

Audience Buzz

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



Masthead

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1.1 Quote of the Month

‘Language is the midwife of education and culture.’
~ *The Disposable Male* by Michael Gilbert

Read more about *The Disposable Male* at <http://www.thedisposablemale.com/>

1.2 From the Editor

Hello all with a few apologies for this somewhat belated 4th issue of *Audience Buzz*. Yes, I said ‘a few’ because I have this very strong reason of falling ill with fever and cold, having a rough travel to my hometown Hangu, Pakistan for a break, and facing icy winds there with poor heating systems and little restorative sleep. Sound convincing? Good! Let’s talk about World Audience. With several new sparkling titles and an expanding circulation of the existing ones, WA is quickly rising to its prime. More famous authors are writing to us about their next publication, giving us ever more reason to cheer up and take pride in our publishing standards. This is certainly not to belittle beginning or little known authors; those who rise to stardom start with a single word. Commitment is superior even to talent and WA is one invaluable source of inspiration to those aspiring writers who have a long way to go in their pursuit of a career in creative writing. Talent comes foremost whenever one makes a mention of literature and books. Then there is this marketing side of publishing. After all, publishing is a business and books are meant to be sold. So WA is now slowing down on the publishing front (that means us getting more selective in accepting books for publication) while accelerating along the marketing frontier. Of particular interest to many readers is WA’s special connection with theatrical productions. Mike Strozier is a dramatist, producer, and actor and his flair for theatrical production underlies WA’s latest title *Theaters and Theater Companies of New York* that contains detailed, up-to-date information about New York’s theaters and its theater companies. This direct connection with performing arts is WA’s uniqueness as publishers. For authors, in our 21st century, it is increasingly becoming a requirement to stay connected to media sources in order to get their books running in print. While WA, and other publishers, makes its efforts to sell as many titles as possible, authors who have their own marketing plan usually do better on earning from their book’s sale than those who get a book published and forget about it. The bottom line is that the author of a book should write and speak about his work anywhere and everywhere he/she can in order to get his/her voice heard out there. But one thing that every author must not miss is the pride of his achievement in scribing a book. Regardless of how many copies are sold, the publication of a book, especially when it is selected on the basis of its own merit, is a success speaking for itself. This is one great reason why an author never fails!

Ernest Dempsey

Visit http://www.worldaudience.org/pubs_bks/pubs_bks_Dempsey_Illusion.html to take a look at Ernest Dempsey’s poetry book *Islands of Illusion*.

1.3 World Audience News

Following is a glimpse through WA's latest attractions!

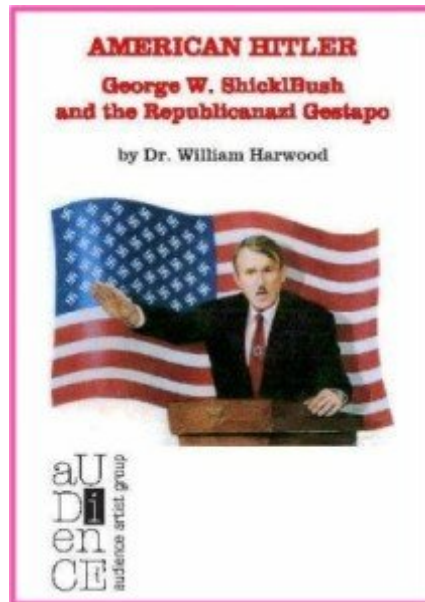
- ✓ World Audience titles, our journal, *audience*, and *The audience Review*, are available at The Drama Bookstore (www.dramabookshop.com), in the heart of Manhattan, and bookstores, libraries, universities, and other outlets, worldwide.
- ✓ *South Florida Spin* by Virginia Aronson is a collection of riveting short stories will be hard to put down for anyone interested in what makes contemporary relationships tick. With her remarkable imagery and prose with the sensibility of a poet, this first short story collection of Virginia Aronson is funny and sharp, edgy and authentic, provocative and ultimately life-affirming. *South Florida Spin* is there at http://www.worldaudience.org/pubs_bks/South_Florida_Spin.html.
- ✓ Anthony Rubino Jr. and M. Stefan Strozier join pens to scribe *Theaters and Theater Companies of New York*, an inclusive guide to New York theaters, targeted at the drama/theater enthusiasts. Available from Amazon and Barnes & Noble, *Theaters and Theater Companies of New York* can be ordered directly from World Audience at http://worldaudience.powweb.com/pubs_bks/Guide_Theater.html.
- ✓ *Moliere: A Quick Insight Into His Most Performed Plays* by Paul Somerville is a perfect introduction to the written works of the great French playwright and actor Moliere, featuring a comprehensive and thorough examination of Moliere's most performed plays. Visit http://www.worldaudience.org/pubs_bks/pubs_bks_Somerville_Moliere.html to watch an introductory video about the book.
- ✓ Renowned psychologist Dr. Mel Waldman's *I am a Jew* examines his Jewish identity through essays, stories, poetry and plays. *I am a Jew* is available online at http://www.worldaudience.org/pubs_bks/pubs_bks_Waldman_Jew.html.
- ✓ *The Audience Book of Theatre Quotations, 2nd Edition* by Louis Phillips available at http://www.worldaudience.org/pubs_bks/pubs_bks_Phillips_Quotes.html will inspire the inner theatre lover in us all. The many great quotes included in this book make it a fascinating read.

1.4 Book Corner

The feature book of this issue is Dr. William Harwood's latest book *American Hitler: George W. Bush and the Republicanazi Gestapo* (2008, World Audience, Inc, ISBN 978-1-934209-87-5, 196 pp., pbk, \$20.00). As included in the following review of *American Hitler* by Bernie Katz's (scheduled for publication in *American Rationalist*, Mar/April,

2008 issue), Dr. Harwood's razor-sharp critique of religion and politics in America leaves him no less than 'wrath personified'. Here is Bernie Katz's complete review of the title.

American Hitler: George W. Bush and the Republicanazi Gestapo
by Dr. William Harwood



Like the proverbial goat, I ate up every delicious page of Dr. Harwood's latest book—so full of truth that's fueled by his anger. If Jesus supposedly is God incarnate, then Harwood is wrath personified. In his many verbal karate chops, he cuts Bush, Jesus and religions into the pieces they so well deserve.

His book consists of 43 chapters: short, succinct—and meaty. In a sample from “About the Author,” he says that “He started life as a Protestant...and turned Catholic when he discovered that Protestantism is repudiated by its own Bible. He remained Catholic until he took his first ancient history course at the University of Calgary, and learned that fifty other virgin-born savior gods had arisen from the dead on the third day centuries and even millennia before Jesus. [After turning Catholic, one morning when he was about to open the door to go to mass], it suddenly hit him: 'If I participate in this 5,000-year-old Egyptian god-eating ritual even once more, I will throw up.' And so he became “cured” of religion.

Here are a few choice morsels about Bush for your palate. In the chapter “Where Is George Washington, Now That America Needs Him?”, after he listed nine major crimes committed by Bush, Harwood concludes: “George W. Bush is not a nicer man than Adolph Hitler...He is not more rational than Gaius Caligula...He is not more educated than Koko the chimpanzee. He is not more tolerant of other people's beliefs than Osama bin Laden. He is not more capable of original thought than Charley McCarthy. And he is not the legitimate, elected president of the United States. If he ends his life strapped to a

gurney with a needle in his arm for his treasonous overthrow of the Constitution, he will have no one to blame but himself...” And there's plenty more of this throughout the book.

Harwood continues, this time making mince meat of Jesus. He has a chapter titled “George W. Bush's Ultimate Hero,” meaning Jesus Christ, because Bush said that he “tries to take his values from his favorite philosopher, Jesus Christ.” Here's some of Harwood's character assassination of Jesus: “In Luke 16:1-9, Jesus is shown preaching a sermon that can be summarized: 'Cheat those who are no longer useful to you, and use the stolen money to bribe those who are in a position to do you good'...Jesus was a liar, or perhaps a sincerely deluded madman, as his own family believed (Mark 3:21)...As a celibate communist, Jesus condemned all property owners to the eternal flamethrowers [see Mark 10:25] and further urged all men who felt normal sexual desire to castrate themselves (Matthew 19:12)...They [the gospels] show him validating slavery [see Luke 12:47]...so that he could savor their [those who disagreed with him] screams of agony for billions and billions of years, he consigned every person who refused to endorse his candidacy for King of the Jews to a prototype Auschwitz...” If you accept what's written in the Christian Bible, that's as fine a summary of the so-called god-man as I've seen. In another of the many chapters excoriating Jesus, he says: “Jesus was a hunchback dwarf psychopath.” What a contrast to the Jesus we see on stained glass windows and Christmas and Easter cards!

Lastly, Harwood circumcises religion. He writes that Catholics are insane because of the “Catholic Church's teachings that the use of disease-preventing condoms is forbidden by the three-headed Catholic god.” He says that Mormons are stupid because “at least ninety percent of all Mormons have encountered facts...and chose to shut them out rather than face the reality that a religion built on the blatant lies of a plagiarist [Joseph Smith] is a product of the plagiarist's imagination...” “Jehovah's Witnesses and Christian Scientists,” he says, “are contract killers...because the former “regularly kill their children when their lives could be saved by blood transfusions, by not permitting the lifesaving procedure to be carried out.” And the “Christian Scientists kill their children by not allowing them to be cured of any illness by any necessary medical procedure whatsoever...Both cults believe in a god so vicious, self-centered and homicidal...” And “Scientologists would have P. T. Barnum beating a path to their doors.” Why? Because “Science fiction writer Lafayette Ron Hubbard once informed his editor, John Campbell, that he wanted to invent a religion, because, 'That's where the money is.' “This religious con is now attracting some Hollywood stars like Madonna and Tom Cruise.

In his incisive *American Hitler*, Harwood is a one-man truth squad. He deserves to take his place alongside Christopher Hitchens, Richard Dawkins, Sam Harris and Daniel Dennett—to form the new big five of world-renowned atheists.

Bernard Katz is a contributor to *American Rationalist* magazine and a prolific writer.

To take a look at *American Hitler* and order a copy, visit http://worldaudience.powweb.com/pubs_bks/American_Hitler.html

1.5 Author Interview

Drug addiction among teenagers and passive family abuse of youngsters are perhaps the darkest nightmares of our times. In her debut novel *Sleep Before Evening* (Bewrite Books, United Kingdom, 2007) Australian poet and author Magdalene Ball has taken up the issue in a new light that takes the reader to the core of the matter. Her lead character, Marianne Cotton, goes through an alienating cycle of familial neglect after losing her grandfather to death. The course of lapsing into drugs and delinquency nearly claims Marianne's life while she finally decides to give herself another chance. Following is a conversation with Magdalena Ball about her grasping first novel.

An Interview with Magdalena Ball, author of *Sleep Before Evening*



Ernest: Maggie, at what stage of your life were you inspired first to start writing?

Maggie: I think for me writing was something I was always doing – it seemed to happen simultaneously with reading. I was writing poems from about as early as four, and stories and nonfiction pieces soon after, so it's something that's always been with me. Like the way a young child might walk around singing. I tended to always have a notebook and pen with me and was constantly working on something or another.

Ernest: You are known to many readers as a poet. How did you choose poetry as your preferred literary form?

Maggie: Well interestingly, poetry is one of the easiest, most relaxing forms of writing for me. I didn't really choose it. I tend to think in metaphor! So writing poetry is my favorite form of writing and one which I tend to enjoy most. I'll always write poetry because it's such a good way to cover a broad ground of feelings and emotions in a very short space. I love how you can bypass all the niceties of prose in poetry and go right to the heart of the matter.

Ernest: Your first novel *Sleeping Before Evening* is here. Please tell a little about how it was conceived and what was the impetus?

Maggie: I began *Sleep* while in the late stages of pregnancy with my first child. In my ignorance of both child rearing and novel writing, I thought I could knock out that novel I'd always wanted to write with all that time I'd have on my hands during maternity leave. Of course it didn't take me long to realize that parenting, like novel writing, was unbelievably time consuming, with a tremendous learning curve, and there would be no knocking out of anything. However, once the idea was mapped out and in front of me, I simply continued on the track until it was finished. The impetus was something which began as a grain of sand (in the oyster shell – see, I can't help myself) some decades ago when I was an undergraduate and came across the wonderful conclusion to Walter Pater's *The Renaissance*. Pater wrote about the 'hard gem-like flame' that gives meaning to our lives – art, language, bridging that lonely gap between us, and I knew this was a topic I had to explore. The title of the book, *Sleep Before Evening*, is also from *The Renaissance*.

Ernest: You have written a touching account of Marianne, the teenage heroine of the novel. What helped you create her character?

Maggie: I never intended to have my protagonist become a junkie. I knew I was going to do a bildungsroman. I had always intended to have a kind of Stephen Dedalus character and write a kind of female *Portrait of the Artist* (as a young pianist). I was actually doing a doctorate on Joyce until I decided I couldn't do what I wanted to do with academic language (I needed metaphor!), and that Joyce didn't need another thesis written on his work. Instead I wanted to do something of my own. So that was also part of the impetus. But as my character began to fall apart, drugs just seemed to naturally come into it. I didn't know why I chose that path while I was working—it just kind of made sense. But later, when I finally had the nerve to show my mother the book, she told me I'd completely captured her own short but painful drug experience which she'd gone through at about the same age as Marianne. I knew that my mother had had that kind of experience, but we'd never spoken about it, and it happened outside of my world in the main, so perhaps there was, as my mother likes to put it, a psychic connection that led me to that place as I was creating Marianne.

Ernest: I am curious to know about the setting of the novel's events. It is in the early 80s, right?

Maggie: Good question. I'm surprised no one has asked me that question before. I wanted this to be a Generation X novel – I wanted it set in that post-60s Reaganomics world, with my protagonist as a responsible (to begin with) daughter of irresponsible parents. I haven't read many books set in that world, and I felt it was something that needed exploration. Divorce became such a major phenomenon at that point that it was just taken for granted—everyone saw their dad on the weekend – I used to wave to my friends as we passed each other on access visits. But the dissolving of the nuclear family is something that is hardly ever questioned or explored – the impact on children of having a kind of 'fatherlessness' environment. I was well into writing when I came across Emily Ballou's *Fatherlands* which does take place in that time frame and touch on those issues, and I was so moved by it that I knew that this place and time was going to become

critical in my book—Miles too is a post-60s child and that is a point of recognition between Miles and Marianne. But having said that, and despite a few clues, the timeframe is subtle, particularly against the intensity of Marianne's breakdown, so it's easy to miss!

Ernest: *Sleep Before Evening* implies that teens hold onto drugs to escape from the unbearable loneliness. What innocuous substitute you think the young have to adopt in order to soothe their anxieties?

Maggie: That's absolutely the theme of the book. The simple answer is "Art". That is, any artistic/vocational endeavor. In the case of my book it's music. But not everyone is a budding composer. We all have a unique voice though. I don't want to sound too evangelical about it, and *Sleep* is a fiction about the development of a character, not a nonfiction book about the dangers of drugs, but the whole problem with drugs is that it does exactly the opposite of what it appears to do – it appears to fill the hunger for meaning we all have in the short term, while actually increasing our inability to make creative use of our pain, hunger and loneliness. Art can fill that void and turn our pain (the pain we all share) into something bigger, and something positive. That's what the novel is all about.

Ernest: An important issue that your novel brings up is the crisis of failure to relate to a father figure in modern urban societies. Can we assume that Marianne would have obviated drug addiction had her grandfather lived a few years more?

Maggie: I'm not sure! Certainly the absence of a father is one of the elements I wanted to explore, and I see it as something which is prevalent – maybe a little less so today than in the 80s, but it's still prevalent. But let's just say her grandfather lived a few more years. Marianne would have ended up at NYU in an analytical career path which wouldn't have ultimately given her happiness. It would have prolonged the disassociation and the mirroring and perhaps the 'sleep' as she continued to be the good girl. But she wouldn't have found her voice. The death was a catalyst for Marianne's breakdown, but the problem was already there – something was very wrong before Eric died. Eric's death opens a door that Marianne walks through.

Ernest: *Sleep Before Evening* also presents the case of a single mom, Lily Cotton, who is also a woman and has a right to live her life as a woman, besides being a mom. Does she do justice to both roles?

Maggie: I think that Lily grows along with Marianne. She is ill of course, and I never mention the word bi-polar in the novel, but I think it's fairly obvious by her behaviour. Her illness interferes with her ability to be a good mother to her daughter. Instead she becomes the needy one and Marianne has to grow up fast in order to look after Lily. Coming to terms with her feelings as the daughter of a bi-polar mother is one of the things Marianne has to deal with to recover and find herself. But Lily isn't just a bi-polar mother. She's also a woman coping in her own way with the death of her father; with her mixed feelings towards him; with the breakdown of another marriage, and of course, with

her own artistic impulses and career. I think she does grow, and in the end, Lily becomes both the mother figure she should always have been, but also the self-possessed woman able to control her own future, as does Marianne. They both go through a kind of re-birth.

Ernest: All right Maggie, a question about the novel's divisions. At first, I felt like there could be more chapters for the nearly 300 pages instead of making only nine chapters. But somehow it seems that the less number of divisions serve to augment the continuity of the story. Is that the case?

Maggie: Good question. Perhaps I could have come up with more chapters. I just mapped it with 9 and in the end it stayed with 9. The breaks seemed instinctively right, with each chapter containing a kind of transition to it.

Ernest: Were you ever tempted to write Marianne's story in the form of a long poem?

Maggie: No. I've read a number of excellent verse novels, but I wanted to keep to reasonably traditional fiction. Firstly, the verse novel is a hard form to master (I've read a few clinkers too), and secondly I find that, while I love the verse novel form when it works, it doesn't produce that fictive dream that pure fiction does for me. Instead it works like good poetry, with each poem producing a kind of denouement or mini-epiphany and it reads quite differently. I really wanted a fictive dream here – I wanted to create a complete world of the kind of that good, pure fiction produces in me as a reader. For that I needed plot, setting, characterization and a sense of verisimilitude which drew the reader in naturally. That said, I think it's full of poetry – mine and others – many of the poets who ghostwalk through the pages are those that filled my own world at 17/18. Like many teen girls, I carried around Plath's *Ariel* and Rimbaud's *A Season in Hell*. I loved Baudelaire and Dylan Thomas and Coleridge, and like Marianne, had a tendency to quote them in all the wrong places.

Ernest: So after writing a novel, how do you weigh your experience of fiction versus poetic writing? And what is your first choice now? (also explain why)

Maggie: Writing a good, publishable novel is about the hardest kind of writing that anyone can do. It takes everything you've got, so it isn't something to embark upon lightly. Maybe it's simply *that* it is hard that makes it so desirable a form for me. There's nothing quite like creating an entire world and seeing the finished product in a reasonably long book. Your reader takes a full journey with you. It's complete in that sense. So I'll keep writing novels. But I love poetry. I love writing it and I love the speed of its impact, and can think of no other form that communicates so well and intuitively. So I'll keep writing poetry. I think that I'll probably do one poetry book for every novel. So I'll be finishing a poetry book next – something I can do within the space of a year – probably a full length one (provisionally titled *Impact Enigma* – I like to get the contours in place first), while still working on novel two, provisionally titled *Black Cow*, which I don't expect to finish for about 4 years or so. That should take my youngest child to 8. I might even get a few blocks of solid writing time in that period!

Ernest: Thank you Maggie for sparing time and sharing your wisdom!

To know more about *Sleeping Before Evening* and ordering a copy, visit
<http://www.compulsivereader.com/html/images/SleepBeforeEvening.htm>.

1.6 Feature Poem

Our feature poem for this issue of *Audience Buzz* is Dr. Mel Waldman's *Love is my Voice* published in the third issue of *Audience* magazine (World Audience Publishers, December, 2006).

Love is my Voice

I will not speak today. Love is my voice.
Don't vanish, my darling,
My mind cries secretly
Across the
Void
Of
Drifting Forests, Raging Smoke,
In the sky.
The fires...!
Of such things, I can not speak.
We say goodbye (on a cell phone),
As we
Intersect
&
Intertwine
&
Break away,
Silently,
Alone!
Tower 1 falls!
Farewell, my love.
But not before
Our Spirits cling,
&
Uncanny union carries
Invisible pieces,
Of our smoky lips,
66
Oval fires
Of
Love
Across the galaxy!

Trapped in Tower 2,
I am.
Enclosed, but
Nestled within your love.
Our love.
Can you see it?
The beginning of life!
Created by eerie endings-
That connect-nothing!
Can you see it?
Charging toward the Void,
Yet unifying all,
Bereft.
Of such things, I refuse to speak.
And what I mention, is unknowable.
(Burnt flesh, metal, flesh-metal,
The misty, ghostly sounds;
The scent of white, metallic dusty Death;
The clatter, rattle, and roar
Of this fierce fire that
Chases
Vanishing
Souls
Far away-
Today.)
Can you hear a mystical call⁶⁷
The cry of the shofar?
(And the light of holiness
Brushing the anguished/angelic
Faces of Abraham and Isaac?)
On this unholy, holy day,
As we pray,
We who are left, or leaving,
Vanish!
&
Across the
Void
Of
Drifting Forests, Raging Smoke,
In the sky,
A ram's horn
Shrieks
Sorrow/Salvation
On
A
White birch tree

Bending
Toward
The Heavens...
Tower 2 falls!
A woman's voice whispers: "I love you."
It travels far across the invisible universe.
And finds me-in a different place.
But of such things, I need not speak. Love is my voice.

About Mel Waldman: Dr. Mel Waldman is a reputed psychologist, poet, and writer from New York. He has been awarded literary GRADIVA AWARD in Psychoanalysis and was nominated for a Pushcart Prize in literature. To browse his publications at WA, click on http://www.worldaudience.org/pubs_bks/pubs_bks_index.html.

1.7 Opinion

Read what some of the book lovers are saying about the world of literature.

- ❖ In "The Van Gogh Blues: The Creative Person's Path through Depression" Dr. Eric Maisel (pronounced May-ZEL) presents a number of useful tools and concepts. One of Maisel's immediately useful suggestions which I've taken into my own life and practice is to have a vocabulary of meaning to help me know more clearly what is going on in my life.

Maisel introduces ideas and phrases such as "meaning effort," "meaning drain," and "meaning container." I have added "meaning anchor," and "meaning pay-off." For instance, which of my meaning anchors are my work with my 92-year-old father as creative companion and my mission on my weblog Riehlife to regularly create connections through the arts and across cultures and generations. Reading Dr. Maisel's "The Van Gogh Blues" has helped me reframe my life efforts to feel greater strength and purpose. I strongly recommend this book to creative people everywhere, especially those prone to life's palette of blues.

Janet Grace Riehl

Visit Janet's blog "Riehl Life: Village Wisdom for the 21st Century" at <http://www.riehlife.com> for connections through the arts, across cultures and generations.

- ❖ *Audience* is one of those top-star zines like *Poetry*, *The Iowa Review*, *Waterways*, *The Aureorean*. Top-drawer poets/fictioneers like straightforward, right-to-the-point Pamela Laskin: "Eight six year olds/guided by Moses/across the black asphalt; arms like angel wings/cradling their small bodies...." ("Gifts," *To the crossing guard at 138th & Convent Ave.*, p.33). Or Professor Meditation, Doug Johnson whose every poem is the take-off point for the minimum of an hour of

musings and reflections: "Madame, I must confess ignorance./Before flames erupted yesterday in your streets/I argued the Koran as a novice. Today, worries/replace strong Moroccan teas I have never tasted." ("Islamabad Burning," *An elegy for Benazir Bhutto*, p. 103). An international touch too, with poetry from Kenyan Fredrick Gachanja Njoroge: "My mind wanders freely./head to nowhere in particular,/lost on alien shores on/the sunset's serene beam...." ("Moonstruck," p.82) There's even one un-translated story by Mexican Omar Bravo from one of my favorite towns, Hermosillo, where I spent a year teaching 50 years ago. A mi me gusto traducir si Uds. quieren un traductor/ I enjoy translating if you need a translator. A short play ("Art is Long") by theater director Gary Beck. And that's still just the beginning. One of the richest magazines to come along in a long, long time.

Hugh Fox

Hugh Fox is a widely published author with a rich history of academic career in the field of literature and writing. Some of his recent publications include *Rediscovering America*, *Opening the Door to French Film*, and *OMMMMMM: A Collection of Plays and Monologues*. His books are available at http://www.worldaudience.org/pubs_bks/pubs_bks_index.html.

- ❖ 'Brothers Karamazov' by Fyodor Dostoyevsky (published by Bantam Classics). For the constant tension between theism and science, this book is necessary to read. The complexity of the Russian use of intimate and formal naming can be overcome with close attention, and the constant question shoved in the face of the reader is if there is any type of redeeming quality of man, how deep can they sink before everyone gives up? He is the romantic antithesis of Camus' Stranger, but just as deeply disturbing.

Doug Johnson

Doug Johnson is the editor of the *Cave Moon Press*. He is married to an angel, has three great kids, and writes poems in the margins of the page called 'life'.

Submit Your Comments

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

1.8 World Audience Videos on Youtube

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

o Blair Oliver's video relating his short fiction book *Last Call*:

<http://www.youtube.com/watch?v=MMPQwNLWxIY>

o Ernest Dempsey reads his poem 'A Promise' from his poetry book *Islands of*

Illusion: <http://www.youtube.com/watch?v=M7UdbvDeufY>

o Mike Stefan Strozier reads his poem 'Charlie Rose' that is part of his poetry book

Schizophrenia Poetry: <http://www.youtube.com/watch?v=XTZIMITGTPc>

o A glimpse of Burton H. Wolf's challenging book *The Case Against Jesus*:

<http://www.youtube.com/watch?v=KN-CpB-KDY&>

[eurl=http://www.worldaudience.org/pubs_bks/pubs_bks_Wolfe_Jesus.html](http://www.worldaudience.org/pubs_bks/pubs_bks_Wolfe_Jesus.html)

1.9 World Audience Submission Guidelines

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

Audience Magazine

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

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

Audience Review

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

Books

World Audience publishes books! If you are a writer, please send us a proposal. We publish collections of short stories, poetry, and plays, as well as novels, non-fiction, satire, wit, and books related to the theater, such as *The Audience Book of Theatre Quotations*, by Louis Phillips.

World Audience is seeking to publish a work of fiction or non-fiction (or a combination of the two) by a soldier who served in the Iraq War! Please contact: strozier@worldaudience.org for further information.

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1.9 Literary Links

Skive Magazine

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

The New York Quarterly

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

Riehl Life

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

Philosophy Now

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

The Dvorkins

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

Litmocracy

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

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