

# LOCATION 2019

## CALIFORNIA

SHOWCASING CALIFORNIA'S PRODUCTION INDUSTRY





# »»»» FILM AT FOX STUDIOS



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



## FOX STUDIOS PRODUCTION SERVICES

10201 W. Pico Blvd, Los Angeles, CA 90064

310-FOX-INFO | foxinfo@fox.com | www.foxstudios.com |    @foxstudiolot





# LOCATION 2019

## 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 e-mail: [filmca@film.ca.gov](mailto:filmca@film.ca.gov)

**EDITOR** Julian Newby

**MANAGING EDITOR** Debbie Lincoln

**CONTRIBUTORS** Andy Fry, Juliana Koranteng, Gary Smith

**PUBLISHER** Richard Woolley

A | n o i r | , |

**ART DIRECTOR** Christian Zivojinovic  
[www.anoir.fr](http://www.anoir.fr)



**PUBLISHED BY** Boutique Editions Ltd  
117 Waterloo Road - London SE1 8UL - United Kingdom  
T: +44 20 7902 1942  
[www.boutiqueeditions.com](http://www.boutiqueeditions.com)

### ADVERTISING SALES

**JERRY ODLIN** International Sales Director  
[jodlin@boutiqueeditions.com](mailto:jodlin@boutiqueeditions.com)

**NICKI WEBBER** Sales Manager (North America)  
[nwebber@boutiqueeditions.com](mailto:nwebber@boutiqueeditions.com)

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 ©2019 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.

### THE GRIFFITH OBSERVATORY

Located on the south-facing slope of Mount Hollywood in Los Angeles' Griffith Park, the Griffith Observatory is a landmark in Los Angeles. The Observatory has views of Downtown Los Angeles to the southeast, Hollywood to the south, and the Pacific Ocean to the southwest. The Observatory was featured in two major sequences of the James Dean film, *Rebel Without a Cause* (1955) which helped to make it an international emblem of Los Angeles. A bust of Dean was subsequently placed at the west side of the grounds. It has also appeared in a number of other movies, including *The Terminator* (1984), *Back to the Future* (1985), *Transformers* (2007), and *La La Land* (2016) and in numerous TV shows, including *24* (2002) and *Dancing with the Stars*.

(Photo, courtesy Serge Ramelli)





**06**

**ONCE UPON A TIME IN HOLLYWOOD**

Quentin Tarantino's latest movie recreates Hollywood in the late 1960s

**16**

**SHOOTING CALIFORNIA**

What the Golden State has to offer filmmakers

**30**

**BIRDBOX**

Josh Malerman's terrifying book adapted to the screen

**36**

**COMMERCIALS**

California is the backdrop to commercials seen all over the world

**49**

**IN PICTURES**

Stunning locations to be found in the filmmakers' favorite state

**78**

**CAPTAIN MARVEL**

Marvel comes back to California to film its first-ever female superhero





# LOS ANGELES CENTER STUDIOS



**Standing Sets**



**Enclosed streets**

LA's premier independent studio for TV, film, & commercial production on a 20-acre campus near downtown.

Offering turnkey production offices, 18,000 sf audience-rated sound stages, multiple standing sets, and full-service amenities. Basecamps are welcome, too.

[lacenterstudios.com](http://lacenterstudios.com)  
213-534-3000



**Sound Stages**



**Offices**





**2**  
**LOCATION2019**  
CALIFORNIA  
**CONTENTS**

**84**  
**STUDIOS**

California is home to an abundance of studio facilities of all sizes

**94**  
**THE FILM AND TV TAX CREDIT PROGRAM**

Fueling California's booming production industry

**97**  
**SUSTAINABILITY**

California is spearheading environmentally-friendly production models

**100**  
**DIRECTORY OF REGIONAL FILM OFFICES**

**112**  
**ADVERTISING 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](http://ranchodeluxe.com)



**BUSINESS  
LEADER  
OF THE YEAR FOR  
2017  
ENTERTAINMENT / DIGITAL MEDIA**







# ONCE UPON A TIME IN HOLLYWOOD

A FADED TV ACTOR AND HIS STUNT DOUBLE ARE SEEKING FAME AND FORTUNE IN LOS ANGELES IN 1969, AS HOLLYWOOD'S GOLDEN AGE IS STARTING TO FADE AND THE COUNTER-CULTURE EXPLOSION IS SET TO IGNITE. WHO ELSE BUT QUENTIN TARANTINO COULD TELL SUCH A STORY WITH EQUAL AMOUNTS OF STYLE, HUMOR, GAUDINESS AND LOW-GRADE HORROR? THE FILM'S SUPERVISING LOCATION MANAGER, RICK SCHULER, TOLD **JULIAN NEWBY** HOW HE AND TARANTINO'S TEAM RECREATED THE ERA





Setting the scene:  
a period Cadillac on Hollywood Boulevard  
Photo: ©2019 Sony Pictures Entertainment





**Film  
LA**

Streamlining and enhancing on-location filming  
for communities and content creators.



6255 W. Sunset Blvd., 12<sup>th</sup> Floor  
Hollywood, CA 90028

**FilmLA.com**

 213.977.8600

 [info@FilmLA.com](mailto:info@FilmLA.com)





Lighting Sunset Boulevard for a night shoot Photo: ©2019 Sony Pictures Entertainment

**A** -LIST actors playing B-movie roles; striking backdrops that evoke both the glamor and the superficiality of Los Angeles and its movie capital Hollywood; schlock and shock. It's all there. And it's a filmmaker's dream, whether you're Tarantino — the man at the top — or one of the team who has to strip 50 years off Sunset Strip and give it the air, the gloss and the underlying scariness of its heyday. Big, flashy cars, loud billboards, diners, bars and picture houses, all dressed in the worst possible taste — and, of course, a soundtrack that will stay with you for a long time after you've left the cinema. All will agree that Tarantino and his team pulled off a meticulous transformation of L.A. for *Once Upon a Time in Hollywood*, which stars Leonardo DiCaprio as fading Western movie star Rick Dalton and Brad Pitt as his stunt double Cliff Booth. Set in the late 1960s and early 1970s, the \$100M movie tells the story of Dalton and Booth as they struggle to cope with the changing times. Their adventure is played out against the

backdrop of the Charles Manson murders, which took place on August 9, 1969.

A key component of *Once Upon a Time in Hollywood* is the transformation of Hollywood Boulevard, with shop windows and facades recreated to represent the era. From theater signage to magazines on newsstands, Tarantino left no stone unturned in the pursuit of authenticity.

The participation of FilmLA, the film office of the Greater Los Angeles region, was instrumental in helping the production to run smoothly.

"We've started to see major movies like this come back to California because of the Tax Credit Program," FilmLA president Paul Audley says.

"For us, it's great to have films of the scale of *Once Upon a Time in Hollywood* and *Captain Marvel* shooting in the city, because it acts as a calling

card. It showcases what we can do."

The enviable role of supervising location manager on the film was taken by L.A.-based Rick Schuler. He came to the movie at the same time as production designer, Barbara Ling, some nine weeks prior to the first day of shooting.

Other locations were considered, briefly, before the right decision was made to shoot the movie where it all happened — in Hollywood. "We did visit a couple of Western town sets in New Mexico, but with an \$18M California tax credit already secured, there was no reason to think of shooting a movie about Hollywood somewhere else other than in California," Schuler says.

An enviable job, maybe, but not an easy one.

"It is very difficult to film a period movie in Hollywood these days, as there has been a boom in construction on what appears to be

***"There was no reason to think of shooting a movie about Hollywood somewhere else"* RICK SCHULER**





## 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 and numerous other commercial shoots
- Direct proximity of Beverly Center and Cedars Sinai Medical Center
- Easy load in/load out on Beverly Place

For more information, contact Alison Fleschner, Catering Sales Manager, at 310-358-3910 or via email at [alison.fleschner@sofitel.com](mailto:alison.fleschner@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](http://WWW.SOFITEL-LOS-ANGELES.COM)

**LOVE PASADENA MORE**  
**REASON #365: PASADENA IS FILM-READY**  
**3 DAY TURNAROUND • OVER 1,000 LOCATIONS • WITHIN "THE ZONE"**

**PASADENA**  
FILM OFFICE • [WWW.FILMPASADENA.COM](http://WWW.FILMPASADENA.COM)

photo: Jaime Pham







Quentin Tarantino on set with Leonardo DiCaprio  
Photo: Andrew Cooper. ©2019 Sony Pictures Entertainment



Brad Pitt as Cliff Booth and Leonardo DiCaprio as Rick Dalton

**“It was a farewell to a Hollywood Tarantino had grown up in and loved” RICK SCHULER**



Closing off the streets of Hollywood for a scene featuring Margot Robbie as Sharon Tate. Photo: Andrew Cooper. ©2019 Sony Pictures Entertainment

every street corner. Period buildings are being torn down at an alarming rate and newer, more modern ones are being erected in their stead,” Schuler says. “It only takes a few upgrades in the middle of a block to destroy a perfectly reasonable row of period buildings. And let’s face it, 1969 was half a century ago so a lot has changed.” But that didn’t deter Schuler and the rest of the production team and Tarantino was determined to recreate the Hollywood he knew as a child. “Extensive set dressing and construction, along

with a myriad picture cars and trucks was the arsenal at our disposal,” Schuler says. “In many ways, this movie was a walk down memory lane for him. By the end of the project, there was a general consensus that we had managed to resurrect a portion of 1970s Hollywood that is going to disappear forever in the decades to come. In many ways it was a farewell to a Hollywood Tarantino had grown up in and loved.”

This challenge was particularly difficult along the stretch of Hollywood Boulevard between Highland and El Centro, where a major scene takes place in front, inside and in the back of the iconic Musso and Frank Grill restaurant. Tarantino wanted particularly to recreate the original theater marquees displaying the exact posters of the movies that were playing on the fateful night of August 9, 1969 — when members of Charles Manson’s cult killed five people in a house in Beverly Hills, including film director Roman Polanski’s pregnant wife, actor Sharon Tate, played in the movie by Margot Robbie. “As would become part-and-parcel of making this movie, at almost every location we were dealing with building and road construction at every turn. By the time we started principal photography, the restaurant itself had started an expansion project and the block-long parking lot in the back was being dug out to accommodate a large apartment complex with underground ●●●



parking,” Schuler says. “The noise and activity of a large-scale construction project was something we had to adjust for as a convoy of trucks was entering and exiting the large pit area only to be followed by the pounding of steel pillars into the ground to keep our set and the surrounding structures from being engulfed into the pit.” The exterior of Musso and Frank’s only required the usual adjustments like painting and mounting light fixtures, fixing period neons, and dressing a couple store fronts, “but bringing back the Pussycat Theater directly across the street and the Vine Theater to the east of our location were major undertakings,” Schuler says. “Not only did we need to get the numerous merchants on board, but the building owners themselves needed to agree to letting us affix large pre-fabricated walls and signs to the front and sides of their properties.”

Part of the facade of the Vine Theater was now a sports bar, Cabo Cantina, with sidewalk seating, straw awnings, huge blow-up bottles of beer on the roof, heaters, and all manner of beach and surf culture decorations on the front and rooftop of the building. “All this was stripped down and brought back to life circa 1969. The construction crew would start at four in the morning so that a decent amount of work was done when lane closures could be had and stores were not yet open and sidewalks were clear of pedestrians. This went on week after week.”

And all during the month of July, at the height of the tourist season — and locals and tourists alike were thrilled with the transformations,” Schuler says. “Podcasts were tracking the changes, Instagram pictures were shared, there was a real buzz about what was going on. People were excited. I remember listening to old-timers from the across the Southland calling in to National Public Radio to report how the transformations were bringing back memories. It was becoming a walk down memory lane for many of the locals as well.”

Another exciting by-product of filming in Hollywood was watching tourists from all over the world stare in amazement at Brad Pitt, Leo DiCaprio, Margot Robbie and Al Pacino either driving period cars or walking down the street. “To them, it’s what they expected to see. This is indeed what Hollywood is, right? It’s where movies are made. Little did they know they were witnessing a rather unusual event. It’s been a very long time since Hollywood Boulevard has been closed for filming during the heavy tourist month of July — and during the week and not on the weekend, day and night, for a stretch of six to eight blocks.”

As well as the vast production team, it took the willingness and support of the city council’s office, FilmLA, the Department of Transportation, the Fire and Police departments, the Merchants’ Association, the Hollywood Chamber of Commerce, the Hollywood Business Improvement District, “and the many stakeholders, merchants, and residents up and

down the Boulevard” to make the scenes work, Schuler says.

And it was not just Hollywood Boulevard where the team traveled back in time. On Sunset Boulevard, the exterior of the Cinerama Dome and the old Nickelodeon building were transformed back to 1969. “The Nickelodeon building had been renamed the Aquarius Theater and was home to the Los Angeles production of the Broadway musical *Hair*,” Schuler says. “The side of the building was repainted just as it was in 1969, with a large mural of its featured production. The period mural was left to grace the wall of this famous venue until the release of the movie in July of 2019.”

For shots that involved driving around the neighborhoods of the period, Schuler and the team scouted for housing that was built in the 1960s. A perfect neighborhood was found in Tarzana, in the San Fernando Valley region of the city of Los Angeles. “Here we cleared all non-period cars and furnishings from front lawns for

It was quite a show.”

As well as commercial and residential streets, the crew also filmed on two freeways: the 90 freeway between Culver City and Marina Del Rey and the Hollywood Freeway between Barham and Western. “With the help and support of the California Film Commission, Caltrans, the California Highway Patrol (CHP), the city council’s office for that area, the LAPD and the Culver City Police Department, we were able to shut down the freeway at specific times in order to allow the flow of period cars and trucks in both directions. It took more than 100 cars and trucks to pull off this feat,” Schuler says. “We attempted and succeed with the same scenario on the Hollywood Freeway for a couple hours in the middle of a weekday — which also happened to be the day people were voting on the 2018 midterm elections. Again, all the departments that we dealt with were so supportive even though they knew there could be some potential political fallout with these freeway closures.”



Dalton introduces Booth to agent Marvin Schwarz, played by Al Pacino, at the legendary Hollywood restaurant Musso and Frank Grill  
Photo: Andrew Cooper/  
©2019 Sony Pictures Entertainment

**“It’s been a long time since Hollywood Boulevard has been closed for filming during the heavy tourist month of July” RICK SCHULER**

a two-mile stretch, but most of it won’t be seen on film as time did not allow for the work to be completed at this location,” he says. “It took a fourth scout in an entirely different locale finally to land a neighborhood that we could shoot on a day where the schedule permitted. Up to fifty period cars were brought in to fill the streets and driveways, along with extras dressed for the part.

Tarantino had wanted to shoot the southbound 101 Freeway entrance at Sunset Boulevard, but Schuler suggested the northbound Hollywood Boulevard on-ramp was “more period” and would offer more production value for less money. “After allaying some well-founded concerns from the California Film Commission, we proceeded to shoot without incident or complaints. ●●●





## The Perfect Airport Location

### Our Skyway Stage & Airport Terminal

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

### Plus!

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

13126 Saticoy Street • North Hollywood, CA • 91605 • 888-MockUps (662.5877) • [AeroMockUps.com](http://AeroMockUps.com)

# HOLLYWOOD'S PLAYGROUND IS ALSO ITS PRODUCTION LOT.

GRANTS TO FILM AND TELEVISION  
PRODUCTIONS NOW AVAILABLE.

Desert landscapes, farmland, midcentury modern and Spanish Colonial architecture, a lake, pine wilderness, snow-capped mountains, desolate roads, highways, retro signage, golf courses, casinos and resort pools. All in one place.



[GPSFILMOASIS.COM](http://GPSFILMOASIS.COM)



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 



The California Highway Patrol liaison, Kristi Cardoza, along with Caltrans representatives, Charles Keeling and Tuan Hua, and the on-site CHP officers were key in making this a trouble-free historical event. As with everything Tarantino, the movie was shot on film. And because he does not like to use CG, everything we did, including interrupting advertising campaigns on billboards, had to be done for real." While the movie is a fictitious story about a washed-up cowboy actor and his stunt double, there are non-fictional characters that are woven into the fabric of Tarantino's script as the true-life story of the gruesome Manson murders is always in the background. "Because of this entwining of real and fictional characters, we took advantage of locations where actual events occurred back in 1969. Scenes took place both in and out of key restaurants like Casa Vega, El Coyote Mexican Café, and Tommy Original Hamburger, which required little construction and set dressing in comparison to other locations," he says. Schuler and the team also managed to find the salon of hairdresser to the stars, Jay Sebring, one of the Manson victims. "The present owner of the residence had purchased the house from the Sebring estate shortly after the murders occurred," Schuler says. "I presented the house to Quentin prior to having secured its use from the owner. In time we were able to get permission and film at this unique residence up a single lane road off Benedict Canyon. Another location I wanted to secure for Quentin was the real location where the Manson group walked up to the Sharon Tate house. It took a lot of creative maneuvering to finally secure this private road, but we persevered and shot there for two consecutive nights." The former Playboy Mansion was another location the crew hoped to secure. "Since Hugh Hefner's passing, the five-acre property has been undergoing construction and renovation by the new owner," Schuler says. And again, delicate negotiations were required to secure permission to film on the grounds and inside the house, now owned by Daren Metropoulos, the young



**"We took advantage of locations where actual events occurred in 1969" RICK SCHULER**

Tarantino wanted to recreate the original theater marquee displaying the exact posters of the movies that were playing on the fateful night of August 9, 1969

billionaire owner of Hostess Brands. "Fortunately for us, we were able not only to make use of the mansion and the infamous grotto, but also a period Hostess delivery truck and Hefner's period Mercedes." Permission was also granted to shoot off-hours at one of the passenger tunnels and baggage claim areas at LAX. "Period posters, light fixtures, garbage cans, signs, luggage and luggage carriers and extras all contributed to taking us back in time," Schuler says. "The floor and walls were still from the period. With a crew of 150 and some 200 extras and a generator parked at the curb and cable running through ducts, the airport management, police, fire department, and FilmLA made this all possible." He adds: "We had not filmed at this large airport with

this big a crew and specific lighting and power requirements since 9/11." An important feature of *Once Upon a Time in Hollywood* is the presence of some striking period cars and trucks that brought authenticity to the movie. Many were bought for the production, and others were rented from Cinema Vehicles in North Hollywood, which has been providing vehicles to movies for over 40 years. And "a large portion were driven by extras who had period cars and rent them out with their services," Schuler says. "I would guess only in Los Angeles would this be so easily arranged!"

- *Once Upon a Time in Hollywood* is produced by Columbia Pictures, Heyday Films and Bona Film Group and distributed by Sony Pictures Releasing

**FILM FRIENDLY SCHOOLS**  
SANTA MONICA & MALIBU SCHOOLS

**FAST·EASY·EFFICIENT CLIENT EXPERIENCE**

Karin Hassenger, Supervisor  
khassenger@smmusd.org  
310-395-3204 x 71586  
www.filmsmm.org

**AN ENTIRE DEPARTMENT DEDICATED TO FILM LOCATIONS**  
No City permit required.



Ask anyone who has ever filmed in California what keeps them coming back to the iconic West Coast US state and the first thing they'll say is the array of spectacular locations. But that's only the beginning of California's attractions as a shooting destination, **ANDY FRY** discovers





FEATURE

SHOOTING IN CALIFORNIA

Anne Winters (left) and Alisha Boe on set at the fictitious Liberty High School in *13 Reasons Why*

FEATURE

# FROM NYTOWN TO WORLD





**MISSION INN**

**COACHELLA VALLEY**

**FILM**

**PALM SPRINGS**

**RIVERSIDE COUNTY**

**WINE COUNTRY**

**SALTON SEA**



**Riverside County  
Film Commission**

[Info@FilmRiversideCounty.com](mailto:Info@FilmRiversideCounty.com)  
[www.FilmRiversideCounty.com](http://www.FilmRiversideCounty.com)



**THE THIRD** biggest state in the US has every kind of landscape you could imagine — and then some. “California is known worldwide for its spectacular Pacific coastal highway and its majestic Redwood forests,” says Amy Lemisch, executive director of the California Film Commission (CFC). “But in addition to that, there are national parks, snow-capped mountains, rivers, lakes and different desert looks.”

Film and TV aficionados could point to thousands of productions that have used these backdrops over the last 100 years. But testament to the endless variety of California’s locations is that the state looks as fresh as ever in the latest wave of productions to have visited it.

HBO’s award-winning series *Big Little Lies*, for example, has just returned to shoot season two in the stunning coastal county of Monterey. That show, according to Monterey County film commissioner Karen Seppa Nordstrand, “has done a wonderful job of showcasing Northern California’s rugged coastline and its beautiful communities.” Nordstrand points out that Californian counties such as Monterey offer more than crashing waves and picturesque ocean highways. “In our case, we have the Pinnacles National Park, 40,000 acres of vineyards around places like the Salinas Valley, and pretty villages such as Carmel. There’s lots of agricultural land, which offers a green look all year round. That’s why, in addition to film and TV productions, we are constantly busy with commercial and fashion shoots.”

To the west of California, Tom Cruise has been spotted filming *Top Gun 2* in the spectacular surroundings of Lake Tahoe while, right at the top end of the state, Netflix movie sensation *Bird Box* is the latest production to have taken advantage of the dense forest canopy and raging rivers that can be found in the counties of Humboldt and Del Norte.

Cassandra Hesselstine, the Humboldt-Del Norte film commissioner, says, “The location team on *Bird Box* managed to find locations on the Smith River that had never been shot before. The production really underlined just how varied the California landscape is.”

Notwithstanding their relatively remote location, Humboldt and Del Norte counties have proved themselves capable of hosting major productions time and again, with Steven Spielberg’s *E.T.* one of the first modern-day blockbusters to visit, back in 1981. “*Bird Box* had a big crew of around 350,” Hesselstine says. “And before that we hosted 150 on *A Wrinkle in Time* and 200 on *After Earth*.”

Of course, California’s landscape is just one dimension of a much richer and more complex location story. “Radiating out 60 miles from the intersection of West Beverly Boulevard and N La Cienega Boulevard — the epicenter of L.A.’s thirty-mile zone — a production can double anywhere on the planet,” says veteran location manager Greg Alpert. “But that’s just one reason why California is the film capital of the

world. The thing that really sets the state apart is not just its range of locations, but the infrastructure that sits alongside that. The studios, backlots, ranches and unrivalled pool of production talent mean that it’s possible to achieve almost any look within the state.”

A big percentage of Alpert’s time in the last two or three years has been spent on the star-studded set of *Big Little Lies*. But he stresses that, in many cases, the goal of a production is not to look like it is set in California “but in Anytown America. If you look at a series like HBO’s *Sharp Objects*, which I also worked on, the story is actually set in Missouri. So there you get to see the skill of the crew in creating a Midwest US feel.” This point is echoed by Cinelease’s director of studio development, Mark Walter, who is overseeing the expansion of the Mare Island studio complex in California’s Bay Area. “We’ve been really fortunate to have three seasons of *13 Reasons Why* [produced by Paramount for Netflix] shooting on Mare Island and in nearby Vallejo,” he says. “It’s definitely Anytown America rather than the Bay Area that they want.” *13 Reasons Why*, which returned to Vallejo in 2018 to shoot season three,



Amy Adams and Chris Messina in *Sharp Objects*. Photo: Anne Marie Fox/HBO

enjoys a strong relationship with the local population and the city’s authorities. With millions of dollars of inward investment as a direct result of Paramount’s filming activities, residents, business owners and public agencies have all demonstrated the kind of can-do attitude that persuades productions to shoot in California.

The same craft skills that make it possible to create Anytown America are evident in other ways. “The beauty of having so many landscapes is that California can replicate virtually any part of the world. In fact, any world. Our deserts haven’t just been used for Westerns and Middle Eastern backdrops, but also science-fiction landscapes. Similarly, the forests of Northern California have proved to be the perfect backdrops for fantasy-adventure movies like *After Earth* or Disney’s *A Wrinkle in Time*,” Lemisch says.

The streets of production capital L.A. continue to prove endlessly versatile. During 2018, location manager Mandi Dillin worked on *Are You Sleeping*, one of Apple’s first TV shows to enter the production phase. “*Are You Sleeping* takes place in Oakland, San Francisco, Marin County, San Mateo and New York City,” Dillin says. “I’m proud that we filmed 95% of the show on location in L.A. We turned the lobby of the Los

“IT’S NOT JUST CALIFORNIA’S RANGE OF LOCATIONS, BUT THE INFRASTRUCTURE THAT SITS ALONGSIDE THAT — THE STUDIOS, BACKLOTS, RANCHES AND UNRIVALLED POOL OF PRODUCTION TALENT” GREG ALPERT



# Hummingbird Nest

LOCATION FILMING MADE EASY...



FILM FRIENDLY   PRIVATE   NO NEIGHBORS   STUNTS ALLOWED   24 HOUR SHOOTING  
 \* 7 houses   \* 2 barns   \* 2 warehouses   \* beautiful lake   \* olive tree grove  
 \* paved roads   \* rural roads   \* valley overlook   \* helipad   \* plus much more

*View over 250 pictures at [www.hummingbirdnestranch.com](http://www.hummingbirdnestranch.com)*



FILM MARIN



MT TAMALPAIS



MUIR WOODS



POINT REYES

## We're just one famous bridge away...

### Film in Marin County, California



Bring the cameras.  
 We'll help find the locations.



415 785 7032





Giovanni Ribisi as Marius Josipović in *Sneaky Pete*

Angeles Theatre Center in Downtown L.A. into the newsroom of an unnamed national newspaper. It looked fantastic.”

Particularly significant during the production, Dillin adds, was the support of FilmLA. “We had a close working relationship with the community-relations teams at FilmLA, who were a godsend in neighborhoods like Hancock Park and Windsor Square. We could not have had a successful shoot without their help.”

Dillin’s experience of doubling New York in L.A. is not unusual. Other high-profile New York cheats have included Amazon’s *Good Girls Revolt*, HBO’s *The Newsroom*, CBS’ *CSI: NY*, ABC’s *Castle* and AMC’s *Mad Men*. Moreover, Amazon’s *Sneaky Pete* has just relocated from New York State for season three and filmed in Santa Clarita, while California is set to double for New York and New Jersey in an as-yet-untitled sexual-harassment project from Charles Randolph (*The Big Short*). Chicago, Boston and Atlanta have all been shot in California — as has Florida, which is often recreated in Orange County or Long Beach. Fans would not necessarily know it, but Long Beach, 20 km from Downtown L.A., has played Florida in *CSI Miami*, *Dexter*, *Rosewood* and *Ballers*.

As for more exotic doubling, Long Beach has also built up quite a reputation in recent years for cheating locations including Shanghai, Calcutta and Central America. In 2018, it was also used to double for France in the \$100m blockbuster *Ford v. Ferrari*, starring Matt Damon and Christian Bale. The film, which is about Henry Ford II’s plan to build a car to compete in the Le Mans 24 Hours race, is also set in Florida, Michigan and the UK, despite being filmed entirely within California.

Another area that plays a key role in California’s doubling offer is Santa Clarita, a production hub located within L.A.’s fabled thirty-mile zone.

Evan Thomason, economic development associate in the city of Santa Clarita, says doubling is in his district’s DNA. “We’re blessed with a wide variety of locations, all close to a state-of-the-art studio complex.” Just 30 minutes on the freeway from Downtown L.A., Santa Clarita Studios now offers 16 stages, ranging from 12,000 sq ft to 40,000 sq ft. The studios are backed up by facilities including furnished offices, large bullpens, ample parking, dressing rooms, wardrobe, and hair and makeup. Productions that have been recent customers include TV series *Shut Eye* from Hulu, Sony Pictures Television’s *Atypical* and CBS/TBS’s *The Guestbook*; and Disney feature film *A Wrinkle in Time* (2018).

“Then, on top of that, we’re home to the most sophisticated movie ranches in the world,” Thomason says.

It almost goes without saying that the movie ranches are ideal backdrops for Westerns. Melody Ranch Motion Picture Studio, for example, has hosted an astonishing array of productions on its Western-town backlot, most recently *Deadwood*, a new film spin-off of the TV series. “But in addition to Westerns, the movie ranches have also constructed a wide range of exotic backlots,” Thomason says.

Buoyed up by the high levels of production activity in California, in part inspired by increased investment from Netflix and Amazon, ●●●

“THE BEAUTY OF HAVING SO MANY LANDSCAPES IS THAT CALIFORNIA CAN REPLICATE VIRTUALLY ANY PART OF THE WORLD. IN FACT, ANY WORLD

AMY LEMISCH





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**







Jennifer Garner and David Tennant in *Camping*. Photo: HBO



The Dock at Pine Lake, one of two lakes on Golden Oak Ranch

the ranches have been building, expanding and renovating standing sets. Melody has a Mexican/Middle Eastern town, a Middle America street — complete with a lonely gas station — and a junk yard that you could imagine in any US crime series.

East of Santa Clarita city in the mountains of Placerita Canyon is the Rancho Deluxe movie ranch, within the 30-mile studio zone, with a variety of natural exteriors and interior sets, including hillsides, meadows, mountain views, lake and waterfall locations, a Vasquez Rocks replica, a Mediterranean villa, a martial arts studio, a barn, log cabins,

WE'RE HOME TO  
THE MOST  
SOPHISTICATED  
MOVIE  
RANCHES IN  
THE WORLD"

EVAN THOMASON

a game room, a Western town and bait shop. Rancho Deluxe's Steve Arklin says, "This year the bountiful rain brought spring early, with plenty of greenery and a few new ponds and creeks that should stay full for quite some time. The past few years of business has been on a steady growth throughout the Santa Clarita valley and

I expect to see the same for the upcoming years."

Over at Santa Clarita-based Blue Cloud Movie Ranch, owner Dylan Lewis has extended his Middle Eastern village and also introduced Latin American-themed buildings to his site. "It's been a busy year for us, with productions such as the movie *Vice* and the CBS scripted series *SEAL Team*," Lewis says. "In terms of new building activity, we've expanded our cave set, added some roadways into our canyons and natural scenery, and built an Italian/Spanish old world-style school house



A view from the house in L.A. lived in by Detective Bosch in *Bosch*

and an abandoned tin home. The northern end of our Middle Eastern town has also undergone a rebuild, making it more distinctly North African, with mud hut-style structures."

Sable Ranch, meanwhile, has hosted one of the most ambitious shoots of the year — a movie adaptation of Jack London's *Call of the Wild*, starring Harrison Ford. Location manager Robin Citron says, "This is a story about a dog fighting for survival in Alaska and the Yukon, yet it was produced entirely in California. As a production, it's quite strongly reliant on VFX, but it's still quite remarkable that it could be filmed in Southern California." ●●●

So Cal.  
So Easy.

[flyontario.com](http://flyontario.com)

✦ within TMZ zone
✦ competitive pricing
✦ airport setting
✦ retro to modern locations



Sable's commitment to the production involved the creation of a 19th-century mining town, but Citron says there was still a lot of location work that needed to be done beyond the ranch. "The fact that the film is so reliant on VFX makes it really interesting from a scouting perspective, because you're looking for locations that can be enhanced," she says. "It's a whole new way of making movies and meant we had a VFX team with us all the time, because they needed to figure out what was needed for the blue-screen elements of the production."

The growth of VFX-enhanced production actually opens up new opportunities to the ranches in terms of acting as backdrops for sci-fi series. A good example is Fox Studios' comedy series *The Orville*. Primarily filmed on a \$5M set at Fox Studios in L.A., the production team occasionally heads out to Disney's Golden

Oak Ranch or Blue Cloud Ranch in search of locations that can be used for alien worlds. These, however, are not screened in their natural state, but are manipulated as required, using digital VFX overlays.

One of the most powerful aspects of California's ranch model, adds Santa Clarita's Thomason, is the willingness among the various ranch owners to share work or direct clients to neighboring ranches that might suit a production better. Location manager Nancy Haecker has a good example of this with *Camping*, a new HBO comedy series starring Jennifer Garner.

"The tent scenes, barn scene and most of the hiking or walking scenes, as well as a football game, were shot at Golden Oak Ranch," says Haecker, whose team won the half-hour television category at the 2018 California On Location Awards. "Golden Oak is a wonderful and vital location for filming in L.A. It irrigates, which means it can provide 'green' all year. In addition, however, we shot woods and landscape scenes at Calamigos Ranch and, to open up the landscape, we went to Newhall Land and Farm, which provided a more open vista."

Even if it is not possible to find the right location within the ranch network, producers usually do not have to travel too far for what they need, Haecker adds. "The producers wanted a cinematic quality to *Camping*, which meant some shooting off-ranch," she says. "For example, Golden Oak has two lakes, but the production team wanted larger bodies of water for the swimming and fishing scenes, so we used Lake Piru for a skinny-dipping scene and Puddingstone Reservoir for the fishing. In addition, we used Placerita Canyon Nature Center for the



Seth MacFarlane and Adrienne Palicki in *The Orville*, shot on a \$5M set at Fox Studios, Disney's Golden Oak Ranch and Blue Cloud Ranch. Photo: Fox Studios

opening shot at the entrance of the camp, because this allowed for more depth than we could get at Golden Oak."

Robin Citron says the ability to shoot "everything from snow to desert" is a big part of California's appeal. But another big draw is its breathtaking array of period and contemporary properties. "We needed an 1890s house for *Call of the Wild* that could play the part of a doctor's country home. It was a fun task scouring the state for the right property. We eventually found the perfect house in Southern California."

The wildfires that affected parts of the state are thankfully over, although the loss of lives and property will affect families and business for some years to come. Attempts to find positive stories from this tragedy have born little fruit, although one of the Santa Clarita ranches has a new facility as a result of the damage caused by a local fire.

"We weren't affected by any of the major fires, but we did have a small fire of our own — the Stone Fire, which burned entirely around Firestone Ranch. Speculation is that a Pacific Crest Trail hiker started it," says Jessica Fix of S.O.S. FilmWorks, which is situated on the Agua Dulce Movie Ranch. "Luckily it didn't take any structures, and the scorched-earth landscape it left behind was quite unique and hard for any art department to recreate."

S.O.S. FilmWorks is a 348-acre filming site consisting of flat topography. A large area of the property is zoned for large-scale pyrotechnics and weapons firing live ammunition. It has a private water system, asphalt and concrete pads, nine fire hydrants and gated access on an asphalt road.



Inland Empire  
Film Services

27,000 Sq. Miles of Sunny Location Magic!  
Mojave Desert, Inland Valleys, Mountains, Coachella Valley

## Dan Taylor & Sheri Davis

Continuing to bring you great production services including:

- Permits (City, County, State, Fed.)
- Signatures / Notifications
- ITC / Closures / Barricades
- Crew Directional Signs
- Local Service Affiliates (Crew, Vendors & Locations)

dan@iefilmpermits.com  
(951) 415-9600

sheri@iefilmpermits.com  
(951) 377-7849

INLAND EMPIRE  
FILM SERVICES

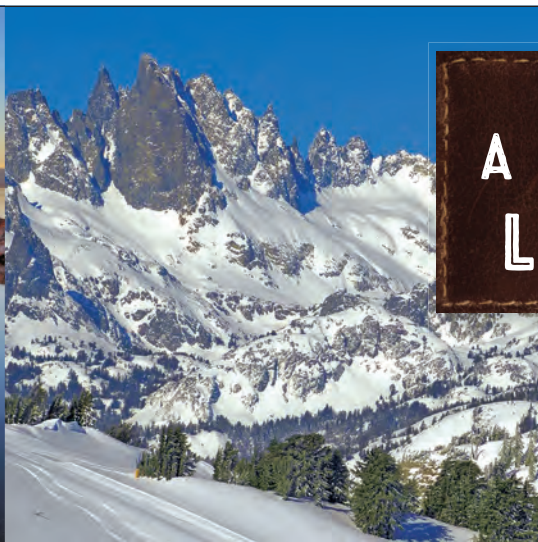
www.iefilmpermits.com



*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](http://FilmMonterey.org) [Karen@FilmMonterey.org](mailto:Karen@FilmMonterey.org)



*A World OF*  
**LOCATIONS**

**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! What in the world do *you* need? Call us!

**1-800-845-7922**



[WWW.FILMMONOCOUNTY.COM](http://WWW.FILMMONOCOUNTY.COM)





No City Permit Required



*The Best of California  
on One Campus*

THE UNIVERSITY CORPORATION : 818-677-2628  
WWW.CSUN.EDU/LICENSING

**CSUN** | CALIFORNIA  
STATE UNIVERSITY  
NORTHRIDGE




**Simi Valley  
Film**

*"Find the best location for your next scene"*

www.simivalleyfilm.com  
(805) 426-9985  
locations@simivalleyfilm.com







The Firestone Ranch at Agua Dulce Movie Ranch after a fire. The area is now offered to productions by S.O.S. FilmWorks as a scorched-earth location

“We specialize in open space and represent a variety of fields, roads, rock formations, cliffs, mine tunnels and much more,” Fix says. “We also represent a number of homes, arenas, and even recreation centers. We think people are most surprised by the variety we can offer, and the history of some properties such as the house on Firestone Ranch built by William Mulholland.”

The most visible set at S.O.S is a L10-11, full-size, jet fuselage. The interior is vintage 1974, complete with ashtrays. Another set is The Sierra Inn, best-known as the biker bar where Pee Wee Herman sang Tequila on a table. It was also used for the opening of *Terminator 2* where the Terminator crashes a ladies night out.

Iconic residences have featured heavily in California shoots in recent years. Fans of Amazon series *Bosch* will be familiar with the cliff-hugging residence that acts as the central character’s home. Meanwhile, in the hit movie *A Star is Born*, filmed entirely in California, Bradley Cooper’s character’s house was located in Calabasas, an upmarket community west of L.A. Built in 1973, the dwelling was designed by Malibu architect Douglas Rucker — who, coincidentally, also designed a house for Kris Kristofferson, star of the 1976 version of *A Star is Born*. Arguably, the movie house of the year is the Monrovia property that featured as a safe house in Netflix’s *Bird Box* — although in the end, it proved not to be that safe. Nestled beneath a large evergreen tree, the Craftsman-style home on the corner of North Canyon Boulevard and East Greystone Avenue has quickly attracted a cult following and is the subject of thousands of fan selfies.

Property hunting has also played a big part in Greg Alpert’s recent work. After his pursuit of the iconic residence that acts as the focal point of *Sharp Objects*, season two of *Big Little Lies* saw him house hunting in the Monterey area once again. “Because it was the second season, a lot of the job involved going back to the same locations as before,” he says. “But you’re always trying to find new places to freshen

up the production. So we spent a lot of time looking around the Greater Carmel area, which is about five miles from Monterey on the other side of a coastal headland.”

Alpert was already familiar with the Carmel area, having found a spectacular house there for Nicole Kidman’s character, Celeste, in season one of *Big Little Lies*. For season two, he has found another amazing property — although he was reluctant to discuss details until after the new series had aired. “Carmel has some very distinctive and cinematic properties close to where classic movies like *Play Misty for Me* and *Basic Instinct* were shot,” he adds. “For season two of *Big Little Lies* I think the house we found is one of the most beautiful properties you’ll ever see on TV.”

While most people would associate California’s coastline with surf culture or affluent *Big Little Lies*-style communities, the emergence of ex-Naval base Mare Island as a filming hub is a reminder that the state also has a long military history. Mare Island offers some potential backdrops for productions with a military angle, but there is also a strong historic connection between filmmaking and the US armed forces much further south, around the city of San Diego.

The last few years have seen TNT’s popular TV series, *The Last Ship*, film in and around Naval Base San Diego — although perhaps more famous is the fact that Tom Cruise shot sections of the 1986 movie *Top Gun* on the base. Summer 2018 saw him return to the same location to film a sequel. Cruise alerted fans to this fact in May, when he tweeted a photo ●●●

CALL OF THE  
WILD IS A STORY  
ABOUT A DOG  
FIGHTING FOR  
SURVIVAL IN  
ALASKA AND  
THE YUKON,  
YET IT WAS  
PRODUCED  
ENTIRELY IN  
CALIFORNIA

ROBIN CITRON



# FIND YOUR LOCATION

AMONG THE NATURAL BEAUTY OF UPSTATE CALIFORNIA



NEW NON-STOP  
FLIGHTS FROM LAX



**SHASTA COUNTY FILM COMMISSIONER  
SABRINA JURISICH**

[Sabrina@VisitRedding.com](mailto:Sabrina@VisitRedding.com)

(530) 225-4103 ■ [FilmShasta.com](http://FilmShasta.com)





of himself at Naval Air Station North Island holding his iconic Maverick helmet. The Navy then confirmed that Cruise would be filming up and down the coast at a number of military installations, and possibly also shooting on board an aircraft carrier off the coast.

CFC's Lemisch says there is such a depth of production design expertise in California that it is the perfect place to locate period series and movies. In 2017, California's craftspeople recreated 1950s Pennsylvania for George Clooney's indie movie *Suburbicon*.

Cities like L.A. change all the time, with some classic filming neighborhoods falling out of use as property developers move in. "But we have a planning department that is constantly looking out for new neighborhoods to film in," FilmLA president Paul Audley says.

Audley adds that L.A.'s strength as a location is more than just bricks and mortar: "It's all the crew and cast and directors and designers and vendors that live in the area. You can pick up the phone at any time, ask for the most unlikely product or service, and someone will have it."

Audley says there is a similar can-do attitude among L.A.'s various agencies. "Everyone in the city understands the importance of filming, so you don't get hold ups with permit approvals. And you can always have constructive conversations with the police or fire departments about street closures and ambitious stunts."

While the lion's share of Californian production takes place within striking distance of L.A., concerted efforts by the CFC and county film commissions have started to open up the north of the state to production — as illustrated by *Bird Box*, *Big Little Lies* and *13 Reasons Why*. One northern Californian location that needs no special introduction is San Francisco, one of the most distinctive cities in North America.

Susannah Robbins, executive director of the San Francisco Film Commission, says, "We had a busy year in 2018 with both feature films and TV series. We had the Netflix comedy film *Always Be My Maybe*, starring Ali Wong and Randall Park with a special appearance by Keanu Reeves as himself. They shot here for 19 days in 2018. We also had 16 days of first- and second-unit filming for Sony's *Venom*, starring Tom Hardy and Michelle Williams."

The latter is the latest in a line of high-profile projects to have demonstrated San Francisco's ability to host logistically complex productions. "They did amazing stunts at night in very sensitive neighborhoods, but pulled it off beautifully with everyone being very excited about what they were seeing," Robbins says. Like the Marvel comics it is based on, *Venom* makes great use of San Francisco's iconic features, including the Golden Gate Bridge, the city's futuristic

business district and Chinatown. But there is also an up-close-and-personal feel to *Venom*, in line with director Ruben Fleischer's vision. Interviewed by pop-culture website Uproxx, Fleischer explained that he wanted the film to feel "very grounded and of reality, not a heightened world, but the real San Francisco, where this journalist unexpectedly goes through a transformation that results in a larger-than-life experience".

This year is also shaping up to be a good one for San Francisco, Robbins adds. "We are working with CBS Films' *The Phone*, which is written and directed by Jon Lucas and Scott Moore [*The Hangover*; *Bad Moms*]. They are filming for 30 days, using a mostly local crew, in a production that will feature the beauty of San Francisco."

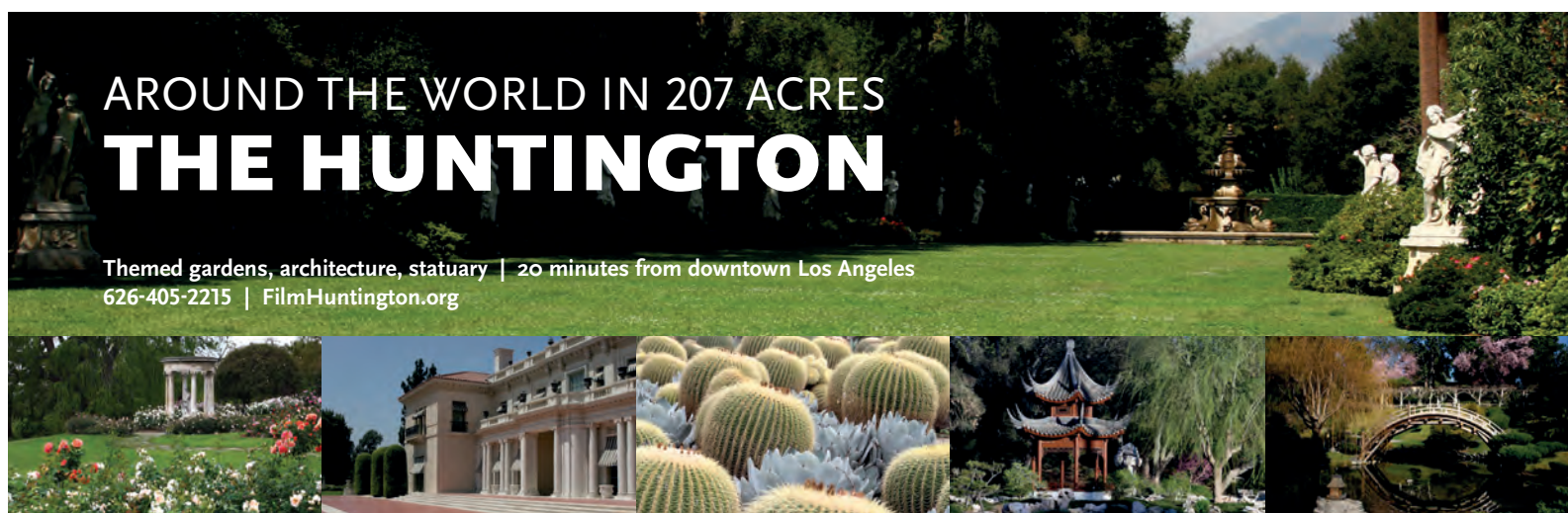
San Francisco will also star in Netflix's upcoming adaptation of *Tales of the City*, based on Armistead Maupin's novels. "They shot for eight days featuring iconic locations," Robbins adds.

## YOU CAN PICK UP THE PHONE AT ANY TIME, ASK FOR THE MOST UNLIKELY PRODUCT OR SERVICE, AND SOMEONE WILL HAVE IT

PAUL AUDLEY

This raises an additional point with regard to California locations. While some producers are attracted to the state for its geographic beauty and others for its doubling capabilities, California is so ingrained in global film and TV culture that many of its locations are in demand purely on their own terms. TV series *Bosch* and movie *La La Land* were both, in their own way, love letters to L.A. — as was Cooper's reboot of *A Star is Born*. The latter filmed all over L.A., at iconic locations such as the Shrine Auditorium, Chateau Marmont, Griffith Park, The Hollywood Roosevelt, Regent Theater, the Millennium Biltmore Hotel, and The Short Stop bar in Echo Park. Outside L.A. and San Francisco, Santa Clarita takes a star turn in horror comedy web series *Santa Clarita Diet*, while comedian Andy Samberg has recently announced plans for a Palm Springs-based comedy.

Palm Springs, as it happens, is Samberg's home town — and this raises a final point in California's favor. "Producers who come to California don't just get all these great locations, but also have access to the amazing array of on-screen talent that lives here," CFC's Lemisch says. "Persuading an actor to join a production where they can go home to their family at the end of the day is easier than trying to convince them to spend weeks or months living out of a suitcase in a hotel." ●



**AROUND THE WORLD IN 207 ACRES**  
**THE HUNTINGTON**

Themed gardens, architecture, statuary | 20 minutes from downtown Los Angeles  
626-405-2215 | [FilmHuntington.org](http://FilmHuntington.org)



# INTO THE UNKNOWN

HOW DO YOU MAKE YOUR ESCAPE ALONG A DEADLY RIVER WITH TWO CHILDREN WHEN ALL THREE OF YOU ARE WEARING BLINDFOLDS? AND HOW WOULD YOU FILM THAT? JULIAN NEWBY FINDS OUT

**B**IRD BOX tells a terrifying tale in which a mysterious, evil force sets out to destroy the world's population — if you make eye contact with it, you will take your own life. After taking

shelter at a makeshift refuge in a private house, Malorie (Sandra Bullock) attempts to escape with her two children, down a treacherous river to the only place that can offer them sanctuary. But to avoid eye contact with the force, they must do it blindfolded — with all the fear and danger that being unable to see brings to their plight.

Based on the novel by Josh Malerman, the Netflix original movie *Bird Box* credits the best of the best. Danish Oscar-winning director Susanne Bier directs; Oscar-winning actor Sandra Bullock stars — alongside Oscar-nominated John Malkovich and multi-award-winners Trevante Rhodes and Sarah Paulson. Writer and rock singer-songwriter Malerman won the Bram Stoker Award for his first-ever novel, while Bier is widely regarded as one of Denmark's leading filmmakers, her 2010 film *In a Better World* winning the Best Foreign Language Film Oscar in 2011.

*Bird Box* works on two timelines. One precedes the action, with pregnant Malorie in an emergency shelter full of survivors, each mistrusting the other and wondering whom they can rely on and what kind of future they



Rowing to safety: Julian Edwards, Sandra Bullock and Vivien Lyra Blair on the Smith River, Del Norte County

face at the hands of an undefined threat. The shelter is the home of Greg (BD Wong), driven by compassion to take strangers into his beautiful house and protect them from the evil force.

The other is in the present, as Malorie and two young children — blindfolded and carrying only a bird in a box — commandeer a small boat and embark on a terrifying journey in the vain hope of reaching some kind of safety.

“This story really taps into the fear of the unknown, the fear of not being able to see something that is tangible,” Bullock says. “To me, that’s more unnerving than any kind of alien or beast that you can set your eyes on and deduce, on some level, what it is or what it is not. When a threat is unseen and unknown, it makes you look inside yourself, which is a lot scarier.”

The affect that Malerman’s book has had on

anyone brave enough to read it is what spurred the filmmakers to turn it into a movie: readers of *Bird Box* speak of being kept up all night through fear of the unknown and a desperation to get to the end.

“It was one of those books that you could not put down,” executive producer Ainsley Davies says, adding that the book deprived her of a night’s sleep too. “I thought, ‘This is definitely going to be challenging to adapt, but we have to make this.’”

Screenwriter Eric Heisserer’s script had the same affect. “I was up all night reading it,” producer Chris Morgan (*Fast & Furious*) says. “It’s the story of a woman learning to become a mother in the middle of an apocalyptic event, where everyone on earth is surrounded by the fear of this force that lures you to look at it, even though you know





***“I only ran into the camera three times, drawing blood just once. I think that’s a pretty good ratio given that it was six weeks blindfolded” SANDRA BULLOCK***

the second you glimpse it, it will drive you mad. It’s a frightening situation to imagine, but within it, those who survive learn what they’re made of.” “The final script was definitely a thriller with an apocalyptic quality, as well as being humorous and also very much a woman’s journey into motherhood,” Davies says. “Eric’s strength is his ability to seamlessly mix all these genres.”

For the filmmakers it was essential to ensure that the audience understood what it would be like to be deprived of sight in the face of terror. “When one sense goes, the others take over, so when you can’t see, every single noise takes on a meaning,” Davies says. “Sounds that were previously mundane or ignored suddenly become very heightened. Sound played a big part in maintaining this world we created.” “Sound was a vital, vital component of the film,” Morgan adds. “We had a lot of great conversations about how you can convey to the audience that a threat you can’t actually see is approaching.” This aspect of the story was one of the key elements that attracted director Bier to the film. “What drew me first was that image of a strong, blindfolded woman holding two blindfolded kids. It was so fundamentally thrilling and ●●●





Susanne Bier directs Sandra Bullock

**“He taught me how to trust what we already have — the ability to sense. We just don’t use that ability most of the time”**

**SANDRA BULLOCK**



Malorie and son (Julian Edwards) struggle to escape the forces of evil

compelling,” she says. “When I’ve watched scary movies, I’ve always been most terrified right before I saw what the threat was. I wanted to tap into that very powerful feeling you have when there’s a palpable threat but you aren’t sure what it is yet — and sustain that feeling. For me, that’s the most harrowing part of fear and suspicion.” The cast had praise for Bier in the way that she allowed them increasingly to feel the unknown

threat as the filming progressed. “Susanne sits back and lets us whip ourselves into a frenzy, but unbeknown to us, she also brings us together or separates us when she doesn’t want a dynamic getting too comfortable,” Bullock says. “She’s always mixing the stew.”

Malkovich adds, “It’s exciting when you have a director who has the confidence to discover things as you go along. Susanne is very open to discoveries.”

Bullock worked with a blind person as part of her preparation for the role. “He taught me how to trust what we already have — the ability to sense. We just don’t use that ability most of the time,” she says. “He walked into my home and he goes, ‘That wall is about four feet from me and the one above me is about nine feet.’ He can tell you if there’s a house across the field. He can sense a fence. He rides a bike. He was a runner. He showed me that a lot of it is intuition. You can’t put your finger on it, but if you’re close to an object, you can sense something there. It’s almost like radar.”

To tell the story of *Bird Box*, Bier assembled a team whose job was to depict the film’s two distinct worlds: the interiors of Greg’s house and the wide-open exteriors of the river. The team included director of photography Salvatore Totino (*Spider-Man: Homecoming*, *Everest*); production designer Jan Roelfs (*47 Ronin*, *Gattaca*, *Orlando*); costume designer Signe Sejlund, who worked with Bier on acclaimed UK TV series *The Night Manager*; and editor Ben Lester (*Black Mirror*, *Broadchurch*, *The Night Manager*).

“All seasoned vets adept at storytelling in the thriller genre,” Morgan says.

Steadicam operator Roberto de Angelis faced ●●●





FILM, PHOTO, VIDEO  
LIGHTING & GRIP EQUIPMENT  
TRUCKS • RENTALS • SALES

**DTCGrip.com**

SERVING THE SAN FRANCISCO BAY AREA SINCE 1986



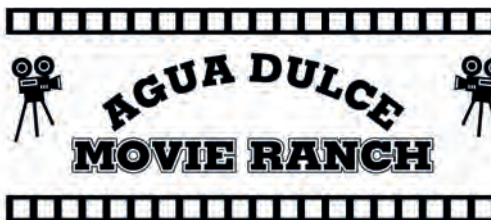


**Free film location assistance from 41 film commissions statewide**

**We're Here For You.**



[filmcalifornia.com](http://filmcalifornia.com)



**CELEBRATING 30 YEARS**

OVER 350 PROPERTIES.  
DEDICATED TO HELPING YOU FIND  
THE RIGHT LOCATION.

(TEL) 661 251 2365  
[WWW.SOSFILMWORKS.COM](http://WWW.SOSFILMWORKS.COM)





a particularly difficult task, following Bullock at close range while she was blindfolded. “At the beginning Roberto had no idea where I would go,” Bullock says. “There were times I would suddenly change direction and he had to be incredibly agile and intuitive. By the end of the film he had a sense of what I might do before I actually did it. I only ran into the camera three times, drawing blood just once. I think that’s a pretty good ratio given that it was six weeks blindfolded.”

For Greg’s home, cast and crew moved to a private house on Sunset Boulevard in Pacific Palisades for six weeks. “There was talk of building sets, but Susanne insisted on shooting on location and for everything to be real,” *Bird Box* location manager Boyd Wilson says. But this quest for authenticity brought challenges. “Filming at the house was difficult because we had to bring an entire film crew into a tight area for a month and a half. It was difficult to get all the equipment in there.”

Bigger problems came with the well-documented fires that brought chaos and tragedy to the state. “While we were filming the interior of the house I got a call from the fire department,” Wilson says. “I was told, ‘You have to evacuate the set right now. There’s a fire coming towards you and we’re requiring an evacuation of the entire area. Your filming is done for the day — you have to leave right now.’ So I had to go and tell my producer and first AD that we gotta go. We lost a week or two weeks and we had to re-schedule, make new deals and come back at another time.”

And that wasn’t the only time the film was affected by an ‘act of God’.

The film’s river scenes were shot near Crescent City, Del Norte County, on the Smith River that rushes through the towering redwoods of the Klamath Mountains all the way to the Pacific Ocean.

“It’s a huge, powerful, dangerous river,” Bier says. “It has a very strong current, so there were all sorts of safety measures we had to put in place. If you dropped something into the river, it would be gone, so we were always reminded of its power.”

“The Smith River was amazing, absolutely stunning — and the redwoods — it all looked amazing on screen,” Wilson adds. “We scouted every river in California as we had to find the right rapids and the right terrain. It had to have the right water flow.”

But not everything went to plan. “Because the Smith River is a free river, which means it does not have a dam, its flow is based on the rain,” Wilson says. “We were going to film there on the first part of the shooting schedule, back in October 2017. But torrential rain meant that all the parts of the river we originally chose to shoot at didn’t exist at that time because everything was underwater. So we rescheduled — from October to January the next year.”

“Even then the location team had to fine-tune the specific spots along the river in case it rose and became too strong to film on,” says Humboldt-Del Norte film commissioner Cassandra Hesseltine



Susanne Bier directs on the Smith River

**“If you dropped something into the river, it would be gone, so we were always reminded of its power”**

**SUSANNE BIER**



The Smith River Gorge, Del Norte County.

who first showed the production team the river. “But in the end, winter didn’t really hit hard and it was not as bad as it could have been.”

For particularly dangerous water scenes, cast and crew relocated to Sable Ranch, Santa Clarita, whose sheltered reservoir fitted with wave machines and blue- and green-screen, matched perfectly the turbulent waters of the Smith River. The ranch was the only controlled location used in the entire film.

For the scenes on the actual river, the boat was attached to motorized rafts which guided the craft to wherever it needed to be on the water — while marine safety personnel were on hand at all times. So Bullock and kids were always safe even in the unfriendly waters of the Smith.

Hesseltine has high praise for the production crew who showed their gratitude to the people of

the local area once shooting was complete. “When most films wrap, they leave and that’s that. But when *Bird Box* wrapped, they took the time to thank the region and film commission. They held a catered dinner in a private room of a brewery for city and county officials, the film commission, and others,” she says. “The location department thanked everyone and even asked if there was anything they could have done differently to make it a better experience. That act in itself was amazing! They went above and beyond to leave the region on a high note. I greatly appreciate the effort they made to do that.”

And the effects of filming in L.A. and Del Norte County will live on. “When a movie has a big star like Sandra Bullock and has done as well as *Bird Box* has — according to Netflix, it was the most streamed movie in its first week of release on Netflix to date — we anticipate a flux of film tourists,” Hesseltine said. It’s already happening at the exterior of the L.A. house — which is actually in Monrovia, L.A. County and where tourists now show up for selfies wearing blindfolds. “And we believe people will start making plans for spring, summer and fall to visit the redwoods and see where those epic forest and river shots took place.” She adds, “We have seen that happen in the past with *Return of the Jedi*, *Jurassic Park: Lost World*, and other films shot in the redwood region.” ●





Manzanita Lake,  
Lassen Volcanic  
National Park,  
Shasta County,  
Photo: Chris Flentye





FEATURE

# EASY SELL

---

California isn't just the world's favorite film and TV location — its wall-to-wall sunshine, natural beauty and unrivalled crews, facilities and infrastructure also make it a popular backdrop for commercial producers. **GARY SMITH** reports.

---





Location scout Jim Baldwin's view of Mt. Diablo, a frequently used location for a wide variety of commercials including for a recent Subaru shoot

**COMMERCIAL** shoots made up 13% of all the 55,560 filming days in California, according to the latest figures from the Association of Independent Commercial Producers (AICP) — 47% in Southern California and 2% in the north of the state. Some 78% of the shoots were on location, while 22% used California's many and varied sound stages. Indeed, commercials provide the bread-and-butter work of the state's film commission offices, according to Amy Lemisch, executive director of the California Film Commission.

"For many obvious reasons, California gets a large share of the TV and film productions shot in the US, with L.A. in particular being the location of choice, simply by virtue of the fact that everything is here," Lemisch says. "Of course, car commercials pretty much always head out of L.A., but the concentration of celebrities and acting talent that live in or around the city make it very convenient for commercials too. In between longer and larger projects, commercial shoots, which usually last between two to five days, fill in the gaps. In fact, they grease the wheels of our state's production business." California isn't merely home to thousands of celebrities, and tens of thousands of working actors, but also every imaginable technological innovation and a range of climates and landscapes that run from mountainous and temperate

weather to raw desert heat. As the state that is home to Hollywood, California's film offices are known for going the extra mile to make a shoot run smoothly, even when it means dealing with multiple state authorities when overlapping jurisdictions make a location permit seem impossible.

Jeanie Haigh, director of Livermore Valley Film Commission, offers a typical example. "We had a particularly complex commercial shoot here last year for Sanlam, a South African financial company. It was a huge project logistically and legally. In addition to the fire station, they used neighborhoods including Potrero Hill, Danville, Livermore, and Pleasanton. It took a lot of back and forth to co-ordinate and approve the use of the fire station, trucks, firefighters, equipment, and so on. They spent a very long day at the station, leaving after midnight."

Location scout Jim Baldwin takes up the story: "It was a four-day project with a crew of 40-plus, directed by South African legend Ian Gabriel. It was a day-and-night shoot, telling the story of inspirational human accomplishment and unlimited imagination as embodied in a light-bulb in the Livermore Fire Station that has been burning uninterrupted since 1901. The director chose a nine-year-old South African girl who had never ridden a bike and never appeared on camera to narrate. They trained her in bicycle-riding and narration for months in preparation for the shoot. The team used the latest portable video-capture technology, edited on location, and chose the locations on the basis of their inspirational beauty and embodiment of limitless human genius, with the San Francisco skyline emblematic of human potential. The challenges were many, including finding the right talent, transporting her and her family across the globe, shooting multiple magic-hour shots in multiple towns and cities, and shooting in a working fire station, as well as meeting the budget and time deadline. All was accomplished thanks to the experience of Zero 260 Films and producer Dan Halprin, the support of the San Francisco and Tri-Valley film offices, and the communities on San Francisco's Potrero Hill, Livermore, Pleasanton, and Danville." ●●●

## COMMERCIAL SHOOTS GREASE THE WHEELS OF OUR STATE'S PRODUCTION BUSINESS

AMY LEMISCH



SAN FRANCISCO'S ONLY FULL SERVICE RENTAL HOUSE

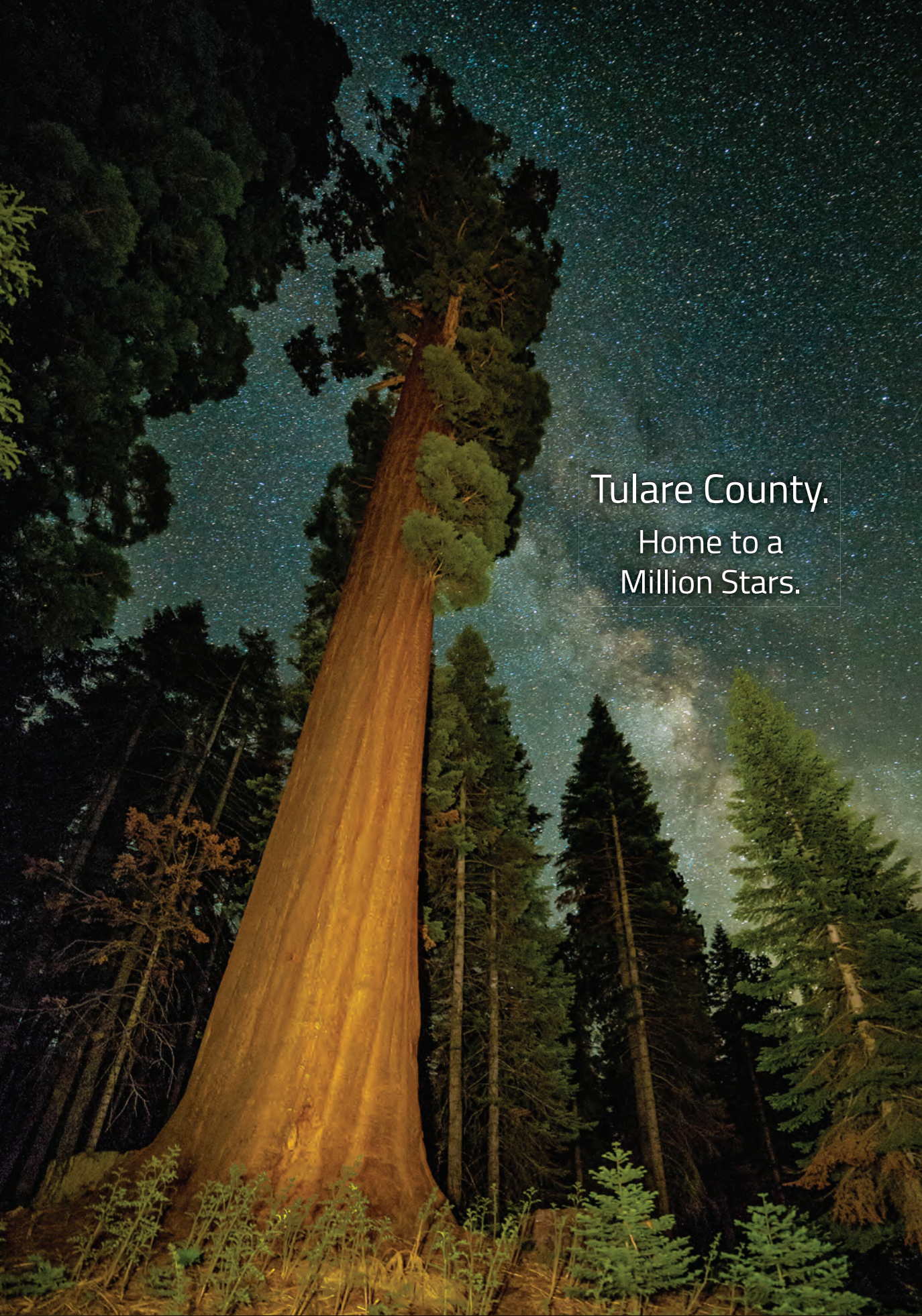


THE LITTLE  
***Giant***  
LIGHTING & GRIP Co.



3050 23rd Street  
San Francisco, CA 94110  
(415) 626-3555  
[www.littlegiantlighting.com](http://www.littlegiantlighting.com)





Tulare County.  
Home to a  
Million Stars.

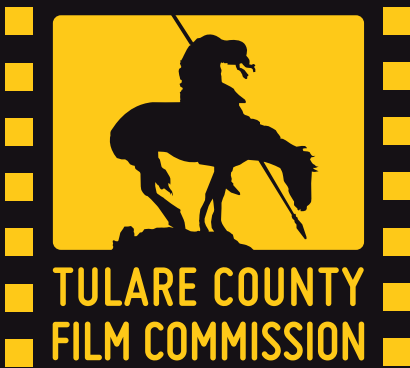


And thousands  
of places  
to shoot them.

- Two National Parks
- A National Forest
- Giant Sequoias
- Romantic Drives
- Scenic Vistas
- Picturesque Agriculture
- Historic Architecture



Eric Coyne ■ Film Commissioner  
Office: 559-624-7187 ■ Cell: 559 786-5339  
e-mail: [ecoyne@co.tulare.ca.us](mailto:ecoyne@co.tulare.ca.us)  
[www.FilmTulareCounty.com](http://www.FilmTulareCounty.com)



**TULARE COUNTY  
FILM COMMISSION**





L.A.-based branding agency Pyxis's 360-degree media campaign for the Pechanga Resort and Casino

Haigh adds: "The theme was longevity and how things used to be built to last. They had heard of the world-record holding lightbulb, certified as the longest continuous burning lightbulb by Guinness World Records. This involved the Livermore office, two cities, the fire department, a historical society, a homeowners association, public works, the park department, and two police departments. Everything went smoothly, the South African team was highly impressed with the Tri-Valley area, and the mayor of Livermore even stopped by to welcome them. The only glitch was we didn't have a huge selection of nightclubs open at 2.00 a.m. on Monday morning for them to have a celebratory drink!"

Equally exceptional, but in a very different and altogether more rugged way, was the Nature Valley granola bar commercial, which was filmed in Castle Lake and Lassen Volcanic National Park, Shasta County. Location manager Weston Marsh has nothing but praise for film commissioner Sabrina Jurisich: "She is the gold standard for film commissioners and she made a tremendous difference throughout the process. We scouted many areas, including other national parks in California and ended up choosing Lassen National Park and the Shasta area because of the beautiful scenery, the variety of locations available in such close proximity, and also because of Sabrina's guiding influence and assurance that these locations would be available to us. Her optimistic attitude was much appreciated."

Following extensive scouting, the two-day shoot in Shasta County

involved transporting the 56-strong cast and crew, plus all the equipment, to the remote locations that the director had chosen. "The commercial was all about connecting with nature and required a combination of very rocky areas and soft grassland," Marsh says. "Lassen Park, with its peaks and volcanoes, was perfect but getting the crew and gear up there was a challenge. We hired 10 super-fit people who, like Sherpas, were able to carry the heavy loads through challenging terrain for a couple of hours. Overall, it was like a military campaign. There was no cell-phone coverage and we needed a different map for each day. It was absolutely my favorite job in 20 years of scouting."

Jurisich adds: "This was an absolutely incredible shoot and team." Marsh also pulled a proverbial rabbit out of the hat when he secured permission for a Diet Pepsi commercial to shoot in Downtown L.A. during the 2018 holiday period. "Over the Christmas period, there is a moratorium on filming on and around the bridges and tunnels in that part of town, but this was an important shoot featuring a major re-branding with new cans and some new flavors," he says. "So we pushed for an exception and the client ended-up being able to do the two-day shoot, including shutting down roads and using rain and smoke. I ended-up with 50 pages of permits to cover everything."

They say never work with children and animals. Despite this sage advice, Tulare County film commissioner Eric Coyne has been approached over the years with a range of requests involving wild creatures, including a tiger, wolves, bears, elephants, and a recent Chevrolet Equinox spot for the Chinese market that required an eagle, a bison, and a squirrel. "I warned them that there are strict laws about bringing non-native species into wild ●●●

**WE HIRED 10 SUPER-FIT PEOPLE WHO, LIKE SHERPAS, WERE ABLE TO CARRY THE HEAVY LOADS THROUGH CHALLENGING TERRAIN. IT WAS LIKE A MILITARY CAMPAIGN** WESTON MARSH





**SAN MATEO COUNTY**  
  
**SILICON VALLEY**  
 Film Commission

800.288.4748 | [Film@SMCCVB.COM](mailto:Film@SMCCVB.COM)  
[WWW.FILMSANMATEOCOUNTY.COM](http://WWW.FILMSANMATEOCOUNTY.COM)



# PRODUCTION CHECKLIST

- FREE PERMITS
- 90' TO 9,000' IN 90 MINUTES
- FOUR SEASONS IN 1 WEEKEND
- ALL OF THE ABOVE



**PLACER-LAKE TAHOE FILM OFFICE**  
[placer.ca.gov/films](http://placer.ca.gov/films) toll free 877-228-3456





## DINOSAUR COUNTRY

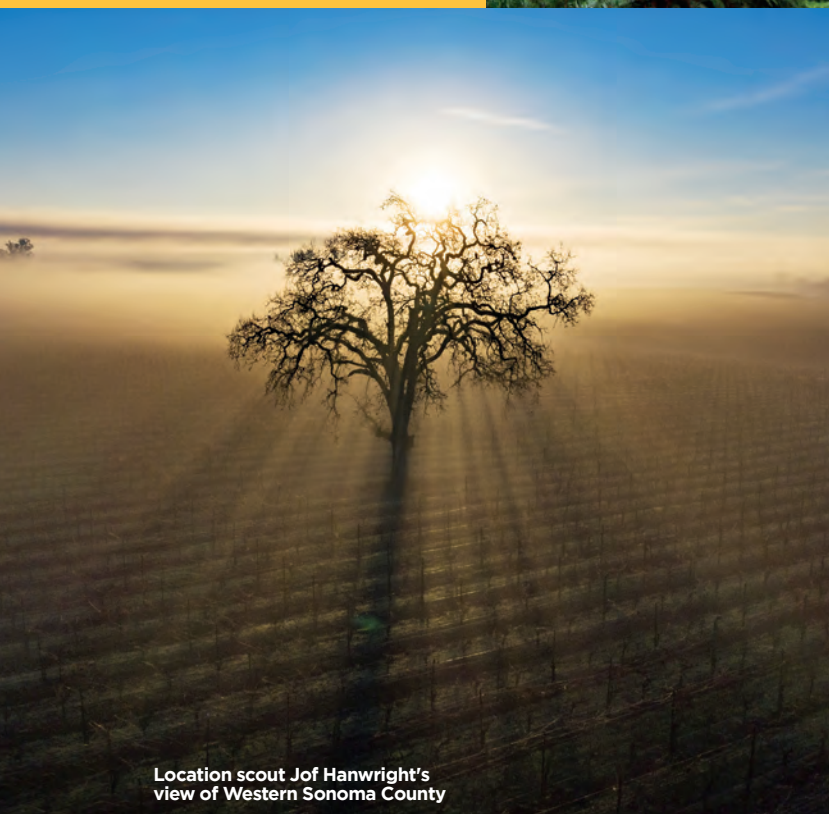
“SMITH River is California’s only undammed river and it’s truly amazing to see,” says Patti Stammer, location scout for Humboldt County Film Commission. “Then there are the lagoons, which change continually. With the exception of Dry Lagoon, each has a sand spit that breaks every few years when the ocean is very active, and steelhead swim back in to spawn in the creeks that feed them. But most commercials come here for the redwoods and the kind of forest that surrounds them, especially around Del Norte and the Oregon border, where there’s a lot of moss and giant ferns that really look primeval.” Big Lagoon was used for Discovery series *Return of the Dinosaurs*: “I was asked to find a place where two 60-foot dinos could have a big fight and not leave footprints,” Stammer says. “I went north to scout and the Big Lagoon bar had broken. The lagoon had drained and left hardpan, which was a spectacular background for a dino tussle. Turns out Humboldt has the perfect foliage for the period when the dinosaurs roamed. I did three or four episodes and some backgrounds for a feature over the next couple of years, so we are famous for dinosaur habitat. The first VR promo for *The Lost World* was filmed in Eureka City Park.”



Location Scout Patti Stammer shows the scale of the redwoods of Del Norte

## CALIFORNIA IN SEVEN PARTS

**JOURNALIST,** YouTuber and creative director Dyana Carmella, who works for the California on Location Awards’ COLA Magazine, had always been fascinated by the stories she heard from location scouts. But it was a grungy changing room that sparked her project, *The California Locations Tour*, a seven-part series that showcases the diverse filming locations on offer in California. “I was at the Shrine Auditorium in Los Angeles interviewing location managers Rick Schuler and Steve Mapel and we went underground to one of the venue’s main dressing rooms. It was ridiculously grungy, with old sinks lining the room, and the floor beat-up from too many high heels jabbing at it night after night. It looked like it hadn’t been touched since the 1920s. I’m pretty familiar with the key filming locations around Los Angeles, but I never knew this room was here.” Four months later, Carmella was on a photoshoot in Lake Tahoe: “I stumbled on a little market called West Shore Market, which you can see in the Placer County episode of *The California Locations Tour*. It has this charming delicatessen right on the coast of West Tahoe, situated in the middle of these stunning trees. It’s an incredible filming location.” A week later, Carmella was sitting in the office of California film commissioner Amy Lemisch, pitching her idea for *The California Locations Tour*. “Amy invited me up to San Francisco to pitch to Cassandra Hesselstine and the board of directors of FLICS (Film Liaisons in California Statewide) at one of their meetings,” Carmella says, adding: “Their support and encouragement has been amazing.”



Location scout Jof Hanwright’s view of Western Sonoma County



The Californian Locations Tour, a series showcasing diverse locations on offer in California

## COME VISIT

**LOCATION** scout Jof Hanwright worked on Visit California’s 2018 tourism campaign, which shot for 20 days over a four-month period. “It was probably the biggest commercial campaign I’ve worked on,” Hanwright says. “We filmed all over the state, including San Francisco, Sonoma, Napa, Lake Tahoe, Southern California, Catalina, Humboldt and Big Sur. We used all kinds of camera equipment — from high-speed boats with cranes mounted on them to drone photography, underwater cameras, and simple hand-held cameras.” Locations from all over the state were chosen for the commercial to highlight California’s major tourist and beauty spots. “The campaign’s goal was to represent key regions of the state and draw visitors here,” Hanwright adds. “There were all sorts of logistical issues with filming, including the fact that many of the locations were water-based and required getting a full crew out on the water to film and then safely back to shore. Overall, the shoot ran incredibly smoothly — a great crew and thorough planning made for an awesome production.”



The main entrance of the Renaissance Esmeralda Resort Hotel as featured in the Jeep advert in Riverside County

## SNOW JOKE

**JEEP’s** 2018 Christmas commercial, shot in Riverside County, featured five vehicles and a series of snow shots. “But there wasn’t any snow,” says location scout Geoff Jukes. “So we had to truck 30 tons of artificial snow up to the Garner Ranch near the town of Idyllwild, which is at 4,500 feet.” Riverside County film commissioner Bettina Breckenfeld takes up the story. “Transporting the snow up to Riverside’s mountainous region was tough but for me, it was the management of the Renaissance Esmeralda Resort Hotel in Indian Wells who were astonishing. They had agreed to the palm trees lining the entrance to be covered in lights, and were aware that to do this, we would need to shut down the hotel’s main entrance for a few hours. But then the hoist that was going to be used to put the lights up wasn’t tall enough, so they had to find another one. And that meant that the main entrance was unusable for two days. But the crew created an alternative access and the Esmeralda’s management took it in their stride.”



# BERKELEY California

We've got liberal views from Grizzly Peak Drive to the Golden Gate Bridge



and more great locations in-between...

- Historic Homes & Buildings
- Diverse Neighborhoods
- Magnificent Parks & Gardens
- UC Berkeley

Berkeley Film Office is your one-stop-shop for coordinating all your filming needs.



**FILMBERKELEY**

Barbara Hillman, Film Commissioner  
(510) 549-7040 / (800) 847-4823  
film@visitberkeley.com  
www.FilmBerkeley.com



places and on a more practical level, that eagles eat squirrels,” Coyne says. “So we decided to go with just the squirrels for that part of the shoot, and I found a section of national forest in Mono County where the permitting was easy. But it was tough to get to, plus we had to get steadicams, cranes and catering services up there through the snow. Then the trainer turned up with three trained squirrels called Clyde, Inky, and Binky. And guess what? Clyde didn’t like Inky and Binky, and vice-versa, so we had to deploy stuffed squirrels for some shots.” While the squirrels glared at each other from heated cages, the crew of 48 people were ready to roll. “But then the local squirrel population smelled the intruders and started bombing the shoot with sequoia pine cones, which are pretty large,” Coyne says. “So we had to protect the squirrels and some of the shoot with umbrellas. In a scene where Inky and Binky to walk up the Chevrolet’s windshield to get some nuts, we actually placed them on a glass table and shot them from underneath to get the effect. It turned out the cameraman was terrified of rodents and of course, the squirrels were getting bored and started to run all over him as he was lying under the table, which freaked him out. So we had to calm him down before we could get the job finished.” Another animal-based challenge came when Baldwin was asked to find a redwood tree with a hole big enough for an owl and a large drone to pass through it. “This was an UHD production for Samsung and the Korean crew all believed that redwoods have holes in them, but generally they don’t,” Baldwin says. “So finding one that did and that was big enough for an owl was a huge challenge. Plus the drone was very big because UHD cameras are heavy and cumbersome... On top of that, introducing non-native species is very tricky, because when they defecate, they leave biological traces that can be dangerous to indigenous wildlife. So in order to satisfy the director’s vision, we had to find a spot that would allow the owls and the drone and also had trees with holes in them. We got over these challenges by shooting on private land, which precluded the need for permits. We eventually came back to the first tree I’d suggested, even though the hole didn’t go all the way through. We used locations near the Russian River and around a private golf course in Sebastopol and shot extra scenes at Sonoma.”

While California could well be considered one of the most film-friendly states in the US — even the world — there are inevitably areas where things can get complicated. According to Deborah Albre, director of creative services and film liaison at Marin Convention & Visitors Bureau and Film Resource Office, permits are a case in point: “Because we have three national parks, it can be complicated, due to overlapping jurisdictions... For example, West Ridgecrest Road is very popular for car commercials, but parts of it are permitted by

Mount Tamalpais State Park, others by the Marin Municipal Water District (MMWD) and some by the Golden Gate National Recreation Area (GGNRA). Beginning at the north entrance of West Ridgecrest Boulevard at Fairfax-Bolinas Road to the first pull-out area at the NIP Parking is only 1.6 miles in length, but a lot happens within this short space of roadway. When shooting a car commercial on the road itself, the permit is through the State Park. But should the crew pull off on the west side of the road to do any filming, permits are with the GGNRA — and on the east side, permitting is with the MMWD.” This does not stop car commercials from being filmed along this stretch of scenic roadway, however — Albre reports that Toyota, Subaru, Ford, and Cadillac have all filmed in the area, alongside other well-known brands, including FitBit and CamelBak. She adds, “Last year in June, we hosted a number of car commercials that were shot on the roads around Mount Tamalpais. From there, you have a num-



The Sanlam spot directed by South African legend Ian Gabriel

**“THE TRAINER TURNED UP WITH THREE SQUIRRELS CALLED CLYDE, INKY AND BINKY. AND GUESS WHAT? CLYDE DIDN’T LIKE INKY AND BINKY AND VICE-VERSA, SO WE HAD TO DEPLOY STUFFED SQUIRRELS FOR SOME SHOTS”** ERIC COYNE

ber of turn-out points that take you to Stinson Beach, Muir Woods, and Bolinas Bay, which are highly popular spots during the tourist season. There were no problems with the permits, but no drones are allowed in Marin State Parks and the GGNRA, yet they are allowed in the MMWD area.”

However, if it’s drama, sea and isolation you want, Marin County has the perfect place. “San Quentin jail is a popular spot,” Albre says. “We don’t get many requests for commercial shoots there, but it’s very popular with documentary filmmakers who have made shows about various jail-related topics, including the jail’s basketball team. It’s not hard to get a permit and it’s totally unique.”

Drones are also an issue for San Diego’s filming program manager Brandy Shimabukuro. “Drones are less impactful than a helicopter, so we get a lot of requests,” she says. “But it isn’t a given that a permit will be granted because San Diego is home to several small airports and military installations. So it isn’t surprising that the Federal Aviation Administration (FAA) remains cautious.”

She adds that permits used to take 90 days, but the FAA recently streamlined the low-altitude permitting process. “So we can now turn around a permit within five days — often less. Drone pilots can also now download the AirMap app, which shows air traffic in almost real time, and all operat- ●●●





# MAMMOTH LOCATION SERVICES

*MAKE YOUR NEXT PRODUCTION A SUCCESS*

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



STEVE MORRISON  
MAMMOTHFILMLOCATIONS.COM  
760.914.0359 • SMORRISON@MAMMOTHRESORTS.COM

 FACILITIES OPERATED IN PARTNERSHIP WITH INYO NATIONAL FOREST





John Steinbeck's house in Salinas, which can be used for filming

ing conditions are available on the FAA website. We always ask drone operators to be good neighbors and inform local people about what they're doing in order to avoid stressful situations, and it's worked out very well."

One recent shoot in San Diego was for the city zoo. "The idea was to do a global shoot reflecting the nature of the zoo, including the plains of Africa," Shimabukuro says. "We found grasslands that could double for Africa just 10 minutes from downtown San Diego in Mission Trails Regional Park. The producers used drone shots, plus some clever angles and a Land Rover, and the results were really convincing. You would never know they were so close to the center of a major city." San Diego also features the art deco Gaslamp Quarter, a massive Hindu temple and the now-abandoned San Diego Chargers stadium. "The team left one year ago, but the stadium has proved to be popular for commercials," Shimabukuro says. "Hyundai created a race track there, NHL made promo film there, and the tunnels and bowels of the stadium have been used for several commercial shoots." Say the word Monterey and most people think of Big Sur, Highway 1, Bixby Creek Bridge, plunging cliffs, beaches, surfers, and coastline. But, as Monterey County film commissioner Karen Nordstrand points out, the county also offers rural spots including the Salinas Valley, known as the salad bowl of the world, and Steinbeck Country, which includes the house in which the writer spent his early years. "Our new initiative is to highlight our rural and agricultural locations and the wide range of film opportunities beyond our coast line, in line with concerns about over-tourism in some Big Sur spots," Nordstrand says. "We want to be sensitive to locals and help promote options inland in Steinbeck Country. We are very keen to emphasize the richness of our farms and ranches, their rustic barns, the 46,000 acres of vineyards, including 82 wineries, and of course Stein-

beck's house in Salinas, which can be used for filming. We also have period towns like Spreckels, the company town of the Spreckels Sugar Company, which is thoroughly charming."

Nordstrand says Monterey County has been hosting more web commercials lately, including a shoot for a Japanese mayonnaise called QP, which used a field of lettuce in the background. "The Salinas region is stunning, especially for advertising any kind of food — and, of course, due to Highway 1, we get a regular roll call of big-brand cars, including BMW, Porsche, and Kia," she adds. Also popular for car commercials is Mono County. "Overall, about 90% of our shoots are commercials," says Alicia Vennos, film

commissioner for Mono County. "And quite a lot of them are for cars, because on the south side of Crowley Lake and around Mammoth Lake, there are beautiful, winding roads. We also have waterfalls, the Ozark Mountains and lots of unspoiled countryside, due to being one of the least populous areas of California, so we also attract healthcare and wellness products."

One of the more unusual car commercials shot in Mono County was a local commercial for Ford cars. The shoot took place on Mammoth Mountain and required a small army of snowcats to sculpt a roadway out of snow around the summit. "Then they needed a spring camping scene to finish it off, so they went to a small fishing village called Black's Pond on the shores of Lake June, and because it was still winter, they removed a lot of snow in order to film it," Vennos adds.

L.A.-based branding agency Pyxis was asked to create a 360-degree media campaign for the Pechanga Resort and Casino in Temecula in Southern California. "Basically, they wanted a branding tool kit that covered all media and that could be refreshed periodically," says Pyxis founder and president Patty LaVigne. "They were also in the midst of a major expansion, with 500 hotel rooms being added to the complex." Also to be highlighted in the campaign was Pechanga's reputation for having "the best staff in the world," along with its suite of amenities, which includes a golf course and spa. "So a lot of our brand work was about how to express that spirit," she adds.

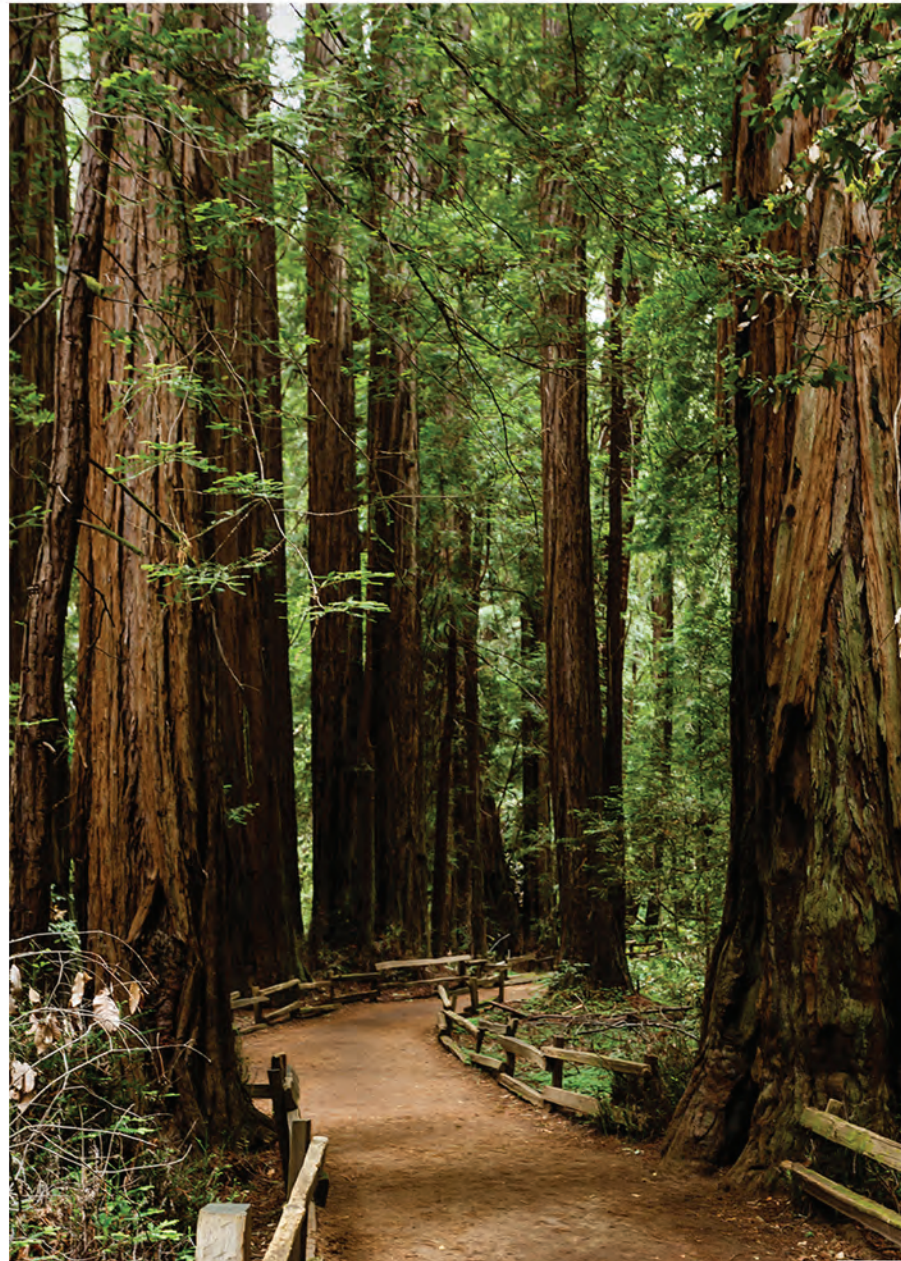
An added challenge was filming in a casino that runs 24/7. "There were live games and real chips being used all around the shoot. Plus the shoot itself was also using proper casino chips, so we had to have very tight security. We were working with a team of 60, and on top of that, there were 41 principle actors and 75 extras, because the casting had to reflect the fact that the casino attracts a wide range of players. Then, when our actors were being filmed playing card games, it had to look right. So we had experts advising our talent on how to play and look like they were heavily invested in the outcome. It was complicated and we were shooting for 10 days, but the environment was extremely stimulating and that energized the actors and the crew." ●

**"WE FOUND GRASSLANDS THAT COULD DOUBLE FOR AFRICA JUST 10 MINUTES FROM DOWNTOWN SAN DIEGO IN MISSION TRAILS REGIONAL PARK. THE RESULTS WERE REALLY CONVINCING"** BRANDY SHIMABUKURO



# California The Best of Everything

Our team of industry veterans is here to help you succeed



Incentives • Locations • Permits  
323.860.2960 [WWW.FILM.CA.GOV](http://WWW.FILM.CA.GOV)



# 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



HERMOSA BEACH, SOUTH BAY, LOS ANGELES COUNTY

As well as this beautiful beach, popular for surfing and volleyball, the city of Hermosa Beach features a pier, art galleries, shops, cafes, and all kinds of restaurants, creating an atmospheric Southern California small-town feeling. The picture was taken on the pier looking south in the late afternoon. Over the years many films, TV series, and commercials have filmed here, but one of the most well-known is *La La Land* (2016), which filmed on the pier and used the Lighthouse Jazz Club for an exterior shot and several interiors. Other productions include *Point Break* (1991) and *Jackie Brown* (1997), plus TV series *The O.C.* (2003-2007). (Photo, courtesy Michael Mann)





ALABAMA HILLS, INYO COUNTY

The Alabama Hills lie east of the Sierra Nevada and this image was shot on Whitney Portal Road, two miles west of Lone Pine, at sunset. The location features a wide variety of geological features — panoramic views, remarkable roads, endless open sky and beautifully graphic mountain vistas. People often choose this location for its otherworldly vibe, spiritual inspiration and majestic natural beauty. There is a long history of filmmakers working in these hills, including for *Man of Steel* (2013), *Django Unchained* (2012), *Iron Man* (2008), *Gladiator* (2000), *Chaplin* (1992), and all the way back to *How the West Was Won* (1962), *Around the World in 80 Days* (1956) and *A Star is Born* in 1937. (Photo, courtesy Baldwin Production Services)



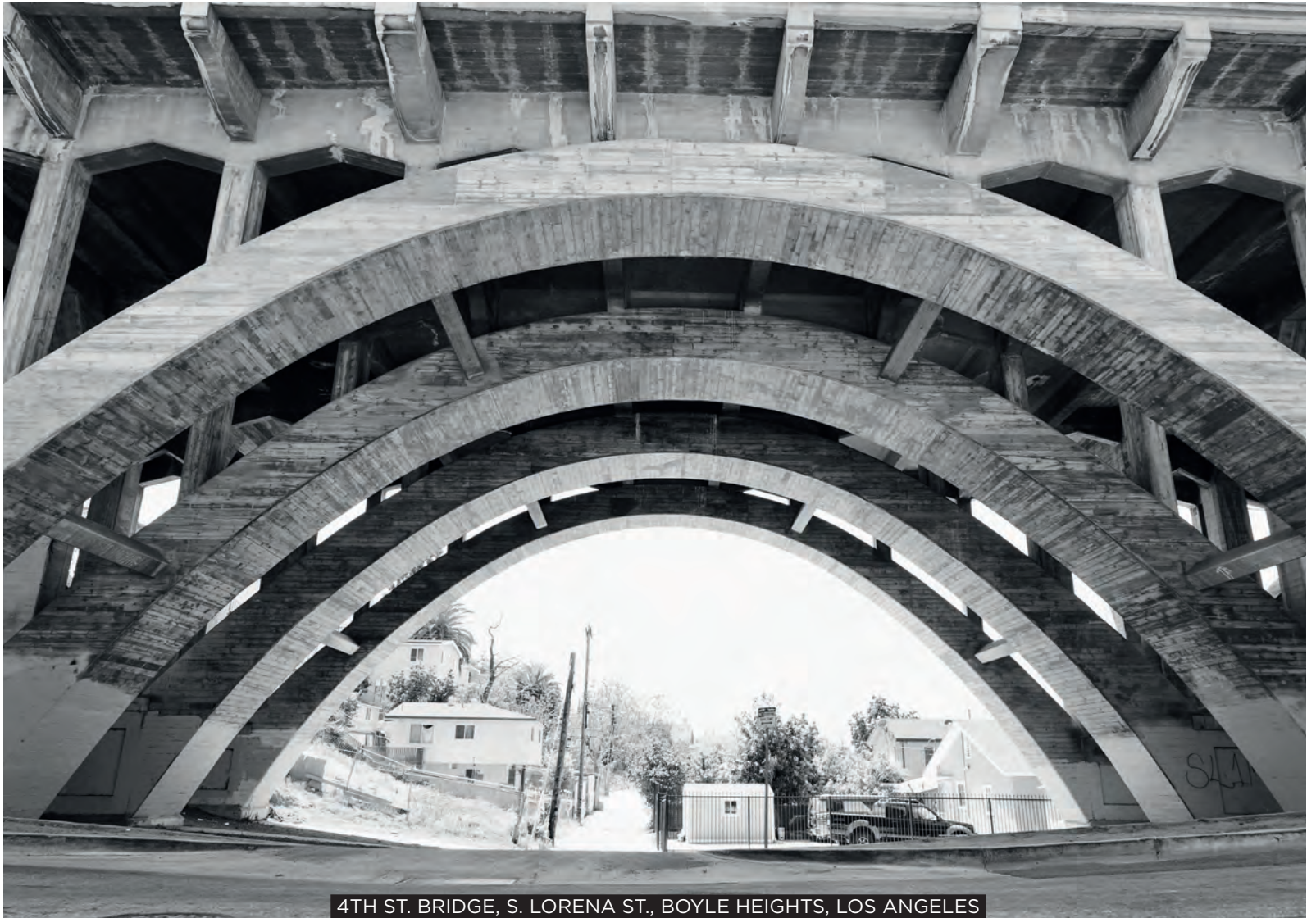


**NORTH LAKE TAHOE, SIERRA NEVADA MOUNTAINS**

Surrounded by the Sierra Nevada Mountains and extensive forests, and forming part of the border between California and Nevada, the vast Lake Tahoe is perhaps best known for its beaches and ski resorts. This image benefits from the blinding and beautiful morning light falling on the bridge in a white winter landscape. This stunning natural environment makes it a popular location to film cars. Numerous brands have filmed commercials in this location including Porsche, Honda, Audi, GMC, and Jeep.

*(Photo, courtesy JofHanwright/scout911.com)*





4TH ST. BRIDGE, S. LORENA ST., BOYLE HEIGHTS, LOS ANGELES

Built in 1928, the 4th and Lorena St. River Bridge is distinguished by its curved, concrete arches. The Los Angeles River bridges were designed, according to a 1923 city engineer's report, to "excite comment from visitors who enter and leave the city by railways" and "to raise the status of Los Angeles as an enterprising, properly developed city." Several of the bridges have been designated historic cultural monuments. Numerous productions have shot in this area including *Grease* (1978), *Pennies from Heaven* (1981), *S.W.A.T.* (2003), *Live Free o Die Hard* (2007), and TV series *Entourage* (2004-2011). (Photo, courtesy Sean Alquist-Teamster 399/LMG1)



LAKE ISABELLA, KERN COUNTY

Lake Isabella is located in Hot Springs Valley, part of the Kern River Valley, and is at the confluence of the north and south forks of the Kern River. These rivers are 'wild', in that they are not controlled by any dam upstream. Filmmakers look to this area for desert vistas, remote wilderness, old gas stations, and wild and scenic rivers, as well as the lake. The Kern River system can be used to represent many other states or countries and has been used by filmmakers right from the beginning of the industry. Films include *Stagecoach* (1939), *The Treasure of the Sierra Madre* (1948), *It's a Mad Mad Mad Mad World* (1963), and *Vice* (2018). (Photo, courtesy Mark Indig)

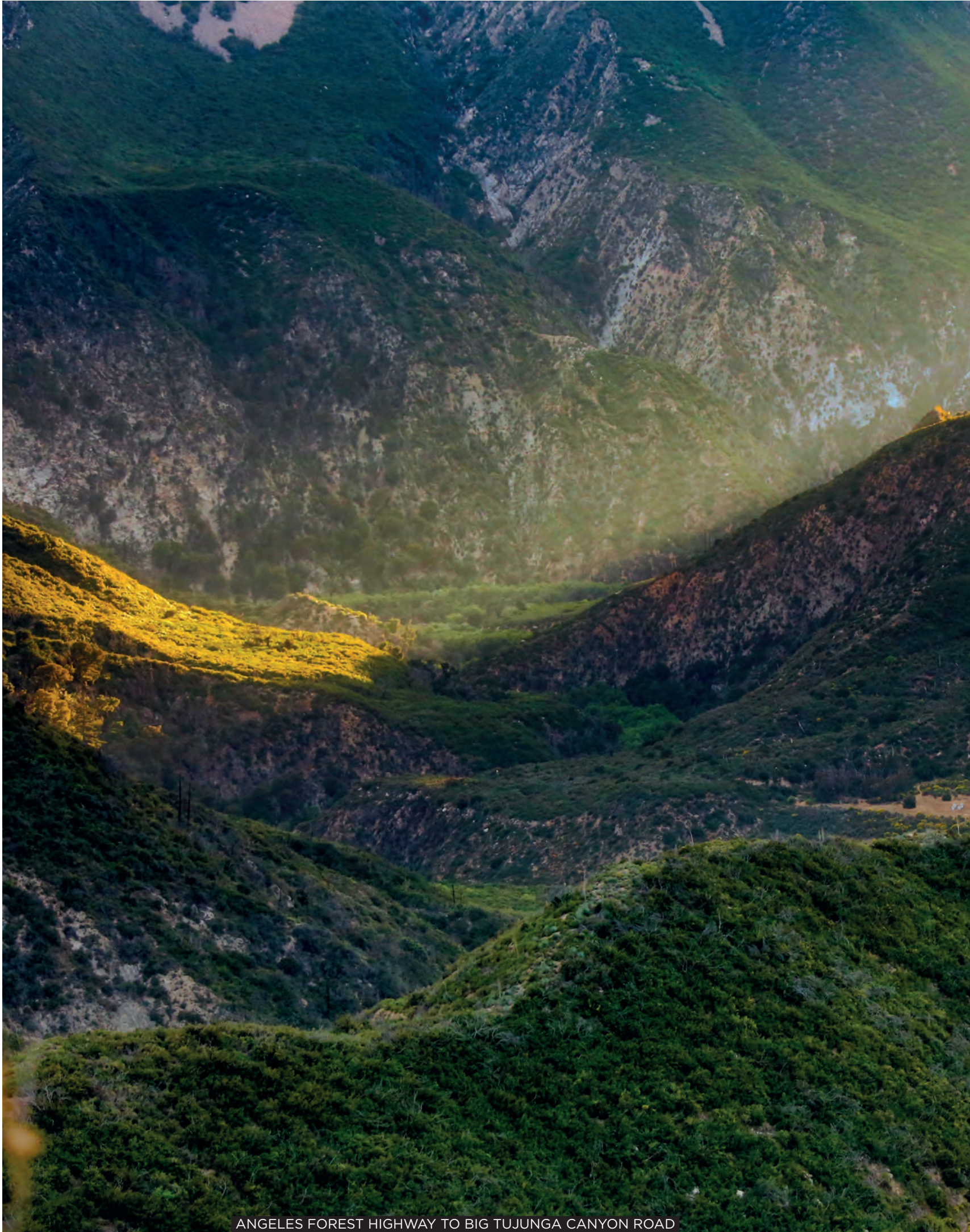




**MONO LAKE'S SOUTH TUFA STATE NATURAL RESERVE, MONO COUNTY**

Mono Lake's South Tufa is a California State Park located near the east entrance to Yosemite National Park. South Tufa is accessible year-round by vehicles and provides a landscape setting that is geographically diverse and decidedly unusual. The calcium carbonate tufa rock formations form small islands, providing a unique other-worldly backdrop. The lake tends to be very calm in the early mornings and at dusk, often enabling spectacular sunrise and sunset shots. Numerous science and natural-history documentaries have featured Mono Lake, including David Attenborough's *Life* (2009) and TV shows featuring adventurer Bear Grylls. Films using the locations include Clint Eastwood's *High Plains Drifter* (1973), and Mono Lake also featured on Pink Floyd's *Wish You Were Here* album in 1975. (Photo, courtesy Jeff Sullivan Photography)

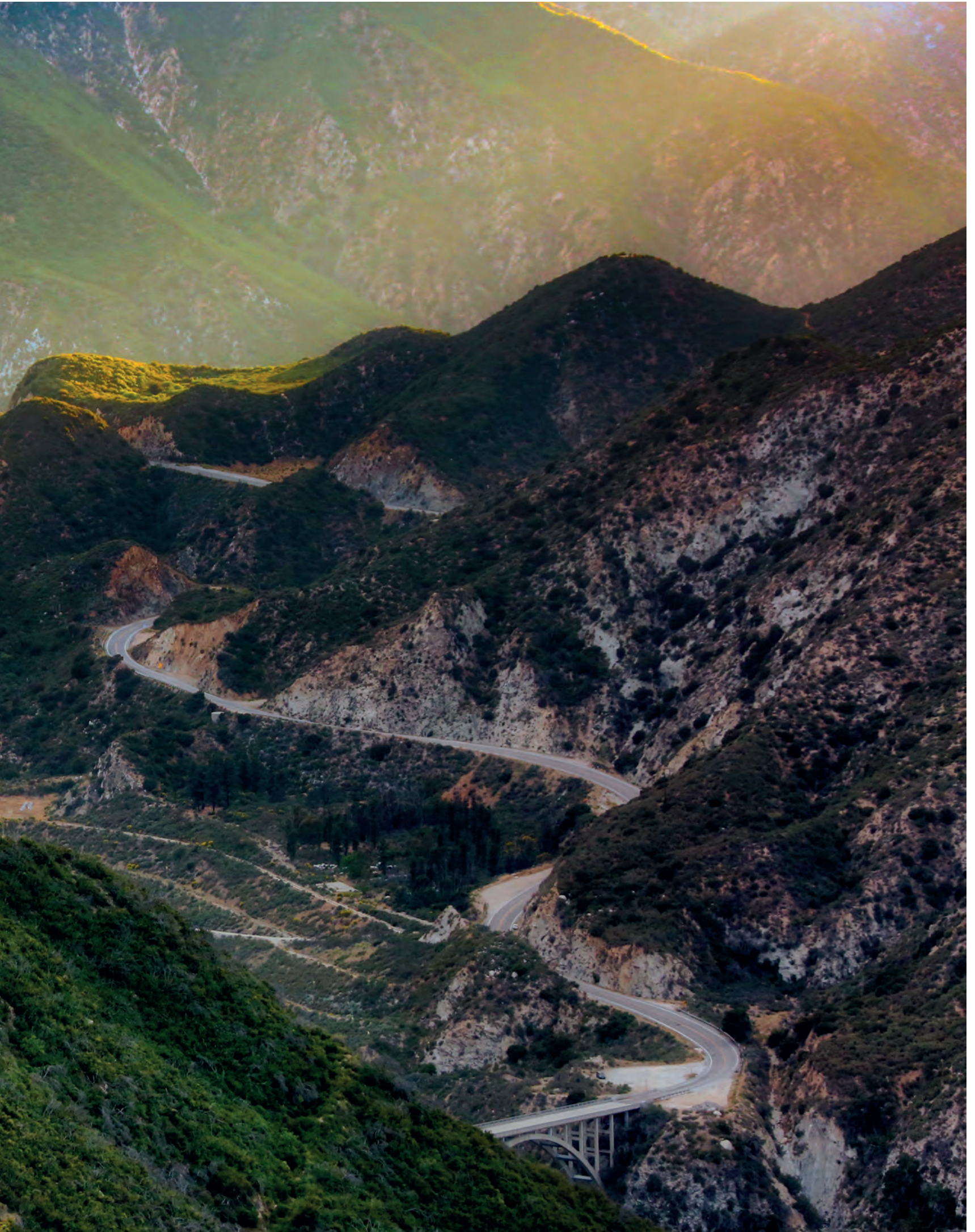




ANGELES FOREST HIGHWAY TO BIG TUJUNGA CANYON ROAD

The Angeles Forest Highway is the route over the San Gabriel Mountains in Los Angeles County, connecting the Los Angeles Basin with Antelope Valley and the western Mojave Desert. Around 25 miles long, it passes through the Angeles National Forest and the San Gabriel Mountains National Monument. Lying within the Los Angeles 30-mile zone, the road has been frequently used for car commercials and numerous other productions, including *E.T. the Extra-Terrestrial* (1982). (Photo, courtesy Carson Turner Photography)









SACRAMENTO RIVER, ANDERSON, SHASTA COUNTY

The Sacramento River is the largest river in California, and one of three major waterways that flow into Shasta Lake, in the far north of the state. The extensive surrounding natural environment, including snow-capped mountains, meadows, rivers, and lakes, combined with over 300 days of sunshine a year, makes Shasta County an ideal location for filmmakers. The area has a long history of filmmaking including feature films *Bright Ones* (2019), *Almost Heroes* (1998), *Willow* (1988), *Stand by Me* (1986), *Firefox* (1982), and *Hell is for Heroes* (1962); documentary *Mount Lassen in Action* (1918); and TV shoots for *Top Gear* (2018), and *The Back Pages* (2017-2018). (Photo, courtesy Gabriel Leete)





#### VENICE CANALS, VENICE BEACH

The canals of the Venice Historic District in the Venice Beach area of Los Angeles are what remains of an ambitious plan by Abbot Kinney — the developer of the settlement at the beginning of the 20th century — to recreate the atmosphere of the Italian city of Venice. As the car gained popularity, many of the original canals were filled in, and what was left fell into disrepair. After renovation to construct new sidewalks and walls, the canals re-opened in 1993. Popular for film, TV, and music videos, productions that have filmed at this unique location include: features *Bullitt* (1968), *Chinatown* (1974), *A Nightmare on Elm Street* (1984), and *American Pie* (1999); and TV shoots for *My American Neighbor* (2013-) and *Goliath* (2016-). (Photo, courtesy Serge Ramelli)





PACIFICA PIER, LINDA MAR STATE BEACH, PACIFICA

Linda Mar Beach — also known as Pacifica State Beach — is off Highway 1 in the city of Pacifica, San Mateo County. A very popular surfing beach, the location is also home to spectacular sunsets. Pacifica benefits from close proximity to San Francisco and its main airport, and Silicon Valley to the south. As well as the picturesque beach and pier, this location offers the potential for sunshine, fog, big waves, and other quiet beaches. Well-known movies to have shot here include *Chasing Mavericks* (2013), and *The Boat Builder* (2015). (Photo, courtesy Bradley Wittke, [www.wittkephoto.com](http://www.wittkephoto.com))









**COUGAR BUTTES, LUCERNE VALLEY, SAN BERNARDINO**

Cougar Buttes is an eight-mile loop trail in San Bernardino County, overlooking the Lucerne Valley. It is located along the southern border of the Mojave Desert at an elevation of approximately 3,100 ft. The mountains in the distance of this shot form part of the San Bernardino National Forest. This image was taken from the south of Ord Mountain (elevation of 3,620 ft) while scouting for a place to land a space ship. This location is on private property and was used by Marvel Studios to shoot scenes for *Captain Marvel* (2019). (Photo, courtesy Fermin Davalos, location scout)



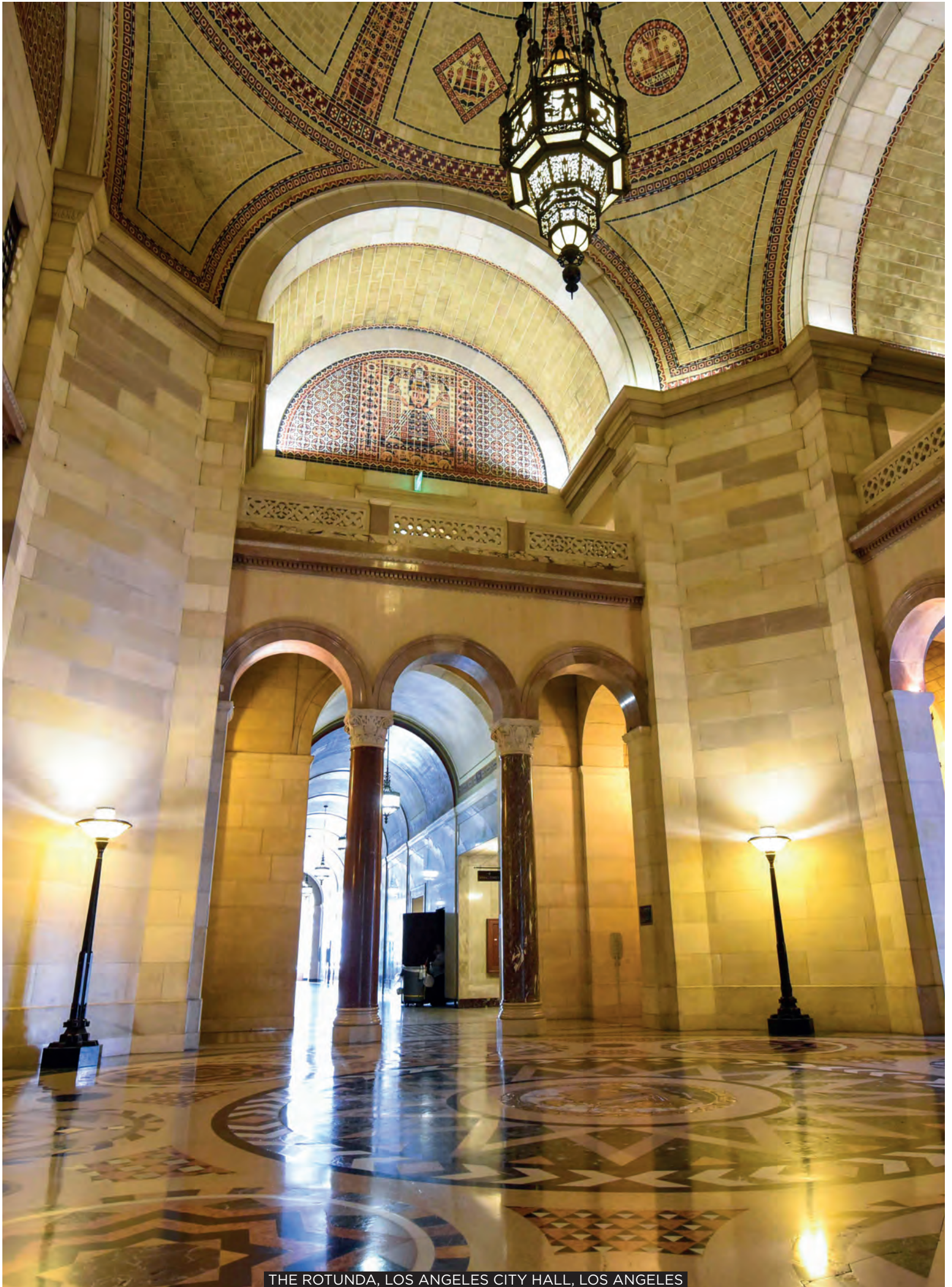




**MICHAEL D. ANTONOVICH REGIONAL PARK AT JOUGHIN RANCH, CHATSWORTH**

The 2,326-acre Michael D. Antonovich Regional Park at Joughin Ranch is located on the southern slopes of the Santa Susana Mountains between Chatsworth and Simi Valley. The park offers stunning vistas, rolling hills, oak and walnut woodland, water sources, and an abundance of wildlife. Throughout the park you can find majestic views of the Simi Hills; the San Fernando Valley; and the Santa Monica, Totopa, and Santa Susana mountains. There have been thousands of commercials, videos, series and films shot featuring this tree, which is why it is called Money Tree. *(Photo, courtesy Peter Gluck)*

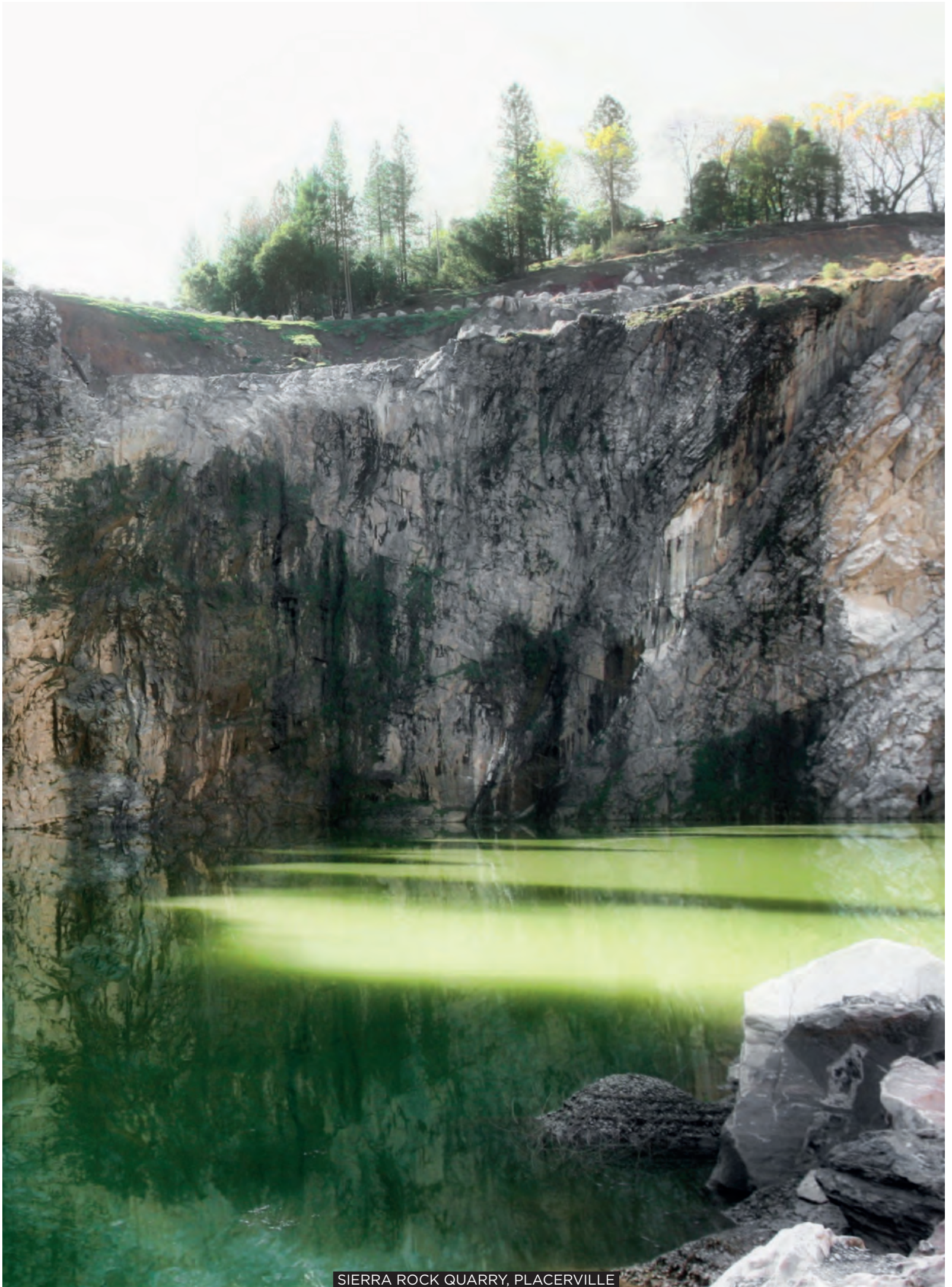




THE ROTUNDA, LOS ANGELES CITY HALL, LOS ANGELES

Los Angeles City Hall, built in 1928, has been in hundreds of films, commercials, and TV shows, and has become one of the most recognizable public buildings in the country. The Rotunda on the third floor is decorated with Byzantine-style mosaics, and features exquisite ceilings and columns. Whether it's doubling for Washington or playing itself, the building provides stunning architecture and production value. Numerous well-known film and television productions have shot here including *Dragnet* (1954), *LA Confidential* (1997), *Nice Guys* (2016), and *Gangster Squad* (2013). (Photo, courtesy Logan Boettcher)





**SIERRA ROCK QUARRY, PLACERVILLE**

Placerville is located in the Sierra Nevada foothills and is the county seat of El Dorado County. Originally a gold-rush town, Placerville is now registered as a California Historical Landmark. The Sierra Rock Quarry features a large selection of natural stone in amazing colors, and provides stunning sheer-cliff views with workable angles for productions. A recent Toyota Tundra Super Bowl commercial was shot here. (Photo, courtesy Carson Turner Photography)





BAKER BEACH, SAN FRANCISCO

Baker Beach is a public beach on the northwest of the city of San Francisco. The beach is roughly a half mile long, beginning just south of Golden Gate Point where the Golden Gate Bridge connects with the peninsula. Spanning the Golden Gate, the one-mile-wide strait connecting San Francisco Bay and the Pacific Ocean, this iconic suspension bridge is one of the most internationally recognized symbols of San Francisco, and was declared one of the Wonders of the Modern World by the American Society of Civil Engineers. Countless films, TV shows, and commercials have been shot in this location, including *Vertigo* (1958), *Dirty Harry* (1971), and *Mrs. Doubtfire* (1993). (Photo, courtesy Serge Ramelli)









HIDDEN BEACH TRAIL, REDWOODS NATIONAL PARK

The Hidden Beach Trail is situated off Highway 101, which is one of only a few providing roadside access to the Pacific, and leads to small secluded beaches. This location offers cliffs and sea stacks along with amazing forest scenery. Filming here provides stunning shots of abundant natural environments, along with mysterious and inspiring deep forests. Scenes from the *Star Wars*, *Planet of the Apes* and *Jurassic Park* film series were filmed in this area.. (Photo, courtesy Nolan Erickson, @BackroadsCulture)







**THE PATH TO THE HOT SPRINGS, MAMMOTH**

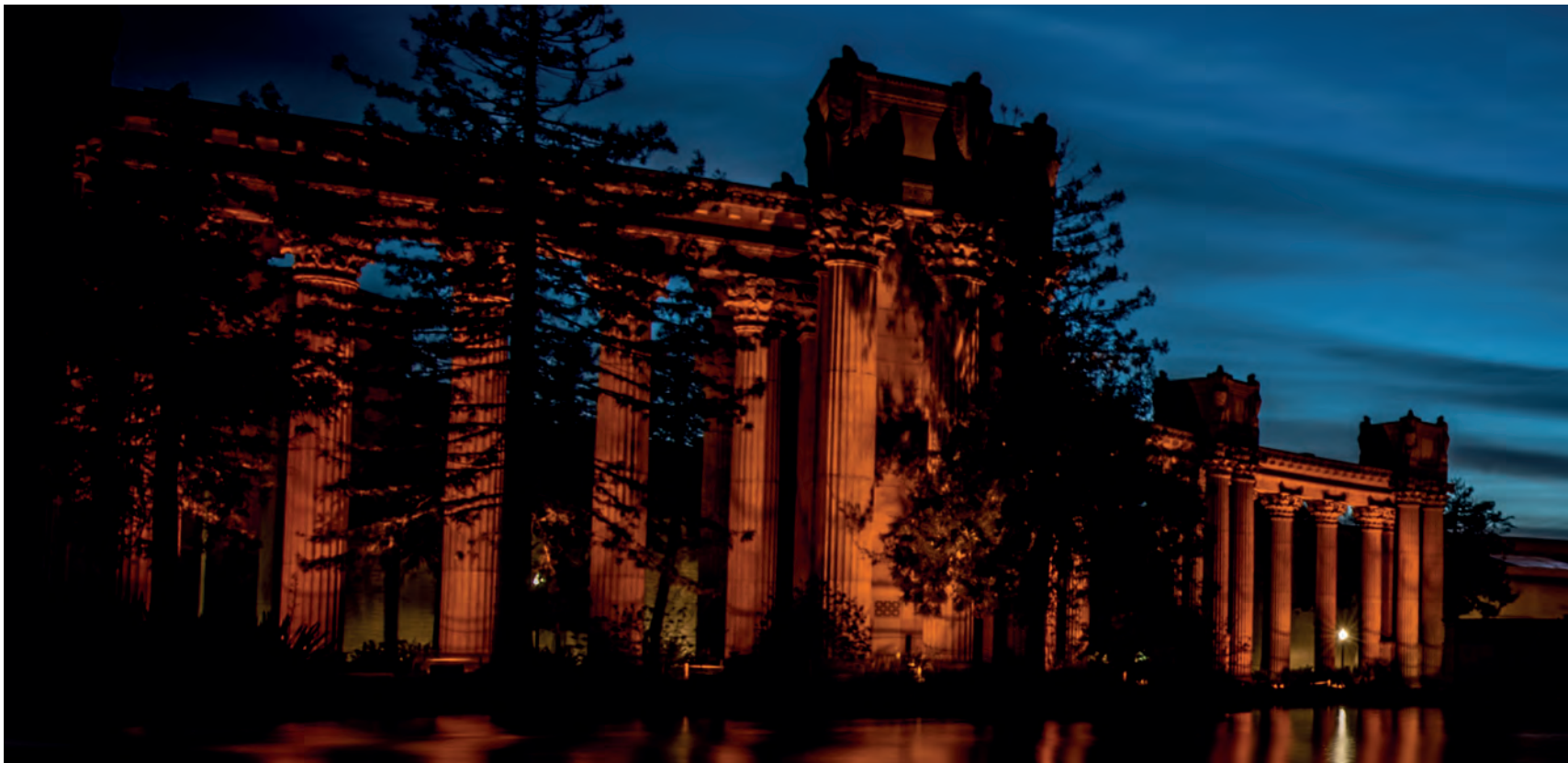
The Hot Springs are located about an hour's drive northeast of Mammoth Lakes in the Sierra Nevada mountains. This image was taken while scouting for plate shots for the *Planet of the Apes* movie. In this area seemingly random releases of steam dot the landscape at the certain times of the day, emitted from the vast network of bubbling hot springs. (Photo, courtesy Lori Balton, LMGI)





SUNSET ROAD, LUCERNE VALLEY, SAN BERNARDINO

This picture was taken at sunset in the high desert of Lucerne Valley, in the southern Mojave Desert, within western San Bernardino County. At an elevation of 3,620 ft the photographer was scouting for a place that could conceivably land a space ship. The dry lakes and mountainous terrain surrounding the town of Lucerne Valley have been used in many TV, film, and photography shoots. Movies include *Stagecoach* (1939) and *The Hills Have Eyes* (1977). In September 2016 Amazon Prime shot an episode of TV series *The Grand Tour* at Rabbit Dry Lake outside Lucerne Valley town limits. (Photo, courtesy Fermin Davalos, location scout)







PALACE OF FINE ARTS, SAN FRANCISCO

The Palace of Fine Arts in the Marina District of San Francisco is an impressive set of buildings originally constructed by Bernard R. Maybeck for the 1915 Panama-Pacific Exposition, and was partly inspired by Roman ruins. One of only a few surviving structures from the Exposition, it is still situated on its original site, and is now an event space. Productions that shot here include *The Woman in Red* (1984), *The Rock* (1996), and *The Room* (2003). (Photo, courtesy Bradley Wittke, [www.wittkephoto.com](http://www.wittkephoto.com))





EL MIRAGE DRY LAKE BED, ADELANTO

Right in the central area of the Mojave Desert, El Mirage Lake is a dry lake bed in Victor Valley, within San Bernardino County. The lake is located about nine miles westnorthwest of the town of Adelanto, and is at an elevation of 2,840 ft and approximately six miles long. The 24,000 acres of mostly flat, dry lake-bed terrain is a perfect destination for off-road vehicles. Films shot here include *Terminator 2: Judgement Day* (1991), *There Will Be Blood* (2007), and the *Transformers* series (2007-).  
*(Photo, courtesy Carson Turner Photography)*









JUNE LAKE, MONO COUNTY

About 17 miles north of Mammoth Lakes, June Lake is a crystal-clear alpine lake where in the autumn aspen groves around the shore burst into unbelievable orange, crimson, and yellow colors. Sometimes in the fall it's cold enough for snow to settle on the higher ground, creating a beautiful contrast. June Lake featured in *Moonlight on the Prairie* (1935), and was in the opening scene of *Alvin and the Chipmunks* (2007). As well as numerous films, this location has been used for countless vehicle commercials, music videos, TV shows, and still shoots. (Photo, courtesy Alicia Vennos, Mono County Film Commission)







**PIER 3 (BAY BRIDGE), SAN FRANCISCO**

In the heart of San Francisco, Pier 3 offers a lookout perspective of the Bay Bridge, across the water to Oakland, Treasure Island and Alcatraz Island. It is also centrally located along the Embarcadero, the waterfront district of San Francisco with its bustling atmosphere of street cars, buses, and trolleys. The San Francisco-Oakland Bay Bridge, known locally as Bay Bridge, is a complex of bridges, with two-deck sections, spanning the bay, and covers one of the longest spans in the United States. Movies that have filmed here include *The Birds* (1963), *An Eye for an Eye* (1981), *48 Hrs.* (1982), *Basic Instinct* (1992), and *Ant-Man* (2015). (Photo, courtesy Bradley Witke, [www.witkephoto.com](http://www.witkephoto.com))





HEART LAKE, MOUNT SHASTA, SISKIYOU COUNTY

Situated eight miles from the town of Shasta in the far north of California, this pint-sized heart-shaped attraction in the Castle Crags Wilderness of the Shasta-Trinity National Forest boasts views of Mount Shasta, Black Butte, and the surrounding Klamath Mountains. Mount Shasta is a potentially active volcano at the southern end of the Cascade Range, and stands over 14,000 ft. Shooting here would provide a rare and unique perspective, and Heart Lake is a cinematic gem waiting to be discovered.

*(Photo, courtesy Nolan Erickson, @BackroadsCulture)*





**KAWEAH RIVER, THREE RIVERS, SIERRA NEVADA**

Located in the foothills of the Sierra Nevada at the edge of the San Joaquin Valley, the town of Three Rivers is near the entrance to Sequoia National Park and Kings Canyon National Park. The town's name comes from its location near the junction of the North, Middle, and South Forks of the Kaweah River. This location is unique because of its giant redwood trees, lush countryside, rivers and unparalleled beauty. The enormity of the landscape can feel like stepping into another world and another time. Film and TV projects to have used this location include *The Forest* (1982), *Hulk* (2003), *Squirrel Trap* (2004), *Fool's Paradise* (2005), *Keeping It Good* (2007), and *Dollhouse* (2009). (Photo, courtesy Chelsea Lawrence)





DOWNTOWN LOS ANGELES

Gritty or polished, Downtown L.A. (DTLA) has it all. This particular alley doesn't have an official street name, but sits between S. Broadway and S. Spring, and between 7th and 8th St. The area also has its own distinct flavor with its varied architecture and current state of gentrification, its alleyways can play everything from menacing to charming. Alleys in DTLA have often been used in movies, including *Se7en* (1995) and *Blade Runner* (1982), and car commercials for brands including Ford and Honda. Downtown can also double for New York, as in *Inception* (2010). (Photo, courtesy Logan Boettcher)





**CYPRESS TREE, CARMEL BEACH, MONTEREY COUNTY**

This beach is in the city of Carmel-by-the-Sea in Monterey County on the Pacific coast, 330 miles north of Los Angeles and 120 miles south of San Francisco. Carmel-by-the-Sea is a quaint, one-square-mile village set along a pristine white-sand beach with views of Pebble Beach to the north, and Pt. Lobos State Reserve south across the Carmel Bay. The town and beach has starred in commercials, still shoots, and HBO's *Big Little Lies* (season 2, 2019). Clint Eastwood's directorial debut, *Play Misty for Me* (1971) features the beach and other locations a few blocks away. Eastwood was the mayor of Carmel-by-the-Sea from 1986 to 1988. (Photo, courtesy Karen Seppa Nordstrand, SeeMonterey.com)



**PIER 400, TERMINAL ISLAND PORT OF LOS ANGELES**

Pier 400 at the film-friendly Port of Los Angeles is the largest single proprietary terminal in the world. Construction began in 1994 and required massive dredging and landfill to create the 484-acre facility that can accommodate the deep drafts of the world's largest container ships. Environmental concerns factored in heavily in the planning of landfill and the terminal facility, which includes special bridges to accommodate water circulations, an onsite asphalt plant, and maintaining an annual nesting site for the California least tern, an endangered seabird. (Photo, courtesy Geoff Juckes)



# "SURE I'LL DO IT"

*CAPTAIN MARVEL IS THE FIRST-EVER FEMALE MARVEL MOVIE SUPERHERO. THE FILM IS CO-DIRECTED BY A WOMAN, AND ACROSS MUCH OF THE WORLD IT WENT ON GENERAL RELEASE ON MARCH 8, INTERNATIONAL WOMEN'S DAY. IT ALSO MARKS THE FIRST MARVEL MOVIE TO SHOOT IN CALIFORNIA SINCE 2014'S CAPTAIN AMERICA: THE WINTER SOLDIER. **JULIAN NEWBY** REPORTS*







Brie Larson as Captain Marvel:  
"Any time is a good time  
for a female superhero."  
Photo: ©Marvel Studios 2019



# FILM SF

**More stories per square mile.**

Film in SF. Get up to \$600,000 in rebates.  
Visit [filmsf.org](http://filmsf.org) or call 415-554-6241 to learn more.



CALIFORNIA STATE UNIVERSITY  
**FULLERTON**

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

[fullerton.edu/events](http://fullerton.edu/events) • 657-278-8357 • [eventscsuf@fullerton.edu](mailto:eventscsuf@fullerton.edu)



csufevents



eventsCSUF







Brie Larson with Brigadier General Jeannie Leavitt, 57th Wing Commander, at Nellis Air Force Base in Nevada. Photo: Brad Baruh. ©Marvel Studios 2019

**C**APTAIN Marvel is an extraterrestrial Kree warrior who gets caught up in the middle of an intergalactic battle between her people and the Skrulls. Finding herself on Earth in 1995, she has recurring memories of another life as US Air Force pilot Carol Danvers. With the help of Nick Fury, she tries to uncover the secrets of her past while harnessing her special superpowers to end the war with the evil Skrulls. Produced by Marvel Studios and distributed by Walt Disney Studios Motion Pictures, *Captain Marvel* is the 21st film in the Marvel Cinematic Universe (MCU).

It's written and directed by Anna Boden and Ryan Fleck, with Geneva Robertson-Dworet and Jac Schaeffer also contributing to the screenplay. Brie Larson plays Danvers, alongside Samuel L. Jackson as Fury. The cast also includes Ben Mendelsohn, Djimon Hounsou, Lee Pace, Lashana Lynch, Gemma Chan, Annette Bening, Clark Gregg, and Jude Law. It was "so fun to put that great cast together and

watch them play off of each other and see their dynamics," Boden says. "One of the things we like to do is make sure that beforehand they have the opportunity to meet each other and create some of that family dynamic even before getting on set — and they were all game to do that."

Fleck adds, "It's just bringing that intimacy and humanity and the best performances that we can bring out of the actors — which was much easier since we were surrounded by so many great actors, from Brie and Sam and Jude and Annette and Lashana... they made our jobs easy." Like Boden and Fleck, Larson has a background in independent film, but she says she didn't have to think twice about taking the part of a cinematic superhero. "Any time is a good time for a female superhero and if it's going to happen

now, sure I'll do it," she says. "Anna and Ryan kind of come from the same school as me — from the indie film world, so we were jumping into this big-movie world together. One of the things that I was excited about was that they really cared about the scene work, the stuff in between all the action sequences and really tailored it to make sure that there was real emotion and heart put into this, which I think really comes through in the film."

Famously Larson put in a great deal of work before filming started. She spent the best part of a year getting in physical shape in the gym — and, for example, trained with real-life Air Force pilots to prepare for the flying scenes. The location used for those scenes was Edwards Air Force Base in Kern County, central

***"Any time is a good time for a female superhero and if it's going to happen now, sure I'll do it"* BRIE LARSON**





**“It’s more than explosions and witty banter and all that stuff”**

**SAMUEL L. JACKSON**

**Samuel L. Jackson: “There’s a heart in the center of this film that speaks to the relationship of women supporting each other.”**

Photo: ©Marvel Studios 2019



**The script required an elevated railway, which was shot on a stretch of track that was closed for upgrades at El Segundo.**

Photo: ©Marvel Studios 2019

California. It’s the home of the Air Force Test Center, the Air Force Test Pilot School and NASA’s Armstrong Flight Research Center. And as well as filming there, Larson did a great deal of training at the base to prepare for the part. “Our time at Edwards Air Force Base was really invaluable for a lot of reasons,” Larson says. “Reading the comics, Carol has this incredible mix in her personality of really having this dry

sense of humor along with confidence — but also being humble. It is an interesting mix and I thought that was just her character. But it wasn’t until we went to the Base that I realized that this is the spirit of these Air Force pilots and it’s just moving to meet, like, the real Carol Danvers — women who are actually breaking barriers in the Air Force and becoming the first women to do the many things that are happening right now.”

She also met with Brigadier General Jeannie Leavitt, the US Air Force’s first female fighter pilot, at Nellis Air Force Base in Nevada, to learn first-hand about what it’s like to be a successful woman in a world usually portrayed as dominated by men.

Larson “got to go up in F16s, pull 6.5 Gs and all of those things that were really helpful when you were on set.” And she worked in flight simulators, “so you know what it feels like, you know what it’s like when those Gs hit, you know where you are supposed to look before you do a barrel roll. All of those things came into play once we were on set.” For Samuel L. Jackson, “it’s more than explosions and witty banter and all that stuff. There’s a heart in the center of this film that speaks to the relationship of women supporting each other in a male-dominated world, like the Air Force, with her best friend.” He adds: “And we discover that before this woman became a superhero,



she was an accomplished woman already, which means she represents a lot of things that we don't normally see in these kinds of films."

Location shooting began in January 2018 with principal photography beginning in March that year. The state Tax Credit was a big part of why Marvel came back to California; as shooting was about to start, Marvel Studios co-president Louis D'Esposito said, "Our headquarters and post-production facilities are in California, so it's very exciting to be able to film *Captain Marvel* here in our home state — thanks to this California Tax Credit."

L.A.-based location manager Ilt Jones came to the film in September 2017. His first contact was production designer Andy Nicholson and when the pair got the script, their initial task was to "break it down into possible locations, and then decide what will be on location and what will be on stage."

A key location was the surface of the planet Torfa, which was built in a quarry in Simi Valley in the southeast corner of Ventura County, about an hour's drive from Downtown L.A.

"Andy came up with the design — and it required us to sculpt a gigantic sand pit. So we employed huge caterpillar bulldozers to smooth out the sand," Jones says. "And once we had the surface of the planet we then got to work on building the various sets that were needed for the action."

An important scene in the movie involves a

car chase that is following a train. "That was complicated and the L.A. Metropolitan Transit Authority (MTA) were amazing in helping us set that up," Jones says. "Sometimes such large bureaucracies can be tough to deal with, but these guys were the opposite. They even helped us to find the right rolling stock to suit the mid-Nineties, the era of the movie."

The script required an elevated railway so Jones and his team scoured L.A. Metro Rail and eventually found a stretch of track that was closed for upgrades at El Segundo, close to LAX, the city's international airport.

"It took months of planning," Jones says. "We didn't just need the railway, we needed to control the streets below the elevated tracks. And we had to work with a huge ice-skating center — the L.A. Kings' training ground — which was half-way down the route of the car chase and had traffic constantly coming in and out."

Some six different locations were eventually used for the chase scene, ending up in Downtown L.A.

"That involved different permits at each different stage and that wasn't easy. But Carri Stevens from FilmLA (the official film office of the City and County of Los Angeles) was our dedicated coordinator and she worked so well with us," Jones says. "We got great support from the state of California as well as from FilmLA."

Another striking scene in the movie involves tunneling inside a mountain towards a large

chamber. For this the producers approached power company Southern California Edison, which operates working hydroelectric power plants across a series of lakes — including Shaver Lake in Fresno County. "We used a working power plant," Jones says. "It was like something straight out of James Bond. They had very specific safety procedures — everyone signs in at the start of the day and everyone signs out at end of the day and if anyone's not signed out, they go in and find out why. They generate power during peak times and at low times they use the residual electricity to pump the water back up to the top of the lake. So when we went to film there, on power station two, they took it off line so power station one fed power station three — so the power supply was seamless." Jones adds, "Edison works with the state of California to help the film industry, and they couldn't have been better — they were great partners."

*Captain Marvel* is the first Marvel film to shoot primarily in California since 2013, with past films having been shot in the U.S. state of Georgia as well as Australia and England. For Marvel's D'Esposito, "As a result, not only will we be able to streamline our production process for this and other films we're working on concurrently, but we'll have more time to spend with our families." ●

**Talos (Ben Mendelsohn) and his Skrull comrades emerge from the ocean.**  
Photo: Chuck Zlotnick. ©Marvel Studios 2019





Harlow, a new creative office building at Hudson Pacific Properties' Sunset Las Palmas Studios in L.A., with views of the Santa Monica mountains



**FEATURE**

# THE SPACE TO BE



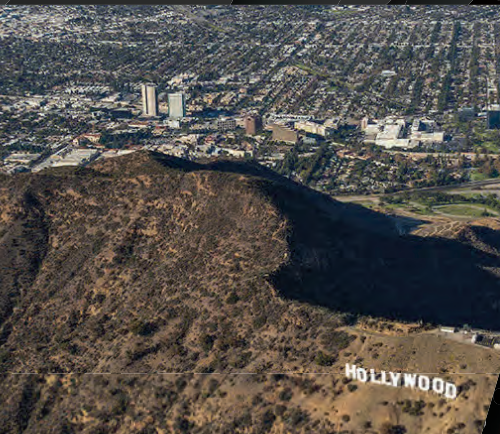


Whether it's by the hour, the day or the decade, filmmakers have an enviable choice of space to rent in the Los Angeles area, from small rooms to vast ranches and infinitely adaptable lots.

**DEBBIE LINCOLN** takes a studio tour



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



## STUDIO FACILITIES EXTERIOR SETS & SOUND STAGES

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

For Location Scouts & Scheduling Contact Studio Operations @ 818.954.2577

[www.wbsf.com](http://www.wbsf.com)

©2019 Warner Bros. Entertainment Inc.





On-set at Warner Bros. Studios in Los Angeles

**CALIFORNIA** is the undisputed hub for content creation, and despite the fact that eyeballs are being tempted by screens of all sizes, there is no doubt that the demand for filmed content is greater than ever. Therefore demand for studio space and backlots is a constant. California is home to an abundance of studios and ranches of all sizes, and the varied facilities concentrated in the L.A. area offer producers and creatives exactly what they need — space, locations, technology and a home away from home.

If proof were needed that the content-creation sector is booming, it would be the story of Culver Studios. Located in Culver City, half-way between Downtown L.A. and the coast, the studio spans the history of the entertainment business. Built in 1918 by silent-movie producer Thomas Ince, the studio initially consisted of a Colonial Revival mansion and bungalows. It was bought by Cecil B. DeMille in 1924. A few years later, having been acquired by RKO, it was used as the location of the burning of Atlanta in *Gone with the Wind* in 1939. The following year, it hosted the filming of *Citizen Kane*. In 1956, Desilu Productions — a company founded by Hollywood celebrity couple Desi Arnaz and Lucille Ball — took it over, bringing TV to the forefront of the studio's

business. Among the TV shows to be made at Culver Studios were *The Andy Griffith Show* and the *Batman* series.

Film was not forgotten, however, and the studio was used for a line-up of historic films, including *Sgt. Pepper's Lonely Hearts Club Band* (1978), *Raging Bull* (1980), *E.T. the Extra-Terrestrial* (1982), and *Beetlejuice* (1988). Sony Pictures Entertainment took control in 1991 and brought *The Matrix* (1999) and *Kill Bill* (2003), among other top-line titles, to the studio. Studio City Los Angeles purchased the facility in 2004, and it continued as an A-list film and TV studio. The latest owners, Hackman Capital Partners, took over in 2014, and announced an ambitious transformation that will more than double the studio's size to 720,850 sq ft — a project that is scheduled to finish by 2021.

Culver's signature tenant is Amazon Studios, which occupies 280,000 sq ft, including the mansion and bungalows. It has brought together its L.A. operations — including Amazon Studios, IMDb, Amazon Video and Worldwide Advertising — at the complex. And that brings Culver Studios right up-to-date with the current big players in filmed entertainment and distribution.

Amazon Studios presence at Culver Studios is a sign of the shift- ●●●



# BOOK NOW! UNIVERSAL STUDIOS

—  
Six New  
Sound Stages!  
—



More than 30 Backlot Locations

NBCUniversal LightBlade LED Production Lighting

Regional Set Lighting & Grip Facilities in  
Albuquerque, Atlanta, Chicago & New York

Property, Costume, Set Lighting, Grip, Transportation & more



NBCUniversal  
**LIGHTBLADE**



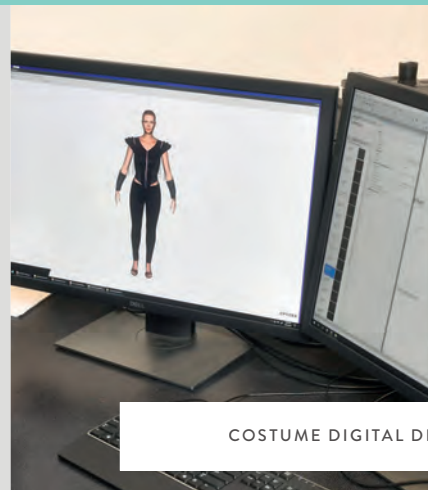
EDGE 160 2'



EDGE 320 2'



LB800



COSTUME DIGITAL DESIGN WORKROOM



818.777.3000

[universalstudioslot.com](http://universalstudioslot.com)



A COMCAST COMPANY



@UniversalStudiosLot





The Courthouse Square set at Universal Studios

ing power balances in the entertainment sector. However, L.A. particularly, is still home to what might be called the legacy studios, giant in size as well as in history and reputation.

Warner Bros. Studio Facilities oversees the physical operations of Warner Bros. Studios, a worldwide powerhouse in film and TV production and postproduction facilities. Anchored at Warner Bros. Studios in Burbank, the network includes Warner Bros. Ranch and Warner Bros. Studios Leavesden in the UK. Together, the 110-acre main lot and nearby 32-acre ranch facility offer 36 sound stages, 14 exterior sets, 17 re-recording stages, six ADR stages and a range of production-related rental and service departments, including costume, design, special effects, and lighting. The exterior sets include everything from a Midwest town center to a jungle lagoon.

The most recent major addition to the Warner Bros. Studio Facilities lot is Stage 29, which began construction in 2017 and opened for business last June. The first show to occupy the space was the 2018 AT&T Shape congress, an event that addresses the convergence of technology and entertainment. Stage 29 is also an example of the increased focus on sustainability in the entertainment-facilities business as it was awarded LEED Gold status by the U.S. Green Building Council.

Warner Bros. has benefited from California's Film and TV Tax Credit

THE VARIED FACILITIES CONCENTRATED IN THE L.A. AREA OFFER PRODUCERS AND CREATIVES **EXACTLY WHAT THEY NEED** — **SPACE, LOCATIONS, TECHNOLOGY AND A HOME FROM HOME**

Program 2.0, which has driven a considerable increase in production, along with the fact that the streaming services are now a firmly established source of original content. Additionally, as well as established film and TV series and specials, all-year occupation is fueled by live specials, such as *A Christmas Story Live* and *Grease Live*; game shows, including *Ellen's Game of Games*; and the MTV Movie & TV Awards. Recent Warner Bros. successes include TV series *The Kominsky Method*, starring Michael Douglas and Alan Arkin, produced with Netflix, a second season of which is under way. And 2019 will see a full slate of TV and talk shows, as well as the next feature in the *Annabelle* horror series. NBCUniversal's Universal Studios Hollywood in the San Fernando Valley area covers 400 acres and features more than 165 structures, including some 28 sound stages covering more than 300,000 sq ft. In 2018, the Universal Studios lot opened four new production facilities — Stages 24, 25, 26 and 27 — all of which are 18,000 sq ft in size ●●●



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](http://FilmSLOCAL.com)







Inside Netflix's LA HQ

and tall enough to accommodate a two-story set. Attached to each is a four-story support building, which includes dressing rooms and offices and offers interior access to the stages. There are also elephant doors that can connect two stages together to create a larger continuous set. The four new stages are in addition to Stages 22 and 23, which opened in 2016.

“We built the new facilities with our customers in mind, which is why there are auxiliary spaces beyond a standalone sound stage,” says Willi Schmidt, Universal Studios’ vice president of stage and backlot operations. “It allows productions to have a centralized working area.”

Universal Studios also has a number of versatile backlot locations, including two suburban neighborhoods, a revamped Western street, lakes, country roads and a New York street featuring brownstones, Broadway theater facades, a firehouse and the Courthouse Square. Universal Studios currently hosts *The Voice*, *Steve*, *Superstore*, *The Good Place*, and *Good Girls* on the lot, as well as various commercial projects. Past productions include *World of Dance* and *American Ninja Warrior*, alongside numerous feature films.

## L.A. IS STILL HOME TO WHAT MIGHT BE CALLED THE LEGACY STUDIOS, GIANT IN SIZE AS WELL AS IN HISTORY AND REPUTATION

Another heritage name is Fox Studios, set in the heart of Century City on the west side of L.A. Known historically as Movietone City, the studio is home to 15 sound stages and a range of scenic on-lot locations. The 50-acre-plus lot offers various forms of architecture that exemplify the studio’s roots and history. The facility opened in 1928 as Fox Film Corporation. It was built in under four months and was considered state-of-the-art at the time. Nowadays, Fox Studios Production Services covers 15 backlot departments, including lighting, grip/canvas, craft services, transportation, studio supply, stages/exteriors, costumes/wardrobe, print/graphic design, paint shop, sign shop and staff shop. The facilities also offer the range of outdoor sets that filmmakers expect of a Hollywood studio. Angela Moreira, senior marketing ●●●



coordinator at Fox Studios, highlights the New York street, Movietone Way, Little Theater Courtyard, the commissary lawn and dining room, Avenue D Walkway, the Building 103 courtyard and Avenue of the Palms. “In terms of future plans, we are looking to renovate and add some upgrades to our historic New York street in 2020,” she adds. As with the other studios, Fox Studio’s business is wide ranging. “For instance, we hosted a big music-video shoot for a renowned American singer/songwriter on our New York street,” Moreira says. “Recently, an online retailer of indie and vintage women’s clothing did a project on the lot, and we’ve had commercials for everything from ride-sharing companies to well-known coffee houses to wireless phone carriers. The great part about our lot and the services we offer is that we can provide the right setting and resources for almost any production and type of company.”

Studios don’t come more Hollywood than Paramount, which still occupies its position on Melrose Avenue with its entrance through the iconic arched gate. The 65-acre lot contains 30 stages — 12 of which are over 15,000 sq ft in size — as well as more than 360,000 sq ft of stage space and numerous lot locations. A special feature of Paramount is the enormous Blue Sky Tank with a capacity of 914,023 gallons, which with its giant screen backing can create any water location required by filmmakers.

At Manhattan Beach, south of Santa Monica, you will find the MBS Media Campus, another facility that aims to provide a one-stop shop to productions. On-site, there is a collection of sound stages, production resources, rentals and post facilities. The 15-plus stages range from 10,000 sq ft to 25,000 sq ft, all with attached production offices and dressing rooms. There are also elephant doors, allowing larger spaces to be created. In addition, the campus houses a standing New York street set.

MBS has benefited from its coastal proximity for long-running shows, such as *90210*. It is now welcoming the vast production crew working on the first of the *Avatar* sequels from James Cameron and Jon Landau,

which is due for release in 2020.

Hudson Pacific Properties’ Sunset Bronson Studios on Sunset Boulevard, Sunset Gower Studios on Gower Street and Sunset Las Palmas Studios on North Las Palmas Avenue form an inner-city network of facilities that includes 37 sound stages on some 42 acres, plus state-of-the-art production facilities. The Sunset Studios, which has a 100-year history, has recently announced development plans for The Harlow, a new office building at Sunset Las Palmas, which is scheduled for completion in 2020. The 125 sq ft, four-story property aims to combine Sunset Las Palmas’ Hollywood history with next-generation production resources. The building consists of open, light-filled workspaces, landscaped terraces and balconies, as well as a double-story mezzanine overlooking the Santa Monica mountains.

All three Sunset Studios facilities are enjoying the benefits of the entertainment industry’s new, more flexible ways of working, with traditionally multi-cam lots now servicing more single-cam productions, and vice versa. The studios say this results in their clients having greater opportunities to network with both entertainment executives and creatives on the campuses — a modern way of working fluidly in an increasingly multi-platform business.

Hudson Pacific Properties has benefited from Netflix’s incredible

**“WE’VE HAD  
COMMERCIALS  
FOR  
EVERYTHING  
FROM  
RIDE-SHARING  
COMPANIES TO  
WELL-KNOWN  
COFFEE HOUSES  
TO WIRELESS  
PHONE  
CARRIERS”**

**ANGELA MOREIRA**



A city street at FOX Studios

business growth, which has seen it increase its investment in L.A. studio space. Adding to its space at Sunset Bronson Studios, Netflix now occupies the Sunset Boulevard mansion, the original site of Warner Bros. And now the streaming giant is scheduled to occupy a new building, Hudson Pacific Property’s EPIC in early 2020. The 13-story, 327,913 sq ft project is currently under construction on Sunset Boulevard.

Following a program of expansion, Quixote Studios opened a new project this year in the North Valley in Pacoima. With facilities across the country, Quixote is a good example of a business that has grown to support and service the entertainment industry. The Pacoima studio is a commitment to the growth of the business in L.A. In the early Nineties, Jordan Kitaen joined Mikel Elliott in his business of providing transport services to commercial photographers. From this beginning, Quixote has grown into a studio, transportation and equipment rental company with locations in L.A., New Orleans, New York and Atlanta. The new studio facility in Pacoima has five stages





— 8,300 sq ft, 9,500 sq ft, 18,000 sq ft, 18,200 sq ft, and 21,000 sq ft — and offers 20,000 sq ft of office space and an adjacent Quixote Grip & Lighting rental service.

Located in the Westlake District, Los Angeles Center Studios is a multipurpose facility that includes the former Unocal Center building, which opened as Union Oil Center in 1958, and the surrounding area. Construction on the six large sound stages and the renovation of the Unocal headquarters was completed in 1999. The 20-acre site includes 10 buildings and three streets. The studio, which opened in the same year, has six 18,000 sq ft sound stages, one featuring an in-ground pool. Other facilities include a 350-seat theater, production offices, a commissary, a fitness center, a car wash, electric-car charging stations and a private park. The Studio's Dolly Wyatt says that the facility has seen a steady growth in demand in the last few years, particularly for feature films. "We have added a hospital set — partially dressed — including hallways, a waiting room, nurses station, private hospital rooms and an ICU/operating room," she adds.

Allied Studios, located in the Simi Valley on the outskirts of L.A., is a vast studio and ranch facility. The complex has recently become available to the wider industry after years of serving as the home for Hallmark Channel and Lifetime. The facilities available at Allied include 70,000 sq ft of stages, with a further 6,000 sq ft under construction, a business-district backlot, 12,000 sq ft of production offices, a prop and wardrobe company, a 10-acre open backlot and access to a 1,000-acre movie ranch. Quentin Tarantino's *Once Upon a Time in Hollywood* (2019) was a recent visitor.

It is almost impossible to bring a listing of L.A. studios to a close, but other options include: Line 204 in Pacoima, which has six stage options, including a stunning rooftop shooting area; LA Hangar Studios on Medford Street, which has 90,000 sq ft of staging and production office space on a 3.5-acre lot; and Red Studios Hollywood on North Cahuenga Boulevard, which in addition to its four sound stages and the usual array of backup offices and facilities, has a rentable 4K theater. ●



Last June, Governor Jerry Brown signed legislation that will extend California's film and TV incentives to 2025. The decision commits \$330M of public money a year to keeping production in the Golden State, heading off competition for work from competitors, including Georgia, New York and Canada. **ANDY FRY** reports

# A LITTLE HELP FROM YOUR FRIENDS

**THE EXTENSION** to California's Film and TV Tax Credit Program 2.0 comes as no real surprise, given the transformational impact that the incentives have had since they were introduced in 2009.

"The tax credits have provided a real boost," says Nancy Rae Stone, director of the Film and TV Tax Credit Program at the California Film Commission (CFC). "They don't just benefit people on the frontline of the production business, but all the ancillary activities that support the sector, from car rental and hotels to catering, construction and dry cleaning."

All of the data backs up Stone's assessment. To date, the CFC reports that 189 film and TV series have been, or are scheduled to be produced across California under Program 2.0, resulting in expenditures of \$7.9BN, including \$2.8BN in wages paid to production employees and \$2.5BN in payments to supporting businesses. This positive outcome is reinforced by statistics from FilmLA, which saw a 3% rise in filming in the third quarter of 2018. Commenting on that figure, FilmLA president Paul Audley made it clear that he sees a correlation with the state-wide program, which "continues to boost employment and production in Greater Los Angeles." He adds, "Increases in feature-film, commercial, TV-pilot and TV-drama production are very good news for the region's economy."

According to Audley, among the recent incentivized feature films to have visited L.A. are *Once Upon a Time in Hollywood*, *Us* and *Bird Box*. Qualifying TV dramas, meanwhile, have included *American Princess* and Netflix's *Lucifer*.

As Audley's comment underlines, Program 2.0 has proved beneficial across the board. TV series that might have chosen to film elsewhere have come instead to California, and to date, 16 have relocated from other parts of North America — and one from Ireland — to take advantage of the tax credits. "That's quite a commitment when you consider it can cost \$1M simply to break set and relocate," says CFC executive director Amy Lemisch.

Among the new high-profile TV productions to have landed in California is ABC's *The Rookie*, which shot for 64 days in the state. The show is reckoned to have injected more than \$65M into California's economy, in return for around \$7.8M in credits.

As for relocating series, one of the major coups of 2018 was the arrival of Bryan Cranston's Amazon series *Sneaky Pete*, previously based in New York. That series received \$9.2M in tax credits, in return for which it spent \$53M in the state. In terms of jobs, that translates into 250 cast members, 220 crew members, and 2,510 extras. *Sneaky Pete*, Lemisch says, is the third show to relocate from New York, following in the footsteps of Showtime's *The Affair* and Netflix's *The OA*. "We're also really excited that CBS Studios' new Star Trek series is coming back to California, having focused recent production in Toronto, Canada," Lemisch adds.

The tax credits are also having a remarkable impact on the feature-film side of California's business, according to Stone. After years of losing big-budget productions to other parts of the world, Disney's decision to base *A Wrinkle in Time* in California marked a sea change. In 2018, big-budget films to sign-up for the program included *Call of the Wild*, *Ford v. Ferrari*, *Island Plaza*, *Once Upon a Time in Hollywood*, and *Captain Marvel* — the latter another vote of confidence from Disney. Other California-located





Netflix's *The OA*

films have included Warner Bros' *Space Jam 2* and Paramount's Transformers spin-off *Bumblebee*.

While the lion's share of production has gone to Southern California, a 5% additional incentive for shooting outside L.A.'s thirty-mile zone appears to be paying dividends. During the first three years of Program 2.0, projects spent \$79M in 19 counties outside the zone, averaging out at around \$50,000-100,000 per day in local markets. With further incentives to encourage filming outside of L.A. in the 2020-2025 period, the expectation is that this will continue to grow.

Other areas to benefit have included the northern Californian counties of Humboldt, Del Norte, and Mendocino, the latter hosting HBO's *Sharp Objects*. But among the biggest winners have been the counties that have hosted Netflix sensation *13 Reasons Why*. Produced by Paramount Pictures, the series is set in the Bay Area, and films entirely in the counties of Alameda, Contra Costa, Marin, Napa, San Francisco, Solano and Sonoma.

During its first two seasons, the production spent \$59.5M in these counties and has been back to shoot a third season in summer 2018.

Fox's L.A.-based sci-fi comedy series *The Orville* has also gone outside the zone in search of locations. While anchored at Fox Studios in L.A., it shot additional scenes in Kern, with FilmLA advising that there were plans to shoot snowy scenes up in Mammoth, near Yosemite.

Several of the newer projects coming to California have also been shooting outside the thirty-mile zone, though the figures from these productions have yet to feed into the

CFC's data. Among the more high-profile examples is *Ford v. Ferrari*, which took around half of its 67-day shoot to locations including Kern, Orange, Sonoma and San Bernardino counties.

Kern County has a filmmaking tradition that stretches right back to *The Keystone Cops* in 1913, but it has seen a recent resurgence as a result of the tax credits. *Captain Marvel* shot some sequences at Edwards Air Force Base — the central character is a fighter pilot turned superhero. Kern

also hosted at least half of another California-incentivized feature film, *The Devil Has a Name*, a dark comedy that stars David Strathairn, Kate Bosworth, Martin Sheen and Alfred Molina, among others. The film's story, about a psychotic oil matriarch who clashes with a farmer whose water has been poisoned, is set in Kern County. Locations in the city of Bakersfield, such as Buck Owens' Crystal Palace and Casablanca Night Club, feature prominently in the film, as do residential properties and an almond orchard. In addition to local expenditure on hotels and catering, around 150 extras were called on for certain scenes.

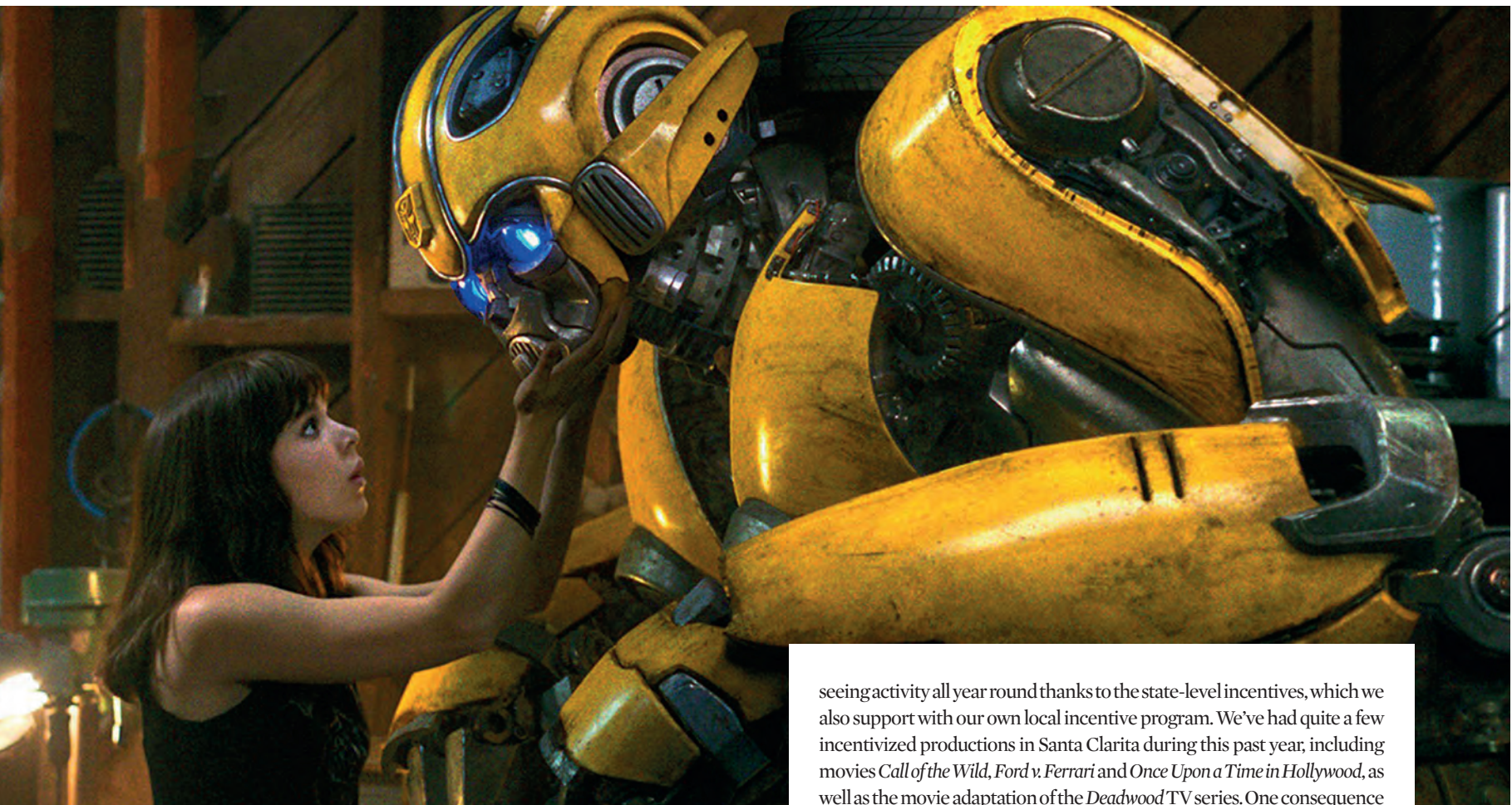
Andy Samberg's comedy *Palm Springs* is expected to recoup around \$2.5M in tax credits, further enhancing Palm Springs' reputation as another option outside the thirty-mile zone. With its own \$100,000 local-filming credit in support of the state-wide program, Greater Palm Springs has managed to woo productions including *A Star is Born*, starring Lady Gaga and Bradley Cooper. The feature film shot at The Palm Springs Convention Center, as well as down the road at the Coachella and Stagecoach festivals. The road into Palm Springs also doubled for an Arizona farm that had been sold and replaced by a massive wind farm. One area that has seen a surge in work is San Francisco, which is the largest production hub outside of L.A. Netflix show *The OA* — a recipient of the Tax Credit — shot there, about a missing blind girl who returns to the community she grew up in with her sight restored.

Political confidence in the industry at state level is reinforced at the local level, according to Susannah Robbins, executive director of the San Francisco Film Commission. "We recently extended our Scene in San Francisco Rebate Program for nine years, so it will sunset on June 30, 2028. Normally, our extensions run for four years, but the board of supervisors extended it to nine because they've seen the success ●●●

WE'RE REALLY  
EXCITED THAT  
CBS STUDIOS'  
**NEW STAR  
TREK SERIES IS  
COMING BACK  
TO CALIFORNIA**

AMY LEMISCH





Hailee Steinfeld in the latest Transformers movie *Bumblebee*

of the program in attracting productions to San Francisco, which then create jobs for local crew and actors.”

“We had 12 days of Alex Garland’s *Devs*, which will air on the FX network in the fall of 2019,” Robbins adds. Other examples shooting in the city include *Venom* and indie film *The Last Black Man in San Francisco* that shot for 27 days.

Long-term commitment to the Tax Credit Program also seems to have re-energized California’s private sector, which has started to plough dollars into infrastructure investment. Evidence of this in the Bay Area is the expansion of the Mare Island filming complex. “We hosted large sections of Paramount’s *Bumblebee*, as well as three seasons of *13 Reason Why*,” says Mark Walter, who manages Mare Island on behalf of equipment rental firm Cinelease. “We’re now in the process of building stage space, expanding our backlot, and creating standing sets.” A former naval base, Mare Island has proved perfect for hosting logistically challenging scenes, such as explosions, vehicle collisions, and helicopter landings. “But I think there’s also potential for Mare Island to become a one-stop-shop hub for Northern California’s

production industry,” Walter says. “Cinelease already stores large volumes of equipment here, and we’re talking to other industry suppliers about setting up here. Overall, I think there’s a real sense of confidence because of the long-term support for the state Tax Credit Program.”

Evan Thomason, economic development associate for the city of Santa Clarita, strikes a similarly upbeat tone: “There’s no question that we are

seeing activity all year round thanks to the state-level incentives, which we also support with our own local incentive program. We’ve had quite a few incentivized productions in Santa Clarita during this past year, including movies *Call of the Wild*, *Ford v. Ferrari* and *Once Upon a Time in Hollywood*, as well as the movie adaptation of the *Deadwood* TV series. One consequence of this is that we are seeing infrastructure investment at the movie ranches and at Santa Clarita Studios, which has increased its stage capacity and office space, and is also building a backlot street of Downtown L.A.”

Inevitably, perhaps, California’s production boom is putting pressure on studio space. But the CFC’s Stone says the industry is staying ahead of the curve. “As an industry, we’re very adept at identifying opportunities to use temporary space as studios — for example, vacant warehouses or retail outlets. And there are also plans for a new studio complex in Sun Valley.”

The Sun Valley complex is being built by Line 204, an equipment-rental firm that now has regulatory approval to build a 10-stage, 240,000 sq ft complex on a 10-acre site. With preparatory work commencing in late 2018, Line 204 expects the new complex to bring 800 new jobs to Southern California.

Another welcome result of Program 2.0 is a resurgence of California’s VFX business. “We suffered a lot of losses to other parts of the world, where there were competitive incentives or lower labor costs,” Lemisch says. “But I’m seeing signs of a recovery, because of our success in winning big-budget TV series. TV series are increasingly reliant on VFX these days, so there’s an operational logic to keeping the production and the VFX work close to each other.”

So now that the California program is well established, what tweaks have been made to ensure that the new phase of the program, which runs up to 2025 remains as effective as ever? “I think the balance is just about right,” Stone says. “We’re securing more major projects, but we also allocate money to smaller productions, because that’s where the next generation of talent gets its breaks. And some of the changes in the run-up to 2025 will help indie filmmakers, who will receive a larger slice of the incentive funds. This should help keep emerging talent filming in the state. The program already has a strong educational component, but the new program will include a pilot job-training pipeline targeting underserved communities, which will provide more job opportunities. We also need to think about the kind of industry and work experience we want to foster in California.” ●

## OVERALL, THERE’S A REAL SENSE OF CONFIDENCE BECAUSE OF THE LONG-TERM SUPPORT FOR THE STATE TAX CREDIT PROGRAM”

MARK WALTER





ILLUSTRATION: STUDIOA

California's film and TV industry has long been entertaining the planet. Now, it's doing its bit to save it with a raft of measures and models designed to reduce the environmental impact of production. **JULIANA KORANTENG** reports

# AIMING FOR ZERO

**HISTORICALLY**, production teams have been responsible for heaps of rubbish, generator-polluted air and physical damage to locations as a result of the intense work required on-site to capture those awe-inspiring cinematographic moments. To counter the onslaught, the production community in California is spearheading some of the most comprehensive, sustainable, and environmentally-friendly business models in the world.

Mike Slavich, Warner Bros. Entertainment's director of sustainability, says, "The film and TV industry is a fast-paced, ever-changing business in which each production can involve hundreds of crew members and as many vendors and suppliers. Whether working in the production office, on stage or on location, there are industry best practices proven to reduce waste, conserve energy and streamline production that benefit the environment while reducing our costs."

From viewers to crew members, everyone needs to know that the price of making blockbuster movies and TV shows is not limited to the finances, adds Emellie O'Brien, founder and CEO of Earth Angel, a New York-based start-up consultancy that also specializes in waste management in California. "I think many people don't connect the dots of the environmental impact of the content they watch. When we talk about

climate change, it's a cultural problem too."

The major Hollywood studios, several independent production giants and a growing number of small-budget specialists are sharing best practices to embrace innovative sustainable strategies. In addition, a range of non-profit bodies, such as the Producers Guild of America's PGA Green and the Environmental Media Association's Green Seal Awards, are aiming to integrate robust sustainability schemes into producers' working practices. *Legion*, *Daddy's Home*, *Jason Bourne*, *War for the Planet of the Apes*, *Spider-Man: Homecoming*, *The Blacklist*, *Black-ish*, and *Pretty Little Liars* are among the hit films and TV shows praised for successfully applying the resources recommended in the PGA's Green Production Guide. Among the tools supplied by PGA Green are PEACH (production environmental accounting checklist), which lists tips on industry-wide practices; PEAR (production environmental accounting report), which calculates the environment impact of a production; and PLUM (production lumber material), which offers guidance on where to find responsibly sourced timber.

Meanwhile, growing numbers of studios and producers are engaging specialists to give advice on how to lease zero-emission vehicles, offer crews reusable water bottles and donate excess food to nonprofit organizations, film schools, and local theaters.

When Lisa Day, director of Energy Initiative at 20th Century Fox, was hired to manage Fox's sustainability program in 2007, she had no ●●●





less a powerful backer than Rupert Murdoch, the media mogul who then co-owned the 21st Century Fox empire via his News Corporation organization. "He wanted News Corp to be carbon-neutral by 2010 and I was appointed to look into what exactly that meant," Day says. "So we set new goals for how we treated waste and water in particular."

The 21st Century Fox conglomerate, which included the 20th Century Fox studio, then devised a series of 16 initiatives designed to fulfill its carbon-neutral ambitions. On its website, the company says it wants to "grow our business without growing our carbon footprint, power our operations with clean electricity, minimize solid waste to landfill from our production operations, and engage audiences, customers, and partners on sustainability issues through programs and content of the highest caliber."

Day adds: "The more we learn about the climate, the more we learn about our impact and we need to reduce that impact."

As the quantity of TV and movie productions grows to serve the increasing number of distribution channels and platforms, so is the amount of waste generated by the industry. This has spawned new challenges with-

in current sustainability procedures, such as having sufficient space to store items already used on sets until they can be recycled or reused. But the effort is paying off, Day says. "You are working with people who have done things a certain way for decades. They fear that, if something goes wrong and productions get delayed, they'll get blamed. But once they get used to it, it's no problem." NBCUniversal (NBCU) Film & TV has been co-manufacturing innovative waste-reduction and environmentally-friendly production equipment. For example, it joined forces with California-based Cineo Lighting to make its LightBlade LED production lighting. This offers the superior color and white light so loved by cinematographers, but consumes up to 70% less of the power emitted by standard production lighting. The technology is part of the

10-year-old NBCU Sustainable Production Program used on 70-plus TV and film productions annually.

"Integrating new and innovate technology often brings flexibility and agility to the set, allowing our productions to get the shots they need faster and to run a more energy-efficient production," says Shannon Bart, NBCU's sustainability director.

To decrease its carbon emissions, NBCU is turning to renewable energy, such as hybrid solar-powered trailers. Last year, waste was curtailed by donating 43,000 lbs of excess food to those in need, which amounted



to almost 36,000 meals. The year before, Universal Pictures gave away more than 300 tons of set materials for reuse in several cities, while more than \$250,000 worth of wardrobe and costumes was given to local non-profit organizations.

There are, inevitably, hurdles to overcome. "The temporary and fast-paced nature of life on-set requires practices to be modified for each production," Bart says. "We take a systematic approach where we can, but sustainable production efforts still require research and logistical planning with each new production. In the long term, however, we envision a future of zero emissions and zero waste. It's an aspirational goal, but one worth striving for as a sustainable future means healthier and stronger communities."

According to Warner Bros.' Slavich, sustainable practices on film and TV productions are increasingly relying on innovative tech and techniques. The company's two most recent soundstages are LEED Gold-certified by the US' Green Building Council and feature 480 wi-fi thermostats for controlling the efficient use of HVAC (heating, ventilation, air-conditioning) systems. LED lighting has helped reduce the use of electricity by 85% on the new soundstages. Additionally, there are more than 70 charging stations for electric vehicles and 100%-electric golf carts.

"Fuel and electricity use are major contributors to a production's carbon footprint, so we are always seeking new and improved technologies and services," Slavich says.

He adds that Warner Bros. has also cut back the use of plastic water bottles by offering water-refill stations and water-filtration units inside kitchens and pantries.

Collaborating with US nonprofit anti-poverty organizations such as Habitat for Humanity and Rock and Wrap It Up! enables Warner Bros. to understand where its donations will do the most good. "These (initiatives) are starting to become more affordable, and we hope to accelerate their integration into our creative process," Slavich adds.

Earth Angel's motto is "making movies without making the mess." Add that maxim to its big-data analytics for determining how to decrease the energy spent and waste left behind by production crews and you get an idea of what Earth Angel is seeking to achieve in terms of sustainable

"WE ENVISION  
A FUTURE  
OF ZERO  
EMISSIONS  
AND ZERO  
WASTE. IT'S AN  
ASPIRATIONAL  
GOAL, BUT ONE  
WORTH  
STRIVING FOR"

SHANNON BART



production. “We help provide eco-friendly products to shoot in a sustainable way, such as sourcing more sustainable lumber or less hazardous laundry products,” O’Brien says.

But standardizing the metrics needed to determine what practices are effective remains a work in progress, she admits. “There is a disconnect between policy and implementation at the different studios and organizations, and we want to bridge that gap.”

Without the standardized methods that prove the benefits of waste management and energy efficiency, it can be difficult to persuade production companies and studios to invest in the required tools and tech, O’Brien adds. “I’m providing a business for which there is no commercial market demand. And it’s been challenging — I won’t shy from that.”

Earth Angel has provided services to Amazon’s *The Marvelous Mrs. Maisel* and Amblin Entertainment’s *The Post*. “From corporate-studio level, guilds, film commissions, and labor unions to all levels of employees — everyone needs to analyze the risk of climate change,” O’Brien says.

Los Angeles-headquartered EcoSet Consulting, which focuses on coming up with reuse solutions for production-set leftovers, expanded into film and TV after implementing its zero-waste principles in the commercial-production space. The company’s advertising clients include US retail giant Target. And from the Target ads produced between 2009 and 2016, EcoSet has been able to reuse about 340 tons of the 542 tons of waste created. Some 63% of the excess went to food donations, while another 17% was recycled. Only 6% ended up in landfills. Movie scenery and props were redeployed in local amateur productions, while lighting accessories were donated to film students.

There is much that the film and TV business can learn from the market-

ing industry, says Kris Barberg, EcoSet’s executive director and partner. “A production comes into a community, sets up camp, and everything used is thrown away. It’s a very wasteful process by nature, unless there is planned supervision.”

Barberg claims that 50% of production waste is reusable. She points out that crew members consume between three to six bottles of water a day, especially in the California heat. But many bottles are thrown away half full. “Knowing this means we can plan from the beginning, before a shoot starts. And while the shoot is taking place, we can be managing the waste,” she adds.

Barberg is happy to see the movie studios, which started sustainability issues around 2008, continue to adopt waste-management, water-conservation, and efficient-lighting policies. “We’ve identified that their reason for doing this is not just altruism — there must also be a social-responsibility commitment,” she says. “But without supervision, the best-made plans can fall by the wayside.”

California’s strict regulations on noise pollution and carbon emissions have compelled vehicle-makers serving the entertainment sector to implement eco-friendly tech, says Andre J. Champagne, CEO of Hollywood Trucks. His California-headquartered service operates one of the US’ largest fleet of hybrid or fully-electric film and TV transportation vehicles, including trucks, trailers

and the vans used by talent, wardrobe units, and hair and makeup staff. Hollywood Trucks has also developed the Ecoluxe trailer, a patented line of vehicles that utilizes state-of-the-art generator units to run on clean energy powered by solar, thermal or lithium devices. “They reduce the total carbon footprint of the trailer by over 95%, operate virtually silently and cut fuel consumption and carbon by 95%,” Champagne says. “We have been able to incorporate the patented system into all our trailer builds.” Auto pollution has been blamed for blighting the locations that the production industry needs for its storytelling. “In recent years, studios have begun to understand the full impact of production and its ramifications,” Champagne adds. “Their vehicles and employees are essentially entering residential neighborhoods, cities, and even remote and fragile natural environments. It becomes extremely important not to disturb natural habitats in any way.”

PGA Green, the PGA’s nonprofit sustainability arm, is designed to help production professionals worldwide calculate the true effectiveness of their eco-friendly practices. The resources available include downloadable content via the Green Production Guide website, which enables users to measure quantifiable achievements, such as carbon footprint and food donations. Additionally, the Green Production Guide’s cost-benefit analysis tool shows a production team how to calculate the benefits of sustainability in terms of finance and time.

“As with everything in production, time and money are the most obvious challenges,” says Amanda Scarano-Carter, chair of PGA Green. “We firmly believe that by implementing more efficient practices, productions can eventually save in both areas. Our cost-benefit analysis shows more specific examples of those savings in action.”

The Green Production Guide also aims to be educational. “There’s the challenge of getting production teams to think about doing things differently,” Scarano-Carter says. “We encourage our producers to get all departments involved in coming up with creative sustainable solutions. ●

## “TIME AND MONEY ARE THE MOST OBVIOUS CHALLENGES.

WE BELIEVE THAT, BY IMPLEMENTING MORE EFFICIENT PRACTICES, PRODUCTIONS CAN SAVE IN BOTH AREAS”

**AMANDA SCARANO-CARTER**

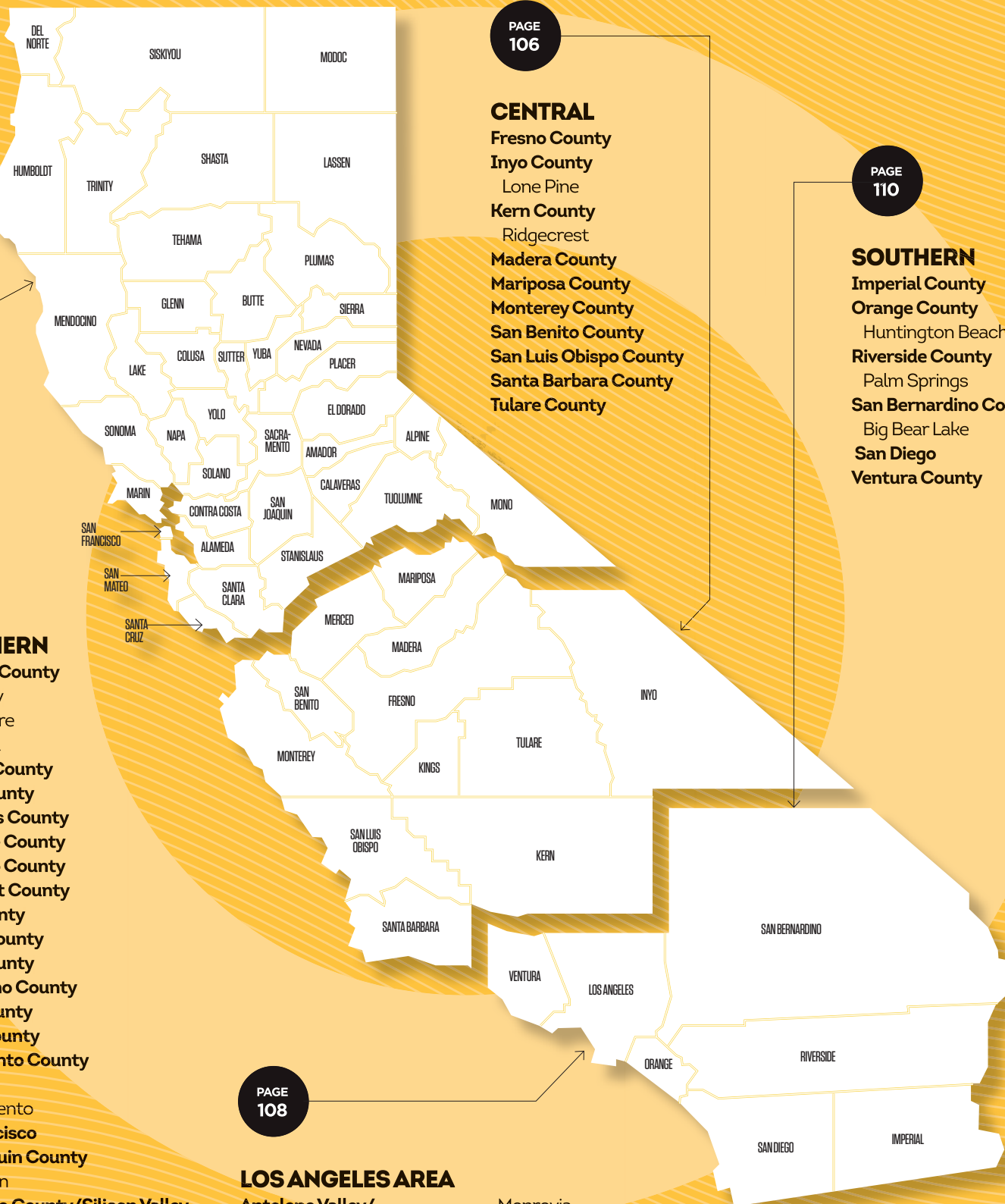


LED lighting has helped reduce the use of electricity by 85% on Warner Bros.’s sound stages



Solar panels on trailers at Fox Studios





**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**
- 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
- La Habra Heights
- Lancaster
- Los Angeles City
- Los Angeles County
- Monrovia
- Monterey Park
- Newport Beach
- Palmdale
- San Dimas
- Santa Monica
- South Gate
- Vernon
- Long Beach**
- Malibu**
- Pasadena**
- Santa Clarita**
- South Pasadena**
- West Hollywood**



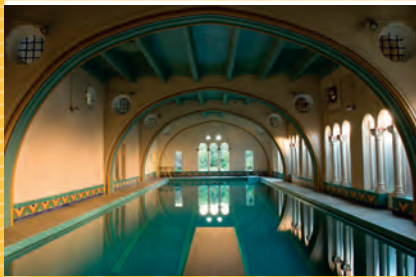


# DIRECTORY OF REGIONAL FILM OFFICES



**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



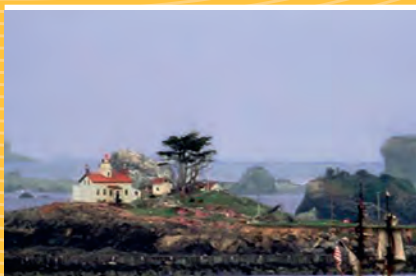
**BUTTE COUNTY**  
Chico Chamber of  
Commerce & Visitor Center  
180 E. 4th St., Suite 120  
P.O. Box 3300  
Chico, CA 95927

**KELSEY TORRES**  
Interim President & CEO/Film Liaison  
Office: (530) 891-5556, ext. 307  
kelsey@chicochamber.com  
www.chicochamber.com



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

**LISA BOULTON**  
Executive Director/Film Commissioner  
Office: (209) 736-0049  
Cell: (209) 481-5824  
lisab@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







**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 St.  
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 Chamber  
of Commerce  
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





# DIRECTORY OF REGIONAL FILM OFFICES



**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  
1000 L Street  
Modesto, CA 95354

**JENNIFER MULLEN**  
Executive Director  
Office: (209) 526-5588  
Cell: (209) 602-6250  
jennifer@visitmodesto.com  
www.visitmodesto.com



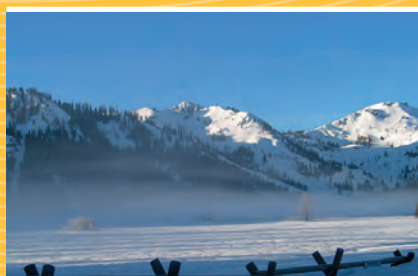
**MONO COUNTY**  
Mono County Tourism  
and Film Commission  
452 Old Mammoth Rd., Suite 306  
Mammoth Lakes, CA 93546

**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  
175 Fulweiler Avenue  
Auburn, CA 95603

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



**SACRAMENTO COUNTY**  
Sacramento Film Commission  
1608 "I" Street  
Sacramento, CA 95814

**LUCY STEFFENS**  
Film Commissioner  
Office: (916) 808-7777  
Direct: (916) 808-5553  
lsteffens@visitsacramento.com  
www.filmsacramento.com





# LOCATION2019

CALIFORNIA



**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 Boulevard, Ste. 410  
Burlingame, CA 94010

**MARIE IVICH**  
Film Commissioner  
Office: (650) 348-7600  
marie@smccvb.com  
www.filmsanmateocounty.com



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

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



**SHASTA COUNTY**  
Shasta County Film Commission  
2334 Washington Ave., Suite B  
Redding, CA 96001

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





# DIRECTORY OF REGIONAL FILM OFFICES



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

**LARRY ALEXANDER**  
Film Commissioner  
Office: (530) 468-2888  
info@filmsiskiyou.com  
www.filmsiskiyou.org



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

**DAWN PROTEAU**  
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  
509 Main Street  
P.O. Box 517  
Weaverville, CA 96093

**KELLI GANT**  
President of the Chamber  
Office: (530) 623-6101  
trinitycoc@yahoo.com  
www.visittrinity.com



**TUOLUMNE COUNTY**  
Tuolumne County Film  
Commission  
193 S. Washington St.  
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**  
PR & Communications  
Director/Film Liaison  
Office: (530) 297-1900  
tiffany@visityolo.com  
www.visityolo.com



# LOCATION2019

CALIFORNIA



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

**KRISTI G. JOHNSON**  
Film Commissioner  
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  
lonepinemovies@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

**LAURA WATTLES**  
Communications Manager/  
Film Liaison  
Office: (209) 742-4567  
lauraw@yosemite.com  
www.yosemite.com/  
film-commission



**MONTEREY COUNTY**  
Monterey County Film Commission  
801 Lighthouse Avenue, 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





# DIRECTORY OF REGIONAL FILM OFFICES



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

**DOUG LUECK**  
Film Commissioner  
Office: (760) 375-8202  
Mobile: (760) 371-5742  
racvb@filmdeserts.com  
www.filmdeserts.com



**SAN BENITO COUNTY**  
San Benito County Chamber of  
Commerce  
243 Sixth Street, Suite 100  
Hollister, CA 95023

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



**SAN LUIS OBISPO COUNTY**  
Film SLO CAL  
1334 Marsh Street  
San Luis Obispo, CA 93401

**BROOKE BURNHAM**  
Interim 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

Office: (805) 966-9222  
www.filmsantabarbara.com



**TULARE COUNTY**  
Tulare County Film Commission  
5961 S. Mooney Boulevard  
Visalia, CA 93277

**ERIC COYNE**  
Film Commissioner  
Office: (559) 624-7187  
Cell: (559) 786-5339  
ecoyne@co.tulare.ca.us  
www.filmtularecounty.com





# LOCATION2019

CALIFORNIA



**ANTELOPE VALLEY/NORTH LOS ANGELES COUNTY LANCASTER/PALMDALE**  
 Antelope Valley/North Los Angeles County Film Office  
 P.O. Box 3126  
 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 and Special Events Supervisor  
 Office: (310) 285-2408  
 slipke@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      | Los Angeles City   | Palmdale     |
| Diamond Bar      | Los Angeles County | San Dimas    |
| Fullerton        | Monrovia           | Santa Monica |
| City of Industry | Monterey Park      | South Gate   |
| La Habra Heights | Newport Beach      | Vernon       |
| Lancaster        |                    |              |



# DIRECTORY OF REGIONAL FILM OFFICES



**MALIBU**  
City of Malibu  
25 W. Rolling Oaks Drive, 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 Avenue,  
1st Floor  
Pasadena, CA 91109

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



**SANTA CLARITA**  
Santa Clarita Film Office  
City of Santa Clarita  
23920 Valencia Boulevard,  
Suite 100  
Santa Clarita, CA 91355

**EVAN THOMASON**  
Economic Development  
Associate  
**JENNIFER JZYK**  
Film Permit Specialist  
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**  
Office: (323) 848-6489  
wehofilm@weho.org  
www.weho.org/film





# LOCATION2019

CALIFORNIA



**HUNTINGTON BEACH**  
Surf City USA - Visit Huntington  
Beach  
301 Main Street, Suite 212  
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 92243

**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 COUNTY**  
San Bernardino County Film Office  
385 N. Arrowhead Ave., 3rd Floor  
San Bernardino, CA 92415

**DAN TAYLOR**  
Film Liaison  
Office: (909) 415-9600  
Cell: (951) 415-9600  
sbcountyfilm@outlook.com  
www.filmsanbernardinocounty.com



# DIRECTORY OF REGIONAL FILM OFFICES



**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**  
Diane Quinones  
Project Manager for the  
Chief Administrative Office  
Office: (619) 531-5184  
diane.quinones@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







**LOCATION2019**  
CALIFORNIA  
**ADVERTISERS**

PHOTO, COURTESY TIM WHITE

- AERO MOCK-UPS **13**
- AGUA DULCE MOVIE RANCH **34**
- BERKELEY FILM OFFICE **44**
- CALIFORNIA FILM COMMISSION **48**
- CALIFORNIA STATE UNIVERSITY, FULLERTON **80**
- CALIFORNIA STATE UNIVERSITY, NORTHRIDGE **26**
- CINELEASE **INSIDE BACK COVER**
- DTC GRIP AND ELECTRIC **33**
- FilmLA **8**
- FILM MARE ISLAND **INSIDE BACK COVER**
- FILM OASIS, GREATER PALM SPRINGS **13**
- FLICS **34**
- FOX STUDIOS **INSIDE FRONT COVER**
- GOLDEN OAK RANCH **OUTSIDE BACK COVER**
- HUMMINGBIRD NEST RANCH **20**
- HUNTINGTON LIBRARY, ART COLLECTIONS AND BOTANICAL GARDENS **29**
- INLAND EMPIRE FILM SERVICES **24**
- LITTLE GIANT LIGHTING AND GRIP CO **39**
- LOS ANGELES CENTER STUDIOS **3**
- MAMMOTH LOCATION SERVICES **46**
- MARIN FILM COMMISSION **20**
- MONO COUNTY TOURISM & FILM OFFICE **25**
- MONTEREY FILM COMMISSION **25**
- ONTARIO INTERNATIONAL AIRPORT **23**
- PASADENA FILM OFFICE **10**
- PLACER-LAKE TAHOE FILM OFFICE **42**
- RANCHO DELUXE **5**
- RIVERSIDE COUNTY FILM COMMISSION **18**
- SAN DIEGO FILM COMMISSION **22**
- SAN FRANCISCO FILM COMMISSION **80**
- SAN LUIS OBISPO COUNTY FILM COMMISSION **90**
- SAN MATEO SILICON VALLEY FILM COMMISSION **42**
- SANTA CLARITA FILM OFFICE **14**
- SANTA MONICA AND MALIBU SCHOOLS **15**
- SHASTA COUNTY FILM COMMISSION **28**
- SIMI VALLEY FILM **26**
- SOFITEL LOS ANGELES AT BEVERLY HILLS **10**
- TULARE COUNTY FILM COMMISSION **40**
- UNIVERSAL STUDIOS **88**
- WARNER BROS. STUDIO FACILITIES **86**





**OVER 200,000 SQUARE  
FEET OF STAGE SPACE**



**25% CALIFORNIA REBATE  
+  
ADDITIONAL 5% CASH BACK  
ON LOCAL SPEND**



**THE ENTIRE ISLAND  
(800 + ACRES) IS YOUR  
BACKLOT! ENDLESS  
OPPORTUNITIES**




**FILM  
MARE ISLAND™**



**CINELEASE™**

*A Herc Rentals Company*



**3 STATE OF THE ART  
PURPOSE-BUILT SOUND  
STAGES IN THE PROCESS  
OF BEING BUILT**



**FORMER NAVAL BASE WITH  
HISTORIC BUILDINGS  
DATING BACK TO THE 1800'S**



**THE MARKET LEADER  
IN GRIP AND LIGHTING  
EQUIPMENT**



**ONE-STOP SHOP  
CREW, EQUIPMENT, VENDORS**



**CINELEASE**  
←

**855-441-5500**  
CINELEASE.COM

**707-651-9856**  
FILMMAREISLAND.COM





# *Celebrating 60 Golden Years*



*Cabins*



*Waterfalls & Lakes*



*Barns*



## Golden Oak Ranch

*Two backlot sets - Business District & Residential St.*



*19802 Placerita Canyon Rd. Newhall, CA 91321 - 661.259.8717 - [www.goldenoakranch.com](http://www.goldenoakranch.com)*