

# SANTA BARBARA

CONFERENCE & VISITORS BUREAU AND FILM COMMISSION

the American Riviera™

## **SANTA BARBARA COUNTY FILM COMMISSION**

# **FILMING GUIDELINES**



## **2005**

*For Members Only*

**A comprehensive guide to improving filming on your property.**

## **TABLE OF CONTENTS**

Film Commission Services	2
Filming Guidelines Overview	4
Crew Hotel Services	7
VIP / Actor Lodging	10
Location Filming on Your Property	11
Location Worksheet	13
Location Marketing Strategies	15
How to List Your Property	16
How to Photograph Your Property	20
Crew Hotel Flyer	22
Sample Hotel Location Fees	24
Insurance Acord Certificate (Cert)	25
Contract / Location Agreement	26
Filming Regulations for Shopping Malls	30
Filming Regulations for Parks	31
Filming Regulations for Medical Centers	32
Call Sheet (Daily Schedule)	39
Shooting Schedule	41
CFC: Filmmakers' Code of Professional Responsibility	42
CFC: Location Jobs & Revenue	43
CFC: Your Community in a Starring Role	45
CFC: Be a Good Neighbor	49
Web Posting Photo Release	50
Sample Newspaper Article	51

## **FILM COMMISSION SERVICES**

Welcome to the Santa Barbara Conference & Visitors Bureau and Film Commission!

We promote Santa Barbara County as a site for on-location filming to producers and location managers. This includes:

- Still photography: car shoots, ads, fashion catalogs
- Industrials, infomercials & corporate videos
- Reality Television
- Music Videos
- Commercials
- Features
- Television Series & MOW's

Our beaches, roads, mansions, wineries, small towns, and ranches have a lot to offer that can't be found in Los Angeles.

### **MARKETING STRATEGY**

Part of the lure in our marketing strategy is to promote our local services. Hotels, transportation companies, restaurants and local businesses can all benefit. Filmmakers use all these facilities, and their tax dollars improve our way of living.

In 2004, the direct impact from on-location filming was **\$15 million\***, with a ripple down effect of **\$37 million**. *This means a return of \$100 for every dollar invested.*

\*Think that only commercials and features are financially viable? Think again! In 2004, **\$8 million** came from still photography alone.

### **PRODUCTION GUIDE**

Our online Guide lists a broad range of crew, locations and support services necessary for filming. A printed version is available to clients who wish to film in Santa Barbara County.

### **WEBSITE**

Our website, [www.filmsantabarbara.com](http://www.filmsantabarbara.com), lists all of our services, and offers an extensive location library - with digital photos of a wide variety of prime locations, county-wide. It also has downloadable permits to streamline the filming process, and to facilitate shooting.

## **FILM COMMISSION SERVICES (cont.)**

### **FAM TOURS**

Another marketing strategy is the familiarization tour. We invite location managers to tour the different areas of the County so that they can experience first-hand what we have to offer. This is an excellent opportunity to introduce your company, and to promote your services.

Clients need to scout two types of lodging – housing for a large crew, and up-scale rooms for VIP's. They are also interested in: ample parking for equipment trucks, production office space with multiple phone lines, room service, early (5 AM) meals, and very dependable wake-up calls.

Other FAM promotional opportunities include: wine and winery tours, restaurant meals, on-location catering or "tastes" of Santa Barbara, boat trips to the Channel Islands, outdoor activities, such as kayaking or horse-back riding.

### **LOCAL PARTNERSHIPS**

Promote Santa Barbara by supporting filmmaking in our community. Let your friends, neighbors and elected officials know that you believe in this positive, clean (non-polluting) business. The competition is fierce and a film-friendly atmosphere can make a huge difference in promoting Santa Barbara County.

## **FILMING GUIDELINES OVERVIEW**

**FILM \$\$\$:** In 2004, filming brought over \$15 million dollars to our County, with a *ripple-down* effect of over \$37 million. This is fast, pollution-free, income that affects every aspect of our County: merchants, schools, highways, government, service industry, etc.

**BEST OF ALL:** Film crews come all year round (off-season) and book long-term and mid-week. They often work 6-day weeks when traveling, so when they have a day off – **they are willing to spend – be it massages, wine tours or golf...** Give them lots of easy recreational options, and you'll be well rewarded.

**A CIRCUS COMES TO TOWN:** However, a film shoot is much like a circus – lots of trucks, ad-hoc offices, tents, odd locations, unusual people... and occasional animals and special *efx*. Once they arrive, the momentum is so great that they're hard to stop or slow down. **Prepare early** or you'll be running in circles the whole time. Hire extra staff to relieve the pressure.

**A cheerful attitude** wins big points. When *shooting*, the production crew is often over-tired, due to 14-18 hour days. Make them glad to see **you!** Movie folk tend to be pushy because they are being pushed hard to do it NOW! So expect pushiness, and don't let it get to you.

**AMENITY BAGS:** Help us make you look good – call us when a production crew comes to your site and we'll deliver lovely amenity bags for all VIP's.

### **FILM COMPANY CONTACTS:**

**SMALL SHOOT (5-25 Crew, Still shoots, Commercials, TV shows, Videos & Documentaries):** Initially, the Location Manager/Scout will approach you for rates and brochures. This info will be given to the Producer or Production Coordinator - who will compare various hotels, and then book the rooms. Rates are critical on *low-end* shoots, while prestige is more critical on *upscale* shoots.

## **FILMING GUIDELINES OVERVIEW (cont.)**

**MEDIUM TO BIG SHOTS (25-150 Crew, TV movies/series, Commercials, Features):** Initially, the Location Manager/Scout will approach you for rates and brochures, and perhaps spend the night while scouting the area. This is a good time to *comp* his/her room and to offer a *site visit* at whatever hour he/she is available.

**LOCATION MANAGER IS ONLY A SCOUT** – The Location Manager will visit 2-5 other hotels in the area, shoot photos of those sites and possibly their VIP rooms, and then turn over all of the research to the Production Coordinator. The Location Manager will make a recommendation, and then withdraw from all lodging negotiations.

**PRODUCTION COORDINATOR (PC) HANDLES ALL BOOKINGS** – The PC now takes over, comparing rates, services (especially room service/restaurant access), and proximity to the filming sites. Time lost on the road is often MORE critical than room rates (at least on union shows where 20 minutes of “driving” overtime x 100 crew members really adds up).

**CONTACT THE PC** – Do send a packet and make a brief follow-up call to introduce yourself. Offer to *comp* a night for a site visit by the Location Manager. But DON’T bug the PC who spends 12 hours a day on the phone – or you may alienate him or her.

**VIP HOTELS** – Stars and top execs will often stay at a nearby, prestigious boutique hotel.

**INFORMATION IS KEY:** The Production Coordinator (PC) and staff are trying to work at lightning speed in a new town with minimal resources. They depend on access to information. So supply them with plenty of regional phone books, Visitor Guides, Production Guides, SB guidebooks, etc. And when they say they need it “soon” – ask if that means 2 hours or 2 days. If you can’t help them, please refer them to someone who CAN – or to the Film Commission.

**FILM COMMISSION:** Please send us an email when a film crew comes to your hotel. We often find out weeks later, when the permit office forwards the permits for the previous month. If you tell us BEFORE the shoot, we can better assist the production AND it puts us in the loop! Additionally, we’d be delighted to send over amenity bags for the VIP’s – that makes BOTH of us look good.

**MEDIA:** Caution... Some actors have a “no press” clause. Speak to the production company’s *Publicist* BEFORE speaking to the media – or it could cost you the project.

**PREP AND STRIKE:** These are the days of *preparation* and *strike or wrap* (*clean-up and renovation*) that accompany a large shoot. This can mean 5-50 rooms for 1-6 weeks for the following depts.: art/sets, construction, grips, electricians, locations, and transportation.

## **FILMING GUIDELINES OVERVIEW (cont.)**

**REQUEST FOR PROPOSALS:** We encourage the production company to fill out an RFP **first**, so that we can give our members a chance to bid on the project. Oftentimes, they think they know best, and come to us **AFTER** they've made a few calls and didn't get the results they expected.

**RESOURCES:** California Film Commission publications (800-858-4779):

*Your Property in a Starring Role: A manual for property owners eager to have filming.* \$9.

*Attracting Film Production: A Guidebook for Communities interested in promoting their locales to film companies.* \$12.

*Filmsantabarbara.com/Locations* – Visit "Location Pics – Send us Yours" to list your property. Download "Introduction to Location Filming, Make Your Property a Star, a "How to" Guide from the EIDC of Los Angeles at [www.eidc.com](http://www.eidc.com).

**SECURITY & RESERVATION DEPOSITS:** Crews may number 10 to 200, and can really impact a hotel. A deposit should be required in case of damages (rooms used as offices may require repainting), or due to last minute reservation changes. Discuss your cancellation policy, and fax them a copy of your contract, with cancellation policies clearly indicated.

**SCHEDULE CHANGES:** Be flexible until you reach that point of pay or play, when you'll need a deposit. Schedule changes are common, and may be for a variety of reasons:

- The PC requested bids from multiple hotels – and decides you are NOT the best choice, based on proximity, cost, room availability, or services.
- Actor illness.
- High-tech equipment not available or needs repair.
- Script revisions & budget cuts.
- Props (such as cars) still en route.
- Weather.

**TAX INCENTIVES:** If visitors stay 30+ days, the bed tax is 100% refundable. That refund comes directly from you as a deduction from the bill.

## **CREW HOTEL SERVICES**

**The following will greatly enhance your ability to service crews.**

### **BROCHURE / FLYER:**

- Listing all film services, pictures of your site, pool, & rooms; an easy map (showing freeway exits & distance to downtown SB & airport, proximity/distance to L.A.), conference room dimensions, A/V equipment, modem/DSL lines & catering availability.

### **BUSINESS SERVICES:**

- A high speed DSL line – 24-hours, (even if only available from concierge desk).
- Email access.
- Copy & fax services – 24-hours.
- Phone books, Visitor Guides, Production Guide and resources for the region.
- Computer or fax rental - or refer to local vendors, such as Kinko's.
- Meeting Room equipment rentals, such as VCR's, videocamcorders, tripods.

### **FACILITIES:**

- Recreational facilities – easy access to pool, gym, tennis, golf, jogging & hiking trails, bike rentals.
- Laundry facilities – 1-2 day service (washer/dryer self-service, or laundry / dry-clean pick-up service).

**HOURS:** A film crew's hours will vary great throughout the week. Unless the shoot takes place entirely at night, a feature schedule will often look something like this:

Monday	Call time (at the location)	6AM-6PM	(day shots)
Tuesday		7AM-7PM	(day shots)
Wednesday		9AM-9PM	(day/night shots)
Thursday		12Noon-2AM	(day/night shots)
Friday		5PM-5AM	(night shots)

### **MEALS:**

- Room service 24-hours.
- Breakfast service available very early.
- Cater meals in conference or meeting rooms.
- Bar on-site – open 'til Midnight.
- Restaurant on-site – open 'til 10PM (later with advance notice) or w/in 2 blocks.
- To-Go Restaurant Guides.



## **CREW HOTEL SERVICES (cont.)**

### **PARKING: Critical – inadequate parking may cost you the job!**

- Ample parking for large equipment trucks (including 18 wheelers) and numerous personal vehicles. Wide access & high tree clearance is critical for 40 footers. Gates with *arms* are often too narrow for trucks. If any portions of your property have limited access, list the height & width on your *film* flyer.
- Free parking is best – saves on paperwork.
- After-hours easy access.

### **RECEPTION: It is absolutely mandatory that call sheets, faxes, over-night deliveries, and messages be delivered promptly, and on-time.**

- Friendly staff – smiling and cheerful at all hours, and quick to respond. Try to respond to a request w/in 2 hours. If it will take several hours or days before you'll have an answer, let them know that – ASAP. They may need to find an alternate solution.
- Front Desk Manager available – 24-hours.
- Wake-Up Calls – completely dependable.
- Call sheet (daily schedule) delivery, to each room, at 4 AM if necessary.
- Dependable message center.
- Overnight Shipping – Easy sending & receiving of packages.
- Booking services – at front desk (massage, golf, restaurants, child care, emergency care, etc.). Create a binder with dividers for easy self-service.
- Resources – ample supply of area maps, Visitor Guides and SB brochures, such as Wine maps, 101 Free Things To Do, etc.

### **ROOMS:**

- Flexible cleaning schedules to allow for day or night shoots.
- Separate wings for film crews are ideal, especially for their office space – they may disrupt other guests with their odd hours and ad-hoc meetings.
- Production office space with ability for multiple phone lines options.
- Office space – Be willing to empty several rooms for use as offices (that often means ALL furniture... Proximity to a patio or deck is handy – doubles the space, and provide two entries; connecting suites are great too (otherwise, doors stay open and crew may hang out in the hall, potentially disturbing other guests).
- Multiple phone lines in rooms.
- Internet access type (standard or DSL?).
- Refrigerators & coffee makers (make the crew less dependent on the hotel).
- Hair dryers, irons & ironing boards.
- VCR availability, with movie library (or drop-off service) is a plus.
- Presidential or Luxury suites for VIP guests (or close access to VIP hotel).

## **CREW HOTEL SERVICES (cont.)**

### **ROUTE:**

- Easy access to main roads (101).
- Convenient to shops, restaurants & gas stations.

### **SECURITY:**

- Safe Deposit box at Reception or in-room.
- Guests must feel safe wandering the premises at 3AM or parking.
- The transportation captain may hire his own security guard to watch his trucks overnight.

### **TRANSPORTATION:**

- Airport Shuttle & taxi service.
- Car Rental service information.

## **VIP / ACTOR LODGING**

As many of you already know, celebrities require special care. They often prefer to be invisible to your staff and clientele – EXCEPT when they want immediate attention. It is a challenge to ignore them, yet still appear warm and friendly...

### **Celebrity treatment may require any or all of the following:**

- Excellent concierge services – including *after-hours* options.
- Privacy and absolute confidentiality.
- Ultra-diplomatic skills when a guest is exhausted and demanding.
- Multilingual staff.
- Access to special services, such as massage therapists, trainers.
- Food service after hours, and the ability to handle special diets.
- Child care.
- Pet services.

## **LOCATION FILMING ON YOUR PROPERTY**

Protect yourself. Contact the Film Commission with your concerns. Make sure you have *the three "C's," prior to filming: Contract, Certificate of Insurance & Check (for total amount).*

**CONTRACT:** A clear contract which spells out media usage (television, print, etc.), dates, fees, repairs and restoration, and reshoot policy.

- Contract legalese – Have a lawyer read it over before you sign the contract. If you don't agree with a line, cross it out and write in your own version.
- Fees – Never feel embarrassed about asking for a "location site fee" (payment). You should also be paid for reshoots (if the film was damaged or something went wrong, they must return & "re-shoot").
- Fees – Ask the production company to make an offer first, rather than you naming an amount. Then call us for advice on the offer. We'll refer you to similar properties that have regular filming. They will help guide you. Sometimes renovation work is preferable to cash. If they promise great publicity, ask for the exact terms in writing – or your credit may end up on the "cutting room floor."
- Deposit – Request a deposit and/or cancellation fee, especially in high season when rooms are being booked and you are unable to sell them last minute.
- Fee Schedule – Sometimes a company will ask to pay half up-front, and half mid-way. If you agree, make sure that they **DO** pay you mid-way. Do **NOT** agree to a final payment **AFTER** the shoot – you may never see that money.
- Credit check – If you don't know the company, verify their financial rating. The SBFC may also be able to check them out for you.
- Credit – If they promise to give you a screen credit – get it on paper!
- Insurance – With your facility named as *additionally insured* (it's a universal form called the Acord)

**PERMIT:** Issued to the production company by a City or County agency. A permit is always required on County property. A permit also requires insurance covering SB County – this is critical if there is an accident or fire.

A private lakeside lodge thought that they were exempt in August 2002, until we sent them a copy of the county ordinance. During the subsequent shoot, a crane fell in the lake, and the SB County Fire Dept had to assist with the removal of the crane, and oil clean-up. *It was costly, and insurance and the correct permits were critical to reimbursement for the accident.*

- Permit exception – A permit is not required for still photography on private property, *with no public impact*, in the *City of Santa Barbara*. This is the **ONLY** permit exception within the entire county of SB.

## **LOCATION FILMING ON YOUR PROPERTY (cont.)**

**PREP:** This will most likely be performed by the production company as it is critical that it be completed by *their* deadline. If it is a union crew, they probably won't be able to use local labor BUT they can purchase local materials and rent local equipment.

### **RESTORATION:**

- Fees – Many companies will cut a new check for the restoration costs, and ask that you return the actual deposit check. This is fine – but wait until the new check clears **BEFORE** you return the deposit check.
- Labor – You may wish to handle the repainting and cleanup yourself, and simply charge the company for the costs. This is generally preferable as you have complete control over choice of contractor, working hours, materials, etc.

**LOCATION PHOTOGRAPHY OF YOUR SITE:** *Visit Locations: Location Pics – send us Yours at [www.filmsantabarbara.com](http://www.filmsantabarbara.com) (Locations) or hire a photographer to photograph your property. You'll need a good master shot of the front, pool / courtyard / garden, meetings rooms, luxury suite, restaurant / bar, and scenic views. Remember, on bigger shoots, a room must be 30% larger than normal to fit both the camera, crew AND actors – or have a window or door leading to a yard or deck.*

- Mailings – If you would like to mail a flyer about your property to L.A. Location Managers and Scouts, you may purchase a list of labels from the California Film Commission (CFC) at 800-858-4749.
- Web-links – The home page of the Film Commission website, [filmsantabarbara.com](http://filmsantabarbara.com), has an accommodation listing that links to the CVB's accommodations section.

**FILM FRIENDLY COUNTY:** By working *together*, we'll be known as an easy, friendly county, low on red tape and high on resources.... And we'll **avoid** the much feared **NIMBY – Not In My Back Yard** label.

**CALL US FIRST!** Please call the Film Commission with your questions or concerns. We're always glad to help... Remember, we are here to serve YOU!

## LOCATION WORKSHEET

**LOCATION WORKSHEET** – this “cheat sheet” provides key points to help you plan and negotiate a shoot on your property.

**PRODUCTION COMPANY:** \_\_\_\_\_

**SHOW TITLE:** \_\_\_\_\_ **DATE:** \_\_\_\_\_

**TYPE OF PRODUCTION:** ( ) FEATURE ( ) TV SERIES ( ) TV MOVIE  
( ) COMMERCIAL ( ) MUSIC VIDEO ( ) OTHER: \_\_\_\_\_

**CONTACT:** \_\_\_\_\_ **TITLE:** \_\_\_\_\_ **PHONE:** \_\_\_\_\_

**STUDIO/ ADVERTISING AGENCY:** \_\_\_\_\_

**SHOOT DATE(S):** \_\_\_\_\_ **TIME:** \_\_\_\_\_

**AREA REQUESTED - EXTERIOR:**  
\_\_\_\_\_  
\_\_\_\_\_

**AREA REQUESTED - INTERIOR:** \_\_\_\_\_  
\_\_\_\_\_

**PREP / CONSTRUCTION:** \_\_\_\_\_  
\_\_\_\_\_

**DESCRIBE ACTIVITY:**  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**LOCATION WORKSHEET (cont.)**

**NUMBER OF PEOPLE –**

CREW: \_\_\_\_\_ CAST: \_\_\_\_\_ EXTRAS: \_\_\_\_\_  
PYROTECHNICS: \_\_\_\_\_ ANIMALS: \_\_\_\_\_

SCOUT - DATE: \_\_\_\_\_ TIME: \_\_\_\_\_  
IN ATTENDANCE: \_\_\_\_\_

DEPT HEAD SURVEY- DATE: \_\_\_\_\_ TIME: \_\_\_\_\_  
IN ATTENDANCE: \_\_\_\_\_

FEE: \_\_\_\_\_

**PROPERTY OWNER APPROVALS:**

\_\_\_\_\_  
\_\_\_\_\_

**NOTIFICATIONS: NEIGHBOR / BUSINESS / HOMEOWNER'S ASSN**

\_\_\_\_\_  
\_\_\_\_\_

**CONTRACT EXECUTED:** \_\_\_\_\_

If you have additional questions, please call the Santa Barbara County Film Commission at 805-966-9222, x110.

## **“LOCATION” MARKETING STRATEGIES FOR CVB MEMBERS**

**CFC MAILING LIST** – the California Film Commission sells a mailing label list of all union location managers & scouts (approx. 400) for under \$50.  
Tel: 800-858-4749

**LOCATION SERVICES IN SB:** Go to our website, [www.filmsantabarbara.com](http://www.filmsantabarbara.com), and select Locations: Location Services. List your property with all of these services for full exposure locally. We recommend that you list with several services, as opposed to signing an exclusive with one.

**LOCATIONS 411:** This is a great deal! For 12 years, Loc Scout Michael Sandknop (1-877-FILMING / 877-345-6464, [www.iwantfilming.com](http://www.iwantfilming.com)) has photographed locations, and prepared B&W or color brochures which he mass mailed to location managers. Now he does it all via two websites:

- 1) [www.IWantFilming.com](http://www.IWantFilming.com) – For \$240/year, you may place 10 photos on this site which is used solely by union Location Scouts and Location Managers. They may download as many photos as they wish for FREE.
- 2) [www.InstantLocations.com](http://www.InstantLocations.com) – For \$10/year, you may place 10 photos on this brand new site which is accessible to anyone. Users must pay to download photos, and the costs are picked up by the production company financing the feature, commercial, music video or still shoot.

**ON SITE:** This company has a fabulous color location book (annual) and website location library. You may purchase a page or share one with partners. Though costly, it's a high quality investment. 323-906-1747, Fax 323-906-1216.

**WEBSITE LIBRARY ON YOUR SITE** – Add a montage or Powerpoint show of photos showing off your site. Don't forget to include the following:

EXTERIORS - master overview, driveways, parking, gardens, unusual buildings, garages, barns, stables, carriage houses, pools, spas and jacuzzis.

INTERIORS – large interesting rooms.

VIEWS – show off your views, whether urban, ocean or mountains.

Visit our website, [www.filmsantabarbara.com](http://www.filmsantabarbara.com) under Locations Library, and click on *Location Pics – Send us yours*. This will explain how to photograph your location, and how to be listed with the Santa Barbara Film Commission.

**LINK YOUR WEBSITE TO OUR'S** - [www.filmsantabarbara.com](http://www.filmsantabarbara.com) and we'll link ours to you!



## **HOW TO LIST YOUR PROPERTY**

Dear Property Owner,

Thank you for your interest in **FilmSantaBarbara.com**, the official website of the Santa Barbara County Film Commission. Our mission is to help promote and facilitate media production throughout our County.

Since you have expressed an interest in submitting your property for inclusion in our database, please complete the Input Form and review our Submission Guidelines, which detail how to prepare images for submission.

If, for purposes of privacy and security, you would prefer not to have the address of your property made available over the Internet, make sure to check off the DO NOT PUBLISH checkbox when you enter your information. It is our policy NOT to list contacts and addresses for residential properties – unless you ask us to do so.

Visit the **Locations** section of **FilmSantaBarbara.com** to see for yourself how your photos and information will be displayed.

Other resources include:

- **California Film Commission publications** – 800-858-4749  
*Your Property in a Starring Role, A Manual for Property Owners Eager to have Filming.* \$9  
*Attracting Film Production: A Guidebook for Communities interested in promoting their Locales to Film Companies.* \$12
- EIDC's (the Los Angeles Film Commission) "how to" guide: *Introduction to Location Filming, Make Your Property a Star.* Download at [www.eidc.com](http://www.eidc.com)

Our staff is available to answer any questions that you might have regarding this project, and we look forward to working with you in the near future.

Sincerely,

Martine White  
County Film Commissioner

Santa Barbara Conference & Visitors Bureau  
and Film Commission  
1601 Anacapa Street  
Santa Barbara, CA 93101-1909  
(805) 966-9222 Fax: (805) 966-1728  
[www.FilmSantaBarbara.com](http://www.FilmSantaBarbara.com)  
[www.santabarbaraCA.com](http://www.santabarbaraCA.com)

## HOW TO LIST YOUR PROPERTY (cont.)

### SITE REGISTRATION

All listed properties are known as *listings*.

Your site may feature five (5) to 100 (100) images that best show off your property or business. Each JPG photo may be easily uploaded to our website - directly from your computer (see "Locations: Location PICS - Send Us Yours" on our website), or mail us a CDROM.

Please do NOT email a "zipped" folder of photos as our virus software will block it. You can, however, email individual shots as long as they are no larger than 200k each. Our system can handle about 30 small pics in one email.

We will select the most appropriate photos for posting to our online Location Library.

If you have additional questions, email us at [martine@filmsantabarbara.com](mailto:martine@filmsantabarbara.com).

\*Please mail **PC formatted disks** only (Kinko's can transfer them for you if you own a MAC).

SIZE: Save as a high quality JPG, 640 by 480, or 72 dpi. Label each photo with the name of the location, and the .jpg extension. Photos should be no smaller than 50K and no larger than 200K.

Once you have completed the forms and have prepared the images for submission, we will review your application and create your listing on [FilmSantaBarbara.com](http://FilmSantaBarbara.com). You will be considered the author/owner of each listing that you submit. Please email us annually to update your listing, and to ensure that all of your information is still current and correct.

Listings that are not updated annually may be deleted from [www.FilmSantaBarbara.com](http://www.FilmSantaBarbara.com).

Thank you for becoming a part of [www.FilmSantaBarbara.com](http://www.FilmSantaBarbara.com). Together, we are ensuring that Santa Barbara remains a top location for Film, Television, Catalog and News Media production.

\*This document is based on the Calif. Film Commission's *CinemaScout* packet, & is used herein with their permission and our thanks.

**HOW TO LIST YOUR PROPERTY (cont.)**

**PROPERTY OWNER RELEASE**

I, the undersigned, am the legal owner of the property at the address listed below, or I am authorized by the legal owner of such property to execute this release. I am voluntarily submitting photographs of the property to the State of California, California Film Commission for use on "FilmSantaBarbara.com", a film location database.

I hereby give the Santa Barbara County Film Commission, its successors and assigns, and those acting under its authority including employees, agents and contractors, permission to copy and/or publish in any manner photographs of my property, real and personal, and myself if incidentally shown in such photographs, with or without using my name. I further understand and consent to the use of the address of the property depicted in the photographs and any other editorial matter which, in the judgment of the Santa Barbara County Film Commission, should accompany the photographs or images derived from the photographs.

I hereby waive any right to inspect or to approve the photographs or editorial matter which may be used in conjunction therewith, and further waive any claim that I may have with respect to the eventual use to which the photographs may be applied.

I hereby release and indemnify Santa Barbara County Film Commission from all claims of any kind on account of such use.

Date: \_\_\_\_\_ (Site Name)\*

**MATERIALS:**

\*Please list and attach a separate sheet if you are releasing multiple sites.

- Floppy Disks
- Zip Disk
- Photo CD
- email

\_\_\_\_\_  
(Signature)

\_\_\_\_\_  
(Print Name)

\_\_\_\_\_  
(Your capacity – Property Owner, Manager, Authorized Agent, etc.)

\_\_\_\_\_  
(Street Address)

\_\_\_\_\_  
(City, County and ZIP Code)

\_\_\_\_\_  
(Telephone)

- Do NOT display address information on website.

I hereby certify that I am the legal owner of the above named property and I designate that \_\_\_\_\_ be listed as the Primary /Additional (circle one) Contact in the FilmSantaBarbara.com Database.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\*This document is based on Calif. Film Commission's CinemaScout packet, & is used herein with their permission & our thanks.

## HOW TO LIST YOUR PROPERTY (cont.)

### PHOTOGRAPHER RELEASE

I, the undersigned, am the legal owner of all rights to the photographs (including digital images) listed below, or am authorized by the legal owner of such photographs to execute this release. I am voluntarily submitting such photographs to the Santa Barbara County Film Commission for use on "FilmSantaBarbara.com", a film location database.

I hereby give the Santa Barbara County Film Commission, its successors and assigns, and those acting under its authority including employees, agents and contractors, permission to copy and/or publish in any manner these photographs, with or without using my name. I further understand and consent to the use of any editorial matter which, in the judgment of the Santa Barbara County Film Commission, should accompany the photographs or images derived from the photographs.

I hereby waive any right to inspect or to approve the photographs or editorial matter which may be used in conjunction therewith, and further waive any claim that I may have with respect to the eventual use to which the photographs may be applied.

I hereby release and indemnify the Santa Barbara County Film Commission from all claims of any kind on account of such use.

Date: \_\_\_\_\_

\_\_\_\_\_  
(Listing Property Name)\*

\*Please list and attach a separate sheet if releasing multiple sites.

#### MATERIALS:

- Floppy Disks
- Zip Disk
- Photo CD
- email

\_\_\_\_\_  
(Signature)

\_\_\_\_\_  
(Print Name)

\_\_\_\_\_  
(Capacity – Photographer, Authorized Agent, etc.)

\_\_\_\_\_  
(Street Address)

\_\_\_\_\_  
(City, County and ZIP Code)

\_\_\_\_\_  
(Telephone)

\_\_\_\_\_  
(Date)

\*This document is based on Calif. Film Commission's *CinemaScout* packet, & is used herein with their permission & our thanks.

## **HOW TO PHOTOGRAPH YOUR PROPERTY**

**THE LOCATION:** Do you have a unique building, vineyard or home that might be appropriate as the backdrop for a catalog shoot or a commercial?

**OWNERS ONLY:** You need the authority to negotiate the contract, so you must own or manage the property.

**FEES:** You may negotiate a daily rate or a package deal, which would include Prep (preparation) days, Shoot days, and Strike (clean-up or restoration) days. Fees are based on the production company's budget, and the type of production (small still shoot with 10 crew, medium commercial with 40 or big feature with 100).

**INSURANCE:** Imperative! The production company must provide you with an ACORD certificate which lists you as additionally insured. This will protect you, in case of fire, property damage, or accidents.

**PHOTOS:** Document your location with attractive photos.

**1. INTERIOR & EXTERIOR:** You'll need both outside & inside shots of your house, building or structure – unless you DO NOT wish INTERIOR filming.

**2. HOW TO SHOOT:** You could hire a photographer to photograph your property, or do it yourself. Use a quality 35mm or Digital Camera with a wide angle. Remember that you are trying to sell the best features of your property – so shoot them clearly and cleanly.

**EXTERIORS: (if using 35mm film, use 200 ASA film)**

Take a wide shot of your property, home, or stable - from across the street, or a nearby hill. Then take a reverse shot from the doorway of the property looking out. Then take a "medium" shot that shows off the focal point (such as a house or barn). And don't forget the back side – take the same shots of the rear of your home or property. Photograph all interesting sites on your property in this manner.

**INTERIORS: (if using 35 mm film, use 400 ASA film)**

These need to be well-lit so turn on all the lights. Photograph only *spacious rooms*. A catalog shoot might put only a camera man, an asst., and a model together in the room. But on a bigger shoot, the room must be 30% larger than normal to fit both the camera, crew AND actors – or have a window or door leading to a yard or deck (the camera can shoot through the window or door).

Shoot from one corner of the room, and then from the opposite side. The doorway must be clearly visible. Don't worry about "burning out" the windows. It's more important to see the walls clearly than to be able to look outside.

**OVERALL:** Take good master shots (overviews) of your main building or home, and don't forget your best scenic views.

## **HOW TO PHOTOGRAPH YOUR PROPERTY (cont.)**

**3. # OF PHOTOS:** Generally, a home can be well covered in 10-30 photos. If you have a large ranch or vineyard with many buildings and landscape features, you may need 2-3 times as many. If you have a road running through your property, shoot the different *looks* on it (flat, oak'y, windy, straight, etc).

**4. UNIQUE OR INTERESTING LOOKS:** If it's interesting or unique, take a photo.

**EXTERIOR:** Barns, historical buildings, pools, ponds or lakes, large gardens, driveway and roads, deck, jacuzzi, tree house or playground, garage, tennis courts and all sport or recreation areas, scenic vistas, creeks and waterfalls, broad expanses of open land, crops or orchards, arenas, stables, vineyards, warehouses, restaurant, hotel.

**INTERIOR:** Spacious rooms such as living room, dining room, bedrooms, library, den, over-sized bathrooms, attic, or even a basement. Include a few tight shots of special features like high ceilings, unique doors or gates, woodwork, and antiques.

**BUSINESSES:** Lobby and entry area, front desk, open work spaces, board room, restaurant, bar, banquet room, ballroom, hearing room, cellar, barrel room, cave, warehouse.

**5. LOCATION "AS IS":** Many homeowners *clean* up their site – don't bother unless it is to make the walls and perimeters more obvious, and makes photography easier for you. It's always possible that your property is *perfect* as is, given the project storyline (imagine the rooms of the two very different characters in ***The Odd Couple*** – run-down and neat in the very same home). Besides, the production company will probably want to *re-dress* it.

**6. LOCATION SCOUT:** If your property has potential, a Location Scout or Manager will visit you to *scout* it, while taking his/her own pictures. Remember, each project has very different *looks* - imagine an *MTV commercial*, with a 17 year-old boy drinking milk out of the carton at a high-tech steel fridge, versus a *Lands End catalog shoot* with mom displaying new fall fashions in her country kitchen.

**7. CONTACT INFO:** Be sure to include all your contact info, emergency numbers, email, and the address of the location. See our *How to List Your Property* for complete instructions.

**8. MARKETING YOUR SITE** – If you would like to mail a flyer about your property to L.A. Location Managers and Scouts, you may purchase a list of labels from the California Film Commission (CFC) at 800-858-4749 (approximately \$30).

**9. SEND US YOUR PHOTOS** See our *How to Send Us Your Photos* in the *Locations* section of [filmsantabarbara.com](http://filmsantabarbara.com).

**“CREW HOTEL” FLYER – Side A**



The *Best Western Pepper Tree Inn* in Santa Barbara is the ideal location for your film or photographic production crew. A unique full-service hotel with a resort style, we offer 150 spacious, well appointed guest rooms surrounding two pools and garden courtyards plus 3 conference rooms.



- Experienced with the Special Needs of Production Companies
- Ample Parking
- Close Proximity to Highway 101, Downtown Santa Barbara & Santa Ynez Valley
- Across from La Cumbre Shopping Plaza & Vons Grocery Store
- Friendly, Knowledgeable Staff

- Shuttle Service to Airport
- Restaurant, Lounge & Room Service
- Guest Laundry, Valet Service
- Exercise Room, Sauna, Massage Facilities
- 2 Pools, 2 Whirlpools
- Beauty & Barber Shop



- Guest Room Amenities include:
- Data Ports
  - Refrigerators & Coffee Makers
  - Iron, Ironing Board, Hair Dryer
  - Private Patio or Balcony
  - Larger, Deluxe Rooms with Executive Desk & VCR



3850 State Street  
 Santa Barbara, CA 93105  
 805-687-5511 • 800-338-0030 • Fax 805-682-2410

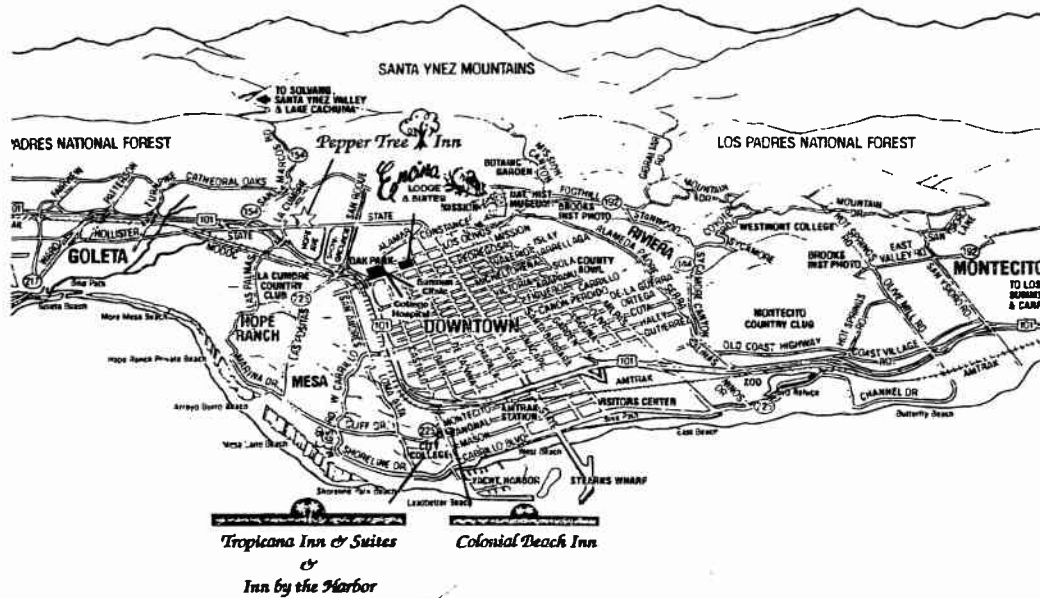


**“CREW HOTEL” FLYER – Side B**

**Meetings & Conferences**

The Pepper Tree Inn offers three conference rooms totalling approximately 3,000 square feet of meeting space. The Bark Room offers a permanent executive style setup with an oval oak table and 20 upholstered armchairs. The Board Room has 968 square feet of adaptable meeting space accommodating conferences up to 70 people. With 1,300 square feet, The Tree Top Room offers greater flexibility for your meeting. Audio visual equipment, modern capabilities and catering are available to fulfill your additional meeting requirements.

Room	Dimensions	Sq. Feet	Theatre	Classroom	Conference	Banquet
Tree Top Room	36' by 36'	1,296	100	60	45	60
Board Room	22' by 44'	968	70	45	35	50
Bark Room	22' by 32'	704	N/A	N/A	20	N/A





## **SAMPLE HOTEL LOCATION FEES**

### **Millenium Biltmore Los Angeles** (a premium location site in L.A.)

#### **FELICITY EPISODE 11, "A Perfect Match"**

#### **BILTMORE COSTS AS OF 10/28/01:**

Only day available for filming is Tuesday, November 6, 2001.

Biltmore is a union hotel & must cater through the hotel or off property.

Cost for parking lot on 5<sup>th</sup> & Hill not yet available.

Filming fee:	\$5,000/shoot day
Gallery Bar:	\$2,000/shoot day (must be out by 3pm - or buy out the night)
Rendezvous Ct.:	\$1,500/shoot day (open to Smeraldi's Restaurant – noisy)
Galleria Hallway:	\$1,500/shoot day (must be at south end near Carriage Ramp; tradeshow in Emerald Ballroom by 5 <sup>th</sup> St. on 11/6)
Site Rep:	\$500/12 hour day
Security:	\$22/hr
Engineer:	\$55/hr
Carriage Ramp:	\$500/day (area for equipment vehicle parking – doubt can work for base camp)

SAMPLE

# INSURANCE ACORD CERTIFICATE (Cert)

ACORD		Serial # A2065	8/23/02		
<b>PRODUCER</b> AON RISK SERVICES AONALBERT G. RUBEN INSURANCE SERVICES, INC. 10680 WILSHIRE BOULEVARD, 7TH FLOOR LOS ANGELES, CA 90024 LICENSE NO. 0808034		THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW.			
CONTACT: YASMINE KATCHIC (310) 234-8815		<b>COMPANIES AFFORDING COVERAGE</b>			
<b>INSURED</b> <div style="border: 1px solid black; padding: 5px; width: fit-content;">                     X42 Prods                      Hollywood, CA                 </div>		COMPANY A		CONTINENTAL CASUALTY COMPANY	
		COMPANY B		LIBERTY MUTUAL INSURANCE COMPANY	
		COMPANY C		ZURICH INTERNATIONAL	
		COMPANY D			
THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED, NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN. THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES, LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.					
CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE DATE (MM/DD/YY)	POLICY EXPIRATION DATE (MM/DD/YY)	LIMITS
A	<input checked="" type="checkbox"/> GENERAL LIABILITY <input type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCUR <input type="checkbox"/> OWNERS & CONTRACTOR'S PROT <input checked="" type="checkbox"/> AGG. LIMITS SUBJECT TO PRIOR CLAIMS	GL247900777	6/30/02	6/30/03	GENERAL AGGREGATE \$ 10,000,000
					PRODUCTS - COMP/OP AGG \$ 5,000,000 PERSONAL & ADV INJURY \$ 5,000,000 EACH OCCURRENCE \$ 5,000,000 FIRE DAMAGE (Any one fire) \$ 5,000,000 MED EXP (Any one person) \$ N/A
A	<input checked="" type="checkbox"/> AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED AUTOS <input type="checkbox"/> SCHEDULED AUTOS <input type="checkbox"/> HIRED AUTOS <input type="checkbox"/> NON-OWNED AUTOS	BUA247900827 BUA247900794 (TX)	6/30/02 6/30/02	6/30/03 6/30/03	COMBINED SINGLE LIMIT \$ 2,000,000
					BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE \$
	<input type="checkbox"/> GARAGE LIABILITY <input type="checkbox"/> ANY AUTO				AUTO ONLY - EA ACCIDENT \$ OTHER THAN AUTO ONLY: EACH ACCIDENT \$ AGGREGATE \$
	<input type="checkbox"/> EXCESS LIABILITY <input type="checkbox"/> UMBRELLA FORM <input type="checkbox"/> OTHER THAN UMBRELLA FORM				EACH OCCURRENCE \$ AGGREGATE \$
B	<input type="checkbox"/> WORKERS COMPENSATION AND EMPLOYERS' LIABILITY THE PROPRIETOR PARTNER/EXECUTIVE OFFICERS ARE: <input type="checkbox"/> INCL <input type="checkbox"/> EXCL	EW7-66N-004101-081 WA2-66D-004101-132 (FL) WA2-66D-004101-121 (EVIDENCE ONLY)	6/30/02 6/30/02 6/30/02	6/30/03 6/30/03 6/30/03	<input checked="" type="checkbox"/> WC/STATUTORY LIMITS <input type="checkbox"/> OTHER
					EL EACH ACCIDENT \$ 1,000,000 EL DISEASE - POLICY LIMIT \$ 1,000,000 EL DISEASE - EA EMPLOYEE \$ 1,000,000
C	<input type="checkbox"/> OTHER PROPERTY PACKAGE	WB0200380 (COVERAGE IS SUBJECT TO A SELF-INSURED RETENTION)	3/31/02	3/31/03	\$1 MIL MISC. EQUIP. \$1 MIL PSW \$2 MIL 3RD P.P.D.
DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS CERTIFICATE HOLDER IS ADDED AS AN ADDITIONAL INSURED/LOSS PAYEE AS THEIR INTEREST MAY APPEAR, AS RESPECTS TO LOCATION/PREMISES/VEHICLES & EQUIPMENT LEASED/RENTED BY THE NAMED INSURED WITH RESPECTS TO OPERATIONS OF THE INSURED WHILE USED IN CONNECTION WITH THE PRODUCTION ENTITLED: "MIRACLES".					
<div style="border: 1px solid black; padding: 5px; width: fit-content;">                     First Church                      1st Street                      Los Angeles CA                 </div>			SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICE SHALL IMPOSE NO OBLIGATION OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES.		
			AUTHORIZED REPRESENTATIVE 		

**CONTRACT / LOCATION AGREEMENT**

PROPERTY OWNER: \_\_\_\_\_ PICTURE TITLE: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_ PRODUCTION COMPANY: \_\_\_\_\_  
 PHONE: \_\_\_\_\_ PHONE: \_\_\_\_\_ (Production Ofc)  
 \_\_\_\_\_ (Location Dept.)  
 FAX: \_\_\_\_\_

Your signature in the space provided below as owner or agent, will confirm the following agreement between you and us regarding our use of the Premises described below in connection with the production of the above feature length theatrical motion picture hereinafter referred to as the "Picture". This letter sets forth the entire understanding between you and us and may not be altered except by another written agreement signed by both you and us.

1. You hereby grant to the above named production company ("Company") exclusive right during the term hereof to enter upon and to utilize the premises described below and to bring onto the premises such personnel and equipment as we deem necessary for and in connection with the production of the Picture, upon the terms set forth herein. The Agreement allows the Company to enter upon the Premises (with personnel, materials, vehicles, and equipment), erect motion picture sets and place props thereon, conduct activities upon and photograph and record at the Premises (including, without limitations, to photograph and record both the real and personal property, all of the signs, displays, interiors, exteriors, and the like appearing therein).
2. The term "the Premises" as used herein refers to the premises located at \_\_\_\_\_ including the grounds at said address and all buildings and other structures located thereon, together with access to and egress from said Premises.
3. The term hereof ("the Term") shall commence on \_\_\_\_\_ **2003** and shall continue until we have completed photography of the Picture at the Premises, but not beyond \_\_\_\_\_ **2003**, unless the Term is modified by company due to weather conditions or changes in the production schedules. Production personnel may, prior to the commencement of the Term, enter, visit, storyboard, photograph or otherwise inspect the Premises to plan and set up for production without additional charge at reasonable times and with reasonable notice to the owner and/or agent.
4. You hereby represent and warrant that:
  - a) you have the right authority to make and enter into this Agreement and to grant us rights set forth herein;
  - b) the consent or permission of no other person, firm, or corporation is necessary in order to enable company to enjoy full rights to the use of the Premises as outlined herein;

**CONTRACT / LOCATION AGREEMENT (cont.)**

- c) the undersigned will take no action, nor allow or authorize any third party to take any action which might interfere with the full use and enjoyment of the Premises by Company as outlined herein; and
- d) there are no outstanding contracts or commitments of any kind which conflict with this Agreement or may limit, restrict or impair Company's use and enjoyment of the Premises or the rights granted to Company hereunder.

5. As compensation for our use of the Premises during the Term, we shall pay you based on the following rates:

<u># Days/Rate</u>	<u>Tentative Dates</u>
3 prep @ \$ _____	2003
1 shoot @ \$ _____	2003
1 strike @ \$ _____	2003
ESTIMATED TOTAL \$ _____	

- 6. If following the Term we require use of the Premises for additional use in connection with the Picture, you shall permit us to re-enter upon, and again utilize, the premises for such purpose. The dates for such additional use shall be subject to your approval (which approval shall not be unreasonably withheld by you or any subsequent owners). If we utilize the Premises for additional filming, we shall pay you according to the schedule in Paragraph 5 above.
- 7. We may at any time prior to twelve (12) hours before commencement of the Term specified in Paragraph 3 hereof elect not to use the Premises by giving you notice of such election, in which case neither party shall have any further obligation. If, within twelve (12) hours of commencement of the Term specified in Paragraph 3 hereof, we elect not to use the Premises, we agree to pay you twenty-five percent (25%) of the estimated total compensation specified in Paragraph 5 hereof, to a maximum of Five Hundred Dollars (\$500.00).
- 8. Nothing herein shall obligate us to photograph, to use such photography, or to otherwise use the Premises, but we reserve the right to complete any photography or other recordings commenced on the Premises. We shall have the right to photograph, record and depict the Premises and/or any part or parts thereof, accurately or otherwise, as we may choose, using and/or reproducing the actual name, signs, logos, trademarks and other identifying features thereof and/or without regard to the actual appearance or name of the Premises or any part or thereof, in connection with the Picture and any other picture produced by us or by others. Company shall have the right to construct a set duplicating all or any part of the premises (including, but not limited to, any signs and the interiors of said Premises) for the purpose of completing scheduled work, or for filming retakes, added scenes, advertisements or promotions.

**CONTRACT / LOCATION AGREEMENT (cont.)**

9. The Company agrees to leave the Premises in good condition and order, and to use reasonable care to prevent damage to the Premises. Promptly following the expiration of the Term and, if applicable, promptly upon the completion of any additional use by us of the premises, but not later than three (3) business days after such expiration of the Term and completion of additional use, respectively, we shall remove from the Premises all structures, equipment and other materials placed thereon by us.
10. We agree to hold you harmless and to indemnify you for damage to the Premises and property located thereon and for personal injury occurring on the Premises during the Term and from any and all liability and loss which you may incur by reason of any accidents, injuries, death or other damage to the Premises directly caused by our negligence in connection with our use of the Premises. In connection therewith, you agree to submit to us in writing, within five (5) days after the expiration of the Term (including any additional use by us of the Premises) a detailed listing of all claimed property damage or personal injuries for which we are responsible, and you shall permit our representatives to inspect the property so damaged.
11. The undersigned hereby agrees to indemnify and hold Company, its licensees, successors, assigns, its and their employees, agents, officers, and suppliers free and harmless from and against any and all loss, costs, liability, damages, claims, demands, action or cause of action, and expenses (including, but not limited to, attorneys' fees) of any nature arising from, growing out of, or concerning: (a) any breach of agent or owner of any of the above warranties or any provision of this Agreement; and (b) any accidents, injuries, death or other damage directly caused by the negligence of the agent or owner of the Premises.
12. You hereby acknowledge that neither you nor any owner or tenant, or other party now or hereafter having an interest in said Premises, has any interest in our photography or recording on or of the Premises, nor any right of action against us or any other party arising out of any use of said photography. You hereby grant to us, our successors and assigns the irrevocable and perpetual right, worldwide, in any manner and in any media to use and exploit the films, photographs, and recordings made of or on the Premises in connection with the Picture in such manner and to such extent as Company desires in its sole discretion. Company and its licensees, assigns and successors shall be the sole and exclusive owner of all rights of whatever nature, including all copyrights, in and to all films, photographs and recordings made on or of the premises, in perpetuity throughout the universe.

**CONTRACT / LOCATION AGREEMENT (cont.)**

- 13. Your sole right as to any breach or alleged breach hereunder by us shall be the recovery of money damages, if any, and the rights herein granted by you shall not terminate by reason of such breach. In no event may you terminate this agreement or obtain injunctive or other equitable relief with respect to any breach of our obligations hereunder.

Very truly yours,

By: \_\_\_\_\_  
 Title: Line Producer  
 2003

APPROVED AND ACCEPTED:

\_\_\_\_\_  
Property Owner

\_\_\_\_\_  
SS# or Fed. I.D. #

\_\_\_\_\_  
Date

NOTE: If agent signs on owner's behalf, please complete the following:  
 I, \_\_\_\_\_ warrant and represent that I am the authorized agent and representative of the above-named owner of the Premises, and I have been expressly empowered and authorized by owner to license company to use the Premises and grant to Company all the rights granted to company under this Agreement, and I have, by my signature above, bound the owner to the terms, provisions, covenants and conditions of this Agreement.

\_\_\_\_\_  
Agent's Signature

\_\_\_\_\_  
Agent for Owner (name)

\_\_\_\_\_  
Agent's Telephone Number

Date: \_\_\_\_\_

## **FILMING REGULATIONS FOR SHOPPING MALLS**

As a landlord we must abide by certain guidelines, as directed through the leases of our retailers, as well as city, state and fire code regulations. Each filming request is evaluated on an individual basis. As an experienced, film-friendly company, we assist you in working within those guidelines, or in seeking approvals from our retailers.

- **Hours of filming** - Filming is permitted during all mall hours. Food court filming should not be scheduled from 12:00 p.m. to 3:00 p.m. or 5:00 p.m. to 8:00 p.m.
- **Story Lines** - Due to the fact we are a family oriented company, we are sensitive to story lines which might present a negative impression of a shopping experience, i.e. kidnappings, weapons, murders, etc.
- **Tech Walks** - Once a Westfield Shoppingtown is chosen, a tech walk will be completed with your staff and the Specialty Leasing Manager assigned to that particular Shoppingtown. Westfield's Film License Agreement outlines the details of the tech walk and includes a lease plan showing the specific areas to be used for filming, base camps, equipment trucks, generators and parking. Additional requests after the negotiation of the Film License Agreement could increase the cost.
- **Extras** - Extras may not use employee restrooms! They must remain in designated holding areas when not working on the scene being filmed.
- **Communication Radios** - A designated crew member must be in communication with Shoppingtown's Management Office. You must provide us with a radio during filming.
- **Security** - As outlined in the Film License Agreement, based on the size of your shoot, we require hiring one or more "Westfield-contracted" Security personnel to oversee your production. This person is not responsible for the security of your equipment or staff. Their function is to supervise the terms of the agreement as agreed to by both parties.
- **Engineering** - Based on the size of your shoot, we might also require the hiring of one engineer from our staff. The engineer would be dedicated to assist you with your needs as it relates to the operations of our Shoppingtown.
- **Approvals** - We require from you a signed approval form, from each individual retailer impacted by the activities of your shoot. A sample form is included for your reference or use if needed. We are frequently asked how long it will take for approval from Westfield. The decision is made at the center level with approval from the VP of Specialty Leasing West and can be made in one day if your requests fall within our guidelines.
- **Signage** - Signage cannot be removed or covered unless permission is obtained from the retailer and the designated Westfield Shoppingtown Management Office. Signage should be placed at entrances to advise our customers that filming is in progress.
- **Elevators/Escalators** - Although our elevators and escalators have been used for filming, traffic flow cannot be stopped for the entirety of your shoot. Traffic is stopped only for a short two or three minute time period to allow you to film your scene. Traffic is then allowed to flow while you setup for the next take. The Security personnel we require will monitor this phase of your shoot.
- **Cabling/Equipment** - For the safety of our customers, all cabling must be covered and equipment kept in designated areas.

\*This document is based on the Westfield Shoppingtown Filming packet, and is used herein with their permission and our thanks.

## **FILMING REGULATIONS FOR PARKS**

**\*Failure to comply with these conditions will place you in violation of your film permit and may result in revocation of permit**

- No vehicles or heavy equipment on turf allowed.
- Must remove all self-generated trash and dispose of off-site. No exceptions.
- Use of city dumpsters or trashcans is prohibited.
- Must work around park and maintenance activities. No exceptions.
- Company does not have exclusive use of the park at anytime. No exceptions.
- May not block service roads, driveways, or parking lot access. No exceptions.
- No staking or drilling into turf, rocks, trees or asphalted areas. No exceptions.
- Company must restore any damages or alterations to original or better conditions. No exceptions.
- Company is responsible to make sure all the guidelines and restrictions are given out to the entire staff involved, while on city property.
- Must adhere to attached restrictions and instructions given by monitor and/or park staff.
- No driving on or across the grass at any time. No exceptions.
- May be ok to dig a small hole to sink fence post, on a case-by-case basis.
- Monitor must watch digging and look for pipes.
- Must fill and tamp down. May request ok to cover coke machine and signs.
- May request permission to control parking lot for picture.
- Must provide parking for handicapped if needed. No exceptions.
- Must provide parking and/or drop off for patrons. No exceptions.
- Company must provide own restrooms and trash facility. No exceptions.

\*This document is based on the Filming Packet of the Park Film Office of the City Of Los Angeles, Department of Recreation and Parks, and is used herein with their permission and our thanks.



## FILMING REGULATIONS FOR MEDICAL CENTERS

January 1, 2004

Dear Location Manager,

Our Medical Center is pleased to offer areas of our facility as a locale for filming.

The interior of the building has a variety of styles, and reasonable alterations are allowed. The facility has an industrial kitchen, operating and recovery room suites, a nursery, intensive and critical care units, and several floors of patient rooms and hallways. Hospital furniture and medical equipment are available for rent, as well as medical advice on set design technical accuracy.

Filming at our facility has proven to be successful for production companies as well as the Medical Center. Our client list includes: Fox Searchlight and Larry Levinson Productions for such projects as SIDEWAYS and THE LAST COWBOY. We are pleased to accommodate the film industry by offering our site as a location for features, television series, commercials and photo shoots.

All filming requests and coordination are handled through the Public Relations Department, with a representative available Monday through Friday, 9:00 a.m. - 4:00 p.m. A price list of our location-use fees and an outline of other available services has been included with this information packet. If you have any questions or would like to tour the building, give us a call. We look forward to working with you in the future.

Sincerely,

Public Relations Representative

## **FILMING REGULATIONS FOR MEDICAL CENTERS**

### **DAILY RULES AND REGULATIONS\***

- 1) The emergency entrance is off limits to vehicle traffic. Use of this entrance or parking here is not permitted.
- 2) Loading zones, in front of the Hospital Building, must remain unobstructed at all times (space provided must be at least 2 full car lengths).
- 3) Smoking is allowed in posted areas only. Alcoholic beverages are not permitted on the premises. A craft service area and smoke room will be designated and provided by the Medical Center.
- 4) All crew and cast members must use the service elevators. Load capacity must be limited when transporting equipment.
- 5) No crew or cast member is to be on the premises for production related purposes without notice and arrangements made in advance.
- 6) Security is of utmost importance to the Medical Center, therefore, identification badges will be issued to all cast and crew. During filming, these ID's must be worn at all times while on the premises (except by the actors).
- 7) Filming areas are located near patient care areas; therefore, film crews are expected to conduct business with a minimum of noise. Cooperation and courtesy toward the hospital staff and patients is required.

\*VIOLATION WILL RESULT IN ADDITIONAL FEES OR TERMINATION OF AGREEMENT.

**FILMING REGULATIONS FOR MEDICAL CENTERS**  
**LOBBY GUIDELINES**

- 1) Lobby may not be controlled (do not close doors to lobby) until 2:00 p.m.
- 2) Security Guard must be posted at alternate entrance to assist with re-routed traffic; (The Medical Center will provide Security Guard, at a cost to production company.)
- 3) Hospital will re-route employee/visitor traffic.
- 4) Hospital will provide signage to re-route traffic, at a cost to film production company.
- 5) Departmental "sound" (from personnel) may not be controlled in any way. No exceptions.
- 6) Pre-rig and Prep crews may enter the Lobby before 2:00 p.m., but must be limited and may not inhibit the natural functions of the area, or impede the traffic flow.
- 7) P.A. system will be turned down as much as possible during filming in the lobby area; however, there are slight audible sounds that will remain.

## **FILMING REGULATIONS FOR MEDICAL CENTERS** **POLICY AND PROCEDURES**

### **Shooting Costs**

Daily Fee:	\$3250 per day/per floor
Additional Floors:	\$500 per day
Prep / Strike Fee:	\$200 per day

### **Payment of Fees**

A check made payable to the Medical Center inclusive of the fees for the daily shooting, prep days, and strike days is to be sent to Medical Center, Public Relations Department, Attention: Filming Coordinator, no later than two days prior to prep date.

Equipment rental, catering services, property damage, and any additional charges will be billed to the production company immediately following completion of shooting. Payment is expected no later than 10 days after receipt of invoice, payable to the Medical Center.

### **Required Personnel**

Inclusive in shooting costs, the following hospital personnel are required and provided by the Medical Center to insure Hospital maintenance and answer operational questions.

- (1) Medical Center Engineer/Electrician
  
- (1) Filming Coordinator/Property Management Representative. \*Filming Coordinator's hours will not exceed 12 hours per day unless previously arranged with PR Dept. Approved overtime hours at \$35/hr will be paid directly to the Filming Coordinator.

### **Optional Personnel**

Housekeeping Staff:	\$30 per hour
Technical Advisor:	\$60 per hour
Biomedical Advisor:	\$65 per hour
Med Tech:	\$75 per hour

### **Rental of Equipment**

Various medical items are available for rental from the Medical Center. Items must be ordered no less than one week in advance.

### **Parking**

Parking on public streets must be arranged through the City. Additional production and crew parking is also available on the medical campus (see attached map).

### **Insurance**

Prior to the filming day(s), a certificate of General Liability Insurance providing coverage of at least one million dollars (\$ 1,000,000.00) with the Medical Center listed as an additional insured, must be provided to the Medical Center. The certificate shall remain in force and effect for the entire term of this Agreement and any extension thereof.

## **MEDICAL CENTER / HOSPITAL FILMING REGULATIONS**

### **POLICY AND PROCEDURES (cont.)**

#### **Fire Policy**

Upon location selection, a technical walkthrough is necessary and must include a Medical Center Engineer, the local Fire Marshal, a Medical Center Management Representative, the Location Manager, and members of the production crew. At this time, all parties involved shall check for any physical drawbacks (i.e., sound problems, wiring problems, etc.) of the selected locations. Further, the Fire Marshal will give recommendations and the production company representative and management representative will sign the location review, subject to the Fire Marshal's approval. In addition, the production company is responsible for filing proper papers and obtaining fire permits with the local Fire Department prior to the shooting date.

#### **Maintenance**

No construction on the property or modification to existing facilities at Medical Center will be permitted without prior written approval of the Medical Center. The production company shall maintain all areas of usage in good condition return these areas to the same condition when filming is completed. Materials purchased for the restoration of damaged property charged to the company.

The Medical Center is not responsible for lost or stolen items.

#### **Telephones**

Production lines are available upon request. The Medical Center will provide your company with a single line telephone with local area code access for \$85/day (the phone is also equipped with a seven digit incoming number).

#### **Tours/Walkthrough's**

Production companies are invited to tour the Medical Center upon request. All appointments must be arranged in advance through the Public Relations Department/Property Management Representative. Each company is entitled to three tours/walkthrough's; additional visits may be arranged through the PR Dept (fee \$35/hr).

#### **Rules and Regulations**

All filming communication will come through the Public Relations Department specifically. No other departments shall be contacted by the production crew. A list of Daily Rules and Regulations will be given to the location manager prior to shooting. It is the responsibility of the location manager to see that the production crew follow these rules: we suggest that a copy of the list be given to each production member who will be on the premises. Failure to cooperate with the Medical Center guidelines will result in termination of the Agreement and forfeiture of fees.

## MEDICAL CENTER / HOSPITAL FILMING REGULATIONS

### STATE FIRE CODES

The following items shall be strictly adhered to:

#### Power

It is not permissible to "tie into" the hospital's main electrical power supply to provide electrical power to movie equipment or to plug in appliances into any hospital electrical outlet. \*

#### \*Power for the Purpose of Dressing the Set

Those "appliances" that would customarily be used in a hospital patient care room (i.e. table lamps, ventilator, cardiac monitor, etc.) may be plugged into hospital electrical outlets if they are a functioning part of a "hot set".

#### Access

Corridors, hallways, stairways, exit signs, and fire department connections shall be maintained well lit and unobstructed at all times.

#### Equipment

All equipment not in use shall be stored or placed in a room(s).

#### Parking

Fire Department access shall be maintained at all times.

The above list does not cover all code sections that would be applicable to hospitals, and does not abrogate the authority or responsibility of the uniform fire safety officer assigned to all hospital filming locations. However, failure to comply with any of the above stated regulations may be cause to summarily revoke your filming permit.

SAMPLE

**MEDICAL CENTER / HOSPITAL FILMING REGULATIONS**  
**LOCATION REVIEW**

NAME OF FACILITY: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_  
DATE: \_\_\_\_\_

Approval of filming location(s) is contingent upon the area(s) meeting the following criteria:

- 1) A vacant wing isolated from patients or patient use areas (x-rays, pharmacy, etc.).
- 2) Approved areas shall provide no disruption to hospital activities.  
Hospital main lobbies, elevator-lobbies, and emergency room areas, etc., are prohibited.  
Fire Department access shall be maintained at all times.

In addition to meeting the above criteria, the following items shall be strictly adhered to. Failure to comply with any of the following will be cause to summarily revoke your filming permit.

- 1) It is not permissible to "tie into" the hospital's main electrical power supply to provide electrical power to movie equipment or to plug in appliances into any hospital electrical outlet.
- 2) Corridors, hallways, stairways, exit signs, and fire department connections shall be maintained well lit and unobstructed at all times.
- 3) All equipment not in use shall be stored or placed in a room(s). Equipment "standing by" in corridor is prohibited.

The above list does not cover all code sections that would be applicable to hospitals, and does not abrogate the authority or responsibility of the uniform fire safety officer assigned to all hospital filming locations.

Brief description of approved location(s)

\_\_\_\_\_  
\_\_\_\_\_

I agree to the above conditions and accept the responsibility of ensuring that all safety requirements are adhered to.

Location Manager: \_\_\_\_\_

Print name Signature Date

Hospital Representative: \_\_\_\_\_

Print name Signature Date

Fire Inspector: \_\_\_\_\_ Approved \_\_\_\_\_ Denied \_\_\_\_\_

**SAMPLE**

**CALL SHEET (Daily Schedule) – Side A**

# HIDALGO

HOSPITAL - MARIAN MEDICAL CENTER  
1400 EAST CHURCH STREET,  
SANTA MARIA CA 805.739.3000

**HIDALGO PRODUCTIONS INC.**      **DATE: THURSDAY FEBRUARY 13, 2003**  
**DIRECTOR: JOE JOHNSTON**      **DAY 100 OF 88**  
**PRODUCER: CASEY SILVER**      **EXEC. PRODUCER: DON ZEPPEL**      **WRITER: JOHN FUSCO**      **CREW CALL-LV HOTEL**

SUNRISE: 637A      SUNSET: 526P      WEATHER: COLD AM, WARM, SUNNY, SLIGHTLY CLOUDY LATES, COOLER PM  
**6A LV**      **SHOUTING CALL 7A**

\*\*\*THESE ARE NO FORCED CALLS WITHOUT PRIOR APPROVAL BY THE UPM\*\*\*  
 \*\*HIDALGO PRODUCTIONS INC HAS AN INDUSTRY INJURY / ILLNESS PREVENTION PROGRAM IN EFFECT. SEE ASST. DIRECTORS FOR MANUAL\*\*  
 \*\*\*SAFETY MEETING ON SET AT CALL\*\*\*

SET / SCENE DESCRIPTION	SCENE #	CAST #'S	D/N	PAGES	LOCATION		
<b>EXT BEACH</b> Hidalgo in the sea, Bin Al-Reeh congratulates Frank. Frank hugs his horse	90F PT	1, 2, 5, 29, 30	D21	1 1/8	GUADLOUPE DUNES SANTA MARIA CA		
<b>BEGIN.....</b> <b>EXT BEACH</b> Frank and Jasira say their goodbyes	91FT	1, 2	D21	1			
<b>TIME PERMITTING.....</b> <b>EXT TENT CITY OUTSIDE DAMASCUS</b> BG Plate	89FT	N/A	D21	3/8			
<b>NOTE: ALL CAST AND CREW ARE TO TAKE THEIR TURNAROUND.</b>							
<b>NOTE: THERE IS NO PARKING AT THE LOCATION!!!!</b>							
SEE POSTED SAFETY BULLETINS: 5, 6, REGARDING.....							
#5-SAFETY AWARENESS, #6-ANIMAL HANDLING							
#	CAST AND DAY PLAYERS	STATUS	ROLE	PU / RPT	MAKE UP	SET CALL	NOTES
1	VIGGO MORTENSEN	W	FRANK HOPKINS	P/U @ 530A	6A	7A	P/U @ HOTEL
2	ZULEIKHA ROBINSON	W	JAZIRA	P/U @ 530A	6A	W/N	P/U @ HOTEL
5	SAID TAGHMAOUI	W	BIN AL-REEH	P/U @ 530A	6A	7A	P/U @ HOTEL
6	ADONI MAROPIS	H	SAKR	HOLD	HOLD	HOLD	
29	HAARSH NAYYER	W	YUSUF	P/U @ 530A	6A	7A	P/U @ HOTEL
30	FRANKY MHANGI	W	SLAVE BOY	P/U @ 530A	6A	7A	P/U @ HOTEL
37	TEAMIR SWEENEY	W	CAMEL BOYKO	P/U @ 8A	830A	W/N	P/U @ HOTEL
XX	MIKE WATSON	W	UTILITY STUNT	P/U @ 6A	630A	W/N	P/U @ HOTEL
XX	PAT ROMANO	W	STUNT COORD	P/U @ 6A	N/A	630A	P/U @ HOTEL
XX	DARWIN MITCHELL	W	DUI AL-REEH	P/U @ 6A	630A	W/N	P/U @ HOTEL
ATMOS / STAND INS (CALLS ARE WEATHER PERMITTING)	CHANNELS	PRODUCTION REQUIREMENTS					
UTILITY STAND INS - FAUL, MICHELE      LV HOTEL @ 6A BEACH ATMOS      RPT PARKING @ 490A	PROD-1 PROD-2 PROD-3 PROD-4 LOCATIONS-5 PROPS-6 ELECTRIC-7 GRIPS-8 CAMERA-9 TRANSFO-10 WRANGLERS-11 SFX-12 PROD-13 PROD-14 PROD-15 PROD-16	PROPS: LAKOTA FLAG, FRANKS GUN WARDROBE: WET SUITS ART DEPT: CAMEL BOY TOWER MAKE UP: HIDALGO PROSTHETIC SFX: SMOKE, WIND CAMERA: TECHNO CRANE, LIBRA HEAD ANIMALS: SEE BACK GRIP/ELEC: TECHNOCRANE, LIBRA HEAD, MAVERICK CRANE					
DATE	ADVANCE SCHEDULE	SCENE #	CAST	PAGES			
FRI FEB 14	<b>TO COMPLETE.....</b> <b>EXT BEACH</b> Hidalgo in the sea, Bin Al-Reeh congratulates Frank. Frank hugs Hidalgo Frank and Jasira say their goodbyes	90F PT 91FT	1, 2, 5, 29, 30 1, 2	1 1/8 1			
SAT FEB 15	<b>EXT TENT CITY OUTSIDE DAMASCUS - BG PLATE</b> TBD	89FT	N/A	3/8			
MON FEB 17	HOLIDAY						
TUES - FRI FEB 18, 19 20, 21 22	TRAVEL TO, AND BEGIN WORK AT CUDEBACK DRY LAKE	84, A84A84A 84B, C, D, E, GPT 84F, 89A, 90, 90D	1, 5, 8	6 6/8			

**A**



**CALL SHEET (Daily Schedule) – Side B**

CALL SHEET - ALL CALLS ARE LEAVING HOTELS											
"HIDALGO"			CREW CALL: 6A LV			DATE: THURSDAY FEBRUARY 13, 2003					
STAFF & CREW	NAME	IN	STAFF & CREW	NAME	IN	STAFF & CREW	NAME	IN	STAFF & CREW	NAME	IN
1	PRODUCTION	TURNAROUND OR.....	1	WARDROBE	TURNAROUND OR.....	1	EXTRAS CASTING	TURNAROUND OR.....	1	EXTRAS CASTING	TURNAROUND OR.....
1	DIRECTOR	JOE JOHNSTON	6A LV	1	COSTUME DESIGNER	JEREMY KURLAND	0/C	1	EXTRAS CASTING	CONTRAL CASTING 818.562.2700	TURNAROUND OR.....
1	1st AD	DON ZEPPEL	0/C	1	ASST COST DESIGNER	BOB WOJEWODSKI	0/C	1	EXTRAS CASTING	AMIGUERE MOTIONPICTURE 818.613.9208	TURNAROUND OR.....
1	2nd AD	CHRIS BROMLEY	0/C	1	COST SUPERVISOR	CAILANE FASSMAN LITTLE	0/C	1	ART DEPARTMENT		TURNAROUND OR.....
1	3rd AD	BILL ELVIN	530A LV	1	KEY COSTUMER	TERRY ANDERSON	0/C	1	PROD DESIGNER	BARRY ROBINSON	0/C
1	4th AD	DAVID A. TICOTIN	412A LV	1	KEY COSTUMER	VICTORIA DEKAY	430A LV	1	SETTER ART DIRECTOR	TROY SIZEMORE	0/C
1	5th AD	RUBEN GARCIA	412A LV	1	KEY COSTUMER	CARIN RICHARDSON	430A LV	1	DRAPEY		TURNAROUND OR.....
1	TRADINEE	VERN DAVIDSON	412A LV	1	SET COSTUMER	CORRY BRINSON	512A LV	1	ART DIRECTOR	KEVIN CONSTANT	0/C
1	SET PA	JOY CHAPMAN	630A LV	1	SET COSTUMER	JO KESSACK	512A LV	1	SET DRESSING	TURNAROUND OR.....	0/C
1	SET PA	JOE MAY	530A LV	1	COSTUMER	BILL CAMPBELL	430A LV	1	SET DECORATOR	GARETT LEWIS	0/C
1	SET PA	CLAY HUMPHREY	530A LV	1	COSTUMER	KATE CROWLEY	430A LV	1	LEAD MAN	GARY ISHELL	0/C
4	SET PA	JANITHA, LINDA, YEGAN, ZACH	530A LV	7	COSTUMER	B. G. LEE / J. P. LEE	430A LV	1	SET DRESSER	MARK WOODS	0/C
1	SET PA	TAYLOR PHILLIPS	530A LV	1	COSTUMER	PER. CARLANE	430A LV	1	ON SET DRESSER	MARK SEAGRAVES	6A LV
1	DIRECTORS ASST	NATE BRUCKNER	0/C	1	MAKE UP	TURNAROUND OR.....		1	GREENSMAN		TURNAROUND OR.....
1	SCRIPT SUPER	BRENDA WACHEL	6A LV	1	KEY MAKE UP	MIKE MILLS	512A LV	1	GREENSMAN	JOE BRAVO	6A LV
1	CAMERA	TURNAROUND OR.....		1	MAKE UP	CRAG REARDON	512A LV	1	CONSTRUCTION		TURNAROUND OR.....
1	DP	SHELLEY JOHNSON	6A LV	1	HIDALGO MAKE UP	GARETT IMMEL	512A LV	1	CONST COORD	DOUG WOMACK	0/C
1	A CAM OP	DON DEVINE	6A LV	1	SPEX MAKE UP	TODD MASTERS	512A LV	1	GNI FOREMAN	CLIFF CAROTHERS	6A LV
1	A CAM 1ST	MICHAEL MARTINO	6A LV	1	ADDT'L MAKE UP	JENNIFER SAETA	430A LV	1	STAND BY PAINT	CHRIS SAMP	6A LV
1	A CAM 2ND	LISA WESTIN	6A LV	1	ADDT'L MAKE UP	NORM PAGE	430A LV				TURNAROUND OR.....
1	B CAM OP	PHIL LEE	6A LV	1	ADDT'L MAKE UP	BOB SCRIDNER	430A LV				TURNAROUND OR.....
1	B CAM 1ST	DAVID EHRANK	6A LV					1	VFX PRODUCER	GINGER TREISEN	6A LV
1	B CAM 2ND	CHRIS JOHNSON	6A LV					1	VFX SUPER	TIM ALEXANDER	6A LV
1	LIBRA HEAD TECH	KELLY DIEHL	6A LV	1	HAIR	TURNAROUND OR.....		1	MATCHMOVER	LANNY CERMACK	6A LV
1	TECHNOCRANE OP	PAUL SUTTON	6A LV	1	KEY HAIR STYLIST	BUNNY PARKER	512A LV				LOCATIONS
1	TECHNOCRANE TECH	DAN GULEY	6A LV	1	HAIR STYLIST	SUSAN SCHULER	512A LV	1	LOCATION MANAGER	LARISA SOBE-MATTHEW	0/C
1	2ND UNIT DP	KEVIN MCKNIGHT	6A LV	1	ADDT'L HAIR	PATTY DUZZE	430A LV	1	LOCATION MANAGER	VALERIE Y. O. KIM	0/C
1	KEY LIGHT	2ND UNIT 1ST AC	6A LV	1	ADDT'L HAIR			1	ASST LOC MGR	JASMIN CLARK	0/C
1	J.D. MURRAY	2ND UNIT 2ND AC	6A LV	1	ADDT'L HAIR			1	ASST LOC MGR	ALEX KEVLIN	0/C
1	PANAVISION TECH	JIAN CONG	0/C	1	ADDT'L HAIR			1	ASST LOC MGR	MIKE MATSUMOTO	0/C
1	LOADER	JONATHAN JENNINGS	6A LV	1	ADDT'L HAIR			1	ASST LOC MGR	DAVID KAUFMAN	0/C
1	STILL PHOTOG	RICHARD CARTWRIGHT	7A LV	1	ADDT'L HAIR			1	LOCATION MANAGER	IRA ROSENSTEIN	0/C
1	GRIP	TURNAROUND OR.....									TURNAROUND OR.....
1	KEY GRIP	BOB BAHM	6A LV	1	PROPERTY	TURNAROUND OR.....					TURNAROUND OR.....
1	HD GRIP	DANNY BRAZEN	6A LV	1	PROP MASTER	CJ MAGUIRE	6A LV				SAFETY / SECURITY
1	DOLLY GRIP	JIM LEIDHOLDT	6A LV	1	ASST PROP MSTR	RUDY REACH	6A LV	X	POLICE/SHERIFF	PER LOCATIONS	
1	DOLLY GRIP	BRIAN ARREDONDO	6A LV	1	ADDT'L PROPS	BRYAN DUFF	6A LV	1	SET MEDIC	TONY WHITMORE	6A LV
1	GRIP	JONATHAN LEARY	6A LV	1	ADDT'L PROPS	DANIEL BENTLEY	6A LV	X	BLM REFS	PER LOCATIONS	PER LOC
1	GRIP	SCOTT WELLS	6A LV	1	ADDT'L PROPS			X	POLICE/SHERIFF	PER LOCATIONS	
1	GRIP	JUSTIN BAHM	6A LV	1	ADDT'L PROPS						
1	GRIP	SHANNON SUMMERS	6A LV	1	ADDT'L PROPS						
1	GRIP	CATHY PONEK	6A LV	1	ADDT'L PROPS			X	FIREMAN	PER LOCATIONS	
1	GRIP	KURT KESMICH	6A LV	1	SPEX	TURNAROUND OR.....					TRANSPORTATION / SPEC EQUIP
1	GRIP	MIKE BRIDMAN	6A LV	1	SFX COORD	BRODIE VAN ZEEBROEK	6A LV	1	TRANS COORD	BILL POLUTI	0/C
1	GRIP	STEVE HOUSE	6A LV	1	SFX FOREMAN	MARC BANICH	6A LV	1	TRANS CAPT	ERIC COMPTON	0/C
1	2ND UNIT KEY	DAVID KANDUSON		1	SFX TECHNICIAN	CHAD BAALBERGEN	6A LV				ALL CALLS PER DP/DC
1	GRIP			1	SFX TECHNICIAN	CARLOS RODRIGUEZ	6A LV	1	DIRECTORS TRAILER		
1	RIGGING KEY	CHRIS LEIDHOLDT	0/C	1	SFX TECHNICIAN	A. SALVAGGIO	6A LV	1	PRODUCERS TRAILER		
1	RIGGING IIB	CRAG BARNIS	0/C	1	SFX TECHNICIAN	FERNANDO DE SOUZA	6A LV	1	MAKE UP TRLR		
1	ELECTRIC	TURNAROUND OR.....		1	SFX TECHNICIAN	STEVE KLEIN	6A LV	1	HAIR TRAILERS		
1	GAFFER	DAVE MADDUK	6A LV	1	SFX TECHNICIAN	SALVY MALEKI	0/C	2	WARDROBE TRLR		
1	1st ELECTRIC	TOMMY DAMGEL	6A LV	1	SFX TECHNICIAN	MARK SYMONS	6A LV	1	GRIP SEMI		
1	ELECTRICIAN	GREG LOPEZ	6A LV	1	SFX TECHNICIAN	JAMES STRAKA	0/C	3	CAST TRAILERS		
1	ELECTRICIAN	JAY PARRIELLO	6A LV	1	SFX TECHNICIAN	CRAG USZAK	6A LV	1	PRODUCTION VAN		
1	ELECTRICIAN	DON DAVIDSON	6A LV	1	SFX TECHNICIAN	TBD	0/C	1	PROP SEMI		
1	ELECTRICIAN	ANTHONY VAN DYK	6A LV	1	SFX TECHNICIAN	TBD	0/C	1	PRODUCTION OFFICE		
1	ELECTRICIAN	TRONIA BEAVIS	6A LV	1	ADDT'L CREW	TURNAROUND OR.....		1	CAMERA TRUCK	1 PANAVISION 5 TON	
1	ELECTRICIAN	JEFF DELAROSA	6A LV	1	ANIMAL COORDINATOR	MARK FORDES	6A LV	1	FUEL TRUCK		
1	ELECTRICIAN			1	HEAD HORSE TRAINER	REX PETERSON	6A LV	15	STAKE BEDS		
1	DIMMER OP			1	ASST TRAINER	RONALD VLAMING	6A LV	8	MANI VANS		
1	RIGGING GAFFER	SCOTT GRAVES	0/C	1	ASST TRAINER	GENE WALKER	6A LV	1	SPEX TRAILER		
1	RIGGING IIB	BUCK MADDUK	0/C	1	GANG BOSS	MIKE BOYLE	6A LV	1	SOUND TRUCK		
3	RIGGING ELECTRICIAN		0/C	1	ANIMAL WRANGLER	JESS BRACKENBURY	6A LV	2	2 RM TRAILERS		
3	RIGGING ELECTRICIAN		0/C	1	ANIMAL WRANGLERS	PER MIKE		1	HELICOPTER FUEL TRUCK		
1	SOUND/VIDEO	TURNAROUND OR.....		1	TRD WRANGLER	TOWY SUPPHEUMI		3	WATER TRUCK		
1	MIXER	MARY ELLIS	6A LV	1	TRD TRAINER			1	TOP KICK		
1	ROOM OP	DAVID SMITH	6A LV	1	INDICATORS GOND STY			2	CAST CAR		
1	CABLE PERSON	CHUCK HOMYAK	6A LV	1	SAND SWEEPERS	TBD		3	TOW PLANTS		
1	VIDEO PLAYBACK	BRUCE SHIRLIS	6A LV	1	AITA REP	SHANICE MATHEWS	6A LV	2	B RM HONEYWAGONS		
150	WALKIES			1	ARABIC COACH	SAM SACKO	N/A	8	GATORS		
1	CRAFT SERVICE			1	LARIVA CONSULTANT	DARRYL STANDING ELK		1	PROJECTION TRAILER		
210	CRAFT SERVICE	CREW RDY @ 630A		1	LARIVA CONSULTANT	DAVID MUTHUNDER		2	GND TRUCKS (GRIP)		
1	CRAFT SERVICE			1	STOVE CONSULTANT	FAT ROMANO	6A LV	3	PEOPLE MOVERS		
1	CRAFT SERVICE-CREW			1	PROD CONSULTANT	RICHARD ROTTSCHILD	6A LV	1	HORSES/ANIMALS		
1	CRAFT SERVICE	RICH CODY	0/C	1	WELFARE WORKER	RHONDA PINE	8A LV	1	HIDALGO		
1	C.S. ASSISTANT	JOE FORTE	0/C					1	AL-WATTAL		
1	ROMPER DE MERIE	DARRIN MOSS	6A LV								STUDIO OPERATIONS
1	CATERING			X			6A				EXTRAS HOLDING
75	EXTRAS BREAKFAST	ROY @ 430A @ HOTEL									OPEN STAGES
215	CREW BREAKFAST	ROY @ 6A									AC
75	EXTRAS LUNCH	ROY @ 12P ON SET									DRESSING ROOMS
215	CREW LUNCH	ROY @ 12P									POWERHOUSE

**SHOOTING SCHEDULE**

<b>"HIDALGO"</b>				
<b>SCHEDULE # 33 -- (as of Friday 1/31/03)</b>				
62	Scs6 5	<b>EXT ARABIAN DESERT</b> JAZIRA SHOWS HER FACE TO FRANK, THEN THEY HEAR PURSUERS AND ARE OFF	Day	1 4/8 pgs. DUMONT DUNES:ROCKY H CAST # 1, 2
62A	Scs6 5 A	<b>EXT ARABIAN DESERT</b> POV OF BEDU ON HORSES PURSUING FRANK AND JAZIRA	Day	1/8 pgs. DUMONT DUNES:ROCKY H CAST # 1, 2
62B	Scs6 5 B	<b>EXT ARABIAN DESERT</b> FRANK MAKES A STEP WITH HIS HANDS FOR JAZIRA	Day	1/8 pgs. DUMONT DUNES:ROCKY H CAST # 1, 2
77A	Scs7 9 C	<b>EXT SYRIAN DESERT</b> HIDALGO AND FRANK KEEP MOVING, FOLLOWED BY BUZZARDS (FRANK TIED TO HORSE)	Day	1/8 pgs. DUMONT DUNES CAST # 1
<b>--- END OF DAY 1 -- Mon, Feb 3, 2003 -- 1 7/8 pgs.</b>				
63	Scs6 6	<b>EXT ACROSS THE SANDS</b> MID DAY BREAK UNDER JAZIRA'S SCAFF - FRANK REMEMBERS HIS MOTHER AND HIS PAST	Day	2 1/8 pgs. DUMONT DUNES:MIDDLE E CAST # 1, 2
74	Scs7 8	<b>EXT SYRIAN DESERT - DUSK FOR NIGHT</b> FRANK FIRES A SHOT TO CAUSE OTHER HORSES TO WHINNY	M. H.	3/8 pgs. DUMONT DUNES:COYOTE CAST # 1
<b>--- END OF DAY 2 -- Tue, Feb 4, 2003 -- 2 4/8 pgs.</b>				
32	Scs3 6 pt	<b>EXT SAND DUNES - DESERT</b> FRANK AND HIDALGO FOLLOW ABOUT 30 RIDERS, WIND SHIFTS SMALL DUNES INTO ONE LARGE	Day	4/8 pgs. DUMONT DUNES: WEST E CAST # 1
71A	Scs7 5 pt	<b>EXT HAMMAD DESERT (REAL MAGIC HOUR)</b> (BIN AL-REEH'S DIRECTION) BIN AL-REEH LOOKS AT FRANK, ENRAGED AND OFFENDED	M. H.	5/8 pgs. DUMONT DUNES:SOUTH W CAST # 1, 5
<b>--- END OF DAY 3 -- Wed, Feb 5, 2003 -- 1 1/8 pgs.</b>				
33	Scs3 6 A	<b>EXT SAND DUNES - DESERT</b> RIDER FALLS, HORSE BREAKS LEG, RIDER KILLS HORSE THEN HIMSELF, FRANK TRIES TO HELP	Day	1 1/8 pgs. DUMONT DUNES:MIDDLE E CAST # 1, 6, 31
71	Scs7 5 pt	<b>EXT HAMMAD DESERT (REAL MAGIC HOUR)</b> (FRANK'S DIRECTION) BIN AL-REEH LOOKS AT FRANK, ENRAGED AND OFFENDED	M. H.	5/8 pgs. DUMONT DUNES:SOUTH W CAST # 1, 5
<b>--- END OF DAY 4 -- Thu, Feb 6, 2003 -- 1 6/8 pgs.</b>				
42C	Scs4 3 Apt	<b>EXT DESERT - SAND STORM!</b> FRANK AND HIDALGO EMERGE FROM THE FORT INTO SAND DUNES (LOOKING AT DUNES)	Day	2/8 pgs. LITTLE DUMONT DUNES CAST # 1
76B	Scs7 9 A	<b>EXT SYRIAN DESERT</b> MONTAGE: FRANK AND HIDALGO REFUSE TO STOP - DAY AND NIGHT BLEND	Day	1/8 pgs. LITTLE DUMONT DUNES CAST # 1
72A	Scs7 6 pt	<b>EXT SYRIAN DESERT/LOCUSTS</b> CLOSE ON LOCUST WALKING ALONG BLANKET - LEADS CAMERA TO CU FRANK. FRANK FLICKS	Day	1/8 pgs. LITTLE DUMONT DUNES CAST # 1
72C	Scs7 6 pt	<b>EXT SYRIAN DESERT/LOCUSTS</b> WIDER HIDALGO FLICKS LOCUST AWAY WITH TAIL	Day	1/8 pgs. LITTLE DUMONT DUNES CAST # 1
72B	Scs7 6 pt	<b>EXT SYRIAN DESERT/LOCUSTS</b> CLOSE LOCUST ON HIDALGO'S HIDE	Day	1/8 pgs. LITTLE DUMONT DUNES CAST # 1
<b>--- END OF DAY 5 -- Fri, Feb 7, 2003 -- 6/8 pgs.</b>				

## **CALIFORNIA FILM COMMISSION:** **FILMMAKERS' CODE OF PROFESSIONAL RESPONSIBILITY**

Welcome, and thank you for choosing to film in California! California's communities look forward to welcoming film industry personnel as guests when filming on location. To help ensure a positive experience for all concerned, the California Film Commission (CFC) has developed the following guidelines:

- When filming in a neighborhood or business district, proper notification should be provided to each merchant or resident who is directly affected by the company. This includes parking, base camps, and meal areas. The filming notice should include: \*name of company \*name of production \*company contact \*kind of production \*type of activity & duration.
- Production vehicles arriving on location in or near a residential neighborhood should not enter the area before the time stipulated in the permit, should park one-by-one, and turn off engines as soon as possible. Cast and crew should observe designated parking areas.
- Do not trespass onto neighbors' or merchants' property. Please remain within the boundaries of the property that has been permitted for filming.
- Moving or towing of the public's vehicles is prohibited without the express permission of the municipal jurisdiction or the owner.
- Cast and crew meals should be confined to the area designated in the permit. All catering, craft service, construction, strike and personal trash must be removed from location.
- Removing, trimming and/or cutting of vegetation or trees is prohibited unless approved by the permit authority or property owner.
- All signs erected or removed for filming purposes will be removed or replaced upon completion of the use of that location unless otherwise stipulated in the permit.
- Please keep all noise levels as low as possible.
- Observe designated smoking areas and always extinguish cigarettes properly.
- The cast and crew should not bring guests or pets to the location, unless expressly authorized in advance by the company.
- All sets and props should be removed upon completion of use.
- The Production Company will comply with the provisions of the permit at all times.
- Production companies will refrain from using lewd or offensive language within earshot of the general public.

## **CALIFORNIA FILM COMMISSION:**

### **LOCATION JOBS & REVENUE**

#### **LOCATION FILMING MEANS JOBS & REVENUE TO CALIFORNIA:**

Motion picture production (film, television, and commercials) is a very significant economic engine in California. In 2000, the industry generated:

- \$34.3 billion in production expenditures (i.e., payroll \$17 billion, vendors \$17.3 billion).\*\*
- Directly employed more than 246,000 Californians.
- \$1.3 billion was paid in personal and sales taxes. \*\*
- Stimulated a *ripple-down effect* in other sectors (bars, hardware, pharmacies, etc.)

A part of California's mystique, the entertainment industry is a signature business for the Golden State as well as an abundant source of tourism opportunities.

**CLEAN & NON-POLLUTING:** Historically known as *environmentally friendly*, the industry generates high employment and revenues, making it a hot commodity in the global marketplace. Average salaries are 70% higher than salaries in other businesses statewide.

**BIG \$:** Motion picture production is California's 18<sup>th</sup> largest industry by share of gross state product. Of those core state industries that *export* goods, the motion picture industry is the 10<sup>th</sup> largest. In the U.S., California accounts for 70% of total revenues and 60% of the total employment in the industry nationwide.

**SMALL BUSINESSES:** 81% of entertainment industry firms have *one to four employees*. Film crews are mostly freelance, below-the-line workers, such as drivers, location scouts, grips, lighting technicians, camera operators and other craftspeople.

**PARTNERS WITH TOURISM:** California's *tourism industry* is an \$83 billion industry. Entertainment attractions such as Disneyland and Universal Studios, with their movie-themed rides, and Hollywood memorabilia, are major draws.

**PR:** The industry promotes California worldwide, with films such as: *Sideways, Beverly Hills Cop, L.A. Story, Chinatown, LA Confidential, and American Graffiti*. Years later, the soap opera, *Santa Barbara*, still stimulates international tourism. Some visitors meander San Francisco streets to see where the famous car chase took place in *Bullet*. Others flock to Bodega Bay to see where Alfred Hitchcock filmed *The Birds*... and Germans are still heading for Barstow to see the original *Bagdad Café*.

#### **NEW REVENUE & JOBS FOR LOCAL COMMUNITIES:**

**JOBS:** Each location shoot means *JOBS* for electricians, caterers, dry cleaners, carpenters, animal trainers, home owners, make-up artists, hair stylist, helicopter pilots, photographers, truck rental companies, equipment rental companies, uniform rental companies, nurses, set designers, computer graphics companies, etc...

**RIPPLE-DOWN EFFECT:** The impact doubles as additional dollars are spent in the community on film, hardware, props, plants, steel, lumber, paint, furniture, portable dressing rooms, toilets, generators, clothing, make-up, sound & lighting equipment, food and gasoline.

## **LOCATION JOBS & REVENUE (cont.)**

**FEATURE BUDGETS:** Today the average cost to create a feature film by a major studio is more than \$54 million. These dollars are pumped into communities when filming occurs on location.

**ON-LOCATION FEATURES \$:** In the fall of 2003, when Fox Searchlight's *Sideways* shot in Santa Barbara County's wine country, they spent over \$4 million locally during their 47 day shooting schedule. Warner Bros. Pictures' *Torque* shot in Blythe, Lancaster, and in Palm Springs over 60 days and spent more than \$1.5 million within these communities; the cast and crew also utilized 5,328 hotel nights. They average more than \$50,000\* per day on location, when shooting outside the "movie zone" (the Los Angeles region). This may be higher, depending on crew size, scene complexity, and number of days on location.

**TELEVISION:** Television has similar economic benefits. A one-hour television drama has an average budget of just over \$1 million.

**REALITY TV:** Shows, such as *Survivor*, are another source of local revenue. *The Bachelor's* average budget is \$300,000 per episode. They like unfamiliar territory (often smaller communities) to shoot and house their crew-base for several weeks (e.g., *Mr. Personality* or *Married by America*.) Reality-based shows are not tied to one specific location, which is good for local employment and economic impact.

**REALITY TV = MORE TOURISM:** The City of Beverly Hills is home to rock star Ozzy Osbourne and tourists have swarmed there to see his home (e.g. *The Osbournes*).

**COMMERCIALS AND STILLS:** Producers often visit California from Japan, Germany, and Italy to produce car ads and still shoots. Additionally, catalog shoots may generate several weeks of work at \$15,000/day (e.g., *Lands End*, *Victoria's Secret*, *Nordstroms*, *Talbots*).

### **NEW JOBS FOR LOCAL RESIDENTS:**

While the film industry remains centered in Southern California, the State as a whole and its regional clusters benefit from local production (i.e., Los Angeles and Santa Barbara, San Diego and San Francisco). But throughout California, diverse locations, unique settings and the "Anytown, USA" look brings filming to many communities.

**JOBS:** On-location shoots mean jobs for electricians, caterers, dry cleaners, carpenters, animal trainers, homeowners, restaurateurs, make-up artists, hairstylists, helicopter pilots, photographers, truck or car rental companies and other locally based businesses. In addition, film crews fill up local hotels during otherwise slow periods. They rent location sites, and buy supplies locally, when available.

**EVERYONE BENEFITS:** In short, when filming comes to town, everyone can potentially benefit by its presence. Who knows? You may even be hired as an extra!

\* In 1987, the CFC commissioned a study by Peat Marwick to determine the general economic value of a film shoot per day -- for film, television, commercial and/or still photography shot in California. The economic benefits stats of film production, as cited in this fact sheet, are based on the 2002 Consumer Price Index.

**CALIFORNIA FILM COMMISSION:**  
**YOUR COMMUNITY IN A STARRING ROLE**

Many California cities, counties and special districts have adopted this ordinance to ensure uniform film ordinances and permit processes throughout the State. This ordinance also provides general guidance for ensuring film friendly policies in a community.

Additionally, the CFC reviews all local ordinances and provides comments to government to ensure uniform procedures for issuing film permits and the CFC sees that the most reasonable costs are charged to film companies for use of public property or services.

**MODEL FILMING ORDINANCE**

**DEFINITIONS:**

**"Motion picture, television, still photography"** shall mean and include all activity attendant to staging or shooting commercial motion pictures, television shows or programs, and commercials.

**"Charitable films"** shall mean commercials, motion pictures, television, videotapes, or still photography produced by a nonprofit organization, which qualifies under Section 501(c)(3) of the Internal Revenue Code as a charitable organization. No person, directly or indirectly, shall receive a profit from the marketing and production of the film or from showing the films, tapes, or photos.

**"News Media"** shall mean the photographing, filming or videotaping for the purpose of spontaneous, unplanned television news broadcast or reporting for print media by reporters, photographers or cameramen.

**"Studio"** shall mean a fixed place of business where filming activities (motion or still photography) are regularly conducted upon the premises.

**PERMITS AND EXEMPTIONS:**

**PERMIT REQUIRED:** No person shall use any public or private property, facility or residence for the purpose of taking commercial motion pictures or television pictures or commercial still photography without first applying for and receiving a permit from the officer designated by the city/county.

## **YOUR COMMUNITY IN A STARRING ROLE (cont.)**

### **EXEMPTIONS:**

- **News Media:** The provisions of this Chapter shall not apply to or affect reporters, photographers or cameramen in the employ of a newspaper, news service, or similar entity engaged in on-the-spot print media, publishing or broadcasting of news events concerning those persons, scenes or occurrences which are in the news and of general public interest.
- **Family Video:** The filming or videotaping of motion pictures solely for private-family use.
- **Charitable Films:** Projects that qualify under Section 501(c)(3) of the Internal Revenue Code.
- **Studio Filming:** Filming activities (motion or still photography) conducted at a studio.

### **RULES AND REGULATIONS:**

**CHANGE OF DATE:** Upon the request of the applicant, the issuing authority shall have the power, upon a showing of good cause, to change the date for which the permit has been issued, provided established limitations are complied with in respect to time and location.

**RULES:** The designated city/county officer is hereby authorized and directed to promulgate rules and regulations, subject to approval by resolution of the Council, governing the form, time and location of any film activity set forth within the city/county. He/She shall also provide for the issuance of permits. The rules and regulations shall be based upon the following criteria:

- The health and safety of all persons;
- Avoidance of undue disruption of all persons within the affected area;
- The safety of property within the city/county; and
- Traffic congestion at particular locations within the city/county.

### **APPLICANTS AND ISSUANCE:**

**ISSUING AUTHORITY:** The issuing authority shall be the city/county designee.

**APPLICATIONS:** The following information shall be included in the application:

- The name of the owner, the address and telephone number of the place at which the activity is to be conducted;
- The specific location at such address or place;
- The inclusive hours and dates such activity will transpire;
- A general statement of the character or nature of the proposed filming activity;
- The name, address and telephone number of the person or persons in charge of such filming activity;
- The exact number of personnel to be involved;
- Use of any animals or pyrotechnics; and
- The exact amount/type of vehicles/equipment to be involved.

## **YOUR COMMUNITY IN A STARRING ROLE (cont.)**

### **NO USE FEES ARE REQUIRED.**

**REIMBURSEMENT FOR PERSONNEL:** The production company shall reimburse the city/county for any personnel provided to the company (i.e. police, fire, traffic) for the purpose of assisting the production.

### **LIABILITY PROVISIONS:**

**LIABILITY INSURANCE:** Before a permit is issued, a certificate of insurance will be required in an amount not exceeding \$1,000,000 naming the city/county as a coinsured for protection against claims of third persons for personal injuries, wrongful deaths, and property damage. The city/county officers and employees shall be named as additional insureds. The certificate shall not be subject to cancellation or modification until after thirty days written notice to the city/county. A copy of the certificate will remain on file.

**WORKER'S COMPENSATION INSURANCE:** An applicant shall conform to all applicable Federal and State requirements for Worker's Compensation Insurance for all persons operating under a permit.

**HOLD HARMLESS AGREEMENT:** An applicant shall execute a hold harmless agreement as provided by the city/county prior to the issuance of a permit under this ordinance.

**FAITHFUL PERFORMANCE BOND:** To ensure cleanup and restoration of the site, an applicant may be required to post a refundable faithful performance bond (amount to be determined) at the time application is submitted. Upon completion of filming and inspection of the site by the city/county, the bond may be returned to the applicant.

### **VIOLATION:**

If an applicant violates any provisions of this ordinance or a permit issued pursuant thereto, the city/county may cancel the permit. Violation of the terms and conditions of the film permit is considered a misdemeanor.

### **FILMING REGULATIONS**

**Advance Notice for Approval:** An applicant will be required to submit a permit request at least one working day prior to the date on which such person desires to conduct an activity for which a permit is required. If such activity interferes with traffic or involves potential public safety hazards, an application may be required at least two working days in advance.

**Clean up:** The permittee shall conduct operations in an orderly fashion with continuous attention to the storage of equipment not in use and the cleanup of trash and debris. The area used shall be cleaned of trash and debris upon completion of shooting at the scene and restored to the original condition before leaving the site.

**Filming on Private Property:** An applicant is required to obtain the property owner's permission, consent, and/or lease for use of property not owned or controlled by the city/county.



## **YOUR COMMUNITY IN A STARRING ROLE (cont.)**

**Flood Control:** When filming in a flood control channel, an applicant must vacate channel when permit indicates because of water releases. Please note that when filming in or on flood control properties, the agency must be named as an additional insured.

**Public Works Department (Road and Streets):** If the applicant must park equipment, trucks, and/or cars in zones that will not permit it, temporary "No Parking" Signs must be posted by the city/county. The applicant must also obtain permission to string cable across sidewalks, or from generator to service point.

**Traffic Control:** For filming that would impair traffic flow, an applicant must use California Highway Patrol (CHP), County Sheriff or local law enforcement personnel and comply with all traffic control requirements deemed necessary.

- An applicant shall furnish and install advance warning signs and any other traffic control devices in conformance with the Manual of Traffic Controls, State of California Department of Transportation. All appropriate safety precautions must be taken.
- Traffic may be restricted to one 12-foot lane of traffic and/or stopped intermittently. The period of time that traffic may be restricted will be determined by the city/county, based on location.
- Traffic shall not be detoured across a double line without prior approval of the appropriate department representative.
- Unless authorized by the city/county, the camera cars must be driven in the direction of traffic and must observe all traffic laws.
- Any emergency road work or construction by city or county crews and/or private contractors, under permit or contract to the appropriate department, shall have priority over filming activities.

**Campfires:** When a scene requires a fire or campfire on the beach, a gas jet must be used. No fires other than gas jets will be allowed unless the beach is equipped with fire rings.

**Parking Lots:** When parking in a parking lot, an applicant may be billed according to the current rate schedule established by the city or county. In order to assure the safety of citizens in the surrounding community, access roads to beaches, which serve as emergency service roads, must never be blocked. No relocation, alteration, or moving of beach structures will be permitted without prior approval.

California Film Commission  
7080 Hollywood Blvd, Suite 900  
Hollywood, CA 90028  
800-858-4749  
323-860-2960  
323-860-2972 (fax)

## **CALIFORNIA FILM COMMISSION:**

### **"BE A GOOD NEIGHBOR"**

#### **COMMUNITY "GOOD NEIGHBOR" CODE OF CONDUCT**

**TO RESIDENTS AND MERCHANTS:** If you plan to host filming at your property, you will become an ambassador from your community to the production company, and from the production company to your neighbors, and the community at large. By encouraging the production company to treat the community, residents and businesses with care, you can help ensure that the filming experience is a positive one for all concerned, and that this company and others will be welcome to return. The **California Film Commission (CFC)** has developed the following guidelines to assist you in your role as host:

- When hosting filming in a neighborhood or business district, residents and merchants choosing to permit production at their property should do their part to be "good neighbors."
- Neighbors' concerns should be properly addressed to ensure the shoot goes smoothly and is a positive experience for everyone involved.
- Every effort should be made to ensure that production company members do not disturb your neighbors, especially if hosting filming requires preparation days involving construction to "dress" your property prior to actual shoot days.
- It is a good idea to introduce yourself to your neighbors and personally notify them that filming will be taking place at your property or place of business. Many jurisdictions issuing film permits require notification to affected residents and/or merchants.
- Discuss the company's parking plans prior to the shoot and convey any concerns voiced by your neighbors. This will avoid problems like blocked access to driveways or roads that can cause ill will between you and your neighbors.
- When appropriate, with advanced approval by the filming company, inviting neighbors to view the filming or have lunch with the crew. This will go a long way to promote positive neighborhood relations.
- Hosting filming frequently can take a toll on your neighbors who may not receive the direct financial benefits that you enjoy. You may want to consider ways you can give something back to your community for the inconvenience, such as support for local organizations or simply hosting a back-yard barbeque.
- When filming occurs at night, excessive bright lights and noise may disturb your neighbors. Prior to filming, be certain to discuss such activities with your neighbors who may be adversely impacted and make sure the production company addresses their concerns. People want to feel that they have been included in decisions about activities that may directly affect them.

**WEB POSTING PHOTO RELEASE**

I, \_\_\_\_\_ authorize the Santa Barbara  
Name

Conference and Visitors Bureau & Film Commission to post photography of my  
property on the film website, [www.filmsantabarbara.com](http://www.filmsantabarbara.com).

Location Address: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
signature

\_\_\_\_\_  
date

## NEWSPAPER ARTICLE

### **SEABISCUIT 2 – PROPS THAT EAT**

by William Etling, for the Santa Barbara News-Press, January 13, 2003

A bloody Tobey Maguire ("Spiderman") sparred with numerous opponents including film Director Gary Ross from 7 to 10 pm Thursday in a makeshift ring in a freezing cold barn in Los Alamos. Feverish fight fans screamed themselves hoarse, drank moonshine from mason jars, and bet on the action as the young star swung at his opponents and hit the ropes and the mat again and again, his right eye almost swollen shut with a horrific wound.

It was all part of Universal Pictures' upcoming film "Seabiscuit," on location at a vintage dairy known locally as the Price Ranch. Real life racehorse Seabiscuit was a sensation in 1938, shipped more than 50,000 miles by rail to smash speed records from coast to coast. Maguire was filming a scene in which his character, jockey Red Pollard, sustains a crucial injury.

It was a marathon day for the cast, which included locals hired as background actors. From a "call time" at 4:30 am, they worked an 18 hour day, the longest in the production to date, wrapping up at 10:30 pm.

Ranch owner Cathy Duncan, CEO of Seymour Duncan, put in an appearance as a carnival race fan, as did ranch manager Jim Davis. Davis's work began actually back in October when he planted a field of special grass and laid out a huge racetrack for the project, carving a sweeping oval in the dark sandy loam.

The location scout gets an "A" for this one - all the filmmakers had to do was add a prop windmill and some antique farm equipment and the place was perfect. The makeshift track fronted sagging vintage barns, sheds, silos and a cottage nestled in a hollow of oak covered grassy hills so green they hurt your eyes, under skies filled with low scuttling cotton candy clouds.

About a hundred actors swarmed about in vintage clothes amid so much gear it looked like a staging ground for an invasion of Iraq. End to end, the unmarked white semis and house trailers, antique cars and trucks, buses, Kawasaki Mules, golf carts, caterers, costumers, satellite dishes, CHPs, medics, and porta-pottys probably would have stretched a full mile.

Hip young guys in shorts with FBI style earpieces shouted and waved, electricians threw bulky boxes and cable around, grips struggled with lights and camera equipment and controlled chaos reigned. In Thursday's day scene, extras, known to industry wags as "props that eat," waved and shouted at a horse race as a very young Red Pollard, seen in a flashback, says goodbye to his parents to become a traveling jockey in the rough and tumble county fair horse race circuit.

Pigs spook horses, so a 200 pound, not-yet-honey-baked ham in a pen beside the track had to be locked up. Seven highly paid union crew members chased him for some time before the canny pig took over as director and dislocated one man's shoulder. Eventually Babe followed a dozen Krispy Kreme donuts into the lockup.

Other injuries: A big Panavision camera, weighing about 100 pounds fully loaded, was so close to the track that as the six horses flew by, a jockey's knee knocked the lens hood flying.

No harm was done, other than giving the jockey, cameraman, director and insurance carrier near heart attacks.

After the fluke of being cast, I found that my first instinct was to get on camera somehow. Not long after that, my second was to portray someone sitting down. After some hours, reclining seemed very attractive. I suppose that's why so many films feature bedroom scenes. The actors are tired!

It took about 20 minutes to set up for each cut of the same scene, and it was done over and over with slight variations from dawn to dusk, when the action moved into the fight barn. We cheered, waved racing forms, pretended to swig rye whiskey from half-pint bottles, and propped up fence posts for interminable hours.

When it began to rain, the horses disappeared and an extra had to run around the near end of the track to provide "eyeline" for the crowd. Wits quickly dubbed him "A Man Called Horse" after the 1970 film.

The studio does try to lighten the load of all this hard work. After getting into costume and a grueling 15 minute ride from the staging area in Buellton to the catering tent in Los Alamos by chartered bus, everyone knocked off for a hearty breakfast, a decadent array of food reminiscent of a Biltmore brunch.

Carnival horse racing was not an equal opportunity event. Sybil Cline of Los Olivos, Linda Selvidge and Michelle Moreno of Lompoc, and Gerry Hansen of Santa Ynez were among just 11 women on the set, all wearing mid-calf dresses, heavy nylons, pin curls and bell-like "cloche" hats. Hansen, a veteran of 20 plays working her third film, did a star turn in a number of scenes.

Local extras had one thing in common: flexible schedules. They included Bob Hubel of Los Olivos, retired from Big Dog, Janet and Ruben Caballero, who produce Circle Bar B's delightful dinner theatre, Bo Rice of Los Alamos, SY High grad Bryce Youngman, and many more.

While SB county residents were the majority, some extras came all the way from LA. Gossip, half-truths and outright lies about film projects and pay were favored topics while killing time and arcane knowledge about film overtime benefits was much prized. Filming turned out to be like flying: hours of boredom punctuated by moments of sheer terror.

Despite the obvious tensions, overall everyone was largely professional and pleasant and esprit de corps ran high. After almost 3 hours of air boxing in bone chilling cold in just his trunks, Maguire was still mugging loopy grins as he hung on the rough manila ropes ringing the fight set after the "Cut!" call. Crew hi-jinks included salted peanut wars and tying Director Gary Ross's shoelaces together while he wasn't looking.

As one Assistant Director remarked, "You can say actors are overpaid - they are - but to have the ability to convincingly convey the entire range of emotions on demand, and do it again and again and again, all day long, before all those people, and get it right - that's a hard job."

