

After Hours

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Editors: Albert DeGenova

March 2006

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

What they publish: Poetry, short fiction, essays, photography or black & white art by Chicagoans and Chicago expatriates.

Submission Guidelines: Any subject matter, no style limitations, quality first criteria. Can submit 1-3 prose pieces, fifteen pages max per submission; double spaced, eleven point minimum font, pages numbered with author's name, address and email. Can send electronically or snail mail (see website for address). Include cover letter with short bio and how you are connected to Chicago, SASE for snail mail ms return. E-submissions will receive email responses. All responses within 3 months. Deadlines are March 15 and September 15 annually.

Description of Publication: A bound, semi-annual magazine showcasing the voices and visions of Chicago from the prestigious ranks of Stuart Dybek to unknown MFA candidates. Very clean and contemporary looking, completely black and white, nice balance of written work and visual media. Eye-catching and page turning.

Percentage of Prose Per Issue / Amount of Prose Published Annually: 10%; 4 per issue, 8 per year.

Prose Reviews:

He Wasn't No Cowboy, Aunty by E. Donald Two-Rivers is a plain spoken, realistic story in a domestic setting. It tells of an extended family traveling with their Pappy Cracker, who decided to take everyone on the road to solidify them as a family. A cousin of the narrator, Sticks, loses her virginity to a gas station attendant when they stop for a fill. Her broken heart leads them to turn around and find the attendant who turns out to have a wife and children. As a consequence, the wife shoots the attendant and the family leaves. Pappy allows Sticks to drive his van to appease her and she and her aunt decide what happened was okay because he wasn't no cowboy.

This story is effective in its telling because it begins as a mystery. The first paragraph cites how the man was shot. The second moves to Pappy Cracker and his plans for the family. At this point you are unsure if Pappy is the one who was shot or not. After setting it up in the first paragraph the progression becomes linear and we come to the point where the first paragraph takes place, repeated word for word, a good technique for this short form.

An excerpt from the novel *Rachmones* by Cherie Caswell Dost is a plain spoken, realistic story in a domestic setting. It tells of a man who doesn't wash, whose scar-covered body he'd rather not explore, who has terrible poetic dreams about being strange objects and the doctors cutting, chipping or dissecting him. He takes the bus to see the city, a moving timeline of buildings coming down, going up, and changing from one business to another. He sometimes rides just to ride. Today though he is going to his nephew's, where he keeps his steamer trunks.

The story is full of colorful description and it reads a lot like a movie, the imagery is that thick. I enjoyed the technique of breaking the page for the dreams. They are sectioned in parts and the text arranged like a poem. Also a good use of quick, flickering prose to describe what he sees when on the bus. It produces the feeling of movement when quickly reading.

Rating: 5 out of 10. There is such a large variety of pieces here and nothing absolutely out of an emerging writer's league. The only drawback is a small percentage of prose. Yours better be the best.