

FRINGE MAGAZINE

CREATIVE NEWS AND WORLD VIEWS

**On a Mission to Promote
Creativity and Reconnect
People with their Inner
CHILD ARTIST**

DO YOU KNOW YOUR BRAND'S STORY?

In an increasingly
impersonal world,
David Brier explains
why brand story is the
only real game changer

What Gives Shakespeare His Enduring Edge

More than 400 years later
and Shakespeare is still
as relevant today
as ever before -
We ask *WHY?*

Living Life on the Fringe

Vol 2: Spring/Summer 2018

A Tribute to the Loving
Memory of Artist
Christina Tarsell

LOVE AND LOSS ON THE TITANIC

The Story of a
Postcard that
has survived
over a Century

INSIDE THE WORLD OF CINEMATOGRAPHY

SHAWN SCHAFFER
paints a picture of
a fascinating albeit
lesser known profession

PORTRAIT OF DIRECTOR: GILES ALDERSON

Rosalind Winton meets
Giles Alderson in
London to discuss
film production,
The Filmmakers Podcast
and the challenges of
breaking into the
industry today

Ode to Foy!

USHERING IN A NEW CREATIVE RENAISSANCE



*The Job of the Artist
is to offer a Sanctuary of Beauty
to an Ugly World.*

~ Jeff Goins

BOTH PEOPLE AND PLACES CAN INSPIRE CREATIVITY

Above is picturesque Provence in the South of France, home of heady lavender fields, rustic French bread and all that is beautiful about the Mediterranean lifestyle. Here, people 'work to live', as opposed to 'living to work', finding their joy in the simple pleasures of life. This type of mentality is very conducive to creativity and here artisan shops, markets and stalls are plentiful. When the rat race no longer satisfies, surely we can learn a lot from this way of life?

- ▶ For a glimpse into the screenwriting journey of SUZANNE LUTAS and a look at her very own slice of 'French Paradise', the place that she lives and breathes in every day, turn to page 10

TIME TO GET BACK TO BASICS

What purpose does ART serve today? When the world is in chaos, the creative arts have always offered a way out. Advances in technology and science have foolishly pushed disciplines such as the arts, philosophy, anthropology and theology to the way-side, when in reality, their presence is vitally important to understanding our humanity today. Art offers reflections on the condition of the heart and soul of mankind at given moments within every generation, and without it, we would be nothing more than robots ourselves. While technology and science have well crossed over the threshold of boundless destructive potential, art offers us the opposite by giving us a chance to reconnect with the 'child artist' in all of us, whose main desire is to use the joy of creative expression to make sense of all that is going wrong in the world we're currently living in. At Fringe we are dedicated to celebrating and liberating 'child artists' everywhere. Do connect with us, we'd love to hear from you!

WELCOME

Hi friends, both near and far away, and welcome to our second edition of 'Fringe' - a bright, colourful quarterly magazine, designed to inspire creativity and promote the arts. With thanks from a little help from a business marketing strategist, we can go one step further on this by saying that our new, clearly defined mission is to help children, adults and 'adult children' (*of which I am undoubtedly one!*) rediscover the inner 'Child Artist' that resides within all of us and awaken joy through creative expression, whether this is through art, music, writing, performing, graphic design, fashion design or some other artistic endeavour... from artisan soap to handmade bread - whatever your creative passion is, please bring it to the table and share it with us!



Spring seems to have eclipsed us here in Ireland, and it feels as though we have been in a perpetual Winter cooling these last few months. Perhaps the weather has been a reflection of my journey to bring this particular edition to you...I have felt as though I have been battling technology, battling sickness and even battling the very elements themselves in putting this issue together! Not-to-mention, a recent accident, which wrote off my car... yes, all and all it has been an eventful few months! Thankfully, glimpses of finer weather are finally arriving to our Emerald shores, as we at Fringe step out of the shadows of Winter. In fact, we continue to celebrate words in all their glory. In honour of Shakespeare's birth date on 23rd April past, we've been investigating just what it is about this 'master word-smith' which has allowed his work to transcend both time and place (see page 6). This is also a very special issue, because it is dedicated to the loving memory of Christina Tarsell, a talented artist and the beloved daughter of Emily Tarsell. We feel very privileged that Emily has kindly allowed us to showcase some of Christina's artwork here in *Fringe*. Like Shakespeare, her artwork encapsulates the artist, and it is clear that her spirit remains alive and well in the beautiful art which she has created.

I hope you enjoy all of the wonderful articles, interviews and stories myself and Rosalind have compiled for this edition and we look forward to hearing your feedback either by email or social media. On behalf of myself and Rosalind, thank you for being a part of our publication and for joining our creative Renaissance.

To your forever inner child artist,

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*The Love of Beauty is Taste.
The Creation of Beauty is Art.*

~ Ralph Waldo Emerson





*On a crazy mission to help Children, Adults,
and 'Adult Children' everywhere rediscover their
inner 'Child Artist' and awaken their joy through
Creative Expression. Join us...*

SUBMISSIONS WELCOME

We are currently open to submissions of short stories, poetry, book/film reviews, interviews, and visual artwork. We are also on the lookout for op-ed features on current/global issues (*We will accept political topics; however, we will NOT accept anything that promotes the express candidature of any one politician/party. We will accept generalised submissions that are written around political issues - These articles will be strictly vetted*). We are also interested in articles of general interest on a wide range of topics - art, literature, film, biographical, lifestyle, parenting, gardening, the environment, and anything else that is of interest to you and which aligns with our main purpose - to promote creativity and the arts. This free quarterly magazine is '*by the people, for the people*', and contrary to what others may have you believe, **YOU ARE THE NEWS** and we want to celebrate real people, real stories and real events.

As you can see, we are still in our infancy - a very pure state - where naturalistic images grace the space in which advertising would normally go! Our goal is to only open up to advertising when we reach the 10k subscriber threshold; and our long-term aim is to keep the magazine free to readers. In the meantime, we are actively seeking contributions from talented Writers, Artists, Photographers, Filmmakers, Directors, Poets and all the other 'Fringe Creators'. If you have a composition, a life story, an unusual career or a project you are passionate about that you would like to share, we would love to hear about it. To submit a contribution for consideration, please email fringemagazine@protonmail.com, marking '**Submission**' in the subject line. To encourage friends and family to sign up, please direct them to <http://fringemagazine.net>, where they will also get a code to access (future) back issues.

Fringe Magazine and its Editors, are not responsible for any material submitted. It is the Editors' right to vet and refuse to publish any submissions deemed unsuitable. Fringe will NOT accept any material of insulting, sexual or racist nature. The copyright of any material submitted will be retained by the creative artist/author and is published with permission of the creative artist/author. Fringe does not hold any exclusive rights to submitted work(s). Work(s) where appropriate will be proof read before publication.





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Editor **S.J. Robinson**, Features Editor **Rosalind Winton**, Special Thanks to Contributors **Martin McCarthy**, **Giles Alderson**, **Shawn Schaffer**, **Suzanne Lutas**, **David Brier**, **Janna Yeshonova** and **Emily Tarsell**. All featured photos have been used with permission of the contributors; and in all other instances, are courtesy of both **Shutterstock.com** and **Pixabay.com**. A very **Special Thanks** also goes out to **Everyone who has taken the time to provide us with Feedback/Suggestions** so far; we appreciate it greatly and look forward to more of your input up ahead.



WILLIAM SHAKESPEARE

THIS ENCLOSURE
WAS PURCHASED, LATE 1816
AND DECORATED AS A GARDEN,
BY ALBERT GRANT ESQ. M.P.
AND
REMOVED BY HIM ON THE 27th OF 1851
TO THE
METROPOLITAN BOARD OF WORKS
TO BE PRESENTED FOR A USE
FOR THE FREE USE AND ENJOYMENT
OF THE PUBLIC.

Shakespeare Statue and Fountain
in Leicester Square, London.
The inscription on the scroll reads:
There is no darkness but ignorance.

WHAT GIVES SHAKESPEARE HIS ENDURING EDGE

WRITTEN BY
S.J. ROBINSON



"All the world's a stage, and all men and women merely players."

~*William Shakespeare*

SHAKESPEARE FOR EVERYBODY

When I began researching this article, I was surprised to find a dry, elitist 'snob-factor' when it comes to discussing Shakespeare. It seems that some 'experts' – mainly scholars and academics – have taken it upon themselves to be the self-appointed custodians of Shakespeare's literary legacy to the exclusion of everybody else. These 'experts' frequently indulge in constructing walls of complex literary scholarship around a vibrant, active mind that was more in touch with humanity as a whole than they would care to admit to. In short, Shakespeare's plays are for everybody to enjoy and marvel at. They contain memorable messages concerning topics such as love, greed, power, redemption, mercy and forgiveness, which are rich in universal truths rather than 'elitist' truths. In this article, I will show how this universal aspect within Shakespeare, when combined with a bursting palette of colourful language and a penchant for beautifully resolved endings, gives his art an appeal that endures far beyond the literary *Renaissance* period in which it was written.

HIS UNIVERSAL OR 'GLOBAL' APPEAL

One very obvious example of the universal appeal of Shakespeare is *Romeo and Juliet*, with its irresistible theme of what 'true love' is and how difficult it is to attain and maintain in a world where dark forces perennially conspire against it. When we first meet Romeo, he is love sick over Rosaline, but is confused about it because it is not the real thing, and on some deep level beneath his pain and suffering, he is aware of this, saying: *'This love feel I, that feel no love in this'*. His love is unrequited, and this unpleasant experience leads him onto his first encounter with Juliet and the picture-perfect sweetness of 'love at first sight' and what it reveals to him: *'Did my heart love till now? Forswear it, sight! For I ne'er saw true beauty till this night'* [Act 1, Sc 5]. The enamour of this true love is something quite different to what he has experienced previously – it is shy, courteous, gentle on the heart, tenderly felt, and imbued with romance. Romeo, however, soon learns that the path of true love is in no way less challenging than that of unrequited love, and he and Juliet struggle to overcome the obstacles which impede it, only for the whole thing to end in the lamentable and tragic deaths of this pair of 'star-crossed lovers'. The universal and epic nature of this story, and the playwright's attempt to understand key aspects of the human condition – in this case, love and hate – are a large part of what gives literature and art the power to transcend its own time and place.



- ▶ **Statue of Juliet from Shakespeare's *Romeo and Juliet*, located in the Casa di Giuletta, Verona, Italy. Image credit: Joaquin Ossorio Castillo / Shutterstock.com**

THE TRANSCENDENT QUALITY OF LANGUAGE

Shakespeare's use of language and his ability to give it substance, weight and depth, is something that has moved audiences to levels of feeling and understanding that are generally a little beyond what they experience in their everyday lives, but know to be true and real on some deeper level. It is as if he has imbued his words with a heartfelt quality that has the capacity to transcend eras and generations – a quality whose appeal perhaps is rooted in our innermost being, in the eternal spirit of man. His words, in general, carry a clear sense that mankind's endeavours on earth – be they a monarch or an ordinary citizen – are part of something that is bigger and more unknowable than themselves: *'There are many things in heaven and on earth, Horatio, than are dreamt of in your philosophy'* [Hamlet, Act 1, Sc 5]. How can any audience, in any era, be immune to the timeless wisdom of such language?



► **The Lions Part Performers on stage at Shakespeare's Globe, London to perform The Tempest Masque as part of October Plenty Annual Harvest Festival. Image credit: Padmayogini / Shutterstock.com**

none but instruments of fell deceit, and sordid means to fetch another's ruin' [Act 1, Sc 1]. By the time we reach the courtroom scene at the end, it is the virtue of forgiveness which is at stake – forgiveness of a debt owed. This scene highlights that morality is of far greater importance than any bond, law, or oath that is instituted by man. Shylock's unyielding spirit makes him so adherent to the letter of the law that he neglects to be merciful and forgiving. Moreover, he is insistent on doing grievous bodily harm to Antonio, and it is this wickedness that undoes him in the end. Shylock ultimately realises that *'our treasures are but dust; fortunes do give and take as they must.'* What a satisfactory and thought-provoking turnaround! As the Bard himself might conclude: *All's Well that Ends Well!*

SUMMARY

Do not fear Shakespeare or any of the 'literati' who endeavour to shroud his works in mystery. Though he wears the crown of 'master wordsmith' and is well-deserving of such an accolade, he is not beyond the reach of any of us. His themes are universal and can be understood by everybody. His language touches the heart and soul, and has a transcendent quality that eludes the limits of time and place. His plays also show an almost unerring penchant for perfectly resolved denouements, which has the unusual and ironic effect of lingering with audiences long after they have ended. All these factors ensure that his literary legacy will endure and be there to enrich the lives not just of scholars and academics, but ordinary people everywhere for as long as *'the great globe itself'* survives [The Tempest, Act 4, Sc 1].

A PERFECTLY RESOLVED DENOUEMENT

For every great story, there has to be a logical conclusion or resolution to the hero's (or anti-hero's) journey, or a perfect 'wrap' as they say in the filmmaking world. As we follow the character arcs of the protagonist and the antagonist, transformations within them must be taking place. The stakes must be continually raised in order to develop and push the characters as far as they can go. It is in this way that, by the time we reach the end of the play, the greatest lessons can be learned. *The Merchant of Venice* is an excellent example of where this feat is brilliantly executed. Here we watch Antonio, the merchant, and Shylock, the moneylender, play out their conflicting character arcs. Antonio cannot repay his debt to Shylock and the forfeiture is a pound of Antonio's flesh, which Shylock is intent on getting through the Venetian courts. Antonio has fallen prey to the very snare he all-too-well knew existed at the beginning of the play, that *'the contracts they use to loan out money, made 'neath the guise of friendship and trust are*



► **The Globe Theatre. Image Credit: Claudio Divizia / Shutterstock.com**

Shakespeare and English Language Day

What's in a name? That which we call a 'rose' by any other name would smell as sweet.

~William Shakespeare



Having marked the birth of Shakespeare on 23rd April as part of a worldwide celebration in honour of *English Language Day*, it can be argued that no playwright has been more prolific or had a more pronounced influence on the English language than Shakespeare. Over four hundred years later, his plays are still being staged, adapted for television and film, and occasionally reinvented to suit the tastes of some modern audiences. Essentially his work has left the legacy of the 'rose', that-is-to-say the ever fragrant prose of a poetic heart. The above quote is said to encapsulate the whole essence of *Romeo and Juliet*, but whether this quote can be used to encapsulate Shakespeare himself is a matter worth examining.

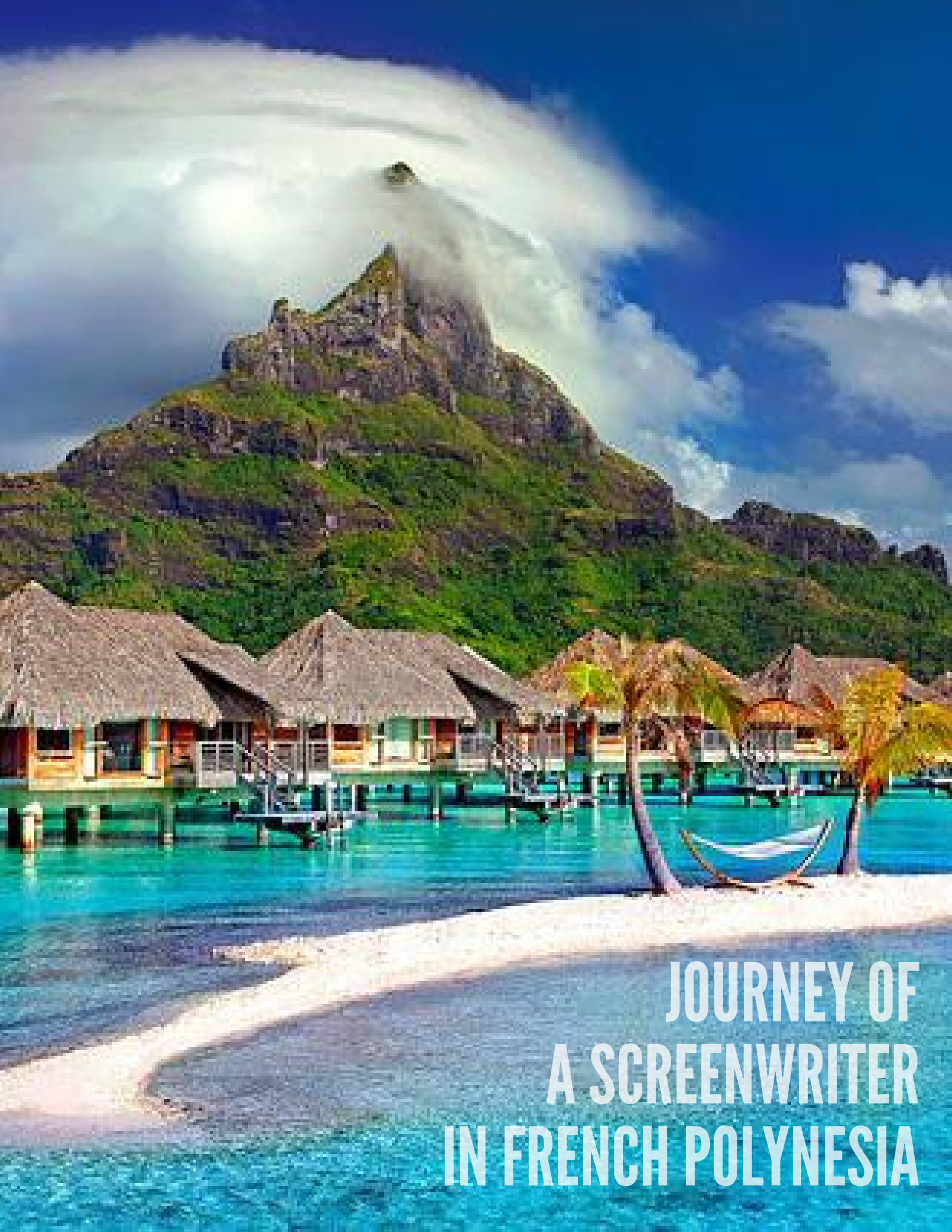
The irony of the question posed here 'What's in a name?' is that a name is everything you represent since birth, and that you and your name are meant to be synonymous. However, time and time again, we have seen moments when people felt it necessary to shed off their 'label' from birth in instances where the label has become a burden rather than a blessing. In the context of *Romeo and Juliet*, Juliet wants Romeo to renounce his name - the name 'Montague', which associates him with his family. To deny his father would have been seen as the ultimate mark of dishonour and disrespect, but considering the unjust demands of his household - to deny his heart and forego true love - the injustice is too much for Romeo to bear. He decides to deny his name, and all of the bitterness, hatred and strife it represents, and instead chooses love. Even

if the price of true love is death, he resolves that the cost is worth it. In adopting love as his new identity, Romeo embraces the sweetness that is the person inside, before the world ever labelled him otherwise.

Ultimately, what Shakespeare is saying is that the sweetness of the rose doesn't necessarily depend on the name it bears, that things are not always as they seem and that books should not be judged by mere covers alone. Although the ending of *Romeo and Juliet* is tragic, it is not really the end, as their love story has been forever immortalised. Moreover, Romeo is no longer remembered as 'Romeo Montague', but his name is now always synonymous with Juliet. Here is the triumph of love, or the legacy of the 'rose', whichever you might prefer to call it.

So, in closing, was it known at Shakespeare's birth that he would leave such a rich literary legacy? Was it known that he would become regarded as one of the greatest playwrights of all time? I do not have the answers to these questions. What I do know is that 'Shakespeare' by any other name would still smell as sweet - that his plays and poems are imbued with the spirit of the 'rose', whose manifestation are the utterings of the true and passionate heart. Is it any wonder then that the works of Shakespeare (or the 'rose' therein) have become such a symbolic mainstay of international literature, and something to be celebrated time and time again?





**JOURNEY OF
A SCREENWRITER
IN FRENCH POLYNESIA**



SUZANNE LUTAS

From Reading Shakespeare to Writing Sci-Fi: The Journey of an Aspiring Screenwriter



Meet aspiring screenwriter and Tahitian rose, SUZANNE LUTAS. Here she tells Fringe about what the magnetic pull towards writing for the 'Big Screen' is all about and why. Although now retired, she is still hooked on her childhood dreams of seeing her screenplays come to life. Suzanne lives in beautiful and exotic French Polynesia. However, this is no longer seen as a limiting factor in today's world of technology and international cinema. New trends provide new opportunities and online networking sites such as Stage 32 (the definitive networking site for creatives of film, television and theatre) help to facilitate global creative initiatives and have succeeded in propelling creative dreams into the realm of the possible.



Despite having no English at 10 years old, Suzanne fell in love with the English language after watching a performance by a Scottish actor on a television series. She was then inspired to learn the language and subsequently excelled in English at school. Discovering Shakespeare at 14, specifically Zeffirelli's adaptation of Romeo and Juliet, was a pinnacle moment for her and it sparked a strong desire in her to take up acting classes. "From that moment, I resolved to become either an actress, or an English teacher. Eventually, I killed two birds with one stone, since I literally performed in front of my students during my teaching career," says Suzanne, who used acting to make the learning of the English language as entertaining as possible.

When Suzanne retired from teaching, she devoted her time to painting, playing the guitar and hand-crafting costume jewellery. She also formed a jazz band in which she performs lead vocals. Suzanne's love of language always remained and her "keen interest for telling stories and the cinema" resurfaced and following encouragement from a friend in 2013, she decided to learn the craft of screenwriting. There were no official classes or courses on the subject in Tahiti, neither were there any French online classes. Suzanne says that instead she... "turned to the LA-based Screenwriter's University courses online. Moreover, I attended every class I deemed necessary - be it with the Writer's Store, Screenwriting U, International Screenwriters Association, Stage 32 or Roadmap's Writers. All of them give a variety of classes that helped me perfect my grasp of Format, Characters, Dialogue, Structure and Pitching."

Screenwriting is a unique form of storytelling, because you are writing specifically a projected visual expression, but writing in this way is not without its own challenges. As a newbie to the form, Suzanne had to come to terms with such screenwriting rules as... 'Less is More' and... 'Show, Don't Tell', among other guidelines she was instructed to follow. "In short, as one page

corresponds to one minute on screen, the length of a movie roughly coincides with the number of the pages of a script," she explains. "Consequently, I learned to be meticulous and concise with words and to avoid both lengthy dialogues and over-exposition. Then, I had to keep in mind that a script is nothing but the literal expression of a series of images on screen. Thus, what happens in a character's mind is never told, but shown. The scarce use of the Voice-Over narration being an exception. Obviously, I was wrong to think that Screenwriting was easily accessible to any writer right off."

After familiarising herself with the ins-and-outs of format, character, dialogue and structure, Suzanne undertook Dan Calvisi's Story Maps Masterclass online. This was where she succeeded in completing two feature scripts and a television pilot. She then submitted her work to several screenwriting contests in the US and she has had considerable success. "In 2014, my thriller script, The Dead Ringer, ranked quarter finalist in various screenwriting contests like Page Awards International, Scriptapalooza, Cynosure, and Fresh Voices, whose Spotlight Diversity and Inclusion Award crowned it as a finalist. Concurrently, it reached the semi-finals in Screencraft Action and Thriller Contest. The Dead Ringer then placed semi-finalist in the 2015 Page Awards International and Creative World Awards contests." Her science-fiction script, Destiny's Vessel, has also had positive traction within the contest world. It won the 2015 Eyestorm Productions/ScriptXpert Script Search Competition in the sci-fi category. It also ranked quarter finalist in both 2015 Screencraft Sci-Fi and Fresh Voices screenwriting contests. She has also had a pilot television comedy aimed at children hip-pocketed by manager, Kathy Muraviov.

While contest placements are encouraging to aspiring screenwriters, Suzanne is pragmatic about it. She knows that they do not guarantee your scripts will be optioned or sold. She explains that marketing is the next hurdle and without an agent or manager, making cold calls or sending query letters to production companies can offer little to no reward. Suzanne has found that the best option for her is pitching her script to producers through Stage 32 and Roadmap Writers, which offers the amazing opportunity of allowing unknown writers to pitch their material to studios, producers, literary managers and industry executives, who are actively searching for new material to develop.

While nothing has come to fruition so far for Suzanne, she is still passionate about the craft and will not be deterred from her dream: "I'm aware that I am one in hundreds of thousands of aspiring screenwriters, who wish to see the figment of their imagination on the big screen and that it is mostly a matter of luck and connection before you get through." It is a long, uphill journey and you have to contend with all sorts of feedback along the way, so developing a

thick skin is vital. "For one thing, I was told that *The Dead Ringer's* content might offend the Chinese Censorship," she gives as one example. "Then I was advised to turn *Destiny's Vessel* into a novel or a comic book, because getting an important fan base on an Intellectual Property was a prerequisite for any sci-fi producers seeking assurances from their investment." Everything is a learning process, but when the passion is there, then the challenges are just secondary to the greater goal. "Even if I'm aware that what lies ahead is a new obstacle course, along with a series of rejections, that will never be a block to my expectations," concludes Suzanne. "I'd like to paraphrase Pablo Picasso by saying: *Every Child is a Dreamer; the Problem is How to Remain a Dreamer when you grow up.* Since persistence, perseverance and hope have always guided the little girl I was, who dreamed about reaching the stars; then there is no reason for me to be guided otherwise, after all."



▶ **Moorea Island, French Polynesia**

- **Suzanne Lutas graduated with a BA in English Literature from the *University of Aix-En-Provence, France*, majored in Linguistics at the *University of Paris-Nanterre*, as well as completing a Master's degree in English Literature. As a qualified schoolteacher, she taught English in Tahiti, French Polynesia, to College and Vocational Training Certificate students. She studied screenwriting at Screenwriters University, International Screenwriters Association, ScreenwritingU, Stage 32, and Roadmap Writers; and in Daniel Calvisi's Storymaps Masterclass, she specialised in strong female protagonists. Her scripts have placed in numerous contests in the US. When she does not write, she paints and sings in her own jazz band called *Oh Happy Fiù*, a pun on a Tahitian word meaning *Carpe Diem*. She can be contacted via the online creative platform, Stage 32.**



▶ Below, Suzanne wearing traditional Tahitian floral crown



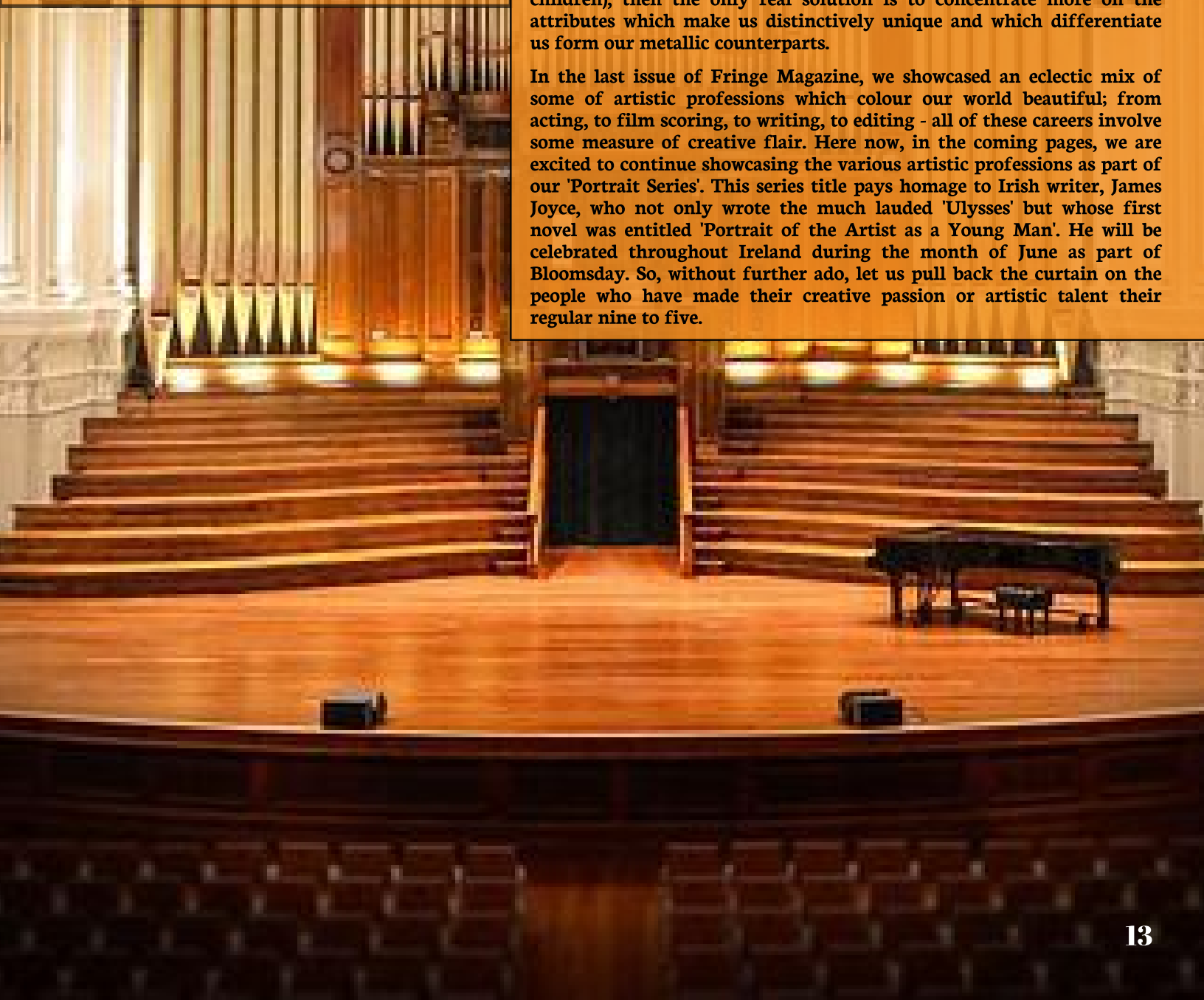
▶ Inset, Suzanne with husband, Patrick, and other family and friends. Behind are images of beautiful French Polynesia, the place Suzanne is fortunate enough to call home

PORTRAITS OF THE CREATIVE PROFESSIONS



Fancy a job that a robot won't soon be able to do in your stead? Then now is as good a time as any to consider a career in the arts. Long hailed as a career choice that would yield an unstable future, the tables have finally turned. With robots constantly on the prowl for our very livelihoods (and of even greater concern, the future livelihoods of our children), then the only real solution is to concentrate more on the attributes which make us distinctively unique and which differentiate us from our metallic counterparts.

In the last issue of Fringe Magazine, we showcased an eclectic mix of some of artistic professions which colour our world beautiful; from acting, to film scoring, to writing, to editing - all of these careers involve some measure of creative flair. Here now, in the coming pages, we are excited to continue showcasing the various artistic professions as part of our 'Portrait Series'. This series title pays homage to Irish writer, James Joyce, who not only wrote the much lauded 'Ulysses' but whose first novel was entitled 'Portrait of the Artist as a Young Man'. He will be celebrated throughout Ireland during the month of June as part of Bloomsday. So, without further ado, let us pull back the curtain on the people who have made their creative passion or artistic talent their regular nine to five.



PORTRAIT OF A DIRECTOR

INTERVIEW WITH LONDON BASED GILES ALDERSON



Rosalind Winton met Giles Alderson in London to discuss film production, The Filmmakers Podcast and breaking into the film industry.

ROSALIND. What made you want to go into filmmaking?

GILES. The only two things I loved doing when I was young were football and acting. I played football in the youths and under 18's for Bradford City FC, but even at a young age, it was a case of: *If you could do anything, what would it be – football or acting?* At Bradford, I wasn't first choice; I was the reserve keeper and I was just not making it. I wasn't confident enough. A teacher told me I had been great in a school play, so she put me on a performing arts course for acting. I thought it was amazing... I watched all the guys get the lead roles, getting all the girls, getting all the adulation, getting all the joy and I thought: *Hang on, I want this. This looks really fun.* Then I had that 'bee in my bonnet' and the passion to want to do it and, yeah, I did everything I could to make that happen.

I went to university, then I went to drama school, then I acted for ten years, and I was writing... I was at the *Royal Court Theatre for Young Writers*. I was always putting on plays and directing them. I still didn't really think I could be a director as a job, and then, the acting took off with some big films and big telly. During that time we were writing and producing a sitcom for the BBC and the director couldn't do it last minute, so I just sort of put my hand up and said that I would do it; and in terms of knowing what I wanted to do, it was the best thing I ever did.

I fell in love in that moment with how incredible it could be, to create something and actually know where I wanted the camera to be, how I wanted it to look and suddenly I'm creating this magic and this wonderful world – I absolutely loved it, but I still didn't know how to turn that into a career. So, while I was acting, I made loads of corporates and music videos, brand media promo specs, [and] I wrote scripts and feature films and just really tried to make something. Then I made a load of shorts and did really well – started to win awards for them – and I remember, at that time, it just turned, something just turned the corner, and I kept getting work in as a director and... yeah, it became full time.

ROSALIND. Tell me about 'The Dare', it sounds really interesting.

GILES. In the last couple of years, I have managed to direct *The Dare* feature film, which I think could be a big one; and directed and produced the *World of Darkness* documentary. I also produced the black comedy *A Serial Killer's Guide to Life*, so it was a big year last year, and the year before; which is really interesting for me, because you wait so long and there are so many heartaches – so many things go wrong during that time. Jason Statham and Noel Clark were attached to a project and *Fox Searchlight* was saying: *"Yeah, we love your script. We love you guys, brilliant."* Then something just fell down, something wasn't real; it wasn't a concrete offer to Jason and Noel, or he was too expensive, and because of that it just faded into the background. You get so disillusioned and you, personally, end up being the commodity, you become the problem, as in: *We love your project, we love what's happening here, but you haven't done anything, you've not directed anything big – short films don't count to them – so we can't give you this big project, even though you created it.*

ROSALIND. It's credibility, isn't it?

GILES. Yes, it's credibility. I thought that instead of being devastated, I'd do another project [and] let's make it really low budget, but that budget just went up and up, because everyone liked the project, names would get banded around and then you're in the same situation, which must have happened three times. Then *The Dare* came about. It was two ideas I turned into one: the first was like the film *Sleepers*, in a way – four kids and what would happen if



► Giles Alderson & Richard Brake on set of *The Dare*



something went wrong with them, what would happen in the future if someone tried to get revenge; the other was about a kid and an old man in a farm. I thought of sticking them together and it just suddenly came alive within seconds. I put ideas down and jumped the time lines, so the audience don't know what's where and if we are in the past or the future, meaning I could really play with the perceptions of who they root for and who they don't, and suddenly this idea just sprang out.

ROSALIND. When you write, do you like to write on your own or collaborate with other people?

GILES. I prefer writing with other people. I have written on my own a lot and you can get lost in it, but writing with someone else means you can say: 'Right, I've written this, what do you think?' They'll go 'Great, great'; and then, vice-versa, and suddenly you've written it in a month.

It was myself and Jonny Grant, the co-writer on *The Dare*, who was brilliant and is a brilliant writer... yeah, and we managed to write this thing. The next step was actually getting it made.

ROSALIND. What is the *Filmmakers Podcast*? And why did you start doing it?

GILES. It's a podcast by filmmakers for filmmakers, [on] how to actually make feature films. I started the podcast because I wanted to create a voice for independent filmmakers like myself. I was listening to all the American ones and loved them and I was inspired by them. They talked about promoting yourself and your films. I thought it would be a clever way for people to hear about *my* films; but not only that, I could learn from talking to other people and my peers about filmmaking.

From doing it I've met so many people I would never have met, people are coming to me now to be on it. It's a wonderful resource for filmmakers, basically a free film school for people who are making films, or who want to make films... screenwriters, directors, producers etc. There's a group of us who host it: Christian James, who's a director; Dan Richardson, an actor and producer; Andrew Rodger, who is a cinematographer. It's a big spread of professional filmmakers, who all bring their own knowledge and experience. We have guests on every week – we've had Mark Strong (*Kingsman*), Jack Tarling (producer of the BAFTA nominated *God's Own Country*), Sam Miller (director of *Luther*), Mark Sanger (Oscar-winning editor for *Gravity*) and we've just recorded an episode with Ben Caron (director of *The Crown*) – which has been fantastic, so we've had an amazing array of people. I've done about thirty-six [podcasts] now and I've learned from every single one, so I'm sure other filmmakers will too. Have a listen to us at www.thefilmmakerspodcast.com. You can also find us on *iTunes*, *Soundcloud* and *Podbean*; and we're No.2 on the *iTunes* chart as well... so it's doing something right!



▶ Giles with Bart Edwards and Robert Maaser looking at the handheld monitor on set of *The Dare*



▶ Giles directing Mitchell Norman as the crew set up

ROSALIND. You do everything – acting, producing, directing – if you had the choice among acting, producing or directing a film, which one would you choose?

GILES. Directing. All day. Acting is a wonderful medium, and you can really create and be inspired; and you're the face – the person on the screen – and that can be a wonderful thing. Problem is, when it's not going your way, you're waiting for work to come in, or you're worried about your image – your hair or you've got a pimple – it all suddenly becomes really important, those small things. I think a lot of creatives are control freaks in a way; they like to have the control and be able to say... 'This is what I'd like from this and this'. So, yes, directing every time.

ROSALIND. Tell me about *'World of Darkness'*. What is it about and how is production going?

The World of Darkness is a documentary about 'Vampire: the Masquerade' and the company that made it is called White Wolf. The documentary is a great insight into the interactive game system and how *World of Darkness* became so popular in the 90's. It looks at the ups and downs of White Wolf and the people behind it. We shot all over Europe and America, interviewing people and recreating scenes and moments with actors. It was an amazing experience, making that with Kevin Lee and my regular Director of Photography, Andrew Rodger. It premiered at *Sitges Festival* late last year and I will be talking at the upcoming *Imagine Film Fest* where it is screening, before it is released later this year.

ROSALIND. Who were your influences growing up?

GILES. Growing up was different, because it was from an acting side, so someone like Leonardo DiCaprio was a huge influence on me because of his performances; he just gave them his all, there's no sense of vanity. He seems to come from a different school. He's trying to fight his pretty boy image and he'd go out on a limb and play against type; and play horrible, less attractive characters, people with flaws, and that made him dangerously exciting to watch. From a directing side, it's always been Danny Boyle. His work is always so fresh and he works very well with his crew. Danny Boyle is a true British filmmaker and I admire him greatly, and Ridley Scott. They have this wonderful sense of bombastic passion and exuberance. You can see it in their films. *Slumdog Millionaire* is one of my favourite films and gets overlooked as one of these puff pieces, but if you look really deep, it's wonderful – very well-made, clever and heartfelt. It's exciting and I'd love to meet him; he really pushes the boundaries. His book is amazing as well.



► Giles on set with Jessica Henwick and crew

ROSALIND. Who are your influences now?

GILES. Yeah, still Danny Boyle. I think a lot of influences are the people I'm around, so Dan Richardson; he's a strong influence because of all the good he's doing with his campaign for animal rights [and] veganism, which I believe in too, all that is huge and that's inspiring. There are a couple of other filmmakers; we're a small group and we try and influence each other.

ROSALIND. Why horror, what is it about that genre that makes you want to work on these films?

GILES. Horror was a way in; because I've got this wonderful drama that we're hopefully making next called *The Nobodies*, written by Jonny Grant. I read it five years ago and thought it was amazing, but I wasn't in a position to make it back then, but that's hopefully my next project. Because it's a drama, it's very hard to sell, unless you have a big name in it. Or you can raise the money yourself, even make it for peanuts, but then you're struggling.

So, why horror? Like I say, it was a way in. It's a market that is saturated, but it does sell and people will happily watch a horror and not think about it. You don't have to get big names in it and it can be different, off-the-wall and challenging; but, yes, that was mainly why, because we knew we could make it for a reasonable budget and it would have more of a chance to be seen. Plus, two ideas just came to me, so it was... 'Right, okay, I've got this horror, [let's] see if we could do it'. It's a very gory psychological horror, which isn't necessarily the hottest topic at the moment, but I don't think that matters. I think it's a great story.

ROSALIND. You've worked with very talented people and actors who have appeared in well known films, such as Bart Edwards in 'Fantastic Beasts', Richard Short in 'Mary Kills People' and Rich Brake in 'Game of Thrones'. How easy is it to employ established actors for your films?

GILES. Yeah. It's not easy, but they buy into the script at first, because that's the first thing they receive from their agents; but then they buy into you as a person, and what you can offer and what you believe you can do for a film. Coming from an acting background, meeting a lot of directors, you can tell the ones who are going places or those you can be really excited about, because they're passionate and they really want to make things happen. So, with someone like Bart, who is a brilliant actor, when I first saw his picture and show-reel, I knew he was definitely a big option for my lead role. When I got his test screening through, I was blown away; then I met him and he was right. Someone like Richard Brake, I just meet him, [and] again the passion gets through. With Richard Short, I worked with him years ago and we are mates so that was an easier sell but, yeah, you've just got to find the right actor, who can elevate your script, and the right group of people, who will work well together.

ROSALIND. I see you do commercials as well, big difference between making a commercial to a full-length film. When you've only got a few seconds or a couple of minutes to put something across, how difficult is that?

GILES. Yeah, it's totally different. With film, you're looking at an overall arc of a ninety minute film, little tiny moments, that build up and hopefully engage. With an advert, it's just that thirty seconds or sixty seconds to create something and keep it alive. You tend to overshoot with commercials, so the client has something else to see; if they want more of a certain character or the product, you've then got the option in the edit, but everything is storyboarded. It can be very strict if it's a big brand – but you can be free sometimes, especially with the promo stuff – you've just got to stick to your storyboard. It's usually my idea, my story anyway, so it's pretty much very different, yeah.

"Danny Boyle is a true British filmmaker and I admire him greatly, and Ridley Scott. They have this wonderful sense of bombastic passion and exuberance. You can see it in their films."

ROSALIND. Where do you get all your great ideas from? I noticed on your show-reel a wonderful shot of a footballer kicking a ball that was on fire, I thought that was amazing.

GILES. Thank you. When I used to work at COPA90, we would always push the boundary, if someone gave us something new to create. COPA90 is a football YouTube channel. There was a guy who worked there, Phil Mitchelson, who said, 'Listen, I want to do something with fire and football.' I said, 'Great, I'm on board.' Then we came up with the idea of what should actually happen, so yeah, that was a fun shoot, because you've got real footballers and a ball on fire, and they're actually doing the tricks and kicking the ball, and they're lathered up to protect them from the fire. It was fun to do, and looks very striking and flamboyant.

ROSALIND. Stage 32 is the definitive networking site for creatives of film, television and theatre, how has being part of that site helped your career?

GILES. It's helped me connect to lots of other filmmakers, especially doing the podcast as well – opened it up even more – especially getting RB (Richard Botto), the CEO of Stage 32, to come on the podcast. It is a wonderful resource for people like me and I would recommend it to any filmmaker. It's a shame it's not bigger in the UK; it really should be.

ROSALIND. What is next for you?

GILES. I was supposed to do a film that's just lost its funding. It's very disappointing, but I'm picking myself back up from that. I've got to finish *The Dare*; we're in post production now. I'm getting all the final bits done, getting it finished and ready for Cannes, but next for me is, we're pushing on with *The Nobodies*. I've got another couple of projects on, a couple of TV series that are in the works; I mean, they might not happen, but hey, there's a lot of talk. After making *The Dare*, a lot of doors opened up, which is wonderful.



► Day Eight of shooting on the set of *The Dare*

ROSALIND. What advice do you have for anyone trying to get into the filmmaking business now?

GILES. Just do it. I think people are very scared; they think they've got to wait for the right moment, or the right time, or the right amount of money... the right camera, the right light, everything. I think if you want to do it with all your heart, and this is something that's been burning inside you, DO IT. You can do it on your iPhone; I'm not saying you should do it on your iPhone, but Steven Soderbergh has just released *Unsane*, a feature with Clare Foy, which was all shot on an iPhone; granted he has a great team around him, but it is possible to go out there and make a film now. Selling it is another beast entirely though, and one you should think about during prep, whatever format you are filming it on. There are many tutorials online and YouTube videos, where you can learn and pick up some amazing knowledge; so the thing would be, get out there, and surround yourself with like-minded people. If you know someone else who wants to make a film or a screenwriter, get in touch with them on Stage 32, for example, and say: 'Look, let's do this', and then GO MAKE A FILM.

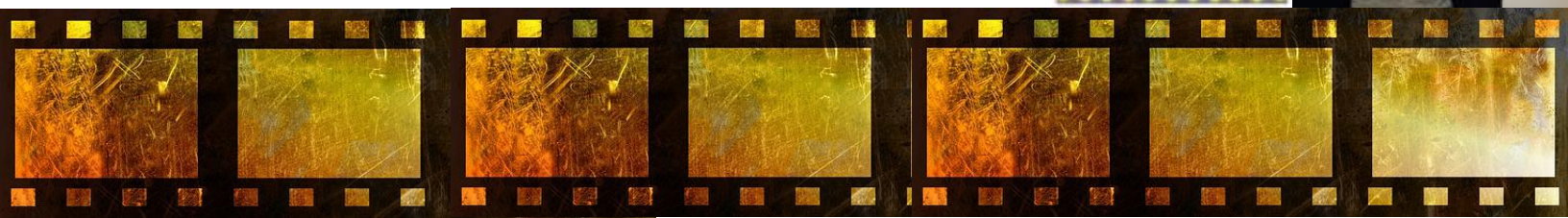
ROSALIND. And one last question, just for fun, what's your favourite food?

GILES. Favourite food? Well, I'm a vegan, so I'm massively into the vegan world. My Missus does a fantastic vegetable lasagne, so that's pretty cool. I suppose my old favourite foods are not my favourite foods any more, but being a vegan is a wonderful thing. Just doing my little bit of good for the world.

ROSALIND. Thank you very much Giles, this has been great.

GILES. Pleasure.

- ❑ To listen to Giles interview a wide variety of guests and talk all things film related, you can download *The Filmmakers Podcast* from iTunes, Soundcloud & Podbean, and sign up at www.thefilmmakerspodcast.com
- ❑ You can reach Giles via his website www.directedbygiles.com, or find him on twitter using the handles @GilesAlderson or @filmmakerspod



PORTRAIT OF A CINEMATOGRAPHER

SHAWN SCHAFFER



Shawn, I'm very happy to have discovered you on Stage 32 and I'm delighted you have agreed to tell me about your out-of-the-ordinary profession. For those not connected with the film and television industry, can you tell me exactly what a Director of Photography does?

Sarah, thank you for reaching out about this interview. I am very humbled by the opportunity to chat with you about what I love doing for a living as a Director of Photography.

For those who may not know what a Director of Photography, or sometimes interchangeably termed as Cinematographer (*or in the UK, it's a Lighting Cameraman or Camerawoman*) does, it is my job to collaborate with the Director on their vision for a film. To pluck it from their mind – and through the use of shot composition, camera movement, lighting design, lens choice and more – bring it to life on the screen, all while infusing my own "fingerprint" on the film stylistically, which we will touch on a bit later.

How did you get into this line of work in the first place?

Oddly enough, when I first got into the industry in 2002, it was as an actor. Even that was by happenstance. I used to drive friends of mine who were actors to auditions. One scorching day, I decided I couldn't sit in the car and went inside to where the audition was held. I was coerced into auditioning, though I recall stating "I don't do movies, I just watch them". I auditioned and got the part. For a short stint, I was acting in local low and no budget indie productions, the kind where if you're an actor and not on camera, you're setting lights, holding a bounce or a boom pole, or running camera because the Director, who is also the Producer, Writer, Catering, Driver, Editor, Camera Operator, and more, is ALSO in the film as an actor. Through this process, I realized I had more interest (and honestly, more talent) behind the camera as opposed to in front of it.

Once I decided on that, I knew I wanted to be a Director of Photography, but to know that, I knew I needed to know lighting, and to know that, I needed to know lights and grip gear. So I began as a Production Assistant working for cold pizza, or at least the promise of cold pizza, on as many sets as I could. I would shadow the Grip and Electric Department, learning lingo and technique, until I knew enough to start working as a Grip or Electric. Then I would shadow the Key Grip or Gaffer, eventually working as a Best Boy in the department, and then as a Key Grip or Gaffer myself. At that stage, it was shadowing the Director of Photography, with whom I would be working closely with as I was the Gaffer, and observing the Director of Photography-Director relationship.

I got a cheap camera and some hardware store work lights and started to write [and] shoot my own material with friends, or I would watch some of my favorite films and attempt to mimic the lighting styles and designs I liked best in the films I was watching. I did this to build off of and develop my own style and workflow. In 2007, I waved farewell to my day job and took the plunge to work full time in the industry as a freelancer and I'm proud and very grateful to say I've been supporting myself and now my family without the safety net of a [second] day job.

You have extensive experience on film sets, in a wide variety of roles, what pulled you in the direction of cinematography?

My experience in a myriad of roles, are all part of my on-set education. Because I didn't go to film school, I wanted to build as complete of an education in knowledge of all the roles and duties on set. It has helped me in my interactions with crew and workflow, as it has allowed me to anticipate the needs and challenges for each department when I arrive on set, or earlier in location scouting, so I can proactively prepare, as opposed to working reactively on the day, which will only slow us down. What pulled me to cinematography was that I've always been a very visual person when it came to creating things. As a teenager, I drew a lot and watched a lot of Japanese animation, which pushes the limits of the imagination in ways live action films can't.

In fact, had I not grown up in abject poverty, I may have ended up on a very different career path. I was originally accepted to Temple University's campus in Tokyo to study Japanese animation, after submitting my portfolio, but the high tuition cost and lack of financial aid or assistance prevented me from accepting. After that, I began studying architecture in college and did a lot of design work. So I am drawn to the arts and visually creating something from nothing. Cinematography, for me is the same way. I start from nothing – the script – which, aside from a brief description of the scene and setting, offers no true visual backdrop...it's words on a page.

So what I've adapted as part of my workflow because of my visual nature, is to "play the movie" in my head as I read. This allows me to begin seeing the style and flow of the film. In my mind, I can change colour palettes, contrast ratios, setting changes, camera motion, even see specific shots, all of which I write down, or roughly sketch specific visual beats I saw while reading. I share this with the Director and see how close or far apart our visions are for the film and work from there.

From studying your work, I noticed you have a very unique ability to draw people intimately into any scene. Can you tell me about the specific techniques you employ to do that?

For me, it's all about eyes. The eyes convey so much of what is happening with a character in a scene and if the audience can make that visual connection with the eyes, or are struggling to do so because perhaps the character has some hidden intentions, then it helps to add a bit of non-verbal storytelling to the scene. Outside of that, framing and composition play a big role as well.

How "dirty" (meaning how much of the other person infringes on the shot, perhaps even eclipsing the person speaking partially) the shot is, can help give a feeling of confrontation or closeness, almost to the point of claustrophobia if the scene warrants or dictates. Giving negative space to a character, meaning empty frame space behind them, can recall a sense of loneliness or solitude for a character in a scene. There are other methods of non-verbal storytelling I like to incorporate, such as looking down on someone who is playing the inferior in the scene, or up at the oppressor, which is typically also used as a "hero" shot, so it can send some mixed signals and feelings to an audience if that is your aim. Framing someone with a lot of head room (empty frame space above their head) to make them seem small, is another way to non-verbally convey what's happening as well.

Lighting of course is integral. Hard lighting casting deep shadows conveys one sense of non-verbal storytelling, by telling the audience something dramatic or terrible is going on. Soft and even lighting is used in comedy or more light-hearted fare and in glamorous shots, because it looks glossy and slick and allows the audience to be comfortable while viewing, allowing them to laugh or fall for the hopeless romantic. Mixed color temperature lighting (Daylight, Tungsten, Sodium Vapor, Incandescent, Neon, etc) triggers a sense of conflict, or a need to be on our toes visually to an audience, because it is outside of the norm and is striking or alarming. So much to do with cinematography goes into directing an audience to feel a certain way about the path a film is taking and can even be used to misdirect the audience in the case of plot twists and more abstract pieces.

I think that's what I love about it. A screenwriter progresses the story with their written words, actors progress a story by body language and by speaking those screenwriter's words, based on the director's direction to them, sound design and musical scoring of film can audibly embellish what those prior methods are also looking to achieve, but I feel cinematography can progress or enhance a story on a very subconscious level, because of how an audience observes the film. What they observe in it and take away from a scene or film may be different for everyone, because we all have very distinct life experiences that draw our attention to different parts of the visual style and palette of the film. The key is to affect an audience subconsciously.

Roger Deakins is my absolute favorite cinematographer and his sense of "invisible cinematography" resonates deeply with me. Cinematography should be a dance partner to the story and performance, it should never lead.

Your style is very intimate and sensory, is this something you have developed over time?

My style is ever-evolving and continues to develop. I look back on some of my older reels and pieces and see the evolution. I am also my harshest critic and almost always never like what I shoot when I see it. On set, when it's happening, I love it, because I'm riding the high of creating something and I always create to the best of my ability and with the utmost enthusiasm, no matter what's going in my head or life, because I feel very privileged to come to work and do this every day, but I'm always so hard on myself when looking in the rear view and sitting in a theatre watching it, despite everyone else's kind words and complimentary gushing.



► **Shawn employing a slider on set**

"My advice is to adamantly study films by watching them and just go shoot something. Find what inspires you as an artist in other films, in other filmmakers, and put your own fingerprint on it."
~SHAWN SCHAFFER

What films have inspired you over the years? And what cinematographers do you draw from or admire?

I am inspired by films like *Amelie*, *A Very Long Engagement*, *Shawshank Redemption*, *Eternal Sunshine of the Spotless Mind*, *Leon: The Professional*, *The Fifth Element*, and more. It's a very mixed bag of films that inspire me, as I can draw elements from each of them. Though Roger Deakins is my favorite cinematographer, Bruno Delbonnel is my second favorite and *Amelie* is still the best shot film of the last quarter century, hands down. So this year's Oscars will be difficult for me, as they go head to head, Roger Deakins having shot *Blade Runner 2049*, which was simply spectacular and breath-taking and Delbonnel having shot *Darkest Hour*, which I'll be seeing soon, but have seen so much of his fingerprint in the film based on the trailers.

Each filming project you've worked on is distinctively unique, how do you approach a collaborative venture at the outset? You obviously have to work closely with not just the director to understand and realise the vision, but with the all the actors and crew as well, do you have a particular method of operation you employ?

When I approach a project, my first and most involved interaction is always with the director. We discuss our combined vision for the project, including stylistic reference materials and 'look books', which are collections of reference materials from other films or artwork that help visualize the director's vision for the film. These things help the director and me to speak the same "language" when approaching the project.

Actors, I typically work with [them] in-so-far as to have a comfortable working environment and in being both courteous and professional, but also in a more casual or social way if the situation dictates and is appropriate. I have to always keep in mind that an actor is in character almost always and I do not want to disturb their process, much in the way I wouldn't want someone moving my lights around.

I try to work with as much of the same crew as I can from job to job. That sense of camaraderie and streamlined, familiar communication really helps the set run more efficiently, with as little back and forth as possible, helping to keep the set a bit more controlled and quiet for others working. For instance, I've been using the same Gaffer almost exclusively for the past six, almost seven, years. He knows my style and can work in an anticipatory fashion, delegating to the rest of the crew what to prepare gear-wise for the upcoming scene or shot. Having that is critical to making a production run well. It takes out that "feeling out" period of learning one another's work flows and processes, which if you're on a feature film, could be the first week of shooting, but if you're on a short film or commercial, could be the entire production.



- **Shawn on the set of 'Key Transitions' in Troy, New York with one of his inventions in order to get the perfect shot going up a stairs.**

business, I don't really have a kid's film or program I can show my daughter, but I'm always keeping an eye out for those opportunities. I usually tell her to look at the upside, when she's a bit older, she'll have a whole library of stuff Daddy shot to watch.

You've worked on two remarkable full-length features – *Fighting for Freedom* and *Comedy Warriors: Healing through Humour* – both of which make powerful social statements. Do you find this kind of film suits your particular style?

I am at my best when there's a great story. In the case of both of these films, there was a great story. The difference being with *Fighting for Freedom*, the story was there from the outset; it was a screenplay. With *Comedy Warriors*, because it was a documentary, we found [out] the story during the course of being with the incredible men and women of the armed forces for over a year. While *Fighting for Freedom* was based on true events; *Comedy Warriors* was true events as it was happening – it was life, and that was exciting, and more importantly, inspiring to me to see the change they were making in themselves and in the world through my viewfinder. To date, *Comedy Warriors* is the project I am most proud of, both as a professional and as a person.

As a cinematographer, can you describe the way you set up a shot or scene? I notice elements of the quirky, profound, absurd in your work, regardless of where the project is a social commentary or far-out sci-fi, how do you know what's working and what's not?

A lot of what happens visually is planned out ahead of time through storyboards and in talking with the Director, so we both picture what the scene will look like and agree upon those beats that need to read as profound, quirky, etc, but sometimes there are what are generally referred to as happy accidents that strike you on the day. Maybe the sun is in a perfect place or something else has happened that inspires you and the Director. Perhaps during the blocking and rehearsal process, an actor stumbles upon an action or place in the room or scene that inspires everyone and the storyboards go out the window and you run on instinct with creative fervour. Of course that doesn't mean you can wing it all day every day, it'll show in the edit, but if you feel it and the Assistant Director isn't barking about time and making the day, DO IT.

I've also been on sets where we've found addition by subtraction. A scene that was planned to have six or seven shots or angles, suddenly gets reduced to one or three, because the actors hit a home run and you can't peel your eyes away from that screen. If you feel like you're watching the movie in theatres or at home watching a scene play out and don't long for a cut-away or coverage of something, you've got something great. But a lot of it is knowing your audience as well. A lot of European filmmakers, especially during the *Cinema du Look* era would do "one-ers" (*one take shots*) because they were beautiful and captivating, even though they may not have furthered the story, but story was trumped by style in that time period, and they knew their audience would watch every frame.

"I do what I do because I love seeing a story come to life in front of me. I love creating something from nothing in the same way a painter creates from a blank canvas a work of art."

~SHAWN SCHAFFER

With a lot of American and modern audiences, in general, it's tough to do the same thing. Seemingly shorter attention spans cry out for lots of coverage, because the brain needs to be stimulated with new visual information every three to seven seconds. As a result, we typically cover a scene fully when in production just in case. It's always better to have and not want, than to want and not have. But you always yearn for those profound shots and moments in your work, the ones that would play in the video package for you after they say – "*And the nominees are...*" – Sometimes you plan [those moments], sometimes you stumble upon them.

What is your favourite type of filming project to work on?

I prefer working in narrative, meaning short films and feature films. I like being able to establish a style and palette for a project, and fine tuning and crafting it over the production. Though I do like commercials and music videos, because they have such short run times, you can really go all out stylistically, because you don't have to sustain it for an hour and a half and therefore you don't have to worry about an audience being bored with it, or feeling like it's sensory overload.

Can you afford to pick and chose a certain genre to focus on more and more? Or do you prefer a wide variety of projects across the board?

I prefer a wide variety of projects, it ensures every day at the office is different. I don't have a preferred genre, but my seven year old daughter keeps asking when Daddy is going to make a kid's movie. To which I respond, when someone hires Daddy to do one. In nearly 16 years in this

What's your advice to aspiring cinematographers? I know you didn't go to film school, do you think film school is necessary or is on-the-job learning the way to go?

My advice is to adamantly study films by watching them and just go shoot something. Find what inspires you as an artist in other films, in other filmmakers and put your own fingerprint on it. I started by pausing my VHS tapes and DVDs on shots I loved, dissecting how I thought they lit and shot it, and then tried to emulate it. The light is too hard, the direction of the source light is wrong, there's too much light spill, etc. I worked at it until I not only could emulate it, but more importantly understand it and its application outside of that one shot. I believe that practice trumps theory.

Film school is great for networking opportunities and for the theory and history of film making. After all, you can't know where you're going if you don't know where you've been, but getting out there and making your own history – mistakes, warts, and all – will give you the foundation to build your artistry on. You can't find your style in books or lectures. You can't perceive what *"the human face looks like through a 35 mm lens, with a high 3/4 key, and bounce return fill"* by reading about it. You can look at a picture in a text book of that, but if we were on set right now and I asked you to replicate it: *Could you do it with confidence? And not just execute the mechanical process of setting it up, but "feel" it and understand why we are using that particular set up?*

On set education is where I came from and so that's what I promote to others, but just like methods and styles of filmmaking, there are as many "right paths" as grains of sand on the beach. You have to find what works best for you. More than anything, I promote "artists growing artists". I'm always available to answer questions and give advice to those looking for answers and feedback. I know what it was like doing it virtually on my own, coming up, and I wish I had someone to answer those early questions and help me find what inspired me.

Final thoughts on the purpose of film and why you do what you do?

The medium is ever-changing and technology is ever-changing to further the medium. Through things like Drone Cinematography, more advanced camera stabilization methods, and more, we can put cameras in places we couldn't before and open it up to new possibilities of visual story-telling. Also, the general "price of admission" into the industry continues to drop as cameras and media become more affordable, which allows for more artists than ever to have a way to visually express themselves. This is a double-edged sword in what is resultant of this new race to the bottom in certain regards, but overall, it's trending to a better place artistically. I do what I do because I love seeing a story come to life in front of me. I love creating something from nothing in the same way a painter creates from a blank canvas a work of art. It's also, for me, a way to possibly ensure some part of me outlives my physical being. I hope I am fortunate enough to leave some sort of legacy as an artist and that my collective body of work can inspire others, the way I was inspired by the work of other cinematographers and filmmakers.

Shawn Schaffer Director of Photography - NY/LA

shawn@shawnschaffer.com www.shawnschaffer.com [1]

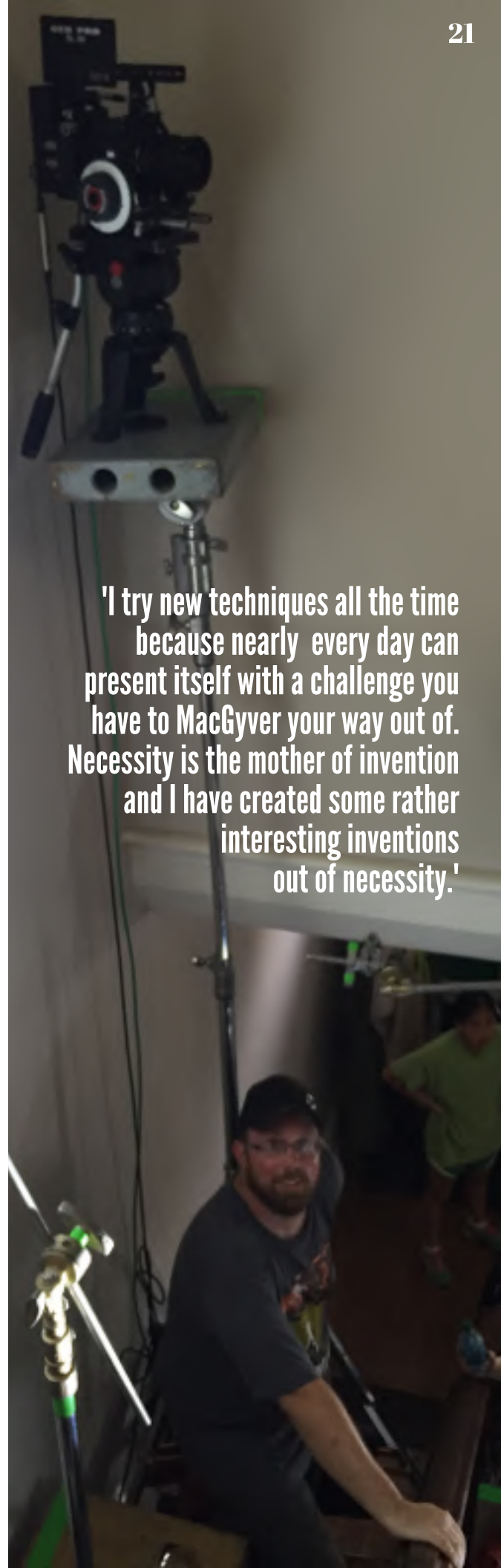
www.imdb.com/name/nm2089834 [2]

www.facebook.com/shawnschafferdp [3]

www.twitter.com/ShawnSchaffer [4]

www.instagram.com/shawnschafferdp [5]

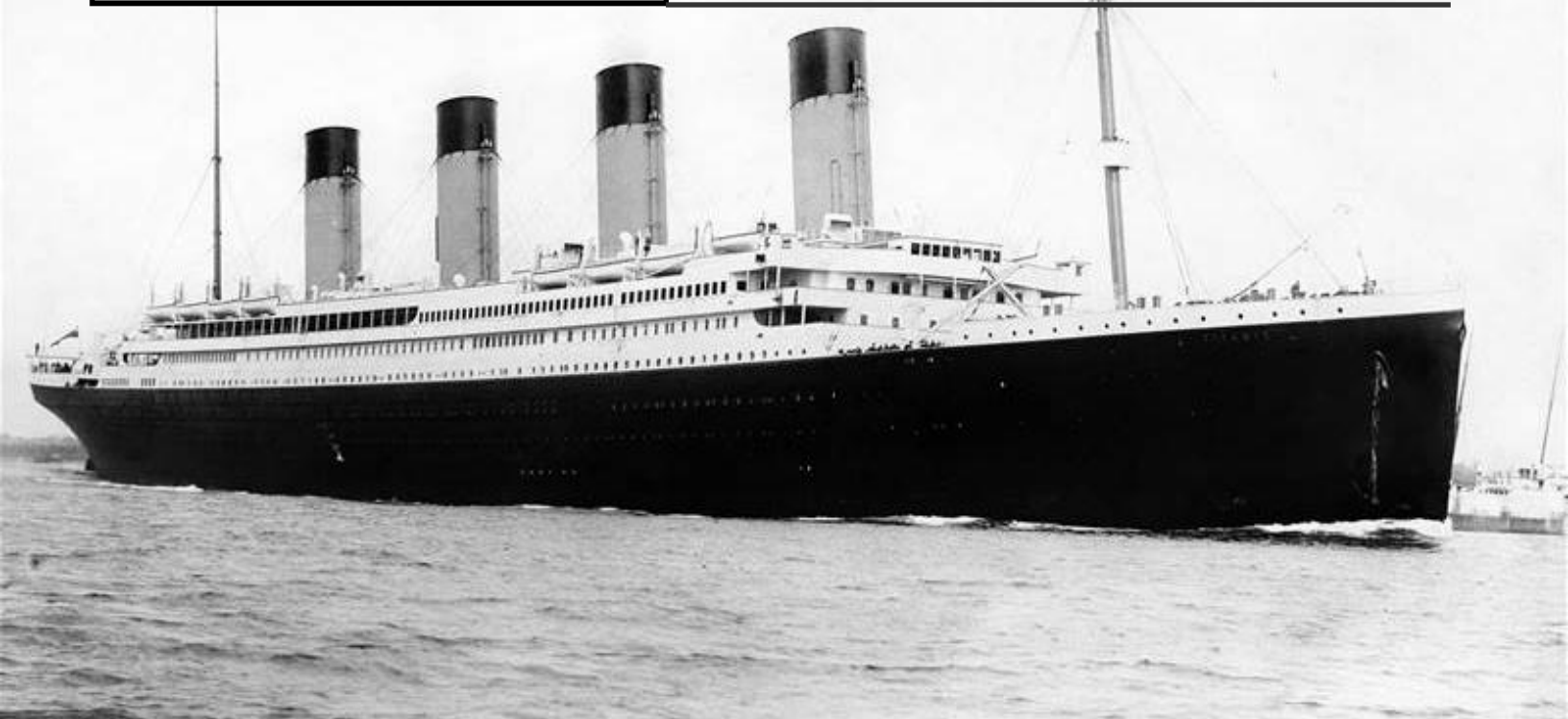
► **Right, scaring everyone on set with his MacGyver ingenuity, Shawn's camera package worth \$50k+ went up and down precariously on an improvised stand.**



'I try new techniques all the time because nearly every day can present itself with a challenge you have to MacGyver your way out of. Necessity is the mother of invention and I have created some rather interesting inventions out of necessity.'

ROSALIND WINTON

My Titanic Story



It's really difficult to tell this story with great emotion, because in order to tell it, I find myself relaying the story in a very factual and distanced way, although it's actually a tragic, sad and emotionally charged story that has always been close to my heart. I sit here sometimes looking at the postcard my Great Grandfather sent to his wife from the Titanic and I have an image of him sitting on his bed, in his cabin, writing it, though he could have been anywhere on the third class deck of the ship, he could have been in the 'General Room' where passengers would go to socialise and play cards, or he could have been sitting outside on the deck; but for some reason I can't explain, I imagine him sitting quietly on his bed writing the postcard, maybe full of hope and excitement at the thought of starting a new life in America, but most likely nervous about the journey without his family.

I first learned about Harry when I was 11 years old. I was watching TV with my Mother and a film came on about the Titanic, it was called *A Night to Remember*. As we watched the film,

my Mother told me the story of my Paternal Great Grandfather, who perished when the ship sank on the 15th April 1912. Harris Cornblatt (Harry Corn) was 30 years old. He was married to Rebecca and they had two girls: Fay, who was five years old, and Stella, who was three years old (*I am Fay's Granddaughter*).

Harry and Rebecca met and married in Warsaw in Poland, but they settled in London to avoid the troubles that were sweeping across the rest of Europe. However, Rebecca's family were split up and some of them, including her sister had gone to America. Harry worked in upholstery and we think he may have had his own business, but they decided to travel to America so Rebecca could be reunited with her family and so they could start again there.

They bought four Steerage (*third class*) tickets for the Titanic; Harry's ticket number was SOTON/OQ 392090. When the time came to travel, one of the girls (*we don't know which one*) contracted a childhood illness, chickenpox or measles, we don't know exactly what, but because of that, she

couldn't go. So it was decided that Rebecca would stay in London with both of the girls and Harry would go to America, get settled, and then Rebecca and the girls could follow at another time.



▶ Rosalind's paternal Great Grandfather, Harry Cornblatt



▶ Rosalind's paternal Great Grandmother, Rebecca Cornblatt



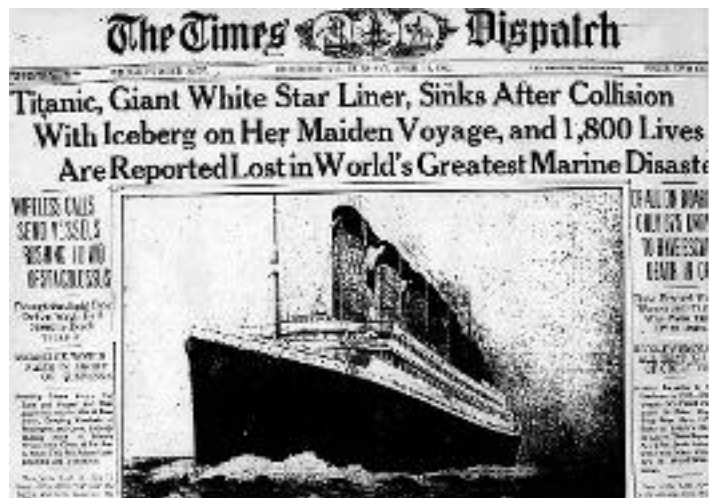
Straight after the disaster, the very first newspaper articles to reach the shores of England and America stated that the ship was safe and that no lives had been lost; but it wasn't long before the devastating truth unfolded.

After the disaster, Rebecca and the girls were left destitute, so Rebecca took it upon herself to make a living. She sold lingerie in a London market; however, to get to the market, she had to walk at least two miles there and back every day, pushing a cart with her wears as well as the girls in tow. Rebecca was one of the last surviving widows of the Titanic disaster to receive compensation.

Harry sent two postcards from the Titanic: one to his wife from Southampton, and one to his niece from Queenstown (*now called Cobh*), where the ship stopped to take on more passengers, supplies and crew. Both postcards were lost and no one knew where they were. Through the years, searches were made, but with no luck.

After my parents died (*my mother in 2011, and my father in 2012*), my sister and I were sombrely sorting through their wardrobes. On two of the shelves in my mother's wardrobe were a tonne of books and among them were a stack of books about the Titanic which my father must have collected. As I looked through them, I realised that a few of them were books I already had copies of and a few of them weren't. I picked up one of them, it was a small paperback and I noticed something sticking out one of the pages. I thought it was just a normal book mark and when I opened it on that page, I was shocked and stunned to find one of the original postcards. It was the one my Great Grandfather had sent from Southampton to his wife. It had been laminated, but it was still very dog-eared and in bad condition and there was nothing on it to suggest it was from Titanic except a faint, partial postmark '*thampton*'. There was no stamp and nothing saying 'Titanic' on it, but my sister and I felt half-excited, half-sad that we had found it. We were so amazed that it had been in our home the whole time, for goodness knows how many years, and my father had forgotten he had laminated it and put it in the book.

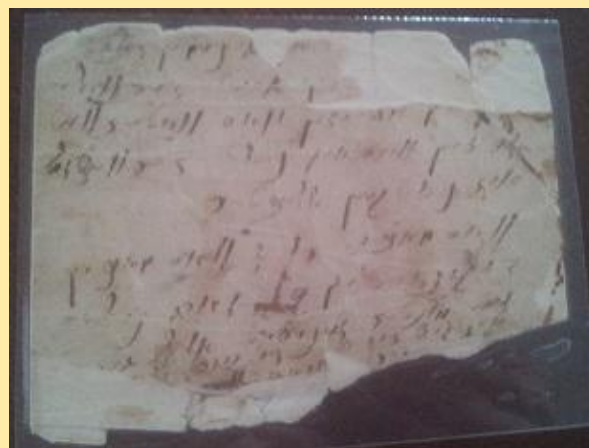
The postcard was written in Hebrew script and we found someone to interpret it for us. We were told that Harry wrote that he was all right, and though being in Steerage was comfortable, it was very cold. He wrote that he missed



Rebecca and the girls, and he sent his love. The postcard is now in a frame in my home.

Harry's body was never found, but when Rebecca died on 5th May 1959, an inscription was written on her grave stone that says, '*Relict of Harris Cornblatt Lost At Sea in The Titanic Disaster 1912*'. His shortened name, Harry Corn, is in the third class passenger lists in most of the books about Titanic.

THE POSTCARD



► Front and back sides of the treasured antique postcard, the story of which Rosalind is presently turning into a screenplay

In 1985, The Titanic was discovered and it really made me feel sad when I found out they were bringing artefacts up from the debris field. As far as I was concerned it was a graveyard that should have been respected as such and not touched; I was so affected by it that I couldn't think of anything else. I felt as though we, as a family, had been violated, and Harry, and all those who died, had been violated. It was an incredible feeling that I can't really describe. It was 71 years after the disaster, but I was so affected by it, I became a bit obsessed. I wrote to everyone I could think of to protest, but I never got any replies.

I realised, as time went by, that I had to learn to accept it and I got used to the fact that I couldn't do anything to stop it. I gradually came to terms with the fact that maybe it was okay for things to be preserved and saved, and put on show for future generations. The hull of the ship is gradually eroding away, where it lies two miles down, in the Atlantic Ocean; and there will come a time when it will disappear altogether. If small parts of it can be saved and preserved and kept for history's sake, then I believe Harry and all the others who died that night will live on.

A couple of years ago, I travelled to Southampton to pay homage and my respects while visiting the museums and memorials to the Titanic. I half hoped to see something in the museums that might have belonged to Harry, but, of course, I didn't. The experience, however, was so poignant and incredibly profound – to find myself looking at actual objects that had been on the Titanic, things that had belonged to people from a time of change. The Titanic sank just over thirty years after the Industrial Revolution was at its peak; and The Titanic was a symbolic marker of how engineering had gone wild to the extent of arrogance and money-making ignorance. The so-called “unsinkable” ship that proved everybody wrong and showed that the mind of man cannot outwit nature.

One of my ambitions, for many years, had been to visit the memorial on the actual dock in Southampton where Titanic



had sailed from – *Berth 44, Ocean Dock, Dock Gate 4, Southampton* – but the dock was closed to the public after 9/11. While I was there, I spoke to the man on the gate and explained my story. He kindly made some phone calls and after about half an hour, I received special permission to go into the dock and see the memorial. It was one of the most poignant moments of my whole life, just standing there thinking about the hopes and dreams and magnificence that was on that ship and people from every walk of life. There were people from so many different backgrounds – people that had bargained for tickets at the last moment and died, people that had sold tickets at the last minute and survived – and just thinking about the huge scale of it and the universal placing of people on that ship by the hand of fate was very powerful. I was visualising Titanic setting sail, holding over 2,500 hopeful lives in its hands, and I had tears rolling down my face. It was a long time before I could tear myself away.



► **The memorial on Dock 44 at Southampton**

I have all the books, all the films, copies of newspaper stories that came out at the time. I know quite a bit about the Titanic, I've even written a song about it, '*A Beautiful Lady - Titanic*', which won a Merit award in 2001 at the Portsmouth Music Festival. This song has also been recorded onto a piece of film footage of The Titanic, it has been aired on Portsmouth radio and it has been played at Titanic exhibitions [<https://www.youtube.com/watch?v=RGIBSV9lq-g> &feature=youtu.be]. The mystery and constant reports of how and why the Titanic sank have been the reason why the story is still so intriguing today. Coupled with the resultant mix of the very wealthy and the very poor, who had been separated by class on the ship, and yet found themselves banded together in the aftermath of the disaster. This incident also began the precedent of safety at sea. It became law to have enough lifeboats for every passenger on every ship. Wireless communication, until then, had been an informal experiment, but was then formalised and improved and used as a definitive way of communicating at sea after laws came into force on August 13th 1912.

Radio: One Woman's Family in War and Pieces

by Alice H. Green &
Peter H. Green

The following excerpt is from a book called *RADIO: One Woman's Family in War and Pieces*, and it is written by the mother of a writer friend of mine, Peter Green. His late mother, Alice H. Green, entrusted him with the task of getting her story down on paper and out into the world at large, and I feel very honored that he has allowed me to share an excerpt of it here in *Fringe*. This is a book that is very close to Peter's heart and he hopes that it paints an accurate picture of what a true, unsung heroine looks like. While she may not have been on the front-line, or have garnered any military awards or recognition, she is still the model of a heroine to her children, family and those who knew her personally.

A FISH STORY: THE ONE THAT GOT AWAY

THIS IS THE STORY OF A MARRIAGE. Or is it? Can you call it a marriage if your husband and father of your two young children is never there when you really need him—off on a business trip, a quest for real cannoli in a dangerous part of town or an enlistment in the U. S. Marines?

When Ben went off to war, I was left with everything else: running the household, juggling the budget and maintaining the car. So it fell to me to figure out how to do all this on Ben's hundred-dollar-a-month allotment check, plus whatever else he could scrape together and send home from working in off-duty hours and winning at craps. It was obvious I had to go to work. But, with all these new duties and two small children under my wing, what could I do? There was a labor shortage. Sure. But was it so bad that some desperate employer would pay handsomely for two hours of a frazzled female's time after a hard day? Shall we say, fifty dollars a week?

I wondered at times how I had gotten myself into such a situation.

You see, I landed a whopper. Maybe, like Ben's fishing buddies, you think I'm telling you a whopper. But believe me, it's true. One day in 1936 I saw Ben Green on the tennis court for the umpteenth time, but he still couldn't seem to remember my name—even though it was an easy one, Alice, for heaven's sake! Ever since that day when I set my cap for him, determined we should marry, I've wondered what possessed me to do such a thing.

I thought I knew who I was getting. A man about town, worldly, kind and dashing—literally, in a roadster with the mayor's seal on it. A storyteller who could enthrall me for hours. He was quick-witted; I could trade wisecracks with him. He seemed to be a good catch, one any girl would be proud of. I took the bait when he said he could broaden my world. Boy, did he! He almost flattened me in the process.

But every time I tried to reel in my catch—with a migratory instinct as wide as the oceans of the world—he was gone. Not just evaporated, like a normal leprechaun, but disappeared—on an assignment, a business trip or, despite his need to support a young family, an enlistment in the world's biggest war.



• Top: Alice Herlihy Green (1913-1982), pencil sketch; Centre: First Date; Below: With husband, Ben.

Radio, Book Excerpt Cont'd

Ben did spend a lot of time in the service fighting—to stay alive, and to get untangled from his predicament. I can laugh about it now that the dust has settled and all this is in the distant past. But we didn't think it was so funny at the time. In fact, we endured the war in a state of quiet desperation. Frankly, I'm still not amused. He loved me, he treasured me, and he pampered me—and then he left me for the Marines.

In the absence of the Brain, who heretofore had done all the figuring, I put on my thinking cap and pondered how I could supplement our drastically reduced income. Ben and I were both writers by trade from the start of our careers, he as a publicist, radio producer and advertising man and I as a press agent. Words had been our livelihood. As he prepared to depart we had queried all of our contacts in media—newspapers, magazines and radio, including one of the most successful, Irna Phillips, the mother of soap opera, who responded. Ben thought if the trial scripts I was asked to write for Phillips were successful, I could earn as much as 150 dollars a week!

When I got married, like most women in those days, I shelved my career hopes and focused on starting a family. Then our plans were disrupted by war. Women had gotten the vote in 1920, and with so many men overseas, who could staff the factories, the businesses and the other men's occupations? It was our big break, and our hopes of taking flight were high. We didn't count on the headwinds: our domestic tradition, conventional views of our role and just plain male obstinacy, even of our own husbands!

What made coping with these burdens bearable was radio. While I labored, washing cloth diapers, ironing, cleaning, arranging for home maintenance and serving children's meals six times a day before I could relax and eat dinner alone, the radio was at my side. A dependable companion, with useful information, entertainment, daytime serial drama, comedy and the big band music of the era, this magic box brought the world into my living room. Further, it explained to me and the rest of America why it was all worthwhile, rallying a nation to arms. But radio also carried war news that struck fear into my heart: speeches by world leaders, reports on battles in Europe, and, most terrifying of all, on island invasions in the Pacific. Would Ben be next? Was he already headed there?

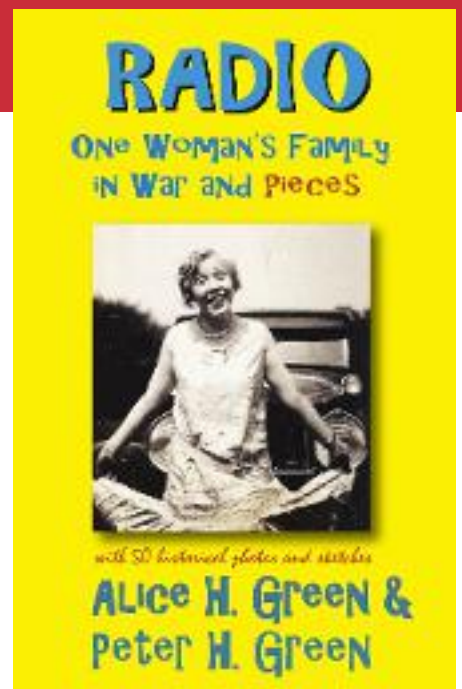
While I kept losing my big fish, I caught five even bigger ones. I owed my survival and such success as I could claim to five gifts I received during my lifetime. Although they were bestowed on me, I had to work with stubborn resolve to make use of them. The first was my early childhood in Minneapolis. The baby of the family, with three much older

siblings, I formed a special bond with Mama, a fearless and sturdy woman, as her sounding board and confidant. My second was a good education and the wits to win Ben, who gave me a motive and the courage to break from my overwhelming family, fly free in the ether of the media and start a family of my own. Third, despite my husband's illusive

enlistment in the war and improbable antics to distinguish himself and survive, he did provide me with the gift of his virtual presence in his almost daily letters—we carried on a companionable, casual conversation across eight thousand miles, in which we shared each day's minutiae along with our commentary on world events. In the severe post war housing shortage, my fourth gift was right under our noses—an opportunity to buy our Victorian wreck and remodel it—which led to decent dwelling space and a beautiful friendship with my fearsome contractor father. The final gift was a change which restored my dignity, self-respect and validation as a writer, but it almost crashed our marriage in mid-flight. Making sense of all this, it turned out, was the project of a lifetime.

Since my son Pete had already written a book about Ben, he insisted I tell my story in my own words, including the women's side of the war. It turns out I did have a book in me after all. He discovered this when he found a cardboard box, stored for years by my daughter Linda in her overstuffed garage. Over time I had started many ambitious writing projects: one about my childhood in a collection I called, "Why is Alice's Hair Always Hanging in her Eyes?" Next I pinned my hopes on a homemaker's take on the war in my "Between Us Girls" columns; I wrote other short essays, and "We Bought a Crooked House," our solution to the post war housing shortage. I never finished any of them, because, as I always said, Ben took the poetry out of me. Pete says, taken together and set in the context of women's heroic role in the war, it will speak for me, for Ben's role in the Golden Years of Radio and the entire pre-women's lib generation.

Perhaps my journey was fated: my birth family was about as migratory as Ben. The story begins with my childhood—as the youngest child of a civil engineer who built railroads



and his wife, among the last pioneers to tame the West—at a home our nomadic family established in chilly Minnesota. It continues in Chicago, haven to my father's new business and Ben's and my family as we staked our livelihood on a new industry, broadcasting. From steaming Agana, in the Marianas Islands, where Ben was transported and stationed to fight the Japanese foe, we get wartime news flashes, as Ben saw them from the nerve center of the Pacific war and reported them in his letters and on Armed Forces Radio Station WXLI, Guam. Then we move to Cape Ann, Massachusetts, where the children and I spent the fearful summer of 1945 with my sister's family. This story is both an eyewitness account of Radio's Golden Years and the personal history of one of the millions of women who were called to fight bravely on the home front. We were challenged to overcome great obstacles—privation, our

children's sense of abandonment and male resistance—to support our country's cause. Silenced for so long by circumstance and struggle, I now at last have the chance to tell my story.

Oh, Peter will have to help—writing the ending, tying it all together and doing more research—would it kill him to read a book once in a while? He'll also have to finish the parts I started, create chapters I know happened but never wrote down and make darned sure it all gets published. Lots of luck with that one! And I'll throw in a wry comment when called for, but it's not so easy to do from here.

When Ben and I tried to teach Peter how to write, we'll see if he was paying attention...

- **For more information on Radio: One Woman's Family in War and Pieces, visit Peter's website (details below)**

About Peter



Peter Herlihy Green is a writer, architect and city planner reared in a family of journalists. Peter found his father's 400 World War II letters, his humorous war stories, his mother's writings and his family's often hilarious doings too good a tale to keep to himself, so

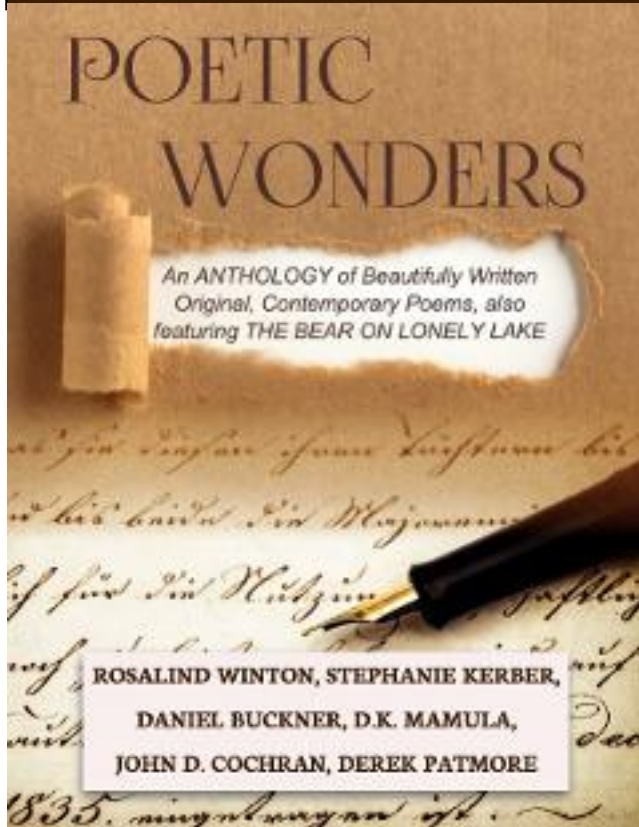
after years of architectural work and proposal writing for his design firms, he went back to Washington University to study creative writing.

The amusing antics and serious achievements of his father's military adventure are recorded in the novel Ben's War with the United States Marines, and his first Patrick MacKenna mystery novel, Crimes of Design, were republished in 2014 by Greenskills Press. A new Patrick MacKenna mystery, Fatal Designs, appeared in early 2015. In 2016, the second book in his Voices of World War II series, Radio: One Woman's Family in War and Pieces. He lives in St. Louis with his wife, Connie, and has two married daughters and three very young grandchildren. He recently launched a website to help aspiring authors at <https://greenskills.com/>

- ▶ **Photo. above right. Peter with Judv Moresi at a book signing at 6North, St Louis, Missouri**



- ▶ **Peter's mother, Alice Herlihy, was born of Irish parentage, Francis Jeremiah Herlihy (above) of the O'Herlihy (*Druid name O'Iarleth*) educated clan of poets and songsters, who occupied the inaccessible Ballyvourney valley of Cork as early as the sixth century, and Mary Howard of County Cork. Alice's biography is best told in the book itself.**



We live in a time when the noise level going on all around us can sometimes seem overwhelming. In the busyness of our everyday lives and commitments, time for peace, solitude and reflection is becoming like a luxury of the past. Everywhere we go our minds are assaulted with a constant bombardment of unwelcome words, images and sounds. Whether it is tasteless advertisements that dominate television and social media channels or stores that blare mind-numbing songs, it can be hard at times to escape from the constant onslaught of today's noisy world. *Read: Near impossible!* That is why we need to make the time to switch off - to find that time to unwind, unplug and relax; to read a book or just hear your own thoughts for a while. In the past, poetry offered a unique way to reflect on life and to explore why we do what we do or say what we say. It helped people to understand life and understand themselves. It can also help us today. When you team an unbearably high noise level with a lifestyle that is ridiculously fast-paced, then it inevitably equates to a recipe for disaster. Poetry allows us to stand back from the world for a moment and to see life through a different lens. Sometimes a new lens is all it takes to rediscover what really matters at the end of the day.

INTRODUCING POETIC WONDERS

Poetic Wonders is an anthology of beautifully written original, contemporary poems and is a project I have been thinking about and working on for a long time. You know how it is, an idea flashes into your mind and kind of niggles at you for a while, then you realise you're thinking about it more and more and it won't leave you alone, everyone tells you to go for it, so you start visualising the end result, then comes an unrelenting desire to do something about it and then taking the action to make it happen. With all that comes the usual doubts, fears and procrastination, I wondered for a long while if I could actually do it, so I tried to keep the thought of it at arm's length for as long as I could, but I just couldn't stop thinking about it.

The problem also was, I knew I didn't have enough poems to warrant publishing a whole book, so I dismissed it for a long time, but then in 2013 I met Daniel Buckner on facebook. He had posted a poem I thought was really beautiful and I made contact with him. It transpired that he had many poems, but had never published them and he also showed me his short story, told in rhyme, *The Bear on Lonely Lake* (which I have included in *Poetic Wonders*). When I read it, I was completely overwhelmed by the greatness of it. I thought it was so amazing and Daniel asked me to edit it for him, which I did; and then in 2014, I produced and voice recorded it. Having been in the engineering side of a recording studio many times, overseeing the production of my songs (that's another story), it was strange to find myself in the recording booth behind the mic, making a recording. I absolutely loved the process and it was a wonderful experience, I didn't want it to end.

Daniel wrote *The Bear on Lonely Lake* in memory of his late wife and it reflects the very difficult times he experienced. The story is about an old man who, after losing his wife, moves to the wilderness to live a solitary life. He is so sad about losing his wife, that he does not want any human contact and he spends his days quietly living off the land, but then, a young family build a house nearby and the old man becomes very resentful, angry and hateful, he wants the family gone, so he hatches a cunning plan to run them out. The family try to make friends with him, but they have no idea what his intentions are. At times, throughout the story, the old man feels guilty about what he is doing, but his stubbornness wins over and he carries out the plan. The plan backfires and the old man has to find a way to make things right again.

There is a surprising twist at the end and it covers many emotions, including love, resentment, loneliness and redemption. Here are some excerpts...

- ▶ Right, Rosalind in the studio after completing the recording of *The Bear on Lonely Lake*



A scenic landscape featuring a calm lake in the foreground, a dense forest of evergreen trees in the middle ground, and snow-capped mountains in the background under a blue sky with scattered clouds. A small wooden cabin is visible on the left side of the lake.

TWO VERSES FROM THE BEGINNING OF THE STORY

He retired to a cabin, on a lake
A world away,
Where the nights are just as silent,
As the undisturbed bright day.

Just a small and humble cabin,
Old tin roof and creaking floors,
There were no familiar neighbours,
Nor did he want them anymore.

FROM FURTHER ON IN THE STORY

While sitting in his favoured spot,
To tend his fishing line,
He saw a thing, he knew not what,
And left the fish behind.

He scampered over rocks and such,
To make the far thing clear,
Then wished he hadn't cared so much,
As to it he grew near.

"A fam'ly car", he growled aloud,
"And with some brats no doubt!
I've come this far to be alone,
And the world pursues me out?"

LATER ON IN THE STORY

"Now, see here!" said the old man,
To his neighbor standing near,
"Note the length, the width, the span,
These tracks are made by bear."

The kindly neighbor's sentiments,
Weighed heavy on his brow,
As over the line of tracks he bent,
Said he, "we must move now".

The old man thought he sold it true,
His plan had worked for sure!
Too quickly did he revel,
In his plotting so impure.

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Daniel then introduced me to someone else who also wrote poetry and that was when the concept and format for Poetic Wonders started to formulate in my mind. I thought how great it would be to produce a book with not only my poems, but those of other talented authors as well. All of a sudden the idea seemed more viable and after putting the word out, I ended up with five wonderful authors willing to submit their poems to the project...



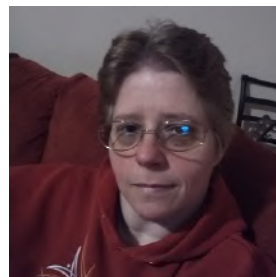
Daniel Buckner



Stephanie Kerber



John D. Cochran



D.K. Mamula



Derek Patmore

They each gave me 15 amazing poems for the book on a diverse range of subjects and I had so much fun reading them and formatting them for the book, it was really taking shape beautifully and my confidence in the project grew.

In the past I have written poems for friends and family who wanted an appropriate poem written to represent something specific, I even wrote one about a fence when the residents of my parent's block of flats were arguing over what should happen to it, my dad stuck the poem on the door at one of the entrances of the block for everyone to see, it caused a giggle among the residents and made them all smile, which was great. I really enjoy doing that because it is such a great challenge when I am given a subject to write about and I love trying to find different and clever ways of saying things, finding the rhyming structure and 'feel' of the poem. This one came about when I was discussing what life was like before computers with some friends and as we were talking, I thought of this...

GOOD OLD...

First there was GOOD OLD feather and ink,
Nothing complicated to cause a stink,
You just wrote a letter to send through the post,
It usually got there, a year at the most.

Then came GOOD OLD ball point pen,
Something to write with again and again,
But still not quite perfect, there's always some
doubt,
'Cause sooner or later, the refills run out.

So hail to GOOD OLD typewriters galore,
That delivered words faster than ever before,
And oh em gee guess what you could do?
Make a copy with carbon paper... Whooo hooo.

But sometimes the paper would not go in straight,
And ohh disaster if you made a mistake,
It meant starting all over again,
Should have gone back to GOOD OLD pen.

But they evolved to GOOD OLD electric that had,
First ribbon, then golf ball, then digital pad,
Which was great as it wasn't quite so complex,
And in turn did away with the dreaded tipex.

They were fast and furious three hundred words a
minute,
But that did not deter progress, did it?
Fantastic for a while but admitted defeat,
When GOOD OLD computers made them obsolete.

Now what can I say,
Could talk about computers forever and a day,
Riddled with lockouts, viruses, internet disruptions,
Forgotten username and password corruptions.

With GOOD OLD email, facebook, twitter, MSN,
There's never a need to write ever again,
GOOD OLD technology but is it all hype?
Not now I've discovered GOOD OLD skype.

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As the poets came on board, so several different aspects came together to compliment the anthology. My daughter, who is a talented artist, has agreed to illustrate some of the poems, while Enoch Anderson, my lyrical hero, has agreed to write the foreword. Enoch has written incredible lyrics for Barry Manilow, including lyrics for the album '15 Minutes'. As a fan of Barry's I have been in touch with Enoch over the years about my lyric writing and he has been very kind and I thought he would be the perfect person to write the foreword

The poems themselves are all wonderful and each author has their own distinct voice and style. It is always nice to hear the story behind the poet, so there is an introduction to each author in the book. Stephanie Kerber, for instance, is a talented poet, but also a busy mum. This is a sample one of her poems from the book.

THE JUGGLER

By Stephanie Kerber © 2018

It is here when the light warms the rooftops
And it stays when the sun has gone down
You don't need to go looking, to find it,
This circus is always in town.

Performers of all types are found here,
The strongman, the clown and the freak,
But of all the attractions and sideshows,
The juggler's the one that they seek.

She lives in a world of her making,
Her caravan beckons you in,
But bright as her costume still sparkles,
You can see that the fabric wears thin.

The juggler is always in motion,
There's never a moment to spare,
Her life is the endless exertion,
Of keeping the balls in the air.

There's a smile that is crafted from lip gloss,
There are diamonds of glass in her ears,
She carries a pair of dark glasses,
For the times when she needs to hide tears.

The balls that she juggles aren't solid,
They change with the whims of the day,
They are thrown to the juggler by others,
But she never refuses to play.

There's a ball for the young and the hopeful,
And there's one for the tired and the old,
There 's one for the anxious and weary,
Who need shelter and rest from the cold.

There are balls for the dreamers, the restless,
And those who need respite from strife,
There's a ball to give hope and endurance,
And the strength to keep faith with this life.

The juggler can never stop watching,
Dares not take her eyes from the balls,
For somebody's life will unravel,
If even just one of them falls.

Though her hands may be bleeding and blistered,
The juggler will never complain,
The circus, her audience, needs her,
And that will make up for the pain.

There are things that the juggler is hiding,
And they give her the strength to keep on,
She is holding them safe by her bedside,
And she finds them when others have gone.

They are symbols of hope and of freedom,
They are things that no person has known,
For the juggler has treasures and secrets,
A collection of balls of her own.

So at night time when no one can see her,
And her pace can be gentle and slow,
With a sigh of relief and contentment,
The juggler continues to throw.


There's a ball for her friends and her loved ones,
There is one for the strength of the word,
There's a glittering ball for the beauty,
Of all of the music she's heard.

There's a ball for the power of nature,
And one for the gold of the sun,
A ball for the peace of the night time,
And the last for the moments of fun.

As she throws them she knows they define her,
Without them she's nothing at all,
The life that the juggler has chosen,
Is the rise and the fall - of the ball.

"Every one of us deals with any number and combination of responsibilities and duties, with emotional and physical demands taking their toll on our spirits. But for all of us who juggle lives like circus balls, the constant motion is made bearable by the balls we throw slowly and gently when we are given the freedom to choose."

~Stephanie Kerber



Here are a few more poetry samples from the authors in the book.

I am Thankful

I am thankful for the sun that shines in my eyes,
For the air that fills my lungs,
I'm thankful for living to be this old,
And thankful for still being this young.

I'm thankful for the music I hear with my ears,
For the song that plays in my heart,
I'm thankful for being able to stop now and then,
And for being able to once again start.

I'm thankful for the rain falling from the sky,
For the snowflakes that light on my face,
I'm thankful for a cool breeze in the summertime,
And in winter, for a warm fireplace.

I'm thankful for the hands that allow me to touch,
For the feet that allow me to walk,
I'm thankful for aromas that tempt my nose,
And the voice that allows me to talk.

I'm thankful for the chaos of life being lived,
That reminds me I am alive.

I'm thankful for the moments of quiet peace,
That make me glad I survived,

I'm thankful for the stars above me at night,
And the ground beneath my feet,
I'm thankful for the grass that grows so green,
And the flowers that smell so sweet.

I'm thankful for smiles and laughter and joy,
Shared with loved ones through the years,
I'm thankful for every moment, good and bad,
Even for the heartache and tears.

I'm thankful for the ocean, the waves and the shore,
For the mountains, the trees and the land,
For the earth, the sky and this great universe,
God created with a wave of his hand.

I'm thankful for all the friends I have made,
Whether near or far apart.

I'm thankful for all that my eyes can see,
And for those things only seen by the heart.
I'm thankful to be living in this amazing world,
And to experience all its beauty,
I'm thankful to know I am part of it all,
And to know it is all a part of me.

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The background of the page is a composite image. On the left, there are several tall palm trees against a bright, hazy sky. On the right, a body of water reflects the palm trees and the sky, creating a symmetrical effect. The overall color palette is warm, with yellows, oranges, and greens.

MY MIRAGE

From the far corners of my mind,
To the shores of the Caspian sea,
A vision of beauty began to unwind,
From the innermost dreams in me.

From the warmth of a desert breeze,
To the quenching waters I desire,
From her green eyes like palm trees,
My heart raged - for her - on fire.

From the deepest depths of my soul,
To her image I could not stop seeing,
My visions began to take their toll,
And I was captivated by her being.

From our first meeting, that first day,
To transform instantly into a montage,
She was to be my future, my life, my way,
But is forever imprisoned, as my mirage.

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The Wonders of Spring

Strolling through the woods in spring,
Smelling primrose, bluebells and all lovely things,
Daffodils swaying from border to border,
In fabulous unison as if done to order.

Young birds cavorting in the trees,
A fragrance from flowers on a gentle breeze,
In a nearby field rabbits on the run,
Leaping about having lots of fun.

Lambs in the fields skipping about,
While in the stream there is the splash of a trout,
Lightly stepping through flowers so tall,
Trying to miss them come one, come all.

Again that fabulous fragrance on the breeze,
Then casting one's eyes up into the trees,
Red squirrels jumping from branch to branch,
Are they doing a courtship dance?

Making your way to the edge of the wood,
Then casting eyes back at the scenery so good,
Taking in the wonders as if to devour,
Wishing you could stay there for hours and hours.

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To close, this is a poem I wrote when I visited Land's End in Cornwall, mainland Britain's most South Westerly point. It's a beautiful place and I was with a friend and we were walking along the cliff edge in bare feet on grass that was as plush and thick as lush carpet. It was a warm, sunny day and as I was looking out to sea, I was deeply inspired.

THE SCENE

I gazed across the rugged landscape,
That nature had graced with artistic hand,
I could only see to the edge of the sky,
Beyond, such secrets remain untold.
No one could match such talent as this,
Could never portray this masterpiece,
That changes its colour by day and by night,
Blending the mood with the hour.
And could I be a part of the plan,
A figure of nature's idea,
Unable to turn away from the scene,
I am lost forever here.



Poetic Wonders has been a long time in the making, but I have never given up on this book idea. I have always believed poetry has something special to offer the world and the support and encouragement I have received during the production of it has been incredible, I hope to publish it in the next couple of months and will announce a date very soon. In the meantime, I would love to read some of your own compositions, as poetry should never be allowed to disappear. It is such a beautiful art form and it needs to be kept alive and preserved for future generations.

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ABOUT ROSALIND

As well as her editing work, Rosalind has been writing poems, lyrics and songs for over 30 years. Her poem, 'Precious Child', was published in *The Best Book of Life and Love* in 1995. She says she will never forget the wonderful, elated feeling she got when she first saw her poem in print. She writes poems for anyone needing a relevant poem to commemorate an event or as gifts and she has a vast catalogue of work. Her lyric writing has led to opportunities to work with amazing musicians and vocalists. Over the years she has heard some of her songs performed live on stage, has won awards and has written original musical theatre projects and school plays.

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ONE VOICE
LITERARY AGENCY

Do You Know Your Story?

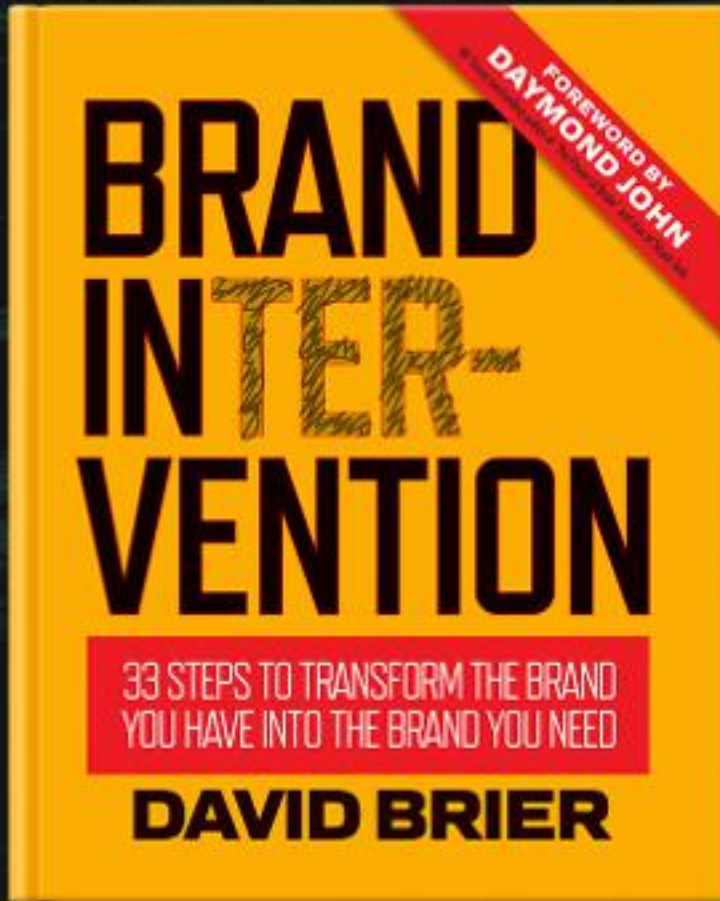
Here at *Fringe*, we LOVE stories; and to be perfectly honest, we simply can't get enough of them. We love your personal stories, your business stories and, of course, your stories of the imagination. Stories are the LIFE-BLOOD of our society and they are an integral part of not just shaping our identity, but in also shaping our future. At the moment, business is going through a process of change, and in order to be relevant today, you need to unquestioningly know YOUR STORY. As the world grows more and more impersonal, largely due to technology but also due to several other significant factors, a gaping void is now clearly being left in its place – the search for MEANING. People want more than just a product and service. They want purpose, added value and something meaningful with every transaction. They want the story behind the product or service – *Why is this relevant? How did it come about? How is it going to help me, my family, and our planet in the long run? Who is the person providing this: Are they a trusted source, and how do their values align with my own?*

Life is more than just a series of transactions; and it is certainly worth more to all of us than being reduced to a series of digital transactions, where all the meaningful human interaction has been removed from the process altogether. Besides, it almost goes without saying that some of the most memorable things about a business have been the things that cost next-to-nothing, but which still mean so much? Things such as a smile, a warm welcome, the door being held open for an elderly person, being treated with courtesy and respect and dignity, a chat about the weather (*which is an integral part of daily life here in Ireland*). All of these things and more are being lost in our daily lives through the cold face of technology and people everywhere are starting to feel the harsh reality of it. That is why defining YOUR STORY is everything today.

To this end, we want to actively feature articles which promote Creative Entrepreneurship and which help business owners clearly define their story... Both their personal story and their brand's story. Your story is where the real connection is made, and it usually outlives both the transaction and the use of a product or service itself. So on that note, as part of our Creative Entrepreneurship section, we have two great features. First off, we have an article from David Brier, a master brander and brand interventionist, on *'How to Create a Brand that's Bigger than Yourself'*. Then, we showcase here *a Portrait of a Life Coach* from Janna Yeshanova, because not only has the coaching and mentorship profession become the second fastest growing industry after technology, it can undoubtedly prove invaluable to *both* your professional life and personal life.

DO YOU NEED A BRAND INTERVENTION?

WRITTEN BY: DAVID BRIER



Brands can no longer just 'get by'. Brands today must be relevant, distinct, real, definitive, and not entirely predictable. Anything less demands an intervention"

~DAVID BRIER

ABOUT DAVID

David is the recipient of over 325 international awards, is ranked #3 worldwide for branding by Klout, and is the recipient of the Presidential Ambassador for Global Entrepreneurship medallion. He has been featured in Adweek, Forbes, INC, Huffington Post, Entrepreneur, Business Insider, Communication Arts, How Magazine and numerous blogs and podcasts. Taken from over 30 years of building global brands, regional brands, local brands and start-ups, David's new bestselling book 'BRAND INTERVENTION' is a no-holds-barred, no-punches-pulled compilation from a master brander that will liberate your mind, empower your strategies, and elevate your brand. Here, at Fringe, we get a flavour of what a BRAND INTERVENTION entails, and how you can use your personal story to define and leverage a brand that's bigger than yourself.

BUILDING A BRAND THAT'S BIGGER THAN YOURSELF

*"A Good Brand makes us feel good about what they stand for.
A GREAT BRAND makes us feel good about what we stand for."*

~DAVID BRIER

Know this: Brand strategies make or break a brand.

A Simple Case Study: Why this Company Refused to Do Like Everybody Else (and the Results Nobody Predicted)

How did 'Bridg Street Station', a boutique burger joint, break the rules and get over 2,000 customers in the first couple of months of opening? By slaying sacred cows of the fast food industry. And by doing what no fast food company would or could do. In my time working with them, here are a few examples of the sacred cows we slew, and the new rules we created.

- The sacred cow rule of using the cheapest containers possible.
- **Instead:** use over-the-top branded containers that act as ambassadors.

- The sacred cow rule of making initial promotions focus solely on predictable price promotions with no other differentiator
- **Instead:** create an initial buzz so spectacular that there were lines going into the street at the grand opening.
- The sacred cow rule of treating your commodity like a commodity, and nothing more.
- **Instead:** create a burger experience like no other. A place to bring your visiting friends and family to as soon as they step off the plane.
- The sacred cow of treating the customer like a moron with the IQ of a gnat.
- **Instead:** treat customers as intelligent and valuable consumers who enjoyed riding on the burger train of fun.

The right strategy will help your brand tap into a gold mine—an overlooked niche—connecting dots that others have missed. The wrong strategy is an endless money pit, sucking not only resources but the life out of a dream that can (and should) revolutionize an entire industry. Losing market share, one ends up more desperate day by day, forfeiting *the necessary perspective that great brands operate on* **to consistently win. They broke the rules. And had a grand opening that rivaled a new product launch at an Apple store.**

Above is just one story of a brand (a start-up) that broke the rules and reaped the rewards, below are several others, followed by two short exercises to immediately help your brand stand apart amid the clutter and noise.

CONNECTING DOTS YOUR COMPETITION IS MISSING

What do smarter brands do? They differentiate.

The Artisanal Chocolatier

Increased sales 300% in 30 days with no other change than how they displayed and told their story on their new box sitting on their back counter—**no** price change, **no** new sexy personnel, **no** new flavors, **no** other variables to skew this dramatic shift in how customers now couldn't get enough of their products.

A Midwest City

Experienced a 500% increase in walk-in tourism in 12 months following the rebrand, using the same channels as before (now only in a smarter, impossible-to-ignore way).

A Nashville-based Startup

Closing 100% of new customers with its water designed exclusively for athletes.

FIVE SECRETS TO BRAND GREATNESS THAT YOU CAN APPLY RIGHT NOW

Every brand I know has this goal: *being different with little or no perceived competition*. Notice the word in that previous sentence: **perceived**. A brand, if it's controlled well, controls how you and I perceive it, whether it's seen as a rebel brand, or a rock-steady brand or disruptive, new (and vital) brand.

#1. A properly controlled brand will allow you to rise above your competition

How will your customer come to know—and value—you and your brand? Sometimes it's observing what "the other guy" is doing, and going in the opposite direction. Don't be slightly different (it's as useful as "we ran more yards" but losing the Super Bowl). Be 180 degrees different.

Bridge Street Station, the boutique burger joint above is the perfect example of going in the opposite direction to what is expected.

#2. You must make your brand memorable

In fact, you want people to say, "What the heck are they doing? Who are these people? I want in."

#3. Present your brand as a category leader

You want to own the "head space" of your target market. When they're ready to buy – you are their ONLY choice.

**"SHIFTS HAPPEN.
CUSTOMER VALUES
SHIFT. SMART BRANDS
MIRROR THAT."
~David Brier**

*"Brand Intervention is a must-read for today's businesses and start-ups that want to stay ahead of the endlessly shifting marketing options we all try to keep up with. The book content and format are killer, unlike any other book on branding I've ever read or seen."
~ Huffington Post*

#4. Give the buyer something new to consider

In overcrowded categories where you can't afford to blend in, this is especially important. Grab the attention of that busy shopper, the distracted parent, or harried executive, the insatiable foodie. Get them to STOP whatever it is they're doing and LOOK.

#5. Exceed expectations and push up value

An example of this is by using something that is often overlooked - 'Post-Sales Branding'.

EXERCISE #1: APPLYING 'BRAND INTERVENTION' TO YOUR OWN BUSINESS/BRAND

Here's an exercise to help you *Rise Above the Noise*. On a piece of paper or in a program, answer these questions.

- How is your branding strategy different from your competitors?
- What are the "sacred cows" of your industry?
- What rules could you successfully break to set you apart, raise expectations and shift the rules everybody's been following?

Remember: Brand Dominance is not a reflection of your company's size, and you don't need to waste tons of money to elevate your brand.

EXERCISE #2: HOW TO ELEVATE YOUR BRAND

Here is a further appraisal exercise to apply to your business in order to help you to 'Rise Above the Noise' right now.

Answer these questions:

1. Why you vs. your competition? *Be very specific.*
2. Look at your competitors – *how is your business the same or similar?*
3. If you discover 75% or more similar promises or claims, *you have a branding problem* and are losing sales.
4. Finally, isolate the *key differences that your customers do value.*
5. Take those differences and use them to redefine your brand's story.

"In short, the common trait that defined Branding came down to four words: *The Art of Differentiation*. Intelligent use of this key factor has earned clients millions of dollars in growth and new business. "

~David Brier

Why Brand Intervention?

It does three key things not found in other business books/courses and books/courses on branding:

1. It does **not** waste words, has zero BS, and actually respects and values your time
2. It *shows*—and doesn't merely theorize—**why** you brand (and **how**) in today's noisy climate
3. It's the culmination of 30 years of working directly with business owners, CEOs, global brands, start-ups, small brands, niche brands and even cities.

You Need to Read It if...

- You want to eliminate the unnecessary mistakes made by so many brands.
- You want to capitalize on the experiences of someone who has helped brands sell over \$3 billion in products and services.
- You are stuck or struggling where you are at.
- You are not satisfied with where your brand is and know you're capable of more.
- You and your brand are doing okay, but you need to find the next level.
- You need 2018 to be a **massively successful** year.

David specialises in *Branding, Rebranding, Design and Growth Strategies*, and can be contacted directly via his website RisingAboveTheNoise.com. For regular insights into the holy grails of true creative branding and entrepreneurship for the 21st Century global marketplace, signing up to his newsletter is *highly* recommended. BRAND INTERVENTION is essentially "the first book written for entrepreneurs, CEOs, start-ups and brands that don't have time to read a book on branding." In short, it has been said that there are no shortcuts to the top. In reality, there are plenty of shortcuts and they are found in insight. David's book offers just that – an all-encompassing, yet to-the-point summary of what branding should entail for both new and existing businesses today.

PORTRAIT OF A LIFE COACH

INTERVIEW WITH: JANNA YESHANOVA

Janna Yeshanova, MA., MEd., ACC is a life coach, leadership trainer, conflict resolution consultant and executive coach who also still finds the time to write novels in both her native Russian and her adopted English. Originally from the former Soviet Union, Janna escaped to the United States when persecution became violent during the crumbling of the Soviet state. Arriving in the United States with her mother and daughter in tow, \$126 in her pocket and knowing not a soul, Janna's talent and life experience have helped her become a premier trainer and personal coach.

While in her former country, Janna acquired her Master's Degree in *Russian Language and Literature from Moldova State University* and received a national award from the Minister of Professional Education in Moscow for outstanding work with her students. Upon arriving in the United States, she added a second Master's Degree in *Applied Behavioral Science/Organizational Training and Development* from Wright State University. Her business, Life-Spark LLC, helps individuals, groups and organizations find perspective. In this article, she shares how she got into this line of work, what a life coach does, and offers a handful of useful tips for when your get up and go has gotten up and gone.



The Meaning of Life Coaching

Hi Janna, it's nice to have you back with us at *Fringe Magazine*. This time, I'd like to talk with you about your experience as a life coach. Briefly, what does a life coach do?

Everyone is interested in improving their life. Everyone wants to enjoy their work, earn more, have great relationships and live well. A life coach provides that opportunity by helping to turn these desires into clear goals, plans and actions. Goals and plans can be vague ideas, hard to implement. Everyday life offers many distractions. Ideas become less and less clear, and people start seeing obstacles instead of opportunities.

Coaching is distinct from counseling and therapy. A counselor is a healthcare professional, who will explore your past to focus on traumas and change self-destructive habits. Coaches start with the present circumstances and help the client define a path to his or her desired future. A life coach helps to make constructive changes in your personal and professional life.

Is coaching regulated like counseling and therapy?

No, Rosalind. It used to be that anyone could hang a shingle and start a business as a life coach. Now, you don't even need the shingle, just a JPG on a website. That's why ICF (*International Coach Federation*) has set up standards and a certification program in the absence of regulation and licensing.



So, how did you get into life coaching, Janna?

When I was working on my Master's Degree at Wright-State University, I was introduced to conflict resolution by Dr. Dan DeStephen, my teacher and mentor. Through that, I received extensive training as a mediator and volunteered at the Dayton Mediation Center. Then I taught Conflict Resolution classes at Antioch University for several years. When I realized conflict was largely internal, I found my way into life coaching.

So what does life coaching look like? If it isn't therapy, what's going on?

It isn't therapy, and psychology plays a role in the form of positive thinking. You may have seen the video *The Secret* several years ago. It talks about visualizing your goals, as though they have already happened. That's the central message, and like the video says it can work for you or against you.

The secret of *The Secret*: Positive Thinking matters, Positive Action matters more.

Robert Anton Wilson (*Prometheus Rising*) says each person has two internal voices: the *Thinker* and the *Prover*. The *Thinker* focuses on an idea, and the *Prover* will build a pile of evidence to support this idea, ignoring contrary data. We call this *confirmation bias*, and we all need help addressing it (when it's not working in your favor). A key step in life coaching is helping clients define and pursue achievable goals. So, when the *Thinker* starts being positive, the *Prover* proves that instead, which encourages the client to take actions and get results...*"What the Thinker thinks, the Prover proves."*

That's really abstract.

True. Let's try an example.

Steve – A Case Study

Steve (not his real name) was a forty-three year old professional going through some tough times. His father, with whom Steve was very close, had died, and Steve's whole life had been on a downward spiral for nearly a year. Already under the care of a psychiatrist, a recent increase in depression meds left his head buzzing. Unemployed, he spent 15 hours a day in front of a television while smoking two packs of cigarettes. I don't have a prescription pad or a couch, but I do have an open ear and a (virtual) bag of tools.

During the first half of our meeting, he gave me his history. A therapist, probably, would have taken careful notes and delved deeper into his past for clues, but as a coach I start with the current situation. It was clear from our first meeting that Steve thought of himself as a loser and a failure. His *Thinker* was sending the wrong program to his *Prover*, but the fact that he found me was promising.

Steve's life was being overwhelmed by a couple of addictive negative habits – television and cigarettes.

Starting with television, I asked what he might do about that. "I have an idea", he said, "I could take the TV off the wall and drag it to my girlfriend's garage."

My reply was "Will you allow a piece of electronics to control your life? I want to lose weight. Would it work if I move my refrigerator to my neighbor's house?"

"No. It wouldn't" he answered. He was right of course. *I would find a way to break my diet and he would find a way to watch his shows.*

"Then what should be done instead?"

"Just stop eating", he said, responding to my issue rather than his own.

"This doesn't work for me, Steve. I tried. But we are here to deal with your plans. What do you really want to see in your life?"

He paused, then, he exploded. "I want to find a job. I want to cut back on TV! I want to stop smoking! I want a normal life! I want my girlfriend to love me!"

"There's a trick to breaking habits," I said. "When you remove a habit that drags you down, like smoking or

What the Thinker thinks, The Prover proves.

~Robert Anton Wilson

constant TV, or any other one, you can't leave an *empty space*. You need to exchange one habit for another. What would you like to do instead of watching TV?"

"I used to run several miles, and I loved it."

"Could you do that now?" He shook his head *no*. Not that much.

"How far could you run?"

"A mile, maybe, two."

"Are you willing to do that?" This time his head nodded *yes*.

"When are you willing to start doing that?"

The answer was "Now!" - and we set a goal.

Here you see the coaching process in action:

- Asking questions to encourage client to self-discovery - Clarifying what the client really wants
- Assessing the client's current situation
- Reviewing his/her available resources and options
- Creating an action plan
- Instilling motivation and commitment
- Measuring and keeping your client on target
- Celebrating successes

Steve decided to limit television to his two favorite shows: only one hour a day. We built a plan to cut back on cigarettes, and another one: to look for work. He left with an action plan and a new sense of commitment. For the next few weeks I was sending him supporting messages, and he was reporting the progress between the sessions.

He started to implement his plan. Some weeks were better than others, but those *others* were pretty miserable. Over a short time, the story he was telling himself changed: the *Thinker* in his head turned positive, and the *Prover* took up the new mission.

Steve began to enjoy his daily two mile run. He added morning meditation and journaling. Over time, cutting down on cigarettes became skipping whole days. One day, with six cigarettes left in the pack, he crushed it and tossed it away. He hasn't smoked since.

He sent me a draft of his resume and cover letter, which I passed on to a reviewer. The revised paperwork and Steve's now cheerful outlook led to an offer, then a job. He's happy with his life, he is improving his health - his Doctor significantly reduced his medication. Steve and his girlfriend make occasional use of his television, which is still attached to the wall of his living room.

Best of all, my refrigerator is still in my kitchen. I followed my own techniques and lost nine pounds in three weeks. To paraphrase some business advice, *you can lose weight when you eat your own dog food*.

SMART Goals

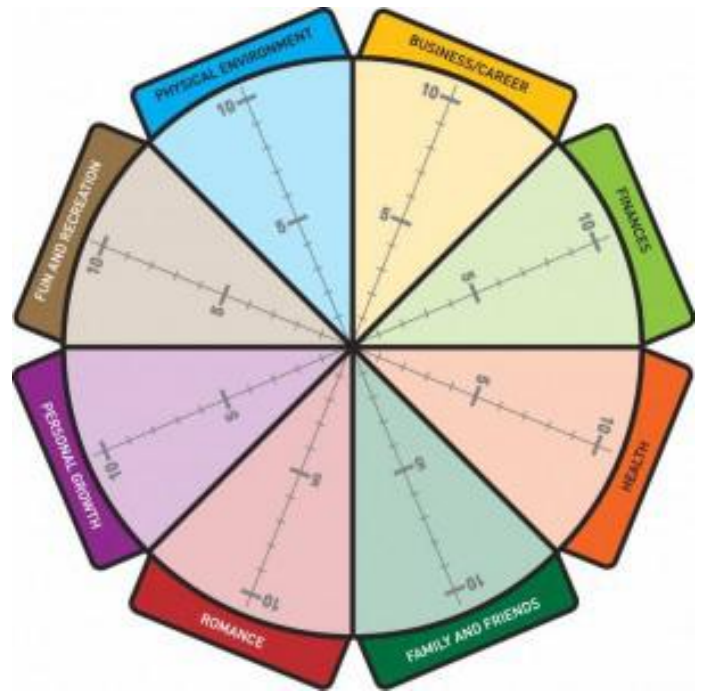
When a client defines a goal with you, do you frame it in a specific way?

Absolutely. I use a very popular model for this, called SMART goals, which is an acronym.

- **Specific** - Don't say you want a new car. Say you want a silver Toyota Camry XLE, v6.
- **Measurable** - Don't say you want to lose weight. Say you want to weigh 154 pounds.
- **Action-oriented** - Commit the goal to specific actions. Define periodic process goals to support your longer range result goal.

"The only thing that keeps you from what you want is the story you tell yourself about why you can't have it"
~Anthony Robbins

- **Realistic** – Pick a goal that is possible to achieve but will require effort and commitment. If a goal is too easy you won't benefit by achieving it. If a goal is too hard, you'll abandon it.
- **Time-bound** – Give yourself a specific date to achieve the goal. When will you step on the scale and verify that you reached your target weight?



Put your goals in writing and review them regularly. For each review, identify what the next step is and plan when and how you will do it. Break your tasks down into pieces you can manage. You eat an elephant one bite at a time. Don't share your goals with anyone who might rain on your parade.

What areas of life does life coaching serve?

Different coaches have different niches according to their experience. Coaching can be on almost any subject. Most of the time the issue falls somewhere on a *Wheel of Life*. Here is a version of it above.

The Rest of the Story

I understand that life coaching isn't your exclusive focus.

Life coaching is the center of my business, but Life-Spark includes other disciplines to be of the most service to the most people:

- We do one on one life coaching to help our clients set and achieve their personal goals.
- We offer group presentations and workshops, called Spark Shops, to train groups on the same skills we use to coach our individual clients. These include goal setting, listening skills and conflict resolution.
- We offer consultation and mediation in conflict resolution situations to corporations, government agencies, and other organizations.

These may seem an unusual combination, but they have a common thread. Life coaching is about the internal growth as an individual, and at its heart, conflict is also internal.

Getting back to eating your own dog food, what plans do you have for Life-Spark?

With the increasing demand for coaching, I want to make sure people are getting the real thing. With my interest and education in adult learning and training, I'm developing a curriculum for an *International Coach Federation Accredited-Training Institute* that provides certification training and continuing education.



The Business of Life Coaching

I was surprised to learn how big life coaching has become in the past several years. Do you have any information on this?

Coaching is growing very fast, but don't take my word for it. Here are a couple references.

"Coaching is the second fastest growing profession in the world, rivaled only by information technology."

~ **The National Post**

"In 2012, ICF, the industry's largest trade organization, estimated about 41,300 active professional coaches generated \$2 Billion in annual revenues."

~ **Success.com**

What accounts for this growth?

World-class athletes believe in visualization, they believe in meditation, and they believe in coaching. They do it to gain a fraction of an inch or a fraction of a second, a tiny competitive edge. These tools are available to anyone, but most people don't take advantage of them. As an ICF certified life coach, I guide those ready to change their lives down the path of their choosing.

Final Thoughts

Do you have any final thoughts you want to share with our audience?

We all want health, happiness and success, and if you need help clarifying your vision, a compatible coach can save time and effort.

Find more about Janna:

LinkedIn:

www.linkedin.com/in/jannayeshanova

Direct Contact:

<http://life-spark.com/contact-us/>

Other References:

International Coach Federation:

<https://coachfederation.org/>

More on Coaching:

<https://www.tonyrobbins.com/coaching/results-life-coach/>



WHAT SAY YOU? TO 'LA QUESTION DU JOUR':

How Do the Current Perceptions of Women in the Film Industry Need to Change?

"The #MeToo and #TimesUp movements are only the beginning of a sea change in the film industry. They're the expression of frustration at women being cornered into gendered stereotypes, not just when it comes to representation but in the way the system works as well. Women are taking control of their own narratives in society in general, and no one in the film industry, on either side of the camera, can stop that."

~BAPTISTE CHARLES, Programme Registrar for *Raindance* Post Graduate Programme

"It's hard for women in film, that's for sure, but change is happening. I get sent scripts all the time and about 75% from men. It used to be 95%. If more women want to be in film they need to hustle, unfortunately, even harder. My last produced film, *A Serial Killers Guide to Life*, we purposely had a 50% split of women and men in the cast and crew and to be honest it wasn't that easy to find female crew who were available. We managed it, just. More women need to keep writing, keep creating and making films to make a change. It will happen. Like I say, it already is."

~GILES ALDERSON, Director of *'The Dare'* and *'The World of Darkness'* feature films

"We need to be positive, and I know that can be hard. Us men have to set aside our fears and embrace change. An attitude that continues to further equality for women in film, from the characters we blueprint in scripts to the culture we nurture in business, can mean a brighter future for all of us, and one that boosts the integrity of this art form for the generations to come."

~C.J. WALLEY, Creator of the site *ScriptRevolution.com*, a script hosting website available to screenwriters, filmmakers and producers to access

"From a storytelling standpoint, the film industry still has a long way to go to open up more opportunities for women to tell their stories. You can't change minds without a voice, and the industry has not given women an equitable voice. As their voices can be heard with more frequency through film and art, it will empower women to impact how they are perceived in culture and in the industry."

~JONATHAN JORDAN, Winner of the 2017 Stage 32's *Feature Screenwriting* Contest

And last but not least, our female perspective comes from Kate Rees Davies, a female director based in LA and Board Member of the Alliance for Female Directors...

Kate is an award winning director with experience in narrative features, short film, music videos and commercials. A directing graduate of UCLA, her love and enthusiasm of the craft of filmmaking is infectious. Her 6th short is about to screen at Cannes. She was one of the first independent filmmakers to shoot on 4K with the Sony F65 and as a result, has had her work distributed on the Sony 4K TV. Her goal is to direct a James Bond movie with a difference and also a fast paced Marvel action. She has several projects in development including a documentary about Women in Rock & Roll called *Babes with Attitude*.

Do the Current Perceptions of Women in the Film Industry Need to Change?

"Absolutely, Studio executives and agents need to see the value in female and diverse stories as money is being left on the table by not including them. The recent box office success of *Black Panther* and *Wonder Woman* are examples that audiences are craving for stories told from a different point of view. I am a board member of *The Alliance of Women Directors (AWD)*, an organisation dedicated to supporting and encouraging our members in their careers. Through networking events and career advancement workshops, AWD is dedicated to creating the best opportunities for our directors."



To find out more about the work of the Alliance of Women Directors (AWD), visit <http://www.allianceofwomendirectors.org/>

Kate Rees Davies
AWD Board Member
Director, Actor, Producer
USA Cell 818 279 1007

A LIFE IN ART: IN LOVING MEMORY OF CHRISTINA TARSELL



This spring/summer edition of Fringe Magazine has been dedicated to the loving memory of Christina Richelle Tarsell, a young lady and hugely talented artist, who sadly did not live to see her 22nd birthday. The cause of her death (in June of 2008) was reported by autopsy to be undetermined; however, this did not deter her family from using all recourses available to them to conduct their own investigation to find out exactly what happened to their daughter. After eight long years, the United States judiciary have conceded that Merck's Gardasil vaccine caused Christina's death. This ruling is a landmark case, which sets a strong precedent in offering hope to the many other families who have had children experience negative consequences following Gardasil inoculations.

Christina's mother, Emily Tarsell, has set up a website to share more information about their tragic yet courageous story, with the intention of helping other families and communities worldwide. The website can be found at www.GardasilandUnexplainedDeaths.com, and here, Emily welcomes comments/emails directly. We are very honoured to have been given permission to display a selection of Chris's artwork here in Fringe and we are delighted to celebrate the rich and colourful legacy of her life in art. Without a doubt, her spirit will continue to shine, through the art which she created.

Background, Painting 'The Colour of Light' by Christina Tarsell, Copyright 2005.

ABOUT CHRISTINA

When she wasn't in the studio painting, constructing or writing, or at the gallery working, Chris liked to hang out with her friends. Chris would have been a senior in studio arts and philosophy at Bard College, a community she loved. She also liked exchanging ideas, observing nature, listening to music, debating, dancing, cooking, and enjoying the companionship of others.

Frequently, she and friends would take excursions to New York City, where she did an internship. They explored the Big Apple and neighborhoods like Chinatown, Brooklyn and Williamsburg. It was all so exciting and the future looked rich with possibilities. But it all came to an abrupt end when Chris was found dead in her bed on June 23rd, 2008.

Born and reared in Sparks, Maryland, Chris was an honor student, a member of NHS, Amnesty International, The Towson Unitarian Universalist Church, and Girl Scout Troop 589 who presented her with a Gold Award. An avid and accomplished athlete, Chris played baseball on the boy's team in middle school, varsity softball in high school and tennis in college. She was art editor of two literary magazines, Brillig and Verse Noire, in high school and college, respectively.

Her passions were art and philosophy, and she won several juried art honors. She loved texture, light and color and was just embarking on a serious and challenging senior project integrating sculpture and painting when her life tragically ended. She was sweet, spirited, questioning, generous and caring.

- **Words above by Emily Tarsell, taken from her website dedicated to Chris. Below is a painting of Chris, which Emily completed after her daughter's death.**

"It is said, those who are attached to lesser things during their lives are called dead. But those who are attached to purer things even in death are called alive. And here we are, this lady brings us all together"

-Jonathan Leshnoff,
speaking about Christina



*When you're weary, feeling small
When tears are in your eyes,
I'll dry them all
I'm on your side, oh, when times get rough
And friends just can't be found
Like a bridge over troubled waters
I will lay me down
Like a bridge over troubled waters
I will lay me down.*

*~Song Excerpt from
'Bridge Over Troubled Waters'
by Simon and Garfunkel*



A CANDLE FOR CHRIS

Fantini - 23



Roses and Lilies, by Henri Fantin-Latour, 1888. French impressionist painting, oil on canvas.

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