

Malahat *lite*

Virtual Newsletter of *The Malahat Review*

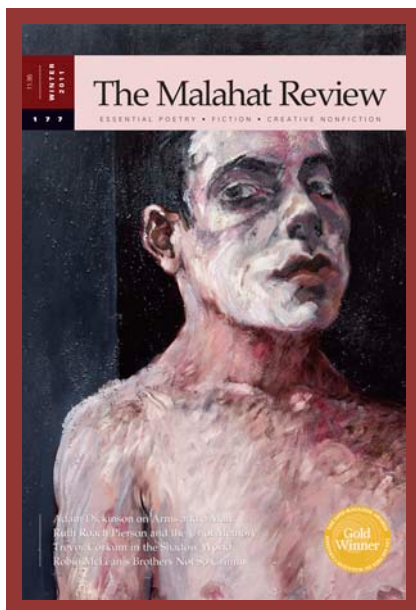
Vol. 9, No. 1, January 2012

ISSUE LAUNCH EDITION

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www.malahatreview.ca

1. Issue 177, Winter 2011 On newsstands in January!

Our winter issue contains a number of works that are, rather serendipitously, about men and/or the male psyche.

Larry Brown's brief and enigmatic "Roots" probes a husband's jealousy: "she stays out late over coffee, with *classmates plural*."

After learning of his mother's terminal illness, Elliot, **Trevor Corkum's** young and lonely gay narrator in "You Were Loved," meets Rick, who, as a perhaps predatory older man, initiates him into the fullness of sex, leading him further away from a way of life that was never his in the first place.

I didn't want this world. ... Maybe just a slice of it. A made-for-CBC documentary, where intimacy was a Cracker Jack prize, some hard sweet surprise, not just a nail-spiked Molotov cocktail hidden inside a slot machine waiting to blow up in your face, on what you thought was your lucky day.

In **Kevin Hardcastle's** "To Have to Wait," two brothers share more than an overheated car when they journey to collect their ailing father from hospital. Past adolescent indiscretions and bad behaviour still come to bear in their new roles as men.

The three of them had never been in a car at once without their father as the driver. The old man stared out of his window at the fading day and must have seen something there because he sat very still for a long time.

Two brothers also share a journey in **Robin McLean's** "No Name Creek." Inventive dialogue adds a humorous counterpoint to an otherwise harrowing adventure. "On his way to the truck Ben prayed his prayer in case it might help: please, God, whoever you are, last day of moose season and the freezer's empty."

Also featured in this issue is "Hoarding," by **Anne Marie Todkill**, the winner of our **2011 Constance Rooke Creative Nonfiction Prize**. This touching memoir also concerns a brother. While he is intellectually challenged, his affable, sometimes intractable, even intransigent nature proves to be a household constant. "The meaning we ascribe to a maddening behaviour might not be correct. Its value, regardless, is to help us be more tolerant."

Poetry lovers will thrill to new work from **Michael Crummey, Adam Dickinson, Joanna Lilley, Florencia Varela, Ben Rawluk, Rhonda Ganz, Branka Petrovic, Adam Sol, and Ruth Roach Pierson**. And of course there's our usual cache of edifying and erudite book reviews, contributed in this issue by **Candace Fertile, M. Travis Lane, Evan Jones, Laurie D Graham, Justin Pfefferle, Mike Matthews, and Cara-Lyn Morgan**.

2. Winter Issue and Best Canadian Poetry in English 2011 Launch Party

Friday, February 3, 2012

7:30 p.m.

Moka House on Hillside
#103 1633 Hillside Ave.

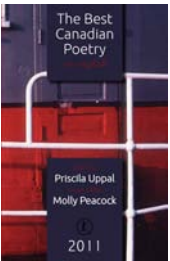
Admission:

\$3 at the door

FREE for Friends of *The Malahat*



Join us for a combined launch of our Winter 2011 issue (#177) and *The Best Canadian Poetry in English 2011* (Tightrope Books). This event will take place at Moka House on Hillside as a part of the Planet Earth Poetry Reading Series.



The evening will begin with the usual Planet Earth Poetry open mic, hosted by **Yvonne Blomer**. *Best Canadian Poetry in English 2011* editor, **Priscila Uppal** and *Malahat* editor, **John Barton** will take over as MCs for the rest of the evening.

There will be readings by:

Carolyn Sadowska
Patricia Young
Dorothy Field
Lorna Crozier

John Barton
Rhonda Ganz
Trevor Corkum

All **Friends of *The Malahat*** in attendance will receive a free copy of *Mocambo Nights: Poetry from the Mocambo Reading Series*, edited by Patrick Lane.

Be sure to listen to "U in the Ring" on CFUV 101.9 FM on Tuesday, January 31st from 4:00 – 5:00 p.m. to hear John Barton and Rhonda Ganz read from and speak about their poetry. Yvonne Blomer and Colin Dower will co-host this show.

3. Upcoming Malahat Contests

The Malahat Review Novella Prize 2012

A work of fiction, any genre,
between 10,000 – 20,000 words

February 1, 2012
malahatreview.ca

\$1500



2012 Novella Prize

Deadline: **February 1, 2012** (postmarked)

Prize: \$1500 CAD

Entry fee:

\$35 CAD for entries from Canada

\$40 USD for entries from the USA

\$45 USD for entries from elsewhere

Enter a single work of fiction between 10,000 and 20,000 words in length.

This year's judges will be **Valerie Compton**, **Gabriella Goliger**, and **Terence Young**.

Far Horizons Award for Poetry

Deadline: **May 1, 2012** (postmarked)

Prize: \$1000 CAD

Entry fee:

\$25 for entries from Canada

\$30 for entries from USA

\$35 for entries from elsewhere

Writers who have yet to publish their poetry in book form (book=48 pgs or more) are encouraged to enter up to three poems, 60 lines max. each. This year's judge will be **Mary Dalton**.

4. Board Meeting: A Q&A with Fiction Board Member Julie Paul

Julie Paul is from the edge of the Canadian Shield, in eastern Ontario, and generally feels a little unsettled when away from all those lakes and rocks, but she's lived in Victoria, on and off, for twenty years. She's had the pleasure of being on our fiction board for about a year and a half now. Her first book, The Jealousy Bone (Emdash Publishing), came out in 2008, and she's just completed her first novel. She's at work on more stories and gathering notes for a second novel. When not writing, she instructs it, and also works in—and teaches—massage therapy.



Describe your ideal work of short fiction.

My ideal story has some element of surprise in it. I want to be shaken up, even a little, and taken on a journey. Something needs to happen, in a way I didn't expect. It doesn't have to be murder and mayhem; really, I want to be entertained and made to think about something in a new way. I've been writing some near-speculative fiction myself lately, and I love seeing things turned slightly askew. Ultimately, what I most want is to forget that I'm reading, and just settle into the narrative as if I'm experiencing it, live, real-time. No footnotes.

What is your favourite (for the moment or all-time) short story?

Can I pick two? Even narrowing it down to two is a challenge... One is Alice Munro's story, "The Beggar Maid," and the other is "Sea Urchin" by Lisa Moore. Alice's story takes us through many years, as she so often does, and the reader is left really feeling like she knows Rose and her life, as if she is a friend. In Lisa's story we get raw, gritty details, in a very different style from Alice's: she provokes emotion in her readers with her striking imagery and seemingly random events that all add up to a complete experience.

From the time you started on our fiction board, what has been your favourite pick?

There's a story in the Winter 2011 issue (#177) by Kevin Hardcastle, called "To Have to Wait." This story has layers of tension, both in the situations it presents and the relationships it explores. It is told in a restrained, matter-of-fact style: every line feels like the truth, and every line builds the story. I had the pleasure of working a little bit with Kevin directly on some final edits, and it is a real joy to see the story in print.

Finally, what are you not seeing in submissions to *The Malahat Review* that you would like to see?

I'm reading a lot of submissions that could use some work on their endings. Sometimes I've been looking for the missing page and there isn't one, and while this is sometimes said of short fiction, by its detractors, to be its problem—you know, people saying they want to keep reading because they've invested in the characters, etc.—it's not length I'm looking for. It's some kind of insight, something that makes the story worth reading, the reason I've been taken on this literary trip (see first question). Other stories try to sum up their parts, by way of the proverbial “wrapped up with a bow” kind of ending, leaving nothing to nuance or subtlety.

Having said all this, I know first-hand that writing a decent ending can be a huge challenge. The best stories, to me, don't end with a moral or an obvious completion but a reflection, or a suggestion that things are about to veer off in a new direction. Bonnie Goldberg, in *Room to Write*, says, “Endings are the hardest part to write. This is because they are false. Nothing truly ends; it transforms.” Raymond Carver is a master at endings, in my opinion. Reading suggestions: Carver's story, “Feathers.” Lorrie Moore's “People Like That Are The Only People Here.” Sarah Selecky's “Watching Atlas.” In fact, all of these writers are my favourites. Check out their books!

If you're going to write—and submit—stories, read stories. They are truly an amazing genre. I look forward to reading your submissions to *The Malahat Review*.