

ACHIEVEMENT: **BILLION DOLLAR LOCATION: LOUISIANA**

VARIETY



DEEP SOUTH
STUDIOS

LIGHTS, CAMERA, Louisiana!

Louisiana offers an unrivaled opportunity for businesses to succeed creatively and financially with state-of-the-art facilities, a skilled workforce, film-friendly communities and a pioneering incentive program.



Louisiana is a **top destination for motion picture production**. In 2015, the world saw the release of *Jurassic World* (filmed primarily in Louisiana), which has become the No. 3 all time highest grossing film in history. In addition, *Pitch Perfect 2*, *Terminator: Genysis* and *NCIS: New Orleans* all premiered to great success.



Louisiana's skilled crew base has **grown by over 400 percent** since 2002, with over 15 crews throughout the state as well as a talented base of actors, extras and day players.



With **world-class, state-of-the-art facilities**, including quality sound stages, production companies and post-production facilities, Louisiana's infrastructure has grown as a result of the demand from film and television producers.



Louisiana's **Motion Picture Investor Tax Credit** is one of most competitive programs in the nation, and provides motion picture productions the most stable transferable tax credit on eligible in-state expenditures.

LOUISIANA
ENTERTAINMENT

Find out what Louisiana can do for your business at
LouisianaEntertainment.gov.



State of Incentives Is Top Showbiz Topic

Generous rebates and ease of reimbursement bring in the goods.



Content Creators Enlist High Tech Resources

Shreveport, Baton Rouge and Lafayette get their share of the business.



Production Surge Benefits Foodie Culture

Celebrity chefs and food shows proliferate in New Orleans and beyond.



New Orleans Film Fest Stages Comeback

Since Katrina, the event has grown in tandem with production in the state.



CAJUN ACTION
 Universal's "Jurassic World" benefited from Louisiana's tax credits.

Louisiana Overcomes Speed Bump and Keeps on Truckin'

Cap or no cap, it's full steam ahead for production in the state **By Dave McNary**

FOODIE CULTURE: KEVIN O'MARA; NEW ORLEANS FILM FEST: CRAIG MULLCANY; JURASSIC WORLD: UNIVERSAL PICTURES



OVER THE PAST DECADE, rising from the devastation of Hurricane Katrina, the state of Louisiana has emerged as one of the largest film and television production centers in the U.S. — helped to a large degree by its generous tax incentives, but also by a deep and experienced crew base, and by far lower production and livings costs than those found in the media capitals of Los Angeles and New York.

The big draw — a 30% tax credit on all eligible production expenditures — has made the state a major destination for studios and indie producers alike. Films and TV shows shot wholly or partly in Louisiana read like a showbiz hits list: “The Expendables,” “Pitch Perfect,” “The Curious Case of Benjamin Button,” “Djan-

go Unchained,” “Duck Dynasty,” “21 Jump Street,” “Treme,” “Scream Queens,” “12 Years a Slave” and “Jurassic World.”

Until recently, that incentive was uncapped, with no limit on the amount the state could reimburse producers each year. But in June, Gov. Bobby Jindal signed a bill capping the annual tax credits at \$180 million and also suspending for a year Louisiana’s tax credit buyback program whereby credits can be cashed in for 85 cents on the dollar. Credits earned after the \$180 million cap is reached can still be cashed in the following year. That could be a problem for smaller projects that use credits to cash-flow production.

While the move — made to balance the state budget — set off some alarm bells in the production community, many Hollywood execs believe the con-

BAYOU SHOOT

Like many shows, CBS hit “NCIS: New Orleans” films in Louisiana; it’s also set there.

I wouldn’t say interest has diminished. Louisiana remains a big draw for producers.

Joseph Chianese

cern was exaggerated.

Joseph Chianese, senior VP of taxes, business development and production planning at payroll giant Entertainment Partners — and an expert on incentive financing — says in the past the absence of an annual cap had made producers “very comfortable.” Now, he adds, “You have to think about what you’re doing and when the audit will be done ... but I wouldn’t say interest has diminished. Louisiana remains a big draw for producers.”

Patrick Mulhearn, executive director of Celtic Studios in Baton Rouge, says he’s convinced any issues caused by the new cap are temporary. He notes that only \$10 million has been redeemed so far in the first three months of the fiscal year.

Mulhearn also points out that all four





MILLENNIUM
STUDIOS

www.MillenniumStudios.net

2 SOUNDSTAGES (15,000 & 10,000 SQ FT)

PRODUCTION OFFICES

CONSTRUCTION MILL

PROP HOUSE

GREEN ROOMS



SHREVEPORT, LOUISIANA



Contact: Monella Kaplan
Direct: +1 (310) 666-4737
E-mail: mkaplan@nuimage.net

candidates for governor to succeed Jindal have called for a special session in January or February to change the tax credit rules. "At this rate, it doesn't look like we will hit the redemption cap in fiscal year 2015-16. Smart lenders should be lending again to independents if they aren't already," he says, noting the current shoots include "Salem" in Shreveport and "NCIS: New Orleans" in New Orleans. On the horizon: "Jack Reacher 2" and "X-Men" spinoff "Gambit."

Putting his money where his mouth is, Mulhearn has purchased 10 acres to expand his facilities. "We are really bullish," he says.

Not everyone is as optimistic. Hannibal Pictures topper Richard Rionda Del Castro, referring to the temporary suspension of the buyback program, says, "now you have to wait for a year to collect in Louisiana." Trevor Short, CFO and partner at Nu Image, says the new rules may not be much of a problem for the big studios but the independent sector could be affected.

Fred Baron, executive VP of feature production at 20th Century Fox — which shot "Fantastic Four" and "Dawn of the Planet of the Apes" in Louisiana — counters that the current situation is a temporary bump in the road. "I think this will be a pretty quick fix and will go back to doing business as usual," he says. "They've created a great model that's production-friendly. Plus, Louisiana is easy to get to; only 3½ hours from L.A. and two hours from New York."

CRESCENT CITY BLUES HBO's "Treme" showed New Orleansians rebuilding their lives in the aftermath of Hurricane Katrina.

30%

Tax Credit
This rebate on all eligible production expenditures is the state's big draw for producers.

2

Hours of Flying
Time it takes to travel from the Big Apple to the Big Easy

3.5

Hours of Flying
Time it takes to travel from Los Angeles to New Orleans



PROGRAM PIONEER SEEKS TOP SPOT

Gubernatorial candidate Jay Dardenne has made production a priority

Hollywood will have its eye on Louisiana on Oct. 24.

That's when voters will pick from among four major candidates running for governor of Louisiana to succeed Bobby Jindal, who's termed out: Scott Angelle, a member of the Louisiana Public Service Commission and a former Lt. governor; John Bel Edwards, the minority leader of the Louisiana House of Representatives; Jay Dardenne, the incumbent Lt. governor; and David Vitter, a U.S. senator from the state.

Edwards is the only Democrat.

A runoff would take place on Nov. 21 if no candidate gets a majority.

For Hollywood, the contest will provide a key indication on the state's film and TV tax incentive program — among the most popular in the U.S.

Jindal signed legislation that caps the amount of credits the state will redeem at \$180 million each year and places restrictions on when this can be done, despite contentions by production industry groups that the restrictions would

create uncertainty and cause studios to look elsewhere.

The issue is close to Dardenne, architect of the original tax credit legislation more than a decade ago.

"The (latest) bill was hastily passed in the waning moment of the legislative sessions,"

he told *Variety*. It stemmed from the state's looming cash crunch due partly to declining oil and gas revenues and the requirement to pass a balanced budget.

"I've talked with 10 different studio executives and they have all said that (the

new limitations) create unnecessary instability and make them gun shy," Dardenne says.

If he wins the election, Dardenne plans to call a special session of the legislature to change the timing of the tax credit provisions, along with flattening

tax rates. "I think that would send a clear message that we are paying attention to industry concerns."

He doesn't plan to seek a change in the \$180 million cap.

"It's a very generous program that's grown exponentially and exceeded our

original expectations," Dardenne says. "It's been a great incentive and it really put us on the map with shows like 'Duck Dynasty,' 'Treme' and 'NCIS: New Orleans.'"

Louisiana saw more feature films shot in 2014 than any other state, he noted. That activity has helped build a production base and served to attract tourists.

"I know many of our visitors to Louisiana are here because of the exposure we've received on television and as the preferred location for more feature films than anywhere in North America," he adds. "This industry is also a perfect fit for the creative culture in Louisiana."

— Dave McNary



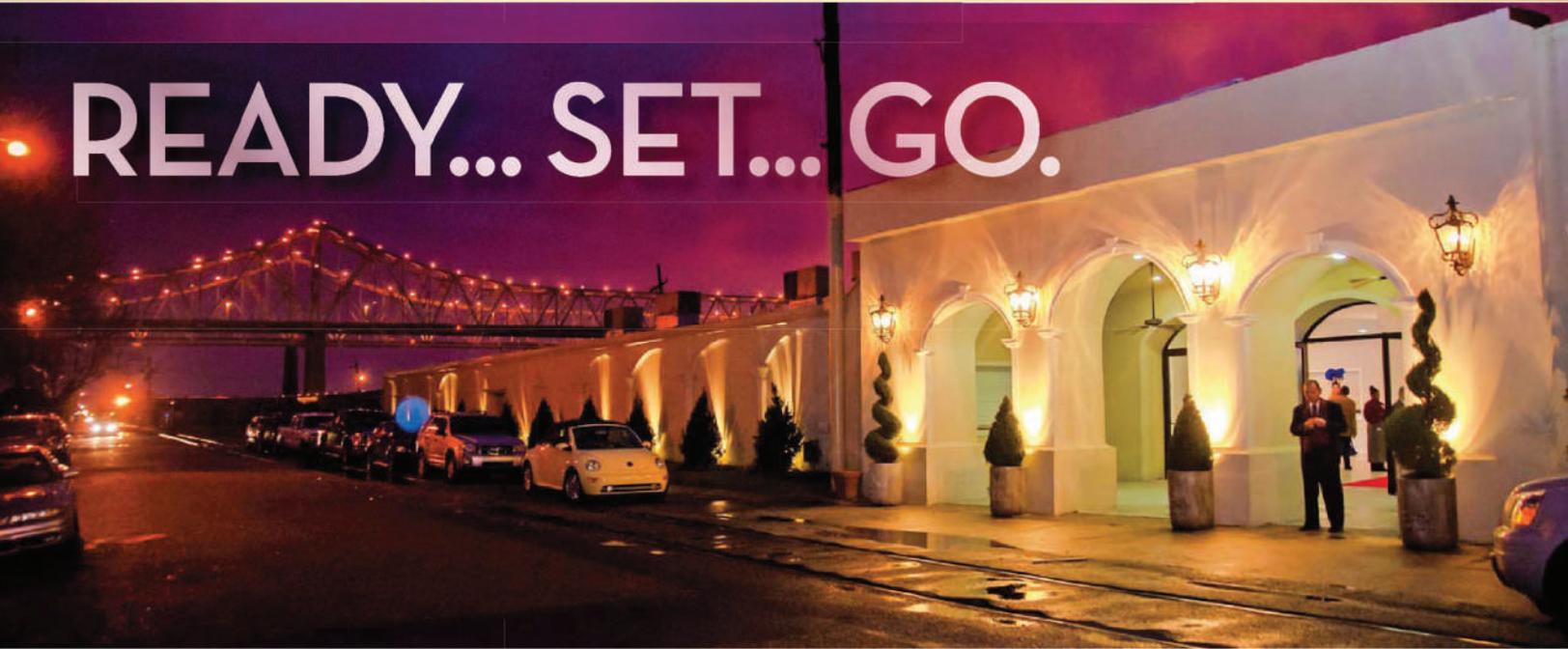
POL 2 POL Arnold Schwarzenegger gets "Maggie" set visit from Lt. Gov. Jay Dardenne.



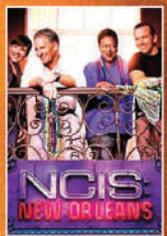
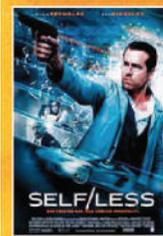
NEW ORLEANS
EVENT & FILM
STUDIOS



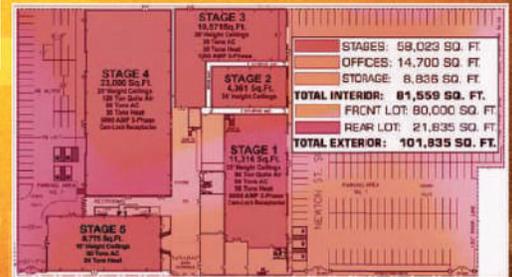
READY... SET... GO.



Latest projects filmed at our facilities...



Just 6 minutes from New Orleans, nestled on the banks of the Mississippi River, is a 80,000 sq.ft. film studio comprising of five stages ranging in sizes from 4,361 sq.ft. to 23,000 sq.ft., 14,700 sq.ft. of production offices, 9,000 sq.ft. of storage, 22,000 sq.ft. fenced parking, and 80,000 sq.ft. of base parking.





NIGHT TRIPPER At \$440 million worldwide gross, sci-fi thriller “Terminator Genisys” is a powerful current calling card for Louisiana’s film production community.

Holdin’ on as Golden Competitor Tax rebates, fast reimbursement and Cajun culture pull projects to ‘Hollywood South’ **By Todd Longwell**

FOR MORE THAN a decade, Louisiana has maintained its status as top competitor in the film and TV production race in the face of a devastating natural disaster and a succession of worthy competitors, including New Mexico, Michigan and Georgia.

The Bayou State even bested California in certain respects, hosting a whopping 18 of the studio films released in 2013, while the Golden State had just 15.

Plus, dozens of indie films were shot in the Pelican State. Add all those numbers up over the years and it’s easy to see why Louisiana qualifies as a billion dollar location.

To be sure, the state has a well-es-

tablished infrastructure of skilled crew and studio complexes, but it wouldn’t be called Hollywood South without its rich incentive, which boasts a base 30% refundable tax credit on in-state spend with 10% more for Louisiana hires.

But it isn’t just the size of the tax credit that attracts projects; it’s also its ease and simplicity.

“Our program is very clear and easy to understand,” says Chris Stelly, executive director of Louisiana Entertainment, the state agency that administers the incentive. “You come in, you spend your dollar and we’ll give you a tax credit. We’ve been consistent and very business-friendly.”

Herbert W. Gains echoes that senti-

ment, recalling how the city of New Orleans approved a last-minute request for a three-week daytime closure of a downtown street when he was producing “Green Lantern” back in 2010.

“We did it with just four weeks’ notice,” says Gains, who went on to co-found Big Easy Studios, a New Orleans production complex that has hosted such films as “Jurassic World,” “Dawn of the Planet of the Apes” and “Terminator Genisys.”

Louisiana averaged 25 projects annually in the mid-2000s. Now the number is 100. Examples: the remake of “The Magnificent Seven,” starring Denzel Washington and Chris Pratt; Civil War drama “Free State of Jones,” starring Matthew McConaughey; Ryan Murphy’s Fox series “Scream Queens”; and CBS’ “NCIS: New Orleans.” Next up: Tom Cruise’s second “Jack Reacher” movie and “X-Men” spinoff “Gambit,” starring Channing Tatum.

But earlier this year Gov. Bobby Jindal signed a bill capping the state’s incen-

We’ve been consistent and very business-friendly.
Chris Stelly



TERMINATOR GENISYS, MELINDA SUE GORDON/PARAMOUNT PICTURES

tive program at \$180 million per year, and also put a \$3 million cap on the amount of individual salaries eligible for the credit and a \$30 million cap on the credit available for each project.

Phil LoCicero, president IATSE Local 478, says it's a little too soon to tell how the incentive tweaks will affect local production long-term.

"We have slowed up a little bit right now, but I don't know if it's due to (the changes)," LoCicero says.

Susan Brennan, president and CEO of New Orleans' Second Line Stages, says her facility hasn't experienced any slow-down in business due to long-term commitments from TV shows. It's hosting "Scream Queens," and in recent years it housed two seasons of "American Horror Story" as well as such films as "Django Unchained," "21 Jump Street," "The Butler" and "Get Hard."

Another stage complex, Quixote New Orleans, an offshoot of Quixote Studios in Los Angeles, set up shop four years ago and has hosted such shows as "The Astronaut Wives' Club" and "Don't Mess With Texas." "The recent tax credit legislation was bit of a hiccup but things have now



stabilized," says CEO Mikel Elliott. "Producers need to know there's plenty of world-class studios, equipment and crew available. Louisiana is back!"

And New Orleans Event and Film Studios, across the Mississippi from the

SLASH PAD
"Scream Queens," the new Ryan Murphy-produced fall TV hit lensed in New Orleans.

French Quarter, is newly improved with better AC, fresh construction and WiFi.

Other states — most notably Georgia — compete against Louisiana with aggressive incentives, but Stelly dismisses them as threats. "There's enough production

The Only
SECOND LINE STAGES purpose built, full service studio in New Orleans.

3

Stages Built to Industry Standards

46,000

Square Feet Production Offices

64,000

Square Feet of Support & Warehouse Space

60,000

Square Feet Base Camp Lot

48

Seat Digital Screening & Color Correction Theatre

50

More than 50 Film, TV & commercial clients since 2009

800 Richard Street | New Orleans | 504.528.3050 | www.secondlinestages.com

ACHIEVEMENT: BILLION DOLLAR LOCATION

out there for there to be multiple states involved," he says. "Imitation is the sincerest form of flattery."

One thing that can't be imitated is the hedonistic, combustible atmosphere in New Orleans, the city of Mardi Gras madness. This has encouraged the growth of firms to protect actors, sets and locations. "A lot of times people come here and they're like, 'This is a great shot,' but they're not really understanding the area," says Dynette Burke, who runs Tectus Security with her husband, David, a former state trooper. "We know what alleys you don't want to go down."

But perhaps the ultimate in hedonism can be found in Shreveport, where a 7-acre exterior set depicting the ancient city of Sodom is left over from the 2009 comedy "Year One." It's now being marketed as a location for faith-based movies.

"(The Sodom set) hasn't been used in a while," says Arlena Acree, director of film, media, and entertainment for the city of Shreveport, which is also home to Millennium Studios, where the WGN series "Salem" shoots. "It's a bit overgrown, so if somebody's got an apocalyptic movie, it would be perfect for that."

SODOM REBORN

An exterior set of the biblical city, left over from "Year One," that is now marketed to faith-based movies.

Boom Times

Louisiana has emerged as a world-class production hub.

18

Major studio features released in 2013 that were shot in Louisiana

15

Studio features from 2013 shot in California

25

Average number of Louisiana projects shot in 2000's

100

Average number today



NEW ORLEANS
Locations. Resources. Incentives.
www.filmneworleans.org

Deep Southern Exposure

Lacking enough stages, Louisiana is fast catching up **By Todd Longwell**

WHEN PRODUCER Scott Niemeyer came to New Orleans to shoot his 2012 film “Pitch Perfect,” he found a lot of cheap production space: empty warehouses and abandoned stores standing in for soundstages and decommissioned state building. But he discovered that, in most cases, you get what you pay for. He had to bring in diesel generators for power, supplemental HVAC systems for air conditioning and erect lighting grids.

And don’t even talk about the soundproofing.

“Anything goes there,” Niemeyer says. “The sound guys pull their hair out, and we spend time in ADR trying to fix it.”

In response to such issues, a handful of soundstage facilities have cropped up in Louisiana over the past decade, but they’re mostly retrofitted buildings, not originally designed for production, Niemeyer says.

Recognizing the need for himself and others, Niemeyer set out to build Deep South Studios, a \$63.5 million state-of-the-art, purpose-built production complex not far from New Orleans’ French Quarter.

When completed, the 17-acre facility will have 262,000 square-feet of production space, including five soundstages, and 100,000 square-feet of office space.

Because the state’s generous production tax credit and, in turn, its ability to attract film and TV projects are subject to the whims of the Legislature, Niemeyer found it difficult to attract local lenders and financiers. So he decided to take



GRAND OPENING Deep South Studios is a new addition to Louisiana’s production scene.



advantage of the EB-5 Immigrant Investor Visa Program, in which foreigners contribute at least \$500,000 to the capital pool for a new business that will create jobs for 10 U.S. workers for each \$1 million invested. In return, the investors are given the opportunity to secure a green card.

SISTERS IN SONG
Deep South Studios builder Scott Niemeyer was an exec producer on both “Pitch Perfect” and “Pitch Perfect 2,” above.

Niemeyer says he’s raised seven figures of the project’s total mid-eight figure budget and the site has been cleared for construction.

“If the fair wind continues to blow with the EB-5 subscriptions, I think we could be hosting our first production in the first quarter of 2017,” he says.

Film
BATON ROUGE

Voted #1 small city to live and work as a filmmaker in 2015
by MovieMaker Magazine

www.filmbatonrouge.com



HIGH TECH CREATIVITY The “artist pit” at Moonbot Studios in Shreveport was designed to foster collaboration among animators, game developers and app designers.

Upstate Resources Attract Major Content Creators Shreveport, Baton Rouge and Lafayette have emerged as hotbeds of film and digital activity **By Christine Tibbetts**

GO NORTH, young man. That might be the advice of Horace Greeley, were he living in New Orleans today.

The production hubs of Shreveport, Baton Rouge and Lafayette all attract their fair share of production, offering alternative facilities and resources to

BAKER DONELSON

EXPAND YOUR EXPECTATIONS™



We will keep you in the spotlight.

Baker Donelson is one of the largest law firms in the country, with more than 650 attorneys and advisors in 19 offices across the Southeast, Texas and Washington, D.C. Our clients benefit from our inclusive and team-based culture and innovative service delivery.

www.bakerdonelson.com

THIS IS AN ADVERTISEMENT. Ben Adams is Chairman and CEO of Baker Donelson and is located in our Memphis office, 165 Madison Avenue, Suite 2000, Memphis, TN 38103. Phone 901.526.2000. © 2015 Baker, Donelson, Bearman, Caldwell & Berkowitz, PC.

those found in New Orleans and southern Louisiana.

"Maybe they don't find mountains or beaches in Shreveport, but they do find locations doubling for places as diverse as Kodiak, Alaska, or Guantanamo Bay, Cuba, or ranging from New York and Paris to the Amazon or the biblical city of Sodom," says Gregory Kallenberg, founder and executive director of the Louisiana Film Prize, a local film contest that each year awards cash to makers of short films.

Facilities in the region include Millennium Studios, which opened in 2007. It boasts two soundstages of 10,000 square-feet and 15,000 square-feet, full-service prop house and production services. Turnkey office space is 11,000 square feet.

"(Filmmaking) is extremely collaborative," says Millennium president Diego Martinez. He points to the studio's location scouting skills, special effects mill of 33,300 square feet, construction mill of 10,000 square-feet, and wardrobe, prop, and hair/makeup rooms and green rooms.

Another notable facility in northern Louisiana is Moonbot Studios in Shreveport, an animation and interactive shop — and a creative source of films, video

Content Creation Resources

Production, post-production, animation and data visualization all thrive in the region.

- ▶ **Millennium Studios, Shreveport**
Provides multiple soundstages, prop shop and offices.
- ▶ **Moonbot Studios, Shreveport**
Animation, interactive arts, game development and app design
- ▶ **Digital Media Institute, Shreveport**
Training for artists and engineers across multiple platforms
- ▶ **Digital FX Inc., Baton Rouge**
Production, post-production and rentals
- ▶ **Louisiana Immersive Technologies Enterprise (LITE), Lafayette**
Data visualization facility deploying supercomputers

games and app development for storytelling across a wide range of platforms.

Moonbot, located in Shreveport's Inter-Tech Science Park, also provides conceptual design, pre-vis, titles, matte painting and miniatures — not to mention augmented and virtual reality, says Brandon Oldenburg, who launched the company with William Joyce and Lampton Enochs.

Meanwhile, the Digital Media Institute at InterTech in Shreveport is training artists and engineers. "Changes are coming in cognitive content and platforms for delivering interactive content," says executive director John Miralles. "We are training skilled professionals in animation, visual effects and video-game content."

The institute does so in an intensive one-year program inside its 1,600-sq-ft. studio. Tools include a multi-actor motion-capture system paired with 4K digital cinema cameras.

"We stay on top of the ever-evolving technical changes," Miralles says. "To be good in this realm you need to be a little bit of both artist and technical engineer."

In Baton Rouge, the state capital, where the film office is known as Film Baton Rouge, attracts filmmakers with

such services as assistance with scouting, accommodations and permits. Producers can also avail themselves of its online locations database.

Also in Baton Rouge, Digital FX Inc. boasts the largest post-production facility in the region.

Another Louisiana city, Lafayette, has launched the Lafayette Entertainment Initiative to promote itself as a destination not only for filming but also for other forms of content production.

One of its resources, Louisiana Immersive Technologies Enterprise (LITE), is a \$27 million high-tech center that uses graphic supercomputers to help clients such as production studios, processing labs and post-production houses visualize volumes of complex data.

On Oct. 17 and 18, Lafayette will host Louisiana Comic Con as a two-day event at its Cajundome Convention Center — finally bringing to Louisiana the same kind of geek gathering that, in San Diego, now attracts all manner of fans, producers, stars, studio execs and the entertainment publicity machine.

Who knows how far down this showbiz road Louisiana will travel.



Protecting You and Your Assets

SPECIALIZING IN FILM AND MARITIME SECURITY

*Executive Protection / Close Protection
Set Containment / Static Security
Tactical Drivers / Risk Management
Private Investigation*

Contact David Burke
504-915-1340

Introducing our new look at
www.tectus.com

Office
504-941-2292

Security Partner New Orleans Film Festival



RIVER RUNS BY IT John Schneider's distinctive film production house is one of many shops set up by relocated bizzers.

From Tailgaters to Real Gators

L.A. industry expats craving change of pace make southern production hub adopted homebase **By Hillary Atkin**

JOHN SCHNEIDER HAD lived in Los Angeles from 1979 — when he began starring in “The Dukes of Hazzard” — until four years ago, when he became enamored of Louisiana while shooting a film on location there. He decided to stay and open a production facility for

independent filmmakers. Located midway between New Orleans and Baton Rouge, the riverfront shop features a 5,000-sq.-ft. production stage and post facilities.

“I noticed an entirely different work ethic here,” Schneider says. “There’s a very talented, eager workforce, but they have

a switch that they turn off between work and play, and they play harder. In Louisiana, there’s dirt, mud, swamps, alligators and life — and people generally do what they like to do and take great pride in it. There’s no angst-laden complaining. You never know if a guy has \$4 or \$4 million.”

“Louisiana is very European in thought process and how we approach events and food,” says producer Alicia Allain, who lived in Los Angeles for several decades before relocating in 2007. “It’s not rigid. Life moves at a slower pace and it’s not as dog-eat-dog.”

“The people are my favorite thing about living here,” says Emily Marshall, a television food stylist who went to New Orleans a year ago for a job and stayed on because she met the man she’s going to marry. “I’ve never been in a place where people were more interested in getting to know you. They want to talk to you. If I’m at the grocery counter, I’m going to have a conversation. The average person is invested in the community. That’s very different from Los Angeles.”

“I have always told people that Louisiana is like another country” says Nate Jones, a production designer and art director who relocated in 2010 with his wife, Michelle, also an art director and a designer. There should be passports to enter and leave. People here are warmer and more welcoming.”

Jones adds that the move has made a big difference for their family, which includes two young children. They own their home in New Orleans and have a second place in Baton Rouge. “I don’t spend an hour on the 101 wondering if I should have taken side streets,” Jones says. “I don’t worry I’m going to get a ticket because I parked at a meter and it’s almost 4 p.m.”

Still, Jones admits he does miss the beach and the Thai food at midnight that he can get in L.A.

It's not rigid. Life moves at a slower pace and it's not as dog-eat-dog.

Alicia Allain



LIVE ENTERTAINMENT
DIGITAL MEDIA PRODUCTION

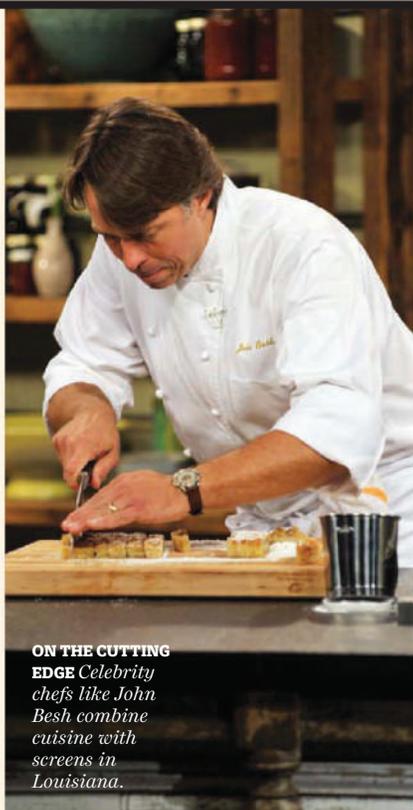
PRODUCTION COMPANIES
BUY TAX CREDITS



WWW.FBTFILM.COM
lalsfeld@yahoo.com

CORPORATE OFFICE
909 Poydras St., Suite 2250
New Orleans, Louisiana 70112

Main Phone: 504-584-5888
Fax: 504-584-5887
Toll Free: 877-809-8400



ON THE CUTTING EDGE *Celebrity chefs like John Besh combine cuisine with screens in Louisiana.*

PRODUCTION SURGE BENEFITS FOODIE CULTURE

A state long known for culinary excellence extends its tradition to entertainment

Ten years ago it was Katrina. Five years later came the Deepwater Horizon oil spill. Both disasters profoundly impacted Louisiana's restaurant businesses. But today the state and New Orleans have bounced back.

The recovery parallels the growth of production. "Anything good for the economy is good for the culinary scene," says chef and restaurateur John Besh, also the star of PBS's "Chef John Besh's New Orleans."

"The film industry has added a dimension to New Orleans that wasn't there before," he notes. While production catering companies are an

obvious beneficiary, Besh sees a trickle-down effect to both legacy establishments and newcomers. His American Cafe at the National World War II Museum has received support from Steven Spielberg, Tom Hanks and Tom Brokaw.

Besh adds that Brad Pitt and Angelina Jolie have been known to drop in at local po'boy sandwich shops.

"Second Line Stages' Trey Burvant sees production's ripple effect in the uptick of restaurant openings and rash of new food trucks. "There's a huge amount of spending from craft services to production offices that order take-out for 20-25 people per day,"

he says.

Due to its cadre of celebrated celebrity chefs (with Emeril Lagasse at the forefront), New Orleans eateries are boosted by reality TV appearances. "Top Chef" has integrated numerous local restaurants and their chefs into the competition as locations, participants and culinary challenge judges.

In some ways, business is even healthier than 10 years ago and culinary options more diverse. "Previously all new restaurants were run through the lens of Creole cuisine," says Neal Bodenheimer, founder of CureCo, a

collective of bars and restaurants, including Bellocq, Cane & Table and Cure. The latter is a recent "American Horror Story" location.

"People used to come for jambalaya, gumbo and Mardi Gras; that focus has definitely changed," echoes chef Jason Klutts of Cane & Table. "A lot more premium ingredients are in demand, which is good for farmers markets."

While producers and execs frequent top restaurants after-hours, on-set menus need to be less rich and cater to special dietary requests from vegans, vegetarians and above-the-line talent. Cayman Sinclair

of Lakehouse Film Catering and Events (the firm has serviced such projects as "Trumbo" and "Dallas Buyers' Club") evolved his catering menu based on demand.

The state's culinary talent is not confined to New Orleans: up-and-comers include chef Ryan Andre (City Pork in Baton Rouge), famed for his house-made charcuterie and smoked meats, and chef Cory Bahr who has made Cotton Restaurant in downtown Monroe a dining destination.

"While there's diversity in the food scene, we won't lose our sense of place," Bodenheimer says.

— Kathy A. McDonald

NOFF 2013 Opening Night Film - *12 Years a Slave*



NEW ORLEANS FILM FESTIVAL OCT 14-22, 2015

- + Discovery festival with over 300 filmmakers in attendance
- + 9 days
- + 192 films from 36 countries
- + Located in a top production destination

PRODUCED BY



**"Top Growing
Film Festival"**
-Forbes.com

**"More fun than festivals
in other towns...
The parties are better,
the events are zippier,
the content is moving
and alive."** -USAToday

f NEWORLEANSFILMFESTIVAL

t NOFS

NEWORLEANSFILMSOCIETY

#NOFF2015



SLATE YOUR NEXT FILM IN LOUISIANA.

WE'RE READY TO ROLL.

Louisiana is more than a location. It's a million and one places that double for cities from around the globe. So shoot here and hire local, because the incentives are big, just like the films and television shows shot here.

- Experienced local crews that know how to get it done
- Thousands of locations—rural, urban, Any Town, USA and other countries
- Unlimited resources and statewide incentives
- Culture, music, food, entertainment, and good ol' southern hospitality

MAKE A SCENE IN LOUISIANA.

To get your project rolling, email us at info@iatse478.org.



Motion Picture Studio Mechanics
of Louisiana & Southern Mississippi

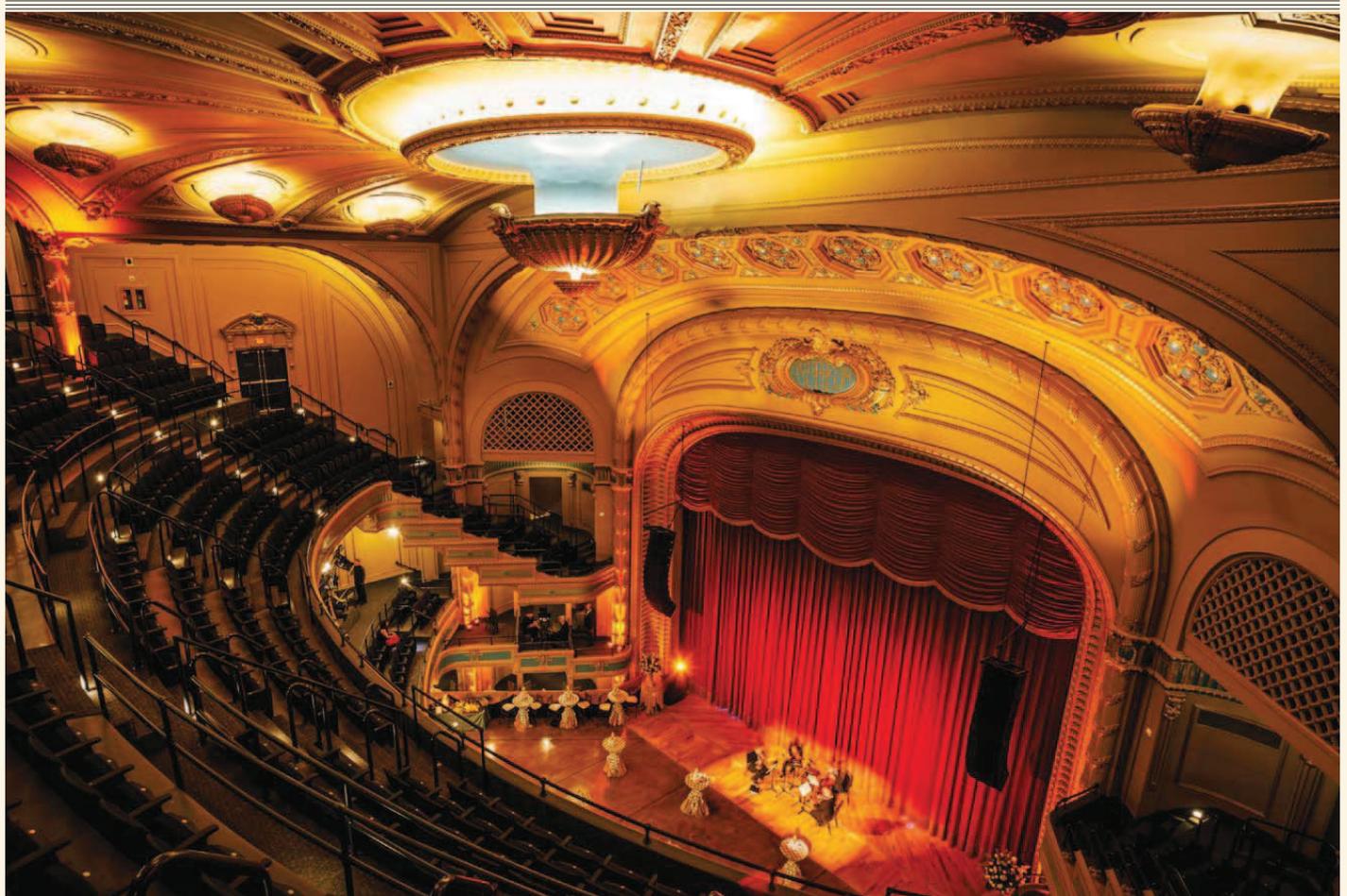
IATSE478.ORG





Renaissance on the Mississippi

City's fest and Louisiana's filming boom lift the local production economy and art of cinema **By Iain Blair**



TEN YEARS AGO, Hurricane Katrina struck New Orleans and surrounding areas, devastating one of the country's most iconic cities and temporarily halting both the flow of tourists and the production of films.

But the Crescent City — so named because it sits along a graceful curve of the Mississippi river — not only survived the blow, but has also thrived since. Thanks to Louisiana's generous incentive program, film activity in the state has not only bounced back but has even outdone itself in volume and quality of movie and

TV production. Think “Treme,” “Looper,” “The Expendables,” “21 Jump Street,” “Jurassic World” and hundreds of other projects — all shot in Hollywood South — that continue to entertain audiences around the world.

Another key element in that recovery: The New Orleans Film Festival, now in its 26th year.

“I believe that the festival has been an amazing contributor to the city's cultural economy since Katrina,” says Carroll Morton, manager of entertainment industry development at the mayor's office. “Since the disaster, there's been increased

UNDER THE DOME
Some of the fest's films will screen at New Orleans' historic Orpheum Theater, newly restored after heavy damage by Hurricane Katrina.

national interest in the local culture.”

In this environment of renewed optimism, the film festival has worked hard to expand and diversify its programs, she notes. “Like all of the city, the cultural economy really suffered in the post-Katrina landscape, but at the same time, in many ways, that same cultural economy led the way to our recovery — both spiritually and symbolically.”

In turn, the growing film industry has provided the festival with what Morton calls “a great opportunity to leverage the level of production here, and expand the growth and reach of the festival.”

She estimates that over the past three years the city has brought in between \$550 million and \$600 million in film production per year. Prior to Katrina, she adds, that number was between \$60 million and \$70 million annually.

Last year the fest attracted over 24,000 people. The event casts a spotlight on local filming, especially as it showcases indie films shot in New Orleans.

Filmmakers from around the world attend — some 200 in 2014.

Alexa Georges, board prexy of the New Orleans Film Society, has championed the festival for years and boosted its growth. “Without the NOFS, there would be no festival, and without the great community effort there would be no comeback,” Georges says. “We’re a resilient, cultured society that loves film and music; our cultural organizations worked together post-Katrina to bring all that back.”

She cites the society’s role in collaborating with local museums and music outlets on events throughout the year, and stresses the film festival’s “key role” in the continuing recovery of the entire area.

“We started out as a small, intellectual festival which brought independent films here,” she says, “and it grew quickly to become the big event it is today.”

New Orleans Film Society executive director Jolene Pinder says the fast, sustained growth of the festival “has really encouraged people to see New Orleans and Louisiana at large as an established hub of film production and creative activity.”

In her five years at the post, she adds, her focus has been to “join arms with the entertainment industry, and say, ‘Let’s grow this festival into something tremendous that warrants the kind of production coming here.’”

Pinder goes on to note that in just five years the festival’s number of submissions has quadrupled from 800 in 2010 to 3,400 this year — a record number and a 58% increase over the previous year. Submissions came from close to 100 countries — the most in the fest’s history.

“We as a festival have shown the world that we’re also a very successful production center,” Pinder says. “Obviously what we’re doing is working.”

For those who may still have doubts about the recovery, Morton echoes her colleagues: “We have an amazing story of survival to tell, and 10 years out from Katrina there’s been this rebirth and re-commitment to the city on all levels — not just culturally but in terms of our economy in general. It’s pretty inspiring.”



OL’ MAN RIVER Ben Powell’s documentary “Barge” follows the crew of a cargo vessel— among them an ex-convict.



Tipsheet

WHAT: **New Orleans Film Festival**

WHEN: **Oct. 14-22**

WHERE: **New Orleans**

WEB: **neworleans-filmfestival.org**

Fest Gets Local Love

Louisiana artists share the spotlight with national filmmakers **By Iain Blair**

JUST AS THE New Orleans Film Festival has grown into a significant destination for filmgoers, so too has the state of Louisiana — helped by some of the world’s most competitive tax credits — expanded into one of the busiest film and TV production centers in the U.S.

“I think the festival has had a big impact on the local industry,” says Scott Niemeyer, a longtime partner in Santa Monica-based Gold Circle Entertainment, whose producing credits include “Pitch Perfect,” “My Big Fat Greek Wedding” and their respective sequels. “It’s really the perfect complement to the local motion picture ecosystem, and the festival’s growing profile has really helped put the whole region on the map in terms of production.”

Niemeyer, who grew up in New Orleans and now divides his time between the Crescent City and L.A., reports that his company has made four films in the past four years in Louisiana — and eight over the past decade.

“It’s just a great place to shoot, with wonderful locations and very experienced crews,” he says.

The producer and his company are also key elements in the ongoing upgrades to local film infrastructure. They are building a production complex in New Orleans

called Deep South Studios.

“I found land very close to the central business district, and we’re developing what will be the largest purpose-built motion picture and digital media campus between Atlanta and Albuquerque,” he says.

Niemeyer, who hopes to have the facility ready for production in the first quarter of 2017, adds that the symbiotic growth of both the festival and the local film industry “fits really nicely with the culture and heritage of the state, which has always had this singular embrace of the arts. People here are very proud of our history, and it’s a unique place to make and enjoy filmed entertainment.”

Susan Brennan, CEO of Second Line Stages in New Orleans — where “American Horror Story,” “Scream Queens,” “Django Unchained,” “Get Hard” and “21 Jump Street” have all shot — agrees that the festival “brings a lot of attention to New Orleans and the quality of the movies and TV shows being shot there.”

As a highlight, she cites best picture Oscar winner “12 Years a Slave,” the opening night film at the New Orleans Film Festival in 2013, when cast and filmmakers came down for the event.

“It was very exciting for both local fans and the local industry.”

Brennan credits New Orleans Film Society executive director Jolene Pinder for turning “our sleepy little festival into one of the top ones in the country.” She adds that the fest receives significant support from the local industry, including directors, producers and crew.

“It’s always fun when the festival screens a movie that was shot here,” she says. “People love that.”



1



2



3

Fest Pic Highlights

▶ **‘Born to Be Blue’ (1)**
Ethan Hawke stars as jazz trumpeter Chet Baker

▶ **‘The Jazz Loft According to Eugene W. Smith’ (2)**
A young, isolated musician returns to New Orleans.

▶ **‘Cowards Do It Slow’ (3)**
A love letter to American ’70s films and bar culture.



DEEP SOUTH
STUDIOS

COMING SOON
2017

WWW.DEEPSOUTHSTUDIOS.COM



#CREATELOUISIANA

CELEBRATES THE SUCCESS OF
LOCAL PRODUCTION

WWW.CREATELOUISIANA.COM