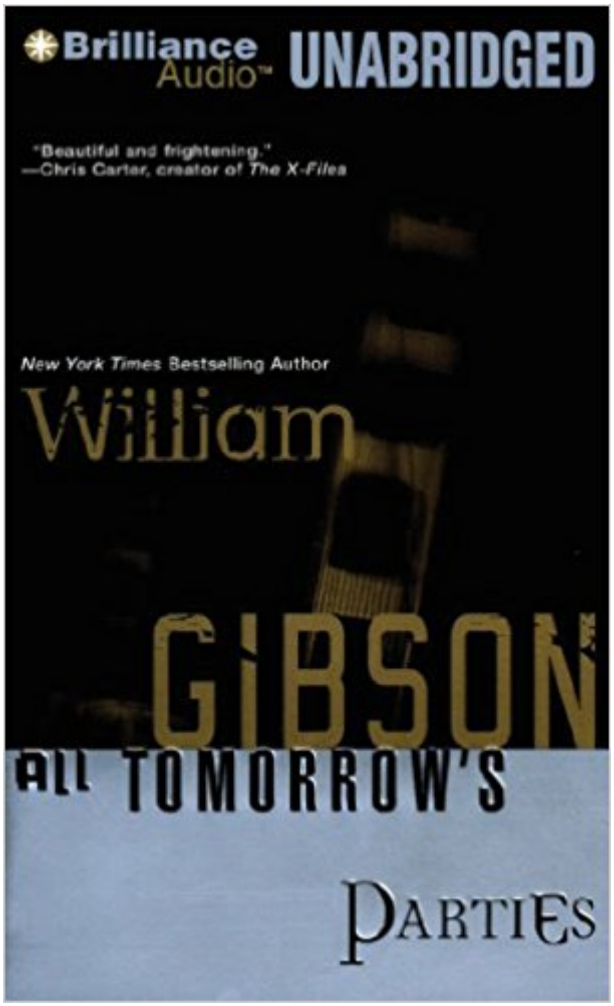
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All Tomorrow's Parties



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Synopsis

Colin Laney, sensitive to patterns of information like no one else on Earth, currently resides in a cardboard box in Toyko. His body shakes with fever dreams, but his mind roams free as always, and he knows something is about to happen. Not in Toyko; he will not see this thing himself. Something is about to happen in San Francisco... The mists of San Francisco make it easy to hide, if hiding is what you want, and even at the best of times reality there seems to shift. A gray man moves elegantly through the mists, leaving bodies in his wake, so that a tide of absences alerts Laney to his presence. A boy named Silencio does not speak, but flies through webs of cyber-information in search of the one object that has seized his information. And Rei Toei, the Japanese Idoru, continues her study of all things human. She herself is not human, not quite, but she’s working on it. And in the mists of San Francisco, at this rare moment in history, who is to say what is or is not impossible...

Book Information

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Customer Reviews

Although Colin Laney (from Gibson’s earlier novel Idoru) lives in a cardboard box, he has the power to change the world. Thanks to an experimental drug that he received during his youth, Colin can see "nodal points" in the vast streams of data that make up the worldwide computer network. Nodal points are rare but significant events in history that forever change society, even though they might not be recognizable as such when they occur. Colin isn’t quite sure what’s going to happen when society reaches this latest nodal point, but he knows it’s going to be big. And he knows it’s going to

occur on the Bay Bridge in San Francisco, which has been home to a sort of SoHo-esque shantytown since an earthquake rendered it structurally unsound to carry traffic. Colin sends Barry Rydell (last seen in Gibson's novel Virtual Light) to the bridge to find a mysterious killer who reveals himself only by his lack of presence on the Net. Barry is also entrusted with a strange package that seems to be the home of Rei Toi, the computer-generated "idol singer" who once tried to "marry" a human rock star (she's also from Idoru). Barry and Rei Toi are eventually joined by Barry's old girlfriend Chevette (from Virtual Light) and a young boy named Silencio who has an unnatural fascination with watches. Together this motley assortment of characters holds the key to stopping billionaire Cody Harwood from doing whatever it is that will make sure he still holds the reigns of power after the nodal point takes place. Although All Tomorrow's Parties includes characters from two of Gibson's earlier novels, it's not a direct sequel to either. It's a stand-alone book that is possibly Gibson's best solo work since Neuromancer. In the past, Gibson has let his brilliant prose overwhelm what were often lackluster (or nonexistent) story lines, but this book has it all: a good story, electric writing, and a group of likable and believable characters who are out to save the world ... kind of. The ending is not quite as supercharged as the rest of the novel and so comes off a bit flat, but overall this is definitely a winner. --Craig E. Engler --This text refers to an out of print or unavailable edition of this title.

Gibson is in fine form in his seventh novel, a fast-paced, pyrotechnic sequel to Idoru. In the early 21st century, the world has survived any number of millennial events, including major earthquakes in Tokyo and San Francisco, the expansion of the World Wide Web into virtual reality, a variety of killer new recreational drugs and the creation and later disappearance of the first true artificial intelligence, the rock superstar know as the Idoru. However, Colin Laney, with his uncanny ability to sift through media data and discern the importance of upcoming historical "nodes," has determined that even more world-shattering occurrences are in the offing. Letting his personal life fall apart, suffering from an obsessive-compulsive disorder related to his talent, Laney retreats to a cardboard box in a Tokyo subway station. There he uses his powers and an Internet connection to do everything he can to head off worldwide disaster. Contacting Berry Rydell, former rent-a-cop and would-be star of the TV show Cops in Trouble (and a character in two of Gibson's previous novels), Laney first maneuvers him into investigating a pair of murders committed by a man who is mysteriously invisible to the psychic's predictive powers, and then into recovering the Idoru, who is seeking independence from her owners. Also involved in the complex plot, centered on the bohemian community that has grown up on and around San Francisco's now derelict Golden Gate

Bridge, are several other returning characters, such as the incredibly buff former bicycle messenger Chevette, plus a number of new eccentrics of the sort the author portrays so well. Gibson breaks little new thematic ground with this novel, but the cocreator of cyberpunk takes his readers on a wild and exciting ride filled with enough off-the-wall ideas and extended metaphors to fuel half a dozen SF tales. Author tour. (Nov.) Copyright 1999 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

All tomorrow’s parties take place largely on the golden gate bridge which has been taken over by squatters who live in a post industrial free trade zone where anything goes.With the hero living in a box in the Tokyo subway, the villian having the power of Bill Gates and the President, and the pawns roaming around San Francisco looking to escape their past this book has more of the elements of a traditional story than something new and insightful.The book itself while not a sequel is largely a bridge as well -- a holding action for the characters to develop a little and end with one significant event at the end. Significant not from the books perspective but for a future storyline.For fans of Gibson, who would read his work regardless of what I say, this is a good work.For people trying to understand and learn more about Gibson and the Cyber punk world, then I suggest Neuromancer and Mona Lisa Overdrive. This book does not have enough of a story to really be of value to the casual Gibson reader.

Not Gibson’s strongest outing, but I like him a lot and this one kept my attention. It’s a nice sequel to the Bridge Series and wraps up some hanging character threads.

I’m rereading Gibson’s three trilogies for the umpteenth time. For me the Bridge Trilogy is the most enjoyable read. Not necessarily the best written,or most prophetic,but the most enjoyable. Likable characters,elegant prose,and a ending that leaves hope for the human condition. What more can a soul ask for. Well done,Mr. Gibson.

William Gibson creates such a vivid landscape in which we operate along with his characters. It’s always a future we can envision and the trip on which we’re taken can be suspenseful, thrilling and satisfying.It’s impossible to ignore anything he’s written and I wouldn’t recommend it...you may miss something vital.

A "puppet" (in this novel a virtual personality constucted in software) yearns to be a real boy (in this

novel... a real girl!).This fine book is the culmination of couple of pseudo-episodic Gibson novels...his writing gets better and better and some of the passages are almost impossibly beautiful in their spare conciseness and wonderful language/syntax. Highly recommended for reading out-loud to (or by) your partner.Gibson skillfully weaves the theory of historical inflection points (or cusps) into a story about how an artifical intelligence/personality (who apparently yearns to be free) manipulates various characters and the public nano-compiler network in order to become embodied as a young woman!If you didn't catch that your first time through, read it again!Told almost entirely from the meats' point of view and populated with hints of themes to come in Gibson's following (and very highly recommended) book, Pattern Recognition. Also, for relevant background, read the previous novel: Idoru.

To describe William Gibson's writing style in one word, it would probably be "energetic." Using a sharp staccato like pen, Gibson manages to construct unique and interesting scenarios. This book has all the characteristic Gibsonian qualities: distributed plot progression, characters covering both ends of the scale from cold and detached to drug crazed frenzy... it also manages to pull in a large number of characters from previous works (Virtual Light, Idoru).. Gibson's last trilogy (the Sprawl) was unique in that one never realized it was that much of a trilogy till the very end...One annoying fact of this book is that it has a classic Gibson ending.. without giving anything away let's just say it required many readings of the ending before one felt satisfied. It seems the information density per sentence increases exponentially as one reaches the last few pages.Still, the book is interesting and well worth the read..

I found that the cyber-punk world painted is not unoike the current arch of our world. The story is shaped so you fall in to the world of the story and need not to find reason.

I don't give five star reviews easily. Nevertheless, I'll say that both stylistically and in terms of dealing with real ideas about the future, this is Gibson's best or second best book.As others have noted, he's stylistically back to the evocative, Delaney-inspired prose that made _Neuromancer_ and so many of his short stories work so well. And the characterization is much stronger than in the previous installations of the series. It eschews the contrived "gotta have a plot" scripting of _Virtual Light_ and _Idoru_ in favor of a well-thought-out progression toward an end that, as another reviewer has noted, passes almost too quickly to see -- a typical "Gibson ending", to be sure.As for the future he depicts.... let's just say that in its own way, it's one of the more chilling dystopias I've

ever encountered, wherein society and culture are made manifest in lawsuits and trash TV, and grim hope lives out on the margins in the "autonomous zones"....

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