

Moses, Grant bring it to life again

UPEI definitely has the right *Posture*

By Sharon Leighton

UPEI's literary magazine, *Posture*, is publishing its third issue this week.

Posture, founded, edited, and published by David Moses and Nick Grant, put out two issues in its first semester, Jan.-Apr., 1983. Two issues for the 1983-84 school year are planned.

The idea of a literary magazine originated with Moses. "I knew there were a lot of potentially fine writers out there," he says. He felt that people whose writing had not yet attained a professional quality needed a forum, a chance to be published, a chance to develop their skill, and encouragement to do so.

He took his idea to Grant, whose response was favorable. "I thought it would be fun," he says. "I thought it would be exciting for us and exciting for the writers."

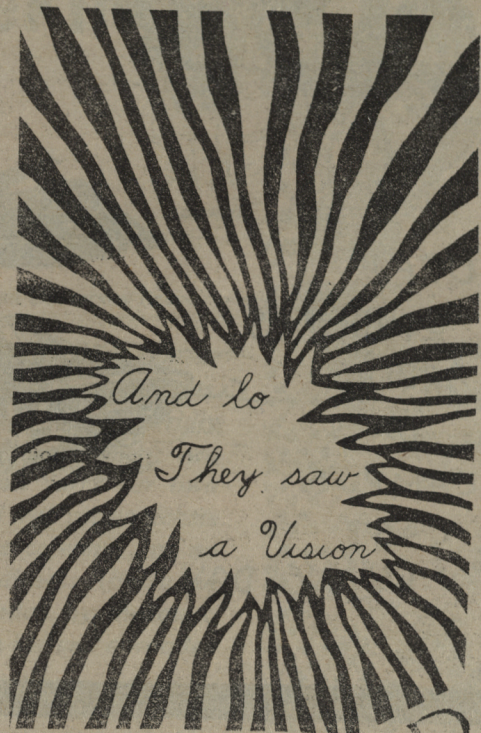
The project has developed into more than the magazine itself. Last semester, *The Committee*, a play by Nick Grant, was produced under the auspices of *Posture*. Plans for the future include the production of more student-written plays, the publication of longer stories than can be fitted into the magazine, and the continual improvement of the magazine itself.

Posture is developing more slowly than the editors foresaw at its founding. They feel that this is due to infringements, such as classes, jobs and other extracurricular activities, on their time.

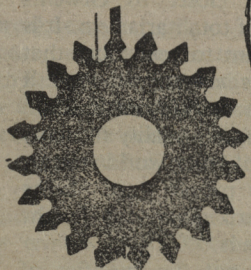
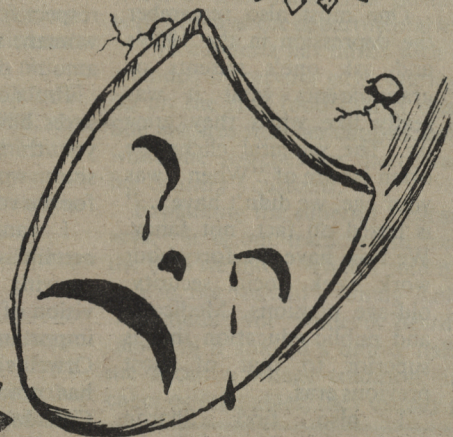
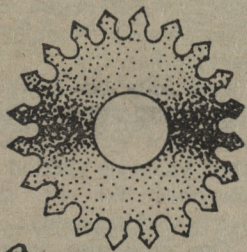
The major difficulty encountered by both editors is that of rejecting unsuitable submissions. When a poet, especially someone they know, comes to them with a poem which he thinks is exciting and they do not share that feeling, the situation is less than comfortable. "We realized that our opinions are only opinions," explained Moses, "but, as editors, we have to stand by them."

Grant agrees. He selects poems largely by an emotion, a feeling or recognition of quality, based on a wide reading of good poetry. This makes it hard to explain exactly why he is rejecting a poem. Some poems will contain one or two fine lines, but as the poem as a whole does not come up to that standard, it cannot be published.

Another editing problem mentioned by Grant is that of selecting one's own work for publication. He feels that, in justice to the other writers, anything of his or Moses' should not be published



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unless it is among the best work in the issue. Yet, as writers, they find it difficult to be objective about their own work. A writer may think something he wrote excellent shortly after writing it, then later change his mind. "One of my poems," he says, "was published in the last issue, and now I cringe whenever I see it."

The general standard for acceptance is, simply, good writing. Some of the qualities the editors value are imagination, excitement, insight, and originality. The content of the poem has to be of value: rhyme and rhythm alone do not make a poem.

Unlike some editors of

literary magazines, they do not insist on any one style or form of writing. Moses says, "We try to take the best of all the different kinds that are submitted."

They are looking for submissions, not only of poetry, but of short prose, fictional or nonfictional, full-length short stories, and short plays, for production rather than publication.

On Friday, January 20, at 1:30 p.m. the writers published in the current issue are invited to meet in the English lounge to discuss the magazine and their contributions. Anyone interested in becoming a new contributor is welcome to join the editors there at 2:30 p.m.



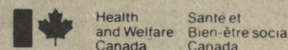
Dialogue on drinking
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