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CINEMA



JANUARY [JONES]

KICKS
OFF THE
YEAR

SUNDANCE
2013

Jane Seymour
Dermot Mulroney
Danai Gurira

- ➲ THE F-WORD: *The First Word from Palm Springs*
- ➲ IN-DEPTH: *Oscar-nom Thomas Newman talks*
- ➲ WHAT'S UP, DOCS? *Kirby Dick or Dror Moreh*
- ➲ THE COMMISH: *A desk job? Not the way THEY do it*
- ➲ AROUND THE WORLD IN 80 FRAMES: *A Gallery*

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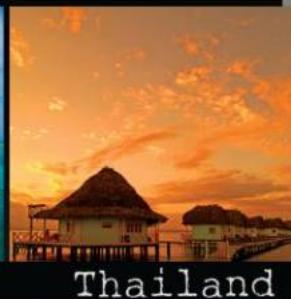
Irlanda



Death Valley



Bora Bora



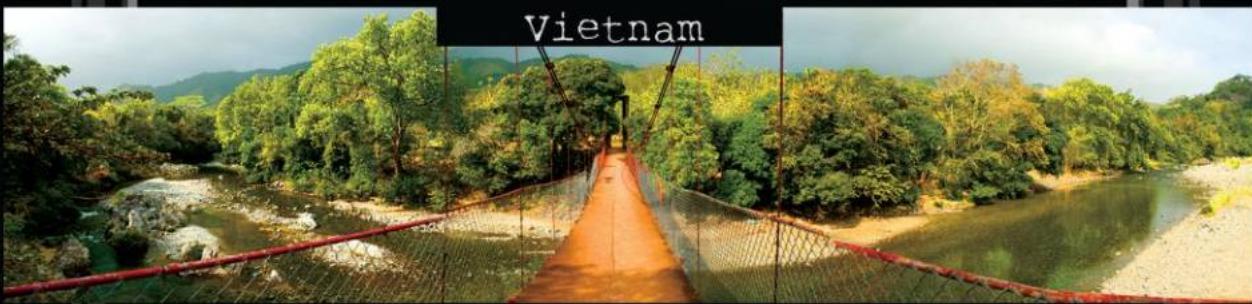
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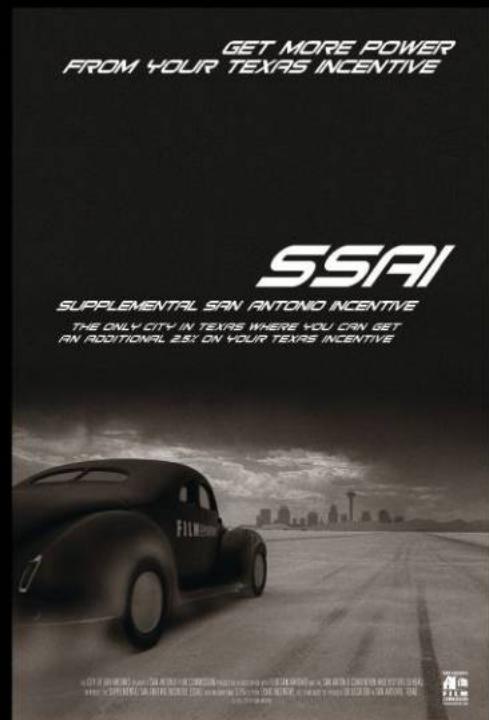
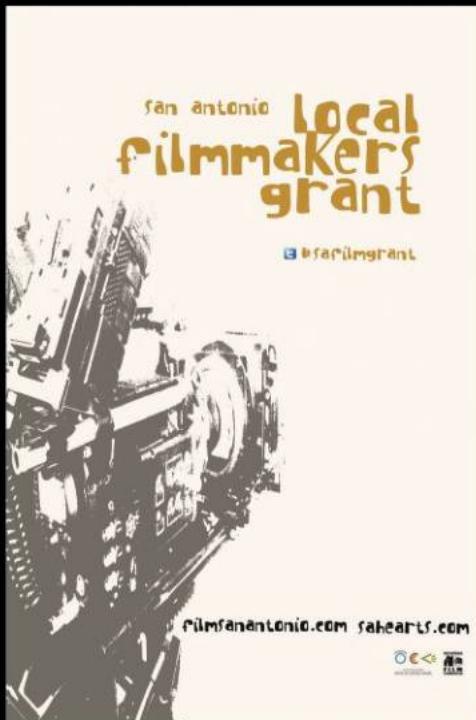
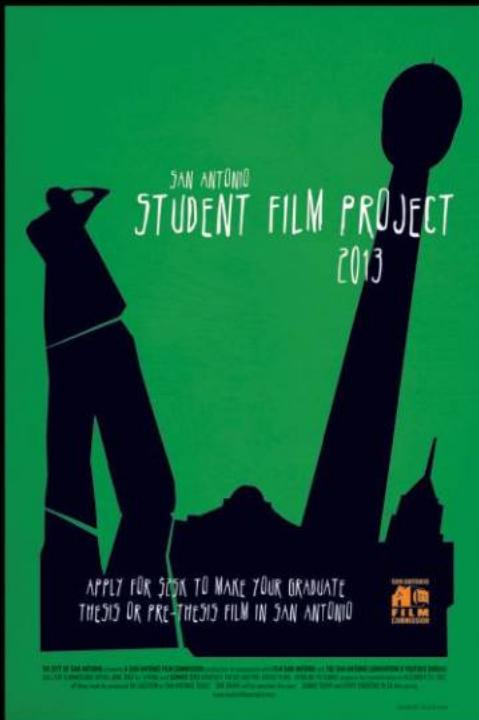


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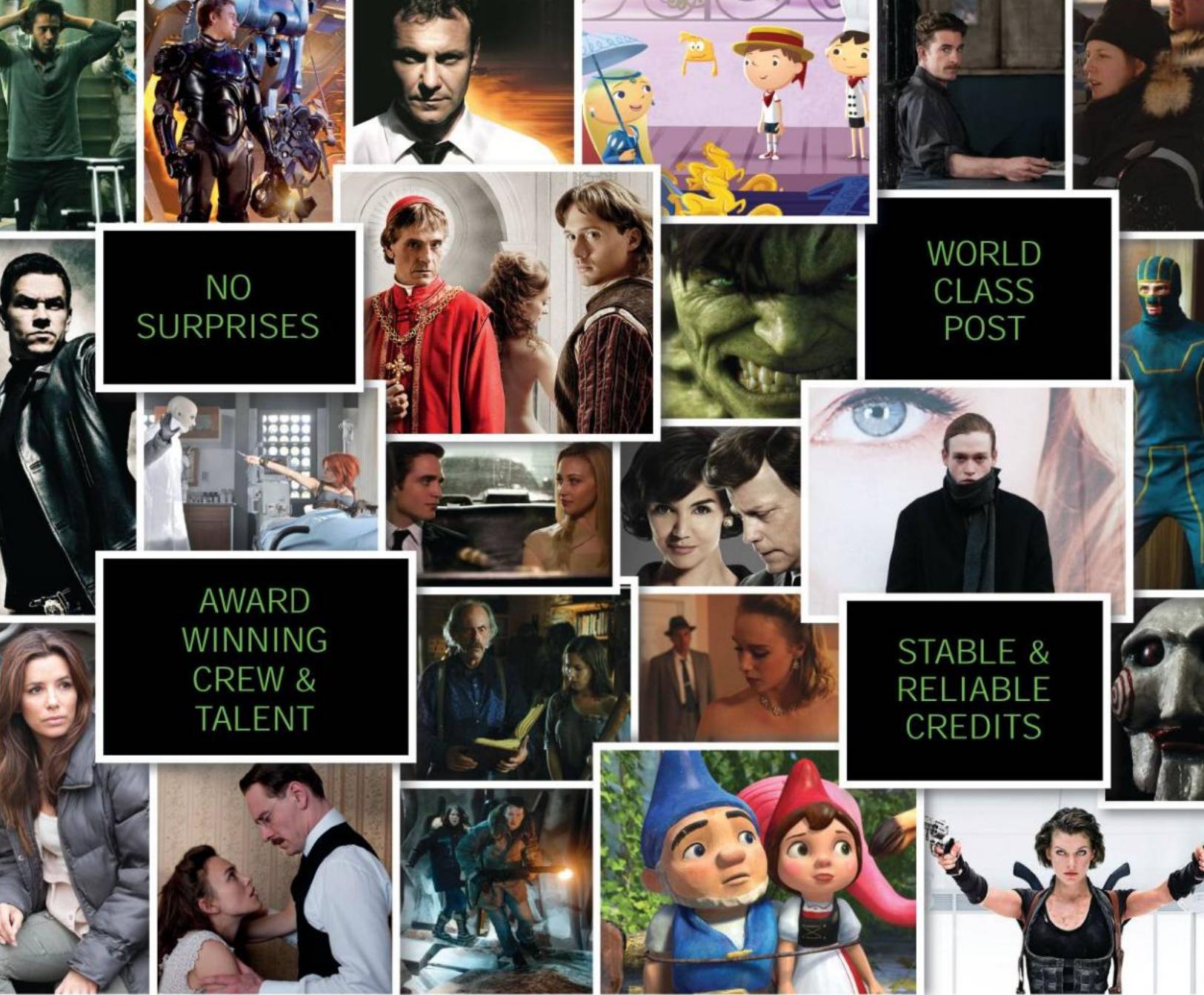
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A NOTE FROM ELLIOT

January was named for a god whose two faces enabled him to simultaneously peer backward into the old year and forward into the new. No matter which direction attracts your gaze, there are reasons for all to celebrate – pessimists may find peace in 2012 being relegated to the history channel, and optimists can take joy in the dawn of 2013.

Like the god who governs the month into which she was born, January Jones can elicit the past, provocatively, and while *Mad Men* and *X-Men: First Class* returned the bombshell to the 1960s, and Sundance's *Sweetwater* heralds the New Mexico of the 1800s, her 2013 positions her at the enviable nexus of a hit television show, an independent film with talented thesp Ed Harris and Jason Isaacs, and the new installment of a studio franchise.

Over 140 talented filmmakers and actors passed by our photographer's lens at the *Beyond Cinema* Studio at the Sundance Film Festival, while thousands more producers, editors, distributors, DPs and crews participated in the nightly film commission cocktail events and scooped up copies of *Beyond Cinema* at Sundance HQ.



That the magazine will also be available in the coming months at Berlin's EFM, Austin's SxSW and Hong Kong's Filmart is extremely gratifying, and ensures we can continue to sow the seeds of conversation between commissioners and content creators on a global basis.

We look back and give thanks to your immediate and enthusiastic reception to *Be-*

yond Cinema

's birth, and we look forward to a year filled with many a January.

A handwritten signature in black ink, appearing to read "Elliot V. Kotek".

Elliot V. Kotek
Editor in Chief

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A LETTER FROM THE AFCI

Dear Colleagues,

Gracing the calendar before spring, winter is often characterized by the anticipation of new growth and rejuvenation. And, if you happen to be one of our readers south of the equator, you are looking forward to autumn and its harvest following months of hard work and dedication.

As I write this, the AFCI is on the cusp of launching several new products and services designed to deliver superior benefits to our members and the global production industry at large. This month alone, the AFCI has unveiled a [new website](#), significantly enhanced its online delivery of

AFCI University courses, and announced details of the first **Cineposium** conference ever to be hosted in Asia.

Approaching my decade of working with the AFCI, I cannot remember another single season celebrating as many milestones.

Though **Locations Show** is still months away, exhibitor sales have already eclipsed the pace of previous years and reflect the increased demand for location filming. While digital technology has enabled our daily communications to transcend time zones, it's no substitute for the opportunity to connect **face-to-face**.

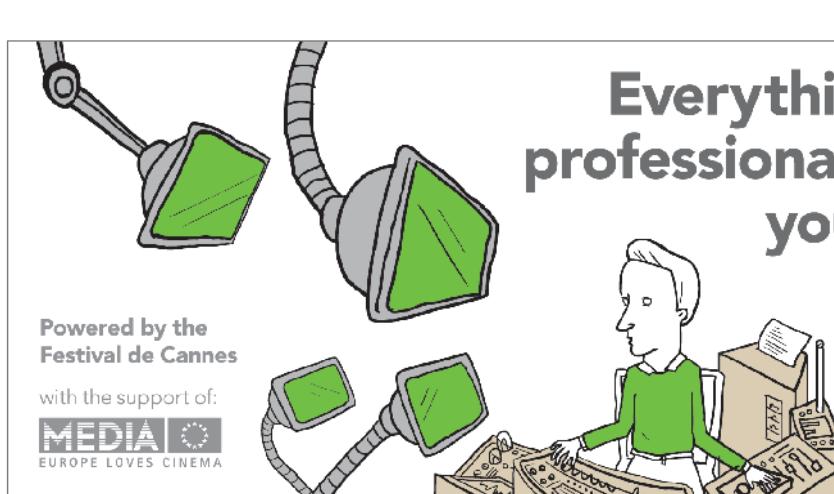
with colleagues and clients. We feel that no other event and no other organization brings the industry together in a more beneficial, synergistic fashion than Locations Show and the AFCI.

No one has been immune to the economic trials of the past few years—and so this period has felt particularly wintery in even the sunniest locale. But a fresh year delivers available space to make one's mark on annual top-ten lists and year-in-review commentaries. With all on our agenda for the year, and noticing the fruits of 2012 blooming already, from North America to Europe, Scandinavia to Asia and beyond, I can hardly wait to recap the AFCI's highlights at the close of 2013.

I look forward to the work with you,



Kevin Clark
Executive Director
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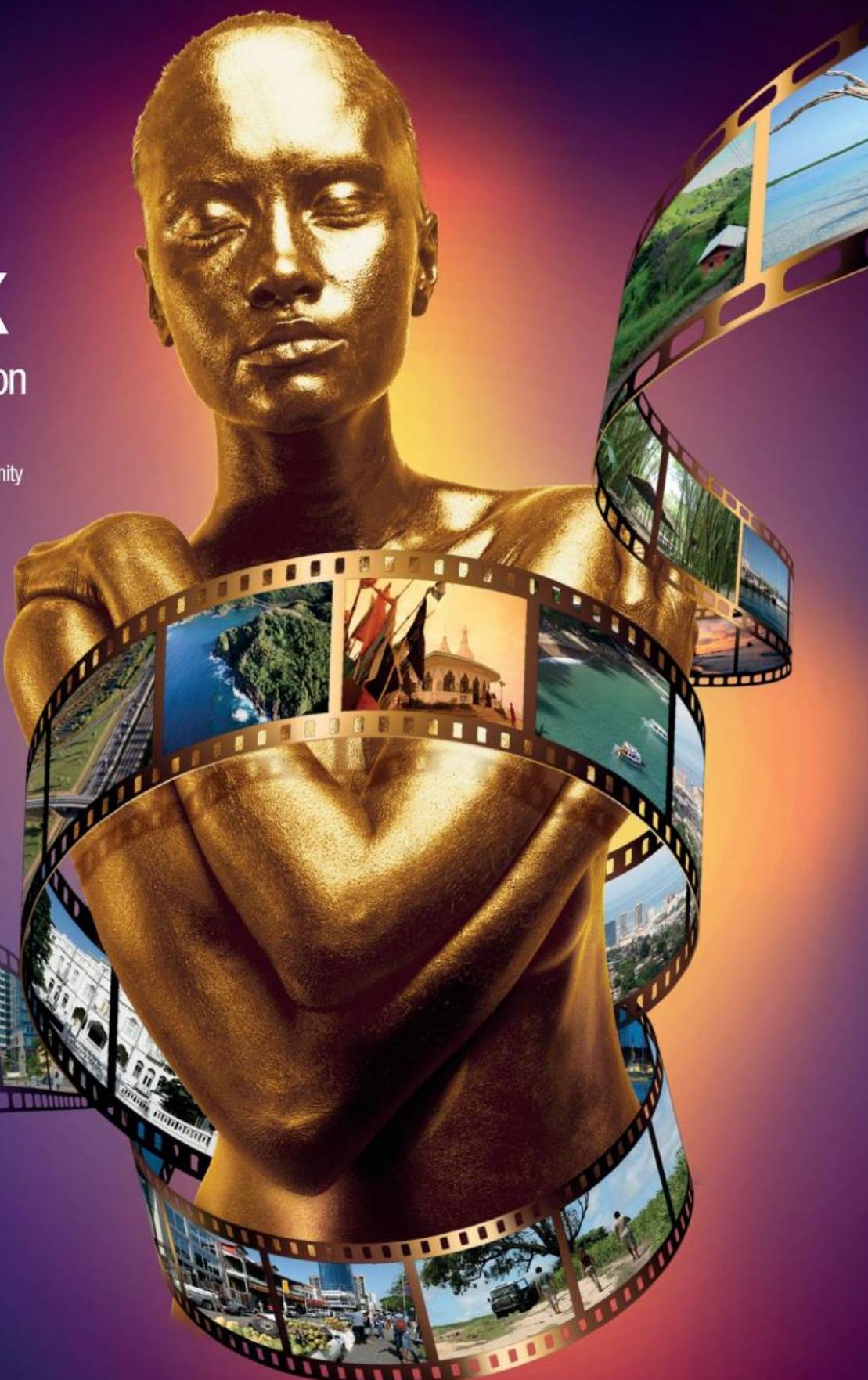
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AROUND THE WORLD IN 80 FRAMES



THE INTOUCHABLES

■ **Director:** Olivier Nakache and Eric Toledano
■ **Location:** France

In addition to winning César and David di Donatello awards, the Tokyo International Film Festival Grand Prix Award, San Francisco International Film Festival's Audience Award and a Satellite Award for Best Foreign Language Film, this undeniably lovable film stars François Cluzet and the soon to be working all the time Omar Sy. *The Intouchables* has broken many European box-office records for a foreign cume in excess of \$400 million (the film has picked up a not-to-be-sneezed-at \$10 million domestically, also). Though predominantly shot in Paris, the film also utilized locations such as Mont Bisanne and Cabourg.



THE DEEP

Director: Baltasar Kormakur

Location: Iceland

Beyond Cinema: Which countries directly contributed to the making of your movie?

Baltasar Kormakur: Iceland and Norway are the main contributors to the film. [The Council of Europe's fund] Eurimage also supported the film, and American David Linde came on as an executive producer, so you could say that there is a US contribution.

BC Do you think your film is representative of your country's cinematic legacy, or do you consider it a departure from what's been done by filmmakers from your part of the world?

BK I think it's both. In some way we are often dealing with man against nature. And the big question is "What the hell are we doing in this hostile place that is Iceland?" But we can't help that we love it. On the other hand, we have not been dealing a lot with our present history and this is the first time that a feature about a shipwreck has been made in Iceland, which is surprising when you keep in mind that, in Iceland, everyone is in some way connected with a shipwreck and the loss of men at sea – it draws comparison to men lost at war in America and other countries.

BC At what stage did your country lend its support to your film?

BK Right from the start. The first funding of the film came from Iceland.

BC Do you prefer highly controllable sound stages or to be surrounded by the oddities that occur when out in the real world?

BK I always prefer the real thing if it is humanly possible to work there. In the case of *The Deep* there was no choice because we didn't have the budget to shoot in a tank. I also did not believe that I could sell it to my countrymen. 80% of the Icelandic population lives by the sea and knows how the North Atlantic Ocean looks on a winter day. That is not something you can create in a tank.

BC What do you consider the best location you've ever utilized in one of your films? Where would you most like to shoot at some point?

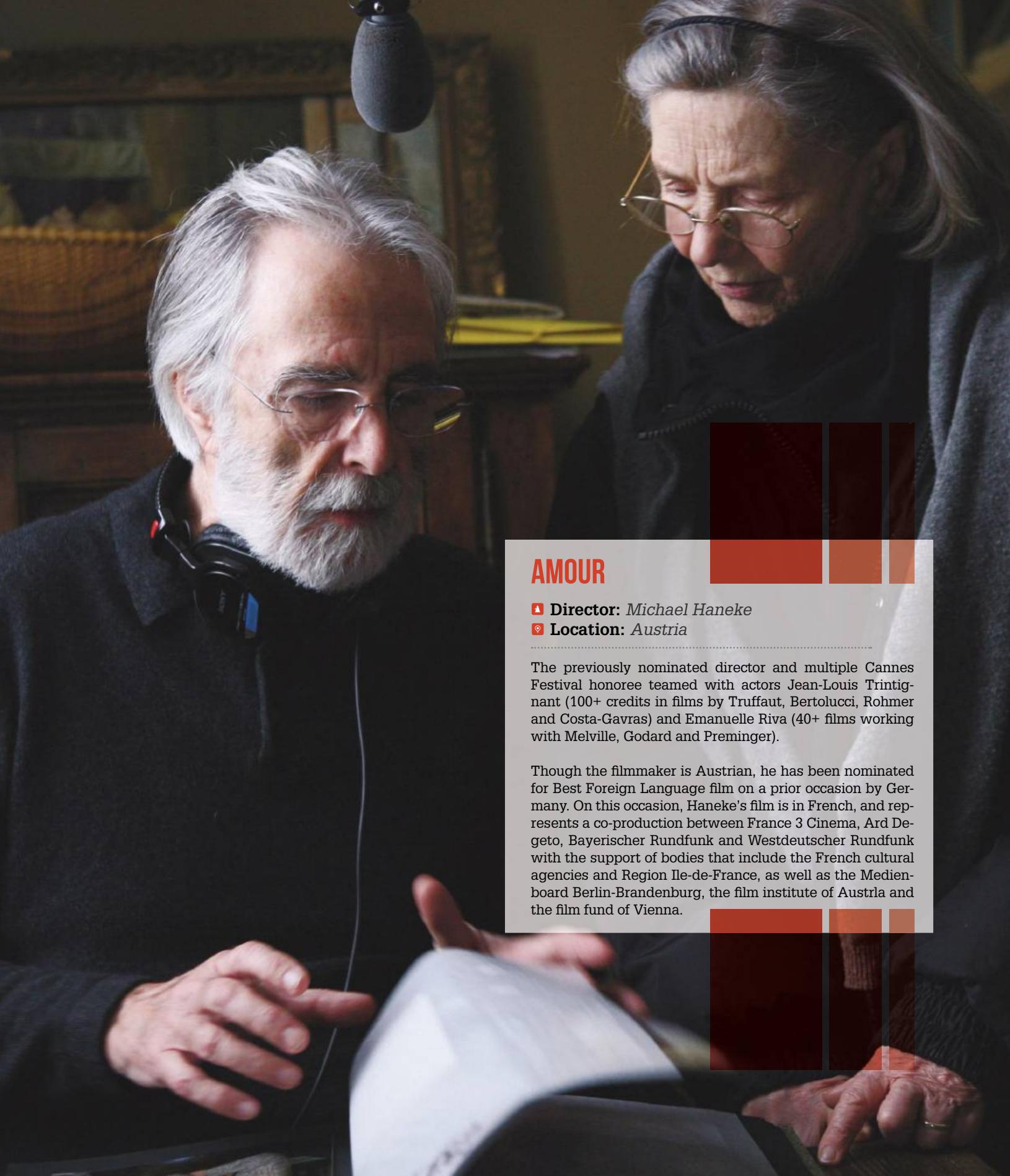
BK The best location is always the best choice you have for a specific scene. The Westman islands (Vestmannaeyjar) are of course the most perfect place for *The Deep*. It is a spectacular location and the real place where the true story happened. My dream location to shoot to pieces would be the Icelandic highlands.

BC What does it mean to you to be nominated by your country?

BK It is very important to me and to my country. I think it would give the Icelandic film industry good energy and confidence. I would be lying to you if I said my ambitions were fulfilled by being shortlisted. *The Deep* is a very personal film in every aspect.







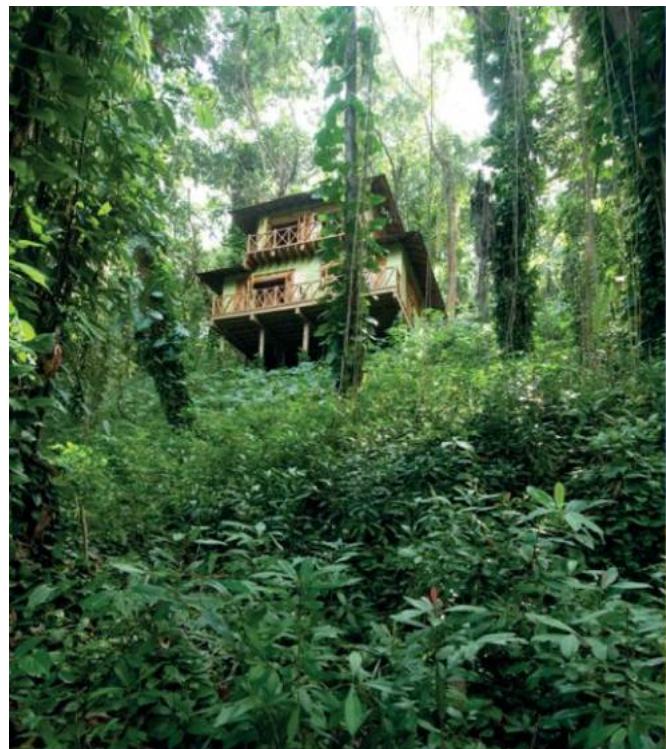
AMOUR

▲ **Director:** Michael Haneke

📍 **Location:** Austria

The previously nominated director and multiple Cannes Festival honoree teamed with actors Jean-Louis Trintignant (100+ credits in films by Truffaut, Bertolucci, Rohmer and Costa-Gavras) and Emmanuelle Riva (40+ films working with Melville, Godard and Preminger).

Though the filmmaker is Austrian, he has been nominated for Best Foreign Language film on a prior occasion by Germany. On this occasion, Haneke's film is in French, and represents a co-production between France 3 Cinema, Ard Degeto, Bayerischer Rundfunk and Westdeutscher Rundfunk with the support of bodies that include the French cultural agencies and Region Ile-de-France, as well as the Medienboard Berlin-Brandenburg, the film institute of Austria and the film fund of Vienna.




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A bronze statue of a man sitting in a chair, looking out over a scenic landscape. In the background, there are mountains, a body of water, and a cloudy sky. The statue is positioned on a grassy hillside. The text "JAMAICA" is written in large green letters at the top, and "A Filmmakers' Paradise" is written below it in a smaller font. At the bottom, the text "Where great stories are told!" is written in a cursive font.





WAR WITCH

■ **Director:** Kim Nguyen

■ **Location:** Canada

Beyond Cinema: From pre-to-post, which countries would you say directly contributed to the making of your movie?

Kim Nguyen: I would have to say Burma, Burundi, Angola, Sierra Leone and the Democratic Republic of the Congo.

BC At what stage did your country lend its support to your film, from the outset?

KN The film was a tough sell for distributors, this was the hardest part, to get a first sale to a distributor, which in Canada is a requirement for funding institutions such as Telefilm and Canada. From that point on, I would say we were fortunate to benefit from a system that doesn't analyze quality of scripts strictly on the basis of box-office potential, but also on inherent story quality.

BC Do you prefer sound stages or to be surrounded by elements unplanned in the real world?

KN From now on, I think I will adhere to the idea that all agents that take part in a film, whether they are alive (like actors and directors) or inert (such as sets and walls) are oscillating, lively molecules. My role is to direct them, but also to let them create a kind of organized chaos that reaches a truth beyond my own personal imagination. To refrain them from pulsating, from being alive, would lead to failure.

BC What do you consider to be the best location you've ever utilized in one of your films?

KN It isn't necessarily the "best" location, but it was the most powerful and spiritual: the abandoned Troglodyte dwellings (where 25,000 people used to live) atop the mountains south of Tunisia in the Sahara desert. At sunrise.

BC What does it mean to you to be nominated by your country? Is making the shortlist enough?

KN You strive to remind yourself that the most important reward is making the film to which your first instincts led you. Awards are very important, but mostly for pragmatic reasons: financing your next film...





KON-TIKI

Director: Joachim Rønning & Espen Sandberg

Location: Norway

Beyond Cinema: Tell us about the beautiful water scenes in *Kon-Tiki*.

Where did you shoot those?

Espen Sandberg: We shot those outside of Malta. They also have a tank there, that's why we traveled there in the first place. It is really beautiful and we got some amazing shots. We did four weeks of open-sea shooting.

BC **What was the draw to go shoot there as opposed to other countries that had similar seascapes?**

Joachim Rønning: Basically, it was all a matter of logistics. We shot the film in six different countries. We were shooting in Norway, Sweden and Bulgaria - we did all the New York stuff in Sofia, they built this replica of New York streets and it's very good, so, whenever you're in Sofia, go see New York. Then we went to Malta. They have great tax incentives and they have a great crew. Logistically, it fit our schedule really well. And we also went to Thailand and ended up in the Maldives. So, a small adventure for us as well. Malta was the majority of the shoot, we were there for two months.

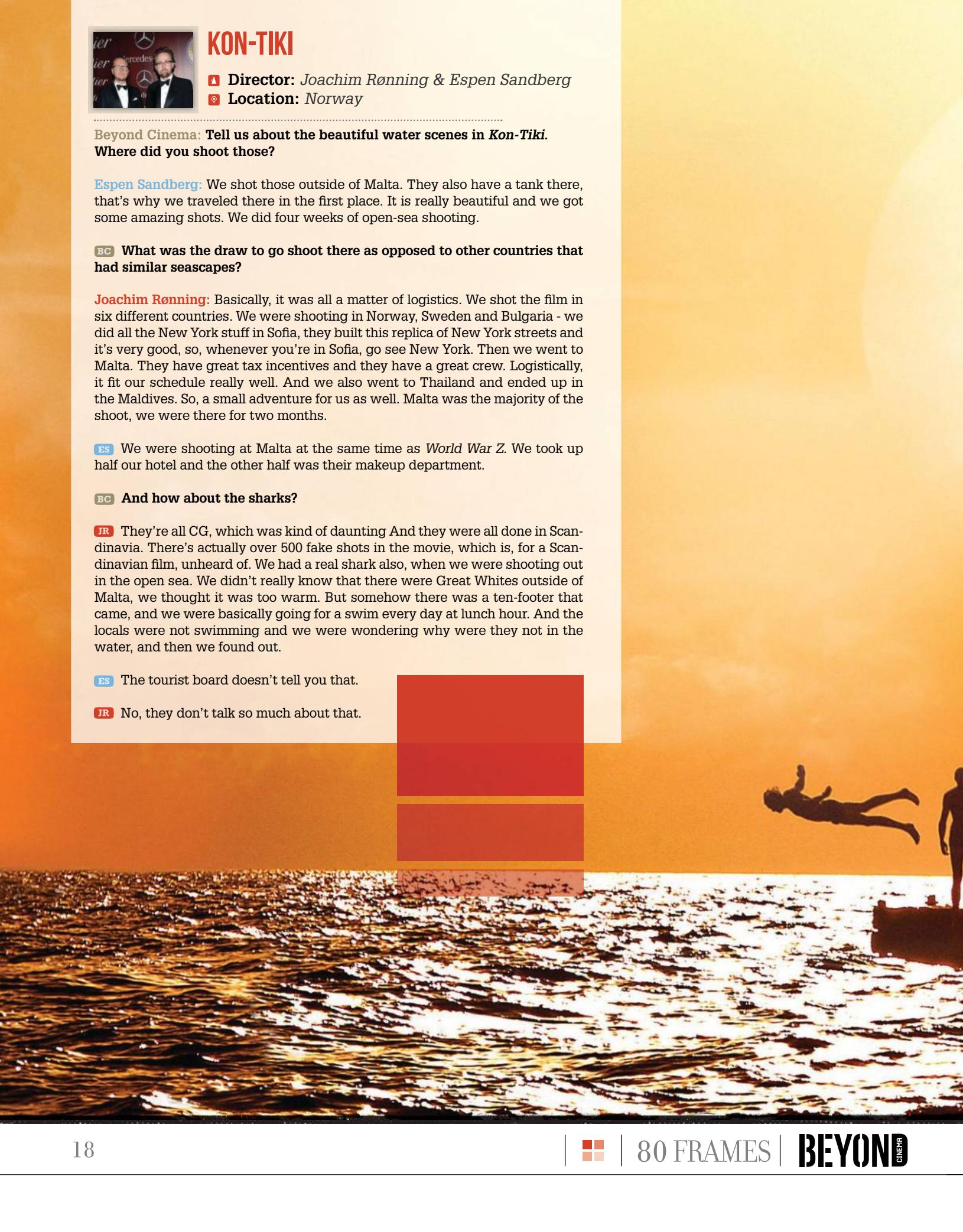
ES We were shooting at Malta at the same time as *World War Z*. We took up half our hotel and the other half was their makeup department.

BC **And how about the sharks?**

JR They're all CG, which was kind of daunting. And they were all done in Scandinavia. There's actually over 500 fake shots in the movie, which is, for a Scandinavian film, unheard of. We had a real shark also, when we were shooting out in the open sea. We didn't really know that there were Great Whites outside of Malta, we thought it was too warm. But somehow there was a ten-footer that came, and we were basically going for a swim every day at lunch hour. And the locals were not swimming and we were wondering why were they not in the water, and then we found out.

ES The tourist board doesn't tell you that.

JR No, they don't talk so much about that.









NO

Director: Pablo Larrain

Location: Chile

Pablo Larrain: When I first approached this idea and we started developing it, it was very hard to find references to a movie like this one that we could take a look at. I realized that we were in front of something that was totally original and that was fascinating, and we got the right support from companies, countries, people, friends, families.

Beyond Cinema: Which countries could be said to have participated in this production?

PL This movie was made with the support mainly of three countries, the United States (Participant Media); France (our sale agents), and then our company in Chile.

BC Was there any location that you couldn't get that you really wanted?

PL Not really. We shot locations from the presidential house to every street that we were able to use. We shot in many of the original locations that were available, the ones that were possible.

BC Is it easy to shoot in public spaces in Chile?

PL You can shoot anything you like. You can say anything you want. You can write anything you want. You could have money trouble or maybe a production problem or whatever, but you wouldn't have police going, "You can't shoot here." It doesn't happen anymore. Luckily, since a while ago, we are completely free to shoot and think or do whatever we want.

BC I like how Gael is wearing the "Mexico 68" soccer t-shirt in one scene in the movie as well. Why him as this Chilean hero?

PL He's an extraordinary actor. I don't care where he was born. In fact, we used that in the movie, because it was very interesting – we had over 100,000 Chileans exiled to Mexico during the Pinochet dictatorship and they came back during the late '80's. So it made a lot of sense, he met those guys, those boys, when he was in school. We thought of Gael from the very first versions of the script, and we talked to him a year before we sent him the script. He's a movie star, you know? I don't mean movie star in terms of how famous he is. But, I mean, in terms of that there's some people who can create that mystery in front of the camera.





BEYOND THE HILLS

Director: Cristian Mungiu

Location: Romania

Beyond Cinema: Which countries directly contributed to your film being made?

Cristian Mungiu: The film was shot in Romania, with Romanian actors and crew, and more than half of the budget came from Romania. The mixing and some sound post were done in France, and financing came from France. Belgium was an important partner because of the prestige and reputation of the Dardenne brothers – we closed the financing with an application to the European film-fund Eurimages.

BC Is your film representative of your country's cinematic legacy?

CM I don't believe in the idea of national cinema, "French cinema," "American cinema," "Asian cinema" - filmmaking is a very individual art and you can be closer (in your way of understanding cinema) to a filmmaker from the other side of the world than to somebody from your own country. My cinema aims to be very close to reality, to the truth of life, that is why there are no cuts within the scenes and no music.

BC Do you prefer controllable sound stages or the real world?

CM I am always shooting in the real world – there is a flavor of the location I find inspiring. For Beyond the Hills we needed to build the whole monastery. We had to build a road up to our location and bring electricity, there wasn't any, and we needed a lot of SUVs. Nevertheless, I think it was the right place, even if we attracted all the stray dogs (some of them are in the film).

BC What do you consider the best location you've utilized?

CM I love shooting in people's houses. I particularly love long, hand-held takes crossing several locations. In 4 months, 3 weeks and two days we started a night shot with a car in a busy street and ended it seven minutes later, crossing several streets and alleys, on the second floor of a building – it was a continuous shot involving dialogue, a trained dog, tension, emotion and the difficult choreography of actors and crew (lights, cables, everything had to be carried) for a shot that gradually showed a 360 of the neighborhood. I believe in places with atmosphere - you don't have to cross half the globe to find them.

BC What's one of your favorite images of this film?

CM One day we had a snowstorm. Although, technically, it was nearly impossible, we shot the scene where nuns first carry Alina to the Church, crossing the courtyard with her tied onto the cross. The storm added something beyond words to their effort – and their grief.

BC What does it mean to you to be shortlisted?

CM Being nominated by your country is always nice. No Romanian film has ever made to the short list before and hopefully this selection can help other Romanian films in the years to come.



A ROYAL AFFAIR

▢ **Director:** Nikolaj Arcel

▢ **Location:** Denmark



Beyond Cinema: From pre-to-post, which countries directly contributed to *A Royal Affair*?

Nikolaj Arcel: Primarily Denmark, but we also got important financing in the Czech Republic, Germany and Sweden. We shot the entire film in and around Prague and Dresden.

BC Is your film representative of your country's cinematic legacy, or do you consider your film a departure from prior Danish filmmakers' works?

NA I am part of a new generation of Danish filmmakers that have departed from the Dogma style of filmmaking and who are inspired by 70's Hollywood. My first film, *King's Game* was a political thriller, the first of its kind in our country and the first film in years not dealing with family issues, divorce, death, incest etc. The film is widely credited with kick-starting the wave of new Danish television series, including "The Killing." After that came a fantasy film - and then I wrote the screenplay for *The Girl with the Dragon Tattoo*, which probably cemented me as a "commercial filmmaker" (as opposed to arthouse). Probably one of the reasons I did *Royal Affair* was to pursue something outside of my safety zone.

BC At what stage did your country lend official support to your film?

NA They were behind me from the moment we won the two Berlin festival awards - but we were still up against Susanne Bier and Bille August's films for the official entry "prize," two directors who clearly have a great history with the Oscars. In that sense it was an even greater honor to be chosen as the Danish submission.

BC What do you consider the best location you've ever utilized? And where would you most like to shoot?

NA For *Island of Lost Souls*, we built an entire outdoor farmer's field inside a huge studio lot because there were so many visual effects that had to be controlled. That was incredible, you could walk around with the lights dimmed and actually believe you were outside. At the end of the stage, we had a great big barn structure that was fully functional. I would love to shoot in Paris, just because I enjoy being there so much. I'd love to do a movie set in the desert.

BC What's one of your single-most favorite images of this film?

NA Probably that of Alicia Vikander. Just before Mads Mikkelsen dies he has a flash memory of his great love; I think the DOP created wonderful poetry by simply loosening the viewfinder and letting in "false" flashes of light.

BC Finally, why could it be said that only you could have made this movie?

NA I was stubborn enough to stick by it for five years, struggling to get it made. Many others have tried to tell this story but failed because it is kind of a beast - I'm a romantic at heart (and a political nut) so that was also the perfect combination for this story.







SISTER

Director Ursula Meier
Location: Switzerland

Drawing comparisons to films made by the multiple Palme d'Or winning Dardenne Brothers, Ursula Meier's feature is about a boy (and his lazy sister) who steals from the ski-resort rich in Verbier, Switzerland and brings his loot down to sell in the plains of Valais.

Sister won a Silver Bear at the Berlinale, the Golden Athena at the Athens International Film Festival, and amongst other honors is nominated for an Independent Spirit Award for Best International Film. Interestingly for its title, it's the brother here who delivers the boldest performance.

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THE DANCE

AFCI'S BEYOND CINEMA STUDIO AT THE 2013 SUNDANCE FILM FESTIVAL

AFCI's Beyond Cinema Studio presented by Celebs.com captured an incredible 140+ talented directors and actors from the Sundance and Slamdance film festivals over the course of five-and-a-half crazy, crazy days in Park City, Utah.

Interviewees included muses and in-génues, stalwarts and rising stars, and simply the best documentary filmmakers in the world: Alex Gibney, Sebastian Junger, Barbara Kopple, Alexandra Pelosi and Morgan Spurlock to name just a few.

With photographs by Scott McDermott, interviews by editor Elliot Kotek and correspondent Simone Boyce, hair & make

up by Olga Postolachi and M.A.C., and videography by Tim Pilleri and Michael Green, we've been spoiled for editorial choices during the 36 hours between the Studio closing and this issue going to print. We look forward to sharing all the best interviews with you over the course of the next 12+ months as these projects find their way around the festival circuit, into theaters and, finally, to your home's various devices.

You can get a jumpstart by paying our videos a visit at:

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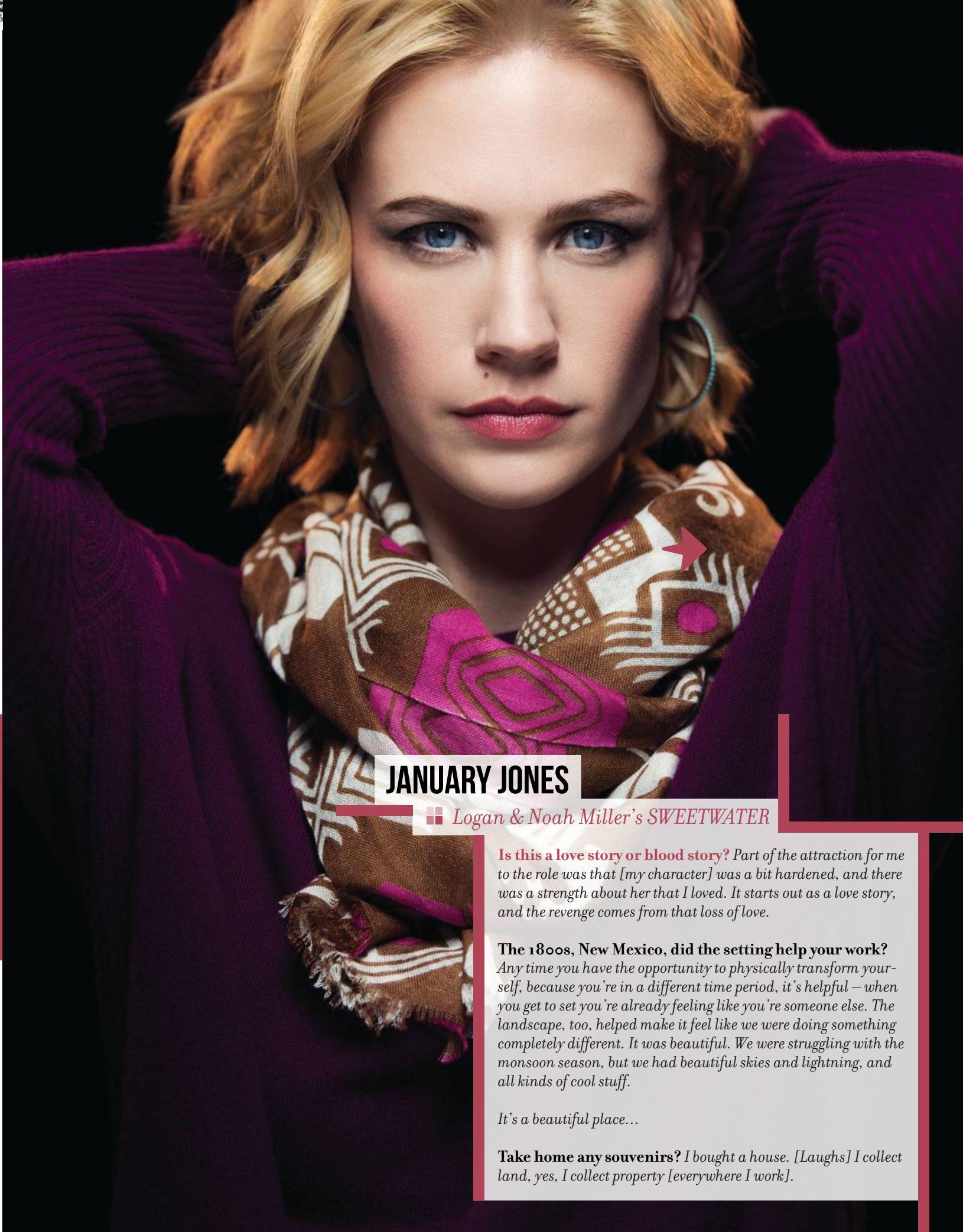
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JANUARY JONES

■ *Logan & Noah Miller's SWEETWATER*

Is this a love story or blood story? Part of the attraction for me to the role was that [my character] was a bit hardened, and there was a strength about her that I loved. It starts out as a love story, and the revenge comes from that loss of love.

The 1800s, New Mexico, did the setting help your work? Any time you have the opportunity to physically transform yourself, because you're in a different time period, it's helpful — when you get to set you're already feeling like you're someone else. The landscape, too, helped make it feel like we were doing something completely different. It was beautiful. We were struggling with the monsoon season, but we had beautiful skies and lightning, and all kinds of cool stuff.

It's a beautiful place...

Take home any souvenirs? I bought a house. [Laughs] I collect land, yes, I collect property [everywhere I work].

JASON ISAACS

Logan & Noah Miller's SWEETWATER ■■■

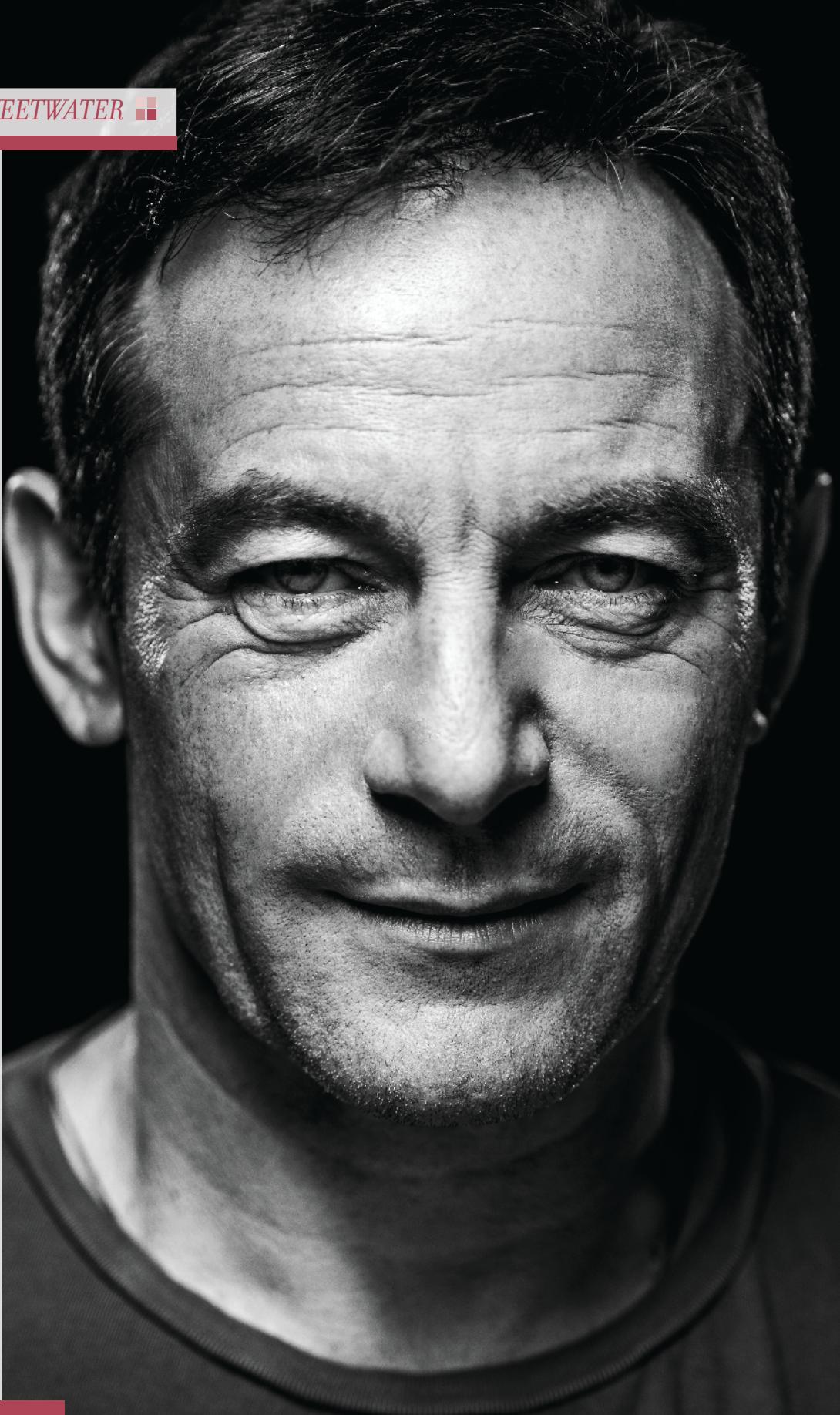
How'd this part of New Mexico put you in the right place for this role?

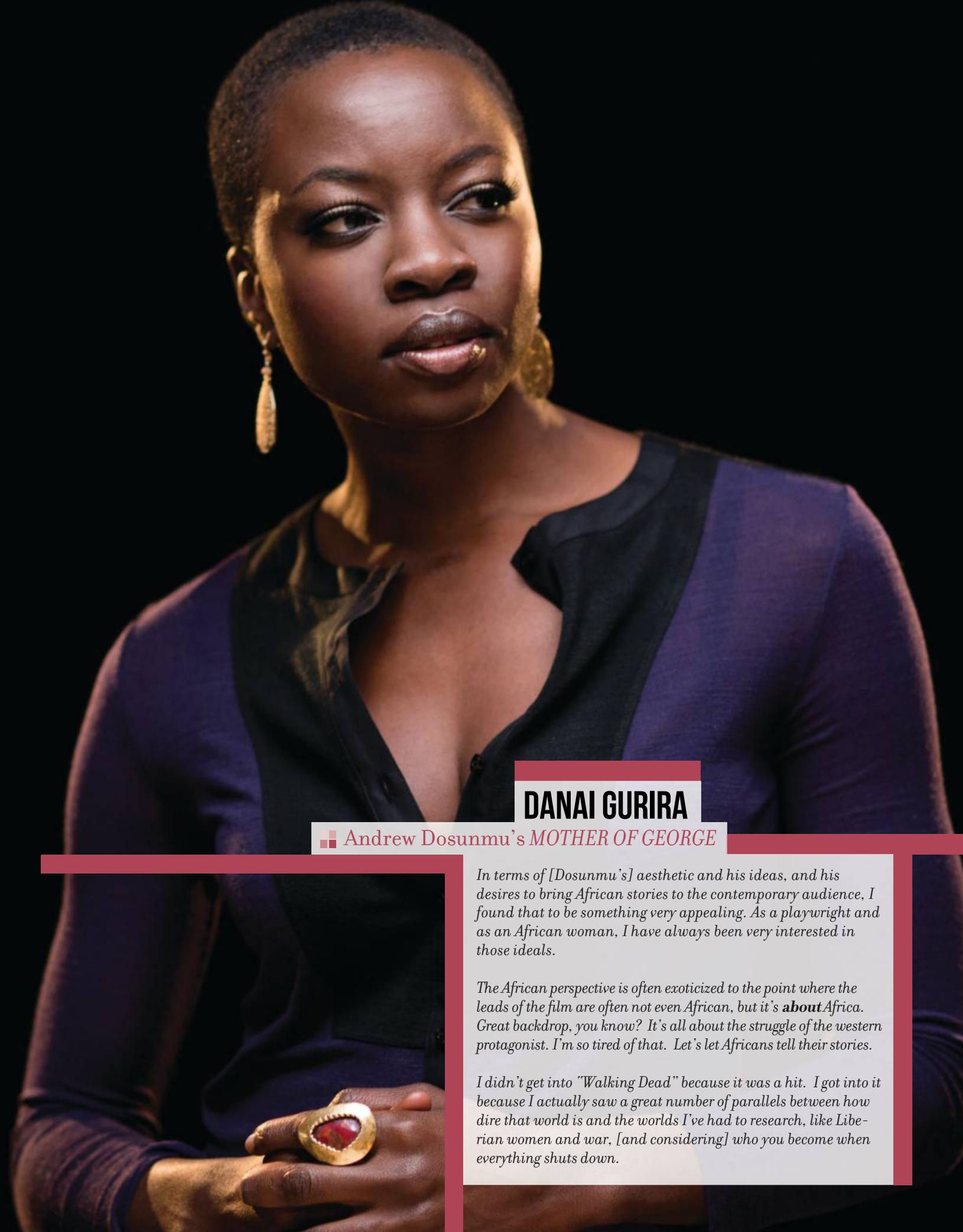
If acting is pretending, or imagining you're just trying to be that person in that situation, it's a hell of a lot easier if you're on a horse and there's a dusty street and there are people dressed in the right clothing. [January and I have] both done a lot of stuff where it's green screen and there's someone holding their blackberry and a tennis ball on a stick, so it really helps the make believe when you don't have to make believe.

The other thing that really helps is when the other actors are fantastic. If you look at someone else and they're the thing you're supposed to be interacting with, then you don't even have to think about your own acting.

On January Jones' investment in New Mexico's housing market: *Being British, I don't understand buying places not on the sea, and then you get there and the skies are so overwhelming, they look like they're digitally enhanced. The stars are brighter than you've ever seen them, there are these spectacular electrical storms every night, dust storms, and the whole thing feels biblical.*

This character vs. Harry Potter's Lucius Malfoy: *When I put on a long wig, bad things happen. Prophet Josiah doesn't have a wand, or if he does, it's slightly more fleshy.*





DANAI GURIRA

■ Andrew Dosunmu's *MOTHER OF GEORGE*

In terms of [Dosunmu's] aesthetic and his ideas, and his desires to bring African stories to the contemporary audience, I found that to be something very appealing. As a playwright and as an African woman, I have always been very interested in those ideals.

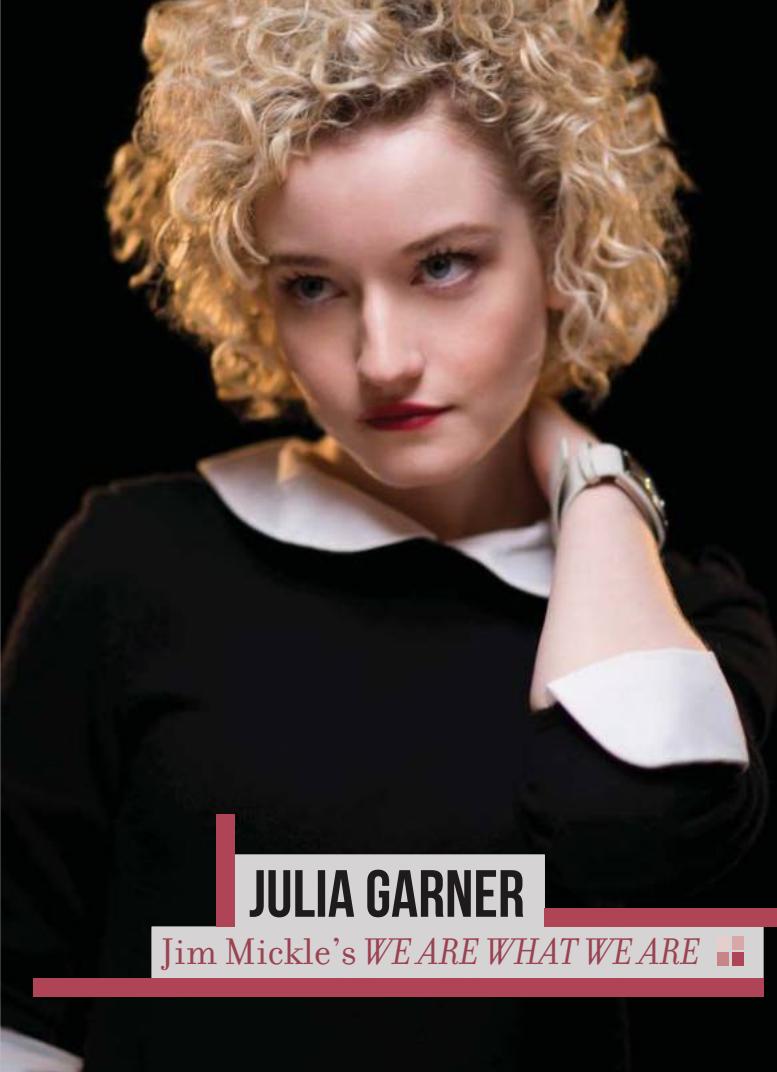
*The African perspective is often exoticized to the point where the leads of the film are often not even African, but it's **about**Africa. Great backdrop, you know? It's all about the struggle of the western protagonist. I'm so tired of that. Let's let Africans tell their stories.*

I didn't get into "Walking Dead" because it was a hit. I got into it because I actually saw a great number of parallels between how dire that world is and the worlds I've had to research, like Liberian women and war, [and considering] who you become when everything shuts down.



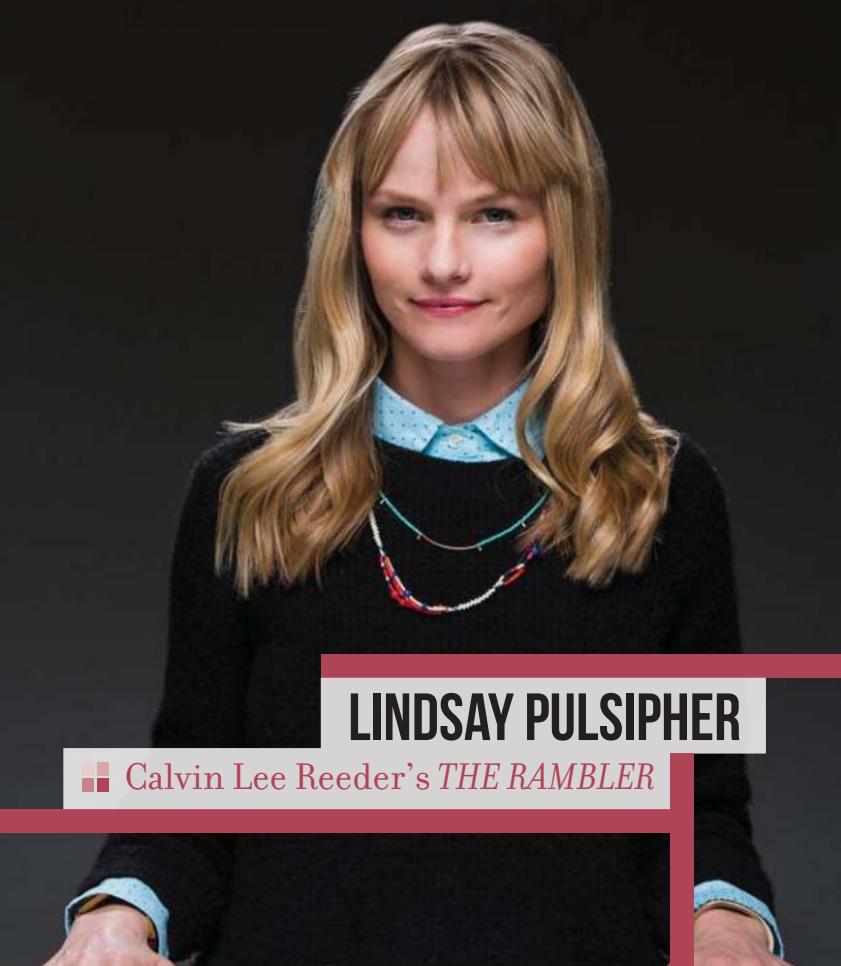
ALICE ENGLERT

■ Jeremy Lovering's *IN FEAR*



JULIA GARNER

Jim Mickle's *WE ARE WHAT WE ARE*



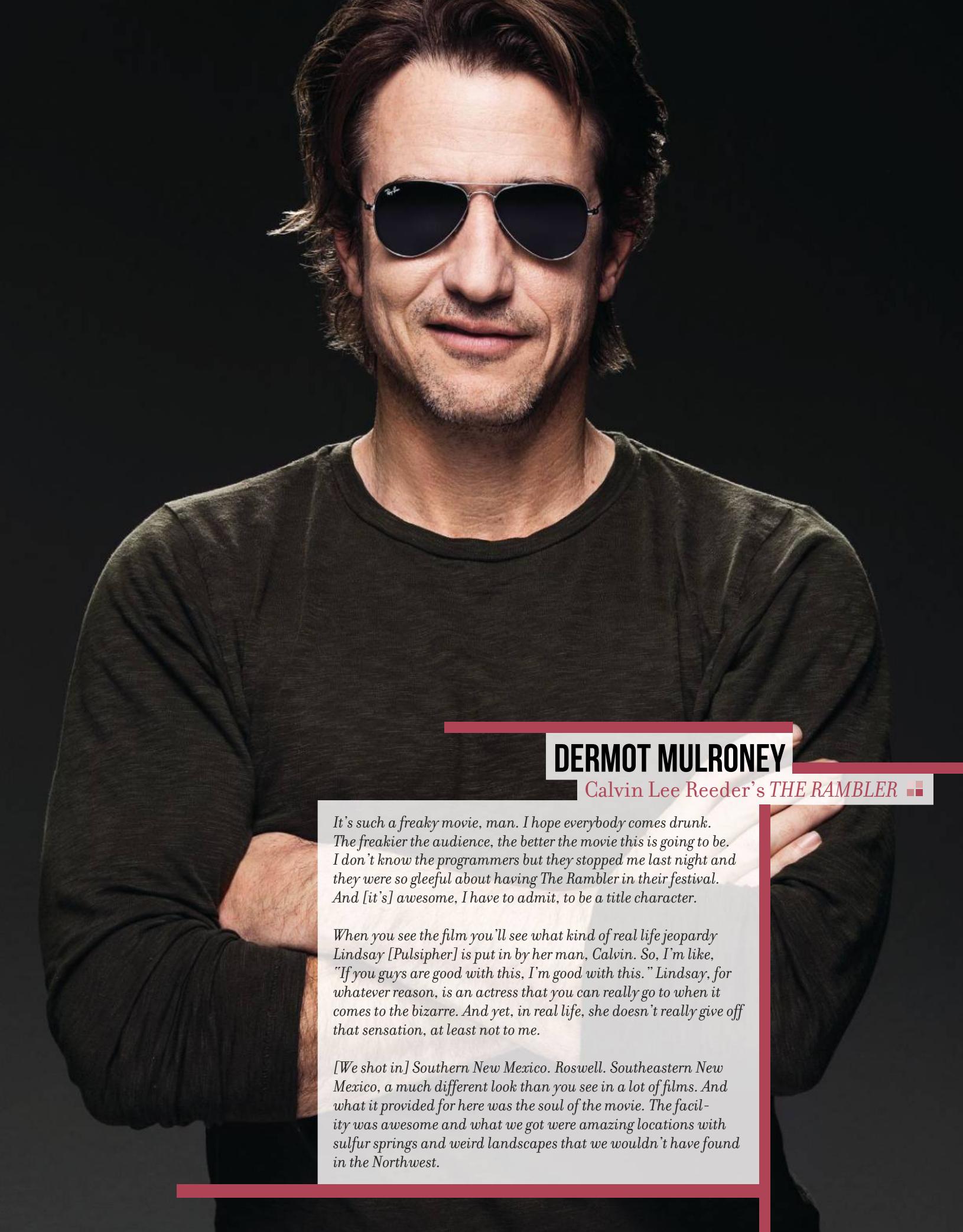
LINDSAY PULSIPHER

■ Calvin Lee Reeder's *THE RAMBLER*



SONJA KINSKI

J.R. Hughto's *DIAMOND ON VINYL*



DERMOT MULRONEY

Calvin Lee Reeder's *THE RAMBLER* ■■■

*It's such a freaky movie, man. I hope everybody comes drunk. The freakier the audience, the better the movie this is going to be. I don't know the programmers but they stopped me last night and they were so gleeful about having *The Rambler* in their festival. And [it's] awesome, I have to admit, to be a title character.*

When you see the film you'll see what kind of real life jeopardy Lindsay [Pulsipher] is put in by her man, Calvin. So, I'm like, "If you guys are good with this, I'm good with this." Lindsay, for whatever reason, is an actress that you can really go to when it comes to the bizarre. And yet, in real life, she doesn't really give off that sensation, at least not to me.

[We shot in] Southern New Mexico. Roswell. Southeastern New Mexico, a much different look than you see in a lot of films. And what it provided for here was the soul of the movie. The facility was awesome and what we got were amazing locations with sulfur springs and weird landscapes that we wouldn't have found in the Northwest.



MARTIN STARR
LIZ GARCIA

JOSHUA HARTO
KRISTEN BELL

Liz Garcia's THE LIFEGUARD



JANE SEYMOUR

■ Jerusha Hess's *AUSTENLAND*

"Mrs. Wattlesbrook," it's a wonderful name. I had so much fun with her because she's trying to control these people and she's got this awful husband who's completely alcoholic and out of control. Then she's just so mean to Keri Russell's character. It's just--it's really fun... I have to admit, I have only been doing comedy since *Wedding Crashers* pretty much. Before that I did most of the straight stuff.

When I met Jerusha, she had this panic attack on her face. I thought, "Oh my gosh, how awful. She's hired me and she doesn't want me." She said, "You sound American." I said, "Jerusha, no, I'm not American at all. I'd be rightly British... I can Brit up." I started to give her about 50 different British accents, then she felt safe.

[With Mrs. Wattlesbrook] I thought I had gone way over the top, but actually when I watched the movie I was just hanging in with the rest of the crowd. With Jennifer Coolidge on set there's only one way to go and it's up. I told Jerusha when I read it, "She's absolutely a peacock. She's going to wear peacock colors and she is a peacock. Everything will have a picture of her mug. It's all about her and it's wrong, it's so wrong."



ISAIAH WASHINGTON

■ Alexandre Moors' *BLUE CAPRICE*

On portraying John Allen Muhammad in this story of the 2002 Washington D.C. Beltway sniper attacks: *The reason I made that noise, gasped, is I couldn't have done this if it was in D.C., that's too much, carries too much. When they said it was shooting in New York, I was "Okay, I'm in. Let's do this."*



ROBIN WEIGERT

■ Stacie Passon's *CONCUSSION*

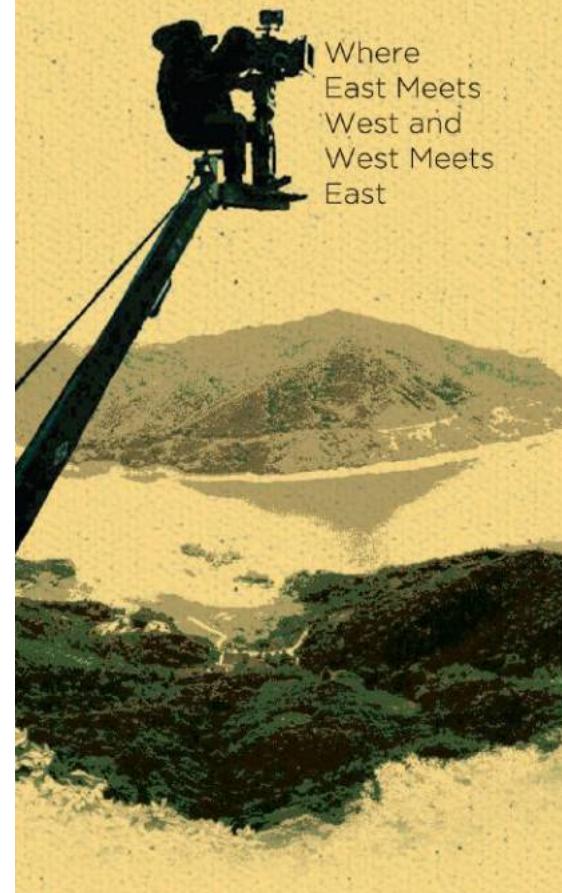
New York is one of those cities that despite the limited geography, you can lose yourself in the density. Does that make it the right place for this story of a woman embracing risk? The whole Manhattan and Montclair, and the juxtaposition of those two... is a huge part of the story.

Did this role feel a little reckless? Part of the seduction of wanting to do it was because it didn't feel safe.

And that's what's so interesting about talking about the two [Sundance films I've been in - *Concussion* and *The Sessions*], they place sex in its rightful place, which is to say in the middle of our being, and that is a good trend. I think it's a good trend because it allows the conversation to be, not just "Whooooo!," It's an adult conversation that gets to happen.

Playing Calamity Jane on "Deadwood" seems such a masculine, testosterone set, and this story is strong but feminine, intimate: What is interesting about shows like "Sons of Anarchy" and "Deadwood" is that yes, they are these fundamentally masculine places, but I think that makes the female story lines, when they turn to them, really pop out and stand out in contrast.

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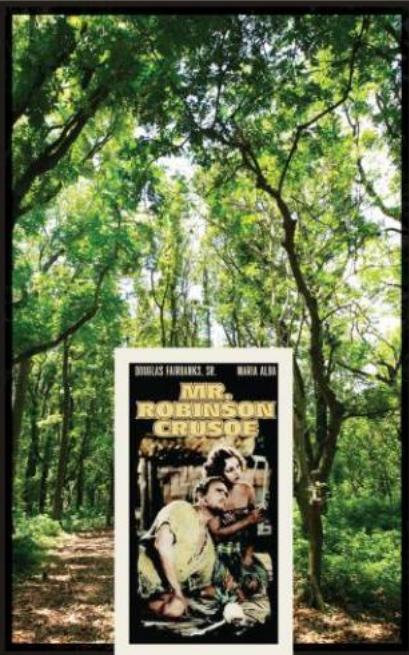
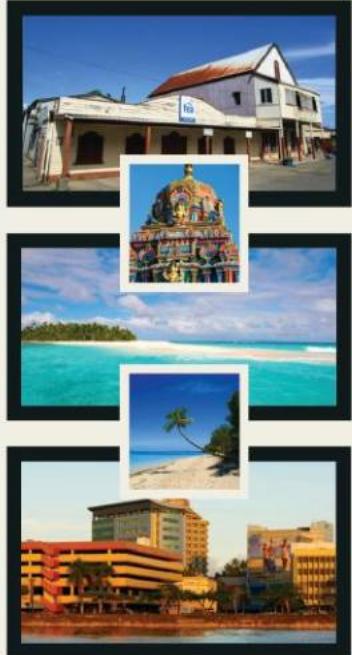
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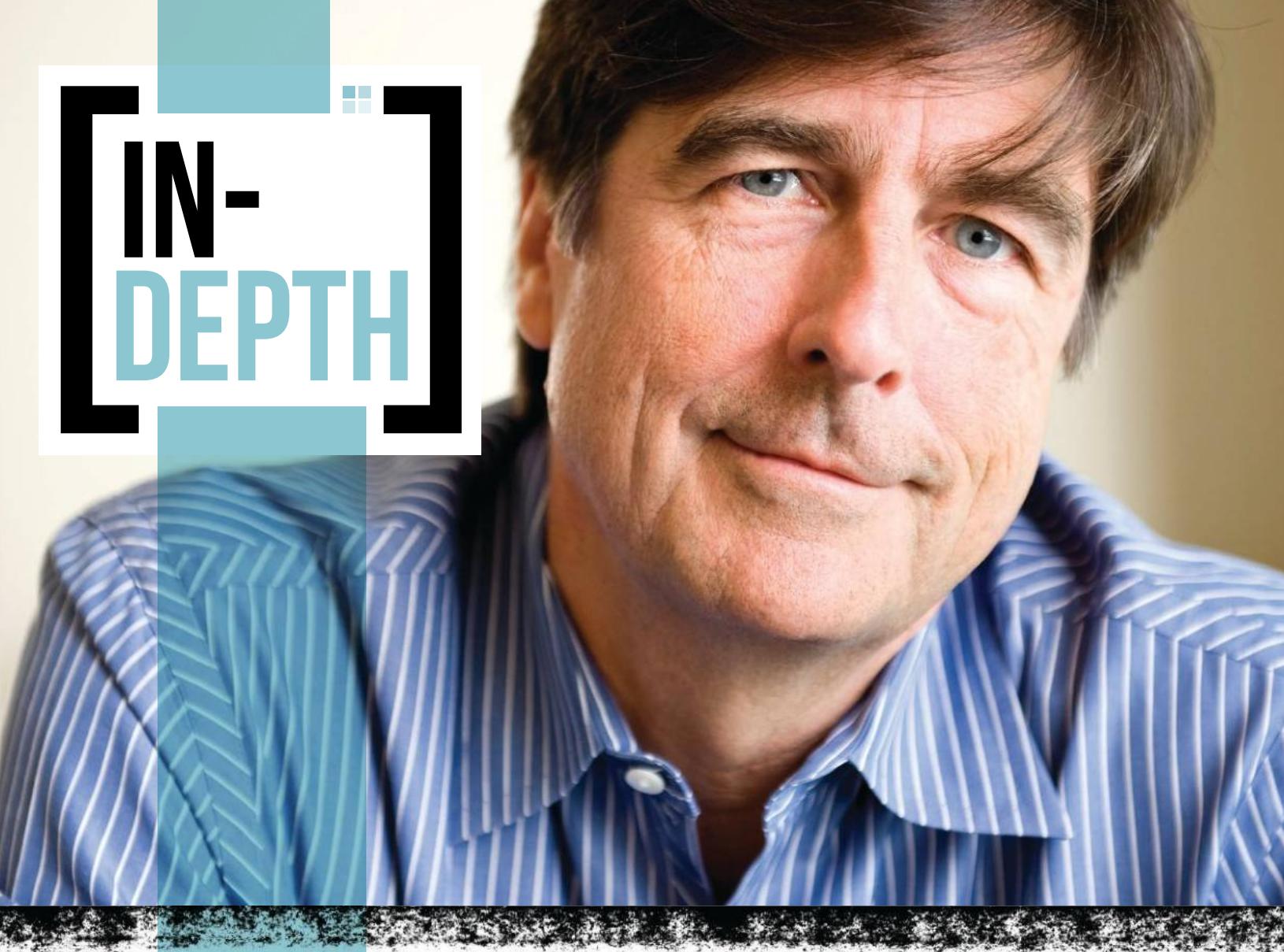
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[IN-DEPTH]



THOMAS NEWMAN

Composer of *Skyfall* & *Best Exotic Marigold Hotel*

Asked to continue the heritage of the musical world of James Bond, eleven-time Oscar-nominated composer Thomas Newman darted across the Atlantic from his Hollywood studio to embrace the challenge with London's elite musicians.

Re-teaming Newman with his *American Beauty* and *Revolutionary Road* director Sam Mendes, *Skyfall*'s finely textured score bears confident nods to Bond scores past, at one moment

sweeping audiences into the Scottish Highlands, while in another scene conveying Judi Dench's stoic "M."

While Bond is a fixture of English culture, the American composer is no stranger to the land of tea and crumpets, having also scored this year's surprise hit *The Best Exotic Marigold Hotel* and last year's Oscar-bait *The Iron Lady*.

Beyond Cinema's Leah Curtis (a USC Fulbright scholar for film composing) sat down with Thomas Newman to dig deeper into his work, collaboration and scoring process.

Beyond Cinema: How did you address the expectations inherent in scoring a Bond film?

Thomas Newman: I moved to England, to London, in mid-June. I met with Mendes in late June, and had to be done mid-September, so there was no time. When I saw the movie, it was clear that there was going to be a massive amount of music, and most of it fast and action-driven.

The whole Bond thing. What does that mean? People would say it's just another movie but, in the end, it's not. It's a Bond movie and all of us are in service of that franchise. It was crushing. I thought to myself "I'm going get up every morning and I'm going to go to work and I'm just going to get into it." When you start to write, you think "Okay, I'm just going to ease into it," but in the case of *Skyfall*, it was, okay, it's 7:00 a.m., I'm going to work



■ Newman's Oscar nominations include *WALL-E*, *Finding Nemo* and *American Beauty*. Photos by Chris Fitzgerald

and I've got to be in it fiercely by 8:00 and work all day and keep making progress.

Mendes would come by and oftentimes would reject a day's worth of work. He was always pretty calm about it, and encouraging. The best directors find ways to encourage you in these moments of potential crisis. There were even some moments where he threw out some things on the recording stage. Not only did I have miles to go but I had a few more miles added to the miles to go.

My cousin Randy [Newman] worked on some of the early Pixar movies, and when I got *Finding Nemo* he said, "The only way to do it is just look at the next five minutes you have to write. Don't look beyond because it's just a daunting thing." So I took that to heart.

BC Is there a moment in *Skyfall* to which you particularly connect?

THOMAS Many. It might tend to be the quieter moments that I felt were compelling. When M and Bond get into the Aston

Martin and drive into Scotland there's this choir and an oboe and it's so unexpected, I really liked that moment. I never thought that piece of music, which I'd written early on, would make it into the movie.

BC When working on British-based films, do you think there is a different approach culturally to how drama relates to the music?

THOMAS I think the difference is in the nature of a director more than that of a nation. It's a by-director situation. You always have to be very open to the nature of how a director collaborates and how well he or she listens. Who's smart and who's not? When you get criticism or direction, do you buy it? How any two people would interact to get something done and to get an idea across that's kind of the nature of the business, really, highly collaborative.

BC The moment you chose for a scored rendition of Adele's title song was the Komodo dragon sequence. Why was this the perfect place?

THOMAS There was talk from the producers, and from Sam, to find a moment to reprise the song, so that it didn't simply appear at the beginning of the movie. The moment we see the boat and Bond's arrival to that Macau casino is a real Bond moment. He's in a tuxedo, he's finally been shaved, he's looking suave. It seemed the obvious place.

BC There are epic action sequences inherent in a Bond film, and *Skyfall* is no different. How did you approach these?

THOMAS I had it in my mind to get this whole first chase out of the way early. And Sam kept rejecting idea after idea for this whole thing. It occurred to me, I'm going to have to move farther into the body of the movie and then circle back to the opening. Sam was very specific about story moments and how they can be delineated musically. That whole opening chase we had to go over and massage a great deal up to the very, very end. I think it was our last recording session where he had issues and we had to do a quick fix to satisfy his sense of storytelling. He

was always interested in the music telling a story in action. It has to be present tense at all times. That's the idea. In theory, every moment has to be exciting.

BC Tell us what you were trying to express with "M's" brass theme.

THOMAS In the case of that theme, it was stoicism. English stoicism in the form of Judi Dench... it didn't want tenderness and intimacy, it wanted a kind of stoic muscularity that allowed for tenderness.

BC Was the shaving scene in *Skyfall* a challenge?

THOMAS It's interesting. Sam wanted it to do many things at once. To be whimsical and fun, to be sexy and to be dangerous, and to set up some kind of sexual tension between Eve [Moneypenny] and Bond. At the same time, there was no place to go with that because Bond was about to meet Sévérine and go on to the boat.

I wrote many, many things for it, all of which he rejected. Finally there was an old idea that my music editor, Bill Bernstein, pulled out for an earlier scene and we played it there and I was, "Wow, this is nice." Sam really liked it.

I write it and record it and we get to the end of the day and he says, "Okay," and ushers everyone out of the room, "Here's what's not working and one of them is the shaving cue." Ultimately, the music needed to be more neutral, which is I guess why in the end we went to a pizzicato string idea with the flute, but it was a tough moment because that moment is many things all at once.

If it's more neutral in tone, then it's easier for an audience to decide what to take out of it as opposed to me tilting it towards romance.

BC Have directors that you've collaborated with taken your music to a new level?

THOMAS Yes, oftentimes. It's a scary process to play music for a director, particularly for the first time because there's the shock



■ *Skyfall* is now the highest grossing Bond film in history, grossing in excess of \$1bn.

of the new. You have to endure puzzlement and the questioning that a director might have. Often, the good ones are right. You have an idea. You struggled with an idea, but you finished it and you worked for two days on it and it will be rejected in 10 seconds. Part of you is resentful but another part of you thinks, "Well, you know what, I struggled with that and maybe there's a reason it's being asked to be rewritten."

I remember working with Sam Mendes on *Road to Perdition*, and we were playing a main title for the producers. We got to the end and one of the producers said, "Oh, so you're not going in orchestral direction on the main title?" My heart sunk, and I thought the piece was going to go away, and I really liked the piece.

Then I got the call from Mendes. He said, "You need to write a new middle section. That middle section should be orchestral." I resented it for a minute, but then I found a way to do that and I think that piece was much improved. There really are moments where this process can... as tough as it can be, can really improve the finished product.

BC Whether on *Skyfall* or *Best Exotic Marigold*, What's the difference when you record in London? Do you feel London brings a different quality from recording in Los Angeles?

THOMAS I do. Los Angeles orchestras are fantastic. In England, I think these players play more together, you sense more familiarity in the ensemble. There are 75-minute hours there (in LA, it's 50-minute hours), sometimes you feel you're on the podium for an awfully long time. There's one break in a three-hour session and when I first went to England in '94 that was very startling to me. I was like, "Just get me off the podium for a second and let me breathe," because it's nice to regroup, or to ask yourself what's working and what's not.

If you think about what music is in a movie, it's just so strange. I compare it to make up on a face. If you see gaudy makeup, it's like, "What is that? Why are you painting your face? What's that doing on your eyes?" But, if it's done right, it's so natural and normal. If you stop and think about why is music there, it's truly a strange thing, although when it's not there, it's weird too. I think that's what gives me most encouragement. When it's not there, most of the time, it really feels wrong. It must be there for a reason, something deep, maybe ritualized.

■ ■ *Skyfall* is Thomas Newman's eleventh Oscar nomination.



KIRBY DICK

The Invisible War

Named to the National Board of Review's Top Five Documentaries, with numerous accolades accompanying its Oscar nomination, and a 100% rating on Rotten Tomatoes, *The Invisible War* was Kirby Dick's fifth film nominated for the Grand Jury prize at the Sundance Film Festival (and won the Audience Award). The film zeroes in on the culture of rape in the military (as reported by both males and females) and the systemic burying of these cases by the commanders of the units in which the offences occur. Deeply personal in his focus, while maintaining the objectivity of statistics and military process and policy, Kirby Dick and his subjects share the affects the victims' ordeals have had on their careers, their physical well-being and their emotional state.

This is Dick's second nomination for Best Feature Documentary, his first coming with *Twist of Faith* in 2005.

[OSCAR] WHAT'S UP, DOCS? []



Now the film has been nominated for an Academy Award, we thought it timely to present part of our conversation with filmmaker Kirby Dick from Sundance 2012. What a difference a year makes.

Beyond Cinema: Does it feel any different to screen at Sundance this time around? Is it more relaxing or do you still stress out about that first public screening?

Kirby Dick: I always stress out about any screening I do. Even if I screen it for one person, even if I've shown it a hundred times. I don't know why. I don't get *that* stressed, but there's always this issue, which, maybe someday I'll get over.

BC What did you feel watching it with an audience and getting that visceral response?

KIRBY Well, it's ... it's incredibly gratifying to see how moved people are when they

see the film and how angry people get, because we made this film to try to make change and that emotional reaction to a film is what we need to have that happen.

BC Kirby, I know the documentary community is fairly supportive as a rule. There are producers on your film who are successful documentary filmmakers in their own right – Abigail Disney, Jennifer Siebel Newsom, Doug Blush – are these people that you consult during the process of making the film, do you bounce things off them? Or does their producing support take another form?

KIRBY Well, there was some consultation during the making of the film, but I think their incredible contribution is, you know, you finish a film, you sort of get it out there and then you almost need someone to sort of pass it off to, or to at least assist in getting this out to the public. We want this to reach out to every possible marketplace,



Kori Cioca displays the personal possessions she's carried since being sexually assaulted.

every library, to small towns in South Dakota where the veterans are, and they're jumping onboard to help with that, which is fantastic.

BC How do you get the film to people who don't wanna listen?

KIRBY Well, we're optimistic. I mean, people in the military are very interested in films on the military, and people in the military know about these problems. It's just that there's been this cover-up, this suppression of this information, so it hasn't gotten out.

BC When did you first get the will to go from an awareness of this subject to needing to make a movie about it?

KIRBY It was about ten minutes after we read the article and realized that the statistics quoted in the article were accurate. I mean, we were just appalled. We were appalled that there was no film made on it.

BC Do you feel a sense of responsibility as a documentary filmmaker? It doesn't seem like investigative reporting is taking place in the news anymore and that it's becoming a burden on documentary filmmakers to become that voice.

KIRBY Yes, responsibility. It's also an opportunity. It's unfortunate that, you know, that this opportunity exists. I mean, 20 years ago, well, 20 years ago this story wasn't reported on either, so you know, that does raise questions, but it does allow documentary filmmakers a lot more opportunity to make films and rebuild

these injustices that otherwise wouldn't be revealed.

BC What, if anything, did you leave out of the film that you wish you could've included?

KIRBY When you watch the film, you realize how the injustice and the absurdities of the system are actually much, much more extreme than my film conveyed. I mean, it's ... shocking. We could make a series on this and it would be equally disturbing.

BC Do you still believe in the power of documentaries and films to affect social change?

KIRBY We'll see. We hope. We hope. I mean, now it's up to the people to get behind this film and it's really up to the Chiefs of Staff and Secretary of Defense, and the President, to do something about this.

NB: After Secretary of Defense Leon Panetta viewed the film in April 2012, he issued a directive that effectively ceased the practice of commanding officers having control over the handling of reports of sexual assaults from within their own units. Panetta specifically mentioned *The Invisible War* as contributing to his decision to revise policy. On January 4, 2013, President Obama signed the "National Defense Authorization Act for Fiscal Year 2013," introducing a range of improvements to how the military prevents and processes sexual assault cases.

The Invisible War is easily one of the most important films of the year.

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DROR MOREH

The Gatekeepers



Nominated for Best Feature Documentary at this year's Oscars, winner of the National Board of Review's NBR Award as one of the year's Top Five Documentaries, nominated for a PGA Award, and a winner of the LA Film Critics Association Best Documentary Award, Dror Moreh's *The Gatekeepers* has garnered momentum since its September screenings at the Telluride and Toronto film festivals.



Seemingly sharing an impossible insight, Moreh managed to interview all six surviving heads of Israel's Shin Bet security agency. The stories and sentiment shared are nothing short of astonishing.

Beyond Cinema: Let's start with how on Earth you access former heads of a counter terrorism organization such as Israel's Shin Bet.

Dror Moreh: I actually wanted to do this for a long time and I asked myself, "What would be the best way to enter this circle of people who nobody knows how to reach?" Because I did *Sharon*, the Ariel Sharon film, they knew who I am, so I approached one of them and he was then a minister in the government. So it took me quite a while.

I told him what I wanted – to tell the story of the Israeli-Palestinian conflict but from the point of view of those people whom I would say are in the heart of the defense establishment of Israel, people who deal with the Palestinian issue all their lives and know the conflict better than anybody else.

And when he understood exactly what I wanted to do, he said, "Okay, I will be inside." And then I said, "Can you please, please give me the numbers of this person, this person and this person? And can you please call them and tell them that I'm going to talk to them." And this is how the process





BC What's the difference between the Shin Bet and, say, Mossad?

DROR Shin Bet I might compare to the FBI. Basically they're dealing with terrorism from the occupied territories. They are the ones that control – intelligence-wise – all the West Bank and Gaza. The Mossad can be compared more to the CIA, which deals with intelligence from the outer world, not from within Israel and the occupied territories.

BC How many hours of footage did you shoot?

DROR Around 100 hours.

BC And final running time?

DROR 96 minutes. This was the most tormenting process in my life. It was so difficult, because the movie is only 2%. I have so much more inside the materials.

BC What did you have to leave out that you wish you could have kept?

DROR The personal story of Avraham Shalom. Born in 1913 in Vienna, he saw Adolf Hitler coming into the Anschluss, saw Hitler speaking from the balcony. He suffered as a Jew, suffered the racism against Jews. He felt what it means to be a Jew in a country where the Jews are considered second rate or third rate. And Avraham Shalom says at the end of my movie that we treat the Palestinians like the Germans treated (not the Jews, but) the Czechs or Polish or whatever in the 2nd World War.

Because he comes from there, has been there and saw that and experienced that firsthand as a young boy, when he makes that connection, for me it was very painful to take that out.

BC Has this project changed your opinion about the conflict?

DROR No, it made me much more understanding of the failure of the leadership. And I'm talking now about Israel only. I'm not dealing with the Palestinians. The leadership in Israel failed completely. And I'm not talking now right or left or center or

THIS WAS THE MOST TORMENTING PROCESS IN MY LIFE. IT WAS SO DIFFICULT, BECAUSE THE MOVIE IS ONLY 2%. I HAVE SO MUCH MORE INSIDE THE MATERIALS

started. It wasn't easy. But at the end, when they understood what I wanted to do, they all agreed to come.

BC Did you show them the film before taking it public?

DROR No. The first time they saw the film was at the Jerusalem Film Festival. The screening was horrible for me because I saw the film from their eyes not from my eyes. And it wasn't easy.

BC Were you sitting near them?

DROR Yeah (laughs), very near.

BC And what was their reaction?

DROR Um, look with this kind of people, you don't know. But most of their responses were very, very positive. Avraham Shalom never ever spoke in front of the camera before about his work, especially not the bus incident which ended his career. He said to me in a phone call, "You didn't crack enough of the politicians. You should have been harder on the politicians."

Carmi Gillon who was the head of the Shin Bet when Yitzhak Rabin was assassinated, I didn't see him after the screening. He went away immediately. And he called me the next day and he said, "Listen, I had a horrible night. You know, the film brought up all the emotions that were buried in me, I couldn't sleep. But, it's a very important

film and I'm so happy that I was in that and I think it should be taught in every school."

BC What's interesting is that there are films on the festival circuit from both sides of the conflict – *The Attack*, *Five Broken Cameras*, etc. How is that – traveling and meeting these other filmmakers who are telling their side with their innate biases? Is there a sense of camaraderie between you or is there heated debate? Do you avoid each other or embrace each other?

DROR We embrace each other warmly (laughing). I mean, you know Ziad [Doueri, director of *The Attack*], when he was in the Telluride Film Festival we became, I don't want to say best friends, but I'm really fond of him and he showed the conflict from his point of view. He basically asked me, "What do you think about the film?" I told him I think that it'll be much harder for him to show the film in Arab countries than in Israel, because I felt that his film was very balanced.

That's also what I try to do, to show a balanced film so anybody who sees the film will not say, "You know it's someone who tries to characterize the Palestinians as the victims and Israel as the aggressor, or Israel as the victim and the Palestinians as the aggressors," it's a real account of the conflict, in my point of view, coming from the six people who are the most influential, and have the most understanding, of that conflict.



The Gatekeepers, The Invisible War and Searching for Sugar Man are considered the front-runners for this year's Doc Oscar..

whatever you want. They failed because Israel is the strong part in that conflict. We should have known better. We should have done things differently.

From the interviews that I did, the leaders of Israel didn't really consider bringing Israel to a better future.

EC The "Arab Spring" has re-focused political attention on the countries surrounding Israel. Whereas Israel was really the only democracy in the region, it seems some citizens are chanting for change. Does the Arab Spring movement buoy hope for peace in the Palestinian-Israeli conflict, or is it an unwelcomed distraction to neighboring regions?

DROR I think that the Israeli-Palestinian conflict should be solved no matter what happens with the Arab spring, Arab winter, or Arab whatever. I don't know what will

come. I think that there is a tectonic move in the Middle East now. I mean things that have changed there are amazing. What happened in Egypt, what happened in Libya, what is going to happen in Syria, it's tectonic changes. The earth is moving and we don't know how it will come down or what will happen when it comes down.

But this doesn't lift the responsibility of solving the Israeli-Palestinian conflict. But when Netanyahu now says, "I'm for a two state solution," with whom are they supposed to deal? If Abbas and Fayyad will go away, you want to deal with Hamas? You want to deal with the Jihad? I really don't understand it, and I think that the gatekeepers don't understand that as well.

EC Do "the gatekeepers" have a key that might open things up?

DROR Leadership. Big, strong leadership that sees the future as it should. Not

from the perspective of how will I survive, how will I make the next day good, but that looks into the future and says, "Okay, this is the point where Israel has to be in the future. This is the point to where I can take the region. And I'm willing to take the consequences to bear those risks."

Yitzhak Rabin did that. He was assassinated because of that. Anwar Sadat in Egypt did that and was assassinated because of that as well. Ariel Sharon tried to do that and tragically he was hit by a stroke and is still in a coma until today. These are leaders that I can look at and say, "Okay, you know, they don't consider their own good. They are seeing two, three, ten steps ahead." I don't see that in the current Israeli administration.

For more information, visit
www.sonyclassics.com/thegatekeepers

EMBEDDED



GREIG FRASER

First Person Shooter

In the past five years, cinematographer Greig Fraser has shot around the globe for Jane Campion and Kathryn Bigelow, lensing the likes of Charlize Theron, Brad Pitt, Jessica Chastain, Kristen Stewart, Chris Hemsworth and Clive Owen. *Beyond Cinema* caught up with the Australian in Pennsylvania, where he's shooting the Steve Carell/Channing Tatum flick *Foxcatcher* for Capote director Bennett Miller.

Beyond Cinema: What film or what project do you think took you from, say, domestic acceptance to international awareness of your work?

Greig Fraser: I don't know, actually. I don't really have a concept or a grasp of what people have or haven't seen. I'm

proud of all these steps that I've taken: proud of *Bright Star*, proud of *Last Ride*. I'm proud of *Zero Dark*, proud of *Let Me In*. Matt Reeves [*Cloverfield*, *Let Me In*] rang me based on seeing *Bright Star*. And he said, "I want it to feel like *Bright Star*. And I said, "What the fuck? It's a vampire film, dude. You want it to feel like an old English film?" And he said, "I want the intimacy, there has to be an intimacy to this film." And, you know, cinematographers do that.

EC Sometimes people go into a movie just accepting the cinematography presented to them. But, on *Let Me In*, people were looking specifically at the cinematography because the original was so incredibly beautiful. Is that a pressure-cooker?

GREIG Absolutely! A lot of my friends had seen *Let the Right One In* and were emailing me, "You've got to see this great film called *Let the Right One In*." I'm like, "Yeah, yeah, okay, I'm down, I'll see it."

And then I got the script from Matt Reeves for *Let Me In*, based on that film. It was a page-turner. Matt Reeves is such a great writer... that script for *Let Me In* was just so fantastic and so gripping. And I realized at that point that I couldn't see the original. I said to my friends, "Hey, I'm doing *Let Me In*, which is the American version of the book." They all wanted to kill me. People are passionate about that film. I definitely felt that I better not fuck it up.

EC Talk to me about working with Kathryn Bigelow. Was your first meeting set up by Megan Ellison's production company, Annapurna? Are you officially a part of Annapurna or just their golden child?

GREIG [Laughs] I'm not officially part of Annapurna, though it might feel like that sometimes. Annapurna is absolutely my favorite company in the world at the moment.

I remember my agent telling me about this project a while ago and Barry Ackroyd

[*The Hurt Locker*, *United 93*] was on-board. And I believe there was a chance that he couldn't do it. And I was incredibly interested in that story. And I told my agent that if there's an opportunity to be on the project with Kathryn, to get my eyes on that trip, I would love to.

I was in London finishing off *Snow White and the Huntsman*, so we arranged a Skype meeting. I hadn't read the script at that point, it was just an initial "How ya doin'?" And I think [Kathryn] felt me out and explained to me the type of film that she was making, but she couldn't talk too much about it, because they're very, very secretive. I then went through the next round, and that was to read a secured script.

The AD she was working with at the time I'd just worked with on *Killing Them Softly*, and then my agent was in their ear because they were repping the production designer at that point, so there were many fingers in that pie as it were.

BC Given that you can only commit to a few projects a year, what's the most important thing for you to ascertain when you meet with a director?

GREIG I need to know that a project's going to be worthwhile. You never really know at the end of the day if a film is going to be amazing, good, average, whatever, but always my idea is, "It's gotta be solid." And I hope that the choices that I've made, at the end of the day, feel solid.

BC Do you find that you judge a movie as you're shooting it?

GREIG It's really hard to. If you're in the middle of a tornado, you never really know how big the tornado is, or how much damage it's doing around you.

BC You're currently working with Bennett Miller on *Foxcatcher*. Given that he worked with Wally Pfister on *Moneyball*, do you call Wally and ask him about his experience?

GREIG Sometimes you call a DP and you talk to them about their experiences. In this



One of the shots in Jane Campion's *Bright Star* that got Greig Fraser international attention.

case, I know Wally but I didn't call him. I didn't think it was necessary. On *Zero Dark Thirty* I called Barry [Ackroyd] to see what advice he could give me. And he gave me some great advice.

BC Can you share it?

GREIG Not really. It's a little personal. And also, to be honest, I can't recall exactly what advice he gave me. Generally, you're talking about a directors strengths and weaknesses, seeing where they're strong and where they're not so strong. That can sometimes be really helpful and can give you a head start in ascertaining what your role is as a DP.

BC On *Zero Dark Thirty* there's been attention focused on the night vision photography. Was that the most difficult element?

GREIG Yeah, because it's not been done, really. It was that and the lighting for those particular devices. If you use the same lighting as you do for your normal cameras it just looks like normal footage with green tints on it. What we ended up doing was actually lighting with infrared lights, something not readily available. So, actually, it's a bit of thinking outside the box because we had to figure out where we could find some infrared lighting in the middle of the desert in Jordan. But we did eventually discover that

the art department had these fake surveillance cameras from the embassy location and some of those fake cameras had fake LEDs. And they were, "Nah, they're not real. We bought them for \$10 each." I took one apart, wired it up and, lo and behold, it worked.

BC When you're out in Jordan or India, and you have to find something on the fly, do you rely on location managers to help you locally, or just import stuff from the US?

GREIG There's no easy answer to that question. There were rental houses close by in Lebanon or Israel but, if you need a particular light like that, what do you do? Importing infrared stuff is quite hard because it's all clandestine. Not to say it's illegal but it's not readily available. That was one problem out of a gazillion that we had.

One of the decisions that we made was that we were going to travel with some of our own lighting. We traveled with these Australian built LEDs that put out as much light as a 1.2K HMI, that run off battery and are very small. If we didn't have electricity, because a generator didn't show up or there was a power outage (which is a very normal thing that happens in India and in Jordan all the time, rolling blackouts). So, these LEDs, battery-powered lights were our back-up.

BC Were any of the people on your team from Jordan or India?

GREIG We did get crew in India and Jordan but my main crew was imports: my camera department were English, electric department were English, grip department were American. My 2nd unit DP was Australian and I had an operator from Canada as well, it was really like putting together the world's best.

BC When you're bringing these people in, do you feel like you are teaching the locals? Are they gaining experience from your crew?

GREIG Yeah, definitely. And it comes back in positive ways. In fact our second AC was Jordanian, she was a trainee on *The Hurt Locker*. After that, she moved to London and started working in the film industry in London and we got her back home, in a higher role, to come back to do that work. So, *The Hurt Locker* was part of her training and then we continued that when we deployed her again, and there were others in Jordan who came on as well.

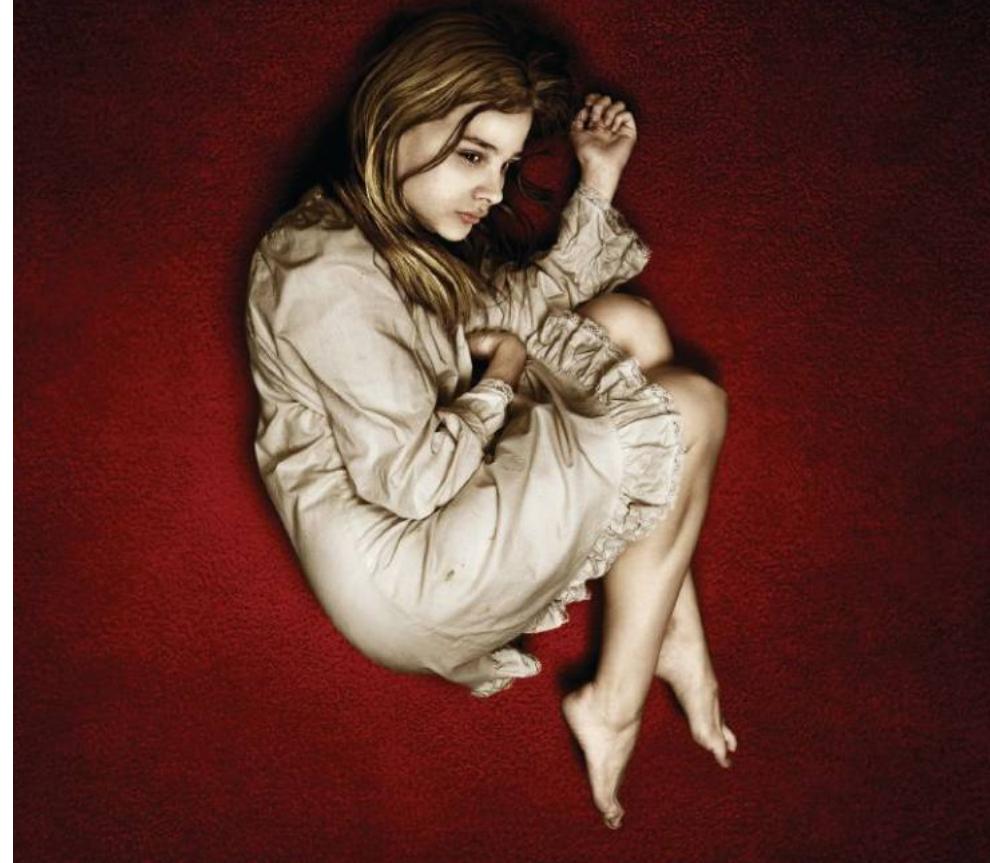
So, yeah, I think it definitely is part of our responsibility, when we travel to these countries, to make sure that we're not just taking from the country but that we're also giving back.

BC Do you go on location scouts, or do you trust that when you get there the set-up will be workable?

GREIG No. I have to go on the location scouts. Absolutely. It's a huge part of my job. If I walk the location and I can't work with it, it's game over, really. It's as essential as hell.

BC Did you go to the actual places as well? Like, did you go to Islamabad and Lahore and the Bin Laden kill site at Abbottabad?

GREIG No. I don't know what the political situations are like there. I have been though. I went backpacking in Pakistan quite some years ago, so I know it quite well. It's a stunning country and the people in Pakistan are warm and inviting. But, for the film, nobody thought it was a very good idea to actually go to Pakistan.



Chloe Grace Moretz starred in *Let Me In*, Matt Reeves' incredible film about an ordinary teenage girl, who's a vampire.

BC Yeah. I read an interview Kathryn did with a Hindustan newspaper and they were mentioning how people were protesting in India because they didn't want to be associated with the film.

GREIG Yeah, we were in the middle of quite a scary protest when we were shooting outside, a political party actually staged a rally and protested against us. You do not want to be in a protest in India. History can tell us that sometimes protests and mobs in India do not end well for the people they are protesting or lobbying against. So you do not want to put yourself in a situation like that. That was definitely a little hairy for us, and definitely something that I never want to be a part of again. I don't want to ever put my crew through that.

BC Did you shoot in the UK afterwards?

GREIG We shot in the UK last – India, then Jordan, then the UK. We'd just spent a month, at nighttime, shooting the raid, so, coming back into London, the hotel wasn't

as nice, but you'd walk out the front door and be in Hyde Park or Richmond Hill, very civilized.

BC This year, it seems there are really interesting things happening cinematically. Different frame rates (*The Hobbit*), 70 millimeter film (*The Master*), next-level 3D (*Life of Pi*), your infrared shoot – is it an above average year with regard to experimentation?

GREIG You've got the age of digital cinematography where you have fantastic projects that have been shot digitally. I've had two days off, haven't seen a movie in ages and I went and saw *Skyfall* yesterday. And, man, it's incredible. Roger Deakins is a master cinematographer.

I think filmmakers are taking chances. Getting really ballsy. And that's exciting.

You can check out Greig's work at:
<http://www.greigfraser.com/>

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THE F WORD

GLITZ AND GLOBAL TRAVEL AT THE PALM SPRINGS INTERNATIONAL FILM FESTIVAL

JANUARY 3RD - 14TH, 2013

The Palm Springs International Film Festival (PSIFF) is one of the largest fests in North America, welcoming 135,000 attendees each year for its lineup of new and celebrated features and documentaries.

Headed by Darryl Macdonald, and reflective of his passion for international films and filmmakers, the fest has carved out a reputation for providing a Los-Angeles

proximate showcase for the year's most acclaimed foreign films, and presenting the majority of the projects nominated for the foreign language Oscar.

Though this year's installment was caught by the Academy's date change for announcing its nominees, resulting in international consulate and state film funding communities having less at stake with Palm Springs patrons, the integrity of the festival and the passions of its programmers ensures that these dancing dates (seemingly introduced to frustrate the perceived meaningfulness or otherwise of the Golden Globes) should do nothing to interrupt the continuity of the festival's comprehensive curating of the world's best cinema.

Interesting, too, is the fest's intimate jig twixt global art-house showcase and a platform for North America's most famous faces. Held on the first Saturday of the festival, the 24th Annual Awards Gala, presented by Cartier and Mercedes-Benz, is simply a showstopper, year-in and year-out honoring the best

achievements of the year as they promote their projects and their possibilities for end-of-season accolades.

Equally as impressive as this year's honorees were the people PSIFF finds to present the awards – this year's presenting list including Tom Hanks, Martin Sheen and Diane Lane. That the festival doesn't drown out the honorees' speeches on account of keeping the clock running is also admirable, and results in a level of intimacy between the dinner crowd and these artists. Whether one is swept away by the sentiment of Sally Field's story, or John Hawkes sincerity, the feelings elicited by those on stage add a genuine air to awards season.



FUN FACT

The Palm Springs International Film Festival was founded in 1990 by then-mayor Sonny Bono.

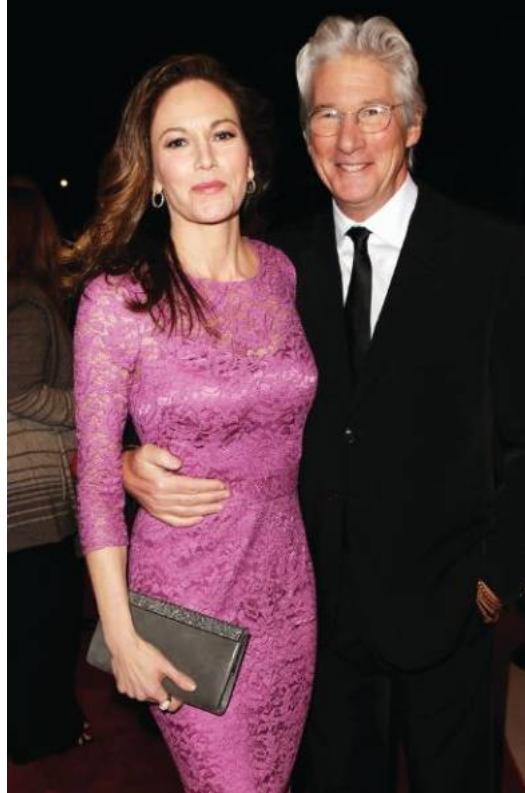


THE 2013 PALM SPRINGS INTERNATIONAL FILM FESTIVAL AWARDS GALA CAST LIST READ AS FOLLOWS:

- **Argo** (Ben Affleck, Alan Arkin, Bryan Cranston) - the Ensemble Performance Award presented by Tony Mendez.
- **Bradley Cooper** - the Desert Palm Achievement Award Actor for Silver Linings Playbook presented by David O. Russell.
- **Helen Hunt** - the Spotlight Award for *The Sessions* presented by John Hawkes.
- **Helen Mirren** - the International Star Award for *Hitchcock* presented by Tom Hooper.
- **Mychael Danna** - the Frederick Loewe Award for Film Composing for *Life of Pi* presented by Ang Lee.
- **Naomi Watts** - the Desert Palm Achievement Award Actress for *The Impossible* presented by Tom Holland.
- **Richard Gere** - the Chairman's Award for *Arbitrage* presented by Diane Lane.
- **Robert Zemeckis** - the Director of the Year Award for *Flight* presented by Tom Hanks.
- **Sally Field** (*Lincoln*) - the Career Achievement Award presented by Martin Sheen.
- **Tom Hooper** received the Sonny Bono Visionary Award for *Les Misérables* presented by Eddie Redmayne.

AFTER SCREENING 182 FILMS FROM 68 COUNTRIES, THE PALM SPRINGS INTERNATIONAL FILM FESTIVAL AWARDS BRUNCH, HELD ON THE FINAL SUNDAY OF THE FESTIVAL, ANNOUNCED THE FOLLOWING WINNERS FOR 2013:

- **Mercedes-Benz Audience Award for Best Narrative Feature:** *The Sapphires* (Australia)
- **Audience Award for Best Documentary Feature: Don't Stop Believin': Everyman's Journey** (USA)
- **FIPRESCI Prize for Best Foreign Language Film of the Year:** *Fill the Void* (Israel)
- **FIPRESCI Prize for the Best Actor of the Year in a Foreign Language Film:** Cosimo Rega, Salvatore Striano and Giovanni Arcuri from *Caesar Must Die* (Italy)
- **FIPRESCI Prize for Best Actress of the Year in a Foreign Language Film:** Emilie Dequenne from *Our Children* (Belgium)
- **New Voices/New Visions Award:** *The Cleaner* (Peru) - Winner
- **Cine Latino Award:** *Blancanieves* (Spain) – Winner
- **The John Schlesinger Award:** *Stolen Seas* (Somalia/Kenya/UK/Italy) – Winner



The morning after the Awards Gala, Variety recognized 10 Directors to Watch at the Parker Palm Springs. Included in the honors were the directors of *Electric Children*, *A Hijacking*, *In the Shadow*, *Kon-Tiki* and *The Sapphires*, all of which played at the festival.



FUN FESTIVAL FACTS

The Beyond Cinema Seven Best Films Shot wholly or partly in Palm Springs are:

1. *American Gigolo* - Paul Schrader
2. *The Professionals* - Richard Brooks
3. *The Wild Angels* - Roger Corman
4. *Diamonds are Forever* - Guy Hamilton
5. *Rain Man* - Barry Levinson
6. *Bugsy* - Barry Levinson
7. *Into the Wild* - Sean Penn

Left: *The Cleaner* director Adrian Saba; **Above:** Director of Programming Helen Du Toit, FIPRESCI jury members Peter Keough and Malwina Gochowska and Festival Director Darryl MacDonald. Photos by Robert Benson

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Governmental, non-governmental, quasi-governmental – film commissions operate to attract and/or support productions, offering benefits that range from incentives to insight, education to know-how, and from locations and accommodations, to cast and crew.

The best film office personnel, the best commissioners, might have been finance people, might have been in tourism, and might have been producers, directors, writers or actors; they might have been location scouts and production managers, photographers, set designers or just locals with the right amount of mojo and moxie to make others' lives easier.

At their least, they are facilitators, introducing people to the pieces of puzzle they need to make their pictures, and at their best they are the hub from which your production extends. They say a good Commish will solve your problems, and save your ass.

For more interviews with these and other film office executives, touch base with our videos at youtube.com/BeyondCinemaMagazine



AARON SYRETT

North Carolina Film Office

What was your position before you took on this role in NC?

I was the Utah Film Commissioner. So, yeah! I've been the film commissioner in two States.

In the last five to ten years, with guys like David Gordon Green and the School of the Arts, there's a real buzz around film making in North Carolina.

Yeah. Not only do we have big studio projects, we do have kids graduating from the School of the Arts, people like David Gordon Green and Danny McBride and Jodie Hill. It's exciting to see those guys flourish and get ahead. We want an indigenous filmmaking group. I think if you build it from the inside, we will only be stronger.

What do you think was the turning point for getting productions like *Iron Man 3* or *The Hunger Games* into the State?

The incentive. It's as simple as that. I wish we could say, "Our awesome locations and some great salesmanship," but it's the incentives. I'd like to say that ours is the smartest because we leverage our infrastructure against our credit and there is a 25% refundable credit, but once you add in the added value that North Carolina offers, that percentage can rise. So we're just trying to sustain it.

If I was in North Carolina and there was one thing I needed to see or eat before I left?

You'd have to have some barbecue and maybe a Krispy Kreme and, if you like to drive fast, I'd say go to Charlotte Motors Speedway and get into a car with a racecar driver, it'll freak you out.



STEVE BORNN
*Development Manager,
U.S. Virgin Islands Film Office*

One of the little known things is that the US Virgin Islands film office was one of four charter members of the AFCI, so we've been around a while. And we were the first Caribbean film commission. In our heyday we were doing maybe four, or five, or six features a year.

You have an active production slate, people coming to film despite your lack of incentives. Are you seeking to change your approach?

We do have incentives, but for long term, through the Economic Development Commission, that offer up to a 90 percent tax incentive for any company that wants to incorporate and establish itself as a business in the US Virgin Islands. That's good for longer term projects, TV series that want to run for a whole season. Unfortunately, those are not marketable to most projects.

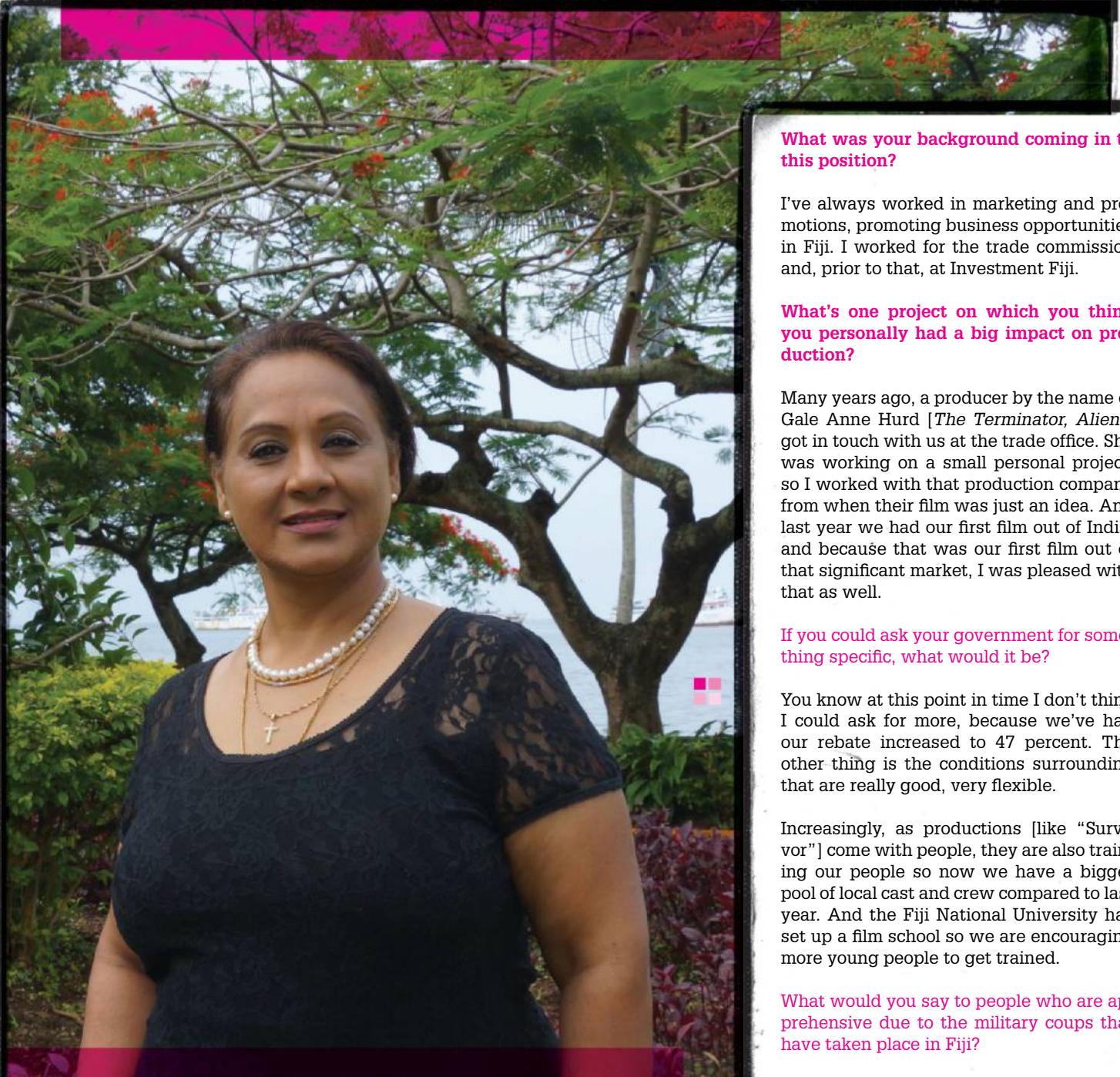
We're seeking to change because we have to be at the table. We've just got to be in the ballpark... like at The Locations Show, everybody says "Get 25 percent cash back." We don't want to dilute what we really offer, because we do have a unique position where we offer soft incentives and provide producer offsets based on what they need. We don't want to lose sight of that, because sometimes it's much better for the producer.

But the big scouters, when they send location managers out on the road, want them to look for incentives, no longer are they really location scouting, now they are incentive scouting. So we don't want to lose that edge, because when I get a script and match locations to it, the reaction is amazing. They can't believe that we have cattle farming, that we have cowboys, ranches and drives that look like New England.

We're trying to get people to think beyond the beach, and be competitive with some sort of incentive, so we can hang a shingle.

What film do you think has displayed good use of the US Virgin Islands?

The most recent film that has showed how versatile we are is *Twilight Saga: Breaking Dawn Part 1*, where we actually doubled for Brazil. The honeymoon scene was actually in St. Thomas, and not Brazil. Now, did it show the Virgin Islands? No. But it doesn't need to; we're not here to make films necessarily to brand ourselves. *The Curious Case of Benjamin Button* made excellent use of the Virgin Islands. Made use of a beach, made use of our ability to make a rain scene. Again, made use of the infrastructure that we have.



FLORENCE SWAMY

Fiji Audio Visual Commission

What was your background coming in to this position?

I've always worked in marketing and promotions, promoting business opportunities in Fiji. I worked for the trade commission and, prior to that, at Investment Fiji.

What's one project on which you think you personally had a big impact on production?

Many years ago, a producer by the name of Gale Anne Hurd [*The Terminator*, *Aliens*] got in touch with us at the trade office. She was working on a small personal project, so I worked with that production company from when their film was just an idea. And last year we had our first film out of India, and because that was our first film out of that significant market, I was pleased with that as well.

If you could ask your government for something specific, what would it be?

You know at this point in time I don't think I could ask for more, because we've had our rebate increased to 47 percent. The other thing is the conditions surrounding that are really good, very flexible.

Increasingly, as productions [like "Survivor"] come with people, they are also training our people so now we have a bigger pool of local cast and crew compared to last year. And the Fiji National University has set up a film school so we are encouraging more young people to get trained.

What would you say to people who are apprehensive due to the military coups that have taken place in Fiji?

My response is always the same. It's my business to be in the business of facilitating business. There's unrest everywhere you look around you. In comparison, Fiji has got to be one of the safest places to be. If anything, the current administration has in fact made business opportunities more accessible to the private sector.

RE•BATE¹

(rē,bāt,) noun

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MAGIC HOUR



HOTEL ALCAZAR

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At just two hours from Los Angeles, Palm Springs is a premier playground and staycation destination for Angelenos. While it's often served as host to rat pack wannabes looking for thrift store treasures from the good old days, "Mad Men" has also invigorated the mid-century modern design aesthetic that has hipsters swinging by the city's many interiors specialists. Snapping up a 1950's lamp or artichoke chandelier is de rigueur for this part of the world.

With accommodations ranging from the relaxed perfection of a Casa Cody, through to high end chains like the recently refurbished Renaissance, the classic boutique experiences in the area have often been priced at the higher end of the spectrum (e.g. the gorgeous Colony Palms and perennial celebrity favorite Parker Palm Springs).



While there is definitely something for everyone in this resort town, one respite that manages to combine the epicenter of the PS food scene with a place to rest one's head is the Hotel Alcazar, part of an ABC of offerings that includes the hotel, a tapas and pizza bar known as Birba, and Cheeky's (seriously one of the best brunch spots in the State of California – order the huevos rancheros or the

pictured eggs benedict and send us a thank you note – you're welcome).

While the food is first class, the accommodations are low key, quirky and adventurous, a confluence of shingles and jacuzzi'd shenanigans that will set you back little more than a C-note per night.



Perhaps speculating that this family of foods and lodgings will expand from A, B, C, through to a Top 10, the owners have also opened the Asian restaurant "Jiao" kitty corner from their main digs, contributing to a culinary conversation in the resort town that is starting to get a little raucous.

! EXTRA INFO:

Bing Crosby, Bob Hope, Frank Sinatra, Sammy Davis Jr, Dean Martin, Kirk Douglas and Cary Grant each had Palm Springs getaways at some point in their illustrious careers.

If you've got a suspicious mind, check out where Elvis and Priscilla Presley honeymooned in 1967.



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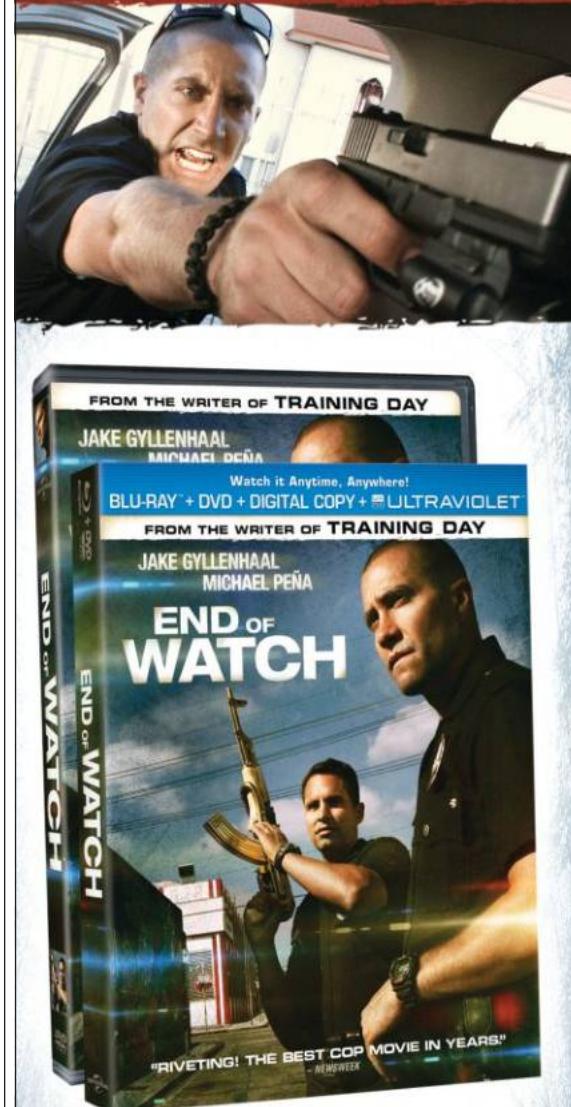


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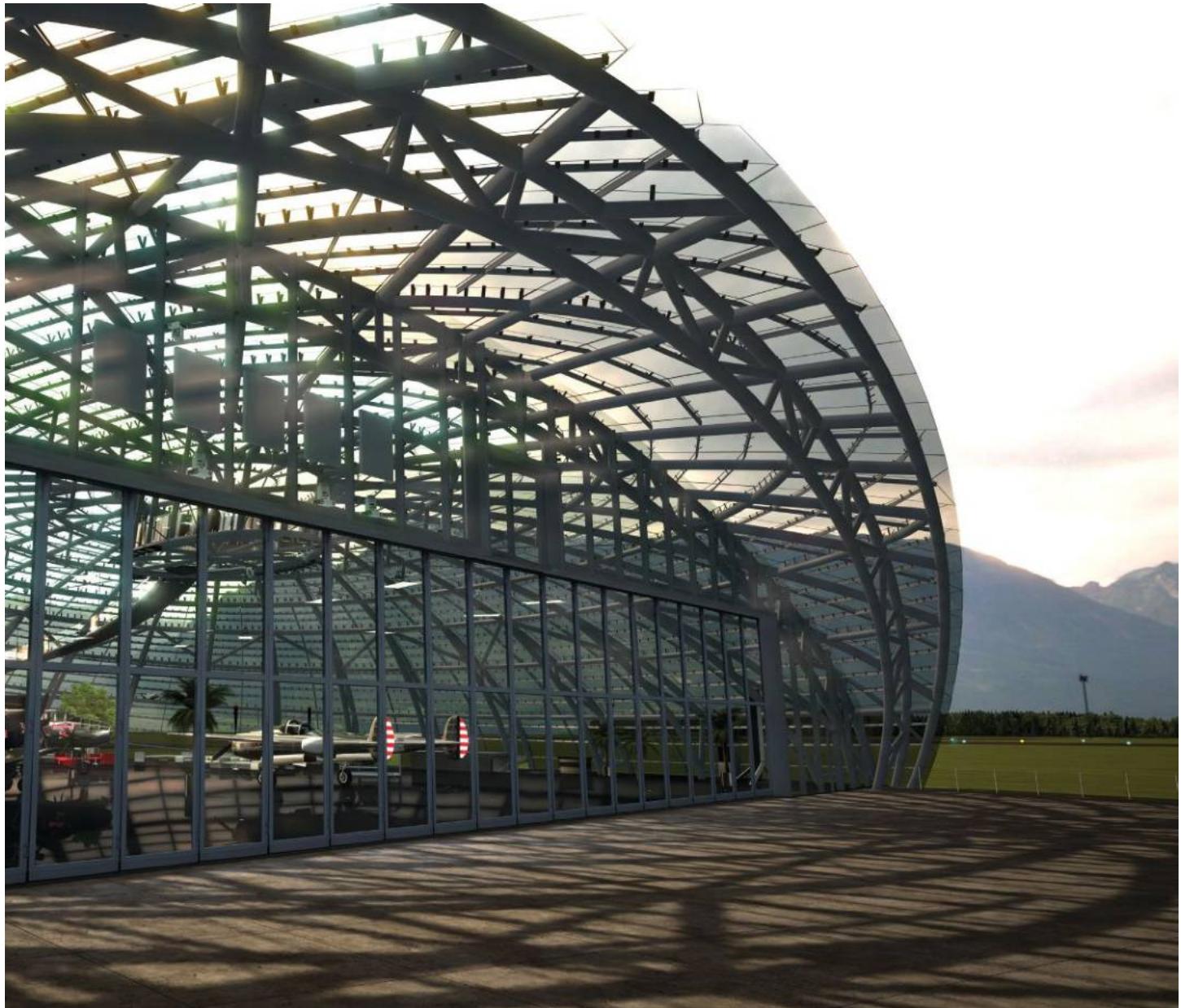
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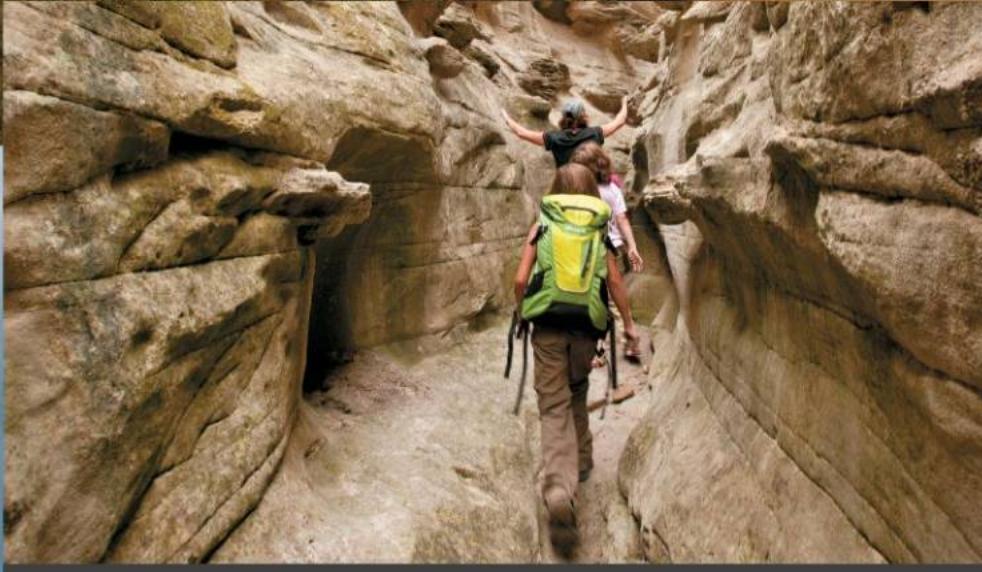
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WHERE YOU WILL FIND IT: Salzburg Airport, Wilhelm-Spazier-Str. 7A, Salzburg, Austria

THE STATS: 330 feet long, 220 feet wide and about 50 feet high, Hangar 7 is comprised of 1,200 tons of steel and 380 tons of glass. The aircraft wing-inspired hangar features Red Bull's Flying Bulls collection, a restaurant, floating bar and has become a venue for modern art exhibitions. With Felix Baumgartner's recent ascent to (and rapid descent from) the edge of the Earth, Red Bull is most certainly testing the limits of our ordinary horizons.

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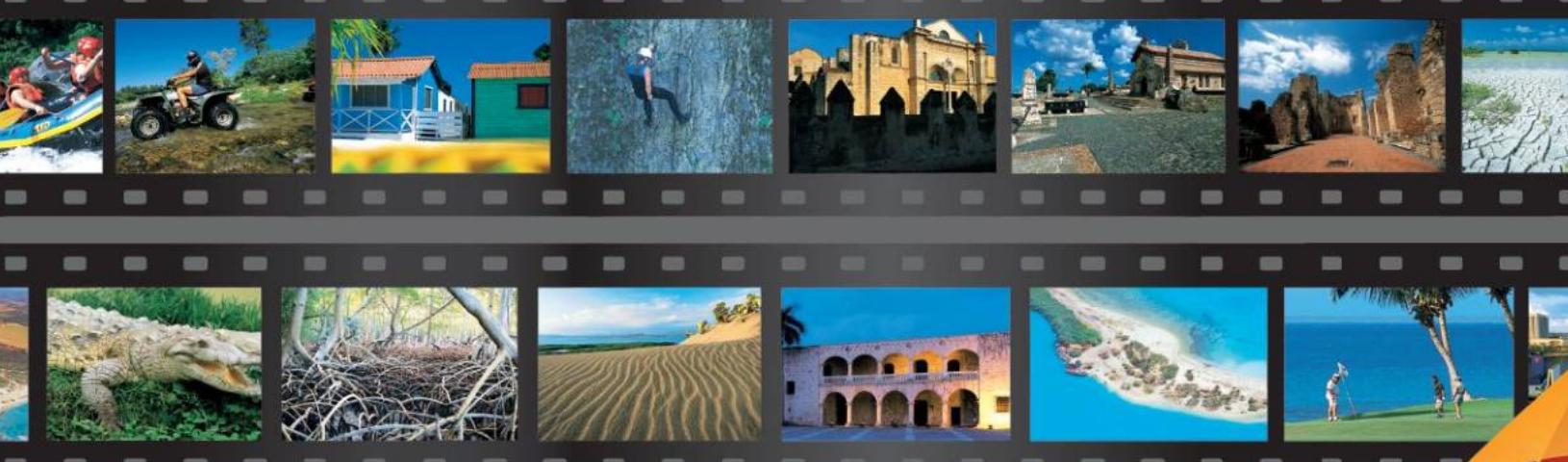
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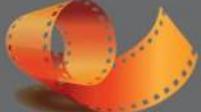
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