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Title of Publication: TRNSFR Magazine                      Issue: Volume 1, Issue 4

Editor: Could not find

Web Address: <http://www.trnsfrmag.com>

What they publish: Fiction and Poetry

Submission Guidelines: Work is accepted year-round through email attachments only. Fiction can be no more than 4,000 words. Simultaneous submissions are fine.

Description of Publication: Started in 2010, and only four issues are out now. Web site is easy to navigate and cleanly designed with eye-catching graphics, but leaves something to be desired as far as information provided. Work is consistently high quality although not all available online (TRNSFR is primarily a print magazine).

Prose Per Issue/Amount Published Annually: Varies. Web site does not say how often they publish, but of the four issues out, the number of prose pieces ranges from 2-16.

Prose Reviews: *Bald* by Brandi Wells is a plain-spoken realistic story in a domestic setting. The unnamed first-person narrator states in the first line that she is not bald, just that her hair “has better things to do” than be on her head. As the story goes on, the narrator goes on dates, expresses an attraction to men who are balding, and spends an afternoon canning corn with her mother. At the beginning of the story she massages her head in the shower, hoping to feel the prickly growth of hair, but by the end she begins covering it in lotions designed to stop hair growth and hopes “dirt and scum will collect there and ward off any unwanted hair.” At the end of the story, she plucks all of the hair on the rest of her body, and in the last line states that she feels “clean and smooth” and “so safe.”

In *Bald*, Wells draws a direct and unique parallel between this character’s relationship with her hair and her relationship with other people (specifically, with the men she goes on dates with and her mother). The merit of *Bald* is in the clean, simple descriptions and the voice of the narrator. The reasoning and sanity in the narrator’s voice are in direct opposition to her actions, which make the story compelling for the reader.

*Detonation Day* by Brian Mihok is a plain-spoken experimental story in a domestic setting, told from the third-person perspective. A man named Lawrence buys a bomb from an old Chinese woman named Lu, but when he arrives at Grand Central Station he realizes that his bomb does not have a red button like everyone else’s. There are droves of people milling around the station with one bomb each. A woman named Charlene lets him press the button of her bomb with her. At the end of the story, their index fingers are touching over the red button and Lawrence is staring up at the ceiling, at the cobwebs in the corners that will no longer be there when “everything” goes “up.”

Mihok leaves a sense of mystery in this story by not saying what exactly has happened, but gives a sense of dystopia by noting that most people do not know that Grand Central Station used to be a train station, which shows that the story takes place at an indeterminate time in the future. Mihok also uses some vivid details, such as the

“dense collection of freckles” at the end of the woman’s nose and employs stylistic choices, including no quotation marks or paragraph breaks, which cause the reader to feel closed-in and heightens the intensity of the action.

Rating: 7: the work is high quality, but I’m not sure that an emerging writer could get in here. But since there are so few issues out now, I could make a better judgment in the future.