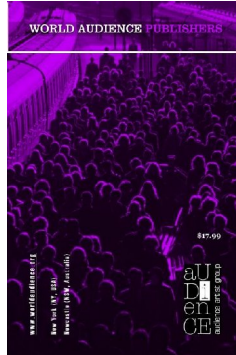


Audience Buzz

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

Board Members: Domingo Rodriguez (chairman), Lee Stringer (vice-chair), M. Stefan Strozier (secretary, treasurer), Kyle Torke, Ray Hammond (emeritus)

Issue 9, July 2008

In This Issue

- 1.1 Quote of the month
- 1.2 From the Editor
- 1.3 World Audience News
- 1.4 Book Corner: Black Mountain Whispers by Douglas P. Johnson
- 1.5 Author Interview: Tom Anselmo on *Gail's Place* and *Vulnerability and Change*
- 1.6 Feature Poem: *The Eagle* by Alfred Tennyson
- 1.7 Opinion
- 1.8 World Audience Videos on Youtube
- 1.9 World Audience Submission Guidelines
- 1.10 The Audience Review
- 1.11 Literary Links

1.1 Quote of the Month

‘Always forgive your enemies; nothing annoys them so much.’

~ Oscar Wilde

Visit Oscar Wilde’s official website <http://www.cmgww.com/historic/wilde/>

1.2 From the Editor

Hello and welcome to the 9th issue of *Audience Buzz*! This summer many of you may be enjoying cool places, beaches, and breezy brunches with a loved one and/or on a scenic spot. I, however, am enjoying a quite different kind of life here in Peshawar, Pakistan. In the sizzling sultry weather, I live in an upper storey hostel room that lacks ventilation and, in 100° F, when the power fails (at least 4 times daily for an hour), I am torn from sleep and have to dart for the door to open and let some cool air in the oven-hot room. Great excuse for shirking the piled up work, isn’t it? Well, not exactly! The issue is real and power crisis plagues the whole country. My recent, and immediate, concern centers on the issue of speaking up against the convention, especially when the latter is oppressive and dysfunctional to our integrity as honest and caring society members. As my own experience with my employer tells me, many a time we need to bring some ‘special secrets’ to surface at the risk of our career, family, or some other important aspect of our lives. This choice of speaking up as against that of assuming a hush over some significant issue, or value, has enormous implications for our ‘inner’ self and our social relationships.

A notable work, taking up this issue in contemporary literature, came out a couple of years back in the form of Tom Anselmo’s plays: *Gail’s Place* and *Vulnerability and Change*. Just after including Anselmo’s interview in this issue, I suddenly came face to face before such a situation in my own life when the acting director of our institute, after failing to coerce me by official letters, perpetrated an assault on my life by one of his close associates. Facing to choose between assuming a hush and bringing up the matter before the authorities, I went straight for the latter option. As the authorities here are getting ready for an inquiry, the acting director is preparing to use his years of contacts and influence in removing me from my office. However, this does not suffice to impel me to submission. Reason? Because I won’t be able to smile to myself in the mirror; won’t be able to admire those still hopeful eyes; won’t dream of myself as the Happy Prince. What choices you have made in your lives in difficult times, do let me know and we’ll create a buzz about in the coming *Buzz*.

Happy Reading!

Ernest Dempsey

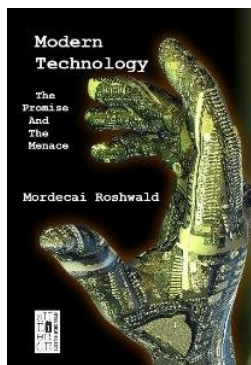
Check out my new blog! <http://dempsey-pakistan.blogspot.com/>

1.3 World Audience News

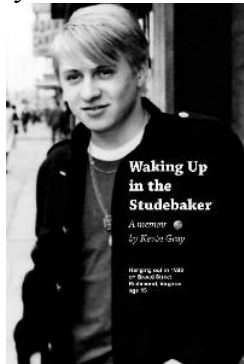
- ✓ Ernest Dempsey's second poetry book *Two Candles* is now published by My Lucky Guitar Press (<http://www.myluckyguitarpress.com/>). Consisting of 74 poems, this collection of Dempsey's poems preserves a delicate balance of thought and emotion that is commensurate with the book's title—a heartfelt mode of reflecting on reality in light not of a single source but two of them. *Two Candles* is available at <http://www.lulu.com/content/2464047>.



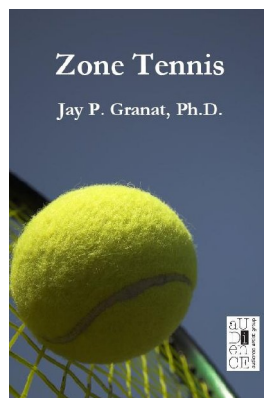
- ✓ **Modern Technology: The Promise and The Menace** by **Mordecai Roshwald**
Modern Technology is a thorough, in-depth examination of this prescient subject. *Modern Technology* is ideal for classroom use and study. The present study presents a comprehensive picture of the impact of modern technology on the physical, economic, political, social and cultural life of humanity. Modernity is defined here as the period starting with the industrial revolution in England in the late eighteenth century and continuing through our times and beyond. The book is intended for technocrats in their various domains, but also for the interested public at large, and conceivably for colleges and universities where these problems are explored and taught.



- ✓ **Waking Up in the Studebaker** by **Kevin Gray** is the memoir of Kevin Gray, who proudly came of age in the suburbs of Richmond, Virginia. He offers personal insights on Vietnam, music and the drug culture, and the turbulent times right into 1968. The 1960s really weren't what they were cracked up to be in the media – that is for a kid stuck far from any “happening place.” At least we had the music! Yet, in so many ways, events in both the 1950s and the 1960s reached out and made an impact on people nationwide, even to a young boy growing up in Richmond.” *Waking Up in the Studebaker* is Gray’s very personal story set during changing times in America. “This is my story,” he said, “and, more than anything, I didn’t want help in whatever I did. I had to live my life my way, even if it gave me many bruises along the way.”



- ✓ **Zone Tennis** by **Jay P. Granat, Ph.D.** Do you love tennis? Are you tired of losing to players you should beat? Are you great on the practice court but terrible when the real match begins? Is your youngster losing tennis matches because he or she is nervous, distracted or lacking in confidence? Want to be calm, focused and confident when you serve and when you receive serve? If you want to find out how to get into the zone and stay there and take your tennis game to the next level, this is the book for you. The author, Jay P. Granat, Ph.D. is the Founder of www.StayInTheZone.com. He has coached top athletes in virtually every sport from around the world. The simple techniques in this book will show you what you need to do play tennis in the zone. You will master your emotions and discover what you need to change to play to your potential whenever you step onto the court. *Zone Tennis* is a must-buy for anyone who plays tennis.



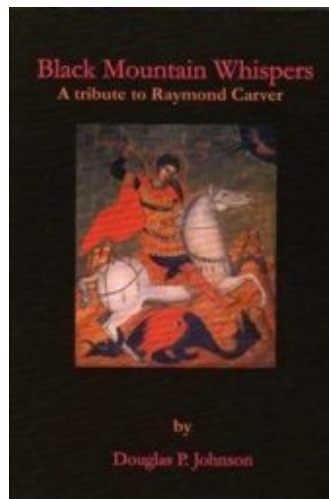
- ✓ **audience literary journal, Vol. 3, #1, June 2008 (cover by Anthony Rubino, Jr.):** Writers featured in our 9th issue: Carrie Crow, Michael J. Vaughn, James Gleason Bishop, Harold Rain, Mildred Bell, Gary Beck, Paul Alan Fahey, Ernest Dempsey, Nicole Borgenicht, Glenn Halak, M. Stefan Strozier, Christopher McGuire, Venecia López, Doug Johnson, Mel Waldman, Joshua Hill, Besa Kosova, Yehoshua November, Anthony Rubino, Jr., Ben Cheetham, Carol Vlassoff.



1.4 Book Corner

This issue features a review of Douglas P. Johnson's book *Black Mountain Whispers*, published by the Cave Moon Press (2008). The review was written and contributed to *Audience Buzz* by Pam Rosenblatt.

Black Mountain Whispers – A tribute to Raymond Carver (\$15.00 U.S.D.) (Cave Moon Press, 2008) by Douglas P. Johnson



In 2008, Douglas P. Johnson's *Black Mountain Whispers – A tribute to Raymond Carver* was published by Cave Moon Press. The one hundred and five page paperback is filled with short stories and poetry, entertaining with surprising (sometimes terrifying, and sometimes humorous) twists and turns, especially towards the end of the pieces.

Johnson wrote *Black Mountain Whispers* with the renowned short story writer and poet Raymond Carver in mind. Carver graduated from Davis High School, the Yakima, Washington high school where Johnson is currently an English teacher. Carver passed away in 1988. *Black Mountain Whispers* is a tribute to Raymond Carver's short stories and poetry or, more specifically, minimalism.

What is minimalism? Minimalism began in the mid-1960 and its style was developed in music, art, and literature, remaining strong through the 1980's. The definition of minimalism, according to Raymond Carver, is "ordinary language [is used] to expose the inability of communicating the reality of experience through purely referential language."

Some minimalism musicians include Terry Jennings, Dennis Johnson, Richard Maxfield, Pauline Oliveros, Steve Reich, Philip Glass, Barbara Benary, Julius Eastman, Jon Gibson, La Monte Young, Charlemagne Palestine, Harold Budd, and Phill Niblock. Such American artists as Barnett Newman, Agnes Martin, Ad Reinhardt, Ellsworth Kelly, Donald Judd and Sol LeWitt created in the minimalism style. Major literary minimalists are Raymond Carver, John Barth, Richard Ford, Fredrick Barthelme, Mary Robison, Peter Cameron, Judy Troy, and Alice Mattison.

According to Hiromi Hishimoto in "Trying to Understand Raymond Carver's Revision's" published in *Tokai English Review*, No. 5, (December 1995), pp. 113-147, minimalism in literature is about "economy of word", "very short, abrupt but impressive sentences", "lack of psychological impact", characters that are "completely stripped down", "sensibility by outer and inner description as well as lacks empathy and lack of interest". Usually something vital is not mentioned in the story or poem which generates confusion, uncertainty, and inarticulateness.

In the literature of minimalism, there's "no verbal communication, no depiction of informing another character about a matter of grave concern." It's impersonal and without unity. If there's any empathy, it's dramatic, or it doesn't exist at all, showing up at the end of the writing. The minimalist writer leaves out "communal grief" and no character description is given. Repetition doesn't happen, and lengthy sentences are replaced by phrases. Traditionally, a piece of literary minimalism is "short words with short sentences and paragraphs, super-short stories". Often people either like minimalism or they don't. It's a style that is often found to be "different". In "Bowling to the Great God Usage", writer Kyle Gann writes about minimalism in music:

For me, minimalism, for me, was always a different kind

of music, requiring (to misquote John Rockwell) a different

kind of listening. It wasn't for everybody. It acquired a cult

following of unusually patient listeners. It was, and is, a different

type of listening experience than the attention-holding narrative of conventional classical music.

Johnson's *Black Mountain Whispers* is a "different kind of [book]". He takes minimalism to an extreme with both his short stories and his poetry. In this review, we'll analyze the clever, humorous short story, "Color of Milk" and the poem, "Sitcom Sabbath", to better our understanding of minimalism in literature.

Johnson begins *Black Mountain Whispers* with "Color of Milk", a short four and one-quarter page short story about two women enjoying each other's company while one woman, a portrait painter, is putting the finishing touches on a painting that she made of the other woman, who is handicapped and sits in a wheelchair. The opening of the story consists of short phrases, short sentences, and short questions. This economical use of words makes the first fourteen lines of "Color of Milk" read very quickly, though true to literary minimalism, the reader doesn't understand what he is reading right away. The beginning of this piece is confusing.

"Burnt Sienna"

"Doesn't smell burnt. Next?"

"Cadmium Yellow."

"What's cadmium?"

"A chemical."

"Next? Easy. Cadmium Black."

"Close."

"It is to[o] Cadmium Black. I've been practicing."

"Just black. Not Cadmium Black."

"No, you tell it. I need to keep working."

"You, you tell it better."

"Deep breath. Better than glue. What is this?"

The different metaphors for different colors like "Burnt Sienna", "Cadmium Yellow" and "Cadmium Black" suggest that something colorful is going on. There's confusion as to whether one of the speakers is smelling or looking at the different colors in order to identify them. The story begins to unfold when the second speaker identifies a smell as "Turpentine.":

"Turpentine. That one's easy. He didn't smell like turpentine.

Gasoline. He smelled like gasoline. Remember? He was working on a lawn mower, so his fingers had old grease under the nails.

I could tell when he picked me up out of the gravel and put me back in my chair. You didn't mean to dump me. The wheel got caught in a soft spot. Wait! Give me a chance before you wave it under my nose. What's the color?"

"Raw Umber"

"Like raw meat?"

"What do you think?"

The relationship between these two women no longer seems blissful, as indicated by the use of "Raw Umber". The woman who's the artist seems upset over something yet to be discovered by reading further. As "Color of Milk" progresses, an interesting story unravels, one that includes jealousy, love, and revenge. Johnson uses several minimalism techniques in the story to get his ideas across, or not across. He never identifies the women or man by proper name.

The only character he capitalizes besides the pronouns "I" and "You" is the name "Mom". He never lets the female speakers show empathy, except when the woman apologizes for falling dramatically out of her wheelchair. He stereotypes the man as a sex symbol type of handyman who flirts with the women, both of whom become jealous of one another. There is a danger lurking in this short story. Menaces are typically found in literary minimalism. In "Color of Milk", it's a complex danger. It's the power of the paintbrush, as the artist keeps painting mustaches under the other woman's nose either on her face or on a canvas, as it's not clear, and the woman with the painted mustache has no idea what it looks like:

"What's color is this?"

*"It's new. Don't know. Paint a mustache under my nose, so I
can try and memorize it for later."*

"You look like Hitler."

"Who is that?"

"Or Aunt Hilda."

"Is it orange?"

"No."

Through economy of word, abstract thought, humor, and inarticulateness, Johnson has written a fine minimalistic lead short story, one that motivates the reader to continue onto the following short stories, many of which aren't as easy reads and contain threatening, violent, and scary situations which may cause the ordinary reader to put down the book and read the comic section of his Sunday newspaper. But, if you're the type of reader who enjoys surprises, twists and turns of fate, then you probably will like the rest of the short stories in *Black Mountain Whispers*.

Black Mountain Whispers's poetry is complex, abstract, innovative, and often confusing, the latter typical of literary minimalism, then again the writing is sometimes very economical and clear. "Sitcom Sabbath" is a fun yet serious poem found on page 90. The poem's speaker has prepared for the Sabbath by cooking:

Tarragon Chicken

Fresh tarragon

Fresh garlic cloves

Six chicken breasts

Half cup of white wine

One cup of vegetable broth

Tablespoon olive oil

Teaspoon black pepper

Heat oven to 350°. Rub chicken with olive oil. Halve garlic

*Cloves. Slit chicken breasts. Place garlic halves into slits. Place seven to
Eight sprigs of tarragon over and around breasts. Mix white wine with
Vegetable broth and pour over chicken. Cover with aluminum foil. Bake
For 30 minutes. Check chicken. Uncover and bake 10 more minutes.
Serve with brown rice or green salad.*

Serve with pumpernickel.

Serve family on T.V. trays.

Here the speaker has made a special Friday night dinner just to have this weekly holiday event's relaxing time thwarted by fate. Death acts as the menace here. The speaker's grandmother dies.

Answer phone.

Listen to Mom's hoarse, snorting sobs.

Grandma just died.

*I talked to her an hour and a half ago and said I love you. I could tell
she was trying to say something, but it didn't come out.*

The whole poem lacks empathy, until the speaker's mother says to the grandmother, "I love you". When the speaker's mother says, "I could tell she was trying to say something, but it didn't come out"¹⁸, the reader feels a sense of confusion and inarticulateness of verbal communication. The speaker doesn't commiserate with his, or is it her, mother after learning of the grandmother's passing. What she does is rote. The short, economical sentences lack emotion. Some repetitive phrases would probably be normal to hear, but Johnson doesn't write that way. In his minimalistic style, he uses sentences without a subject noun or pronoun to convey the emptiness of a holiday evening gone awry.

Check calendar. Confirm today is a full moon.

Listen to laugh track in the back ground.

Wonder how to say goodbye to Grandma.

The last line of "Sitcom Sabbath" is beautiful in its simplicity. The speaker just says, "Goodbye, Grandma."²⁰ Johnson has captured a distinctive moment and conveyed

powerful feelings without emotion, without tears, without personal feelings exhibited.

"Color of Milk" and "Sitcom Sabbath" are two separate genres and reflect the development of minimalism in literature from the 1960's through the new millennium. Johnson has written a book that capitalizes on the minimalism style, a style that not everyone accepts, but it has definite qualities and can be identified as such. *Black Mountain Whispers* is a good read to understand minimalism techniques in literature.

Visit Doug Johnson's literary blog BASPPS at <http://dougholder.blogspot.com>.

1.5 Author Interview

A couple of years back, Tom Anselmo published six plays in 2 volumes titled *Gail's Place* and *Vulnerability and Change* (Red Brindle Press, New York, 2006). All of Anselmo's plays are purposeful in the moral implications of the issues taken up in them, and philosophical in the subject matter viz. truth and morality versus family and society. It was worthwhile to have the wise man's word on the issues he brought up in his plays. Following is my interview with Anselmo.

An Interview with Tom Anselmo, author of *Gail's Place* and *Vulnerability and Change*



Ernest: Tom, would you kindly tell us what motivated you to write specifically in the genre of drama?

Tom: A few friends have asked the same question. Thinking about P.D. James' mysteries helps explain my choice. James' capacity for descriptive writing places her in a category unlike most mystery writers and more in the camp of the traditional novelist. She often begins by describing a victim's or prospective suspect's environs so that by the time she introduces the absent character; the reader already has a feel for him or her. Capturing

atmosphere in this way is a must for any good novelist. But if you could peer into my imagination, you'd see instead a spirited dialogue and movement of people. My recognition of this aspect of my inner life drew me to playwriting.

Ernest: And how did you get started with the writing business?

Tom: As to how I got started writing, I'll quote from my website as to how my plays evolved. This still seems to capture best my original impetus. The following is from www.tomanselmo.com, *Behind the Scenes*:

For many years, with family members and friends, I accepted a dynamic that seemed natural to me. I would be careful not to cross the other's boundaries of intimacy; I kept certain areas off-limits believing some secrets were necessary to maintain each relationship. But as I grew older, I increasingly felt that this divide was not natural. Being disconnected -- to whatever degree -- left me feeling inauthentic.

I told a few close friends that they knew me better than I knew them. I wanted more from them; I wanted more for myself. I wanted to feel the pulse of their internal life, to be moved by the stories that shaped their experience of the world. I wanted to be there for their moments of insight. I needed that experience to get under (I don't know any other way to put it) my friends' social selves - as well as mine.

Those "selves" would prove more intractable than I first realized. When I'd try to get beyond the banter and updating of "What's happening?", the reaction was most often a palpable glaze over the eyes or an off-hand interruption: "Did you see the movie...?". One discomfited friend explicitly stopped a conversation by saying: "I don't talk about family with friends." Why not? An aching desire to understand my friends' reactions persisted. But I had to be careful: Wasn't their need to keep some distance between us as valid as my need to be more intimate? Out of respect for their often tacit desire, I chose not to push for more.

But I kept imagining what would happen if social interactions weren't so limited. If friends revealed themselves more fully, might we begin to understand each other -- and our own selves better? These musings were the impetus for my trying to express my dilemma in a literary mode.

Ernest: In the three plays of your first volume *Gail's Place*, We met Gail, a woman, speaking for making things better by revealing. How important is Gail's womanhood here?

Tom: Again, another friend has asked this same question. As you know, in the opening scene of the first play I wrote, *Secret Burdens*, husband and wife, Ron and Gail, are discussing the nature of a secret they've been asked to keep. Gail is uncomfortable with doing this; Ron less so. They refer to their "different styles of communicating" -- one direct, the other circumspect. But then Ron refers to a discussion he had with his friend, attempting to show Gail how direct he can be. When Gail points out that he didn't go far

enough, asking why he didn't pursue a natural follow-up question, their dialogue went like this:

Ron: I got the impression he didn't want to talk about it anymore. We allow each other space.

Gail: That's a lotta space.

I can't conceive that Ron – or any other of my male friends - could mouth Gail's response and sound authentic. I think men are more comfortable with Ron's limited boundaries of closeness. I needed a character who *feels* a lack of connection when friends place limits on intimacy, and a character who *needs* to talk about this. Hence a woman felt to me to be the only possible choice.

Ernest: You mind telling us if you are a feminist?

Tom: An intriguing question. My wife thinks I am; I'm not so sure. I certainly don't write about the political and economic issues of equal opportunity for women, for instance, exposing the "glass ceiling" in the workplace or traditional hierarchies in relationships. My main interest in writing plays is to see whether different characters were able to gain insights about themselves, about the moral implications of their attitudes and behavior. Gail, with the help of her center, most clearly understands the need for a journey within – no matter the pain. When I started *Clues*, I didn't know that I would embody an internalized version of self on stage. I felt it was natural and compelling as I began to write the second act. If the main character were a man, I doubt that I would have gone through that particular creative process. What started out as a detective story ended up being a serious tale of self-discovery. Gail starts on her journey by first admitting she doesn't totally feel "right" about her close relationships – and says so to those close to her. Men friends are not comfortable expressing their feelings that way. I suppose I'm saying, having the more natural inclinations to allow for self-exposure, women have a better chance at self-fulfillment. I guess I'm a social feminist.

Ernest: How integral the inner voices of your characters are to the essence of your plays?

Tom: I think I use this device in three different ways. First, as exposition, to narrate personal history, as I did in *The Place*, with Evelyn after she died.

Second, as two basic "impulses" (as you rightly termed it): in *The Voices*, one reminding Cathy of the delicate boundaries with her intimates that should not be crossed (living with others), the other not to edit one's thoughts (living with yourself). And the third is by far the most important type of voice, one's "center". This is not really a device, but an integral part of what I'm after in all of my plays: meeting one's center leads to personal growth, personal fulfillment, authenticity, discovering the moral imperative. From Act 2 of *Clues*, where I introduced Gail's Center, I knew I had a mission to pursue.

Ernest: *The Voices* seems to be a real challenging work as it personifies two different voices of the same person i.e. Cathy. Is it an attempt on your part to reduce social behavior to individual's impulses?

Tom: To your question whether I'm attempting "to reduce social behavior to individual impulses," no I'm not. In *The Voices*, I think Cathy navigates nicely between the two. Remember, Cathy has a play to "feel" Ellie out. She says to her husband Marty, "I need to sense what Ellie would want. I owe it to her – and to me." *The Voices*, in hearing this are *both* agitated.

Voice One: Oh, I feel anxious about this discussion.

Voice Two: She's going to hold back – not tell Ellie. I know it.

Voice One: This could really end up in a rift between Cathy and Ellie.

The Voices are riding on their own tracks – and either/or line of thinking. Cathy will forge a third track in the very process of finding what is best for her friend.

Ernest: Who is/are your icons in dramatic fiction and what opinion do you hold in regard to the general climate of drama in contemporary literature?

Tom: I don't know of many 20th Century playwrights who have my similar interests. Perhaps not being a scholar, I am exposing my ignorance. But I do greatly admire and have been influenced by particular plays – even when the playwrights entire body of work has not fully resonated with me. Terence Rattigan's *Separate Tables* is quite special (the influence in *Matt & Sara* is clear); Oscar Wilde's *The Ideal Husband* and *The Importance of Being Earnest* are especially delightful. Eugene O'Neill's *Long Day's Journey into Night* is towering; and Arthur Miller's *Death of a Salesman* is brilliant, not only for its characterizations, but also for its structure. Other names that come to mind include – Friel, Shanley, Edward Albee, Anton Chekhov. Of course, Shakespeare's genius is unparalleled; and I love Moliere, Sheridan and some of the other playwrights of that time.

Ernest: Would you please tell us about your future plans as an author?

Tom: I've also been involved in thinking of a new play – clarifying the idea, working out a compelling plot, and "living" with the several characters I think will grace the stage (this is my usual gestation period). I have begun writing the first scenes.

I call the play, which has an all-male cast, *The Play Bearers*. Four friends have been asked to carry the casket of their mutual friends' fathers. The four are in an anteroom of the funeral parlor waiting for the casket to arrive. It would seem natural that these friends would be talking about their relationships with their own fathers, who, by the way, are not alive. But out of a sense of "loyalty" to their fathers, they are reluctant to be open about these relationships. For me, this has been an issue with my own male friends – their reluctance to share this important piece of their personal history. I have found it frustrating. What's the big secret? In order to fathom what this is, I have the four dead fathers on a platform looking down on the scene below. They can observe and hear all;

the sons are not aware of their fathers' spiritual presence. I think what is emerging as a central theme is: the son's unconscious ambivalence towards their fathers results in self-contradictory attitudes – in turn distorting to some degree their sensibilities and their judgment. Certainly a complicated theme. I don't know yet if I can develop it sufficiently enough in a one-act play. I'm excited at the prospect.

Ernest: Thank you Tom for this nice conversation!

Tom: I appreciate your thoughtful interest in my work and in my reactions to issues emanating from the plays.

Visit Tom Anselmo's website at <http://www.tomanselmo.com/index.html>

1.6 Feature Poem

The feature poem for this issue is *The Eagle* by legendary Victorian poet Alfred Tennyson, also popularly known Lord Tennyson.

The Eagle

He clasps the crag with crookèd hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.
The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

Visit <http://www.online-literature.com/tennyson/> to learn more about Lord Alfred Tennyson and his literary works.

1.7 Opinion

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

❖ *An Artist Empowered: Define and Establish Your Value as an Artist-Now*

by Eden Maxwell

Edition: Paperback

Price: \$34.95

Everything Needed to Sustain Creation Over a Lifetime, April 9, 2008

Eden Maxwell—a man of soul who is intent on integrating art, passion, writing, dharma, character, consciousness, culture, intuition, evolution, and the spirit--finds a wonderful home for all these concerns of heart and mind in this breakout book. "An Artist Empowered" is, indeed, a triumph over rejection and a 435 page primer for creators as promised on the cover.

"An Artist Empowered," infused with spirit and hard-won insights, contains everything needed to sustain creation over a lifetime. It's simply a magnificent achievement.

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.

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

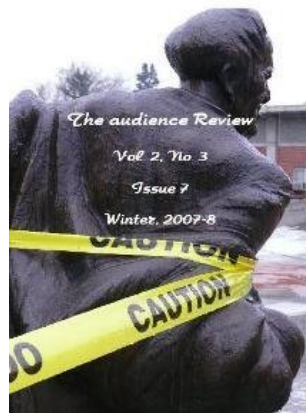
World Audience publishes books! If you are a writer, please send us a proposal. We publish collections of short stories, poetry, and plays, as well as novels, non-fiction, satire, wit, and books related to the theater, such as *The Audience Book of Theatre Quotations*, by Louis Phillips.

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.

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. Thank you.

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 near completion and is scheduled for release in early July. 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/>

1.12 Last Word by M. Stefan Strozier

World Audience is growing at a fast pace, thanks to the dedicated owners and staff who run this press. I can't wait to see where we go next. The journey is an exciting one—don't get left behind!

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

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