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Title of Magazine: **Literary Orphans Issue:** January 8, 2014

Editor: Mike Joyce (Editor-in-Chief), Scott Waldyn (Managing Editor)

Web Address: [literaryorphans.org/playdb/](http://literaryorphans.org/playdb/)

What they publish: Fiction (short fiction, flash fiction, micro fiction), poetry, nonfiction, reviews of movies, books, and albums, interviews, art, and photography.

Submission Guidelines: For fiction pieces you can send however many you want as long as they are all 5,000 words and under. If the pieces are longer you must query first at [questions@literaryorphans.org](mailto:questions@literaryorphans.org). Three poetry pieces are accepted at a time. Nonfiction pieces should focus on powerful prose and unique topics, as well stories about geographical places. All submissions are done through Submittable.

Description of Publication: Edgy photography and art are featured. Tone of the website is honest and snarky. Every issue has a theme associated with an iconic figure. The writing is described as more of "a mood than a style." The website is easy to navigate, and past issues are available. Publishes an issue bi-monthly. 'Read time' is listed next to the stories. Publishes work from both emerging and experienced writers.

Prose Per Issue Annually: Approx. twenty stories in this issue/ Approx. 120 annually

Prose Reviews:

*Ha-Ya* by Daniel Thompson is a plainspoken realistic story told in a domestic setting. The unnamed bartender is a subjective first-person narrator. As he is working he sees a group of students egging on a man named Dravko asking him to say his catchphrase, "Ha-Ya!" Dravko is a regular at the bar, and the narrator is familiar with him: "I've wondered what Dravko would look like in another life. In a life where he wasn't an alcoholic for the past forty years." The students are buying him beer because it is his birthday, "the one time a year we allow people to buy him beer." Dravko is looking sick and old, but he still gives the bartender a knowing grin. This is the closest he'll get to family.

Thompson uses a first-person narrator to explain and reflect upon a different character in the story. Without Dravko ever speaking readers get his backstory, history with alcoholism, and him in present action. "Instead of people asking me to kick him out because he smells like rotting armpits, he's got admirers beside him. Most of them know his story. They know he's past helping." The story works well to show how others view a person and his struggles through the POV and concrete significant details: "Instead of a few, crooked wood-colored teeth he'd have straight rows of grayish white teeth. He'd weigh a hundred and sixty pounds instead of, and I'm guessing, a hundred and five or ten pounds." The development of Dravko's alcoholism is seen over the years through single lines like that one. The ending for Dravko is inevitable. He is nearing death, but this one night--his birthday--is his time to feel like a part of a community.

*Not There They're Not* by Dick Bentley is a plain spoken realistic story in a domestic setting. The subjective first-person narrator is hanging out with his two friends, Cecil and Earl. All three are wifeless at

the moment: the narrator's wife is at a convention, Cecil's wife was put away into an institution, and Earl's wife ran away with her French professor. The three men decide to go to a strip club that both Cecil and Earl—a minister—are familiar with. While at the strip club the men spot Sheila, Earl's wife, stripping. She joins them and decides to come home with Earl "because of the children. I want to see the children." The story ends with Sheila quoting Pablo Neruda. This makes Earl cry, which she replies with, "It's just about love, honey. Nothing personal."

Bentley uses dialogue in this piece to inform the readers about characters. The narrator never describes what his friends look like or how they are dealing with their problems. Through dialogue and action readers get an idea of who these people are. At the beginning, Cecil mentions a strip club, and Earl—a minister—is fully aware of which strip joint he is talking about. When Sheila tells Earl she wants to see the children, Earl responds, "The children? I thought you had the children, honey. Anyway, they'll turn up. Right now what counts is you and me. This is a serious matter we're discussing, honey." Although the two appear unintelligent or lost, the dialogue introduces a side to them that is surprising: they share a love for literature and poetry. Sheila quotes Proust and Neruda, and Earl immediately recognizes it. This CSD also shows their deep bond and complicated relationship. The two main characters are unreliable therefore having it told from neither Sheila nor Earl's POV left readers to draw their own conclusion of what to think about them and their situation. The story seems to end on a bittersweet note. The love is there between the two, but they realize that it cannot save them.

Rating: 6. The layout and design of the magazine is unique, well-organized, artsy and interesting. The stories featured are well written, thoughtful, and follow the theme of the issue. Each of the editors is quite experienced in the writing community. Although the magazine is artistically pleasing and the writing is impressive, they mainly publish authors who are experienced. A few of the work published is from emerging writers, but the majority of the writers have had work published in other magazines and publications.