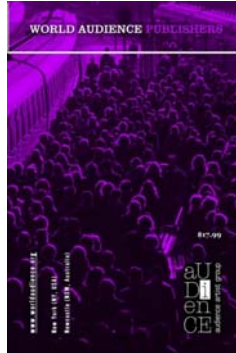


Audience Buzz

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



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Issue 11, September 2008

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1.1 Quote of the Month

‘If a little dreaming is dangerous, the cure for it is not to dream less but to dream more, to dream all the time.’

~ Marcel Proust

Visit <http://www.yorktaylor.free-online.co.uk/> to learn about Marcel Proust’s lesser known works.

1.2 From the Editor

Hello and welcome to the 11th issue of *Audience Buzz!*

Do you enjoy speaking the truth? If so, perhaps you may have got yourself entangled in a snag by someone who is sheltered by lies and deception. That is something in my immediate experience now. Published on September 11 (a strange coincidence, <http://www.worldaudience.org/>), 2008, my story unveiling some fake research in our earth sciences institute, the NCEG, got the ghost of our senior professor who supervised and salvaged the forgery. Posted at <http://www.allvoices.com/contributed-news/1284746>, this post may lead me to stand in the court, defending me in the suit that may follow soon after you read this message. While the administration has apparently assumed silence over the issue, I also did not get any responses/opinion pieces from researchers and scientists who were sent the links. Thus the main purpose of the post, i.e. sparking a conversation among academicians, was not met.

Nevertheless, I got a number of responses from fellow writers/friends when I shared the news of getting a legal notice from the lawyer of the ‘affected’ professor, asking me to delete all my posts that mention his doings and to submit a written apology addressed to him. The most important demand that has been made is to rebut my post – confess in written that I have lied and am sorry for it. This way, my offended academician hopes to restore his image of being a competent supervisor and researcher. How hard it is for a person to admit something as untrue which is the truth, the whole truth, and nothing but the truth? Moreover, does any ethical code allow me to lie because of a threat from a crooked boss? If your answer is ‘No’, then we are on the same page.

While I think that people who are tolerant of authoritative abuse may not be blamed for certain weaknesses (saving their careers, or securing their lives), docility does encourage furthering the advances of the wrongdoers. And the abuse does not stop at one person or two but expects every individual in that position to act alike. In effect, when you are speaking up against abuse, you are saving not only your life but that of many others. There is this altruistic part of insubordination that defines the limits of authority.

A piece of news tell me that our respected professor, whose forgery has been exposed, is now running for the directorship of the institute and my article seems to have blown away the shelter of falsity that, heretofore, had won him ‘international reputation’. Whether to persist in my asking for the right to speak the truth is the right step for me, at this stage of

my life, is something on which I need every nit of sincere advice. Alongside, I hope to keep putting together future issues of monthly *Audience Buzz* without missing a single issue. Till next issue, so long!

Ernest Dempsey
Peshawar, Pakistan

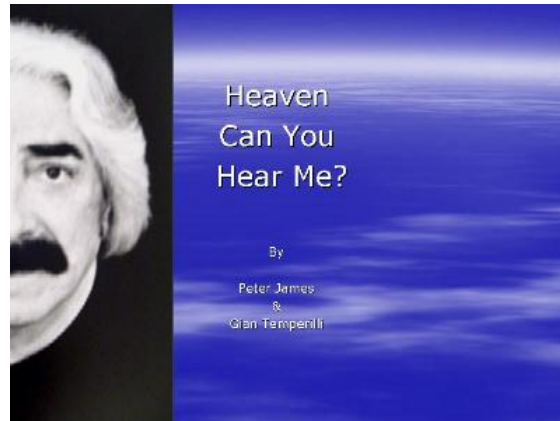
Visit <http://www.allvoices.com/contributed-news/1284746> to take a look at Ernest Dempsey's controversial article.

1.3 World Audience News

- ✓ *Verdad Magazine* (<http://verdadmagazine.org/>) has accepted Ernest Dempsey's short story *Windy Days* for publishing in their November 2008 issue. Besides short fiction, the magazine publishes poetry, essays, memoirs, and artwork.
- ✓ *Audience* http://www.worldaudience.org/pubs_aud_mag_issues.html and *The Audience Review* http://www.worldaudience.org/pubs_aud_rev_issues.html, the two quarterly publications of World Audience Publishers have been ordered by the New York Public Library for the next 15 months. We hope this leads to other libraries in the US and other countries stocking our journals in the near-future (some already do).
- ✓ *The Audience Review* is introducing a new section, called 'Discussion', in its editorial contents. As the name indicates, these pages will be devoted to opinion from readers/writers/audience on particular topics, announced in each issue of TAR and also in *Audience Buzz*. The topic for the coming issue is the question 'Are Men More Intelligent Than Women?' Please send your opinion to dempsey87@gmail.com with the subject line 'Opinion for TAR' to be included in the issue.
- ✓ *The Tragedy of Abraham Lincoln* http://www.worldaudience.org/pubs_bks/pubs_bks_Strozier_Lincoln.html graphic novel! Written by M. Stefan Strozier with artwork of Christopher Taylor, this book is 7x10, 100pp, and stuffed with gripping artwork. For a production history of the play, see: <http://www.lamusevenale.org/productions.html>



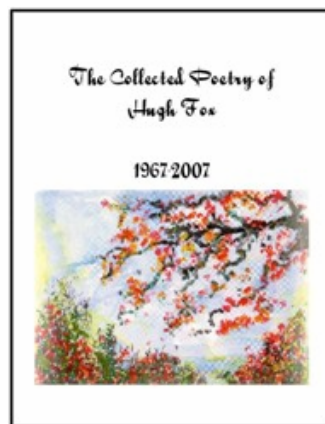
- ✓ Coming this Halloween: *Heaven Can You Hear Me?* by Peter James and Gian Temperilli. Do you believe in ghosts? If yes, this is your book. Even if you're skeptical, this is your book, as told by the foremost figure of all things otherworldly, Peter James.



- ✓ World Audience Publishers is finalizing several other books, and the next issues of our journal and review. Audience no. 10 will be published in a matter of weeks. We plan on holding a teleconference with our authors, and more info about this will be included in the next issue of BUZZ.

1.4 Book Corner

In *Book Corner*, we present Laurel Johnson's review of *The Collected Poetry of Hugh Fox*, a World Audience title by High Fox. The book includes 40 Years of poetry by one of America's preeminent poets! ***The Collected Poetry of Hugh Fox, 1966 – 2007* by Hugh Fox, edited by Kyle Torke** ISBN 978-1-934209-xx-x, 550 pages at 35.00 hard bound edition, http://worldaudience.powweb.com//pubs_bks/HughPoetry.html.



Hugh Fox is a Professor Emeritus, archeologist, editor, writer, and iconic poet of international fame. His poetic styles range from super academic to Dadaistic to

surrealistic to avant garde to post-Bukowski realism. For decades, whatever his creative style at the time, fans have celebrated the earthy and erudite poetry experience that is Hugh Fox. His collected poetry is a personal, intimate epiphany unfolding of an exceptional man's life. He allows readers to feel the textures, taste the bitter and sweet, see the ghosts of his past. Between these covers lie dramas, great and small: cosmic rumbles; erotic romps; thermonuclear apocalyptic visions; ecological nightmares; cultures and rituals seen through a wormhole into primeval times. Readers share the Hugh Fox reality. We see the moon rise in slow motion over ancient landscapes. We tremble as ancient gods stride the earth and battle for her domination. We become one with Fox and the land as the Native Peoples of America dance and wait for the earth to heal. And we stand with him shoulder to shoulder through personal triumphs and tragedies or times of fear and doubt.

Sometimes there's a leak,
A squeak of smoke,
A wisp of doom,
Insignificant in this expanse
Of time and room.
It's happened in a different way,
No apocalypse
But a gradual shabbing of
Pricks and bricks,
A hardening of eyes,
Not spies
But beryllium skin
Not thin enough to let the human in.

Each chapter in this book provides a different insight into Fox's life through various poetic styles. His experience is recorded through poetry with a riveting asymmetry. His words become stark contrasts between harsh and tender, innocent and streetwise, blunt or gently introspective, shocking or playful. Always, underlying, is the poet's sense of human mortality:

...there isn't
anything else but the turning
of the tumbrels of time, our
only reality constantly
accelerating
change.

It's not possible to adequately review a book of such size, magnitude and variety. These poems provide a cultural and anthropological world view, a commentary on our times. If you haven't been a devotee of Hugh Fox's work from the beginning, this book is the ideal addition to your poetry collection. Fans of his later works will relish the earlier poems found here. If you're a fan of contemporary American poets, this book is a must have. Highly recommended.

1.5 Author Interview

Kathryn Seifert is a PhD in psychology and the author of the recent book *How Children Become Violent?* In her book, she has focused on the way people interact with one another and the way communities solve social problems. Of great import is her research on various negative influences that affect children at an early age and sow the seeds of potential violence in their personalities. Following is a brief interview with Dr. Seifert about her book and insight in the issue of negative influences on child development.

An Interview with Dr. Kathryn Seifert, author of *How Children Become Violent*



Ernest: Dr. Seifert, you mind telling our readers a little about your academic background and subject specialization?

Kathryn: I was originally trained as a teacher. In my pre-school classrooms were children who could not learn nor conform to classroom rules because of trauma, family and mental health problems. I decided to become a psychologist to help these children. I went back to school for My Ph.D. at UMBC when I was 42 years old. I specialized in Community/Social Psychology which examines how people interact with one another and how communities solve social problems. While in school, I helped with the outcome study of the CHOICE (a delinquency prevention) program in Baltimore City, MD. Because of my various experiences, I vowed to do something about the assessment and prevention of violence. Sometimes I say, “I have been headed here (writing *How Children Become Violent*) all my life.”

Ernest: Do you have any background in writing?

Kathryn: I started writing poetry practically as soon as I could write. I’ve done that all my life for pleasure. I have written scientific journal articles for about 8 years. I also write guided self-help journals.

Ernest: How did you com to write *How Children Become Violent*? How long have you been hooked on this topic?

Kathryn: Over the years, by writing psychological reports, I have seen the commonalities among aggressive people. I made those commonalities into a list of

characteristics which eventually became the CARE: Child and Adolescent Risk Evaluation and later the RME (Risk Management Evaluation for Adults). To write these scales I had to review the literature extensively. I began writing articles and lecturing on assessment and prevention of violence. I am still hooked on the topic. I feel I can contribute something worthwhile to the field. The articles turned into the book.

Ernest: Please tell us a little about the book and its target audience.

Kathryn: There are new concepts about how violence develops and how to assess, prevent and treat it. The book was written to help bring these new concepts to professionals in the fields of social work, psychology and counseling. But that was not enough. I felt that these ideas are important to share with everyone who is concerned about violence. Therefore, I attempted to make the book interesting and clear for anyone to read. I realized that the general public would skip the technical part and that's OK. They can still get much from the book.

Ernest: Do you think modern American society, or modern urban way of living in general, is playing a key role in Disrupted Attachment Patterns in children?

Kathryn: As I say in the book, no one thing can lead to violence, but once you start adding up the risk factors and reducing the resiliency factors, the risk for violence goes up. For instance, take a family driven by economic needs to work all the time and so they have no family time. Mom and dad can't supervise the child's activities and when they discipline him they are very inconsistent and ineffectual. Jr. hangs out on the street and gets into a gang. The risk factors add up and violence is more likely to occur. Our society is very technology oriented and moving very fast, we must remember that positive human relationships are still vital to the survival of our society.

Ernest: In *How Children Become Violent* you have briefly criticized modern media for negatively affecting children. Would you like to explain a little and offer suggestions for improvement?

Kathryn: Violence in the media is not good for children for several reasons: Can violent media cause youth to be violent? The answer is, "Not by itself." However, if you take a young man who is in an antisocial peer group, failing in school, beaten by his father and who has watched his father beat his mother all his life, watching excessive amounts of violent media may tip the scale. Children can be desensitized by watching too much violence and should be limited in that sphere of influence. Parents need to be involved in their children's lives. They need to know what their children are watching and guide their experiences. Sitting and watching too much TV or playing video games without learning appropriate social skills and positive interaction with others is also not good for children.

Ernest: What fears you had/have, as a mother, of insulating your kids from the negative effects of media and other means of behavioral influences?

Kathryn: I think that a good, solid, loving parental relationship with good boundaries will offset exposure to violent media, family, and society. However, exposure to domestic violence, abuse and neglect MUST be stopped for a child to heal from its effects and be able to live a healthy life with healthy relationship. All the love in the world may not be able to offset life long abuse or exposure to domestic violence. It is very difficult to change life long patterns. So the first step is to stop violence and neglect in families. Some of the children in my extended family who had life long exposure to domestic violence and abuse have not been able to recover, while some have. I think the key to helping these children has been strong, loving family units, stopping the violence in any form, reducing risk factors, increasing resiliency factors, and therapy.

Ernest: The second section of your book *How Children Become Violent* contains some technical language. Is it ok for a lay reader to skip this section?

Kathryn: Lay people can easily skip this section and they will not lose anything from the meaning of the book. For professional in the field, they will want the full version.

Ernest: You also mentioned that you had some training in Martial Arts. Do you mind sharing whether it was part of some job or was it out of personal enthusiasm or fear of being targeted by violence someday?

Kathryn: When I was much younger, my husband and I took up Martial Arts for the discipline and the physical and mental health benefits. Martial Arts teach you to be aware of your surroundings and it gives you confidence. Because I had been attacked in the past, I thought it was a good way to prevent bodily harm in the future. The confidence and awareness I learned is something I use every day, but I have not had to use my ability to fight using Martial Arts since taking the training. Additionally, I am much older and out of practice.

Ernest: What is the focus of your current of research?

Kathryn: I continue to do research on assessing the risk of youth and adult violence and sexual offending. I feel that my approach to this area is unique and contributes something worthwhile to the field.

Ernest: Have you any plans for another book on the same subject, or a different one?

Kathryn: I am working on my risk assessment tools right now, but a book on women and violence is in the planning stages for next year.

Ernest: Thank you Dr. Seifert for sharing your time and wisdom!

* Visit Dr. Seifert's website <http://www.drkathyseifert.com/> to learn more about her work and publications.

1.6 Feature Poem

The feature poem for this issue is *Impact Enigma* by Magdalena Ball, staff writer and reviewer at *The Audience Review*

http://www.worldaudience.org/pubs_aud_rev_issues.html. It is the title poem from a book that Miss Ball hopes to finish by mid-next year.

Impact Enigma

She whispers against the paperclip
secret messages
hidden behind
bleeding fingernails of her
checkbox obsessions.

At 2 am, the broken alarm clock
pretends to
sing
eyelids roll open
and false caffeine drizzles
down a parched throat.
It's an endless drive
down Sisyphus highway
the car a rock
which never stops
moving towards
a destination
behind you.

Some balance
between give and take
hunger and over-satiated
exhaustion
drives her
as she prays
every moment
for a grinding halt.

Magdalena Ball runs *The Compulsive Reader* (<http://www.compulsivereader.com/>). She is the author of *Sleep Before Evening*, *The Art of Assessment*, and *Quark Soup*. Her work has appeared in a wide range of journals, and has won many awards. Follow her on <http://twitter.com/compulsivereade>.

1.7 Opinion

- ❖ Following my call for sharing thoughts, I received a number of responses from friends/fellow writers. They are now posted at our blog: <http://cspsapc.blogspot.com/>. A previous post on the blog shows poll results for the question what animal one would like to become of given a chance.

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. Wolfe'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.

World Audience, Inc. is a 21st century publishing corporation, owned by its artist-members, registered in New York State, and operating in New York City. Please submit your short stories, poems, plays, paintings, articles, photography, or other work by email to: submissions@worldaudience.org. Or, post your work on our wiki *community* database page, where you are free to interact with other writers and artists. Our blog: [LiveJournal](#) is another way to share ideas. All submissions are considered for publication in our quarterly journal or review.

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

us. He or she stands to gain financially and joins the World Audience. We hope you consider us with your book proposal, or submit to our journal or review.

1.10 The Audience Review



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

Read a free issue of TAR online at http://www.worldaudience.org/pdfs_samplers/TAR7-final.pdf.

1.11 Literary Links

The Adirondack Review

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

Skive Magazine

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

The New York Quarterly

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

Riehl Life

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

Philosophy Now

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

The Dvorkins

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

Litmocracy

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

The Crazy Child Scribbler

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

Loving Healing Press

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

Fresh Yarn

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

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

* To Unsubscribe from *Audience Buzz*, send a blank e-mail to dempsey87@gmail.com with the subject 'Unsubscribe Me'.