



Magazine Report  
by  
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## Fact Sheet

**Magazine:** 3:AM Magazine

**Web Address:** [www.3ammagazine.com](http://www.3ammagazine.com)

**Address:**

3:AM Magazine  
33 rue Jean Jaurès  
93130 Noisy-le-Sec, France

**Email Address:** [andrew@3amMagazine.com](mailto:andrew@3amMagazine.com)

**Founded:** April 2000

**Founder:** Kent Wilson

**Current Editor:** Andrew Gallix

**Frequency:** Bi-weekly

**Contributor Payment:** Non-paying

**Unsolicited manuscripts:** Preferable

**What they publish:** Unpublished fiction, flash fiction, non-fiction, poetry, criticism, music writing, and blogs

**Submission Guidelines:** They do not publish work over 3,000 words. Submissions should be sent to the relevant editor. You should include a small, third-person bio along with a photograph, if possible. Do not send genre fiction or anything of academic style.

**Non-Profit:** Yes

**Mission Statement:** 3AM is a loose, eclectic forum for literary upstarts, degenerates and loose cannons. We encourage and facilitate new writing. Our preference is for fresh, innovative and irreverent writing.

## Why I chose 3:AM Magazine

The first time I had even heard of 3:AM Magazine was in class. It was linked to the Word Riot website and the name struck out to me. I decided to check it out that night and thought the website looked pretty decent and simple. The banner caught my eye because of its style and the range of categories they published. It is a journal that keeps its options open.

The first story that I picked out was *Carousel* by Rebecca Lattin-Rawstrone, a disturbing dream story about a mother and her two children who repeatedly fall off a cliff. I knew after reading that story that this was a site dedicated for artistic purposes and not solidly structured narrative, which was something that I am interested in. Many of the voices and structures in the stories are so diverse and offer an array of ways to tell stories. Their range of stories sounds so subtle, but there is a lot being said between the lines. Plus, it is a great place for emerging experimental writers. The community is great and internationally known.

## Story Reviews

### Winter 2005

*Not Jesus Yet* by Steven Hall is first-person story set in a domestic setting. The story is of Harrison Brodie, a famous artist who has yet to reveal his latest creation. He and his publicist Barry discuss his newest work, but Harrison refuses to tell him anything about it. They talk of other emerging artists in the business. Towards the end, Harrison is being told by Barry how he is supposed to feel and act.

The way it's written makes it a pleasure to read. The story works mostly because of the voice. The authoritative use of space—how everything looks and where it is compared to Harrison—can be seen clearly. There are vivid details of gesture with Harrison describing the rusty nail on the stool that he cannot stop touching and a sense of colors throughout the piece. The dialogue came off very realistically with its mix of pauses and gestures in between. The characters seemed very real due to these characteristics.

*Party Tray* by Kim Chinquee is a third-person story set in a domestic setting. The story is of Janet, a wife preparing food for a party. Janet is revealed to be pregnant, and the child is not her husband's. Janet passes out before the party starts and is taken to the hospital. Her husband Jack checks in on her and knows the child isn't his, but is, in fact, the result of a rape. The husband promises that if he finds the man responsible, he'd kill him. The story ends with a model telling of how Janet, husband, and child typically watch TV together, happy.

The story was surprising. I admired Kim's use of simple observations to throw off the subtle dark tone in the story. She mixes in sweet images of the father playing with the son outside and Janet watching with a warm smile, and then the next sentence is a revelation that the child isn't of the husband. In less than 700 words, it is explained how this is a loving family dealing with the consequences of a mother's rape.

### Spring 2004

*Moving to the Right Neighborhood* by Debbie Ann Ice is a third-person story set in a domestic setting. The story starts off with a real estate agent explaining the area's great Catholic schools and churches to a woman named Margaret, who currently lives in New York and is looking for a new place to live. Margaret is confused as to why the agent keeps talking about the schools and tells her she is not of any religion. The agent thinks she is joking and continues on with her speech of the great churches. The story ends with them driving away to look for more places while Margaret sees an olive skin child in the distance moving farther away.

The story started off all right with an agent blabbing her mouth, but it got old real quick. Though well-written, it takes half of the story for Margaret to tell the agent she isn't any religion. In between that time, yes, you get the sense of the agent's obsession with the neighborhood's Catholicism but in the end, what did it all mean? I'm all for subtle, but the ending with the child who didn't wave to Margaret when she waved to him was too abstract.

*Ghost Town* by Tony O'Neill is a first-person plainspoken story set in a domestic setting. The story starts off with the narrator trying to kick heroin by himself, but he finds it too unbearable to do. He ends up looking for drugs in a place referred to as Ghost Town, which is where most crack is located but not heroin. The narrator is unable to find any heroin until he contacts a friend who delivers it to him. After taking the drug, the narrator is pleasantly relaxed. Later in the day, he hangs out with two guys from a gang who invite him along for a ride. He agrees but then feels a sense of uncertainty when they see a kid on the corner. One of the gang members guns down the kid and steals drugs for the narrator.

The story had a good balance of narrative and scene. One of the problems with the story, however, was a small part involving a neighbor the narrator runs into. It really didn't need to be there and took away from the pace of the full story. The author did well in describing the reasons for his inability to kick his habit, not just for physical reasons but also on a more psychological level.

### **Spring 2002**

*A Small Empty Room* by Sean Meriweather is a first-person story set in a domestic setting. The story is of two men, Richard and Alan, who are stuck in what is possibly a basement. From time to time, the two hear footsteps from above the staircase. Richard is remembering his wife, Melissa. Alan remarks how they will possibly die like the "other women." Alan and Richard embrace one another for comfort. With the images of his wife still in his mind, Richard gets an erection. Alan proceeds to give Richard oral sex while Richard fantasizes about his wife. After this is done, Alan tries to apologize but Richard tells him he understands. Alan keeps referring to Richard as Billy, a past lover, and moves away from Richard. In the end, Richard continues to remember past incidents in his life with his father as a child and Melissa.

The story was certainly engaging from the get go. It kept me wanting to read more and find out why these two are in this small room. Who put them there? How do they know each other? Who are the other women who died? This was one of those rare cases where even if I didn't know all of what was going on, the major factor in the story is knowing that the room the two are in is a place that could lead to their deaths. More information might have helped but it really is good with the way it is now.

*The Thirteenth Dream* by Bob Thurber is a second-person story set in an abstract setting. The flash fiction piece is a one sentence story of the narrator describing the reader's father as a writer and how his works have affected their lifetime since they are now a writer. The father is there to counsel the now adult writer who feels it is their obligation to continue on and become a better writer. The narrator tells the reader however that there is regret since they are now telling all of this to a therapist and the father had now passed.

This story, for lack of a better phrase, is a complete dominant piece. The narrator is forcing you to believe that this father he is describing is actually the reader's and while reading it, I really felt like it was. The control and use of certain phrases help carry the one sentence story along. It flowed so easily that it felt like a stream of consciousness. It was a strong piece that made me *feel* what was being said rather than just seeing it.

## Issue Comparison

	Issue 2002	Issue 2004	Issue 2005
Prose Writers M:F	9:4:3	10:6:2	8:7
Protagonists M:F	5:2	7:3	6:1
POV 1 <sup>st</sup> : 3 <sup>rd</sup>	8:2:1*	7:1	6:2

\*Second Person Voice

From what I had glanced at before through 3AM Magazine, there usually seems to be a higher rate of men who write as opposed to females. There is a steady rate of more women writing now. However, the story themselves seem to always have more men characters even when women are writing which is interesting.

I had no doubt that the rate of first-person voices would outdo the third-person. It could be perhaps that with experimental writing, a very close viewpoint from the main character helps and could perhaps be needed to enhance the story.

## Interview with Tony O'Neill

**You have had a couple of stories published on 3AM Magazine's website. In fact, in another interview, you've said you typically submit there first. Why is this the case?**

I wasn't looking around too much for places to send my work. In fact, for a while, I didn't even think about writing. After I stopped taking methadone and trying to get myself detoxed, all these images and strange memories started coming back to me. It was surreal and I tried writing once again. Then I sorta got to that point where I was like, "Okay, I have written down about a hundred pages of this stuff. What do I do with it now? I had looked up a few websites and 3AM was just one of my favorites. The site seemed to fit with what I was going for in my own writing. They're really just looking for good stories you don't really hear about in the classic world of literature.

**How has your experience been when you have submitted stories to 3AM? Was there any personal feedback?**

I think the first story I sent was *Ghost Town*, which I was kinda tinkering with for my book *Digging the Vein*. I'm guessing it wasn't too much of a big deal when they got my story but for me, I was tweaking and no, I wasn't on drugs at the time. It was a really strange feeling for me. I really liked what 3AM put out and just kept hoping they would have me on their site. I got an email back from one of the people there, I think it was either Pete or Chris, and they said to me, "We like your stuff, and congratulations. We want to put it up."

**Do you still have the email?**

I kinda make it a note to throw away email that's about four years old. Sorry. Now thinking about it, I probably should have kept it. But I've had other things published since then like my book and articles I've sent online.

**What do you think of the way the 3AM website is set up? Why does it stand out to you than other sites?**

It's really not bad at all. 3AM has been pretty good to me. I've done two interviews with them in the past, and I share a lot of their philosophy on what they are trying to do in the world of literature. My writing goes with the sort of goals they have. It's the best relationship I've had with a website. And it also doesn't hurt that they're based in London too (laughs).

### **How did the two interviews with 3AM go?**

It went all right. There really was no problem with the interviews and a lot of what I had to say they obviously didn't put in because the conversation usually went off topic so many times. But I understand how it goes. A few times when I talk to some websites they really are just sort of straightforward with their questions but don't really enjoy what they are asking and then I wonder, "Well if you feel like that about the question, why ask it?" Like they have to do it instead of wanting to. But the guys over at 3AM, I could tell they really were into our conversation and wanted to know why I do what I do and my writing history. Oh, and my favorite thing is when people can sort of digress about talking of other sorts of contemporary literature. That's always a plus in interviews.

Interview with Andrew Gallix (Editor in Chief)

<http://www.andrewgallix.com/page16.htm>

## **Lasting Impressions**

3:AM Magazine is a website that eventually will be recognizable with those of WordRiot, Big Ugly Review and Opium Magazine. With its choice of style and experimental structure of writing, it is certainly on its way to standing out from the bunch. I would highly suggest that anyone who is trying to start out and isn't quite sure if their story is like many others, please do check out the website. You may be surprised to see that 3:AM might match up with your own voice.