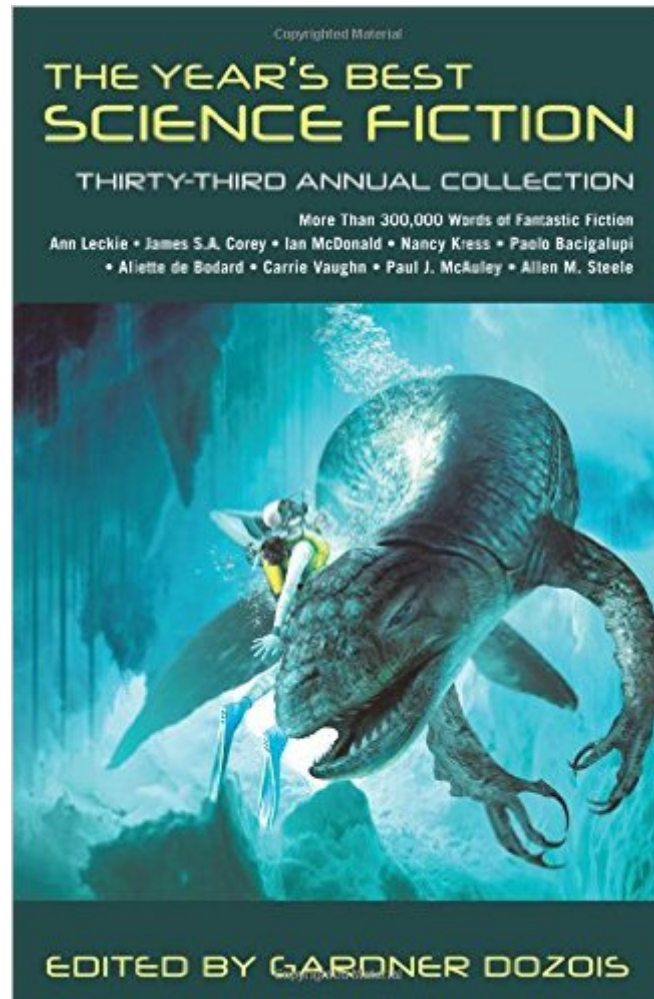


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The Year's Best Science Fiction: Thirty-Third Annual Collection



Synopsis

In the new millennium, what secrets lay beyond the far reaches of the universe? What mysteries belie the truths we once held to be self-evident? The world of science fiction has long been a porthole into the realities of tomorrow, blurring the line between life and art. Now, in *The Year's Best Science Fiction: Thirty-Third Annual Collection*, the very best SF authors explore ideas of a new world. This venerable collection brings together award-winning authors and masters of the field. With an extensive recommended reading guide and a summation of the year in science fiction, this annual compilation of short stories has become the definitive must-read anthology for all science fiction fans and readers interested in breaking into the genre.

Book Information

Series: Year's Best Science Fiction (Book 33)

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Average Customer Review: 4.2 out of 5 stars [See all reviews](#) (25 customer reviews)

Best Sellers Rank: #58,296 in Books (See Top 100 in Books) #44 in [Books > Science Fiction & Fantasy > Science Fiction > Short Stories](#) #148 in [Books > Science Fiction & Fantasy > Science Fiction > Anthologies](#) #521 in [Books > Literature & Fiction > Short Stories & Anthologies > Anthologies](#)

Customer Reviews

This collection contains 36 science fiction stories published in 2015 and selected as the best by editor Gardner Dozois. It begins with the usual Summation of the significant events and influences of the past year. He notes the balance between print versus electronic book purchasing, the stabilization of the previous downward spiral of SF magazine sales, and the steady accumulation of free reprint SF fiction on the web. And then it moves on to the stories. Here are six that I particularly enjoyed: Carrie Vaughn's *Bannerless* • shows us a post-apocalyptic society organized around families. Craftsmanship and work are respected, children are valued, and a loose network connects communities with a minimal central government. We watch as two government officials

arrive in town to investigate reports of a dysfunctional family. Sam Miller's *Calved* takes the perspective of a father who works harvesting ice for months at a time and struggles to connect with his teenage son each time he returns home. The tone of their relationship is set by a cherished gift. Martin Shoemaker's *Today I am Paul* introduces an innovative use of robots as companions to elderly patients who not only provide physical care, but also learn the mannerisms of infrequent visitors so they can impersonate them between visits. Of course, there is more than one way to use this knowledge. James Sarafin's *Trapping the Pleistocene* is about two down-to-earth hunters who go into the past to hunt dinosaurs. This sort of thing always goes smoothly. Rich Larson's *Ice* introduces Sedgewick and Fletcher, two young brothers who alternate between competing with and consoling one another.

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