

Audience Buzz

World Audience, Inc.
303 Park Avenue South #1440
New York, NY 10010-3657
United States
Tel: (646) 620-7406
<http://www.worldaudience.org>

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

Masthead

M. Stefan Strozier, CEO, publisher
Ernest Dempsey, President, senior editor
Kyle Torke, Vice-president, Editor-in-chief
Matthew Ward, Managing editor

Issue 2, December 2007

In This Issue

- 1.1 Quote of the month
- 1.2 From the Editor: *Life and Travel in Contemporary Women's Literature*
- 1.3 World Audience News
- 1.4 Book Corner: *Last Call* by Blair Oliver
- 1.5 Author Interview: Kat Hibbard on *Bullets: Growing Up in the Crossfire*
- 1.6 Feature Poem: *This Cat* by Linda Benninghoff
- 1.7 Opinion
- 1.8 World Audience Submission Guidelines
- 1.9 Literary Links

1.1 Quote of the Month

‘Reality is a coin, on one side truth, on the other falsehood’

~ Elisabetta Benedetti

Read more about Elisabetta Benedetti and her works at www.elisabettabenedetti.com.

1.2 From the Editor

Hello and welcome to the second issue of WA's monthly newsletter! This month I venture to take a comparative look at the themes of life and travel in some fine literature

scribed by contemporary women authors who have published inspiring books in various genres. The writers I have singled out for the purpose of my comparison are Elisabetta Benedetti, Linda Benninghoff, and Diane Schoemperlen.

Life and Travel in Contemporary Women's Literature

The metaphor of journey for life has long been employed in literary texts to give palpable meanings to the transience of human life. From Homer to the present day, life has been a travel through history and, all along, through literature. The latter certainly constitutes the former: little credible history without written literature. Modern women writers continue to keep the metaphor of travel alive for representing life in literary works. Here, we consider three women writers who have pictured life as various forms of journey.

Italian author Elisabetta Benedetti, in her brilliant first book *Train of Thought* (Lulu Press, October 2006), makes life as a travel in one's mind. Her leading nameless protagonist sets out on a journey that is expected to show him reality. Without setting any destination, he lets his will in command to lead him over whatever course it chooses. As the imaginary train of the man travels and stops at three different stations, the narrator (our protagonist) meets three people in different age groups: a child, a young man, and an elderly fellow. These three passengers represent the three main age-categories of life and hence three different states of consciousness: childhood, youth, and maturity. At the end of the journey, the protagonist learns from the mature fellow the importance of throwing away his 'paltry certainties' and develop his own creativity in the form of art.

Linda Benninghoff's short poetry book *departures* (March Street Press, 2004) is centered on the theme of 'leaving'. Linda's poems are mostly nostalgically sad, addressing those who are no more but whose memories stay with the author and remind her of the transience of life. This creates a certain degree of predictability and the sad end of life as a travel is seen from a different angle in poems like *This Cat*. In the poem, a stray cat does not choose to take shelter with the author for food and warmth; instead, she turns away and walks off, preferring to 'be wild'. Following her example, the author remembers herself 'wandering off down rainy roads' for hours; knowing the 'domesticity' but preferring 'wildness'. By straggling away from the *predictable*, the *determined* path of life, she makes it more meaningful by covering more ground.

A more concrete analogy between life and travel is established by Diane Schoemperlen in her short story *Railroading*, published in the anthology *And Other Stories* (Talon Books, 2001). The narrator is a young woman whose recalls her life experiences in a series of clips, all involving modern day travel. By drawing parallels between travel and life, the author reveals how life must continue as an uncertain travel because 'there is no way of knowing how far from, how far to. No way, on train time, of locating yourself accurately inside the continuum. You just have to keep on moving, forward and forward and forward, or back, trusting that wherever you are heading is still out there somewhere.' *Railroading* makes uncertainly an essential part of life's travel and allows traveling in any direction provided that one trusts one's own will to travel.

In all the three works of modern literature, mentioned above, the authors treat life as a travel that is loaded with uncertainties and this very same quality of life makes it bearable. Elisabetta Benedetti allows one's will to take charge of the uncertain travel of life and refine one's thinking by consciously interacting with the experienced objects and people that one comes across in the way. Linda Benninghoff views life and travel as the same thing; you always have to leave a place and get to another, whether in the physical or psychological sense of the word. By straggling away from the predictable and routine way of existence, you allow your will to attain greater satisfaction for your peripatetic instinct, just like the stray cat. And Diane Schoemperlen daringly symbolizes the will to travel in the form of a horse in a portrait that is running head-on toward a coming train. The train has no choice of getting off the track and the horse does, yet the powerful instinct of the horse blinds it to the danger. The certainty of the horse's will lacks in the wisdom that is being pursued by Benedetti's traveler. As human beings with a more developed consciousness, Benedetti would rather have us on the train instead of meeting it head-on. It is a matter of choice and of course not a bad choice to steer the train of life rather than smashing ourselves too pieces against it. All we need to do is get off at each station, learn how far we have come, and get on the train with a fuller sense of direction.

Reviews of the mentioned books are online at the following links:

Train of Thought:

http://www.bookpleasures.com/Lore2/idx/20/2457/Psychology/article/Train_of_Thought.html?pt_sid=c33410ee1f4f60fbd2494b3f24b38dd7

And Other Stories:

<http://newsblaze.com/story/20071028141748demp.nb/newsblaze/BOOKPUBL/Book-Publishing.html>

departures: <http://bookreviewpot.blogspot.com/2007/10/departures.html>

1.3 World Audience News

- ✓ World Audience is finalizing the publication of several new compelling titles for releasing on the New Year day (January 1, 2008). The subjects of the new titles vary from critical commentary on history and religion; Italian, Irish, and Jewish ethnic and cultural landmarks in New York; to academic titles dealing with Moliere and genealogy in America; and literary works including Kyle Torke's short stories and Hugh Fox's stories and poetry. Finally, WA is publishing a colorful book of artwork about butterflies for children.
- ✓ For the first time, World Audience is offering a special discount scheme of sales for WA titles. Choice titles can be ordered directly from World Audience by writing to info@worldaudience.org and paying online via paypal or any

convenient method of payment. Shipping is free for all titles. Visit <http://www.worldaudience.org/SALE.html> for complete information.

- ✓ The coming issues of WA journals *Audience* and *Audience Review* are getting final editorial touches. They are scheduled for release in January 2008. Ordering information and details of past issues are available online at <http://www.worldaudience.org/pubs.html>.
- ✓ WA's online discussion forum, set up by Mathew Ward at the World Audience website, is now live. The forum is open to registered members to share their opinion on literature and related issues as well as to post their writings for discussion and comments. WA's forum is available online at <http://www.worldaudience.org/writing/>.

1.4 Book Corner

The feature book of this issue is Blair Oliver's *Last Call: A Collection of New Stories*, published by the World Audience Inc. (August, 2007). The book is a collection of powerful, poignant and oft-times humorous short stories that leave the reader amazed and enthralled. Following is a review of *Last Call* contributed by Nathan Harper (Scene Magazine, Colorado).

Blair Oliver's *Last Call*: Local author's first book explores fidelity, family, and alienation

A passage from 'Blackbird', one of the nine short stories from Fort Collins author Blair Oliver's debut book, describes a common enough occurrence for any man to relate to- while shopping for groceries, Andy, a married father of two, sees the husband of one of his wife's friends and dryly nods to him in acknowledgment. As the men continue past each other, Andy notices a few items that have fallen from his acquaintance's cart before realizing that he too is inadvertently discarding some of his own purchases as he moves through the store.

What some might see as a shared mistake, Oliver frames as a subconscious cry for help: 'We were all like little lost Hansels, dropping domestic items so we could find our way back.' A few sentences later Oliver concludes the allusion: 'I wonder if we all were hoping someone might pick up our tracks, find us. Stick a note in our lapels and return us to ourselves.'

Such is the plight many of the lead characters in *Last Call* face, men of capability and intelligence seeking deliverance from a world that has little use for them after they have decided to settle down. Each story is rendered in Oliver's evocative, succinct prose, and almost all serve as a warning of sorts to the reader- a caution that if one doesn't know himself or his spouse well enough before embarking on a life together, then the ideal that

we are told to strive for can end up a series of small, suffocating mundanities and stifling repression.

Marriage and family, and thus notions of selflessness, commitment and betrayal, are Oliver's motifs, and his skill at creating characters that, while perhaps not likable, can be related to *Last Call's* primary success. Capturing his quarry from the perspectives of courtship, cohabitation, and sometimes divorce allows for the development of his themes across a diffuse array of locales and time-frames. By loosely linking some of his stories, Oliver also allows for generational interplay as a father's heroism or cowardice echoes throughout the life of his son.

Despite the dramatic gravitas that comprises much of the book, his stories are not without humor. Oliver's voice allows for a few wry laughs in each story, either from an all too familiar situation involving the unknowing naiveté of children, or a subtle observation that is only fully appreciated on a second reading.

Like all good fiction, whether it is movies, books, or music, *Last Call* releases the reader back into his or her life with a new interpretive frame to see the world through, and when faced with a similar situation, readers will have the feeling that someone else has been through it as well.

(Blair Oliver is a creative writing and literary instructor at Front Range Community College in Fort Collins.)

Nathan Harper,
November, 2007

Book details of *Last Call: A Collection of New Stories* by Blair Oliver, are there at http://www.worldaudience.org/pubs_bks/pubs_bks_Oliver_Last_Call.html

1.5 Author Interview

Living as an abused child is an issue that is increasingly being discussed in many autobiographical books. Recently, Kat Hibbard's book *Bullets: Growing Up in the Crossfire* (Bridgeway Books, Texas, 2007) appeared on the literary scene as a poignant account of childhood trauma and its psychological aftermath. Kat takes a new angle at an insecure childhood, raising the question 'is an abused child a person or a situation?' Following is my e-mail interview with Kat about her book and views on the topic.

An Interview with Kat Hibbard, author of *Bullets: Growing Up in the Crossfire*

Ernest: Kat, I must congratulate you first on writing *Bullets* that is truly a brilliant book. I would like to know when the idea of writing it first occurred to you.

Kat: Thank you and I am happy you enjoyed it and found my work engaging. In the beginning, I never intended on writing a book. I had a couple of essays sketched out in a notebook. These were *Induced Labor* and *No Kathleen, There isn't a Santa Claus*. I'm not sure why I wrote them but I would write out short stories, poems, song lyrics, and random thoughts and leave them in various notebooks. In 2004 a very dear person died. He was the pastor of my church. I admired him because he was the first adult male I had met who inspired me and taught me to live past my limitations, be bold in my actions, and true in my convictions. During David's memorial service, I made a promise to write my memoir.

Ernest: You mention in the Introduction to the book that writing is an extremely cathartic process. Did you have any prior experience of writing, especially as a form of catharsis?

Kat: It's funny because I always loved to write. I allude to this in the title essay *Bullets*. Even when writing a mundane report or technical piece, the words just come. It's like I'm not even conscience of the process. When I read what I wrote afterward, I am sometimes surprised at the continuity and merging of themes. When I began to write *Bullets*, I just wrote like my life depended on it. I was going through a great personal trauma at the time. I was getting a divorce, had just gotten over being unemployed for 10 months, and was going to be homeless very soon. At this time, I was writing my memoir and resurfacing some of the other darkest moments in my life. The two sort of converged in what you have recognized as a huge excavation of buried trauma. When I went back and read the essays, the material often shocked me and I had already lived through it. This is especially true with *The Worker*. I have reread this essay numerous times during the editing and publishing project. I still feel a pit in my stomach when I have to face the advances of the social worker who I thought would save me from the madness. Most projects, I take on are for the good of others so I did not intend for the writing of *Bullets* to cleanse my soul. What I did find was some sense of purpose from the ordeals. I know I had to go through it and survive it in order to bring others out of the crossfire.

Ernest: How do you see a person as a 'situation'; as something not to care for but to deal with?

Kat: My parents got married after I was conceived. I was not planned. My mom now shares with me that she did not want to get married. She could see something early on that showed her she might have to dread this union. I think the idea of being a situation came from the lack of care, concern, and love in the home. I think even with unplanned pregnancy, many new parents create a welcoming and loving environment. But as I say, from the time of conception, this was a mistake. My sisters and I were born into a home that wasn't a home at all. We had to navigate, not only our own paths but also a constant path to safety. We were, indeed, situations, our parents had to deal with. We weren't nurtured but simply attended to when there was something we couldn't take care of on our own. From a very early age, I learned how to care for my sisters and myself. As with any situation, I guess there was hope that it would work out.

Ernest: *Bullets* shows us that you experienced fear at a very early age and it led you to a tendency of escaping and seeking solitude. But you never actually escaped from your family. What kept you there despite all the horrors? Was there simply nowhere to go?

Kat: I speak of the Black Room in *Bullets*. I wasn't aware of this place where I would go during some of the worst times when the guns would come out or my mom was getting thrown around. It was a place inside, where my thoughts would go until it was temporarily safe to come out. Later in life, when I went through therapy, I once again visited this place but it was now a terrifying experience because all of those fears had been trapped there for most of my life. I had to relive each circumstance that I hid from when I was young. I had to face the abuses for the first time. When I write about leaving my childhood home in *Escape*, I illustrate a new fear that arose from being alone with no confidence, no emotional backbone, and no hope for the future. This is what keeps victims in their situations. I speak about this quite extensively during most of my interviews. The fear is paralyzing, so much that you can't even find the strength to walk out the front door most days, let alone find a solution to escape the situation all together. It's no surprise that after I did move out of the family home, I became agoraphobic and weighed down with anxiety issues.

Ernest: An important psychological point that you raise, in the pages 19 and 20 of your book, is that of saying 'No' in times of crises. What fear underlies this word 'No' and how did it affect your later life?

Kat: There was always a fear of doing anything that may have set my father off. As I explain in *Bullets*, he suffered from bipolar disorder and you never know when he would fly into a rage. One trigger, we soon learned, was when he was challenged in some way. I guess that's why I initially tested protests with my mom. Even though she felt an obligation to punish me for saying 'no', she was really just confirming the unspoken rule that sticking up for yourself would end in violence. I spent a great many years just going along with the crowd as a result. I believe this was the beginning of my drug use and truanancies. I also had victim written all over my face. I would do mostly anything people requested of me. This, of course, just led to more abuse. Later on in life, I would just go along to avoid conflict. This is indeed a family trait. I see it in my sisters and my mother. One positive aspect of all of this came in the raising of my own daughter. She is one of the most confident and brave young adults I know. She stays true to her convictions and she an amazing sense of self.

Ernest: You turned to drugs as a substitute for love and care, right? Did other drug user teens share their stories with you? I mean, did they too have problems in the family?

Kat: I would say that most of the kids I hung out with in my freshman year of high school had some type of dysfunction at home. We would share stories of pain, trials, and lack of comfort on the home front. As I share in *Schools Out*, many of my peers, did not fall as deep as I did. Many of them counseling me on how I needed to get myself together. This tells me that at least they had some sense of right and wrong and had some care about

their futures. I think the main reason for my reckless behavior was that I couldn't see a future that did not include pain and fear.

Ernest: What was the image of 'man' in your mind before and after they started coaxing you into sex?

Kat: I never really had a positive image of men. To me, they were all abusive and self-centered in some way. This is because of a lack of role models around me. My whole family spent much time partying and spreading their uneducated racist views. When I began to encounter males who simply wanted to use me for their own pleasure, it came as no surprise. This is most likely another reason why I let them have their way with me. It seemed natural. My first encounter with a caring man was detailed in *The Banker*. He was the first one who actually showed some care and concern for my well-being.

Ernest: When you started dating and were asked about your choice food, you realized that you didn't exactly have a 'personality'. How do you think fear and mental stress bereave one of life's choices?

Kat: When a person is bullied and pushed into violent circumstances constantly as a way of life, they feel there is no choice. Victims are not given the option to walk away and say "I don't think I'll be abused today." What happens is the difficulty in making normal, everyday choices. Another issue in the family home was we were never asked what we liked, wanted, or dreamed of. Going back to being a situation, we were handed a daily doctrine of how we were to get through the day. As a result, my personality was not developed. An interesting point is that most people perceive me as much younger than my age. I believe this is because, I really began to grow and thrive only as an adult when I was able to make choices and guide my life by positive interactions.

Ernest: As the book tells, you didn't get married, right? Would you like to share why?

Kat: I actually married the Banker. We dated for 8 years and then decided to get married. This only lasted for about 6 months. So much of our relationship revolved around him giving me an escape from the madness of my childhood home. Once I was free, I realized how we were not truly compatible. He also had many problems that would leave me to be in another bad situation so we separated. I then met my children's father. He was the catalyst for my healing. He took a great interest in my past and helped me form a future. We too married and enjoyed many happy years and he gave me these two amazing children. After our tenth year, many difficulties arose due to financial and personal issues. This goes back to the personality problem. I had taken on his personality. I joined him in his business, shared his interests, and became an extension of him. Later on when I went back to school and became involved in my own career, I began to develop my own interests for the first time in my life. He wasn't too thrilled with my newfound interest in yoga, fitness, vegetarianism, and love for the outdoors. We grew apart. There are many more details that I am careful to reveal due to our children. I will discuss some of these circumstances in *Ricochet*. This is now the biggest heartbreak of my life and I am working on reinventing myself once again.

Ernest: At the book's end, you tell about your fear that your children will suffer pain. Has it made you an 'extraordinarily' caring mom?

Kat: This is another point I discuss at length in interviews. I do go overboard with my children. When my daughter (15) was born, I never left her. I knew what she wanted before she would cry and I spent so much time nurturing her spirit. My son (12) had many issues as a baby and toddler but again, I gave him my all. My children sometimes make fun of me for being so overprotective but I can attest to the amazing confidence and sense of self they have. Both are creative musicians and respected by their peers and teachers.

Ernest: Your book is a purposeful work as you aim to create awareness among parents against the emotional aftermath of abusive treatment. But wasn't it hard to relive all those painful moments in your imagination while you were writing this book?

Kat: When I went through therapy 15 years ago, I relived most of those painful moments and then was able to move past them and realize how all of these happenings influence my work now. I think I worry more about my mom and my sisters and how the release of *Bullets* affects them. Generally, my sisters are okay and just wish me success and an end to my personal and financial struggles. My mom won't read the book. This is an agreement we made together. She bears so much guilt for not getting out sooner. I don't blame her and we have an extremely loving relationship. I very rarely think about how this affects me and concentrate more on the purpose of these circumstances. I do believe I am to use these experiences to help others. With this goal, the horrors of *Bullets* actually become my strength.

Ernest: How do you see yourself after the brunt of the fearful storm is over? Do you think that life has grown more beautiful?

Kat: I believe I addressed some of this in the last question but it's no surprise I work in education in order to make a difference for kids in my same position. I have great self awareness and am able to reflect and collaborate effectively. My yoga practice is extremely important to me. I write about my awkward and unhealthy life style in *Bullets*. During my yoga practice, I feel graceful and powerful. I live by a wooded area and spend a great deal of time walking and soaking up the wonder and beauty of nature. I have a strong spiritual practice and find great comfort and support in my faith community. I also volunteer many hours back to my church. Music is also another important part of my life. I so appreciate the talents of others and how a good song can make everything all right. The only harmful effects of my past that remain are an intense work ethic and a residual fear that something will go wrong when things are going right. I know I work way too many hours and am always engaged in several different projects. Between my regular job, my volunteer work, my promotion of *Bullets*, work on Ricocht, and speaking and interviewing, my days are full. To speak on the residual fear, I do have what I call "waiting for the other shoe to drop." Sometimes, I have a hard time relaxing when things

are going well because I still expect something to go wrong. This gets better as I get older but I recognize it's still an issue.

Ernest: All right, finally, you are writing a sequel to *Bullets*, right?

Kat: I know now I lived through what I call the 'Bullets period' to tell my story. A visit to my website reveals the lines What's your story? And every experience is another chapter. While these may seem like clever catch phrases, I believe everyone has a story and should make an attempt to tell it. I also suggest this as the first step in getting out of a bad situation or is the first step in healing. I get through my own trials by turning the pages. For me every experience is another chapter. I write them down and share them with you. This idea is also the basis for the follow up to *Bullets. Ricochet*. This tale takes place from the publishing of *Bullets* and then back to the end of the book. Hence *Ricochet*.

The theme to *Ricochet* is also bouncing back from a life filled with abuse and adversity. It's the story of how I went back to school later in life, healed my wounds in the parenting of my own children, healed my body with fitness and nutrition, healed my spirit with a strong faith community, and how I moved from an abused, drug addicted high school drop out to a successful education professional, author, and proud parent. *Ricochet* will be about twice as long as *Bullets* and will serve as another example of how to escape adversity and live beyond one's limitations.

Ernest: Thank you very Kat for giving us your precious time and sharing your insight!

Visit <http://bookreviewpot.blogspot.com/2007/11/bullets.html> to read a review of *Bullets*.

To know more about Kat and her book go to www.kathibbard.com.

1.6 Feature Poem

The feature poem of this issue is Linda Benninghoff's *This Cat* from her chapbook *departures* that was published by March Street Press (North Carolina, 2004).

This Cat

This cat was a stray
neglected, given upon,
roaming my street
in hopes for a morsel
some stranger threw away,
outdoors in snow, rain,
feeling the singe of the summer sun.

I tried to take her in,
gave her food, water
a home,
but she roamed with her tail
turned toward me
down another street,
preferring to be wild.

I remember
Wandering off down rainy roads,
Gone for hours,
Liking that better
Than sitting at supper,
With food on the table,
A knife and fork nearby.

It was as if
I knew domesticity
but preferred wildness,
rain needling my face,
The thick bite of winter snow.

About Linda Benninghoff: Linda Benninghoff is a graduate in English with an emphasis on creative writing and an animal rights activist. Linda has published widely in journals and anthologies. Besides *departures*, she has published another chapbook *The Street Where I Was a Child*. Currently, she is looking forward to the publication of her latest poetry book. To read a review of *departures*, visit <http://bookreviewpot.blogspot.com/2007/10/departures.html>

1.7 Opinion

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

- ❖ "The Collected Songs of Cold Mountain" Translated by Red Pine and produced by Copper Canyon Press inspires me everyday to slow down and make sure my poetry is elemental in structure. One of my Chinese students told me that an entire park in Southern China is dedicated to this poet. Poets used to paint poems on walls of caves. If people liked them, they came behind and carved them into the wall. The book is in Mandarin and English, so people can enjoy both languages and explore the various Taoist, Bhuddist or Confucian themes that run through the lines. It is wonderful to explore the themes of Han Shan (Cold Mountain) that are common to poets and people in 2007.

Doug Johnson

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

- ❖ ‘I first encountered Tony Hoagland’s poetry in *What narcissism Means to Me*. The clever, ironic title caught my attention—I have a special fondness for people who make fun of others while ostensibly making fun of themselves—but the poems were so rich in detail, so thoughtfully crafted, so full of truth not hidden in abstruse logic or academic vernacular that I’ve read as much of his work, seen him read, and even listened to his academic discourse as much as possible. A stanza from *Social Life* is a good example of his unique grace: “What I like about the trees is how / they do not talk about the failure of their parents / and what I like about the grasses is that / they are not grasses in recovery . . .” Though his poems often contain biting social commentary and sniper’s vision satire, their real gift is the power of his language and rhythm: take a few lines from “Fire” for example: “On earth, God must have needed some good cliché’s too, / and weeping riot girls with runny mascara and spiderweb tattoos.” Hoagland’s poetry contains music, wit, and fierce (though humble) criticism, and if you haven’t read him, run out and buy a copy today: from *America*: “And I look at the student with his acne and cell phone and phony ghetto clothes / and I think, “I am asleep in America too, // And I don’t know how to wake myself either.’

Kyle Torke

Kyle Torke is the vice-president and editor-in-chief of World Audience Publishers. He lives in Colorado Springs and teaches literature and writing courses. Kyle’s book of poems *Still in Soil* is available online:

http://www.worldaudience.org/pubs_bks/pubs_bks_Torke_Soil.html.

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 e-mail (no attachments) to dempsey87@gmail.com.

1.8 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. Ways to submit: 1) interact with other writers on our wikipedia 'community' page; 2) post and review work on our [blog](#); 3) submit your your work: submissions@worldaudience.org. Our books are printed by [Lightning Source](#) and shipped by UPS in hard cardboard anywhere in the world. Our titles are distributed through companies such as Ingram, Barnes & Noble (online), and many other online retailers and e-bookstores. Our printed titles are sold in select bookstores. Upon receipt of your payment, we will send the order to Lightning Source, who will print your copies (one or many) and ship them to you.

Audience Review

Audience Review, a quarterly publication, features reviews of plays on Broadway, off-Broadway, off-off Broadway, and regional theater, reviews of literature and poetry, and other informative critiques. *The Review* also contains author interviews, essays, and occasionally even short stories and plays. The goal of the critics who write for *The Review* is to find themes in their subjects, so a critique can prove to be quite expansive in its breadth.

Note to theater producers: If you would like *The Review* to review your play or musical, please write us: theatre@worldaudience.org. Our review of your production will appear in our printed book; however, we will send you a PDF version of our review 2-3 business days after seeing your production. *The Review* is also published as an e-book, and sold at many e-bookstores.

To enquire about becoming a reviewer for *The Review*, please send your resume and a writing sample to: theatre@worldaudience.org. As a reviewer, you are entitled to join our organization as a stock-holder.

Books

World Audience publishes books! If you are a writer, please send us a proposal. We publish collections of short stories, poems, and plays, as well as novels, satire, wit, and books related to the theater, such as our upcoming *The Audience Book of Theatre Quotations*, by Louis Phillips. Note: We are open to any proposals and are not rigid about only publishing certain genres. We are interested in publishing certain "how-to" titles and non-fiction. We also post audio samples of our authors' work on this site, and we publish audio books of our titles (with unique ISBNs). Finally, some of our titles, such as collections of plays, are captured on video/DVD and sold in tandem with the book.

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/>

Frigg Magazine

A magazine of literary short fiction and poetry: <http://www.friggmagazine.com/>

News Blaze

The mega site for daily news stories, views and opinion, reviews, interviews, and more: <http://www.newsblaze.com/>

Aesthetica Magazine

UK's cultural arts publication that provides a current up-to-date 21st century perspective on British arts and culture: <http://www.aestheticamagazine.com/>

Riehl Life

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

Book Pleasures

The ultimate source of book reviews in all genres and author interviews: <http://www.bookpleasures.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/>

* 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'.