

FRIGG



MAGAZINE

Online Magazine Report
by
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Fact Sheet

Online Magazine: FRiGG Magazine: A Magazine of Fiction and Poetry

Web Address: www.friggmagazine.com

E-mail Address: webmaster@friggmagazine.com (for both fiction and poetry submissions)

Founded: Spring 2003

Editors: Ellen Parker, Sean Farragher and Meredith Gresher

Frequency: Bi-annually

What They Publish: Fiction, prose and poetry

Submission Guidelines: The writer must send one or more flashes (1,000 words each), one story (8,000 words max), or no more than five poems. Submissions must be pasted on the body of the e-mail. They consider work in print magazines, but not in online magazines.

Reading Period: Deadlines are different for each issue. They update reading periods on Web site.

Simultaneous Submissions: Acceptable, but the writer must let the editors know if accepted elsewhere.

Reporting Time: Two weeks to three months

Mission Statement: Showcasing groovy fiction, poetry, fabulous artwork and photography.

Why I Chose FRiGG Magazine

I came across FRiGG while researching for intensely, hardcore online literary magazines. I wasn't very excited about the ones I'd already skimmed through until I found FRiGG. It had just about everything I was looking for. The magazine has an incredibly dark, mysterious set up with abstract artwork that connects with the stories and poetry.

Another thing that I really appreciate about this magazine is that it's very different from the usual online magazines that I've seen. FRiGG has artistic edge and all of the writers have a unique sense of style. The editor works with different artists in various fields, in order to create the look for this magazine. She works with graphic artists, proofreaders and publication designers.

I value the diversity of FRiGG. They publish different writers with eclectic writing styles and creative ideas. The creators seem fun-loving, open-minded, and highly dedicated to the wonderful world of fiction. I would definitely advise emerging writers to check it out and submit.

Comparison of Issues Over Time

FRiGG Comparisons	Issue 17 Summer 2007	Issue 18 Winter 2007	Issue 19 Spring/Winter 2008
Prose Writers M:F	2:4	4:5	3:1
Stories w/ and w/o strange twists	4:4	5:3	2:5
POV 1 st /3 rd	3:5	4:3	3:1

In Issues 17 and 18, there were more female writers contributing to FRiGG than males. But in Issue 19, there were more male writers submitting their stories. When it came to figuring out how many pieces had strange twists, Issue 17 had an equal number of stories with twists, and realistic fictional pieces without twists. In Issue 19, there was only one story that didn't have a strange twist. I found that to be really interesting, because FRiGG Magazine is known for publishing weird and far out stories. A great majority of the stories in Issues 18 and 19, were in first-person. Issue 17 had more in third-person. Regardless of point-of-view chosen, the stories were still enjoyable.

Story Reviews

Issue 17, Summer 2007

War by Anne Elliott is a realistic fictional piece that takes place in a domestic setting. Ben, a young art school student is studying poetry in Virginia, while his husband Virgil stays in New York to deal with the emotional setbacks of the 9/11 attacks. Ben is having a very hard time adjusting to the school, and hasn't written a poem since he got there. He gets involved with another male student there, but it is short lived once he realizes that cheating would be wrong. Eventually, he's inspired by his behavior to write a decent poem.

The story had a very intense tone of voice throughout. Elliott gave me a vivid sense of place, and the emotional state of the main character was sharply rendered. The piece was conversational, giving it a natural flow. This story reminded of a strong journal piece. The realistic elements used brought the story to life.

My Brother, My Father by Stefani Nellen is a realistic piece that takes place in a domestic setting. It is a story about a young man and his younger brother Andy, and the scarring relationship that they have with their father. The eldest brother tells Andy that he doesn't know what love is, and Andy immediately blames the father for this reason. The two are on a boating trip, and soon they get so wrapped up in their frustration that they nearly die in a boating accident. Andy stops talking to his older brother, because the eldest chooses to hold onto the relationship with the father.

The story has a very heavy tone. I felt the sadness as the older brother tells his truth about his family. The writer does a great job of creating somber, yet firm emotions for each character. But she doesn't give us enough about why their relationship wasn't strong.

Issue 18, Winter 2007

Wild Yellow Dog, Giant Red Fox by Kathy Fish is a strange fictional piece that takes place in a domestic setting. The story is about an eight-year-old girl named Millie who has two imaginary animal friends, Wild Yellow Dog and Giant Red Fox. They break valuable things in the house and they tear up her room. When her mother yells at her, Millie tells her that the

imaginary animals did it. They were also responsible for eating her father alive. Later, we find out that the father left, and that he isn't actually dead. Millie tells these stories in order to deal with her parents divorce. The mother worries, but the family therapist tells her that it is healthy for the child to cope with the divorce through imagination.

This piece is a disturbing story that's being told from the child's point of view, as her imagination runs wild. The voice creates a dream-like presence for what happens in this story. Everything is lucid and the description of place is very solid.

Talking Sponge by Mary Lynn Reed is a realistic story that takes place in a domestic setting. The main character tells the story of how her girlfriend Mallory, decides to finally visit her sister Charlene, and her four-year-old niece, Lucille. While they visit, Charlene and her husband ignore Mallory's girlfriend. The only one who acknowledges her is Lucille. When they leave, they ride away without mentioning anything about their experience visiting.

Reed creates an uncomfortable mood through out the piece. I got a great feel for the characters personalities, physical description and purpose within the story. With stories like these, couples usually fight, but I really like the silence that the author uses for these characters in the end.

Issue 19, Spring/Winter 2008

Deep Sea Dive by Bonnie Zoë Bell is a realistic story that takes place in a domestic setting. The story is about a young woman named Sharla who sleeps uncomfortably in her bed with her husband Frank, two big dogs, two cats and of course, the pap-machine that Frank uses for his sleep apnea. The animals are afraid of sleeping by themselves because they have nightmares, just like Frank. Frank will wake up in the middle of the night, screaming from a terrible dream, but Sharla soon comes to his rescue and he is calm again. Sharla works on her sleep/dream methods in order to cure the animals and her husband.

Zoë Bell gives a funny, light-hearted tone to this piece. The characters are well developed and the setting is very clear. The spatial relationships between characters give a greater image on where everyone is and what they're doing. This story made me laugh, and there were moments where I smiled for Sharla because of how dedicated she is to her needy family.

Leroy Can Tell You When by A.S. King is a realistic story that takes place in a domestic setting. The story is being told in first-person by Leroy's older brother. This piece is about a ten-year old boy named Leroy, who is an absolute math genius. He has the gift of being able to tell someone how many days they have left to live before they die. Leroy befriends a little girl named Annie, who has the gift of knowing how a person is going to die. Throughout the piece, the brother asks Leroy about his own death. Leroy tells his brother that he (Leroy) has a limited amount of days to live. This makes the brother sad because he knows that once Leroy has passed, it's going to be much harder on him and the rest of the family.

A.S. King tells a story that is both haunting and emotionally riveting. He delivers the story to its readers with the voice of the older brother. This makes it even more intense because you're seeing him as a witness to Leroy's gift, and all that eventually happens. I appreciate the creative twist, and the writer's motives.

FRiGG Magazine Interview with Editor

Ellen Parker



What got you interested in starting FRiGG Magazine?

I love to write and read fiction and I am an experienced magazine editor (I've edited a lot of trade and specialty magazines), so I wanted to start my own lit mag online. I love the Internet as a forum for fiction and poetry because it is free and always available to any reader in the world who has access to the Internet. I knew Sean Farragher, and he wanted to be poetry editor, and Al Faraone, and he wanted to do artwork, and I said, "Hey, kids, let's put on a show!"

How long has FRiGG magazine been around?

FRiGG started in spring of 2003, so this year's spring issue (which will go up in April) is our 5th anniversary! Happy Birthday, dear FRiGGy.

What is your mission as an editor for one of the coolest online publications?

My mission is to showcase groovy fiction and poetry (and sometimes creative nonfiction) and fab artwork and photography for readers and lookers all over the planet. Again, I love that the Internet allows us to make this work available to everyone for free, 24/7.

Many of the online magazines I've seen, don't use enticing and artistic visuals for their website. Why did you decide to use intense pieces of art for FRiGG, and do they relate to the fiction/poetry published?

Me and Al Faraone (FRiGG's art guy) wanted to do cool artwork for each writer we feature in FRiGG. Al Faraone does this incredible artwork using Photoshop. It's all digital. I've learned how to do it from him and I create digital art, too, but I'm not as good as Al is. He does most of the artwork for FRiGG—although I do some and Sean Farragher does some (he's the poetry editor but he's also a painter and he's good with Photoshop) and sometimes Daphne Buter (a Dutch writer and artist) does some. Quite often each piece is created especially for the stories or poems that are featured in FRiGG, but sometimes I see a piece of artwork that Al Faraone has

done and I'll go, "Ooo, this is perfect for some poems we have." Sometimes Al Faraone sends me a ton of artwork he's done and it's all different styles, and I can choose which ones go best with each writer's poems or stories.

What is your editing process like?

Hmmm, oh, do you mean how is the magazine put together? Sean and I read the submissions that writers send us and we pick the ones we like. Sometimes we ask writers if we can publish poems or stories we've seen at this online writers workshop we belong to called Zoetrope Virtual Studio (www.zoetrope.com). Anyone can join and post their writing there and people review it. So it's this huge "slush pile" of sometimes really good writing (but sometimes not). Sometimes I'll work with a writer who has submitted a good story to FRiGG that I think needs a little more work. I will NEVER edit a writer's story (or poems) without the writer's knowledge or input. If there are any changes to be made, it's a collaborative process. And a writer is never obligated to make any changes at all. If a writer doesn't agree that the story needs to be worked on, he or she is free to take the story to another magazine. Quite often, though, the stories I take for FRiGG do not require any editing. They're already just as they should be. And I never edit the poetry. Sean Farragher would not allow this. If I have any questions about spelling or word usage, I ask the poet. If he or she wants to spelling or word usage to stay exactly as it is, it stays. Before the magazine goes live, I ask all the writers to look at their stories, poems, comments and bio to make sure EVERYTHING is just the way they want it to be.

In your current issue (#19), A.S. King writes an interesting story called "Leroy Can Tell You When," which is about a boy who knows the exact number of days a person has to live. Do you prefer writer's to have very strange concepts for their stories, such as this one?

I do prefer strange concepts! I like very odd shit. So does Sean Farragher. So does Al Faraone. In fact maybe we should have called the magazine: FRiGG: A Magazine of Very Odd Shit.

What would you like to see more of from emerging writers that submit to your magazine?

I would like to see more odd shit.

Have you ever worked with other online magazine editors that share a similar liking to certain types of fiction/poetry? If so, how was your experience? If not, have you ever thought about it?

I really like other online magazine editors. They're all trippy. I know a lot of them at the Zoetrope Virtual Studio. The place is lousy with them. We all have similar concerns—different tastes, yes, but similar concerns—and we all care about good writing. I've learned a lot from the other editors I know. Some of them I love.

What do you consider to be "bad" pieces of fiction or poetry? (What don't you like?)

I consider writing that is common, typical, and unsurprising to be “bad.” We at FRiGG like to see pieces of writing that have words, phrases, sentences, metaphors, ideas, and images in them that we have never seen before. We want to be taken aback. We want to read the words on the screen and go, Jeezuz.

How involved are you in promoting authors like Sue Miller and Stefani Nellen for FriGG?

FRiGG isn't a publishing house or an “empire” (although we can dream...), so all we do is show writers' work. We don't promote individual writers. Maybe someday FRiGG will publish books. Then we would do promotion. I really would like to publish books. I think it would be a gas. I would like to rule the freakin' world, actually.

Have you made any incredible sacrifices for this magazine?

Not a single one. Well, once I was late getting FRiGG out and I had to work on it for a number of hours straight and I told a guy I couldn't meet him for margaritas. That was a sacrifice. But, then, I finished earlier than I thought I would and I met the guy anyway.

Well FriGG is a very eccentric and invigorating online magazine, that keeps its readers open to strong voices and a great variety of authors. What's the future look like?

The future looks good, baby. We are going to keep doing FRiGG for probably much longer than some people might like. People might be going, God, are they still around? And we'll say, “Yes, we are.”