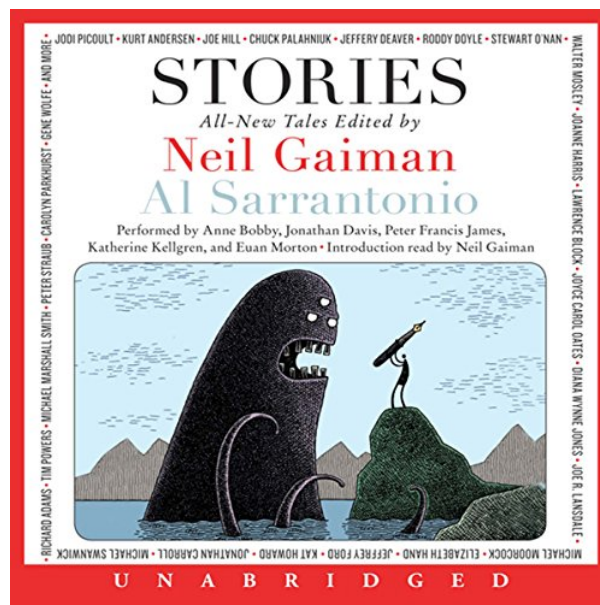
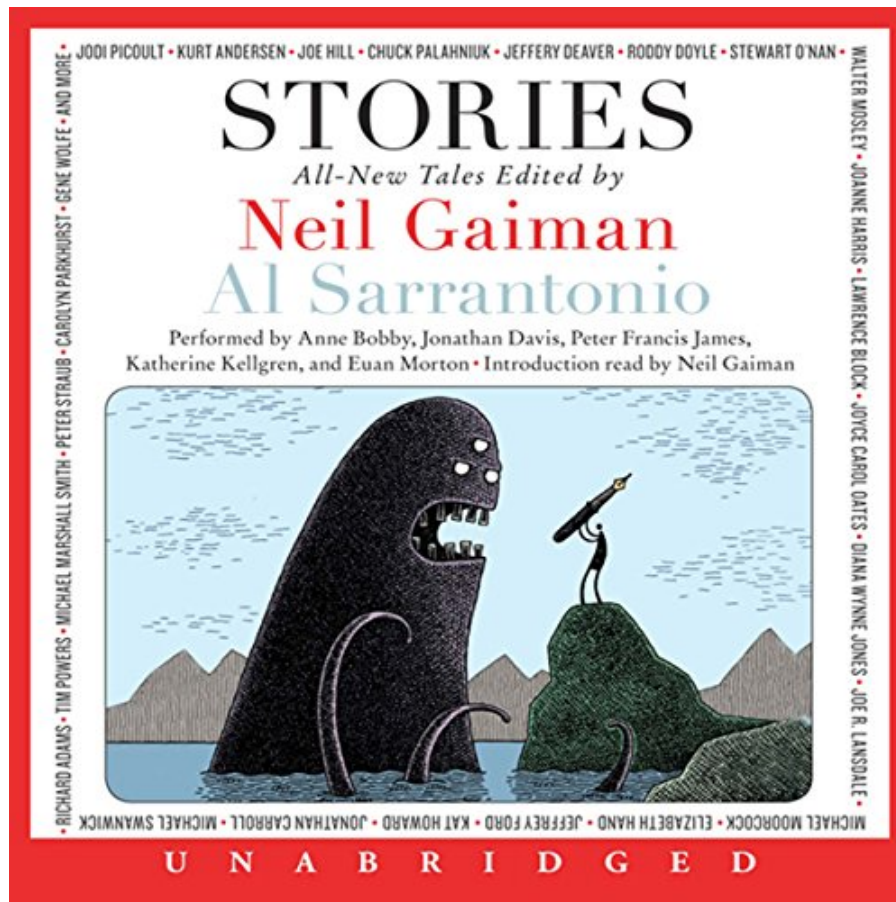


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Stories is a groundbreaking anthology that reinvigorates, expands, and redefines the limits of imaginative fiction and affords some of the best writers in the world—from Peter Straub and Chuck Palahniuk to Roddy Doyle and Diana Wynne Jones, Stewart O’Nan and Joyce Carol Oates to Walter Mosley and Jodi Picoult—the opportunity to work together, defend their craft, and realign misconceptions. Neal Gaiman, a literary magician whose acclaimed work defies easy categorization and transcends all boundaries, and "master anthologist" (Booklist) Al Sarrantonio personally invited, read, and selected all the stories in this collection, and their standard for this "new literature of the imagination" is high. "We wanted to read stories that used a lightning-flash of magic as a way of showing us something we have already seen a thousand times as if we have never seen it at all."

Joe Hill boldly aligns theme and form in his disturbing tale of a man's descent into evil in "Devil on the Staircase". In "Catch and Release", Lawrence Block tells of a seasoned fisherman with a talent for catching a bite of another sort. Carolyn Parkhurst adds a dark twist to sibling rivalry in "Unwell". Joanne Harris weaves a tale of ancient gods in modern New York in "Wildfire in Manhattan". Vengeance is the heart of Richard Adams's "The Knife". Jeffery Deaver introduces a dedicated psychologist whose mission in life is to save people in "The Therapist". A chilling punishment befitting an unspeakable crime is at the dark heart of Neil Gaiman's novelette "The Truth Is a Cave in the Black Mountains".

As it transforms your view of the world, this brilliant and visionary volume—sure to become a classic—will ignite a new appreciation for the limitless realm of exceptional fiction.

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- Format: Unabridged
- Original language: English
- Running time: 1096 minutes

Most helpful customer reviews

109 of 122 people found the following review helpful.

A strong, widely ranging anthology

By K. Bunker

In the introduction to this volume of short stories, co-editor Neil Gaiman laments the narrowness of "commercial fantasy", which "tends to drag itself through already existing furrows, furrows dug by J.R.R. Tolkien or Robert E. Howard". So the goal (as I read Gaiman's rather vague introduction) was to gather together a collection of original short stories that explore the possibilities of the fantastic outside these well-plowed furrows.

This is, of course, not a new idea. There are legions of stories and novels that have traveled the realms of fantasy without the help of hobbits or barbarians. And indeed, many of the stories here fit fairly neatly into some existing sub-genre: ghost story, vampire story, etc. A few stories have no element of fantasy, but confine themselves to bad or weird real-world goings on.

The question of whether this volume breaks new ground aside, it's a strong collection, whose hits easily outweigh its misses. The stories are mostly by well-established authors, with awards and best-sellers to their credit. The stories are described as "all-new", so presumably they appear here for the first time.

"Blood" by Roddy Doyle: A sorta-kinda vampire story. Pretty good, but I was annoyed by the pointless affectation of not using quote marks. You ain't Cormac McCarthy, Roddy, and it's a pointless affectation when Cormac McCarthy does it, anyway.

"Fossil-Figures" by Joyce Carol Oates: An evil twin story. A well written, respectable piece of work of the sort Oates is known for.

"Wildfire In Manhattan" by Joanne Harris: A 'the old gods are still among us' story. Nice; had me smiling over the artistic turns of phrase at several points.

"The Truth Is A Cave In The Black Mountains" by Neil Gaiman: Good, if fairly typical fantasy story, written in typical fantasy-speak: "In the high lands, people spend words as if they were gold coins."

"Unbelief" by Michael Marshall Smith: A short 'gotcha' story, somewhat less of a cheap shot than that makes it sound.

"The Stars Are Falling" by Joe R. Lansdale: My choice for the best, most powerful story in the book. A brutally dark and Hemingway-esque tale of a WWI veteran's return home.

"Juvenal Nyx" by Walter Mosley: I found this vampire re-mix to be rambling and over-long.

"The Knife" by Richard Adams: A mildly interesting little short-short about a murder.

"Weights And Measures" by Jodi Picoult: A couple dealing with the death of their seven-year-old daughter, mixed with some whimsical magic realism. Ick. Not a good combination.

"Goblin Lake" by Michael Swanwick: Something or other about magically being given a choice between a life of reality and... something or other. I didn't find this one compelling.

"Mallon The Guru" by Peter Straub: An obscure piece -- obscure to the degree that I have no idea what the point of it was.

"Catch And Release" by Lawrence Block: A twist on the unpleasant, over-done genre of let's-spend-some-time-in-the-mind-of-a-serial-killer. Let's not. Not enough of a twist to keep this from being unpleasant.

"Polka Dots And Moonbeams" by Jeffrey Ford: Another opaquely obscure piece, but so delightfully written that I'm willing to forgive the sense of WTF. "and the moon rose slow as a bubble in honey"

"Loser" by Chuck Palahniuk: An LSD-addled college kid gets selected as a contestant on an insipid TV game show. The LSD makes this more interesting for the protagonist, but not for the reader.

"Samantha's Diary" by Dianna Wynne Jones: "The Twelve Days of Christmas" written out as an allegedly humorous story. Tedious as a song, way more so as a short story.

"Land Of The Lost" by Stewart O'Nan: A story of obsession. By definition, obsession is rather pointless, and so was this story.

"Leif In The Wind" by Gene Wolfe: Science fiction blending into fantasy, as Wolfe often does. Beautifully written and delightful. One of the closest approaches to an "upbeat" story in this volume.

"Unwell" by Carolyn Parkhurst: A completely wonderful story about a completely despicable old woman. Black humor at its tastiest. After reading this, I looked up the author and added a novel of hers to my wish list.

"A Life In Fictions" by Kat Howard: In contrast to the heavyweight authors who make up most of this book, this is Howard's first published story, and it's a good one. A nifty fantasy about the unexpected consequences of being "written into" an author-boyfriend's fiction.

"Let The Past Begin" by Jonathan Carroll: I found this one to be rather plodding and self-important.

"The Therapist" by Jeffery Deaver: A clever bid at updating the theme of demonic possession, but I found it tedious and amateurishly written.

"Parallel Lines" by Tim Powers: A solid, effective, well written ghost story.

"The Cult Of The Nose" by Al Sarrantonio: A Maupassant-esque tale of is-it-madness-or-is-it-supernatural-goings-on. I suppose this is meant to be a pastiche of, or homage to, Maupassant, but to me it just felt like a rehash of an old idea.

"Human Intelligence" by Kurt Anderson: The volume's only straight-ahead science fiction story, and a pretty good one. An alien studying human civilization finds his ride home is overdue.

"Stories" by Michael Moorcock: A deeply felt portrait of an author and the world of writing, presumably somewhat autobiographical. Marred by way the heck too much name-dropping, as if we're supposed to be impressed that Moorcock can mention Marcel Proust and Albert Camus and Jean Gabin and Francis Bacon and Alfred Bester and Lawrence Ferlinghetti (etc., etc., etc.) all in the same breath.

"The Maiden Flight Of McCauley's Bellerophon" by Elizabeth Hand: A long, leisurely story about a magical flying machine and honoring past love. Good enough to get me sniffing.

"The Devil On The Staircase" by Joe Hill: An excellent fairly tale about murder and lies ends this collection on an impressive note.

15 of 15 people found the following review helpful.

And then what happened...

By Susan Tunis

Above are the four words that Neil Gaiman writes about in his introduction to the collection edited by himself and Al Sarrantonio. "And then what happened."--the four words that every storyteller longs to hear. That child-like impulse is the essence of what he and Sarrantonio wanted to evoke with this collection. On that basis, they were largely successful. These diverse stories, written by an impressive array of writers, kept me turning the pages and, yes, wondering what would happen next.

In some cases, I didn't have to wonder long. The stories range in length from a mere three pages to an impressive 48. Despite his name appearing in 72-point font on the book's cover, Mr. Gaiman contributes only one story in addition to his introduction. So, die-hard Gaiman fans, don't be disappointed. Instead, revel in the embarrassment of riches that have been brought together. This story collection features contributors who are among the best in genre fiction (Gene Wolfe, Joe R. Lansdale, Michael Swanwick, Peter Straub), literary fiction (Stuart O'Nan, Joyce Carol Oates, Walter Mosley, Roddy Doyle), and popular fiction (Jeffrey Deaver, Jodi Picoult, Joe Hill, Chuck Palahniuk). Honestly, I barely brushed the surface of all the big-name contributors, so very many of whom are long-time favorites of mine.

I'll be honest, not every single story is a slam dunk, but not one was a stinker. The one I liked best (possibly Carolyn Parkhurst's featuring an unreliable narrator) might be the one you liked least. These things are so subjective. The overall quality of contributions is high. Whether you're looking for quick palate cleansers between longer works, or you're looking forward to reading this collection cover to cover, I feel confident in asserting that there's something for everyone to be found within these pages.

2 of 5 people found the following review helpful.

It was a nasty surprise and completely overshadowed the better stories of this collection

By Alex A

If you're sensitive of violence towards women then don't read this. At least three stories in this anthology reference raping dead women. It was a nasty surprise and completely overshadowed the better stories of this collection.

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