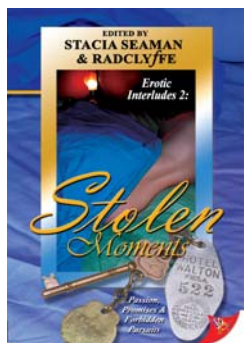


## Book Review: October 2005

by Arlene Germain (reviewer at [IGW](#))



### **Erotic Interludes 2: Stolen Moments**

Eds. Stacia Seaman and Radclyffe

ISBN: 1-933110-16-3

Trade paper, 288 pp, \$15.95

September, 2005; 2<sup>nd</sup> Printing: April, 2006

Lesbian Erotica

**Bold Strokes Books, Inc.**

[www.boldstrokesbooks.com](http://www.boldstrokesbooks.com)

Independent Gay  
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*Erotic Interludes 2: Stolen Moments* is an anthology of over thirty stories written by a vastly diverse group of women ranging from the novice writer to the established author. These stories revolve around a central theme, seizing that erotic stolen moment between women. As Radclyffe state in her introduction, "Merely attempting to define the term 'erotic' usually leads to considerable debate. What may be erotic to one person may not be to another" (p.1). As this reviewer is in complete agreement with the latter statement, I will limit my literary critique to three stories which, for me, clearly stand apart from the rest and which demonstrate the adroitly proficient skills of artful composition.

"Ride" by J. C. Chen is barely four pages in length, but Chen has captured the very essence of the stolen moment. Her stylistically compressed writing relies upon and owes its success to two key elements—setting and imagery. The evocative description of a New Jersey bar's patrons is an example of superior writing. "It's predominantly a bridge-and-tunnel clientele, but the kind of B&T that can't quite get their act together to actually make it over the bridges or through the tunnels to Manhattan, where the real action lies" (p. 129). The reader recognizes this mundane microcosm of lack of fulfillment. The blaring repetition of a Springsteen song and the shabby felt on the lone pool table contribute to this sensory banality of most bars as the hours wear on. Chen has selected the exact word, composed the specific phrase, and created those memorable sentences with a virtually minimalist technique which crystallizes that fusion of connecting and scoring, of consensual longing and gratification. What distinguishes "Ride" from so many other attempts at erotic storytelling is the subtlety of the literary expression of the experience. Give special attention to Chen's last sentence for it is especially memorable in its ironic and wry finality. This story is an absolute gem!

"Sales Call" by Georgia Beers is an outstanding example of how a particularly consistent point of view is so intrinsically related to a reader's enjoyment of a story. This reviewer's immediate identification with Jamie vividly sets the scene for the inevitable sexual encounter. However, Beers has gone to great lengths to tease, torment, and titillate Jamie. Most readers will empathize with Jamie, her reactions, and her confusion. Beers has created a mood of haven't we all been there at one time? When it comes to instant attraction yet delayed consummation, the author has provided just enough back story to establish Jamie's as ye unrequited desire. The fact that Michelle, the client, assumes the dominant role contributes to the vulnerability and passion experienced by Jamie and the reader. "Sales Call" is an artfully well-developed and credible vignette. So often there is a fantasy aspect to erotica, but this reviewer prefers a kind of reality wherein the story could happen to anyone in similar circumstances. Beers delivers that expectation in a delightfully satisfying manner.

Radclyffe's "Standing Room Only" is an adept example of how an author is able to take command of the page by carefully developing a sequential storyline and driving it to a plausibly gratifying crescendo. The fluid ease of expression is a Radclyffe trademark, as is crisply nuanced dialogue which rings true with each telling. "If you can find something to smile about today," a molasses-thick voice drawled, "you simply must share" (p. 195). That is a definite come-on, but what a lovely way to say it. With "Standing Room Only" Radclyffe manages to create a snapshot of an experience; the readers is instantly engaged and the suspension of disbelief is immediately established. Her style of erotic composition appeals to this reader because this author does not settle for the nuts and bolts depiction of sexual activity, never utilizes the repetitive and unimaginative cataloguing of sexual words, and eschews the amateurish construction of sexy prose. For this reviewer, "Standing Room Only" is both a stimulating and arousing read; it is also a perfect example of intelligent and sensual erotica.

*Erotic Interludes 2: Stolen Moments* is well worth the time to read, enjoy, and savor. There is enough variety here to satisfy most readers' expectations. Also worthy of mention are Sylvie Avante's "Tour Guide," KI Thompson's "The Blue Line," and Ronica Black's "Ache." The scope and breadth of this erotica collection will afford the reader many avenues to explore until she finds her own personal gem.

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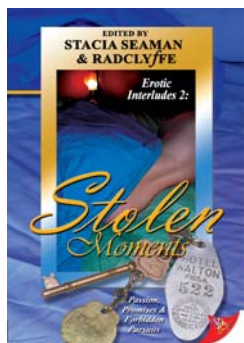
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## Book Review: November 11, 2005

by Lynne Jamneck (reviewer at [L-word.com](http://L-word.com) Literature)



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L-word.com  
Literature

Jacky  
L-word.com  
Publisher

The follow up to the 2004 collection, Change of Pace: Erotic Interludes, stolen moments features a host of hot numbers written by established favorites as well as new voices who are sure to become as well-known as their more widely recognized counterparts.

Also rewarding is the number of different dykes and their respective settings we get to enjoy in this 288-page strong collection. Wedding parties, the zoo, libraries, Amtrak coach trains, the hoods of cars and oh so much more. Dykes in tuxedos, lawyers, detectives, models for painters, wranglers, reporters, Jersey butches—they're all here in erotic glory to tantalize and distract.

Editors Stacia Seaman and Radclyffe do a fine job of collecting 32 stories that not only compliment each other well, but showcases different motivations and inspirations behind lesbian desire. The different styles, themes and use of language from one offering to another showcase the increasing pool of talent in lesbian fiction.

A small, wee taste? Of course—you'd like that, wouldn't you?

"She leaned down until her lips brushed against my earlobe. "Quiet." Her voice was rough with sleep, her breath warm against my neck." (Two After Midnight, Meghan O'Brien)

Ah. Greedy, aren't you? One more. "I feel cold steel encircle my wrists and realize she's cuffing me, a realization not entirely unwelcome. "Being a cop comes in handy sometimes, don't you agree?" She laughs throatily as I hear the click of the handcuffs locking in place." (The Blue Line, KI Thompson)

Hotness.

There is sure to be something here for every and all tastes. Pick a copy today, you won't be sorry!

Contributors include: Ronica Black, Lynn Ames, Meghan O'Brien, Radclyffe, Karin Kallmaker, Jean Stewart, Gun Brooke, Kim Baldwin, Therese Szymanski and more.

-Lynne Jamneck, author of *Down the Rabbit Hole* and reviewer for The L Life

-Lynne Jamneck, author of *Down the Rabbit Hole*  
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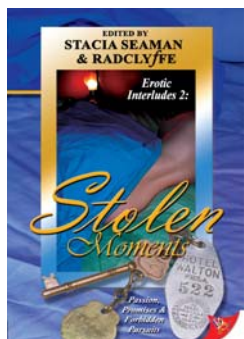
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## Book Review: Winter 2006

by Suzanne Corson (reviewer at *On Our Backs*)



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*“Stolen Moments* is a collection of steamy stories about women who just couldn't wait. It's sex when desire overrides reason, and it's incredibly hot! From strangers making it on planes and trains, in libraries and hospitals, to couples grabbing the time to grab each others, these are women who don't let *anything* get in the way of getting it on. Authors such as Karin Kallmaker, Therese Szmanski, Radclyffe, Jean Stewart, and Georgia Beers bring you a little kink,...and some delicious sleepy-morning surprises.”

*Excerpt reprinted with permission.*



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