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FREE INDEPENDENT FILMMAKER MAGAZINE
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Una Noche
Lucy Mulloy **06**

Fabulously
Odd
Cindy Baer **18**

Photographer
Mike Moore **24**

Congressman
Jordan Bromley

This socially conscious music and digital expert speaks about his love for music, how to grow as an artist and the Hip-Hop Congress.

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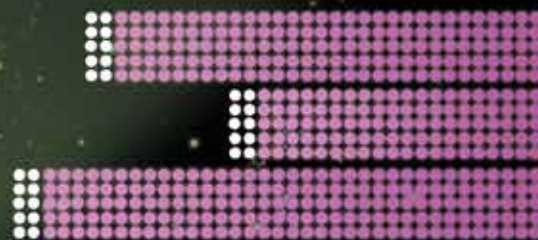
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Lucy Mulloy

@unanochefilm

Una Noche

by
Christopher Parker

“Una Noche” is a dynamic film from young auteur Lucy Mulloy that burned up the film festival circuit. The number of awards and nominations this film received proves Lucy is not afraid to take chances and strive for art before profit. We got our chance to sit down with her and she is every bit as bold in person as she is behind the lens.



ISM: You attended Oxford University studying Politics, Philosophy and Economics, why did you decide to attend Tisch School of Arts at NYU?

LM: I always knew that I wanted to make movies. My parents are both animators and I was always surrounded by art and creativity. I studied PPE because I enjoyed exploring academics, especially political theory, which to me was like understanding the psychology of society, but the natural progression was an office job, which I don't think I could have hacked. I love that film is so varied. It takes you to different places and you meet very different people on a daily basis. It made sense to me as the perfect combination of creativity and theory. I knew that NYU was

a great school and I really admired the filmmakers who had come out of Tisch – Scorsese, Jim Jarmush, Spike Lee. It seemed like the place to go to actually make movies and feasibly start a career. I was really lucky in that I was awarded the Dean's Fellowship, without which I wouldn't have been able to go.

ISM: You received a Student Academy Award nomination, how did it make you feel knowing your peers held your first effort in such high regard?

LM: At NYU there are a lot of really talented people. It was heaven on earth for me to stop writing essays, like I had been for years and actually get to create movies. It was inspiring to be surrounded by such talented people who were all making such varying work. It was a great place to be learning. People were supportive and mainly the nomination helped a lot with getting funding in place for making the feature, "Una Noche".

ISM: You were mentored by Spike Lee, how was he instrumental in your professional development?

LM: Spike Lee is the Creative Director at Tisch and he teaches a master class to grad students. We also got to work on his movies. I went to New Orleans to help on "When the Levees Broke". It was great to see Spike Lee in action. He also helped when it came to raising the funds for the film. We were awarded the Spike Lee Grant, which went towards the production. He also went through early cuts of the movie with me and his feedback was really helpful. I was honored when he came on board as presenting "Una Noche".

ISM: What was your inspiration behind "Una Noche"?

LM: From the first day I spent in Havana ten years ago, I was struck by the energy of the city. I felt really strongly that I wanted to capture it on film. It was so powerful and rich visually. The film is inspired by true events. Back then, a young boy on the Malecon (Havana's sea front) told me the story of three of his friends who left on a raft. I could not get his story out of my mind. Everyone I knew had

a personal connection to people they loved leaving or attempting to leave. “Una Noche” was inspired by the feeling of being stifled and stuck, by the desire to get out, to get away and realize a dream, to risk everything for love and freedom.

ISM: What difficulties did you face during production of “Una Noche”?

LM: There were many difficulties, but in so many ways shooting in Havana was amazing. People were really supportive and worked hard to ensure that things came together. So many of the moments that I appreciate in the movie were thanks to chance and to a flexible crew who were open to change and to

overhead lockers on a London to Havana flight with 90 heavy cans of film stock. In general there were challenges. We were working without cell phones and with frequent blackouts, on the ocean, lack of resources, food scarcity, illness, equipment and transportation breaking down. it was hard.

We did everything humanly possible to prevent any limitations from deviating us from our vision. Nothing was cut from the script because it could not be done. We had car chases, stunts, multiple locations, underwater shots, sharks, a huge number of extras and very elaborate scenes. We did not compromise anything in making the film, which required a massive amount of work, focus and

collaboration from the whole cast and crew.

The time of the shoot was a very difficult time for the actors. Anailín was dealing with her parents’ divorce. María Adelaida Méndez Bonet, who plays Raúl’s mother, also faced a tragedy during filming when her son was arrested



embracing what was happening in the streets around them. There was no single day that followed the schedule. Most of the shots with the police car chases were off the cuff moments where real police agreed, on the spot, to do the scene. I asked them to chase Raúl and they were excited to do it. We only had one take though because they had to go back to their real jobs.

We had to bring everything into Cuba. Maitte, the producer, and I filled half the plane’s

for murder. We were grieving during the shoot as Javier’s father passed away the week before we began to film. He was incredibly strong and brave. It was an extremely difficult time.

ISM: Are you a behind the monitors type of director or hands on with the camera?

LM: On this movie I was operating a lot of the camera, which I really enjoy. There is nothing like hearing the flutter of the film stock

go through the camera. It is an amazing rush. I was shooting all our rehearsals so I was used to directing the actors from behind the camera. We developed a kind of shorthand where we were able to communicate very easily when things were working or not. I really love having time with the actors.

ISM: What advice would you give young minority females aspiring to be directors?

LM: Film is not easy for young men or women to start out in, and I would say first that everybody goes through rejection – that is part of getting stronger. Try to take each rejection as a stepping-stone to finding the right path. Do not let it get you down. The main thing is to stay passionate, be around good, supportive people, and to discern when something is worth your time and if you feel it is then go for it with all your energy.

For the young women, maybe we have to make it happen more for ourselves at this point in history. The doors are not that easy for us to open, but we are making movies. Look at Lynn Shelton, Dee Rees, Maryam Ke-

shavarz, Ry Russo-Young, Victoria Mahoney, Lucy Walker, Rebecca Thomas, Daniela Seggiaro, Eleanor Burke, So Yong Kim, Gloria



La Morte and Paola Mendoza, to name a few. We are mainly at the start of our careers with one or a few features to our names, but we are securing funding and making our films on our own terms. Things are changing and there is a new generation of female filmmakers here.

It is so important to represent different voices in the media and it is often not easy to get your voice heard, but please keep going. There are ways to get it done, and most importantly there are many people who want to see your stories.

ISM: What will be your next directing effort?

LM: I am working on a script at the moment set in Rio and New York, which I am very excited about. I cannot wait to get back to working with actors and thinking about shots and editing. That is what I really love. It is going to be a bigger production and I am very excited about the story. **is**



Interview

Digital Content/Music Expert
and Partner at Manatt Digital
Media Ventures (a division of
renowned entertainment law
firm Manatt, Phelps & Phillips)



Congressman

FACT: Co-founded the Hip Hop Congress, an international non-profit organization that uses hip hop music and culture to inspire social and civic action among young people.

Jordan is one of those amazing guys who has a wealth of knowledge about digital and music that will blow you away. A very humble man by nature, he blends humility and business seamlessly to impact young people everywhere. Recently, this innovator spoke with us and we definitely left smarter than when we entered. ISM: When did your love for all things music begin?

JB: I vividly remember at the age of five rapping to the 'Fat Boys' and 'Run-D.M.C.' Then my mom bought my brother and I a star studio, which she instantly regretted. I could recite 'Run-D.M.C.'s' "You Be Illin" in its entirety. I was six years old.

This led into various short-lived forays into dancing, singing, DJ'ing and acting through my preteens. Acting was a longer stint. I had the pleasure of performing at the John F. Kennedy Center and The Folger Shakespeare Library in Washington

D.C. with Stacy Keach. It was pretty sweet.

In college, I started promoting concerts at my alma mater, the University of Southern California. We once closed off the street, bussed in kids from UCLA, had a keg sponsor and booked 'Slightly Stoopid' and 'Jurassic 5' to play. 'Slightly Stoopid' coincidentally is now a long-time client. Small world.

After promoting shows, we started the Hip Hop Congress, which started my life of being an artist advocate.

After college, I moved to the Bay Area where a partner and I started Golden Mean Management, a Bay Area rap management company and record label. In law school, we released our first record and did pretty well! I called every record store in the country and sold them our CD. Sadly, most of them have closed since then.

All of this led to my first day at

by
Jerome Crowell

Manatt, Phelps & Phillips as a music lawyer. Pretty much a dream come true.

ISM: On a day-to-day basis what does your job entail?

JB: In short, a million emails and phone calls, a handful of drafting and reviewing contracts, a lunch, a dinner, and a show.

As partner at Manatt, Phelps & Phillips, I have anywhere from 30-60 open deals at a time, so there's a lot of organization that goes into making sure we are on top of pushing every deal forward and swiftly closing without missing a detail on any of them. It's fun to multitask in such a fashion, but it takes a serious system to make sure we don't miss a beat. We have some fun on our floor since all the lawyers with whom I work with have great personalities and we all get along. It's a pretty fraternal feel in the office, which is rare for lawyers. We have some who pace around and talk loud and others who love to listen to music all day (like me). It can get noisy sometimes, but it's worth it for the vibrant feel and collegial atmosphere. I love it.

ISM: Why do you suggest an aspiring artist keep their day job?

JB: So they remain comfortable while they work for their dream. Artists with an uncomfortable living situation have less time to find a path for their craft. They become desperate to make money, so they make poor decisions in their art and the business surrounding their art.

ISM: In short, how could an artist manage the increasing importance and abundance of download and streaming companies?

JB: If an artist wants to cover every possibility, they should hire a company like Ingrooves, which makes it a point of pride to cover every possible distribution and streaming outlet. Don't go direct until you're making a lot of money from record sales (if ever). I recommend artists start small by distributing their music on Bandcamp. Once you're on iTunes, you're in the game, and people can see how many people like you and what they like about you. It's sad when I go on a band's iTunes page and they have no reviews. Avoid that possibility by controlling your content a bit at the beginning.

ISM: Do you support artists using crowd funding to raise funds for album and single creation, tours, etc.?

JB: Yes I do, if it makes sense for them to do so. It's important that the choices regarding funding amount and "prizes" for paying various amounts are well thought through. It's unfortunate when a band sets the goal too high, raises a lot of money, but the full amount doesn't fund and they see nothing from it.

ISM: How often should an artist release music and why?

JB: Depends on who you are and what you do. There is no rubber stamp answer. I will say that our ability to access and consume information is at an all-time high and music gets "old" in a week.

ISM: You helped form the Hip Hop Congress; what is the goal of this non-profit?

JB: We started Hip Hop Congress (HHC) as two college students with the goal to embrace hip-hop culture as an access point to facilitate and inspire social and civic action amongst young people.

HHC has grown into a multinational organization with more than 60 chapters in the United States and affiliate organizations in Europe and Africa. Collectively, it has planned and produced more than 1,000 events throughout the world that expose and educate the public to hip-hop culture, as well as local and international non-profits, all with an emphasis on inspiring individuals to act. It's been a hell of a ride with HHC and I've learned so much. I'm grateful to all the friends and characters I have met through the congress.

ISM: Do you have a specific method for spotting emerging talent?

JB: My ears are my eyes. If I like it and I believe in it, I'm in. I don't care about numbers of fans, etc. Everyone has to start somewhere. I won't take on something I know will be successful if I don't like the music myself. Might be limiting, but there must be a better fit out there for that artist, and I would hate to block that. **is**



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Interview
Actress



Charlene Amoia
Actress

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For The Love

FACT: Charlene was a successful model before becoming an actress.

This Buffalo, New York native turned a successful modeling career into a successful acting career. Appearing on hit shows such as “How I Met Your Mother” and “Young and the Restless”, to hit movies such as “Seven Pounds” and “American Reunion”. She is no stranger to the big stage and does the job for the love of it.

ISM: Where does your love of acting stem from?

CA: I’ve always been very curious about people. As long as I can remember I would sit quietly and observe people and wish I could be them for a day. Once I discovered acting, I found this was the closest thing to being able to do that. Taking on different thought patterns to see how that shapes ones’ personality has been so much fun and fulfills this thirst I have with human psychology.

ISM: You are a successful model; do you enjoy acting or

modeling most?

CA: I never really enjoyed modeling that much. Except for the occasional travel that a job would bring with it, I found modeling to be quite boring. Acting is always stimulating since I’m always playing a different role or working with different people. It’s a unique and challenging experience each time around.

ISM: Your role on “Port Charles” was followed years later by a role on “The Young and the Restless” and “Days of Our Lives”. What are the challenges of working on popular soaps?

CA: “Port Charles” was my first job in the industry; I thought it was great at the time and I was even happy to go back later (to play a different character). While soaps are great for learning more about the craft, as well as learning how TV operates, I don’t think they propelled my career at all. In my case, it wasn’t until I started doing

by
Christopher Parker

prime-time sitcoms (my first being the “Friends” spin-off “Joey”) that my acting career started to show traction, but any job is a good job when you’re an actor!

ISM: Walk us through your interview process for the role of ‘Waitress Wendy’ on the hit show “How I Met Your Mother”.

CA: I didn’t originally interview for Wendy, interestingly enough. It was the third episode and I had auditioned for a couple different characters (none were Wendy) and they called and said “You got the part!” and I’m like “Which part?” and they said “The waitress!” and I was like “Oh, but I didn’t for audition for a waitress”. But it turned out to be the best deal out of all the parts I auditioned for because they kept bringing back the character.

ISM: What was your approach to your character Wendy’s quirks and demeanor?

CA: I developed her based on the quirks of one of my best friends. Wendy is so genuinely sweet and guileless to a point that she doesn’t realize she’s being taken advantage of. It was fun to take on those characteristics but in a way that’s funny and harmless.

ISM: “Seven Pounds” was a very emotional film; can you tell us about your time on the set?

CA: It was exciting. I did a scene with Will (Smith) and Woody Harrelson, where we were sitting in adjacent booths. They were super friendly, and Will kept us laughing throughout.

ISM: “American Reunion” was a highly anticipated comedy; was it as much fun making the film as it was to watch?

CA: It was a lot of fun. I was flown to Atlanta on three separate occasions over three weeks to shoot and it was like work and play combined. Being a big fan of the original movie, I loved being there and working with the cast. To date, it’s my favorite film I’ve worked on.

I guess it was a little bit awkward at first because I was joining a group of actors that all knew each other really well (having worked on three other movies together), but they all made me feel very welcome.

ISM: Any future plans to produce, write and or direct?

CA: Having spent so much time observing and occasionally wearing an extra hat to help out, especially on independent films and shorts (I just wrapped an amazing independent thriller called “Vitals” which fueled the interest), I’ve definitely become more and more interested in the mechanics of filmmaking itself, especially directing.

ISM: What advice would you give aspiring actresses?

CA: Stay with it, don’t listen to those who say you shouldn’t or can’t do it, and don’t let yourself be torn apart by the no’s, perseverance and passion is the key. Get comfortable with disappointment, but continue to find ways to do it when no one else will give you a job. Eventually a momentum will start kicking in.

ISM: Body image is a large issue with young women today. You work in an industry where your look is as important as your acting ability. What are your thoughts on the pressure to be a certain size and the industry standard of “photoshopping” images?

CA: It’s sad that that still goes on. I think it’s important to keep exposing the truth of the photoshopping done in the media so girls can see how unrealistic these images are. We need to place more focus on what is real about people, being their inner nature and less on the ever changing outside appearance. **is**



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Interview
Director/Producer/Actress



Cindy Baer

@cindybaer

Fabulously Odd

by
Christopher Parker

One of the most driven independents out there, Cindy Baer embodies what it is to be a filmmaker playing by her own rules. Polite and determined, she will not take no for an answer. She doesn't wait for the door to be opened, she kicks it in with the force of an army then politely says, "Hello, sorry about your door". She was a blast to interview and we hope you agree.



ISM: How did you get your start in Hollywood?

CB: I fell in love with acting in high school at the age of thirteen. Growing up in the Boston area, my big plan was to move to Los Angeles after graduation with enough money saved to be able to live for two years and give acting my full attention. Once I got to California, however, I realized it may take a little more time than I'd planned to "make it" and took a job working weekends as a children's birthday party entertainer. Basically, I was a clown! Three months into the gig, I arrived late to an extravagant party in Beverly Hills due to a fire on Sunset Blvd and was fired. I didn't know it then, but this was the pivotal moment that set my Hollywood career in mo-

tion! I put an ad in the paper and started my own children's entertainment company. Within six months business was booming: I was able to hire friends and expand, and before long we were one of the most successful clown companies in Los Angeles!

During this time I continued to act in theater and booked a few small roles on TV. I also joined the Big Sisters of Los Angeles Program and became a mentor to an at-risk 11-year-old girl named Celeste, who loved to write. A few years later I sold my clown company to another actress with the hope of finally being able to focus full-time on my acting career. Just then, Celeste ran away from home. I knew she'd been writing a script called "PURGATORY HOUSE" and suggested that if she came back we could do something with it, like make it into a short film that she could star in. When she gave me those handwritten pages from her notebook my whole life changed. I was blown away. I felt that her words represented the voice of an entire generation of kids who felt lost in the same way she did. I knew her story had to be told in its entirety. It was already almost feature length, so I coached her as she added more scenes, being careful to keep my adult perspective out of it, and two weeks later the screenplay for "PURGATORY HOUSE" was complete!

To finance "PURGATORY HOUSE" I ended up using the money I'd made from selling the clown company, along with enlisting sponsors and lots of community support. My original intention was to hire a director, but I couldn't find anyone who I felt understood the subtext and complexities. It was written in four distinct timelines and was very abstract in places. When my husband (who was my boyfriend at the time) suggested that I should direct it, something clicked. I produced and directed Celeste's screenplay, and she starred in the movie she wrote without having any prior acting experience and it was a hit! "PURGATORY HOUSE" became a critical darling, nabbing positive reviews, screening at over 20 film festivals, winning a dozen awards and securing distribution with Image Entertainment! It was a great feeling. But the greatest feeling of all was receiving emails from troubled kids across the country saying what a huge differ-

ence this movie had made in their lives. So that's how I got my start in Hollywood!

An ironic epilogue: In an "everything comes full circle" moment, the actress who bought my clown company was Tegan Ashton Cohan, who would later end up playing the lead role in my second feature "ODD BRODSKY"!

ISM: You are an actress, producer, writer and director. Which do you find the most challenging? Which do you like the most?

CB: I'd say the biggest challenge is producing feature content on an ultra low budget. When your ambition exceeds your means it's downright hard! Enlisting sponsors, bartering and trying to stretch the budget further and further can be grueling and it takes time. It's heartbreaking to let creative choices go due to lack of funds, but luckily I haven't had to do that. I'm extremely proud that I've always found a way to get everything on the wish list into the final movie, from visual effects to the licensing of famous songs and hard-to-get iconic landmarks.

The most fun I have on set is when I'm acting! With acting you get to be in your body instead of your head, so it's like a vacation! I especially love performing physical comedy. Connecting with an audience is a natural high and I find that most elements of creating a character are reflections of living a healthy life: the focus on breath, relaxation, impulses, tuning in, tuning out, listening, defining objectives, overcoming obstacles, creating relationships and communicating. It's just plain fun.

ISM: Tell us about your recent film "Odd Brodsky"?

CB: "ODD BRODSKY" is the second feature I directed, and it's playing the film festival circuit right now. It's a quirky comedy about following your dreams, told in a Wes Ander-

son and Coen Brothers sort of style. The story centers on a 30-something woman named

Audrey Brodsky (Tegan Ashton Cohan), who moves to L.A. to pursue her childhood dream of acting, but gets quickly sidetracked by a steady office job. In the blink of an eye, 11 years go by and she realizes she's smack dab in the middle of a life she doesn't want. In a spontaneous move she quits her job and entirely changes the trajectory of her destiny. She takes up with an aspiring cameraman named Camera One (Matthew Kevin Anderson) and a happy-go-lucky stoner roommate called Spuds

(Scotty Dickert) and the adventure of her life finally begins! "ODD BRODSKY" is dedicated to anyone who feels stuck, whether you're stuck in a job, a relationship or a situation you know you need to leave, we hope you go for it!

ISM: Why take on so many jobs in "Odd Brodsky"?

CB: Haha. Yes, I certainly did wear a lot of hats. I can answer that in two words - low budget. But I had a blast in the process! My husband Matthew Irving, who's been the cinematographer of 27 feature films, wrote the screenplay with me and we knew from the start that I'd be directing and he'd be the DP. The role I did not expect to play in this project was that of editor. They say, "necessity is the mother of invention", and I'm thrilled to have pulled it off!

ISM: What is your view on the lack of females in the director's chair of major studio releases?

CB: Honesty, I don't understand why that is. It's not just the major studio releases, it's across the board. If you look at a slate of indie films or film festival rosters, there are



significantly fewer women there too. One of the things that my producing partner Thomai Hatsios and I were particularly proud of with “ODD BRODSKY” is how many women were involved, both in front of and behind the camera. Many of our key crew positions were women including a camera operator, grip, supervising sound editor and sound mixer, and the majority of the 50-or-so speaking roles are women.

ISM: What is your favorite genre to direct?

CB: I’ve directed drama, comedy, dark comedy and horror, and they are each unique in their own way. Comedy is certainly the hardest, but often the most rewarding. I love to make people laugh. Horror is certainly a lot of fun on set. But getting back to the heart of the question, I’d have to say my favorite to direct is drama because it’s probably what I’m best at. Serious moments often have the most depth and honesty, and I love to feel moved and connected. There’s something really magical about creating and capturing a moment of pure truth.

ISM: What is your favorite part of filmmaking?

CB: Connecting with an audience on a deep level or feeling like you’ve made a difference in someone’s life is the best! Whether it’s taking someone away from their troubles for a moment with a laugh or witnessing a shift in someone’s perspective, movies are the ultimate way of connecting with people all over the world.

ISM: You have a background in theatre; do you have any desire to direct on and/or off

Broadway productions?

CB: I love you for asking me this. Yes! It would be a dream come true to write and/or direct a Broadway or off-Broadway musical! It’s actually on my bucket list, and in fact there’s a little musical number in the ending credits of “ODD BRODSKY”. I’m always on the lookout for something that could make for a good adaptation.

ISM: What advice would you give aspiring female directors and producers?

CB: We have the ability within us to create the lives we want. Think outside of the box. Be innovative. Ignore the naysayers. Make a plan. Write it down. Schedule it on the calendar. Start with the end and work your way back. Surround yourself with people

who know more than you so you can grow. Balance work with fun. Remember that life is a journey not a destination. Enjoy life!

ISM: What projects do you have coming up that you can share with us?

CB: Since “ODD BRODSKY” is hot off the press, right now the focus is getting it out into the world. We just had our theatrical premiere at the star-studded Mill Valley Film Festival in Northern California where it played to two sold-out houses, received a great audience response and fantastic first reviews! Hopefully it will

soon be screening in a city near you! For updates, please check out www.OddBrodsky.com and follow us on Facebook at www.facebook.com/oddbrodsky. As for future projects, I’m about to go into production on a short comedy called “THE CRICKET” and I have three feature-length screenplays in development. **is**





Feature
Music/Pop



Play Single

Charlie Dane

@CHARLIEDANE_

Accomplished singer, songwriter and musician Charlie Dane is a multi-talented solo artist with the soulful, powerful voice of an older generation. For the past 3 plus years Charlie has performed on main stages such as NYC's Sullivan Hall, Long Island's Nassau Coliseum and LA's famous Genghis Cohen. Charlie has completed a 10 original song LP entitled Dreamland and is currently working on her second record. Music Festivals such as Mountain Jam, South by Southwest, Flood City Music Fest, Long Island Blues Fest, Gathering of The Vibes, Clearwater Music Festival and many others have welcomed Charlie to their line ups where she has honed and perfected her chops. Charlie has shared the stage with the legendary George Porter, Jr. and has opened for famous New Orleans based bands The Radiators, Papa Grows Funk, Soulive as well as Aaron Carter and many others. Charlie's original music can be described as "pop-soul" and she continues to amaze audiences with her mature lyrics and nuanced multi-octave voice.

When Charlie performs, people are naturally drawn to her and moved by her confidence and poise. She is currently recording in studio and is constantly writing, recording and working on original pieces. Her songs are a reflection of who she is and what she has experienced in her life. She writes about loss, regret, fears, hope and the importance of being an individual who is not afraid to be herself.

When she was 8 years old, Charlie started a business doing airbrush tattoos for special events. Six years later, Squid Ink continues to be successful booking parties, kids events and school fairs year-round.

Charlie's talent and creativity comes through in everything that she does although her true passion and strength has always been her music.

F

Feature
Music/Pop

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Foster Child



Play Single



Born as John Foster in western Pennsylvania and raised on the outskirts of Washington, DC in Northern Virginia, Foster Child's style is an amalgamation of different influences that he has been exposed to throughout his life. Foster Child's web following know him to be a MONSTER on every track. Foster Child's poetic deliverance and confident swagger is why some industry insiders have called him the best unsigned talent they have ever heard. Highly sought after web based beat makers, who have never met Foster Child but who know his work, have turned down thousands of dollars from bids from others for their tracks and have given those tracks to Foster Child for free—just to have his performance on their track. Influenced by such artists as Outkast, Nas, Tupac, Biggie, Big L, Ghostface, AZ and Rakim, Foster Child has developed a style like no other. Foster Child says his lyrics come from his thoughts and his experiences. He says that very often he will just spit lyrics out from the top of his head instead of writing them down when he hears a track that brings up certain feelings, emotions and experiences. Foster Child envisions his music as something that anyone can relate to. His aim is to reach a broad audience with his straight forward deliverance and his poetic verses.

John (aka Foster Child) decided to use the name Foster Child because it defined him and his life mixed in with his music. The definition of a foster child is a child raised by someone who is not its natural or adoptive parent. So, every time they ask him why he calls himself Foster Child, he gives them an honest and deep answer. "All through my life music was my medicine to the pain and anger I felt through life. When no one was there for me in my darkest hours the tempo and the melody of a song eased my mind and lifted my spirits. Call me crazy but the kick, the snare, and the strings talked to me and reminded me that I was put on this earth to speak my voice through music to the ears and the minds that tune in. God gave me someone called music so that when it seemed like the world had my back against the wall, music made an exit for me to escape my troubles. The beat fathered me and the melody nurtured me like a mother and lifted me up as if they were my non-biological parents. I am a Foster Child because I am adopted by music."

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MIKE
MOORE





Jeffery Suttles

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by
S.I. Hall

A “Suttles” Approach to Music

A native of Los Angeles, Jeffrey Suttles is known as the “Soulful Energizer” of TTSB, who makes a great statement on the drums. Jeffrey Suttles has played with well-known musicians and artists, such as Patrice Rushen, Morris Day and The Time, Taylor Dayne (24 years), Quincy Jones, Tina Marie and Bill Withers



Now it's his time to come out from the shadows of the stage and shine in his own right. Younger brother of saxophonist Carl Suttles, we caught up with this working musician, classic car collector, and family man in between rehearsals.

SIH: Who is TTSB?

JS: TTSB is the name of my band . . . The Time to Suttledown Band

SIH: How many members make up TTSB?

JS: Six members normally. We can add a brass section if the gig calls for it. We have

two lead singers and four musicians. Some of the band members sing background. I sing too.

SIH: How would you categorize TTSB musically?

JS: We do it all. From jazz, to funk, classic rock, to R&B, and we also perform gospel. Primarily we're booked for more 60's and 70's old school R&B (gigs) than any other form of music.

SIH: Yes, but how would you describe TTSB, off the record?

JS: I don't describe TTSB at all, but a good friend of mine once characterized a TTSB gig as "melodic funk," and I can live with that description. As a matter of fact, I kind of like that description . . . "melodic funk."

SIH: Where do you want to go with your music?

JS: As far as we can go. I want to do more things in the entertainment business and branch out into some other avenues like movies, television, and producing.

SIH: Where does TTSB's music come from?

JS: I write all of our music, and it comes from my life experiences traveling around the world.

SIH: Are you a member of the musician's union?

JS: Yes, Local 47, and my publishing is with BMI. I'm also SAG/AFTRA.

SIH: Who, or where is Backhouse Records?

JS: Backhouse Records is my record company that I started in 2005. I recorded and produced my debut project which was released in 2006, entitled "Time to Suttledown". After playing so many years for other artists, I felt it was time to settle down and do my own thing. I chose to record a Jazz CD which let me express myself more musically.

SIH: Let's play drummer association. I'll say a name and you identify the first images and ideas that come to mind. Alright?

JS: Shoot.

SIH: Phil Collins?

JS: Genesis. A great example of an overall entertainer/musician.

SIH: Marvin Gaye?

JS: Drummer. Singer..What's Going On!

SIH: Frankie Beverly?

JS: Maze. We, (TTSB), perform songs from all of these artists.

SIH: Maurice White?

JS: Extraordinary in every way. Maurice White is someone I would pattern my musical career after; Singer, songwriter, stage performer, musician.

SIH: Stix Cooper?

JS: Jazz Crusaders. I met Stix in person, and certainly can appreciate his work with the sticks. Impeccable craftsman.

SIH: Tony Williams?

JS: Passed away (1997). One of the best ever. Major player within my playlist of stickmen.

SIH: Billy Cobham?

JS: I've actually had the pleasure of meeting Billy Cobham. He is genuinely one of the nicest guys I've ever met. Legendary status among stickmen.

SIH: Harvey Mason?

JS: Drummer on Herbie Hancock's album "Chameleon", member of the group Fourplay. I've followed him since I was about 16 or 17 years old and I've probably listened to every cut he's ever worked on. Harvey Mason is the drummer I patterned my style after more than anyone else.

SIH: Ndugu Chancler?

JS: Ndugu is not only a personal friend, but he's also my mentor. I could write a book about him and how much he's helped my career. He gave me the best advice I've ever received from another musician. Ndugu said, in so many words and in so many ways, "Look

Suttles, be yourself!!! Don't try to be anyone else! Be Jeffery Suttles!" I heard him, and that has been my approach to dealing with the entertainment business.

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KICKSTARTER'S CO-FOUNDER YANCEY STRICKLER

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