

Chapter 1 : Roundtable on Lucius Shepard " Locus Online

Leslie What Paul Witcover William F. Wu Andy Duncan David Anthony Durham Lucius Shepard Delia Sherman Dean Wesley Smith.

HanJie Feb 19, "New Science Fiction and Fantasy Eclipse One" was a disappointing anthology of 15 original stories, and as it turned out, primarily darkish fantasy, freakish, creepy, mostly forgettable. I wanted to read this collection because there were a couple authors in here that I really like, such as Lucius Shepard, mixed with a large number of authors whose work I find rarely, such as Terry Dowling or was unfamiliar with. The idea of a new anthology series sounded great. Something that I found missing, and which I think was especially needed for an anthology like this, was an introduction to each story by the editor. There is an "about the authors" section at the end of the collection, but there is nothing in here to tell me why each individual story was chosen. Why did Strahan think each was special? What piqued his interest? What idea grabbed him? Not all anthologies include this, but I think the best do, and it was sorely needed here. There is by intention no overarching theme to this collection of stories, for better or worse. In the introduction by Strahan he explains why he wanted to start a new anthology series, but as I read through these stories he utterly failed to convince me he was the person for the job. I ended up quite disappointed with this, but other readers might not be. Halfway was more than enough. The Eileen Gunn piece was very strange. Several good stories balance the really bad, and most are just in the "so-so" area. I doubt I would put a single story from this in any "Best of the Year" type collection. OK, perhaps that is a little too harsh. I have another in this series waiting to be read Eclipse 3. I really hope it is better than this collection, which I would recommend avoiding. This is a "miss" for me. Moscowitz Becomes French by Peter S. Beagle The Lost Boy: I sought out this collection solely for Ysabeau S. Some of the stories were very good. A Reporter at Large" was very interesting in its journalistic approach to fiction. I did enjoy Peter S. The writing was decent, in most cases, but the stories never grabbed me. Most were evidently written in the vintage mode, designed to convey a particular effect right near the end. This can be very effective if done right, but I felt that it fell flat with most of them.

Chapter 2 : Polyphony | WWEnd

Contains stories by Andy Duncan, Carol Emshwiller, Victoria Elisabeth Garcia, Douglas Lain, Maureen McHugh, James Van Pelt, Bruce Holland Rogers, Lucius Shepard, Vandana Singh, Carrie Vaughn, Ray Vukcevich and Leslie What. Fine.

Since then a number of touching tributes have been penned, focusing on his life, personality and accomplishments. Overlooked or out-of-print gems we should hunt down? Where should readers unfamiliar with his stories start? Stories that personally impacted you? What makes his work “at the risk of sounding banal” special? Stefan Dziemianowicz Agreed with what Paul said. Shepard was that rare writer who could punctuate dreamy, evocative prose passages that conjured mood and atmosphere with authentic dialogue that sounded as though it was being spoken by the guy sitting on the barstool next to yours. I also admired his versatility. He wrote fantasy, science fiction, and horror, as well as non-fantastic fiction, but he was able to transform genre tropes and shape them to his own design. You never felt as though you were reading vampire story, or a ghost story, or a high fantasy tale about a dragon “you felt like you were reading a Lucius Shepard story. So have nothing to say here at the moment, beyond the crass assertion that, in the terms I like to use to characterize significant work, he is a planetary writer. At his best, you feel the world turn inside his stories. At his most generic, there is always a subterranean buzz of fix. He wrote even better stories in the years to come, but those very early works made a huge impression on me. So did Lucius himself, who seemed not a character from a Hunter Thompson novel but a figure from one of his own stories. Extravagant and otherworldly and darkly gorgeous as his fictional worlds could be, they always seemed drawn from a place that Lucius himself had inhabited. Lovecraft, whose mainstream reputation will, sadly, soar only after his death. Ellen Datlow is organizing that; perhaps she can weigh in or solicit stuff from participants that might be useful here. This roundtable was conducted in May I must have learned about them at the same time. Karen Burnham did that sometimes. He arrived in the field about the same time I did, and with a great deal of heat and visibility. I remember thinking back then that, although there is often much lip-service paid to the idea of transparent, not-at-all-showy prose in sf, every time I went to read someone everyone was all excited about, they turned out to be exceptional stylists. Lucius was inarguably one of those; he had a voice. For me, he was often excessive, but that was so much who he was as a writer, to ask for something else would have been to remove his superpowers entirely. I would never wish it. What I remember most from his stories are moments of high drama and scenes of brutality. He was at his best when things were very bad. His depiction of women rarely pleased me. His prose could be so beautiful or else so startling, you had to stop and read it aloud, which is both a good and a bad thing, but for me, for the kind of reader I am, it was good. But all this is me trying to remember stories I read long ago and the impressions, sometimes vivid, that they left. I really should do some rereading before I say more, see how I feel now about those same stories and the later ones. Jim Kelly I also am willing, but the timing is off. Instead it gave me the feeling, especially in his short novels and novellas, when I was finished reading one, that I had experienced the richness of a fictional world and depth of character I might get from a much longer work. He was one of the few writers in the genre to create fiction from a working class or, at times, poverty class perspective, something he lived and something the genre is fairly lacking in. His characters were drawn from the people who inhabited the world he lived in and passed through. They were certainly not meant to embody social ideals but were meant to represent the people he knew as they actually were and how they actually lived. Shepard was also one of the early writers whose work was conscious of the fact that there was a whole world out there beyond the boundaries of American and European culture. There was a lot of real humor in his work as well. Gardner Dozois I strongly agree with Jeff. One of the striking things about Lucius was that he was one of the first to write about working class or poverty level people, a perspective rarely seen in SF or fantasy the guy driving into the gas station in the big car is much more often the protagonist of a story than the guy pumping the gas , and also one of the first to write convincingly and sympathetically about Third World people, and to evocatively and complexly describe Third World settings. For all his hell-raising “and he could raise hell higher and harder than practically any other

writer in the fieldâ€”he was a sweet guy, and at heart a very gentle one; I suspect he was frequently hurt by the darkness and cruelty of the world, but he wrote about it better than almost anyone else has done. I hope that most of his work will eventually be made available in cheap ebook editions, rather than in the expensive small-press hardcovers that are currently the only alternative. I would strongly suggest that you bring Ellen Datlow in on this conversation, as she was one of the editors who worked with him the longest and most closely. Paul Witcover Let me quickly jump on the Jeff and Gardner bandwagon. Then are sf writers who just think and write in sf ways: And that may be why so much of his fiction has that quality of painfully and painstakingly working its way toward the clear expression of something urgently necessary to express yet which fights expression every step of the way. I opened it, began to read, and the world fell away. The story I happened upon was vivid, dark, and powerful. It was mature, intense, and at the same time magical. Whatever the stony demons were that ringed him round and made him the person that so many of us knew, he could still see starsâ€”an act of pure courage. Paul Witcover Beautifully put, Kathleen. Kathleen Goonan Thank you, Paul. John Clute About a Complete Stories. Three good reasons for one. Exceeding high quality of the entire corpus as a whole, pretty obvious. As Gardner says, I think, the fact that several of the 12 collections to date came out in small or limited editions, one of themâ€”Skull Cityâ€”only released bundled with another title, I believe, and not now available. I did a rapido count, saw at least 10 stories not yet assembled in a one-person Shepard collection. I take back what I said. I have read a Lucius Shepard story. In fact, I have a quotation from one on a t-shirt. I did several of those in junior high, and when the first of them was a course wherein we read and discussed science fiction short stories. The quote we put on the shirt was: It embodied an illusory richness, and however compelling and artful the surface, it masked a twisted exhibitionist intent. And there was, I realized, a lesson to be learned from that. Andy Duncan Marie, who taught that summer course? Kudos to whoever it was, for reading that deeply into contemporary sf. When I taught for TIP last year, I was told to scale my syllabus to what you might throw at college freshmen, and Roger pretty much did the same. The whole roundtable series of posts when to the wrong email address for me. At least two of the stories I published then are still favorites: He often put his characters male and female through the wringer of bad love. He was a romantic, both in his fiction and in life. There are apparently story and novel fragments. I gather A Handbook of American Prayer is excellent. Yes he sometimes overwrote, getting carried away with his own gorgeous language, but I found even his excesses a joy to read. There should be several volumes of his complete fiction published. His novellas alone could probably fill a couple of volumes. You can still find them online here.

Chapter 3 : calendrierdelascience.com - Informationen zum Thema realmsoffantasybooks.

"Fortitude" by Andy Duncan (Realms of Fantasy, Jun99 [also in Beluthahatchie and Other Stories, Golden Gryphon, October]) *"Ninety Percent of Everything" by Jonathan Lethem, James Patrick Kelly, & John Kessel (F&SF, Sep99).*

Search event listings Award-winning science-fiction author Lucius Shepard explores existential themes like reality, spirituality and religion in his newest venture "A Handbook of American Prayer: In prison, Stuart develops a very effective way to pray in the sense that his prayers are fulfilled. He calls his method prayerstyle and is quickly sought by other inmates to write prayers for them. When even those prayers come true he compiles them in a book, which is published during his sentence. Stuart emerges from prison with a wife a result of prayerstyle , a new home in the Arizona desert and a cult of followers known as Wardlinites. A Novel" will read at 7 p. Gunn will also read with L. Timmel Duchamp and Gwyneth Jones at 6 p. Stuart attempts to maintain his sanity in the precincts of celebrity, wealth and fame. At first he embraces his newfound public face, but the novelty wears off: His ability to rationalize his predicament deteriorates as he attempts to comprehend the effects and repercussions of prayerstyle. With drippy, jagged lines and distorted surfaces, the characters come alive with splashy, colorfully exaggerated personas. Stuart expounds on his version of reality in numerous internal tirades, in which the lines of his reality cloud and fade to the surreal. Shepard seamlessly blurs the lines between reality and fantasy to create a fascinating look at the balance we attempt to create among spirituality, wealth and celebrity. Reviewed by Rebecca Taylor Detours through dystopias Corporate satire and Kafkaesque metamorphoses gleefully collide in "Stable Strategies for Middle Management," the title story of this debut science-fiction collection by Seattle writer Eileen Gunn. A tale of career ambitions run amok, it pictures a workplace full of employees undergoing bioengineered species-changes that supposedly will serve them well on their climb up the corporate ladder. Praise from management "You know, when we noticed you were developing three distinct body segments, we had great hopes for you" has rarely sounded so inauspicious. The same is true in "Nirvana High," cowritten with Leslie What, and set on the shores of a future Lake Washington where teachers taunt high-schoolers with Kurt Cobain lyrics "Entertain us! But where the collection really goes awry is in its inclusion of a nearly unreadable novella, "Green Fire," cowritten with Andy Duncan, Pat Murphy and Michael Swanwick. The book is also overburdened with forewords by William Gibson, Swanwick and Gunn herself, an afterword by Howard Waldrop, as well as post-mortems by Gunn on each and every entry "This story took me forever to write, because I kept doing it wrong". The best tales here stand perfectly well on their own.

Chapter 4 : Nebula Award for Best Novelette - Wikipedia

Established voices like Lucius Shepard's, Andy Duncan's, Carol Emshwiller's, and Maureen McHugh's chime provocatively with the haunting new voices of Victoria Elizabeth Garcia and Vandana Singh. The reader also hears terrific solos by Leslie What, Ray Vukcevich, Carrie Vaughn, Douglas Lain, and James Van Pelt, and a stunning part recitative by Bruce Holland Rogers, a whole concert in itself.

A few notes, in no particular order: Bruce Sterling, "The Lustration. Kind of Ted Chiang lite, which still leaves it pretty interesting though with whispers of some weird gender issues. Beagle, "The Last and Only or, Mr. Okay, apparently I really need to be reading her novels. Kathleen Ann Goonan, "Electric Rains. Interesting and rich, but just not quite there yet. Margo Lanagan, "She Creatures. Creepy in the very good way. Eileen Gunn, "Up the Fire Road. The cover calls it "New Science Fiction and Fantasy," and while there is quite a bit of the fantasy, there is precious little of the science fiction. Most of the writers are big names in post s science fiction and fantasy. The stories in this series did not for the most part catch my fancy. Two of them, the first one by And The editor states that his goal for this anthology was to recreate the spirit of the original anthology series of the s and s using contemporary types of stories. Two of them, the first one by Andy Duncan and the last by Lucius Shepard, were neither science fiction nor fantasy, but just plain old ordinary fiction. The few science fiction stories, apart from one, were all near-future, neo-realist pieces that thus also had the feeling of being plain old fiction. A good number of the stories are urban fantasies with a slightly satirical edge to them. Moskowitz Becomes French" is another amusingly off-kilter piece, this one about a Jewish American who becomes more French than French people, to the dismay of his long-suffering wife. The remaining stories are competently written, but to my taste lacked imaginative flair. In sum, the collection has decent reading, but feels too close to home. In his introduction, editor Jonathan Strahan points out that he was looking for a very broad definition of science fiction and fantasy, and this volume certainly fulfils that brief. The scope is so broad in fact that several of the stories were barely speculative at all. All of the stories are well written, but I obviously have a very different taste to the editor as I d First posted on SF Crowsnest April There were a few that I did enjoy though. The practice has been revived by a serial killer in this story, a man who seems to have been active for a very long time and has a strange connection to a clairvoyant mental patient. It reads like a disturbing episode of CSI and offers plenty of tension and bizarreness. It starts off like a Western in an especially seedy army outpost, but the presence of an ice sprite soon dispels that preconception. The army camp, the characters and the whole situation is portrayed masterfully and makes for a memorable piece. A little girl is left alone after her adoptive grandmother passes away and she has to defend herself in the almost deserted city where the few people left normal struggle to maintain a veneer of civilisation. She feeds him strange stories of her youth in Russia, tantalises him with her presence and backs the production of his movie. Of course, anyone else reading this volume will likely pick a completely different set of stories.

Chapter 5 : List of Clarion Writers Workshop Instructors - Wikipedia

Volume 1 Polyphony Douglas Lain, Maureen McHugh, James Van Pelt, Bruce Holland Rogers, Lucius Shepard, Vandana Singh, Carrie Vaughn, Ray Vukcevich and Leslie What.

Chapter 6 : SCI FICTION | Archive

This is a list of past instructors in the Clarion Workshop, an annual writers' workshop for science fiction, fantasy, and speculative literature writers.. Instructors marked with an asterisk are also graduates of the Clarion or Clarion West workshops.

Chapter 7 : Titan 2 by Davorin Horak

Award-winning science-fiction author Lucius Shepard explores existential themes like reality, spirituality and religion in his newest venture "A Handbook of American Prayer: A Novel." Shepard expounds on fame, wealth and humanity through the fantastic, psychotic ramblings and eccentric rationalizations of a twisted American messiah.

Chapter 8 : Free e-Books | Alien Soup

Polyphony is a new biannual anthology of original short fiction. Featuring a mix of established and new writers, Polyphony Volume 1 offers a dozen stories that skate gracefully across the boundarie.

Chapter 9 : Eclipse 1: New Science Fiction and Fantasy by Jonathan Strahan

The Nebula Award for Best Novelette is given each year by the Science Fiction and Fantasy Writers of America (SFWA) to a science fiction or fantasy novelette. A work of fiction is defined by the organization as a novelette if it is between 7, and 17, words; awards are also given out for pieces of longer lengths in the Novel and Novella categories, and for shorter lengths in the Short Story category.