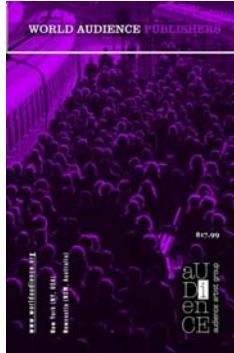


Audience Buzz

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"A 21st century publishing corporation owned by its writers"



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Issue 14, January-February 2009

In This Issue

- 1.1 Quote of the month
- 1.2 From the Editor
- 1.3 World Audience News
- 1.4 Book Corner: *Breather* by Bruce Dethlefsen
- 1.5 Interview: Vishal Solankim on Cinematography
- 1.6 Feature Poem: *Every Petal Falls* by Kelly Moran
- 1.7 Opinion
- 1.8 World Audience Videos on Youtube
- 1.9 World Audience Submission Guidelines
- 1.10 The Audience Review
- 1.11 Literary Links



1.1 Quote of the Month

‘It is not enough to have a good mind; it is more important to use it well.’

~ Rene Descartes

Visit <http://plato.stanford.edu/entries/descartes-works/> to learn more about Rene Descartes and his contributions to knowledge.

1.2 From the Editor

Hello and welcome to the 14th issue of [Audience Buzz](#)! A Happy New Year (better late than never)!

At length, I got a house on rent in Peshawar (Pakistan) and to welcome me there, the landlord started remodeling the old house just the following day. At the moment, my friend and I have been confined to a single room while innumerable kinds of construction materials greet us each morning right next to our room’s threshold. While my own Internet connection is awaited, getting a house on rent while still staying bachelor is a historical success.

Our print quarterly [The Audience Review](#) (TAR) is accepting submissions of articles and essays related to any aspect of art and literature, so you are welcome to submit until March 30th. Also, you may like us to include your opinion on the question *What Kind of Literature Do We Need in the 21st Century?* Read the guidelines for sending your opinion in TAR’s next issue. Vianna Renaud has done a remarkable job in expanding TAR’s readership as well as getting fresh blood into the editorial content. TAR really is becoming a global publication as we reach people from America, Europe, Australia, and Asia; all we need is someone from Africa and Canada and our claim to global representation becomes valid.

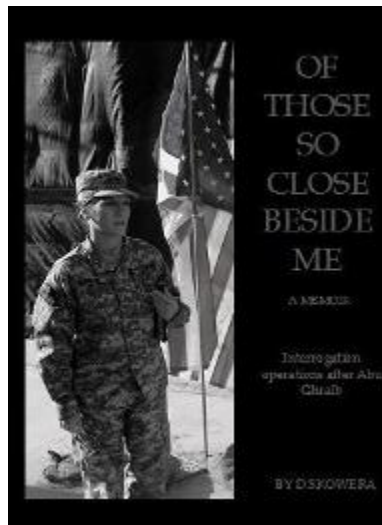
Mike, Kyle, and Matt are busy in finalizing new titles (keep visiting WA’s bookstore) and I am once again getting more involved in freelance writing as well as covering a variety of issues for my news blog. My recent feature on peace deals in the war-torn Swat Valley and is getting great attention. Finally, we are always open to receiving your opinion for *Audience Buzz*. If you have recently read a book or enjoyed a piece of art/news, e-mail us your pinion for including in *Buzz*. Happy Reading!

Ernest Dempsey

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audience artist group

World Audience News

- ✓ The publication of WA's new title *After Abu Ghraib* is coming soon. Authored by Staff Sergeant Dianna Skowera, the book tells the story of the first interrogation battalion created by the Army in response to the Abu Ghraib abuse. This unit faced the task of reshaping the way the Army conducts interrogation operations to set the standard for future detention operations. From formation of the unit, train-up, deployment to the lead detention facility in Iraq, and home again, *After Abu Ghraib* shows life in Iraq through the eyes of an interrogator who worked with Iraqi soldiers, U.S. contractors, and joint Coalition forces. This story unveils the secretive world of detention operations in Operation Iraqi Freedom. A sneak peak can be viewed online at <http://www.youtube.com/watch?v=RW0anLyAi5o>

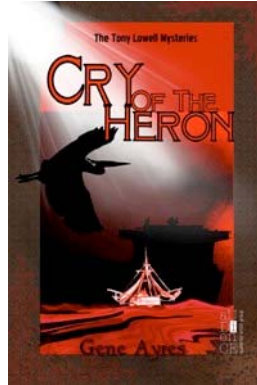


- ✓ World Audience Publishers is happy to announce publication of 5 major mysteries by renowned author Gene Ayres (formally E. C. Ayres). Check out Gene Ayres' Web site: www.geneayres.org. Our artist, Christopher Taylor has designed amazing book covers again! More books by Gene Ayres will be coming soon! Check back with the next issue of BUZZ.

After a ten year hiatus, non-conforming private investigator Tony Lowell is back, this time to tell his own story. As the original combination war-veteran peacenik and laid back hipster, Tony Lowell is the original environmental activist detective. He refuses to carry a gun. But that doesn't mean he won't venture where others fear to go. Excerpt from the new Tony Lowell Mystery, *Cry of the Heron* ISBN 978-1-935444-11-4:

"Tony! Over here!" I heard the shout moments later from across the cramped space beneath the foredeck. His voice sounded frightened. I had to duck to reach him, underneath the bow. The air was rank, and his hand shook as he shone his light on a particular crate that stood apart from the rest. The jars inside

contained more than sea water. Weird disfigured eyes stared lifelessly back at us, sad twisted fins and gills, scales of strange unnatural colors. Sea life in its multiple natural forms is as varied and bizarre as a Hollywood horror maven's wildest imaginings. But I knew right away that this was something worse, because it wasn't natural at all.



From reviews of other Tony Lowell Mysteries:

“A mystery with a conscience... *Eye of the Gator* is a must read for anyone looking for a brainy mystery.” St. Petersburg Times

“Retired photographer, beach bum, and sometime sleuth Tony Lowell is a roguish fortysomething hippie whose only nod to the establishment is his feisty friendship with police detective Lena Bedrosian...Lowell is a wacky but likeable guy who is sort of Travis McGee, Don Quixote, and Willie Nelson rolled into one--Booklist on *The Tony Lowell Mysteries*.

“Lowell defies cliché. ..just when you think he’s yet another 40-something investigator Ayres surprises you.” Miami Herald on *Hour of the Mantee*, winner of the St. Martin’s Press/Private Eye Writers of America Best First Novel award 1992.

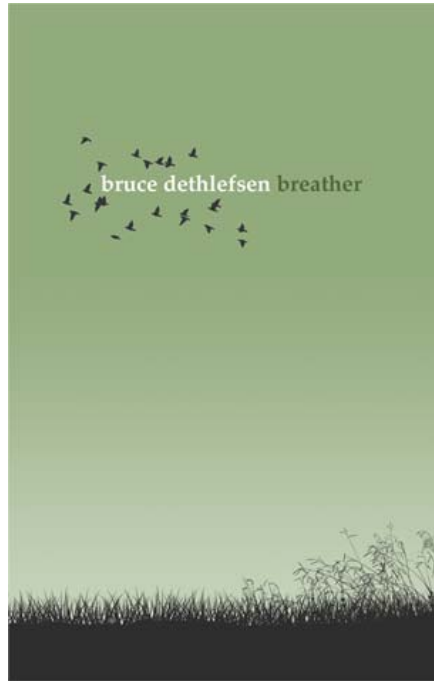
“This spring three Florida mystery writers weighed in with new books. Two of the state’s best, James W. Hall and Randy Wayne White are coming off big successes. E. C. (Gene) Ayres, still working his way up the ladder might, just might, have produced the best book of the three.” St. Petersburg Times on *Night of the Panther*.

- ✓ Chief Editor Kyle Torke and Publisher Mike Strozier have embarked on a new imprint: shiboletpress.com. We have already scored a major new title. Watch out for us...it’s just like the old days.

1.3 Book Corner

This issue features Charles P. Ries' review of Bruce Dethlefsen's poetry book *Breather*, the author's third poetry collection.

Breather



Publisher: Fire Weed Press

Pages: 83 pages / 59 poems

Price: \$15

Bruce Dethlefsen doesn't write many books of poetry. It's been six years since he came out with his second book, *Something Near the Dance Floor* by Marsh River Editions. And one doesn't see much of his poetry in and around the small press, but my-oh-my, when he decides to show us his good stuff, he comes out swinging. In this, his third and largest collection of poetry, Dethlefsen does most everything right. He is a master of drawing word pictures that are at once narrative stories, melodies, and free association free-for-alls.

The book is broken into five sections that broadly define the thematic mood of Dethlefsen's mind: migrant, knots, poet warrior, secrets, and autopsy. There is great kindness here, and a mind with a very wide reach.

Here are two poems from *Breather*. "Playing the Field": "you hover / you say I'm not your first flower / your first lover // you lower yourself / how hoverly / how loverly / then leave // oh bee / my honey boy / oh baby mine / come back to me". And "When Somebody Calls after Ten P.M.": "when somebody calls after ten p.m. / and you live in

wisconsin / and you're snug in your bed // then all's I can tell you / somebody better be missing / somebody better had a baby / or somebody better be dead".

In *Breather*, Dethlefsen flows from the concrete to ethereal. He orbits around the collective unconscious like a Jungian astronaut - his interior radar big enough to find meaning in both the great moments and the small nuances of life. This is the blessing of the mature poet – one who has lived hundreds of lives and can bring this diversity of experience to us as a numinous pool of images to soak in. *Breather* is an exceptional collection of poetry.

To buy the book, send Check or Order to:

Bruce Dethlefsen
422 Lawrence Street
Westfield, WI 53964

Visit <http://dougholder.blogspot.com/2009/02/breather-by-bruce-dethlefsen.html> to read the review online.

1.5 Interview

It might seem strange at first glance that Bollywood and Hollywood have become such cozy friends. The world's two greatest film industries have always been independent of each other, with different aesthetics, storylines, actors and audiences.

But after more than a century running parallel to each other, Bollywood and Hollywood are now engaged in a symbiotic dance that has seen *Slumdog Millionaire* become a Hollywood success, *Singh is King* top the worldwide box office charts, and *Spiderman* in all its avatars win the box office in India. Aishwarya Rai does a juicy cameo in *Pink Panther 2*, Sylvester Stallone and Denise Rich do cameos in *Khambakht Ishq*, and Snoop Dogg is an enthusiastic item boy for the keynote song in *Singh is King*. Hollywood is now financing Hindi movies, while Bollywood finances Hollywood flicks.

Cultural Imperialism is dead. Long live cultural free trade.

Still, some things do get lost in translation, so the increasing cooperation between the two film industries has created a demand for people who understand them both intimately.

Vishal Solanki is a gifted, young cinematographer who has experience in both cultures and both industries. Solanki began studying photography initially at the Indo American Society in Mumbai and subsequently succeeded in enrolling at the over 150 years old historic Sir J. J. Inst. Of Applied Art, Mumbai (the most reputed institution for Applied Art in India).

While studying for his BFA, Solanki also spent a lot of time drawing, painting and studying all forms of artistic applications. Solanki graduated from Sir J. J. Institute Of Applied Art, winning 5 awards, including the State Government Bronze Award for best work, the CAG Bronze, and the John Walter Thompson 'Big Idea of the Year'.

He returned to work as an apprentice to the renowned veteran Director of Photography Binod Pradhan on commercials, music videos, and one of the most successful movies in Bollywood history *Munnabhai MBBS* directed by Rajkumar Hirani. Solanki also assisted cinematographer Vijay Kartik on his famous Bollywood venture *Taxi No. 9211*, directed by Milan Luthria.

On the other side of the world, Solanki was the Director of Photography on *Losing You*, a feature film directed by Canadian director Ian Clay, which is slated for release in 2009.

Apart from feature films, he has created a stir in the Documentary genre, which is almost non-existent in Bollywood. His work on documentary Pashan Palvi has received immense praise and his work on female infanticide documentary titled 'Sunaina' is receiving a great response in film festivals in Europe. Here is Solanki's conversation with Sparkle Hayter.

Vishal Solankim on Cinematography



Hayter: When did you know you were going to be a cinematographer?

Solanki: It happened over time, so I can't give you a precise date. I always loved movies, and was particularly drawn to the look of a movie. While I was studying painting at Sir J.J. Inst. of Applied Art, I took up a course in still photography alongside.

Soon I was assisting my seniors in lighting portraits and helping them out in the dark room printing black and white photos. I then took up photography as my specialization at JJ. I was 18 and during that time, I was looking at movies constantly to get inspiration for lighting. Slowly, I realized that cinematography would offer me avenues to discover both lighting along with emotions with the help of narrative. *Devdas* had just been released and the whole of Bollywood was stunned by the visuals created by Binod Pradhan. After that, I had no doubts that I wanted to work and learn under him. I called his residence for around fifteen days, non-stop, making friends with all his family, but he was generally out on shoots. Finally, one day he picked up the phone and allowed me to meet him on the set at Concorde Studios where he was shooting a commercial for Fair and Lovely cream. I would say that, after that shoot, I had no doubts that cinematography was what I wanted to do.

Hayter: Was there a formal connection between the institute and Bollywood? Did you know when you got out of college, you would work in Bollywood?

Solanki: Well I won't say that there was a visibly formal connection, but at the same time people seem to trust students of JJ without any doubt. I was doing still photography when I was 19 and 20 for big clients like Airtel, Planet M, and a lot of advertising print media. Also, some alumni of JJ had emerged as successful filmmakers both in ad films and feature films. I just looked up to them and I thought that if they could do it, I could do it as well. I did not look at Bollywood as the only area of concentration since there was a lot of media like TV commercials, music videos, and documentaries which, in essence, is not always Bollywood but I still have a strong liking in creating such media.

Hayter: So your career began when you were still in school. What did you do then?

Solanki: I am very happy with the way things have gone. I was always the youngest no matter which set I was on. At a certain point, people advised me that I was young and that I had time for formal training. I then planned to leave for my studies in Cinematography and Directing. I received an Honors in both from the Los Angeles Film School in Hollywood.

Hayter: That's interesting, how do you compare and differentiate between Bollywood and Hollywood? Did you notice a difference between the industries?

Solanki: Yes, definitely. There is a difference in almost everything; every thought; every way of doing things. On a larger level Bollywood is a film industry, whose psychology is primarily based on sentiments and beliefs of the Indian culture to a large extent and Hollywood is a more assorted basket as far as these beliefs are concerned. It is a more cosmopolitan mix of screenwriters, directors and other technicians who come along from diverse backgrounds. Also I think Hollywood films have a more universal liking than Bollywood generally because they are made for a wider audience whereas Bollywood aims at Indian audiences in India and the rest of the world, generally. Language also plays an important role in reaching larger audiences. Technically, there is also a

difference in the length, pacing, and the structure in which the scripts are written. Also, it is important to note that Indian audiences are very different from the rest of the world. Very often it happens that a Hollywood film which does great in the US may not do as good at the box office in India and vice-versa.

Hayter: Who are your favorite cinematographers and why?

Solanki: I admire the work of cinematographers like Vittorio Storaro, Conrad Hall, Roger Deakins, Christopher Doyle, Dion Beebe, John Toll, Wally Pfister, Gordon Willis, Rodrigo Prieto, Dante Spinotti and Bill Pope. From Indian cinematographers, I am a big fan of Binod Pradhan, Ravi K. Chandran, Santosh Sivan, Ashok Mehta, and Anil Mehta. I think they all have great skills in lighting and composition of course, but on a higher level it is how they perceive a script and transform it into compelling storytelling.

Hayter: What was the most challenging job you've had and why?

Solanki: I cannot think of one now. I mean of course there are many challenging things in every project we do, but most of that is planned in pre-production stages. I generally shoot films in many languages. *Releve* had no dialogue, whereas *El Buen Amigo* was in Spanish, *Pashan Palvi* was in Marathi, and *Losing You* in English. India speaks many languages! This is a challenge for any cinematographer because in the end, he has to interpret the script and create his own language on celluloid which is based on lights and shadows; where every audience can connect on an emotional level. Also I have had the opportunity of working with good directors who knew exactly what they wanted so I cannot think of any anecdotes.

Hayter: What is the future of cinematography, and film itself? The near future? Long term future? What new technology should we look out for?

Solanki: As everyone knows that film is diminishing, as in film stock, digital technology such as Hi Definition and Blu Ray are definitely the near future. The beauty of technology is that you never know the long term future, because technology always takes us by surprise! One thing is for sure, media will get easier to access, through the internet via cell phones, laptops etc. making viewing an easier experience.

Hayter: And what is the future of Bollywood-Hollywood co-operation and co-production?

Solanki: I think *Slumdog Millionaire* is a good example. See the blend of technicians in it! I think Bollywood and Hollywood joining hands will be a giant leap for both the industries. It will be a great fusion of different sensibilities and techniques, coming together to tell a universal story with emotions for a worldwide audience. Both India and the US are vast countries, with cosmopolitan cities and people from all around the world and different cultures. India within Indians itself, is so diverse with so many languages, dialects and cultural behavior. This is just the beginning and I am sure it is one of a breathtaking journey!

About the Interviewer

Sparkle Hayter is a gori novelist and TV producer who has worked in New York Television and in Bollywood, and has a TV series in development in Hollywood with Producer Lynda Obst.

1.6 Feature Poem

Reading Kelly Moran's book of stories and poems *An Insomniac's Dream* (Publish America, 2005) was a unique experience of traveling in a paranormal world where reality and dreams unite into a single scene. Kelly is a gifted poet who gives voice to the silent stories told by a seemingly trivial object or observation. Following is Kelly's poem *Every Petal Falls*, from her book *An Insomniac's Dream*, included as our feature poem with the author's permission.

Every Petal Falls

As frail as its petals
As strong as the wind.
It speaks in a silent whisper
Too quiet to be picked up by the strong.
But when it's heard
The message is so clear
As the sky it grows under,
And so moving like an uplifting swift of air
Below dancing feet.
When it's wilted
And scattered to the heartless wind,
It loses itself in the air.
But oh the stories it can tell,
When the daisy speaks.

Visit Kelly Moran's website <http://www.authorkellymoran.com/> to learn more about her talent and publications.

1.7 Opinion

- ❖ Peter James' *Heaven can you hear me?* is a work that condenses the beliefs and discoveries of one of the true pioneers in psychic research. Peter James was an original thinker who never compromised his beliefs for personal gain. As a psychic and investigator, he was willing to shatter stereotypes and deeply held beliefs in his quest for the truth. His approach to the paranormal is a voyage of discovery. Peter James was, in every way, his own man. He was never willing to be labeled and simply dissected as just a psychic. His ground breaking work on

the ocean liner Queen Mary catapulted him to the top in his field; but, he never used this status to exploit his gifts or position. Peter James retained his deep humility all through his life. *Heaven can you hear me?* is a deeply insightful book that is a must read for all who wish to explore this, the last great frontier.—The world of psychic phenomena.

Richard Senate

Ghost Hunter / Author of *Hollywood Ghosts*

Submit Your Comments

Your comments on any literary work that has either inspired you or happened to you as exceptionally meaningful/well-written are welcome for our opinion section. Please limit your comment to 100 words or less and tell us why you liked the work. A two sentence bio including a link (if any) will be included with the comment posted in the Opinion section of *Audience Buzz*. Send your comment pasted in the body of the email (no attachments) to dempsey87@gmail.com.

1.8 World Audience Videos on Youtube

Youtube is enjoyed by millions of visitors from around the world. World Audience has its fun-to-watch videos on Youtube and links to some cool WA Videos are listed below:

Sneak peak of Dianna Skowera's book *After Abu Ghraib*
<http://www.youtube.com/watch?v=RW0anLyAi5o>

Blair Oliver's video relating his short fiction book *Last Call*:
<http://www.youtube.com/watch?v=MMPQwNLWxI>

Ernest Dempsey reads his poem 'A Promise' from his poetry book *Islands of Illusion*: <http://www.youtube.com/watch?v=M7UdbvDeufY>

Mike Stefan Strozier reads his poem 'Charlie Rose' that is part of his poetry book *Schizophrenia Poetry*: <http://www.youtube.com/watch?v=XTZIMITGTPc>

A glimpse of Burton H. Wolf's challenging book *The Case Against Jesus*:
http://www.youtube.com/watch?v=KN-CpB-KDY&eurl=http://www.worldaudience.org/pubs_bks/pubs_bks_Wolfe_Jesus.html

1.9 World Audience Submission Guidelines

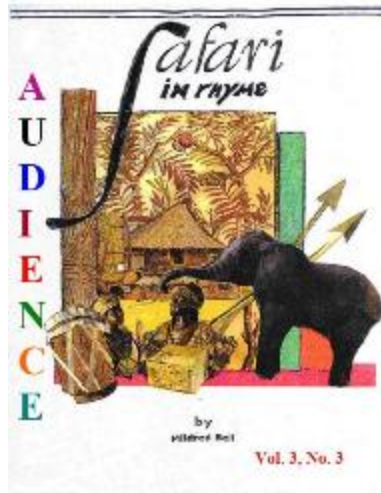
World Audience welcomes submissions of poetry, short fiction, and nonfiction from writers around the world. All submissions are required to be in English.

Audience Magazine

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Writers featured in our 11th issue: John Riebow, Felino Soriano, Kolby Granville, J Grey, Richard Paul Klein, LB Sedlacek, Doug Johnson, Mel Waldman, William Harwood, Glenn Halak, Ken Gaertner, Doug Holder, Mark Burchard, David Fraser, Pauline Bell, Lou Gottlieb.



audience is a literary journal, published quarterly, of short stories, poetry, plays, interviews, essays, and more, from the best writers around the world. M. Stefan Strozier is the editor-in-chief of *audience*. Here are the ways to submit:

- Interact with writers on our [wiki database community](#) page;
- Post and review work [on our blog](#);
- Submit your work:
submissions@worldaudience.org.

Audience Review

The audience Review, a quarterly publication, features reviews of plays on Broadway, Off-Broadway, off-Off Broadway, and Regional Theater, reviews of literature and poetry, essays, interviews, and other informative critiques. The editor-in-chief is Ernest Dempsey. Note to theater producers: If you would like *The audience Review* to review your play or musical, please write us: theatre@worldaudience.org. To inquire about becoming a reviewer for *The audience Review*, please send your resume and a writing sample to: theatre@worldaudience.org. To purchase back orders, you may pay for the current issue with Paypal, and request specific copies by sending an email to: subscriptions@worldaudience.org.

Books

World Audience publishes books! If you are a writer, please send us a proposal. We publish collections of short stories, poetry, and plays, as well as novels, non-fiction, satire, wit, and books related to the theater, such as *The Audience Book of Theatre Quotations*, by Louis Phillips. World Audience is seeking to publish a work of fiction or non-fiction (or a combination of the two) by a soldier who served in the Iraq War! Please contact: strozier@worldaudience.org for further information. World Audience, Inc. is a 21st century publishing corporation, owned by its artist-members, registered in New York State, and operating in New York City. Please submit your short stories, poems, plays, paintings, articles, photography, or other work by email to: submissions@worldaudience.org. Or, post your work on our wiki *community* database page, where you are free to interact with other writers and artists. Our blog: [LiveJournal](#) is another way to share ideas. All submissions are considered for publication in our quarterly journal or review.

World Audience Publishers is a rapidly-growing press. Our standards are very high and we seek to publish excellent books. In the current publishing environment, it is easy to get published, and many publishers even boast their lack of barriers. World Audience does not lower its standards and will only publish excellent books. Furthermore, we adamantly search for a certain kind of book, with a certain style and voice. We extensively edit our writers' books, and our writers are consistently grateful for the high-quality editing we provide. As for royalties, most publishers offer 10% or less to their authors; but rarely more than about 12%. World Audience, Inc. far, far exceeds that amount. If a writer's book is the correct fit for us, the writer enters into a partnership with us. He or she stands to gain financially and joins the World Audience. We hope you consider us with your book proposal, or submit to our journal or review.

1.10 The Audience Review



TAR publishes reviews of exceptionally well-written and/or important books in various categories, with an emphasis on literature, philosophy, and social issues but also including those dealing with sciences and the humanities. Besides books reviews, TAR publishes author interviews and essays/articles on literature/writing/art in each issue. The 8th issue has come out in print and can be ordered online by writing to dempsey87@gmail.com or info@worldaudience.org. The 9th issue of TAR is coming out next week. This issue will be the first one to include a new section 'Discussion' (read above in the WA News). More information is available at WA's homepage <http://www.worldaudience.org/>.

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1.11 Literary Links

The Adirondack Review

On-line quarterly of literature and the arts published by Black Lawrence Press:
<http://www.theadirondackreview.com>

Skive Magazine

An Australian Quarterly magazine of select short stories, in different genres, from writers across the globe: <http://www.skivemagazine.com/>

The New York Quarterly

Quarterly magazine of literary excellence in poetry, published for over 35 years from New York: <http://www.nyquarterly.org/>

Riehl Life

Janet Grace Riehl's website featuring articles, reviews, and interview:
<http://www.riehlife.com/>

Philosophy Now

A widely-read, bimonthly periodical covering all aspects of philosophy through essays, articles, reviews, interviews, and more: <http://www.philosophynow.org/>

The Dvorkins

Informative website of authors David and Leonore Dvorkin, containing articles and essays on different topics: <http://www.dvorkin.com/>

Litmocracy

An online trove of writings in various genres contributed by registered members and Open to all readers and writer from across the globe: <http://www.litmocracy.com>

The Crazy Child Scribbler

A quarterly publication of poetry, fiction, and essays, published by Clive Matson:
<http://www.matsonpoet.com/scribler.html>

Loving Healing Press

Publisher of books that make a difference in one's life: <http://www.lovinghealing.com/>

Lummo Press

A new publishing venue for lovers of good poetry: www.lummoexpress.com

Fresh Yarn

The online literary salon pioneering in personal essays: <http://www.freshyarn.com/>

* Subscription information to World Audience Publications available at <http://www.worldaudience.org/subscriptions.html>

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