

## **Apocalypse, Issue 12, Spring 2005**

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Editor: Joe Eldridge, Susannah Maldonado, Nathania Quach

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Web Address: None

What they publish: Fiction, creative nonfiction, non-academic essays, plays, poetry, and art

Submission Guidelines: Up to 2,000 words and can submit up to 10 pieces. Must be typed and submitted on a disk, CD, through email at [alac88@yahoo.com](mailto:alac88@yahoo.com) or through snail mail sent to: Apocalypse Literary Arts Coalition, Northeastern Illinois University, 5500 N. St. Louis Ave, Chicago, IL. 60625.

Description of Publication: An annual literary arts publication of Northeastern Illinois University and the Apocalypse Literary Arts Coalition (a NEIU student organization).

Percentage of Prose Per Issue / Amount of Prose Published Annually: 21%, 5 pieces out of 24

Prose Reviews: *A Lesson in Coffee* by Christine Swanson Plain-spoken realistic instance in domestic setting.

Stephen is a thirteen-year-old subjective narrator reencountering his first coffee-drinking experience. He remembers his mother had called him to the kitchen, sat him down and explained all the possible coffee options he had; he could drink black coffee, coffee with sugar, cream, milk, or a combination of some or all of the above. After much of his mother's persuasion, he drinks his coffee black, and understands the mystery of coffee.

Like most of the fiction in the magazine, the instance is only two pages. Despite the allowance of 2,000 words, many of the prose writers' stories are only two to three pages. However, in this short instance, the mother's character is very developed by her dialogue and gestures. The author was able to capture the mother's manipulative character in a page. It's simply written and easy to follow the boy's remembrance of his first experience drinking coffee.

*Excerpt from "Dumpster Divers" by PJ Beemer* Plain spoken experimental/magical realistic story in domestic setting told in the third person. This homeless kid is confronted by this monster thing that's covered in maggots, flies and other creepy crawlers in an alley outside an Asian restaurant. The thing then transfers all of the creepy crawlers to the boy, infesting him with the diseases that accompany being homeless and being blanketed by centipedes, gnats, larvae and maggots.

The action in the story starts off right away with the first sentence, where the lady from the restaurant kicks the homeless boy off of her backdoor. In such short pieces, the action needs to occur right away because the writer doesn't have time to build up and that's why I like this piece. I feel it's experimental and a little magical realism, it's the most outrageous story in this magazine, and also the longest story (five pages). You never see the boy's face, but you get a glimpse of his "tobacco-stained fingers," and only the "thing" is described in mass detail from head to toe. Gestures are what really help the reader see the characters as oppose to physical or facial descriptions. When they say they accept all kinds of fiction, they weren't joking since this subject matter and the images are grotesque; I wanted to throw up on the train while reading this story. So, the writer does a good job with images and getting reactions out of a reader.

Rating: 6 out of 10 because there are quite a few emerging writers in this issue. There is very little fiction published compare to the poetry published. However, they are willing to publish a range of forms.