

Title of Magazine: NOON, Volume 8, Issue 1

Editor: Diane Williams

Web Address: <http://noonannual.com/>

What they publish: Flash fiction, short stories, essays, drawings, and photographs.

Submission Guidelines: Unsolicited, previously unpublished submissions are accepted year round and should be mailed, along with a self addressed stamped envelope, to Diane Williams at NOON 1324 Lexington Avenue PMB 298 New York, NY 10128. Simultaneous submissions are accepted as long as you notify NOON immediately if your manuscript is accepted for publication elsewhere. While there is no set maximum word count for submitted stories it should be noted that most stories published are no more than approximately 1,000-7,5000 words in length.

Description of Publication: A print journal published annually since 2000. NOON is sleek and easy to navigate with a combination of about nineteen to twenty-five flash pieces, short stories, and essays published yearly. While the annual literary magazine has a website, the website does not publish work. However, it is just as concise as the print publication and clearly lists each year's previous issue along with the names of the contributors and the titles of their work.

Prose Per Issue/Amount of Published Annually: Approximately nineteen to twenty-five flash pieces, short stories, and essays per year.

Prose Reviews: *Work* by Brandon Hobson is a plainspoken, realistic flash told in the first person. It's a story about a husband playing a late night game of chess with the narrator. The husband, who is, "...getting too old to screw," is asking the narrator what he thinks of his wife's request to having a baby at his age. The narrator thinks the man should, "go, be a father." The men's conversation is taking place while the wife is asleep in the next room and the conversation abruptly breaks when the husband says to the narrator, "I want to show you something." The husband then returns with dozens of naked photos of his wife, which he spreads across the table. *Work* ends with the narrator commenting on how the husband, "...leaned over them [the photos] like a man serious about his work," and, every so often hearing the wife cough.

Work is an enjoyable story until the end. The revelation of the older husband taking multitudes of naked pictures of his wife is brought up and never addressed. *Work* ends with the narrator hearing the wife coughing from the bedroom, giving readers the implication that the wife is unaware of these photos. Because it's stated that the husband is significantly older than the wife the reader gets the feeling that there is something perverse about the photos. However this cannot be fully backed up because the way in which the wife appears in these photos (besides her being naked) is never discussed. The relationship between the narrator and the husband is also never established. This raises an array of questions primarily, why is the husband so comfortable with the narrator that he's showing him naked pictures of his wife? It's as if the story ends were it should have started. It's understandable that Hobson would want his reader to go away from the story thinking about what they'd read. But, he leaves too many gaps. Prior to the flash's ending the dialogue in the story moves it along effortlessly. It's quick paced and readers are dropped right in the center of the action and there's a sense of immediacy right away: "It was late, well after midnight. Our game was near the end." Still, it would've been nice if this one page story had taken another paragraph of so to flesh itself out rather than abruptly end.

Moo by Kim Chinquee is plainspoken, realistic flash, told in the first person. It is a reflective piece, told through the voice of a narrator who's remembering days spent visiting her grandparent's farm. The story opens with the narrator recalling specific tasks her grandparents would complete on the farm: butchering chickens, peeling and boiling potatoes, sending someone to get milk from the tank. *Moo* moves from her grandparents' daily work of farm life into the activities of the family visitors--the playing of board games, the kids bouncing around. Eventually, *Moo* focuses even further into a specific moment in this place when the narrator introduces her grandfather's mechanical cow. The mechanical cow, "...was clean and always looked new, unlike so many things there [on the farm]." The grandfather would go into his file cabinet and bring this mechanical cow into the front room and the toy, "...unlike the real cows yards away," would sway, stop and raise its head, and moo. This moment was a moment of escapism for the children as well as the grandfather.

What makes *Moo* unique is that, unlike Hobson's *Work*, it contains no dialogue. In place of traditional dialogue, Chinquee uses short sentences, fragments, and, sometimes, unclear transitions to prance around the place she's focusing on. This allows her to maintain a childlike voice throughout the piece. She uses sentences like, "We bounced around. We'd play." Readers are given a tour of the grandparent's farm through the characters that make up the locale and each character's specific action, rather than the common factors of a farm. "My Grandma butchered chickens...there was even a room just for the potatoes...my Grandfather was the cook...the aunts and uncles stayed upstairs playing games." Chinquee never gives a specific town in which this farm resides, allowing readers to easily transport themselves into the story. However, she does use words specific to the Midwest such as "pop." Chinquee teaches creative writing at Central Michigan University and her publication credits include a short story collection Oh Baby.

Rating: 6. NOON is accessible and has very loose submission guidelines. In this 2008 issue it listed the names of stories previously published in the literary journal that have received the Pushcart Prize and had been reprinted in *Harpers Magazine*. NOON being extremely regarded and established, as well as only being published once a year, gives emerging writers a slim chance of getting their work picked for publication. It is also evident that the journal accepts work from many of the same authors each issue. However, it should be noted that in the 2008 issue there was one contributor who didn't list any previous publishing credits so, while emerging writers chances are slim, they aren't nonexistent. Getting your work accepted into this magazine would be an honor.