine County, to Lake Tahoe across the Truckee Marsh in South Lake Tahoe. It is Lake Tahoe's largest tributary. With a stunning mountain backdrop, the river is Lake Tahoe's largest tributary, though it is relatively shallow. It is easily accessible by plane from L.A. and San Francisco. Films shot here include: *The Godfather: Part II* (1974), *The Bodyguard* (1992), *Into the Wild* (2007), and *Top Gun: Maverick* (2020).

(Photo, courtesy Brenda Ferrell, LMG)







COALING ROAD, SOUTH SAN BENITO COUNTY

Coaling Road leads to Clear Creek, a tributary of the San Benito River. San Benito County rests in the Coast Range Mountains of central California. The creek is in a Bureau of Land Management natural recreation area, and is known for its mineral abundance, including benitoite, the designated California State Gem. Popular for driving and hunting, the hillsides are covered in pine trees and scattered with ranches, and the fall colors are stunning. Films shot here include: *East of Eden* (1955), *Vertigo* (1958), and *Sunset* (1988).

(Photo, courtesy Rene Rodriguez Photography)



EAGLE CREEK FALLS, SOUTH LAKE TAHOE

The Eagle Falls Trailhead or Eagle Lake Trailhead is located in the Sierra Nevada, within Emerald Bay State Park, on the western shore of Lake Tahoe. It is on California State Route 89, a few miles north of the town of South Lake Tahoe. There are two beautiful waterfalls, upper and lower Eagle Creek Falls; this photo was taken at the head of the lower falls. There are many lookouts, view points, and forests in the immediate vicinity. Productions that filmed here include: *Rose Marie* (1954), *The Godfather: Part II* (1974), *The Bodyguard* (1992), and *City of Angels* (1998).

(Photo, courtesy Gabriel Leete)

Eddie Murphy as Rudy
Ray Moore with Da'Vine
Joy Randolph as Lady
Reed, Craig Robinson
as Ben, Mike Epps as
Jimmy and Tituss
Burgess as Toney



A woman with voluminous dark hair, wearing a bright yellow two-piece outfit with a matching capelet and a gold chain necklace, walks on a red carpet. The background shows a blurred outdoor setting with a metal fence and a building.

BACK TO THE 70s

MAKING A SCENE DOLEMITE IS MY NAME

DOLEMITE IS MY NAME IS A TRIBUTE TO THE COMEDY, THE MUSIC AND THE MOVIES OF THE LATE RUDY RAY MOORE. DIRECTED BY CRAIG BREWER, IT'S A MOVIE FOR FANS OF DOLEMITE, MADE BY FANS OF DOLEMITE.

JULIAN NEWBY REPORTS

**100 Years of
Stories
Ideas
Inspiration
Creators
Characters
Icons
Innovators
Service
Entertainment**

MAKE THE NEXT 100 WITH US.

**Sunset
Studios**
HUDSON PACIFIC PROPERTIES





Eddie Murphy as Rudy Ray Moore at the Californian Club

FACING a failing showbusiness career, comedian Rudy Ray Moore (Eddie Murphy) decides to take on a new stage name and persona: a pimp named Dolemite. Moore convinces screenwriter Jerry Jones (Keegan-Michael Key) to write the character into a film featuring crazy kung-fu scenes, car chases and lots of women, including Lady Reed (Da’Vine Joy Randolph), a former backing singer who becomes Moore’s comedy partner.

Despite clashes with his director D’Urville Martin (Wesley Snipes), and more than a few problems at the makeshift studio they establish at L.A.’s Hotel Dunbar — Moore’s home for some years and the heart of Central Avenue’s African-American music scene — the resulting film, 1975’s *Dolemite*, is a box office hit, with *The New York Times* labelling it “The Citizen Kane of kung-fu pimpin’ movies”.

Jump to 2019 and the Netflix movie *Dolemite Is My Name* tells the story of the making of that movie: Rudy Ray Moore took on a new persona, the film did get made — self-financed by Moore for less than \$100,000 — it was released in 1975 and it became a cult hit.

Which is why some big names lined-up to take part in this 2019 homage to the original. Many comics, actors and rappers have cited Moore as a pioneer and an influence on their work, and *Dolemite Is My Name* is a tribute to this unique talent, a man who created his own legend.

“I LOVE THE DOLEMITE PICTURES. BACK WHEN I USED TO TOUR, WE USED TO PLAY HIS RECORDS ON THE TOUR BUS”

EDDIE MURPHY

Another legend, Eddie Murphy, knew Moore and last spoke to him about a possible movie back in 2004, four years before he passed away. “I love the Dolemite pictures. Back when I used to tour, we used to play his records on the tour bus,” Murphy says. These included *Eat Out More Often*, *I Can’t Believe I Ate The Whole Thing*, and *The Streaker*, which all featured cover art of Moore accompanied by various naked women. “The black comics, we’d sit around listening to them, or watch his movies, and then we’d debate whether or not Rudy was taking himself seriously. For years, debates like that went on: me and Keenan Ivory Wayans, and Paul Mooney, and Chris Rock.”

“When I was making movies with guerrilla filmmaking — showing-up at a location with no permit — Rudy Ray Moore was kind of our hero,” director Craig Brewer says. “The more you start researching Rudy Ray Moore, you realize that he was a cheerleader for

this band of misfits, that came together to make what he believed was cinema. We can laugh at Dolemite. We can see that the hits don’t necessarily connect in his karate. We can see that he may not be the best actor that there is. But damn it, that man believes in every frame.”

The movies were seriously low-budget; *Dolemite* was made with a crew of just eight, but for Murphy this simply added to the charm: “You see the cameraman come in a shot, and you see the microphones slip into the shots. Or you see a punch being thrown really far. There might be this one dude in the scene, then a cut, and when it cuts back, they have somebody else playing the dude, but with a wig on. It’s insanity with the continuity.”

Moore’s stage act would begin with the words: “Dolemite is my name and f*ckin’ up motherf*ckers is my game.” His style of delivery led to the nickname The Godfather of Rap. “Rudy would do the rhyming toasts and then he would instruct the club drummer, ‘Give me a nice beat against that,’” the movie’s co-writer Scott Alexander says.

“Once people found out that we were making a Dolemite movie with Eddie, there was a stampede,” Alexander’s co-writer Larry Karaszewski adds. “This was one of those cases where people would just say: ‘Whatever part, I don’t care.’”

“Even if I had been carrying lights or helping the gaffers, I definitely wanted to



BOOK NOW!

UNIVERSAL STUDIOS

- More than 30 Backlot Locations
- Property, Costume, Set Lighting, Grip, Transportation and more
- Cineo LED Lighting
- NBCUniversal StudioPost

Universal Production Services Locations:
Albuquerque, Atlanta, Chicago,
New York & London



@universalstudioslot
818.777.3000
Universalstudioslot.com



be a part of the movie," says rapper/actor/entrepreneur Snoop Dogg, who actually went a little further than that, taking the role of DJ Roj in the film. "Rudy Ray Moore was one of the first to put rap and rhyme to rhythm. A lot of great rappers perfected their skills and their styles and their look based off of watching Rudy."

To be true to the story, *Dolemite Is My Name* used almost 100 locations over a 44-day shoot. Every frame of the film was shot in Los Angeles and surrounding suburbs — Thousand Oaks, Long Beach, San Pedro, Norwalk, Griffith Park, Lincoln Heights, Silverlake — and many more Southern California backdrops play cameo roles in the film.

The man whose job it was to seek out these genuine locations, location manager David Lyons, was another who was drawn to the movie because of his passion for the work of Rudy Ray Moore.

"When I was 15, my best friend and I would ride our bikes to the local video store," Lyons says. "There was a section at the store called Black Action. It was the only section that we cared about. It's where we discovered *Shaft*, *Super Fly*, *Coffy*, *Black Belt Jones* — and the best one of them all, *Dolemite*. We rented it so much that I eventually convinced the store to sell me their copy. I still have it."

Lyons' time spent as a kid growing up in L.A. served him well on the project. "When I first moved to Los Angeles I was excited about everything there was to do, but I couldn't afford to do any of it. So I entertained myself by finding locations from my favorite movies: *Double Indemnity*, *Fletch*, *Dolemite*, you know... the classics. So when I came aboard the movie, I already knew where several of the locations were."

But when he first got the call, Lyons thought that someone was playing a joke on him: "Who the hell would make a movie about Dolemite? After I spoke with the producer, and talked about the movie and Rudy Ray Moore, I think he thought someone was screwing with him, because, likewise: 'Who the hell knows that much about Dolemite?'"

Thanks to his boyhood passion, Lyons knew where much of the original film had been shot. "But after I read the script, I realized that there was much more that I needed to find. I started doing more research on Rudy Ray Moore, and found the locations of [record store] Dolphin's of Hollywood, where he worked, and the Dunbar, where he lived," he says. "With those two pieces in place, I was able to get a sense of his neighborhood, where he would go, and what he would do."

The building used for the exterior of the Dunbar was Royal Lake Apartments, located at 11th and Lake in the Pico-Union area of Los Angeles. "The building is about the same size as the Dunbar, and has similar architectural

features. Most importantly, it was located in an area where we could control the streets," Lyons says. "The actual Dunbar is on Central Avenue, south of Downtown. We scouted the Dunbar, but it didn't work for a myriad of reasons. In addition to it being located on a street that was way too busy to shut down, they were constructing a restaurant in the front of the building. They were on a deadline to open, and didn't need a film crew slowing them down. Not to mention that you only had a narrow frame that you could turn into 1974, while the Royal Lake Apartments provided us with the option to film 360 degrees."

The production team briefly considered emptying the original Dunbar building for the shoot: "We toyed with the idea of buying out all of the residents for a month, but that just wasn't practical," Lyons says. "It was decided to film the exterior at the Royal Lake, and to build the interior on stage. That also gave our brilliant production designer, Clay A. Griffith, a chance to create exactly what he wanted, instead of trying to turn a remodeled lobby into a 1970s junkie's flop joint."

"IF WE'RE GOING TO RECREATE THE WORLD WHERE RUDY WORKED, IT ONLY MAKES SENSE TO DO IT WHERE HE DID IT"

DAVID LYONS

The 1970s look was crucial to the film. "The first point of reference was the original movies," Lyons says. "Not only *Dolemite*, and *The Human Tornado*, but also *Petey Wheatstraw*, *The Disco Godfather*, and *The Monkey Hustle* — all Rudy Ray Moore films. He made all of these movies out of the Dunbar in the span of about four years. Watching those movies shows you his world. From there, we had the look book, put together by Clay. This gave the overall tone that we were going for, and was a creative jumping-off point for everyone."

And for Lyons, staying in and around Los Angeles was crucial. "With the entirety of the original movie being shot in Los Angeles, and with the ability to be able to replicate the looks of the scripted non-Los Angeles locations, there was no reason to go elsewhere," he says. "It was important to me to film in the same places that Rudy shot the original movie. Rudy and his friends were guerrilla filmmakers, and I certainly have experience in that world. If we're going to recreate the world where Rudy worked, it only makes sense to do it where he did it."

Alongside Dolphin's of Hollywood and

the Dunbar, the Californian Club, where the Dolemite character first came alive, was an important location in the story of Rudy Ray Moore.

"The original Californian Club was located on Santa Barbara Boulevard, now Martin Luther King Boulevard. It's now a laundromat, so we were starting from scratch," Lyons says. "On every project there's what I refer to as a 'precious' location. Sometimes it's precious because of someone's inflated sense of self-worth, sometimes it's precious because it holds a special place in a director's creative vision, and sometimes it's precious because it is an absolutely crucial part of the story. The Californian Club is, without a doubt, the latter. It was where Dolemite was born. It's the proving grounds of the origin story; the single most important moment in the career of Rudy Ray Moore. And it was a tough one to find. We probably looked at over 100 clubs. I started with a club called Club Bahia, which is a dead ringer for a club called the Total Experience, where they shot the original movie."

But Bahia wasn't sufficiently intimate. "We wanted the feel of a small place, but it had to be big enough to host a film crew," Lyons says. "After about a month of searching, we were running out of ideas. Clay suggested that we look at El Cid, a flamenco-themed nightclub on Sunset in Silverlake that stands on the site of where D. W. Griffith filmed *Birth of a Nation*. It's modeled after a Spanish tavern: big red leather booths, chandeliers that looked old in the Sixties, and a fantastic stage. It also had great sight lines to the bar, where the owner could give Rudy dirty looks. It was an instant sell."

Recreating Dolphin's of Hollywood was "a labor of love" for Lyons. "As a record collector, and as a music guy, this location was precious to me. As a kid, the local record store was more than a place to go buy your favorite single. It was a place to hang out and hear about new music from people that knew a hell of a lot more about music than you did. Later, in college, I became the guy that worked at a record store. It had to be right. Luckily, because of my vinyl habit, I already knew the perfect spot: Poo-Bah Records in Pasadena. In fact, I purchased a Rudy Ray Moore album there a few years ago."

Poo-Bah "was the right size, had a great layout, and looks great on film. And the owner and his employees are all wonderful," Lyons says. "The kind of people that you would expect to find in your neighborhood record shop. The art department had a lot of work to do. They walled-up the second story balcony, added a DJ booth for Snoop Dogg, removed all of the vintage posters, and resurfaced the record bins. When I walked into the dressed set, I actually teared-up. Clay told me he did, as well." ●

Director J. C. Chandor directs Charlie Hunnam (second left) and Oscar Issac (centre) in *Triple Frontier*.
Photo: Melinda Sue Gordon





FEATURE STATE PARTNERS

NEED HELP?

HOW DO YOU GO ABOUT FILMING ON ONE OF THE MOST POPULAR PUBLIC BEACHES IN THE WORLD? WHAT'S REQUIRED TO CLOSE DOWN A STATE HIGHWAY? AND HOW DO YOU GET TO SHOOT ON A MOUNTAINSIDE IN A NATIONAL PARK? THE ANSWER, **CLIVE BULL** REPORTS, IS WITH A LOT OF HELP FROM KEY CALIFORNIA STATE PARTNERS



Mammoth

BASE CAMP

TO FILMING IN THE EASTERN SIERRA

- Premium Accommodations
- Catering & Craft Services
- Experienced Site Coordination
- Heavy & Light Equipment Rental
- Permitting Assistance
- Extra Casting & Crew Staffing
- Ample Parking
- Transportation

STEVE MORRISON
MAMMOTH LOCATION SERVICES
760.914.0359
MAMMOTHFILMLOCATIONS.COM

 FACILITIES OPERATED IN PARTNERSHIP WITH INYO NATIONAL FOREST



IN MANY ways, California's state agencies are the unsung heroes of its film industry. These are the people whose job it is to facilitate and enable the vision of writers and directors, while paying close attention to public safety and the protection of the environment.

Location California has been meeting some of the teams within the state agencies that are working hard behind the scenes to allow film and television productions to make the most of the locations the state has to offer, while keeping disruption to both people and the natural habitat to a minimum.

"Luckily, we've been fortunate to be able to work with those who go the extra distance, are adept at finding compromises, and bend over backwards to facilitate filming in California," Deputy Director of the California Film Commission (CFC), Eve Honthaner, says. "The longer I do this job, the more I appreciate and have come to rely on the many hard-working, dedicated public employees who make filming in California possible."

"THE LONGER I DO THIS JOB, THE MORE I APPRECIATE AND RELY ON THE MANY HARD-WORKING, DEDICATED PUBLIC EMPLOYEES WHO MAKE FILMING IN CALIFORNIA POSSIBLE" EVE HONTHANER

Whether it's fire safety, the use of drones, the closure of a highway, or shooting in a busy public park, there are people who grant permissions, oversee planning, and give advice on what is and what isn't possible. And they all have the aim that, if it can be done — and safely — then they will do all they can to make it happen.

With a background in construction and highway engineering, Roger San Juan was Statewide Film Coordinator for Caltrans (California Department of Transportation) for more than 16 years. "I really enjoyed doing the job," he says. "Any time a film company came to me, it was a challenge and I would always try to give them what they wanted. They wouldn't always get exactly what they wanted — but if there was a way we could do it, then we'd do it."

The many challenges taken on by San Juan include an extraordinary shoot for the 2013 comedy movie *The Hangover Part III* (Todd Phillips) when, for the first time, a section of the 73 Freeway in Orange County was closed for filming. The scene features Zack Galifianakis driving down the freeway towing a giraffe in a trailer — the giraffe being too tall for one of the oncoming overpasses. Of course, in reality there was no live animal on the freeway, thanks to CGI. The ambitious two-minute sequence,

which required the freeway to be closed in both directions over a weekend, was in fact the result of nearly four months of planning and preparation, coordinating the logistics with numerous agencies and the cities of Costa Mesa, Irvine, and Newport Beach.

"That was major," San Juan says. "A lot of people were saying 'No', but I believed we could do it. I did a lot of research, and I figured out detours. People said it couldn't happen, but I went to bat for the film company and it worked. It actually worked!"

Sometimes, as in this case, the complete closure of a freeway is required, but often there are workarounds. "We try to avoid peak hours when people are going to work," San Juan says. "There's early on Saturday or Sunday — especially in L.A., where there are some highways we can technically close from, say, Saturday to Sunday. But we have to have a decent detour to minimize disruption to the public."

The first concern, San Juan adds, is always the public, both from a safety point of view and in terms of minimizing inconvenience. For shorter scenes, a rolling break can be deployed, where the traffic is temporarily held back while a shoot takes place. "With law enforcement, we slow down traffic, the production team jumps on the freeway, the highway patrol keeps the traffic behind you, and you get your shot. And we can redo it if necessary," he says. "For the public, there's minimum delay. They're still moving; they're still getting where they're going. The highway patrol goes from one lane to another slowing down traffic about a mile behind the shoot."

For the *The Hangover III* sequence, there were 30 California Highway Patrol (CHP) officers on location. The agency's Media Relations Officer, Ian Ramer, provides liaison and assistance when there is filming on state roadways and schedules the provision of officers in advance of film shoots. Ramer — a 2019 COLA (California On Location Awards) nominee for State Employee Of The Year — also coordinates requests for CHP officers for film details and facilitates the approval process.

Honthaner says Ramer goes out of his way to be of service: "He bends over backwards to accommodate requests and works with productions, Caltrans and the CFC to find solutions to the most complicated situations. Whether it's in the office or out on film shoots, he's the best version of what a civil servant should be and is deserving of our appreciation and recognition."

One of the most memorable recent examples of filming on an L.A. freeway is the iconic opening to *La La Land* — a huge dance number that breaks out during a traffic jam, with dozens of drivers leaping out of their cars to join in a spectacular sequence set to the song *Another Day of Sun*.

Although the script originally specified Route 101, the scene was, in fact, shot over two days on a ramp connecting the carpool



FILM

at beautiful
WOODBURY
UNIVERSITY
in Burbank

- + LA Film Permit
- + Five minutes from Hollywood Burbank Airport
- + No hours restrictions
- + Quick turnaround
- + Excellent service and just one point of contact:

Sarah Tracy, Campus Film Coordinator
818.394.3362 | sarah.tracy@woodbury.edu

JUST LIKE A HOLLYWOOD STUDIO...

BUT WITH PLENTY OF PARKING

Ontario International Airport has played the role of Hollywood's Secret Backlot where many of your favorite movies, TV shows, and commercials have been filmed!



Scan for more info
or visit
ontmktg.info/KFTV

Book between now
and June 1, 2020
to receive
your discount

10% OFF

Filming Rates

Contact filmdesk@flyontario.com
for more information.



90' to 9,000' in 90 Minutes!

Placer County
Sacramento

I-5

Los Angeles

Placer-Lake Tahoe Film Office
www.placer.ca.gov
Toll Free 877-228-3456





California State Parks' Kevin Pearsall: "Huntingdon State Beach is great if a director wants an active scene." Photo: Christian Fechner

lanes of the 105 and 110 freeways in Los Angeles. "Essentially, we were asking for a full 48-hour period — a Friday night through Sunday night — to get everything and everybody safely off the ramps, in order for the lanes to re-open by rush hour Monday morning," says Robert Foulkes, location manager for *La La Land*. "It took a few meetings but, ultimately, all the entities involved, including dozens of CHP officers, were extremely helpful in understanding what it would take to make such a special scene happen."

Caltrans and CHP were essential to the project. "Having enough CHP vehicles at the ready, doing rounders back and forth, and escorting us across several lanes of 105 freeway traffic just to get to and from base camp and the set, was a challenge that needed to be worked out and timed like clockwork," he adds.

Foulkes had already achieved one ambitious freeway shoot for *Cake*, which required the 110/105 interchange to be closed. "To have Roger [San Juan] on board and supportive of our much more complicated needs on *La La Land* — which required a shutdown of both directions for two-and-a-half days, plus shutting down for our tech scout and for a dance-rehearsal day — made it so we were truly able to get what we needed for a unique musical sequence."

Stepping down from his role at Caltrans, San Juan says he always made it his mission to give filmmakers what they wanted: "I believe strongly in that. It's California. This is Hollywood! We should be filming here. This is where it started so we should be doing all we can do to help people film here. So that was always my mentality."

"THIS IS HOLLYWOOD! THIS IS WHERE IT STARTED, SO WE SHOULD BE DOING ALL WE CAN DO TO HELP PEOPLE FILM HERE"

ROGER SAN JUAN

Off the public highway, filming in state parks and beaches provides a whole new set of challenges. There are 280 state parks throughout California — the largest state-parks system in the US, stretching from the Oregon border to the Mexican border, and encompassing beaches, mountains, and everything in between. Kevin Pearsall, Superintendent for the California State Parks, says that his office can help out from the very beginning of the process. "We develop relationships with the location scouts," he adds. "They know me well — they know I oversee the beaches and that I can help if they have particular images in their mind."

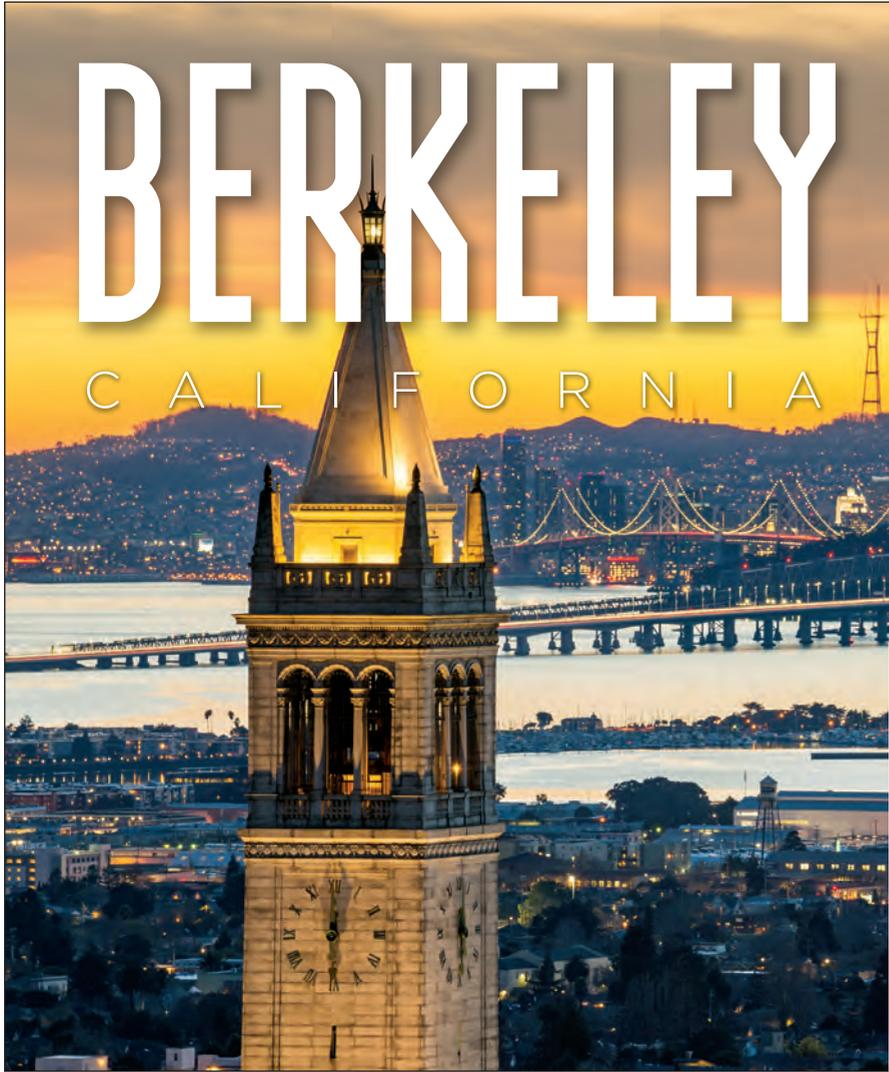
Pearsall says a big part of his job is being able to grasp the vision: "Huntingdon State Beach is a great example, if a director wants large white sands, with a volleyball net, or if they want an active scene and maybe build a temporary beach bar."

Pearsall helps with identifying locations that reflect the vision, but also have the ability to be used at the required time of the year: "Filming schedules are so tight and there are so many people involved. In the summer time, it's more difficult to enable filming on state beaches in Southern California in particular, because we have millions of people here. So I have to find a way either to schedule shoots outside of the summer, or find a beach that is maybe not visited as much as some other beaches."

So does he have the challenge of making a cold day on the beach look like summer? "Quite the opposite," he says. "It's summer here all the time. Trying to find a wintry, stormy day is harder."

A growing concern is the environmental impact of shooting. State parks are protected because of their natural and historic features. "A high priority is to make sure there's no damage to the park environment," Pearsall says. "That's the big starting point. There's a whole process to make sure that, when shoots come in, they are able to capture what they want to capture but also leave the park as preserved as it was when it was presented to them."

The second consideration is that the public can continue to enjoy the facility. "If it's a commercial, it might be a day of filming but,



 CALIFORNIA STATE UNIVERSITY
FULLERTON

*One Point of Contact - Full Service
Where Filming is Made Easy*

fullerton.edu/events • 657-278-8357 • eventscsuf@fullerton.edu

 csufevents  eventscsuf



if it's a movie, it could be two weeks or more. In a warehouse, they can take as long as they want but, when they film in a park environment, they have to be a lot more meticulous about how much time they need and what, specifically, they are going to do. All those things have to be in place, which makes it such a unique and special experience to film in the state parks, because productions have to go through a lot more stuff to make it happen."

And far from being inconvenienced, the public loves a shoot, Pearsall says — as long as it is managed properly: "People love to watch it and say, 'Hey! I was there!' We just had *Top Gun 2* in one of our parks — a beach in San Diego — and the public loved the fact that they were able to be there."

Ironically, many of the parks are well known first and foremost because of their film roles. Pearsall cites *Star Wars: Return of the Jedi*, which was shot in the Humboldt Redwoods State Park: "People know the park has some of the oldest and tallest trees in the world — the redwoods — but also that *Star Wars* was filmed there." And, of course, beaches such as Will Rogers State Beach — the original home of *Baywatch* — are inextricably associated with film production.

"We have a passion for filming in California," Pearsall adds. "We — and the public — feel proud about having filming done here and there's a real desire to get it done. We don't look at this as a hindrance or an obstacle: we really do enjoy having filming here. Filming is such a big part of Californian culture that we try to get as much filming into California as we can."

Away from the sun-kissed beaches and outside the Los Angeles 30-Mile Studio Zone, the state of California has a diverse range of locations on offer. Placer County boasts four distinct seasons, along with forests, rural flatlands, Lake Tahoe, and California's tallest bridge. Foresthill Bridge is a huge steel cantilever road bridge crossing the North Fork American River and the Sierra Nevada foothills in eastern California. At 728 ft, it is not only the highest bridge in California, but the ninth-tallest in the world.

Beverly Lewis, Director of Placer-Lake Tahoe Film Office, says Foresthill Bridge is much in demand for filming. Over the years, there have been numerous scenes shot at the iconic spot — most notably when Vin Diesel's character in the action thriller *xXx* drives off the bridge in his red Corvette. He then jumps from the car mid-flight before parachuting to meet his accomplices in the Auburn Ravine. "Filming at the bridge involves various jurisdictions: the bridge and road bed are county property, but the canyon and river below are part of the Auburn State Recreation Area [ASRA], which is a state park," Lewis says. "Coordination with several outside-state — and occasionally federal — agencies, such as Cal Fire and the CHP is required, but the most critical partner is ASRA."

Nearby Mono County also experiences the change of seasons and, located between Yosemite National Park and Nevada, offers a wide

range of climates and terrains. It was the mountains that attracted Netflix to Mono County, choosing it as one of its locations for the feature film *Triple Frontier* (2019) starring Ben Affleck and Charlie Hunnam. It was an ambitious shoot that required coordination with multiple state partners.

"They were cheating the Andes," says Mono County Film Commissioner Alicia Vennos. "They needed something that went from tree line to immediately above tree line and it had to be accessible. And sometimes that's difficult in super-high mountains. They really couldn't have done it in South America."

Mono County offered a number of choices in the Sierra Nevada mountain range and, ultimately, Obsidian Dome and Ellery Lake at Tioga Pass were selected as the two locations. Tioga Pass — the highest paved mountain path in California — connects the east side of the Sierra Nevada mountain range with Yosemite National Park. One of the first challenges was that the pass is closed in the winter on account of impassable snow and avalanche danger, but Caltrans agreed to open the road to Catherine Kagan, supervising location manager, in order for her team to scout the Ellery Lake location. Caltrans also helped out in providing permits for roadside staging.

"THE SPRING SNOWPACK AT OBSIDIAN DOME WAS LIKE WHITE MUD, IT WAS SO THICK AND HEAVY AND WET. WE HAD TO FIND A COMPANY THAT WOULD PLOW A TWO-MILE STRETCH OF INYO NATIONAL FOREST ROAD"

CATHERINE KAGAN

Triple Frontier ended up shooting there. Vennos adds: "That was pretty exciting, as we've never had a shoot up at the top of Tioga." The film also shot at Obsidian Dome — another previously unused location — which is an incredible 300 ft-high lava dome of black, shiny volcanic-glass boulders and rocks, about a mile in length. One of the biggest challenges with this remote location was the 12 feet of snow still on the ground in May, when filming was scheduled to start. Kagan says: "The spring snowpack at Obsidian Dome was literally like white mud, it was so thick and heavy and wet. We had to find a company that would plow about a two-mile stretch of Inyo National Forest road without disturbing the dirt beneath the snow, in order to access the set at Obsidian Dome. And at that location, they had to build scaffolding for the camera crew to be way up high and shoot down on the action. And that had to be kind of suspended, because they couldn't disturb any of the rock formations."

As well as Caltrans, the other state and federal agencies

399 DRIVING HOLLYWOOD

TEAMSTERS LOCAL 399

We are proud of our talented Members that work hard each and every day to ensure the success of filming throughout our great State of California.

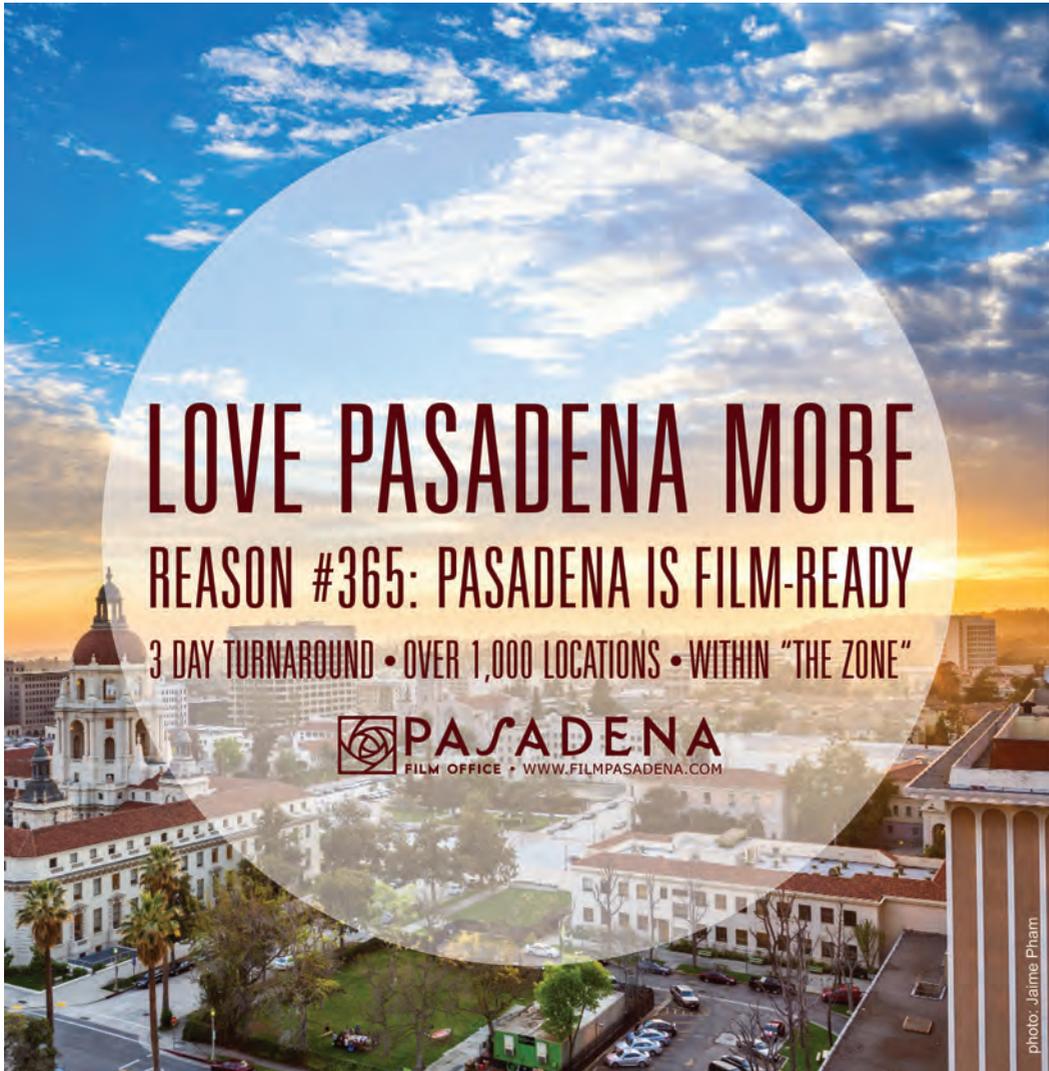
Thank you to the tireless work of the California Film Commission and the Film Liasons in California for protecting and expanding the work here in California, supporting our Members and their families.







WWW.HT399.ORG



Free film location assistance from 41 film commissions statewide

We're Here For You.



filmcalifornia.com



A section of the 73 Freeway in Orange County was closed for filming for the first time for *The Hangover Part III* – the result of nearly four months of planning and preparation



The iconic opening to *La La Land*, shot over two days on a ramp connecting the carpool lanes of the 105 and 110 freeways in Los Angeles

that came together for the *Triple Frontier* shoot included Southern California Edison, the public utility company that operates the dam at Ellery Lake. “They offered tremendous support and access,” Vennos says, underlining once again California’s “film-friendliness to the movie industry”.

The Inyo National Forest has the ultimate jurisdiction over both the Obsidian Dome and Ellery Lake/Tioga Pass locations, both being located on federal forest land. The Inyo National Forest superintendent walked the sites with the location manager and the production team at both locations to ensure the filming would leave no trace in these recreation areas. “The set at Ellery Lake was accessed by a temporary bridge, which had to be constructed without touching or disturbing any rising water from the spring run-off,” Vennos says. “And all the rocks at or near the Obsidian Dome location were mapped out precisely and returned to their original locations, even if they had been moved only slightly.”

If you are filming on state property in California and it involves fire, explosions, or other pyrotechnic effects, then this is where the Office of the State Fire Marshal comes in. Officers and advisors are assigned when there are special effects, indoor filming, large crews, projectile pyrotechnics, and filming during the fire season or in fire-sensitive areas. Overseeing all this is Ramiro

Rodriguez, Deputy State Fire Marshal and a specialist in motion-picture and entertainment safety.

The Office of the State Fire Marshal Motion Picture & Entertainment Unit (MP&E) was created in July 1987 following the death of actor Vic Morrow in a movie-set accident and in response to the film and television industry’s concerns about the inconsistent enforcement of regulations and fire-prevention requirements. The program’s primary role is to act as a liaison between the California fire service and the motion-picture and television industry. “Program staff work with local film commissions, the California Film Commission, and the film and entertainment industry to provide training, special investigations, inspections, and on-location technical assistance,” Rodriguez says. Staff also provide technical interpretation of state laws and regulations relating to the use of pyrotechnic special effects.

“Energetic material is just so vital to feature films,” Rodriguez says. “Even in our favorite TV shows, we see a lot of pyrotechnics and we see a lot of open-flame effects. What they’re creating is an illusion. It’s simulation — the magic of Hollywood. Part of that magic is to make sure we understand the types of materials that we’re permitting. So we work very closely with our pyrotechnic operators and special-effects technicians in California to ensure that they can do whatever they want to do in a safe manner.”

In addition, Rodriguez oversees an annual three-day program for firefighters who wish to train in film-and-entertainment safety. The would-be on-set fire safety officers witness a dazzling array of simulations and special effects, including blasts from prop

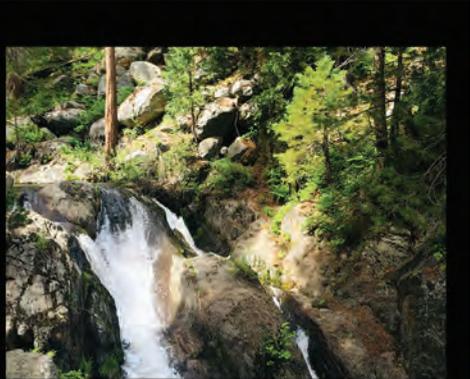
“ENERGETIC MATERIAL IS SO VITAL TO FEATURE FILMS. WHAT THEY’RE CREATING IS AN ILLUSION. IT’S SIMULATION — THE MAGIC OF HOLLYWOOD”

RAMIRO RODRIGUEZ



SAN MATEO COUNTY

SILICON VALLEY
Film Commission
 800.288.4748 | INFO@VISITSMCSV.COM
WWW.FILMSMCSV.COM



Ally Vander Poel
 (559) 624-7021
TCFilmCommission@co.tulare.ca.us
FilmTulareCounty.com

Two National Parks
National Forest
Giant Sequoias
Historic & Picturesque
Agriculture
3 hours from both LA & the Bay!



Among the basic rules are that you cannot operate a drone from a moving vehicle, you cannot fly over people and you cannot fly at night. Photo: Aerial Mob

“WITH A DRONE, WE CAN FLY THROUGH THE FRONT DOOR AND OUT THROUGH A BACK WINDOW — ALL IN ONE MOTION” TONY CARMEAN

sub-machine guns, giant flames shooting into the air, and stunt artists seemingly set alight. The course results in a Motion Picture/Television Fire Safety Certificate, accredited by Cal Fire. Rodriguez says there have been virtually no injuries since the introduction of the training program, and he believes the education “provides a safe and successful film experience on a daily basis”.

The use of drones in commercial filming in the U.S. is a relatively recent phenomenon, but a transformational one. In December 2014, Warner Bros. made history using a drone for filming on the set of *The Mentalist*. Initially, a handful of operators were given permission to use the technology but, by 2016, the Federal Aviation Administration (FAA) had announced Part 107 rules, which established the license requirements for drone operators. The floodgates opened and the use of drone technology boomed. In California, John Blanco, FAA Manager of the LAX FSDO (Flight Standards District Office), has played key role in developing guidance for filmmakers and state partners, so that everyone is clear about the dos and don'ts.

When rules and regulations for the legal use of drones came about, the permitting agencies and the public safety organizations “had little awareness of what a legal operation looked like and what it didn't”, Blanco says. “Does the aircraft have to be registered? Does the pilot have to have a licence? Do they have to have insurance? Can they fly over people? Can they fly at night? All of these things were brand new to the entire industry — the production companies, the permitting agencies, the public safety officials, the cast and crew. The CFC and FilmLA approached Blanco's office to help establish the definition of a legal operation and what could be reasonably permitted, developing questionnaires and applications. Among the basic rules are that you cannot operate a drone from a moving vehicle, you cannot fly over

people and you cannot fly at night. “And if you want to try something like that, you need to request a waiver from the FAA,” Blanco says.

The company operating the drone camera for *The Mentalist* scene was Aerial Mob, which won the first ever Emmy Award in drone cinematography technology for its contribution to the drafting of the FAA regulations. CEO Tony Carmean says the cooperation between the industry, the FAA and state partners in creating guidelines has been outstanding: “The FAA has worked really hard and made a lot of changes to make the process much easier. It's a smooth process now. We don't have to pop to them every time to get approval. The regulatory framework has been very well received by the industry.”

Carmean says that establishing regulations for drone usage has opened up new possibilities for directors and cinematographers, with drones achieving shots that could never have been done before. “We can fly through the front door and out through a back window, all in one motion,” he says.

But he says there is one big misconception about drones in film production: “A lot of people think they replace helicopters — and that couldn't be further from the truth. There are some shots the helicopters can get that we can't get with drones, and vice-versa. The huge upside for drone technology is that we can do a lot of different kinds of shots that have previously been performed by other film tools — dollies, jibs, cranes — and we can combine them and do them all in one go.”

A case in point — and one of the most challenging projects undertaken by Aerial Mob — was an opening scene for the TV series *Dancing with the Stars*, shot at the Griffith Observatory in Los Angeles. The incredible sequence is one continuous, two-minute-long drone shot, which took three days to rehearse. It starts with a wide shot of the Observatory, before the camera swoops down to the side of the building, following the dancers as they complete their complex routine.

“It got a lot of attention in the industry because it really showed off what's possible with drones,” Carmean says. “There are shots that look like dolly shots. There are shots that look like crane shots. There are shots that look like they're helicopter shots. But it's all one continuous two-minute drone shot.” ●



RIVERSIDE COUNTY FILM COMMISSION

"Indie Filmmaking Capital of the World"

FILMRIVERSIDECOUNTY.COM

Just East of L.A.

READY... FIRE!

A SPIN OFF FROM 20TH CENTURY FOX TELEVISION'S 9-1-1 REQUIRED A MASSIVE EXPLOSION THAT WOULD SET THE TONE FOR THE MINI SERIES. ONE OF CALIFORNIA'S MANY FILM COMMISSIONS, ALONG WITH A NUMBER OF STATE BODIES, HELPED IT TO HAPPEN. **CLIVE BULL** REPORTS

AT THE beginning of October last year, residents of the desert community in and around the March Air Reserve Base in Perris, California, received a tweet from officials at the Base. It read: "Twentieth Century Fox Television is filming scenes for new series in Perris, CA near Harvill Ave. & Rider St. between 6pm (Oct. 3) & 7am (Oct. 4). Emergency vehicles, special effects, smoke & a simulated explosion are part of the scene. The filming will include a loud explosion tonight, Oct. 4, between approximately 9:45 and 10:15pm.

The scene was for 9-1-1: Lone Star, a three part spin off from Fox's hit series 9-1-1, which aired at the end of January 2020. From co-creators Ryan Murphy, Brad Falchuk and Tim Minear, it stars Rob Lowe as Owen, a New York firefighter who relocates to Austin, Texas, with his son.

And while 9-1-1: Lone Star is set in the Texas capital, the mini-series shot entirely in California. With fire fighting as the central theme there are some ambitious scenes that have pushed the boundaries and required the cooperation of numerous partners.

The producers wanted an effect that would set the premise of the show, an explosion large enough to challenge any fire department. This was accomplished by creating a 40 foot wall of flames engulfing an entire existing abandoned industrial site in Riverside County California.

It was the job of Riverside County Film Commissioners (RCFC) Bettina Breckenfeld and Stephanie Stethem to coordinate the shoot with a number of different people and organizations — this included timing the scene with the local reserve air force base

flight operations, and commuter trains; and the temporary closure of the freeway and other roads running adjacent to the location.

It required engagement and approvals from the Federal Aviation Administration (FAA), California Highway Patrol (CHP), the California Department of Transportation (Caltrans) Cal Fire/Riverside County Fire and the March Air Reserve Base," Breckenfeld says. And the end result was astounding.

It was during the course of general research that Breckenfeld heard that Fox was looking for a fertilizer plant to do

"RCFC STAFF WERE DRIVING INTO WORK AND SPOTTED A GRAIN FEED PLANT THAT LOOKED VACANT"

BETTINA BRECKENFELD

a simulated explosion for the show. "We immediately reached out with some ideas to piece the different looks together at several locations," she says. But the producers wanted to carry out the whole scene at just one location, so the team kept looking.

"The next morning, RCFC staff were driving into work and spotted a grain feed plant that looked vacant. As soon as we got to the office, we started our quest to track down the owners. As luck would have it, they had just purchased the property and were planning to demolish it in the next couple of months. We put the location manager together with the owners, details were hashed out, and

Voila! Movie magic was made.

Deputy State Fire Marshal and a specialist in motion picture and entertainment safety, Ramiro Rodriguez, was brought in at an early stage to give his take on what might be required.

"The production needed to hook up to a fire hydrant as part of the scene," Breckenfeld said. The one they needed that was directly across the street was on private property. And although the property owner gave his approval, the Eastern Municipal Water District would not allow use of the hydrant. The production team was in a panic as they desperately tried to negotiate with the water district. Meanwhile the RCFC was able to go to the head of the Water District and within an hour, access to the hydrant was granted.

Everyone needed to be happy that the wind was blowing in the right direction before shouting 'Action!' and a number of road closures were required while the main pyrotechnics were deployed.

Just before the explosion took place, because of concerns about the after effects of the smoke, Caltrans instigated a traffic break on both lanes of the nearby Interstate 215. The main explosion happened at around 10pm; with the help of the RCFC the scene had been planned, permitted and filmed in just three weeks.

In addition to the large explosion there were three nights of filming all including some form of special effects, including fire. In total approximately 4,000 gallons of propane was used during those three nights.

The result of all the planning was a spectacular, series-defining moment — no CGI, but the real thing. And nobody got hurt in the process.



Filming the explosion at an abandoned industrial site in Riverside County. Photo: Riverside County Film Commission

Jon Hamm as
Mark and Natalie
Portman as Lucy
in a scene from
Lucy in the Sky





A LIFE TURNED UPSIDE- DOWN

MAKING A SCENE LUCY IN THE SKY

IN *LUCY IN THE SKY*, NATALIE PORTMAN PLAYS ASTRONAUT LUCY COLA, WHO BECOMES INCREASINGLY MOVED BY THE TRANSCENDENT EXPERIENCE OF SEEING HER LIFE FROM SPACE. BUT BACK ON EARTH, AS HER WORLD SUDDENLY FEELS TOO SMALL, HER CONNECTION WITH REALITY SLOWLY UNRAVELS.

DEBBIE LINCOLN REPORTS

000

IN THE Fox Searchlight Pictures movie *Lucy in the Sky*, Natalie Portman plays Lucy Cola who, against some odds, has earned herself a place in the tight-knit boys' club at NASA. But after realizing her dream of going to space, Lucy's everyday existence on earth starts to feel stiflingly small. Her life slowly falls apart as she loses touch with reality, and the small, but important things in life.

Best-known for the TV series *Fargo* and *Legion*, the film is the feature debut of director Noah Hawley who, along with producers Reese Witherspoon, Bruna Papandrea and John Cameron, tells the story of a woman whose professional success turns her personal life upside-down.

"By 34, Lucy has achieved her every dream and has to find a new dream," Hawley says. "None of this stuff is easy to navigate. And, you know, she spirals out a bit, which is human."

"To be an astronaut, you obviously have to be the best of the best – the brightest, the hardest working, the most physically fit, the most mentally capable, the most socially adept," Portman says. "And then she just kind of falls apart. I think it's so human to see someone who's so high-functioning be fallible."

The three most prominent relationships in Lucy's life change dramatically after she returns from space. She begins an affair with a colleague, leaves her loyal husband, and then loses her grandmother, the strong maternal figure in her life, played by Ellen Burstyn.

Jon Hamm plays Mark Goodwin, the recently divorced astronaut whose friendship with Lucy becomes an affair. "Much more than the story being about a love triangle or a relationship, it's really more about how we, as human beings – and especially as people that have seen the Earth from a different perspective – have to adapt to that in our daily lives and how difficult that is," Hamm says. "It's sort of a philosophical drama."

Mark's first-hand experience of space is important to the story, Hawley says. "Jon Hamm's character is very much on his own journey. He's about to go back up into space and he has his fears and doubts about it. I mean, how many times can you ride the rocket and survive? So there's a certain self-destructiveness that he's going through as well."

Key to telling Lucy's story was to allow the audience to feel the difference between her two lives – in space and on Earth. As Lucy the character explains: "I was only a couple hundred miles up, but every day I looked down and – well, there it is. All of it. Everyone you know. Everyone

you could ever know. On a tiny blue ball. Floating in nothing."

Hawley employed experimental visual techniques to get that message across on the screen – for example by using aspect ratio as a storytelling device, shrinking the frame when Lucy is on Earth and broadening it when she's in space.

"That's some of the fun of this," Hawley says. "When she's in space, we're in our widest aspect ratio. But when she comes down, her world shrinks. And literally we use the screen as a tool. We go down to a smaller aspect ratio, so suddenly she's in a box. The story's in a box."

"ONE OF THE BIG CHALLENGES WAS THE SCALE OF EVERYTHING AT NASA – THE TEST FACILITIES, THE HANGARS – YOU JUST NEED SHEER SIZE"

JENNIFER DUNNE

"Magical realism is what we're calling it – that the subjective experience that Lucy goes through on her return to Earth is embodied in the filmmaking," producer John Cameron says. "The techniques and approach that Noah is using give us that visceral feel of what she's experiencing."

Hawley adds: "The idea of magical realism is you have to create reality in a way that's completely realistic and familiar to people. Then when you take these magical turns, these slightly surreal turns, they have real impact."

Director of photography Polly Morgan and production designer Stefania Cella, were key to getting the look right for the film's three distinct environments: space, NASA and Lucy's home life.

"We really talked about the color palette, the feel, textures, the mood of the film," Morgan says. "Just everything related to Lucy's journey and how we could represent that in a painterly way."

They went for distinct color schemes for the three settings: blue and white to denote space; bright red and yellow for NASA; and a more natural look – green and brown – for Lucy's home life. The setting was 2007, so not a great deal of period work was required.

For NASA and the Johnson Space Center the movie used a combination of

locations including the California State university campus at Dominguez Hills, College of the Canyons in Valencia and Burbank Airport. "Because we were trying to match actual locations in Texas and Florida, it took a little bit more scouting than it might usually," says location manager Jennifer Dunne, who shared location duties with Mandi Dillin. "One of the big challenges was the scale of everything at NASA – the test facilities, the hangars – so even before you get into the aesthetics, and what the director and designer are looking for, you just need sheer size."

And while Hawley and Cella did visit actual facilities in Washington and Houston to get the right look and feel for these institutions, filming stayed within the Los Angeles Thirty Mile Studio Zone. "Even though we had a lot of research on these NASA training facilities and the Johnson Space Center," art director Samantha Avila says, "we took a little license and aesthetic liberty in order to create the perspective from Lucy's eyes."

For the scenes shot at Lucy's Texas home, the crew was on location for some six weeks. "To have a film crew in a neighborhood for that long can get tiring for anyone," Dunne says. "Just making sure that the neighbors are happy to have us there is important. And so much of the story took place at the house so that is a pivotal location."

The owners of the real-life house that the production chose as Lucy's home had lived there for forty years, and it had never before been used for filming. "We moved them out for the length of time that we were there – and the money we paid them they used to pay off their son's college loans. So that was exciting for us to know that they were pleased to have us use their place," Dunne says. "And it's always nice to find a place that hasn't been over-shot, and in Los Angeles that can be a challenge. There are so many places around the city that have filmed on a regular basis."

The house was in Northridge, 25 miles from Los Angeles in the San Fernando Valley, and a considerable amount of art direction was required to get the right period feel. "It was a California ranch-style house so they had to alter it to make it more like a Texas ranch. The house we were using had quite a lot of wood so we had to cover quite a lot of that to get the look that the director wanted," Dunne says.

As the neighborhood had not been used for filming before *Lucy in the Sky's* visit, the crew took care to communicate regularly with the neighbors, inviting

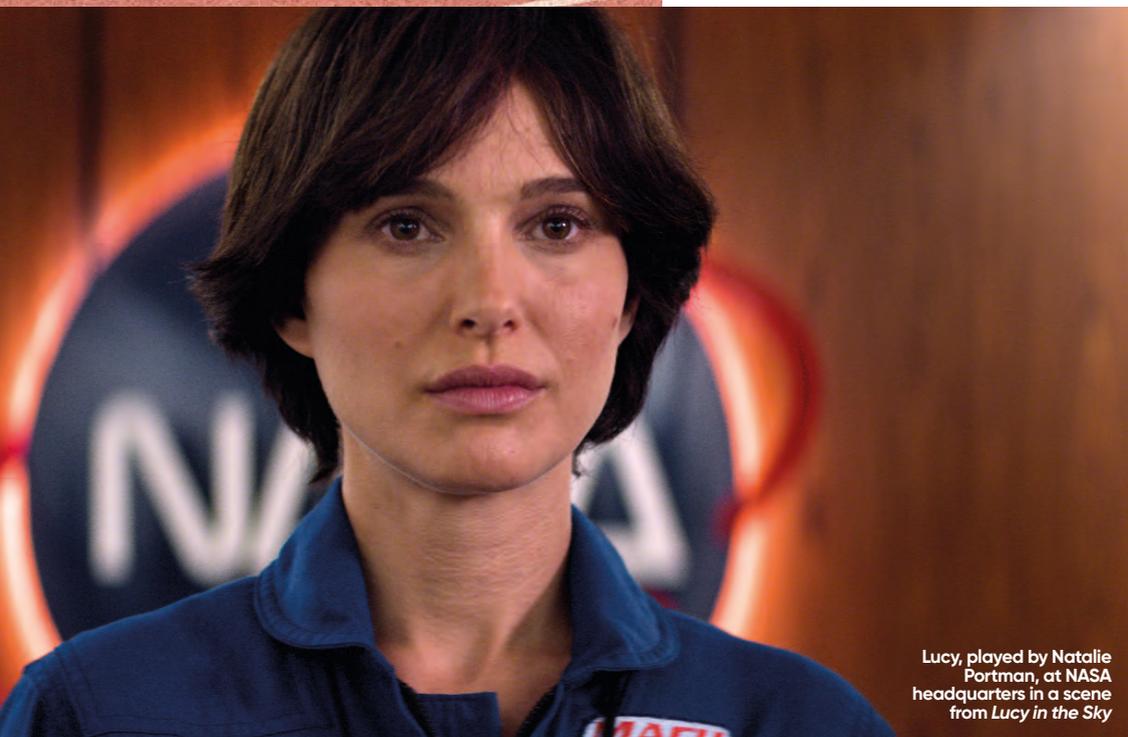




Natalie Portman (as Lucy) with Zazie Beetz (as Erin) on location for *Lucy in the Sky*

"I THINK IT'S SO HUMAN TO SEE SOMEONE WHO'S SO HIGH-FUNCTIONING BE FALLIBLE"

NATALIE PORTMAN



Lucy, played by Natalie Portman, at NASA headquarters in a scene from *Lucy in the Sky*

them to join them for food and drinks on a number of occasions. "The fact that the house's owners knew everyone in the area and had lived there for so long, really worked in our favor," Dunne says. "You want to leave a location and the people, in the same condition as when you found them, if not better."

Key production team members were female, something Hawley wanted in order to express properly Lucy's character and her situation.

"I felt it was very important to have a female cinematographer and to have a female production designer – and to have as many women on the movie as possible to help me explore Lucy's mindset," the filmmaker says.

"It's a female-centric film," adds producer Cameron. "And it was important for us to staff the film with female creatives for obvious reasons: it's a different worldview and different experiential level." ●



FEATURE DIGITAL CALIFORNIA

GENERATION-D

CALIFORNIA HAS LONG BEEN AN A-LIST LOCATION FOR TRADITIONAL FILM, TV AND COMMERCIAL PRODUCERS. AND NOW, WRITES **JULIANA KORANTENG**, THE NEW WAVE OF CONTENT-HUNGRY STREAMING PLATFORMS TARGETING THE DIGITAL GENERATION, IS FALLING FOR CALIFORNIA'S CHARMS

...



Awesomeness created
comedy drama
Foursome for YouTube
Premium

HBO MAX one of the new generation of streaming platforms launching in 2020, loves California sunshine and the other benefits to be gained from shooting on location in the state.

A subsidiary of WarnerMedia, the entertainment conglomerate formerly known as Time Warner until its acquisition by US telecoms behemoth AT&T, HBO Max is an offshoot of HBO, Time Warner's long-established pay-TV platform. Just as the original HBO's hits included several TV series shot in Los Angeles — *Westworld*, *Veep*, *In Treatment*, *Curb Your Enthusiasm* — HBO Max will feature original shows made in the city and other areas of California, according to Sandra Dewey, HBO Max's President, Business Operations and Productions.

"We have many shows and pilots currently in production

“CALIFORNIA HAS SO MUCH TO OFFER, FROM THE DEPTH OF AVAILABLE INFRASTRUCTURE AND STAGES TO THE TALENTED CREWS, UNBEATABLE WEATHER, AND THE GORGEOUS AND VARIED GEOGRAPHY” SANDRA DEWEY

or planned for California,” Dewey says. “The state has so much to offer, from the depth of available infrastructure and stages to the talented crews, unbeatable weather, and the gorgeous and varied geography, which offers variety and authenticity from a creative standpoint.”

Among the new HBO Max titles are comedy series *Made for Love*, *College Girls* — the working title of a Mindy Kaling pilot — and feature-length movie *Bobbie Sue* from Warner Bros. Pictures. Unscripted entertainment, kids’ shows, and animation, are also high on the HBO Max production agenda.

Dewey reminds us there are still WarnerMedia linear-TV programs being created in California. She cites scripted comedies *Tacoma FD* and *I’m Sorry*, plus drama series *Animal Kingdom*, produced by Warner Horizon for the TNT network. “The talent we work with often favors working in California, and specifically Los Angeles, given the proximity to their homes and families,” she adds.

HBO Max is not the only new venture carving out a stake in premium streaming entertainment. It joins Disney+, which was launched by The Walt Disney Company in November. Also in the pipeline is Peacock, a streaming service from NBCUniversal, and Quibi, the mobile-first entertainment platform founded by Jeffrey Katzenberg, the former Disney Chairman and DreamWorks Animation CEO. Both are going live in 2020.

Additionally, streaming technology has enabled companies not normally associated with TV and movie production to enter the US market to compete against incumbents, such as pioneer Netflix and Amazon Prime Video. Among the newcomers are Apple TV+ from the iPhone-making giant.

The growth of streaming-TV entertainment and media should be good news for the state’s film commissions. The number of homes globally paying for streaming-video services is expected to exceed 450 million by 2022, according to research firm Strategy Analytics. And that is a conservative figure, since Netflix alone boasts 158 million subscribers internationally and, through various third-party distribution arrangements, could be in 300 million-plus households, according to UK-based Ampere Analytics. That is still relatively small compared to the world’s 1.67 billion pay-TV homes. Yet, video-on-demand’s growing fan base and award-winning shows confirm that using streaming tech to reach viewers is sustainable.

In addition to the above-mentioned subscription-funded platforms, there are free ad-funded alternatives, including YouTube Premium, Facebook Watch, and Pluto TV, which ViacomCBS acquired in March 2019.

For HBO Max’s Dewey, Hollywood production values will be retained for the new platform. “HBO Max has made the choice to approach our feature-length film production in a fashion similar to how feature films are produced,” she says. “Our hope is that our movies will look and feel very much like the movies you would be accustomed to seeing at the theater. In a similar vein, our series productions are intended to be of the highest quality, similar to what viewers have come to expect from HBO Productions.”

She continues: “We are thoughtfully expanding the

breadth of programming to appeal to all audience segments in the household. A significant way we’re doing that for HBO Max is by bringing all corners of the company together in an unprecedented way.”

Another California-based entertainment company targeting the emerging streaming landscape is Awesomeness, a ViacomCBS subsidiary. Specializing in youth-focused shows, Awesomeness continues to build its portfolio with the digital-native audience in mind.

“The emergence of streaming-TV and video platforms has provided us with the opportunity to work with extremely talented rising filmmakers and creatives,” says Scott Levine, Awesomeness’ Senior Vice-President of production. “We are able to produce in varied budget ranges and locations, and consistently expand our relationships with emerging talent for top-tier partner platforms.”

Recent Awesomeness shows featuring California locations include two Emmy-nominated programs for Hulu: supernatural thriller *Light as a Feather* and comedy series *Pen15*. For YouTube Premium, Awesomeness created the comedy drama *Foursome*, and the company is also behind shows that kickstarted on the standard YouTube — notably, romantic comedy *How to Survive a Break-Up*, youth drama *Malibu Surf*, reality show *Going Garcia*, and reality dating series *Twin My Heart*.

For Levine, streaming is allowing creatives to target a new generation of viewers. Not only have the streaming and digital platforms opened the doors to “big-budget tentpoles”, he says, but they have also created room for smaller projects to be made, providing more opportunity across the board. “We produce premium content with different budgets, allowing us the opportunity to identify and work with the best writers, directors, and producers that are creating content for Gen Z,” he adds.

Brandon Riney, researcher at US-based Parks Associates, observes that the streaming platforms’ investment in original content has been warmly received by viewers. “Original programming is a key factor influencing OTT-service subscription,” he says. “According to our research, 28% of subscribers to OTT services cite the original programming available as one of the primary reasons for why they subscribed. Where TV is concerned, OTT services offer content creators the ability to tell a story in whatever amount of time it takes, releasing them from the confines of the traditional 30- or 60-minute format. This alone enables much more creative freedom.”

The \$330M allocated each year in California tax incentives also makes the state very appealing to producers. Melissa Patack, Vice-President and Senior Counsel of state government affairs at the Motion Picture Association of America (MPA), is pleased with the boost in business and job creation that the streaming trend offers. “There is great opportunity for California to attract more productions from the streaming platforms, and the film commission is doing a great job allocating all the tax incentives,” she says. “Production incentives are a significant factor in the decision-making process for where producers locate film and TV-show projects.”

But challenges have emerged that could have some impact on the locations business. Some MPA members point out that demand could exceed supply in terms of location shoots — a nice problem to have as the quantity of shoots continues to grow in the coming years.

All participants in the industry agree that California’s expanding locations portfolio offers more openings and prospects for on-screen creative companies and future stars. As Awesomeness’s Levine puts it: “These digital platforms have given the next round of emerging talent the opportunity to create in a fast and collaborative environment.” ●



Premiere Filming Location in Los Angeles

- View on major points of interest in the city: Hollywood Sign, Griffith Observatory, Pacific Design Center, Downtown Los Angeles, Skyline and the entire expanse of Hollywood Hills
- All permitted handled through "Film LA"
- Notable credits include "Beyond the Lights", NCIS Los Angeles, "Insecure" by HBO and numerous other commercial shoots and filmings
- Direct proximity of Beverly Center and Cedars Sinai Medical Center
- Easy load in/load out on Beverly Place

For more information, contact Rachel Sweetman, Catering Sales Manager, at 310-358-3933 or via email at rachel.sweetman@sofitel.com

SOFITEL
HOTELS & RESORTS
LOS ANGELES AT BEVERLY HILLS

SOFITEL LOS ANGELES AT BEVERLY HILLS | 8555 BEVERLY BLVD. LOS ANGELES, CA 90048 | 310-278-5444

WWW.SOFITEL-LOS-ANGELES.COM

ADR | FOLEY | SCORING
SCREENING ROOMS | SOUND MIXING



FOX POST PRODUCTION SERVICES

10201 W. Pico Blvd, Los Angeles, CA 90064

310-FOX-INFO | foxinfo@fox.com | www.foxstudiolot.com | [f](#) [@](#) [t](#) @foxstudiolot



YOUR NEXT FILMING ADVENTURE AWAITS IN SIMI VALLEY



FILM SIMI VALLEY

FilmSimiValley.com

Film Simi Valley Phone (805) 526-3900 | Email Layma@simichamber.org

THE STREAMING INVADERS

FIVE NEW STREAMING SERVICES – AND THEIR CALIFORNIA CONNECTIONS – THAT TOGETHER COULD PRESENT CONSIDERABLE COMPETITION TO THE BIG TWO

— APPLE TV+

Owner: Apple Inc

Launch date: November 1, 2019

Revenue source: monthly subscriptions

Geographical reach: 100-plus countries

Original productions: iPhone colossus Apple is already making streaming-TV history in the first year of Apple TV+, which clinched Golden Globe nominations for the drama series *The Morning Show* just over a month after its launch. The show is one of the Apple Originals commissioned by the company when it announced its entry into the streaming arena last September. The mega-stars working with Apple TV+ include Hollywood actors Jennifer Aniston, Reese Witherspoon, and Steve Carrell; TV mogul Oprah Winfrey; and legendary director/producer Steven Spielberg. Although still positioned as a tech company, Cupertino-headquartered Apple hopes Apple TV+ will also be making a name for itself in content production. The cash-rich company has pledged to spend \$1BN on original content in the streaming venture's first year, boosting the amount to \$6BN for an unspecified period of time. But *The Morning Show's* nominations (Best Television Series – Drama, and Best Performance By An Actress In A Television Series – Drama for stars and executive producers Aniston and Witherspoon) would seem to justify its ambitious spend. Apple's unique selling point is its reach among potential viewers – owners of the 1.4 billion units of Apple-branded devices, which include iPhones, iPads, Mac desktops and wearables. Its shows will also be accessible via third-party digital players, such as Roku. **The California connection:** Apple TV+ originals filmed in California include *The Morning Show*. Sci-fi series *For All Mankind* was shot in Los Angeles, as was the legal drama *Truth Be Told*. Part of *Defending Jacob*, starring Hollywood star Chris Evans, will also be on location in the city.

— DISNEY+

Owner: The Walt Disney Company

Launch date: November 12, 2019

Revenue source: monthly subscriptions

Geographical reach: US, Canada, Australia, New Zealand, the Netherlands, Puerto Rico; plans for launches in more European markets, Latin America and India from 2020

Original productions: Already the world's most prolific film and TV producer with a market valuation of \$262BN, Disney is in a strong position to overtake Netflix as the world's most prolific streaming-distributed original-content

producer. In addition to Disney+, it also owns sports-themed ESPN+ and majority-controls Hulu. The media-and-entertainment colossus has pledged to spend \$1BN on content in Disney+'s first year. This may be tiny compared to the \$23BN to be invested in content across the whole Disney empire, but the budget will reportedly have risen to about \$2.5BN a year by 2024. And, with a library of shows and movies from its stellar subsidiaries – the original Walt Disney Studios and Walt Disney Animation Studios, plus the acquired Pixar Animation Studios, Marvel Entertainment, Star Wars' maker Lucasfilm, and the recently acquired 21st Century Fox – Disney+ is at present forecast to be the winner in the so-called Streaming Wars.

The California connection: Burbank, California is the home of Disney's corporate headquarters. And Disney+ looks set to be packed with original content made on Californian locations. The first season of *The Mandalorian*, the sci-fi Western set in the *Star Wars* universe, includes scenes shot in Southern California and Manhattan Beach. Other productions with California locations include forthcoming comedy movie *Magic Camp* and TV series *Diary of a Female President*.

— HBO MAX

Owner: WarnerMedia

Launch date: May 2020

Revenue source: monthly subscriptions

Geographical reach: US

Original Productions: HBO Max is destined to be the flagship entertainment service offered by AT&T Inc. The US telecom giant's reported annual budget plans for HBO Max (\$2BN) will be double the amount spent on its cable pay-TV platform HBO. HBO Max originals will be bundled with the existing HBO, along with curated shows from WarnerMedia's other divisions, including Warner Bros., New Line, TNT, truTV, Cartoon Network and CNN. WarnerMedia brings numerous pay-TV customers, including the 10 million who subscribe to the original HBO. However, HBO Max, which promises 10,000 hours of premium content from the get-go, is expected to be the umbrella platform that will also carry AT&T and WarnerMedia's existing services. The potential viewing figures should be very high. For HBO Max alone, WarnerMedia forecasts 50 million in the US during the first year and up to 90 million internationally by the end of 2025. Millions of AT&T's existing customers (the 170 million paying for its pay-TV, mobile telephony, and broadband

internet) and WarnerMedia's cable-TV subscribers will have free access to HBO Max.

The California connection: There is already a legacy of existing HBO shows shot on locations in California. It seems likely that HBO Max will carry on that tradition, given that its first original shows, including comedy series *Made for Love*, *College Girls* (working title), and movie *Bobbie Sue*, are being filmed in the state.

— PEACOCK

Owner: NBCUniversal (NBCU)

Launch date: April 2020

Revenue source: monthly subscriptions/advertising

Geographical reach: US

Original Productions: Of the 15,000 hours of entertainment promised by Peacock's operators, it is not clear what proportion will consist of original content. However, Peacock will offer a slate of shows across the drama, comedy and unscripted genres.

The California connection: The list of original content to premiere on Peacock remains a work in progress, but there is the reboot of the comedy classic *Saved by the Bell*, the original of which was filmed in California.

— QUIBI

Owner: Founder Jeffrey Katzenberg

Launch date: April 6, 2020

Revenue source: monthly subscriptions/advertising

Geographical reach: US for launch

Original productions: Los Angeles-headquartered Quibi is the mobile-first streaming platform for short-form content, the brainchild of Jeffrey Katzenberg, former chairman of The Walt Disney Company. As the name implies (Quibi is a play on the phrase 'quick bites'), the content is to be no more than 10 minutes in duration, designed to entertain smartphone users. All the major Hollywood studios are investors. And among the top-tier talent signed up to create Quibi content are British Hollywood actor Idris Elba; TV celebrity/model Chrissy Teigen; singer/actress Jennifer Lopez; film stars Zac Efron, Don Cheadle, and Emily Mortimer; super model/TV producer Tyra Banks; and – talent manager Scooter Braun.

The California connection: 3 Arts Entertainment, the co-producer for Teigen's comedy *Chrissy's Court*, is located in Beverly Hills. *After Dark*, a horror series available to watch only at nighttime, is being made by Steven Spielberg's Universal City-based Amblin Television. ●

THE BIG TWO

NOW WELL-ESTABLISHED, NETFLIX AND THEN AMAZON WERE THE FIRST OF THE TV AND FILM INDUSTRY'S BIG STREAMING DISRUPTORS. AND THEY ARE EXPECTING A FIGHTBACK

— NETFLIX

Owner: Netflix, Inc.

Launch date: August 1994 (DVD sales); January 2007 (streaming service)

Revenue source: monthly subscriptions

Geographical reach: 190-plus countries

Original productions: The Big Daddy of the streaming-video platforms, Netflix cemented its dominant position when it garnered a record-breaking 34 Golden Globe nominations in the 2020 TV and film categories. The productions honored include Martin Scorsese's *The Irishman*, starring Hollywood legends Al Pacino and Robert De Niro; *The Two Popes*, starring Anthony Hopkins; *Dolemite Is My Name*, starring Eddie Murphy; and *Marriage Story*, starring Scarlett Johansson. Netflix is reported to have spent some \$200M on the nominated titles. The pioneering streamer has come a long way since it financed *House of Cards*, the 2013 political drama series that kickstarted binge viewing as a cultural trend and was the first original streamed production to pick up Emmy nominations. Netflix's dominance in streamed entertainment is also giving the traditional broadcasters a run for their money. It spent \$12.8BN on content 2018 — a figure that is expected to shoot up to \$15BN for 2019. And despite its on-going competition with the cash-rich tech giant Amazon.com and the

emergence of new rivals with equally deep pockets, Netflix has no intention of slowing down. With more than 150 million paying subscribers, it remains the player to beat. But the heat is on, as it will have to continue to spend more on original shows to compete with the massive libraries belonging to Disney, WarnerMedia and NBCUniversal. In October alone, it raised another \$2BN in the form of a loan to pay for content production.

The California connection: For the 2019 California On Location Awards (COLA), Netflix was nominated for comedy film *Dolemite Is My Name*, teen drama *13 Reasons Why*, horror-comedy series *Santa Clarita Diet*, and the new Mexican-American-themed comedy drama *Gentefied*. Netflix's forthcoming made-in-California productions include Ryan Murphy's *The Politician*, *One Flew Over the Cuckoo's Nest* prequel *Ratched*, and comedy series *Space Force*.

— AMAZON PRIME VIDEO

Owner: Amazon.com

Launch date: September 2006

Revenue source: monthly subscriptions

Geographical reach: international

Original productions: The original online bookstore that became a tech titan and e-commerce colossus can dip into more than \$40BN in cash reserves to spend on



Timothée Chalamet as recovering meth addict Nic Sheff in *Beautiful Boy*

entertainment. It is estimated that Amazon spent about \$6BN on original content in 2019, although it is still not clear if that also included investment in content for its streaming-music platform. Although the budget is far less than the amount rival Netflix spends, its wealth and the power behind the its brand name have enabled Amazon to be a real contender in the original-content stakes. It can boast Oscars for *Manchester by the Sea* and *The Salesman*, as well as Golden Globe and Emmy awards for *Transparent* and *The Marvelous Mrs. Maisel*. Amazon hit the headlines in September when it signed a \$20M-a-year exclusive deal for original shows by UK creator Phoebe Waller-Bridge, whose credits include *Killing Eve* and *Fleabag*.

The California connection: *Transparent*, the comedy drama co-produced by Amazon Studios and shot on location in Los Angeles, was the first original-streaming series to snap up a Golden Globe. Los Angeles-based Hello Sunshine is co-producing the forthcoming miniseries *Daisy Jones & The Six*. Other Amazon Studios-backed shows and movies that have taken advantage of Californian resources include *The Last Tycoon*, the 2016 drama series based on the F. Scott Fitzgerald's classic novel; psychological thriller *Homecoming* starring Julia Roberts; crime drama *Too Old to Die Young*; and *Beautiful Boy*, the 2018 movie nominated for several awards. TV crime hit *Bosch* and the upcoming Salma Hayek-starrer *Bliss* were both finalists in the 2019 California On Location Awards. ●



Al Pacino and Robert De Niro in Netflix's *The Irishman*

AND THERE'S MORE...

CALIFORNIA IS ALSO ATTRACTING PRODUCTIONS MADE FOR THE SMALLER STREAMING-VIDEO PLATFORMS, INCLUDING HULU, YOUTUBE PREMIUM AND FACEBOOK WATCH



Hulu's supernatural series *Light as a Feather*, shot in Los Angeles

— **NOW OWNED** by The Walt Disney Company (67%) and Comcast Corporation (33%), Hulu remains a strong brand, thanks to its original-content slate. The Emmy-Award winner's portfolio includes teen drama *Marvel's Runaways*, shot in Los Angeles; psychological thriller *Chance*, starring Hugh Laurie, shot in San Francisco; and supernatural series *Light as a Feather*, shot in Los Angeles.

YouTube, the Google-owned original advertising-funded streaming service, launched the subscription-funded YouTube Premium in 2014 (first as Music Key, then as YouTube Red). California-centric locations can be found in *Ryan Hansen Solves Crimes on Television*, the

THE EMMY-AWARD WINNER'S PORTFOLIO INCLUDES TEEN DRAMA MARVEL'S RUNAWAYS, SHOT IN LOS ANGELES; PSYCHOLOGICAL THRILLER CHANCE, STARRING HUGH LAURIE, SHOT IN SAN FRANCISCO; AND SUPERNATURAL SERIES LIGHT AS A FEATHER, SHOT IN LOS ANGELES.

action comedy shot in Los Angeles. Other YouTube Premium originals featuring California include comedy shows *Overthinking with Kat & June*, *Sideswiped*, and *Liza on Demand*. Although Facebook's ambitions for the streaming space remain unclear, Facebook Watch originals include the drama *Sorry for Your Loss*, starring Elizabeth Olsen. Its California locations include Altadena, Palm Springs, and the CBS Studio Center in Los Angeles. Other streaming services with niche themes include Shudder, the AMC Networks-owned horror-content platform, and CuriosityStream, the operation launched by Discovery Channel founder John Hendricks. Having such influential owners means we should not be surprised to see these platforms gain the resources to commission California-based location shoots. ●

DIRECTORY OF REGIONAL FILM OFFICES



PAGE 101

- NORTHERN**
- Alameda County**
Berkeley
Livermore
Oakland
 - Amador County**
 - Butte County**
 - Calaveras County**
 - Del Norte County**
 - El Dorado County**
 - Humboldt County**
 - Lake County**
 - Lassen County**
 - Marin County**
 - Mendocino County**
 - Mono County**
 - Placer County**
 - Sacramento County**
Folsom
Sacramento
 - San Francisco County**
 - San Joaquin County**
Stockton
 - San Mateo County/Silicon Valley**
 - Santa Clara County**
San Jose
 - Santa Cruz County**
 - Shasta County**
 - Siskiyou County**
 - Solano County**
Vallejo
 - Sonoma County**
 - Stanislaus County**
Modesto
 - Trinity County**
 - Tuolumne County**
 - Yolo County**

PAGE 106

- CENTRAL**
- Fresno County**
 - Inyo County**
Lone Pine
 - Kern County**
Ridgecrest
 - Madera County**
 - Mariposa County**
 - Monterey County**
 - San Benito County**
 - San Luis Obispo County**
 - Santa Barbara County**
 - Tulare County**

PAGE 110

- SOUTHERN**
- Imperial County**
 - Orange County**
Huntington Beach
 - Riverside County**
Palm Springs
 - San Bernardino County**
Big Bear Lake
 - San Diego**
 - Ventura County**

PAGE 108

- LOS ANGELES AREA**
- Antelope Valley/ North Los Angeles County/Palmdale**
 - Beverly Hills**
 - Catalina Island**
 - FilmLA**
Culver City
Diamond Bar
Fullerton
City of Industry
Gardena
La Habra Heights
Lancaster
Los Angeles City
 - Los Angeles County**
Monterey Park
Newport Beach
Palmdale
San Dimas
Santa Monica
South Gate
Vernon
 - Long Beach**
 - Malibu**
 - Pasadena**
 - Santa Clarita**
 - South Pasadena**
 - West Hollywood**



LOCATION2020 CALIFORNIA



AMADOR COUNTY
Amador County Film Commission
836 N. Hwy. 49/88
Jackson, CA 95642

TOM BLACKMAN
Film Commissioner
Cell: (209) 607-3456
blackmansells@gmail.com
www.touramador.com/
amador-county-film-commission



BERKELEY
Berkeley Film Office
Convention & Visitors Bureau
2030 Addison Street, Suite 102
Berkeley, CA 94704

BARBARA HILLMAN
Film Commissioner
Office: (510) 549-7040
film@visitberkeley.com
www.filmberkeley.com



BUTTE COUNTY
Chico Chamber of
Commerce & Visitor Center
180 E. 4th St., Suite 120
P.O. Box 3300
Chico, CA 95927

KATY THOMA
President & CEO
Office: (530) 891-5556, ext. 303
katy@chicochamber.com
www.chicochamber.com



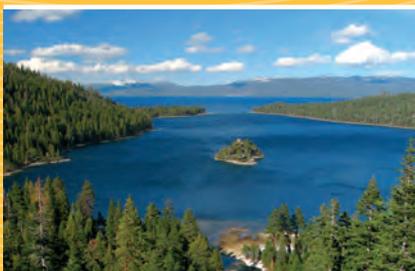
CALAVERAS COUNTY
Calaveras Visitors Bureau
& Film Commission
1192 S. Main Street
Angels Camp, CA 95222

MARTIN HUBERTY
Executive Director/Film Commissioner
Office: (209) 736-0049
Cell: (209) 481-5824
martin@gocalaveras.com
www.filmcalaveras.org



DEL NORTE COUNTY
Humboldt - Del Norte
Film Commission
520 E. Street
Eureka, CA 95501

CASSANDRA HESSELTINE
Film Commissioner
Office: (707) 443-4488
Cell: (707) 502-0018
commissioner@filmhumboltdelnorte.org
www.filmhumboltdelnorte.org



EL DORADO COUNTY
South Lake Tahoe Region
El Dorado Lake Tahoe Film
& Media Office
542 Main Street
Placerville, CA 95667

KATHLEEN DODGE
Executive Director
Office/Cell: (530) 626-4400
film@eldoradocounty.org
www.filmtahoe.com



DIRECTORY OF REGIONAL FILM OFFICES



FOLSOM
Folsom Tourism Bureau
200 Wool Street
Folsom, CA 95630

MARY ANN McALEA
Director
Office: (916) 985-2698, ext. 26
Cell: (916) 337-7881
maryann@visitfolsom.com
www.visitfolsom.com



HUMBOLDT COUNTY
Humboldt - Del Norte
Film Commission
520 E. Street
Eureka, CA 95501

CASSANDRA HESSELTINE
Film Commissioner
Office: (707) 443-4488
Cell: (707) 502-0018
commissioner@filmhumboldtelnorte.org
www.filmhumboldtelnorte.org



LAKE COUNTY
County of Lake
Administrative Office
255 N. Forbes Street
Lakeport, CA 95453

MICHELLE SCULLY
Film Liaison/Deputy CAO
Office: (707) 263-2580
michelle.scully@lakecountyca.gov
www.lakecounty.com



LASSEN COUNTY
Lassen County
Chamber of Commerce
1516 Main St.
Susanville, CA 96130

MAURICE ANDERSON
Director of Planning
& Building Services
Office: (530) 251-8269
manderson@co.lassen.ca.us
www.lassencounty.org



LIVERMORE
Livermore Valley Film Office
2157 First Street
Livermore, CA 94550

JEANIE HAIGH
Director
Office: (925) 447-1606, ext. 203
Cell: (510) 409-6754
jhaigh@livermorechamber.org
www.livermorechamber.org



MARIN COUNTY
Marin Film Resource Office
1 Mitchell Blvd., Suite B
San Rafael, CA 94903

DEBORAH ALBRE
Film Liaison
Office: (415) 785-7032
deborah@visitmarin.org
www.filmmarin.org



LOCATION2020 CALIFORNIA



MENDOCINO COUNTY
Mendocino County Film
Commission
P.O. Box 1141
217 S. Main Street
Fort Bragg, CA 95437

SHARON DAVIS
Film Commissioner
Office: (707) 961-6302
Cell: (707) 813-7574
filmmendocino@mcn.org
www.filmmendocino.com



**MODESTO/
STANISLAUS COUNTY**
Visit Modesto
1008 12th Street
Modesto, CA 95354

TODD AARONSON
CEO
Office: (209) 526-5588
todd@visitmodesto.com
www.visitmodesto.com



MONO COUNTY
Mono County Tourism
and Film Commission
452 Old Mammoth Rd., Suite 306
Mammoth Lakes, CA 93546

ALICIA VENNOS
Film Commissioner
Office: (760) 924-1743
Cell: (760) 709-1149
avennos@mono.ca.gov
www.filmmonocounty.com



OAKLAND
Oakland Film Office
One Frank H. Ogawa Plaza,
9th Floor
Oakland, CA 94612

JIM MACILVAINE
Special Events Coordinator
Office: (510) 238-4734
jimmac@oaklandca.gov
www.filmOakland.com



PLACER COUNTY
North Lake Tahoe Region
Placer-Lake Tahoe Film Office
145 Fulweiler Ave., Suite 120
Auburn, CA 95603

BEVERLY LEWIS
Director
Office: (530) 889-4091
Cell: (530) 906-3350
blewis@placer.ca.gov
www.placer.ca.gov/films



SACRAMENTO
Sacramento Film Office
915 "I" Street, 3rd Floor
Sacramento, CA 95814

JENNIFER WEST
Manager
Office: (916) 808-7777
Direct: (916) 808-2676
filmoffice@cityofsacramento.org
www.filmsacramento.com



DIRECTORY OF REGIONAL FILM OFFICES



SAN FRANCISCO COUNTY
San Francisco Film Commission
1 Dr. Carlton B. Goodlett Place
City Hall, Room 473
San Francisco, CA 94102

**SUSANNAH
GREASON ROBBINS**
Executive Director
Office: (415) 554-6241
Direct: (415) 554-6642
susannah.robbins@sfgov.org
www.filmsf.org



**SAN JOAQUIN COUNTY/
STOCKTON**
Stockton/San Joaquin County Film
Commission
125 Bridge Place, 2nd Floor
Stockton, CA 95202

WES RHEA
CEO/Film Liaison
Office: (209) 938-1555
film@visitstockton.org
www.filmstockton.com



SAN JOSE
Visit San Jose
408 Almaden Blvd.
San Jose, CA 95110

FRANCES WONG
Director of Communications
Office: (408) 792-4119
fwong@sanjose.org
www.sanjose.org/media/
film-office



**SAN MATEO COUNTY/
SILICON VALLEY**
San Mateo County/Silicon Valley Film
Commission
111 Anza Blvd., Suite 410
Burlingame, CA 94010

KATHERINE "KAT" SAVIN
PR & Film Liaison
Office: (650) 348-7600
kat@smccvb.com
www.filmsanmateocounty.com



SANTA CRUZ COUNTY
Santa Cruz County
Film Commission
303 Water Street, #100
Santa Cruz, CA 95060

CHRISTINA "CEEGER" GLYNN
Communications Director/
Film Commissioner
Office: (831) 425-1234, ext. 112
cglynn@santacruz.org
www.filmsantacruz.org



SHASTA COUNTY
Shasta County Film Commission
1448 Pine Street
Redding, CA 96001

SABRINA JURISICH
Film Commissioner
Office: (530) 225-4103
sabrina@visitredding.com
www.filmshasta.com





SISKIYOU COUNTY
Northern California
Resource Center
P.O. Box 342
Fort Jones, CA 96032

LARRY ALEXANDER
Film Commissioner
Office: (530) 468-2888
lalexander@sisqtel.net
www.filmsiskiyou.org



SONOMA COUNTY
Sonoma County Film Office
141 Stony Circle, Suite 110
Santa Rosa, CA 95401

JUANITA FONG
Film Liaison/Administrative Office Coordinator
Office: (707) 565-7249
film@sonoma-county.org
www.sonomaedb.org/current-projects/
film-office/



TRINITY COUNTY
Trinity County Chamber
of Commerce
P.O. Box 517
Weaverville, CA 96093

KELLI GANT
President/Executive Director
Office: (530) 423-5123
info@trinitycounty.com
www.visittrinity.com
www.trinitycounty.com



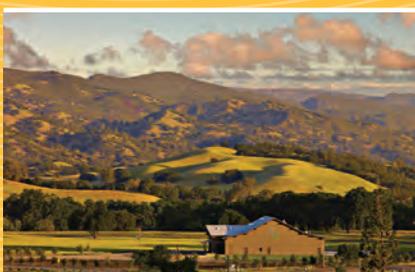
TUOLUMNE COUNTY
Tuolumne County Film
Commission
193 S. Washington Street
Sonora, CA 95370

BETHANY WILKINSON
Film Commissioner
Office: (209) 533-4420
film@gotuolumne.com
www.filmtuolumne.org



VALLEJO/SOLANO COUNTY
Vallejo/Solano County
Film Office
289 Mare Island Way
Vallejo, CA 94590

JIM REIKOWSKY
Film Liaison
Office: (707) 642-3653
Cell: (707) 321-1818
jim@visitvallejo.com
www.visitvallejo.com/film-office



YOLO COUNTY
Visit Yolo
132 E. Street, Suite 200
Davis, CA 95616

TIFFANY DOZIER
Film Liaison
Office: (530) 297-1900
tiffany@visityolo.com
www.visityolo.com

DIRECTORY OF REGIONAL FILM OFFICES



FRESNO COUNTY
Fresno County Film Commission
2220 Tulare Street, 8th Floor
Fresno, CA 93721

KRISTI G. JOHNSON
Film Liaison
Office: (559) 600-4271
Cell: (559) 230-9377
kgjohnson@fresnocountyca.gov
www.filmfresno.com



INYO COUNTY
Inyo County Film Commission
701 S. Main Street
P.O. Box 99
Lone Pine, CA 93545

CHRIS LANGLEY
Film Commissioner
Cell: (760) 937-1189
lonopinemovies@aol.com
www.lonepinechamber.org



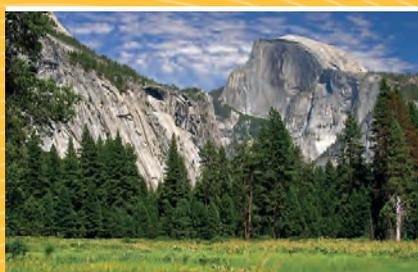
KERN COUNTY
Kern County Board of Trade
& Film Commission
1115 Truxtun Ave.
Bakersfield, CA 93301

DAVID CHAVEZ
Film Liaison
Office: (661) 868-5376
Cell: (661) 868-7097
chavezda@kerncounty.com
www.filmkern.com



MADERA COUNTY/YOSEMITE
Yosemite/Madera County
Film Commission
40343 Highway 41
Oakhurst, CA 93644

RHONDA SAILSBURY
CEO/Film Commissioner
Office: (559) 683-4636
Cell: (559) 658-0150
rhonda@yosemitethisyear.com
www.yosemitemaderafilm.com



MARIPOSA COUNTY
Yosemite Mariposa County
Tourism Bureau
5065 State Highway 140, Suite E
P.O. Box 967
Mariposa, CA 95338

TONY McDANIEL
Communications Manager/Film Liaison
Office: (209) 742-4567
tonym@yosemite.com
www.yosemite.com/film-commission



MONTEREY COUNTY
Monterey County Film Commission
801 Lighthouse Ave., Suite 104
Monterey, CA 93940
P.O. Box 111
Monterey, CA 93942

KAREN NORDSTRAND
Film Commissioner
Office: (831) 646-0910
Cell: (831) 594-9410
karen@filmmonterey.org
www.filmmonterey.org



LOCATION2020 CALIFORNIA



RIDGECREST

Ridgecrest Regional Film
Commission
643 N. China Lake Blvd., Suite C
Ridgecrest, CA 93555

DOUG LUECK

Film Commissioner
Office: (760) 375-8202
Cell: (760) 371-5742
racvb@filmdeserts.com
www.filmridgecrest.com



SAN BENITO COUNTY

San Benito County Chamber
of Commerce
243 Sixth Street, Suite 100
Hollister, CA 95023

MICHELLE LEONARD

President/CEO
Office: (831) 637-5315
ceo@sanbenitocountychamber.com
www.discoversanbenitocounty.com
www.sanbenitocountychamber.com



SAN LUIS OBISPO COUNTY

Film SLO CAL
1334 Marsh Street
San Luis Obispo, CA 93401

KELLY BRICKEY

Communications Coordinator
& Film Commission Liaison
Office: (805) 541-8000
film@slocal.com
www.slocal.com/film/



SANTA BARBARA COUNTY

Santa Barbara County
Film Commission
500 E. Montecito Street
Santa Barbara, CA 93103

MAREN BENEKE

Office: (805) 966-9222, ext. 114
film@santabarbaraca.com
www.filmsantabarbara.com



TULARE COUNTY

Tulare County Film Commission
5961 S. Mooney Blvd.
Visalia, CA 93277

ALLY VANDER POEL

Film Commissioner
Office: (559) 624-7021
tcfilmcommission@co.tulare.ca.us
www.filmtularecounty.com



DIRECTORY OF REGIONAL FILM OFFICES



ANTELOPE VALLEY/NORTH LOS ANGELES COUNTY LANCASTER/PALMDALE

Antelope Valley/North Los Angeles County Film Office
P.O. Box 311
Lancaster, CA 93554

PAULINE EAST

Film Liaison
Office: (661) 510-4231
pauline@filmantelopevalley.org
www.avfilm.com

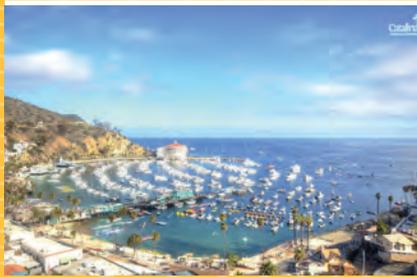


BEVERLY HILLS

City of Beverly Hills
455 North Rexford Drive,
1st Floor
Beverly Hills, CA 90210

SCOTT LIPKE

Filming & Special Events
Office: (310) 285-2408
cbhfilmpermits@beverlyhills.org
www.beverlyhills.org



CATALINA ISLAND

Catalina Island Chamber of Commerce
P.O. Box 217
Avalon, CA 90704

JIM LUTTJOHANN

President & CEO/Film Liaison
Office: (310) 510-7643
jluttjohann@catalinachamber.com
www.filmcatalina.com



LONG BEACH

Office of Special Events & Filming
City of Long Beach
211 E. Ocean Blvd., Suite 410
Long Beach, CA 90802

TASHA DAY

Manager/Film Commissioner
Office: (562) 570-5333/(562) 570-5313
tasha.day@longbeach.gov
www.filmlongbeach.com



LOS ANGELES CITY & COUNTY FILMLA

6255 W. Sunset Blvd.,
12th Floor
Hollywood, CA 90028

PAUL AUDLEY

President
Office: (213) 977-8600
info@filmla.com
www.filmla.com



ALSO REPRESENTING

Culver City
Diamond Bar
Fullerton
City of Industry
Gardena
La Habra Heights

Lancaster
Los Angeles City
Los Angeles County
Monterey Park
Newport Beach
Palmdale

San Dimas
Santa Monica
South Gate
Vernon

LOCATION2020 CALIFORNIA



MALIBU
City of Malibu
25 W. Rolling Oaks Dr.,
Suite 201
Thousand Oaks, CA 91361

KIMBERLY NILSSON
Film Commissioner
Office: (805) 495-7521
Cell: (805) 732-9433
filming@sws-inc.com
www.malibucity.org/filming



PASADENA
City of Pasadena
Planning Department
175 North Garfield Ave.,
1st Floor
Pasadena, CA 91109

ROCHELLE BRANCH
Film Commissioner
Office: (626) 744-3964
filmoffice@cityofpasadena.net
www.filmpasadena.com



SANTA CLARITA
Santa Clarita Film Office,
City of Santa Clarita
23920 Valencia Blvd., Suite 100
Santa Clarita, CA 91355

EVAN THOMASON
Film Commissioner
JENNIFER JZYK
Film Permit Technician
Office: (661) 284-1425
film@santa-clarita.com
www.filmsantaclarita.com



SOUTH PASADENA
City of South Pasadena
1414 Mission Street
South Pasadena, CA 91030

JOAN AGUADO
Film Liaison
Office: (626) 403-7263
Cell: (818) 421-8611
jaguado@southpasadenaca.gov
www.southpasadenaca.gov/filming



WEST HOLLYWOOD
West Hollywood Film Office
City of West Hollywood
8300 Santa Monica Blvd.
West Hollywood, CA 90069

EDDIE ROBINSON
Film Coordinator
Office: (323) 848-6489
wehofilm@weho.org
www.weho.org/film



DIRECTORY OF REGIONAL FILM OFFICES



HUNTINGTON BEACH
Visit Huntington Beach
155 Fifth Street, Ste. 111
Huntington Beach, CA 92648

SOPHIA VALDIVIA
Film Commissioner
Office: (714) 969-3492
Cell: (714) 335-3840
sophia@surfcityusa.com
www.filminHB.com



IMPERIAL COUNTY
Imperial County Film Commission
P.O. Box 1467
El Centro, CA 92244

CHARLA TEETERS
Film Commissioner
Office: (760) 337-4155
Cell: (760) 791-1856
filmhere@sbcglobal.net
www.filmimperialcounty.com



ORANGE COUNTY
Orange County Film Commission

JANICE ARRINGTON
Film Commissioner
Office/Cell: (949) 246-9704
jarrington@filmorangecounty.org
www.filmorangecounty.org



RIVERSIDE COUNTY
Riverside County
Film Commission
3403 10th Street, Suite 400
Riverside, CA 92501

**BETTINA BRECKENFELD
& STEPHANIE STETHEM**
Film Commissioners
Office: (951) 955-2044
info@filmriversidecounty.com
www.filmriversidecounty.com



SAN BERNARDINO
San Bernardino County Film Office
385 N. Arrowhead Ave.
Third Floor
San Bernardino, CA 92415

MONIQUE CARTER
Film Liaison
Office: (909) 387-4437
Cell: (909) 963-8138
monique.carter@eda.sbcounty.gov
www.filmsanbernardinocounty.com

LOCATION2020

CALIFORNIA



SAN DIEGO

City of San Diego Special Events
& Filming Department
Civic Center Plaza
1200 Third Avenue, Suite 1326
San Diego, CA 92101

BRANDY SHIMABUKURO

Filming Program Manager
Office: (619) 685-1340
Cell: (619) 846-2099
bshimabukuro@sandiego.gov
www.sandiego.gov/
specialevents-filming

COUNTY PERMITS

NATALIA BRAVO

CAO Project Manager
Office: (619) 531-5184
natalia.bravo@sdcounty.ca.gov

PORT OF SAN DIEGO PERMITS

SOFIA BAYARDO

Special Events and Permits Specialist
Office: (619) 686-6463
Cell: (619) 952-7981
sbayardo@portofsandiego.org



VENTURA COUNTY

Ventura County Film Commission
4001 Mission Oaks Blvd., Suite A-1
Camarillo, CA 93012

BILL BARTELS

Film Liaison
Office: (805) 409-9947
bill@edcollaborative.com
www.venturacountyfilm.com





ADVERTISERS

PUDDING CREEK TRESSLE BRIDGE, FORT BRAGG - PHOTO, COURTESY KELLEN LIM

- AERO MOCK-UPS **15**
- BERKELEY FILM OFFICE **80**
- CALIFORNIA FILM COMMISSION **44**
- CALIFORNIA STATE UNIVERSITY, FULLERTON **80**
- CALIFORNIA STATE UNIVERSITY, NORTHRIDGE **36**
- CINELEASE **INSIDE BACK COVER**
- DTC GRIP AND ELECTRIC **23**
- FILM L.A. **8**
- FILM MARE ISLAND **INSIDE BACK COVER**
- FILM OASIS, GREATER PALM SPRINGS **40**
- FILM TREASURE ISLAND **INSIDE BACK COVER**
- FLICS **82**
- FOX POST PRODUCTION SERVICES **95**
- FOX STUDIOS **INSIDE FRONT COVER**
- GOLDEN OAK RANCH **OUTSIDE BACK COVER**
- HUMBOLDT DEL NORTE FILM COMMISSION **40**
- HUNTINGTON LIBRARY, ART COLLECTIONS AND BOTANICAL GARDENS **39**
- INLAND EMPIRE FILM SERVICES **34**
- LA NORTH STUDIOS **10**
- LITTLE GIANT LIGHTING AND GRIP CO **33**
- LOS ANGELES CENTER STUDIOS **3**
- MAMMOTH LOCATION SERVICES **76**
- MAMMOTH RESORTS **76**
- MARIN FILM COMMISSION **23**
- MONO COUNTY TOURISM & FILM OFFICE **12**
- MONTEREY FILM COMMISSION **15**
- ONTARIO INTERNATIONAL AIRPORT **78**
- PASADENA FILM OFFICE **82**
- PLACER-LAKE TAHOE FILM OFFICE **78**
- RANCHO DELUXE **5**
- RIVERSIDE COUNTY FILM COMMISSION **86**
- ROWDTLA **20**
- RSI RIVERFRONT STAGES INC. **18**
- SAN DIEGO FILM COMMISSION **16**
- SAN FRANCISCO FILM COMMISSION **36**
- SAN LUIS OBISPO COUNTY FILM COMMISSION **42**
- SAN MATEO SILICON VALLEY FILM COMMISSION **84**
- SANTA CLARITA FILM OFFICE **38**
- SANTA MONICA AND MALIBU SCHOOLS **31**
- SHASTA COUNTY FILM COMMISSION **27**
- SIMI VALLEY FILM **96**
- SOFITEL LOS ANGELES AT BEVERLY HILLS **95**
- SONOMA COUNTY FILM OFFICE **35**
- SUNSET STUDIOS **70**
- TEAMSTERS LOCAL 399 **81**
- TULARE COUNTY FILM COMMISSION **84**
- UNIVERSAL STUDIOS **72**
- WARNER BROS. STUDIO FACILITIES **30**
- WESTIN MONACHE RESORT **76**
- WOODBURY UNIVERSITY **77**



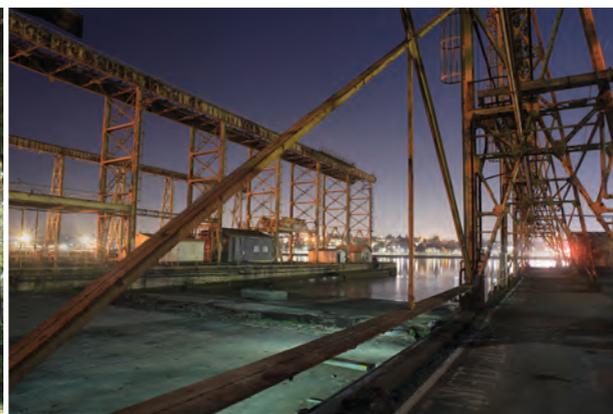
FILM
TREASURE ISLAND



FILM
MARE ISLAND™

DISCOV

NORTHERN CALIFORNIA'S PREMIERE FILMING LOCATIONS



- + Over 300,000 Square Feet Of Stage Space Across Two Locations
- + 100,000 Square Feet of Stage Space with 75' Clearance
- + 25% California Rebate + Additional 5% Cash Back On Local Spend
- + The 800+ Acre Island Is Your Backlot With Endless Opportunities!
- + 3 State Of The Art Purpose-Built Sound Stages
- + Former Naval Base With Historic Buildings Dating Back To The 1800'S

OUR
INDUSTRY PARTNER

855.441.5500 | **CINELEASE.COM**



A Herc Rentals Company

707.651.9856 | **FILMMAREISLAND.COM**

707.651.9864 | **FILMTREASUREISLAND.COM**



Cabins



Lakes & Waterfalls



Barns



Golden Oak Ranch

Two backlot sets - Business District & Residential Streets

