

2007 Survey: Top 10 U.S. Cities to Live and Make Movies!

MovieMaker

THE ART AND BUSINESS OF MAKING MOVIES

DAVID
LYNCH

Self-Distribution of
Inland Empire his
Boldest Move Yet?

SUNDANCE'S
GREATEST
HITS

Anatomy of the

“Jackass
Generation”

REMEMBERING
Robert Altman &
Adrienne Shelly

Cinema 9/11

Are We Ready Yet?

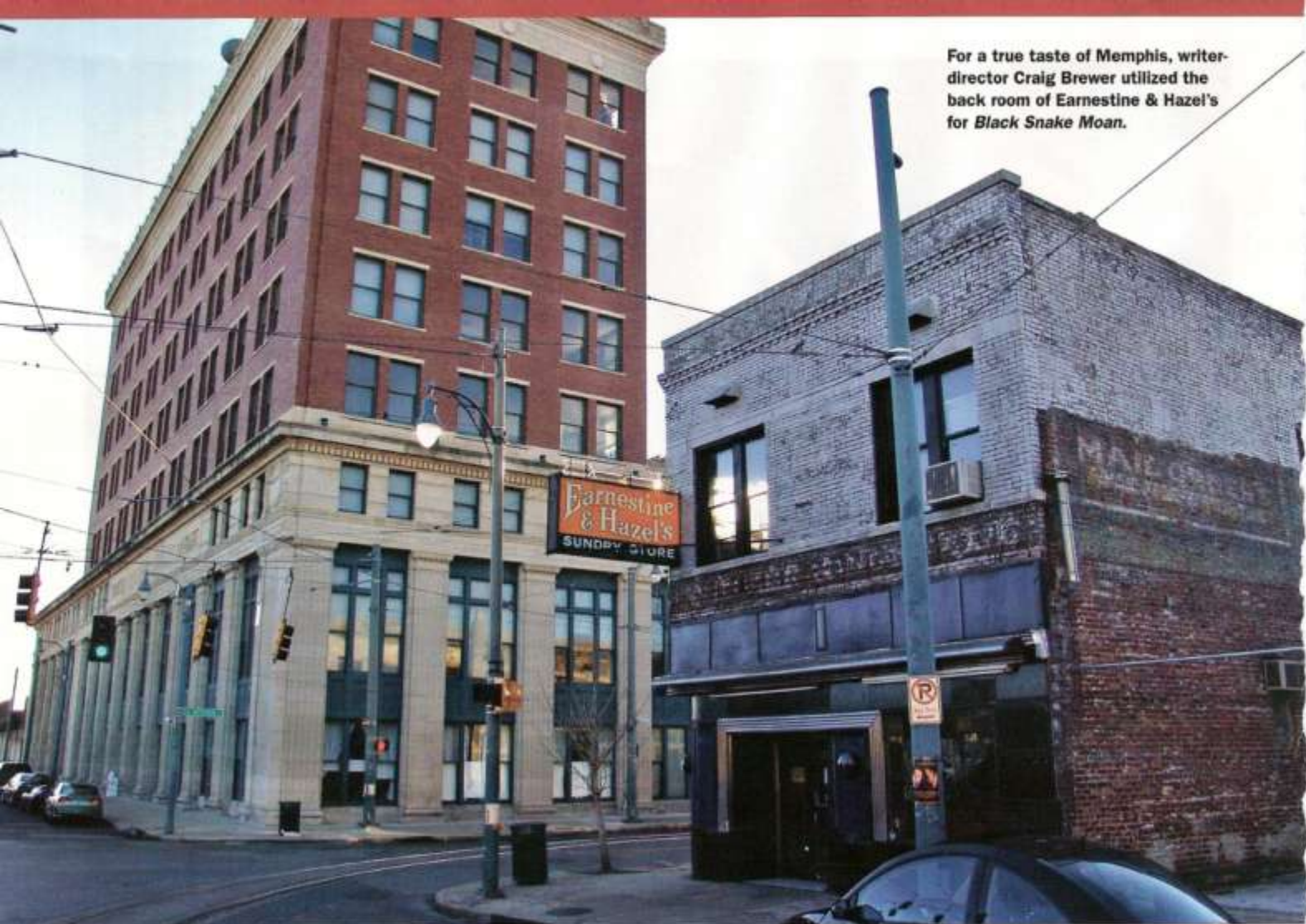
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WIN A
SCHOLARSHIP
TO VANCOUVER
FILM SCHOOL
PAGE 34

The Golden Age of
Cate Blanchett

For a true taste of Memphis, writer-director Craig Brewer utilized the back room of Earnestine & Hazel's for *Black Snake Moan*.



Bossier Film Office ensures personal service and a successful shoot for the production companies," says film office executive director Betty Jo LeBrun-Mooring. "We assist and provide preliminary research/development per script requirements. Once location requirements are determined, location photographs are shot specifically for that project. The film office also provides technical assistance and logistical support."

All city-owned buildings are free for filming in Shreveport, and Louisiana offers a tax credit of 25 percent on any production investment made in the state over \$300,000. The city also recently built a brand-new sound stage called Stageworks in downtown Shreveport and is home to the Louisiana Wave Studio, the only computer-controlled wave-making facility designed specifically for moviemaking in the U.S. Built for *The Guardian*, the tank is 100 feet long, 80 feet wide and eight feet deep and contains approximately 750,000 gallons of water.

The coming year sees a whole new

slate of films scheduled to begin shooting in Shreveport: From Scott Marshall's *Working Girl*-remake *Blonde Ambition*, starring Jessica Simpson and Luke Wilson, to George Gallo's romantic comedy *Homeland Security*, starring Antonio Banderas, Colin Hanks and Meg Ryan. "We have the most diverse locations—from swamps to Kentucky horse farms to antebellum style homes," says LeBrun-Mooring, when asked to explain her city's filmic popularity. "The Shreveport-Bossier City area can duplicate the look from the jungles of Vietnam to New England colleges, to the cowboy look."

RECENT FILMS: *Factory Girl, Mr. Brooks, Homeland Security, Blonde Ambition* **SHREVEPORT ON FILM:** *Interview with the Vampire, The Guardian*

FILM FESTIVALS: Louisiana Film Festival, New Orleans Film & Video Festival **FILM EDUCATION:** Centenary College of Louisiana, Tulane University, Louisiana State University **FILM ORGANIZATIONS:** Robinson Film Center

SHREVEPORT-BOSSIER CITY FILM OFFICE 629 Spring Street • Shreveport, LA 71166 • 800/551-8682 • www.shreveport-bossierfilm.com

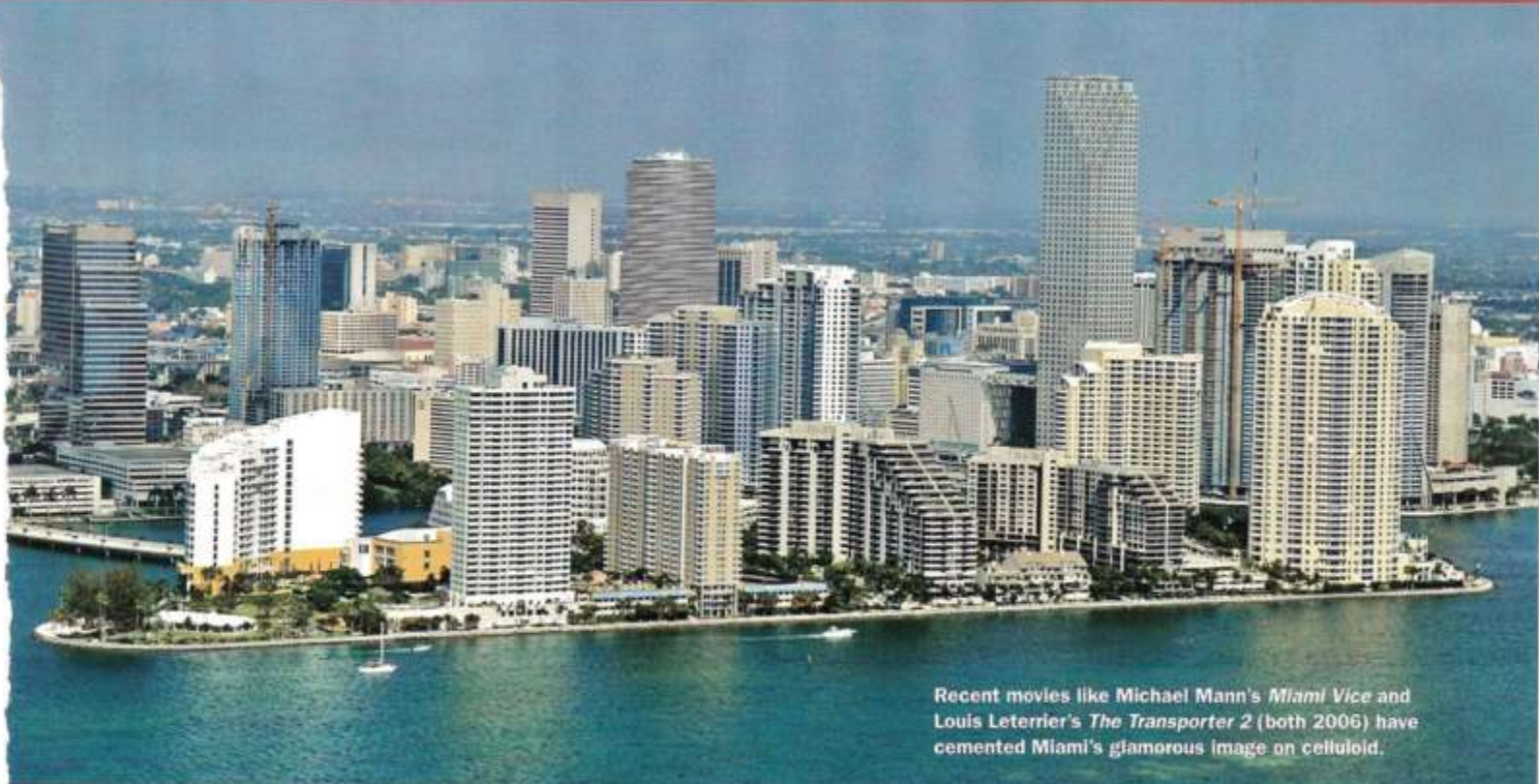
7. MEMPHIS, TN

LAST YEAR: #10

A City of Character— and Characters

“WHEN MY WIFE AND I decided we wanted to do a documentary about people permanently affected by Elvis Presley,” says *Altered by Elvis* co-director Jayce Bartok, “we knew we would be in Memphis for most of our interviews. We soon discovered that Memphis had more to offer than just Graceland. We filmed in places like Wild Bill’s Juke Joint and the J&J Bar and Grille, where the ‘fee’ for filming an interview was a bar tab, which is by far the most original and character-rich find we’ve seen in all of our filmmaking experience.”

Memphis is well-known for being the home of the blues and rock n’ roll—Johnny Cash, B.B. King and Elvis Presley all launched their careers in the city—but in the past couple of years, Memphis has also defined



Recent movies like Michael Mann's *Miami Vice* and Louis Leterrier's *The Transporter 2* (both 2006) have cemented Miami's glamorous image on celluloid.

itself as one of the country's top independent film locations, luring productions like James Mangold's Oscar-winning *Walk the Line* and Craig Brewer's *Black Snake Moan* to the area with its use of what Memphis film commissioner Linn Sitler calls "soft" incentives.

Black Snake Moan was given the Pyramid, an incredible arena, for free as a soundstage to keep the film from going to Georgia, according to Sitler. "Depending on availability and a film's projected economic impact/number of local hires, government-owned office space is [also] offered rent-free. *Walk the Line*, *Hustle & Flow*, *Let's Ride* and several smaller projects have recently benefited from this program.

"Over the last few years," Sitler continues, "a movie theater—Studio on the Square—was built specifically for screenings of local independent films. There, for minimal prices, first-time moviemakers can hold 'professional' screenings of digital productions. Often, ads are placed and long runs for some films have even sold out."

Sitler's attention to detail and service, which includes sponsoring film premieres, fundraisers and marketing campaigns, has paid off. The city now has a \$10 million state incentive fund and a state legislation that offers a 15 percent refund to all film companies that set up offices in Tennessee. Interest in Memphis' South Main Arts District, where many of this year's films have been shot, is also at an all-time high. Craig Brewer even opened his own production office, funded by

Paramount, in the area. "You will never find a more dedicated film commission in the country," says Brewer. "I try to find projects that must be shot in Memphis, just so I can work with Linn Sitler.

"I had to shoot a real sexy juke joint scene in *Black Snake Moan*," Brewer continues. "We shot it in the back of Earnestine & Hazel's, a downtown bar that used to be a warehouse. Sam Jackson was singing this raunchy blues song and Christina Ricci's character had to be drunk and dancing in the middle of this orgy of people on the dance floor. I told the extras, 'Now look! I could have filmed this scene in Los Angeles or Canada... But I'm filming at home cause Memphis know how to dance. Young and old, black or white—we know how to grind.' Take after take, that crowd *danced their asses off!* For me, when it comes to filming in Memphis: I love the city, but it's the character of the people that truly inspires me."

RECENT FILMS: *My Blueberry Nights*, *Altered By Elvis*, *Black Snake Moan* **MEMPHIS ON FILM:** *Hustle & Flow*, *Walk the Line*, *Mystery Train*, *Great Balls of Fire* **FILM**

FESTIVALS: Memphis International Film Festival, Indie Memphis Film Festival, Reel Memphis, Cinema Memphis, Lil' Film Festival **FILM EDUCATION:** The University of Memphis, Digi-Coop **FILM ORGANIZATIONS:** Live from Memphis, The Memphis Film Forum

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8. MIAMI, FL

LAST YEAR: #7

More Than Just Gritz and Glamour

ALMOST CONSTANT SUNSHINE, late-night salsa dancing, golden-skinned models parading South Beach, heavy Cuban accents and even heavier Cuban food... These are just a few of the images that come to mind after a brief review of Miami's filmography. Thanks to recent big-budget Hollywood action films like Michael Mann's *Miami Vice* and Louis Leterrier's *The Transporter 2*, Miami has had its glamorous image cemented on celluloid. But with over 240 feature films produced in 2006, it is the hard work of the Miami-Dade Mayor's Office of Film & Entertainment (which is comprised of three local film offices) and a large independent moviemaking community that really make South Florida shine.

Director Dave Rodriguez made his latest film, *Push*, starring Chazz Palminteri and Michael Rapaport, in and around Miami and cites the city's beautiful locations and venues, including its downtown skyline, as a "major selling point" for many of his cast and crew members. "When we had days off, we were actually partying at some of the locations that we used, some of the clubs such as Crobar [located in the heart of