

## **Orchid: A Literary Review**

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Editor: Keith Hood

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Web Address: <http://www.orchidlit.org>

What they publish: Short stories, short shorts, interviews on the craft of fiction and articles examining the role of short stories as literature.

Submission Guidelines: Submissions of previously unpublished, non-genre work should be sent to: The Editors, *Orchid: A Literary Review*, P.O. Box 131457, Ann Arbor, MI 48113-1457. Put your name on each page of the manuscript and include SASE. Editors request that correspondence and submissions be addressed to "The Editors." Cover letters are advisable. Submissions are not accepted via email. Simultaneous submissions are acceptable with notification upon publication elsewhere. Stories of varying lengths are considered, and the publication includes several stories of ten pages and above.

Description of Publication: Print journal published twice yearly, which also sponsors a contest for short fiction (deadline in June) and a contest for short-shorts (deadline in April). The presentation is attractive, with importance placed on the selection of cover art and some stylistic flourishes in the pages of the magazine.

Prose Per Issue: 100% - no poetry is accepted. Out of 13 pieces, there are 2 interviews, 1 book review and 10 pieces of short fiction (one short short, nine longer short stories).

### Prose Reviews:

*COOP* by Joseph O'Malley is an experimental story in an exotic setting. The COOP is a building which is shared by a peculiar community of strangers, which is thrown into tumult by the disappearance of one of its residents.

I found this story captivating, intriguing, amusing and unsettling. The prose style wavers between plain-spoken and poetic; the language, beautifully playful and cleverly crafted, was one of the most appealing aspects of the story. O'Malley plays with the reader, shifting subtly between forms, points of view and even different kinds of realities. Although the story isn't exactly magical realism, there are undertones of magic in the images of statues of fantastic beasts and the mystery of the local man-hole covers. These elements woven into the story give it mysterious undertones which are left unmentioned by the narrator.

*1985 Interview with Andretti After the Indianapolis 500* by Randy DeVita is a plain-spoken, realistic short-short in a domestic setting. A family watching a post-race interview with Mario Andretti learns that he almost killed another driver during the race. The mother is shocked, while her son and his father are untouched by the revelation.

This story serves as a brilliant example of the short-short form because of the strength of what Dinty Moore called "a moment of communication," which for me occurred at the very end of the piece, revealing that the car race had all been part of a devious act of misdirection. DeVita captured something important with just a few tiny words of dialogue, which were perfectly chosen to completely turn the entire story on its head.

Rating: 6 out of 10. Most of the contributors list among their clips inclusions in such prestigious publications as the *Alaska Quarterly Review*, *Glimmer Train* and *Other Voices*, and several have been nominated for awards such as the Pushcart Prize. Only one story is from a first-time published author, although only two contributors have published

novels. The quality of the writing is superb and the presentation is very attractive, including little flourishes and the occasional photograph.