

**Full of Crow**, (Issue 4, Vol 2)

Editors: Paul Corman-Roberts

Web Site: [www.fullofcrow.com](http://www.fullofcrow.com)

What they publish: poetry, short stories, reviews, “microw” flash, interviews, non-fiction essays, opinion, and various forms of art, multimedia, and symbolism

Submission Guidelines: Poetry: five poems in the body of an email, no previously published work or simultaneous submissions. Short stories/flash: 2500 words maximum, 250 minimum, no chapters, novellas, lengthy memoirs, simultaneous/previously published subs discouraged. Reviews: solicited only. “Microw” flash: 1000 words max, must pertain to the issue’s theme, poetry and art subs are also accepted for this division of Full of Crow. Interviews: solicited only. Non-fiction/opinion: 750-2500 word count. Art/etc.: no clear submission guidelines, though they request links to a body of work to get the sensibility of your style.

Description of Publication: Full of Crow is a press and also a new Quarterly of enormous scope. It isn’t a single magazine more than it is a marching band of crows marching under the same drum major. Every section (poetry, short stories, microw flash, etc.) functions under a different time frame. Some are quarterlies, some are rolling, some sections (like reviews) go by the wayside for a while in favor of updating another section. They are doing all they can “to keep the independent press [and literary magazines] relevant and vital.” They “seek out emerging, new writers who are doing something...bold and unapologetic...thoughtful and purposeful...surreal...deeply personal but connect to something transcending and universal.”

Prose Per Issue/Amount Published Annually: 10-18 stories per issue (Full of Crow Fiction), about 70 pieces a year

Prose Reviews: (From Full of Crow Fiction)

*Cookie Monster’s Harem in the Sky* by Shawn Misener is a plain-spoken story in a domestic setting with bizarre circumstances. The narrator, Hart, speaks from a close first-person. Hart comes home early from work and—from the street—can hear his wife having loud ecstatic sex with the Cookie Monster. Cookie Monster was Hart’s childhood television hero. He could rely on Cookie Monster eating a cookie every day, no matter how hard he tried to resist it. Throughout Hart’s life, the Cookie Monster pulled him through troubles. Cookie let him relish his whiskey problem, then relinquish it when he was ready. Hart’s wife comes into the kitchen and announces matter-of-factly that she is leaving him, and that the Cookie Monster has the hugest dick she’s ever seen. When she’s gone, the Cookie Monster, a hulking seven-foot google-eyed monster comes into the kitchen and apologizes, not wanting to break up a marriage. Like with cookies, he cannot resist cigarettes or sex. Women call to him, and he brings them to his harem in the sky. Cookie Monster pours Hart a shot of whiskey to ease the pain, and Hart, long sober, lets him because he realizes he has nothing to lose.

Misener uses the contrast between a children’s television character and adult vices, rediscovering pop culture in a radically different context. Misener explores Cookie Monster’s core, which is his unconquerable addiction to cookies, and expands on that persona. He creates a victim out of the blue buffoon: Cookie is someone who cannot say no, someone who is helpless and full of regret. The bizarre combination of sex and puppets keeps this story of falling back into addictions from becoming heavy, but doesn’t ignore the seriousness, as Hart tucks back into his addiction thinking “there [is] nothing at all to lose.”

*Like an Anthill* by Sherri Collins is a plain-spoken story written in a domestic setting and told from a subjective first person perspective. Marilyn, the narrator, is flipping through a two-inch thick stack of old photos for her son Michael’s funeral. He was twenty-two and died of a medical problem. Marilyn pauses on a photo of Michael at two years old. He is sitting in the dirt with a stick, grinning at the camera. Though she didn’t realize it when she snapped the picture, soon after, Marilyn saw her son was using the stick to scoop up ants and eat them. She told him to stop, and he told her he wanted to keep them with him forever like an ant farm. As he grew older and got sick,

Marilyn imagined the ants were still in his body, tunneling, having families. She takes the picture, and when her husband isn't looking, she cuts out just Michael's head, puts it on her tongue, and swallows it to keep him with her forever.

Collins uses objects to represent grief. Marilyn sorts through the presence her son has left behind, and Collins deftly transitions from present to past using a photograph. The form of grief Collins shows is almost numb: the tragedy has already happened, and though Marilyn hasn't gotten over her son's death, she isn't weeping. She clings, however, to her child's logic, turning everything into metaphor. She swallows her son's picture, trying to keep what is left of him with her, revealing her grief through action.

Emerging Writers Rating: Six. Writers seem to have three or less credits under their belts, but many of them are also professors or editors (for example, the editor of the Molotov Cocktail was published in this issue.) However, because Full of Crow is a newer magazine and has such a wide scope (and thus publishes many styles and subjects), and also because Full of Crow pledges to support emerging writers, they are an ideal magazine to submit to. The only drawback is that they aren't keen on simultaneous submissions, but they usually get back to you within a month, so if you're willing to wait for them, submit—Full of Crow is full of promise.