

Carve Magazine - Winter issue 2008 Volume 9, Issue 4.

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4/13/09

Web Address: <http://carvezine.com>

What They Publish: Crave magazine seeks to publish the highest quality literary short fiction. No genre fiction or poetry; novel excerpts are acceptable if they stand alone as a short story.

Submission Guidelines: Work is submitted through email at <http://www.carvezine.com/onlinesubmission.html> or by post to the following address; Carve Magazine, P.O. Box 701510, Dallas, TX 75370. For mailed submissions, a short cover letter, and an S.A.S.E. or e-mail address is required. Simultaneous submissions are accepted, but send only one story at time. No word limit is given.

Description of Publication: Well-designed, easy to navigate online journal named after Raymond Carver that seeks to strengthen its ties to the literary community. *Crave* attempts to offer feedback on rejected stories, and offers a payment of 20-50\$ for those stories that are accepted. Published quarterly.

Percentage of Prose Per Issue: Varies, anywhere from two to twelve stories.

Prose Review:

One Way to Cook an Eel, by Emily Bromfield is a plainspoken, realistic story told in the first person that relates the act of cooking eel to a narrator Todd Ford's decision to keep an eel as a pet, a decision that causes his wife to leave him. In clear, minimalist prose, the story follows Todd's post divorce life, where his pet eel becomes his closest confidant and provider of emotional support. Interwoven throughout the story are instructions on how to cook eel, the mating habits of eels, and the culinary practice of eating an eel's still-beating heart. The story culminates with Todd's apparent rejection by a new girlfriend, and the attempted escape of his beloved pet eel, which he thwarts by eating its heart.

While the complexity of the story and its plot were well-executed and enjoyable, the story is often bogged down by unnecessary information (such as a running discussion of lottery numbers) and clumsy dialogue. The author chose to forgo the conventional dialogue structure, by including it in paragraphs, sometimes making it unclear who is talking. In an attempt to rectify this, the author is forced designate who is speaking with an over abundance of "he said" and "she said" tags, a problem which could have been solved by using conventional dialogue structure

The Dead Kid by Gillian King is a plainspoken realistic story told in the first person by an unnamed narrator about the death of a picked-on child named Frankie, the effects his death had on his home town, and the children who had known him.

This story was actually nominated for the 2008 Pushcart Prize for reasons that become obvious when reading. The prose is clear, concise, and walks the line between simplistic and poetic. The language is clearly child like, which is evocative of the narrator's voice, without losing any of the aforementioned poetic qualities of the work. All of this comes together spectacularly to represent the emotional effect the death of a child has on a small town.

Rating: 5. Though a few authors published on Carvezine.com are emerging writers, the zine's dedication to high quality fiction lowers the chance for the emerging writer to be published.