

# 2-POP Magazine

CONNECTING THE INDUSTRY



Pictured: Andrew Gajadhar, Executive Director of Carolina Film Network, teaching an introductory class in film production at the University of South Carolina.

## Welcome from the Editor Executive Director

----- **ANDREW GAJADHAR**

“The Arts are not just about entertainment and the appreciation of artistic works. It’s a celebration of our expression through adversity and the freedom of creativity, which does not come easy to many of us.” (Christian Manganelli) The film industry is a gateway to artistic articulation, and it provides a platform from which it can flourish. That said, there is a point in every creative’s career that can metaphorically be somewhat of a meniscus in its fluidity, where the progress and value of their work can either plateau, depreciate, or be nourished through recognition and uplifting.

Much like the traditional “2-POP” tone is used to ensure synchronization of sound to picture, 2-POP Magazine serves as a tool to synchronize a creative’s work within their personal community to the professional film industry at large. In short, we exist as a platform to recognize and praise the work being done in the Arts of South Carolina, particularly with an emphasis on the film industry, to make others aware of people, organizations, events, educational opportunities, and highlight anything else that brings positive attention to our state.

As a subsidiary of Carolina Film Network 501(c)(3) nonprofit organization (CFN), this magazine also serves as a precursor to our annual Carolina Film Awards (CFAs), with its inaugural event September 30, 2023. These awards will be given to nominated artists/organizations who have been highlighted over the year and/or nominated by their peers. The voting will be done by a combination of active members with CFN’s film society (CFNS) and industry professionals directly tied to the craft of the nominees partnered with Carolina Film Network.

It is my honor to welcome our readers to this publication. As an artist myself, I can surely appreciate any opportunity for growth and acknowledgement of the Arts here in South Carolina. Furthermore, I take pride in assuring that this magazine will intentionally be inclusive, educational, transparent, and entertaining. As an organization, we thank you all for your support and willingness to be a part of what makes us great representations of South Carolina Arts.

### In This Issue!

- 2** Film Festival Spotlight!
- 3** Exclusive: South Carolina Film Commission!
- 4** On the Cover: Studio on the Rise!
- 5** Trailblazers: Women-Owned Agencies Providing Opportunities for Actors!
- 6** Film Camp!
- 7** Tributes on Canvas!
- 8** Five Forks!
- 9** Spotlight Cinemas: Champions for the Community & TCD Podcast with Chris Manganelli!
- 10** CFA: Advocating for the Film and Television Industry in South Carolina!



Our mission is to cultivate personal and professional growth by showcasing work that represents the articulated personification of therapeutic Art and to bolster careers in the film industry through networking, education, and resourcing opportunities of employment.

# FILM FESTIVAL SPOTLIGHT!

## South Carolina Underground Film Festival

“Slamdance of the South”



### Q&A WITH TOMMY FAIRCLOTH

**Q:** What is the core mission of your festival?  
**A:** The goal of my festival is to feature projects that may be skipped over in mainstream festivals. We want to showcase films that you may not see anywhere else to not only give the audience a chance to discover something new, but also give the filmmaker a chance to have their work showcased and seen on the big screen.  
**Q:** How important do you feel it is that films made in South Carolina are seen in the film industry?  
**A:** Having separate blocks on only SC produced films is something I always wanted to program when this festival started. Our state is full of talent and giving them a chance to be seen is a priority. This is why I created SC specific awards as well.  
**Q:** What benefits do filmmakers receive submitting to your film festival?

**A:** Besides having an opportunity to be seen on the big screen, filmmakers will get a chance to meet other filmmakers and make life-long friends and hopefully collab with these friends in future projects. Being in the top 100 best reviewed film festivals from all over the globe consistently on filmfreeway, this fest will give you a chance to be seen and possibly win a gorgeous custom made SCUFFY award designed by artist Tony Rosen who created the Annabelle doll.  
**Q:** What do you think is most needed for the film industry to flourish in South Carolina?  
**A:** We need more incentives for large production films to have a reason to film in the state. We also need incentives for independent films as well. With all the talent we have in SC there is no reason a production can't come to this state and fully crew a film with actors as well.

### How to Follow the SCUFF

Follow South Carolina Underground Film Festival on all their social media channels and look out for their 2022 festival taking place November 4<sup>th</sup> through the 6<sup>th</sup> in Columbia, SC at Spotlight Cinemas Capital 8, 201 Columbia Mall Blvd. Suite 211, Columbia, SC 29223.

Website  
<https://frighten1.wixsite.com/scuff>

Instagram  
<https://instagram.com/scundergroundff?igshid=YmMyMTA2M2Y=>

Facebook  
<https://m.facebook.com/southcarolinauff/>

Twitter  
<https://twitter.com/SCundergroundff>



## Tommy Faircloth

South Carolina Underground Film Festival Director



Tommy Faircloth began working in film as an actor, landing small roles of such television programs as "In The Heat of The Night" but he really wanted to work behind the camera. After graduation from high school, he attended film school at University of South Carolina in Columbia and worked on many feature films such as Renaissance Man, The Program, and Die Hard With a Vengeance. His directorial debut was the horror/comedy "Crinoline Head" which was received with positive reviews from such publications as Fangoria magazine.

A few years later he followed up "Crinoline Head" with his second feature film, "Generation Ax". "Ax" received great reviews from publications such as Rue Morgue, Fangoria, and was praised by horror legend Joe Bob Briggs where he gave it 4 stars. After "Ax" Faircloth took a break from horror and worked on many of his own theme park and roller coaster documentary projects for such channels as Discovery and The Travel Channel. In 2013 Tommy began his quest to get back into the horror scene with his first short film "The Cabin" which has won numerous awards at film festivals all over the states. It was also picked by by ShortsTV for worldwide broadcast on their cable channel playing along side Oscar winning short films. In 2015 his feature film "Dollface" was released in North America by Breaking Glass Pictures and was also released in the UK under the title "The Doll". Faircloth's feature, "Family Possessions" was released in early 2018.

The film brings back to the screen, Mark Patton, who was the star of "Nightmare on Elm Street 2", and also stars Felissa Rose, who was the star of Faircloth's favorite slasher film "Sleepaway Camp". Faircloth is the founder of the Crimson Screen Horror a Film Fest, an annual genre film festival, as well as the South Carolina Underground Film Festival which both take place in Columbia, South Carolina. Both festivals showcase films from filmmakers from all round the globe but also shines a spotlight on local produced films and filmmakers from South Carolina. Faircloth's production company, Horse Creek Productions, is located in Columbia, SC and he produces all of this films in his home state of South Carolina. Tommy's latest feature film, "A Nun's Curse" starring Felissa Rose and Damian Maffei was picked up for worldwide distribution by Uncork'd Entertainment and was released domestically in May 2020.



# EXCLUSIVE!



Q&A With Dan Rogers of the South Carolina Film Commission

**Q:** What are the key functions of the Film Commission, and how can both large budget and low budget filmmakers benefit from it?

**A:** We're a repository that makes it easier to do business here. What we do as an agency is try to wrap our arms around a production, get an understanding of what the needs will be, regarding location needs, crew needs; there are supplier needs, and there are logistic needs that have to be factored in. The producers know what their films are going to require, but they don't necessarily know the environment they're coming into. So, what we try to do is try to help them lay out the path of what we think they might want to take, not to tell them they have to, just inform them about what and where the resources are here, especially with IATSE Union crew (The International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts) in our state. We also have an incentive package of funds that require a lot of foresight and planning. We make sure that it is spent on a project that can hopefully pay dividends later on. As part of the tourism agency, as a plus and not necessarily a deal breaker, we look to see if these projects can also draw tourism. As an example of translating this, you can think of how much it costs to have an ad made and how many minutes of views it has versus how many minutes of views are with a show that was filmed like Outer Banks and has people traveling to Charleston to see where it was filmed continuously, and its still paying off with them filming season three now. They're spending money to film here, they're hiring our people, they're building up our crew base, and they're bringing in tourism, and all that money is being spent here locally. So, we figured that for every dollar that we give away in incentives, the state and area that they shoot in gets about four dollars back. Some people may have a philosophical mindset that, if the state gives away a dollar, then the state, i.e., tax revenue, should get a dollar back, but that's not what an incentive is designed for. It's designed for new money. So, we give away a little money so that it can come back four times over and can spread around the state to affect the economy.

Our location library is available for anybody. If somebody sees something or somewhere they want access to, and they are registered with us, they can use the email link that's in it to say that they want more information about it, it comes to me, and I provide them the information. That's what we do. I can't guarantee access to it, but I can give them the information to connect them based on somewhat of a vetting process. It's as simple as just being professional, even if you don't have a lot of money. I tell young filmmakers all the time when they call me, "If you want to be professional, be professional. Make sure you have proper insurance, and that you're being professional, and other professional people will pick up on that." I may not be able to describe it for everybody, because every project is so different, and all their needs are different with what they need to do. So, again, that's why our website is so wide ranging, everything from how to close down a street and who you need to contact for that, what permits are in place in different parts of the state, who you need to call if you're dealing with pyrotechnics, how to deal with child labor laws if you have children in your film, you know, there's so many facets. We also understand that the low budget may not have the resources to do everything, but it would behoove you as a producer and a filmmaker to try to do your due diligence on the front end, so that when it's time for your production, you've already prepped everything and done most of the work, instead of waiting to do it on the fly and try to fix things because you didn't think about it. At the end of the day, you can make it hard for everyone who comes after you if you burn a location because of negligence.

**Q:** What are the benefits that the smaller people in the independent film community, in addition to local businesses, get from registering on the film commission's website?

**A:** If you have specialty equipment like drones, or cranes, or air conditioning, animals, or anything, you know, everything can be used in the film world. Like, if you're good with animals, you could become an animal handler and list yourself as a crew member. If you have resources, such as drones or cranes, you can list yourself as a supplier. The only thing we require is that you're local. You have to be from South Carolina. It's free to list. Your tax dollars have already paid for it. You can do business here being from another state, but your business has to be from here in order to list. When you are able to list, please, please, please update it. It's good for a year, and then it goes into a cue if you don't update it in a year's time. Then, I have to remind everyone by email that it's expired or about to. All you have to do is literally go on there and just say that everything is the same or make adjustments where needed. It allows for me to renew it for another year. The best thing is to update it at least twice a year, especially knowing that people would want to show they have new credits, which can only help. You know, if your last credit is 2015, and a producer is looking at you, they might think that person hasn't worked since 2015 and be like, "How good are they?" It may not even be reflective of how it really is. You can even add links to your website, or IMDb, or anything that actually shows that as well. So, you know, it's a great resource for people to self-promote as an individual or a business, and we're the repository that puts it out there that makes it the go-to, like what they used to call the "LA-411" guidebook that would help producers and the like find resources. It's an industry-specific resource so that you wouldn't have to do what people would have to do a long time ago by sifting through thousands of entries in a phonebook just to find that one entry you're really looking for. It's meant for people who benefit the most out of this industry.

**Q:** For the new people registering on the website, how do they know what category to register under?

**A:** Our website lists it as either Support Services or Crew. The default is crew, so make sure you start out your listing as a support service if you're a support service, because it's a whole separate category, and that's what people look for. You can list as both, if you, for instance, supply drones and have drone operators. You can list the supply as a support service, and in turn additionally list the operators as crew. Think of it like this, if they're hiring you for your skill, then you're a crew person. If they want gear because of what they do, then it's a support service.

**Q:** If you could advise anyone listed, or not, with the commission every six months to a year, what would that be?

**A:** Firstly, I'd say to make your opportunities happen. Register and keep your information updated as much as possible. These producers are coming in and want information as quickly as possible, right then and there. These decisions are often made on the fly, very quickly. When these producers call me, they want the information fast and accurate. You as an individual have to sell yourself. You can look at your credits, and the outside world can look and see what you've done. If they can see that your credits show that you can satisfy a specific need for a production, then you could possibly be hired much quicker. Also, keep networking, especially if you get hired. Get to know more crew people. You never know, they might hire you and ask who else you may know based on your work ethic and network, which is why it's such a benefit to have other organizations like yours that help with that networking, because you all can help each other out. Like, somebody might not be available to do a specific job, but they have a buddy in the network that can and helps to get them the gig. Another thing to remember is to make sure you're pushing your strengths. You may have worn multiple hats in your own films, but people aren't going to hire you because you wear many hats. They hire you because you're good at one thing and that they can trust you. That level of trust, especially showing that you've done it to this capacity for so long and in so many different ways, they're going to say, "Yes, you know what you're doing."





# The Four Avant-Garde Owners of Carolina Film Studio!

Pictured (From Left to Right): Devin Scurry, Kendrick Clark, Cameron Mack, and Kwame McLean pose in front of their cycloramic and green screen walls.

## Studio on the Rise! Carolina Film Studio: Shaking Up The Captal City

----- **ANDREW GAJADHAR**

Conceptualizing a dream is one thing, but personifying it is a challenge all on its own. This is an all-too-common occurrence when it comes to the film industry, especially in South Carolina. Many have spoken about building stronger, tangible resources here; however, it is rare to see it come to fruition. It's also an unfortunate condition that has been groomed by gatekeepers and those who have the power to deny funding such endeavors. It's with that in which artists, creatives, entrepreneurs, and small Arts organizations/businesses (especially underrepresented

groups) are faced with disparities, hardships, and inaccessible resources. So, leaning on each other is paramount for our survival and progress.

This is exactly what the owners of Carolina Film Studio have done. They have taken a dream of wanting something better for their community and pulled their resources together to make it happen effectively and professionally. After visiting the studio, I was able to be blessed with an interview of one of the owners, Kendrick Clark, to find out how they made this dream a reality and what it means to the film industry in South Carolina. Here's what he had to say:



**Q:** How did you four get together to come up with the idea of building a film studio?

**A:** My partner, Cameron, suggested that we build a studio together for about three years before we decided to move forward with it. Throughout those three years, he had his own photography and videography studio in Irmo (Cinematic Studios), in which he was looking to expand into a larger space. It was good for us to team up because of my education and knowledge about film industry productions, lighting, and cinematic setups.

He originally found a couple of spaces in Irmo and West Columbia, but the distance was a bit too far to travel, and it wasn't the right timing, because I was still focused on getting my other business off the ground, Real Life Multimedia Group, doing wedding videography. About a year later, he contacted me randomly and asked me to meet him on Rabon Road here in Columbia. It turned out that it was the same placed I've passed several times before thinking that it was the perfect place for a film studio. So, when he asked me to meet him there, I felt it was affirmation from God that this was my next business endeavor. After looking around the space, I shook his hand and said, "Let's do it." From that point on, everything we did was to work towards what's now Carolina Film Studio. Devin and Kwame were both close friends with Cameron from working for the same company in the past, so they believed in what we were doing with our vision without even seeing it. They already knew the quality of the work we were all already doing. So, they knew that if we all came together, it was worth the investment.

After us all meeting together to discuss everything, and recognizing our skillsets, we all pledged a certain amount to invest a piece, and it became the foundation of what ultimately allowed us to take care of the initial expenses. After that, it was a combination of all our individual hard work to fund the rest out of pocket.

**Q:** What are the features the studio has available?

**A:** We have a total of about 3800 square feet, which includes 15' high garage doors that open into our large Studio A space with a 30'x25'x15' cyclorama wall, 10'x15' greenscreen, a hospital room set, a jail room set, a living room and multipurpose room set. Studio B consists of a photography studio, podcast studio, meeting space, Wi-Fi enabled editing space, a kitchen set, and a hair and makeup space. It's also important to note that we can accommodate both Union and Non-Union work, safely and effectively. Find us at:

<http://www.carolinafilmstudio.com>



# Trailblazers: Women-Owned Agencies Providing Opportunities for Actors!



## Q&A With Amy Brower

Q: What sets your agency apart from other agencies in your area?

A: The most exciting part of my job is I can work with anyone. Just this month I got to cast for a big budget regional commercial and shoestring passion project. I work directly with my clients (mostly through referrals) and tailor my services to the scale, budget, and talent requirements of each project. I'm not a gate keeper, and I make sure my rates reflect that. It's people first, always. I'm not afraid to cast someone on their first project. I'm always scouting, and I think actors should have opportunities to get paid to work where they live.

Q: How important do you feel it is to provide the services you provide in South Carolina?

A: Working as an actor, film maker and producer over the years made me notice the disconnect between local productions and local talent. I recognized the impressive talent pool that SC has to offer and committed to closing the gap. The talent is here. Is the work is here. I'm just the matchmaker.

Q: What do you think are the most challenging obstacles that your clients face?

A: I think the big one is managing their resources. A lot of producers I've worked with assumed they couldn't afford paid talent, or they didn't know how to find what they needed locally.

Q: How do you think that the people in South Carolina can better support the arts?

A: I love this question. Show up for events. Click the links. Buy the ticket. Share the love. Invest in what you want to see more of in your community.

Q: How and where can people find you and your agency?

A: New website is in the works, but in the mean time you can connect, register and follow for open calls at Brower Casting on Facebook, or drop me a note at [browercasting@gmail.com](mailto:browercasting@gmail.com).



## Q&A With Jas Rosales

Q: What sets your agency apart from other agencies in your area?

A: Most of my talent is completely diverse. There's not one you could say that's specifically for the Hispanic Community, or the White Community, or the Black Community. I have a talented pool. You tell me what you want. I even have Cherokee Indians. So, I'm the only other Agency that pulls up in Greenville, South Carolina, compared to Millie Lewis, but Millie Lewis has a specific talent, and the majority is the White Community. It's just a specific blend, but mine is a blend of everything with all types of languages, and I think that's the highlight of my agency. It's the fact that you can taste diversity in the midst of even myself being a Hispanic woman, at that, bilingual, at that. So, my agency attracts that of which I stand for, and I always advocate for that.

Q: How important do you feel it is to provide the services you provide in South Carolina?

A: I don't think it's a want. I think it's a necessary tool. Like, our businesses, especially in these types of industries, need to start opening up ourselves into the market to understand that, when you have different perceptions and diversity as a whole, you start to create new branches of ideas, new flavors for your films, new concepts for your commercials, faces that you can relate to. Like, me being a Hispanic woman, I can relate to seeing myself on these platforms. When you branch out from what's considered the stigmas in the cultures, you begin to see the quality of people that do exist and their value, to include the values of their cultures.

Q: What do you think are the most challenging obstacles that your clients face?

A: It's the same across the board, from the clients to the talent. It's about understanding and considering what they bring to the table. I want my talent to be assured that the talent they have is amazing, and that the projects they're involved with is going to be amazing, based on their talent and what they bring to the table, but I need them to be themselves. Unfortunately, they sometimes don't give their all one hundred percent of the time, because they feel like they have to fit the "industry criteria". I want them to know they can be themselves, be funny, be charismatic, and then, when their role is up, just own that role and add a little bit of you into that role.

Q: How do you think that the people in South Carolina can better support the arts?

A: I think it's important for our leaders to tell more authentic stories. It's easy for someone to just say, "... donate here," but it's more important for us to not think of ourselves or our organizations. We have to just be authentic. We need more leaders to take risks to create noise, whether for good or for bad, because creating noise creates awareness. Where there's awareness, you start to create curiosity in people, and I think that's something we lack in South Carolina. We don't have that strong enough pull to interest people. As leaders, we need to keep doing things that are more spontaneous and not always do things by the book. Sometimes, you just have to do things that are more unconventional, and I think we need to continue to train our leaders to do this.



# FILM CAMP: Be A Better Filmmaker

CAROLINA FILM NETWORK SOCIETY

## WHAT IS FILM CAMP?

Do you have a passion for storytelling? What about photography or taking awesome videos? How about acting, or maybe you just always wanted to be in the film industry. Well, you now have a direct opportunity to both learn the ins and outs of film production, and everyone you know can see your hard work pay off on the Big Screen!

Participants learn directly from experienced professionals in the film industry how to produce a film, from conception to distribution. With the guidance of an accredited professional from Carolina Film Network's film society (CFNS), not only will they learn all about the industry, but they will also be hands on with producing their own film project that will be screened at Spotlight Cinemas Capital 8.

In the first part, campers will learn about the fundamentals of preproduction, production, and professional positions of the industry. In the second part, campers will utilize what they've learned by filming and producing their own short film, with the guidance of their instructor.

**All films will also be screened annually at Freedom Festival International Film Festival and at our Carolina Film Awards!**

### RESERVE A CAMP IN YOUR AREA

If you or someone you know would benefit from hosting a camp in your area, please feel free to contact us! One or more of our accredited instructors will be more than happy to travel and educate members of your community in an accommodating setting of your choosing.

## CAMP BREAKDOWN

TAILORED FOR EITHER 3- OR 5-DAY CAMPS AND/OR 4 - 6 WEEK IN-DEPTH COURSES

### Session 1

- Introduction of Instructor
- Receive Literature for Camp
- Film Industry Positions
- Defining "The Line"

### Session 2

- Genre
- Act 1
- Act 2
- Act 3
- Story Development
- Script
- Staff (Crew)
- Finalizing Script
- Production Planning

### Session 3

- Equipment Review
- Radio Etiquette
- Lighting
- 180 Rule
- Breaking the Fourth Wall
- Continuity
- Safety
- Cheating Angle
- Establishing Shots
- Scene Entrance/Exit (Opening/Closing)
- Equipment Check
- Role Assignments

## CAMP BREAKDOWN

(CONTINUED)



### Session 4

- Filming
- Review Editing Process
- Editing Software
- Picture Locking
- Color Grading
- Scoring
- Showing Completed Project
- Screening Opportunities

### What comes next?

At the end of each quarter, CFNS will host a Red-Carpet Premiere at Spotlight Cinemas Capital 8 in Columbia, SC, where our campers will have photos taken on the Red Carpet, be interviewed, showcase their finished projects on the Big Screen to their families and friends, and have a talkback about their experience. All finished films will also screen during the student block at Freedom Festival International Film Festival and our annual Carolina Film Awards, and they will receive a certificate of completion they can use for their professional portfolio moving forward in the industry.

## REQUIREMENTS

### PROVISIONS AND RESTRICTIONS

#### age limit(s)

Each camper must be 12 years old or older.

#### Provisions and restrictions

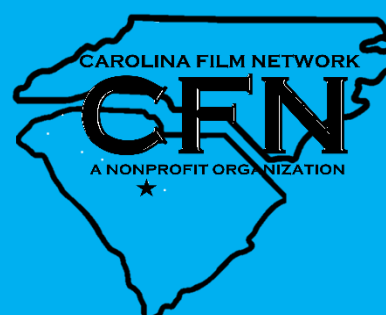
Bullying and/or disruptive behavior will not be tolerated. If so, the camper(s) will be expelled from the program. Although all equipment required for production will be provided, it is encouraged for each camper to bring something to take notes with (notebook and writing utensil and/or laptop). It is the sole responsibility of the camper to maintain the safety of any materials and/or device they bring to camp. Phones are permitted at camp; however, they must be kept on silent during instruction.

#### tuition

Active members of CFNS Film Society can register for camps free, and nonmembers can register with a \$25 donation online. Space is limited, so please register as early as possible. Members can register through email, and nonmembers' donation secures their registration.

#### when are the camps?

Every quarter, starting in September, students will meet every Tuesday evening from 7-9pm at Carolina Film Network's home office, unless the camp is hosted by a third party. Registration can be done online for all camps.



[www.carolinafilmmnetworknpo.org](http://www.carolinafilmmnetworknpo.org)  
501(C)(3) NONPROFIT ORGANIZATION

1117 B AVE. WEST COLUMBIA, SC 29169  
Contact: [cgnpnpo@gmail.com](mailto:cgnpnpo@gmail.com)



# Tributes on Canvas



Norfolk, Virginia native, Joseph Mack, popularly known as Joey Withinarts, began his artistic journey at just nine years old. Since then, his art has captivated people around the nation. He was also the artist that painted the memorial tribute for Chadwick Boseman in Anderson, SC. We caught up with him to discover the inspirations behind his amazing work, his overall artistry, and much more.

*“As a kid I always loved to draw pictures, which started back at home in Richmond, Va. I then moved to South Carolina. One day, I was doing some drawings in downtown Greenville, SC. I did this one picture of a dog, and a lady was in awe of the picture and purchased it from me, which let me know further that I had a gift to be shared with the world, which in turn started me on my career path within art.”*



## Q&A With Joey Withinarts

Q: How has your art influenced your town?

A: It's impacted the community in many ways, from death and missing, but most of all, it's been a celebration of learning about culture, which helps influence generations.

Q: How far has your art taken you?

A: Art has taken me on the journey of a lifetime. Growing up, this was something a child would wish for. I was able to reach New York, Puerto Rico, and all over the southern region, but it's really taken me to a place much deeper in my heart.

Q: Can you give examples of people you have done artwork for?

A: Betty Wright, BB king, Tiny Terry, Spinners, Jesse Jackson, DL Hughley, and many more. Each individual was a great experience and I'm honored to have meet them.

Q: What would you like people to take away when they see your artwork?

A: I just want people to see art is still alive.

Q: If you could tell other artists words of encouragement, what would you tell them?

A: Never give up. Don't quit. If you have a dream, or desire to become an artist, it's possible. Push forward. The sky is the limit.

Q: What are your future plans?

A: Show the world how great I am.

Q: How can people follow your work?

A: Any platform - Joey Withinarts.





# FIVE FORKS

## Five Forks Review A Look Into The Culinary Arts of South Carolina

----- ANDREW GAJADHAR

When recognizing the Arts, there is one specific field that absolutely cannot go unnoticed or underappreciated. Just the thought of it can bring someone to tears from remembering a simple smell that immediately activates their palate in a way that they can almost still taste it. That is the magic of Culinary Arts. It's more than just prepping, cooking, and serving. It's a cultivated appreciation of every single culture in the world that has ever existed through an entire experience. From the atmosphere to the aromas, coupled with service and anticipation, a restaurant and/or a chef can disrupt the momentum of a person's day in the absolute best way, or worst way, possible.

The metaphorical "Five Forks" represent foundational elements, similarly to the "Five Mother Sauces." Join me as I review restaurants, private chefs, signature dishes, and other aspects of the Culinary Arts all over the state of South Carolina.

Today, I was invited to, what turned out being one of the best diners I've ever been to, BLD Diner. My day, up to that point, was a typical Friday, full of last-minute errands and closures ahead of an even busier weekend. It would be safe to say that I was not expecting to approach anything out of the ordinary. At first, it was a bit difficult to find parking, but I ended up finding a spot where someone just left on the opposite end of the plaza. As I approached the diner, the entire vibe began to change. People weren't just sitting outside enjoying a meal over casual conversations anymore, they were legitimately being entertained. Both adults and children were on their feet, dancing together between being served, having cocktails, and enjoying their meal. There wasn't a hostess at a podium waiting to seat you after you walked in the door. There was an entire service table set up outside with a sign that read, "Come on in Y'all!!!!" Not only that, but immediately to the left side of the patio was none other than Preach Jacobs, one of the Ambassadors to the City of Columbia, playing music of all genres and eras on the turntables. At that point, it was plain and clear. This whole diner is an entire vibe. Even with the great energy going on outside, it took less than 30 seconds for us to be approached and ready to be seated. As soon as we walked in, I was impressed with an infusion of retro furniture with modern touches of accented lighting and décor. Even the private restroom had a warm, modern feel that was very spacious and handicapped accessible.

After perusing the menu, I decided to look them up further online to see how it was that I never even heard of this awesome place that's just minutes from where I live. It turned out that BLD is known more for their breakfast and brunch than their dinner service and that they have not been in the area very long. As most restaurants during the pandemic, BLD was forced to deal with some major stresses that challenged their existence. Nonetheless, they've bounced back and are definitely a sought-out diner that deserves praise and a visit.

Our table's food consisted of crispy brussels with molasses-bacon jam, baked pimento cheese with pepper jam and pita bread, beer battered cauliflower with bang bang sauce, salmon en papillote with cherry tomatoes over quinoa with garlic-herb butter, and complimented with Brut Blanc de Blancs. Although the salmon was just slightly overcooked for my taste, and the garlic-herb butter was a little on the salty side, the hero was the beer battered cauliflower with bang bang sauce. It demolished every single "boneless chicken wing" appetizer I've ever had. It was the perfect alternative.

At the end of this experience, I can honestly say that I will be returning, especially to try their breakfast and brunch items. I almost didn't want to leave. Much appreciation to this hidden gem. I know with a little more time, this place can flourish and stand out even more. Cheers to a job well done, BLD! On overall experience, I give you FOUR FORKS.



PICTURED (FROM LEFT TO RIGHT): PREACH JACOBS (DJ), FRONT PATIO OF BLD



# Spotlight Cinemas: Champions for the Community!



## Q&A With Taylor Place of Spotlight Cinemas

(Continued)

Q: What's the difference between a independently owned theater and larger chain theaters?

A: The difference between an independent theater and big chain is easy! I compare it to the restaurant industry. As in,

we go to big chains to hold us over, but if we are going for an experience, then we always go to the 'Ma and Pa' stores. It's because we always feel welcomed! Being a part of Spotlight Cinemas for over the past 10 years, I have been asked so many times what makes us different, and I love the question. There is no simple answer. We started as a family operated theater that wanted to give our customers the best experience possible, while helping our local film community show off the work they have done on the big screen. Post-Covid, we have seen a spike in customers wanting to see alternative content from the big studios, and being able to provide this to our customers, while building relationships with our local film makers, has brought our community closer together, because now customers can see films that were shot locally and sometimes meet the cast and crew to make the movie going experience that much better. The big chain theaters cannot offer this, because, at the end of the day, it takes a lot of time to set this up, and they simply don't want to do that.

Q: How can independent filmmakers benefit from your theater?

A: Independent film makers can benefit from us because we can host movie premier nights, or run their movie like a regular film on a weeks basis. This can be huge, if marketed right, because now the film makers don't have to deal with

Distribution, which can be a headache, plus this will allow them to bring the excitement of having a premier night at a high end first run theater that would make for a memorable night.

Q: What are some of the services that allow you to connect to your community?

A: Since we are independently operated, we are not bound by big corporate rules that make it hard to think outside the box. We are always looking to get involved with community events, like Walk For Life, National Night Out, School events, etc. We can rent out screens for any kind of event, We can sell large quantities of popcorn, if you need it. We host multiple different kinds of movie nights, between Faith and Family Friday (We play a faith based movie for FREE every Friday at 7pm), Flashback Friday (Play an older movie for a week for just \$5), National Cinema Day (September 3rd tickets are just \$3 all day), and much more!

Q: In what ways can the community, in turn, support the longevity of the theater?

A: All that we ask from our community is to support local! We are here for our community and want our community to thrive, and by doing so, we do our best to always give our community access to a clean and comfortable movie experience that won't break the bank. When the community comes out and supports us, it allows us to continue to grow and do more for our area since this is our home. As my parents and mentors always taught me the golden rule, "Do unto others as you want done to you," I teach that to our employees. As in, "If you want customers to continue to come back and be the best customer ever, you have to give them a reason to do so".



## Tactical Cinematic Development

With Chris Manganelli

This podcast delves into the world of Martial Arts and Combat Cinema, but also the reality of sports and street combat. Click to the left to listen and follow!





# Advocating for the Film and Television Industry in South Carolina

----- **LINDA LEE (CFA PRESIDENT)**

The Carolina Film Alliance is a non-profit membership organization dedicated to building the motion picture, television, and creative digital media industries in South Carolina. The CFA is focused both on, A) the expansion of effective South Carolina Film incentives to attract film, television, and commercial projects to our state, and B) providing its membership networking and professional development opportunities with which to build their skills and careers.

The key to a successful film industry in any state is their film commission's ability to provide competitive rebates to productions wishing to film in that state. Rebates and/or tax credits are number one, crew base is number two, and locations – once the most important – are now number three.

Here's a brief background on how this regards to South Carolina: In 2004 the Film Commission was under the Dept. of Commerce. The first Film Incentive Act was written by Burnet Maybank, III (Director of SC Department of Revenue) and Jeff Monks, Film Commissioner. Between 2004 and 2006, The Film Incentive Act was improved and refined to a 20% rebate on wages and a 30% rebate on supplies. Also included rebates for building a studio, or any other film related facility. Wage rebates come from the General Fund; Supplier rebates come from 26% of Admissions Tax. Qualified productions recruited that fiscal year: 10 ("Leatherheads," "Asylum," "The Strangers," "Who's Your Caddy?" "Army Wives – Pilot," "Death Sentence," "Reinventing the Wheelers – Pilot," "Taking Chances," "Gospel Hill") Non-Qualified productions recruited that fiscal year: 1 ("Me & You, Us, Forever") 2007: Dept. of Commerce cuts back wage incentives to 10% for out-of-state hires with a \$3,500 per person cap. "Army Wives" was allowed to stay at 20% for all wages. New qualified productions recruited that fiscal year: 2 ("The New Daughter," "Nailed") New Non-qualified productions recruited that fiscal year: 1 ("Gospel Hill") Renewed qualified productions: 1 ("Army Wives" – Season 1) In 2008, Film Commission transferred to SC Dept. of Parks, Recreation, and Tourism. One position was eliminated.

New qualified productions recruited that fiscal year: 1 ("Dear John") New non-qualified productions recruited that fiscal year: 1 ("Accidental Love") Renewed qualified productions: 1 ("Army Wives" was renewed for Season 2) 2009: No changes to Film Incentives. Eliminated 3 positions in Film Office, including the Film Commissioner, Jeff Monks. 2010: No changes to Film Incentives. Duane Parrish becomes Director of SCPRT. \$1.5M of Film Commission funds given to Conservation Bank. 2011: PRT began paying Film Commission salaries and expenses from Film Rebate funds. CFA is asked to lobby for the SC Film Commission – quietly. New qualified productions recruited this fiscal year: 0 New non-qualified productions recruited this fiscal year: 2 ("East Bound and Down" – portion, "Crackerjack" – portion, Scammed") Renewed qualified productions: 1 ("Army Wives" renewed for season 5) 2013: S.0163 & H.3357 Wage Rebates of 25% for residents of South Carolina, 20% for out of state residents. Supplier Rebates of 30% for SC expenditures. Signed by the governor on May 8, 2013. Sponsors: Senator Paul Campbell and Representative Phylliss Henderson. To counter-act S.0163 and H. 3357, PRT passed Proviso 49.9 (PRT: Destination Specific, Tourism and Marketing Transfer) allowing PRT to use unexpended Wage Rebate film funds carried forward for DST Program. Any Wage Rebate funds not used for DST could be used for Welcome Center and Parks Maintenance and improvements. This was disastrous. It was easy for PRT to convince legislators that the Film Commission did not need the funds because the State operates on a fiscal year, and the film industry operates on the calendar year. This meant that halfway through our year any unspent funds would be returned to PRT. Film Commission funds built 4 Welcome Centers. We were losing our crew base and some valuable suppliers. CFA could no longer be "quiet" For the next eight years it was all-out war. The Film Commission still managed to bring in some shows. New qualified productions recruited this fiscal year: 2 ("Reckless" Pilot and first Season, Renewed qualified productions: 1 ("Army Wives" Season 7) Renewed non-qualified productions: ("Elbow Grease", "Banshee Season 2 - portion)

2014: Proviso 49.8 requested by PRT that un-committed film rebate funds must be used for deferred maintenance and capital projects on State Parks and Welcome Centers. Creation by SCPRT of the "separate and distinct fund" which sent film rebate funds from SCDOR directly to SCPRT. New qualified productions recruited this fiscal year: 5 ("The Inspectors" pilot, "Outcast" pilot, "South of Hell" Season 1, "Identity" pilot, "Ivy League Farmer") New non-qualified productions: ("Tinker", "All She Wishes", "Magic Mike XXL"). Renewed qualified productions: 0 2015: Proviso 49.8 was changed from MUST to MAY be used (Dir. Parrish told CFA he really wanted the funds to go to the Film Commission and this change would help him do that. This was a fib). New qualified productions recruited in this fiscal year: 3 ("Sophie and the Rising Sun", "Megan Levy", "Vice Principals.") New non-qualified productions: 1 ("The Suicide Note") Renewed qualified productions: 2 ("Outcast" season 2, "The Inspectors" season 1) 2016: Proviso 49.17 (Now called 49.15) allows Film Commission to rebate without distinction of source. This really did make a difference and PRT didn't understand its importance. New qualified productions recruited in this fiscal year: 4 ("We Love You", "Naked", "The Death of Eva Marie Valdez", "The Sinner" pilot) New non-qualified productions: 1 ("Faith's Song") Renewed qualified productions: 2 ("The Inspectors" season 2, "Outcast" season 2) CFA was also getting more support from legislators, especially on Senate Finance and House Ways and Means. 2017: CFA lost our longtime lobbyists, Sunny & Deworken. They picked up some big anti-union clients. We don't blame them, after all, this is a Right To Work For Less state. We are now represented by TT&B Government Affairs. 2018: New Proviso 49.8 was adopted, allowing all funds to be carried over from the prior fiscal year and must be used solely for wage and supplier rebate funds pursuant to the Motion Picture Incentive Act and may not be used for any other purpose. This was a turning point. New Qualified Productions recruited in this fiscal year: 3 ("Conrad and Michelle" feature film, "The Righteous Gemstones" – pilot, "Salvage" pilot, "Halloween" – feature film).



(Continued)

New non-qualified productions: 2 (“The Old Man and the Pond”, “Pride and Prejudice, Cut”) Renewed Qualified Productions: 1 (“Mr. Mercedes” Season 2)  
CFA Boards of Directors has done a lot of research and produced documents that back up our claims that SC Film Commission needs more rebate money. One was The History of Film Incentives in South Carolina, excerpts of which I have used above so that you understand what we do. The most damning was Projects Lost Due to Lack of Incentives 2012- 2021. This showed that during these years \$1,540,300,000.00 of budgets were turned away because there was not enough rebate money to cover them. A production’s SC spend is between 33% and 50%, so using a conservative 40% for SC spend, that would indicate that South Carolina lost \$594.8M between January 2012 and April 2021.

Since it is now extremely difficult for PRT to re-allocate Film Commission funds, CFA has a new Bill H. 5193 sponsored by Reps. W. Newton, Erickson, Herbkersman, Bradley, Cogswell and Bannister. This increases the Wage Rebate from \$10M to \$20M, and increases the Supplier rebate from 26% of the General Fund portion of Admissions tax to 50%. It also guarantees that committed and uncommitted funds for Film be carried forward and used for the same purpose. This will not be easy due to new leadership in House and Senate, but we are working on that. We also want to get back to having meetings for the membership, but we haven’t quite figured out how to do that while still under COVID restrictions, and ZOOM is not right for that many people.

The work CFA does costs money so help us by joining <https://carolinafilm.com/join/> Crew members should also go to [https://sc.reel-scout.com/crew\\_login.aspx](https://sc.reel-scout.com/crew_login.aspx) and sign up on the Film Commissions online production directory. This is where producers go to look for crew members.

Linda Lee, President  
Carolina Film Alliance  
843.442.1041  
president@carolinafilm.com  
<https://carolinafilm.com/>  
[facebook.com/CarolinaFilmAlliance/](https://facebook.com/CarolinaFilmAlliance/)



**Linda Lee**  
I started in the film business in New Orleans in the early 70’s as a production coordinator/stylist/makeup artist/location scout. In those days you had to do a bit of everything. Then, a local ad agency creative director asked me if I had ever “produced.” I replied, “Of course,” having no idea exactly what that meant. I managed to pull off the first one without a hitch and from then on, I was a producer of local commercials, but still worked as a location

scout/production coordinator for the nationals. At some point, I formed my own production company and began producing and directing local commercials. I even had a small equipment truck which I kept in my driveway, much to the detriment of my relationship with the New Orleans French Quarter Preservation Society.

When Saturday Night Live came to New Orleans to do a Mardi Gras Special in 1976, I signed on with the Art Department to keep them from being taken advantage of by the local merchants. That’s how I met my ex-husband, who was the Art Director. Eventually, I had to move to New York, where I worked on Saturday Night Live, for the incredibly talented and possibly insane, Jim Signorelli, as his line producer. We did parody commercials and short films. I also did some NBC specials with the same group, and I was a Segment Producer on “The New Show,” which was cancelled after nine shows.

After my divorce, I came back to Charleston and started scouting for the Film Commission and that led to:

“Separate But Equal” – Art Dept. Coordinator “Queen” – Art Dept. Coordinator “The War” – Location Scout “The Yearling” – On-Set Dresser “They” – Asst. Location Mgr. “Other Voices, Other Rooms” – Location Mgr. “Sweet Justice” – Location Mgr. 2nd. Unit “Scarlett” – Asst. Location Mgr. “Animals” – Asst. Location Mgr. “White Squall” – Location Mgr. SC “An Occasional Hell” – Location Mgr. “Forever Free” – Location Mgr. “Deceiver” – Location Mgr. “Carriers” – Location Mgr. “The Tempest” – Location Mgr. “O” – Location Mgr. “The Patriot” – Location Mgr. Lowcountry “Radio” – Location Scout “Re-Inventing the Wheelers” – Location Mgr. “The Bay” – Location Scout “Ivy League Farmer” - Scout “Reckless”- Asst. Location Mgr. “Identity” – Scout “South of Hell” – Scout “Vice Principals” – Scout “The Sinner” – Scout “Halloween” – Scout “OBX – Seasons 1,2,3 – Scout “Harvest Moon” – Loc. Mgr. “Girlfriends Getaway” – Scout

There were lots of commercials, too and some best forgotten Reality shows.

I have been involved with Carolina Film Alliance since the beginning. The CFA put on a fundraiser for me in 2000 to help pay for a bone marrow transplant, which saved my life. Now I can pay back this organization by serving as a very active board member and contributing whatever talents I have to the growth of CFA and the passage of H. 5193.



Why do certain films choose to shoot in certain countries and states? To capitalize on attractive film tax credits and rebates that are designed to bring productions to their location. Watch the whole video and see how you can include film tax credits in your film finance structure to get your project funded.



2-POP Magazine is a subsidiary of Carolina Film Network, a 501(c)(3) nonprofit organization. It serves as a platform from which artists, creatives, and other small businesses and organizations in South Carolina can gain recognition, praise, and have a chance to network with others that are directly involved with and/or support the Arts, especially those that influence the film industry of South Carolina. The Arts are not just about entertainment and the appreciation of artistic works. It's a celebration of our expression through adversity and the freedom of creativity, which to many of us does not come easy. Your donations help others learn how to heal through artistic articulation and provide a platform from which they can flourish.

