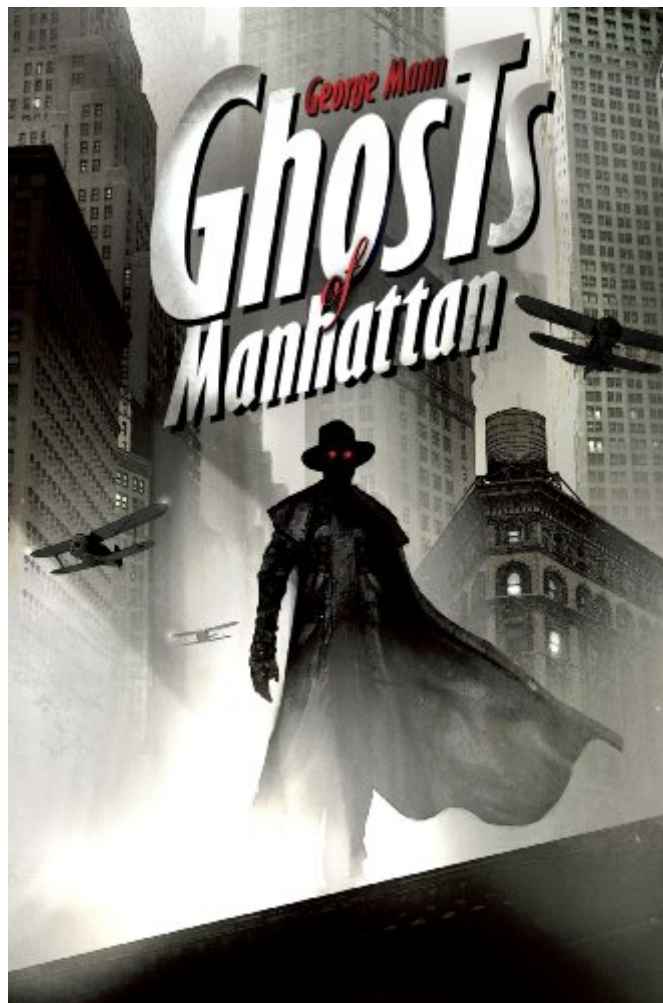


The book was found

Ghosts Of Manhattan



Synopsis

1926. New York. The Roaring Twenties. Jazz. Flappers. Prohibition. Coal-powered cars. A cold war with a British Empire that still covers half of the globe. Yet things have developed differently from established history. America is in the midst of a cold war with a British Empire that has only just buried Queen Victoria, her life artificially preserved to the age of 107. Coal-powered cars roar along roads thick with pedestrians, biplanes take off from standing with primitive rocket boosters, and monsters lurk behind closed doors and around every corner. This is a time in need of heroes. It is a time for The Ghost. A series of targeted murders are occurring all over the city, the victims found with ancient Roman coins placed on their eyelids after death. The trail appears to lead to a group of Italian-American gangsters and their boss, who the mobsters have dubbed 'The Roman'. However, as The Ghost soon discovers, there is more to The Roman than at first appears, and more bizarre happenings that he soon links to the man, including moss-golems posing as mobsters and a plot to bring an ancient pagan god into the physical world in a cavern beneath the city. As The Ghost draws nearer to The Roman and the center of his dangerous web, he must battle with foes both physical and supernatural and call on help from the most unexpected of quarters if he is to stop The Roman and halt the imminent destruction of the city. From the Trade Paperback edition.

Book Information

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Customer Reviews

Ghosts of Manhattan tries to go for both a "Steampunk" and Chicago style gangland feel, but falls flat on both. The author's idea of "atmosphere" is to have all the characters smoking all the time. No, seriously. They light up so much in this book I looked for "Brought to you by Big Tobacco" on the credits. I know, one school of writing used to have it when you don't have anything active for the characters to do, have them light up. Not only is this idea now dated, it's so overdone in this book that if one cut out all the smoking and drinking, you'd have a short story. The big secret of "The Ghosts" secret identity would be obvious to any reasonably bright 5th grader by the second chapter. The steam tech is done all wrong too. We have steam powered cars- by shoveling actual coal (instead of a slurry). But if tech hasn't got to gasoline powered internal combustion engines- how do the biplanes fly? And about those bi-planes; in one scene two goons take off after our hero (who is a WWI pilot veteran) and manage to fly their rocket powered airplanes without a issue (who knew that all mooks could fly?!?) but manage to shoot down our heroes' biplane with `tommy guns"- apparently the author doesn't know anything about the early days of aerial combat. Mind you, our hero- ala Luke Skywalker, manages to make the bad guys crash their planes. Tossed in as filler is the obligatory mention of Telsa, of course. The Ghost is sort of a cheap Batman clone, but with guns. The police here are mostly inept, except for one Inspector- who then goes along on a couple of raids with "the Ghost" and brings no back up at all, when he has all of New York's Finest to call upon. Then at the end, the author pulls some weird Cthulu supernatural stuff out of thin air. Huhwah?

I realize this is about three years late, but I just finished the book... just to clarify, I'm not that slow a reader. I read it in about four days, it just took me a while to get around to reading it. I thought it was fun. It was like a pulpy The Shadow, meets Lovecraft, meets The Great Gatsby, and was pretty much what I expected, and to be honest I didn't expect much. To criticize this book for what it lacks is like watching pro-wrestling and being disappointed because you were expecting Shakespeare. There was the dark hero, he fought bad guys, and stuff blew up, and all of it occurring in a jazz age world of rocket powered biplanes, zeppelins, and coal powered cars. The combination of which I found to be just magical. If none of the afore mentioned things appeals to you then by all means, don't read the book.

It's Batman in an alternate universe and a different time period. It has a Lovecraftian flair. What's not

to like? Well, the writing style is poor. Sometimes, it makes no sense. The main character is one dimensional; we never truly understand why he's doing the vigilante thing. And then there's the love interest with a past, who says near the climax, "haven't you figured it out yet?" when we've been given no clues what's going on at all, and given the stupid things he's said and done, it's really no wonder he hasn't either. I wanted to like this one, but I almost put it down at several points thinking it couldn't get any worse.

I have nothing against the writer, but I found out I do not care for this type of story.

It feels like *Ghosts of Manhattan* was an earlier work of George Mann's that got published after the success of his *Newbury* and *Hobbes* novels. It's rough in places, but still a good read!

I usually only review things I like, I hate to waste time on things I don't, but if I can save at least one person from spending his or her hard earned money on this book then my job is done. I really wanted to like this book. I've never read any steam punk and it seems to be a cliché ridden genre judging by the other reviews here. Airships, steam powered automatons, ect. seem to be a requirement. I thought I might give this book a try because I used to love the *Shadow*, *Batman* and *Doc Savage*. This looked like it could be an interesting take on that style. Instead, it is a mash-up of those styles and made all the less interesting because it's a weak imitation of them. I don't mind clichés, it's hard to have an original idea, but at least fill the cliché with original, interesting people and action. Elmore Leonard, one of my favorite authors writes the same basic story over and over but he fills the story with dialog that snaps, fast paced action, sympathetic heroes and unsympathetic antagonists. This book has less-than-one dimensional characters who think and act in irrational ways. There was just minor suspense as far as the main mystery goes. I did want to keep reading to at least find out what was going on but I'm that way with most things I read or watch. I kept hoping against hope that the Ghost wouldn't turn out to be the person it most obviously is. I thought all the bad writing could be excused if the author at least pulled off an original idea. At first I thought it might have even been a "Fight Club" twist and the guy didn't realize he was the Ghost. Even that less than original idea was too original for this story. When the Ghost's true identity is revealed it's done in such a blasé manner it's just anti-climatic. I decided to stop caring at about the time the Ghost had an aerial battle with two mobsters. I'm willing to let a lot of things fly in the face of reality if the action makes it worth it but when the Ghost "circled the wreckage of the plane" in a narrow alley I gave up. I hate to nit pick, I don't like it when others do it but there are just so

many instances like this it's hard to excuse. One reason I don't like to give bad reviews is because there is always a part of me that knows I couldn't write a book myself. In this case I almost feel like I could. There are two kinds of authors; the ones that make it look so easy you think you could do it, like (again) Elmore Leonard or Stephen King, and the ones that make you think, "If he can get published, why not me?". George Mann might be a perfectly lovely person but he is definitely in the latter category when it comes to writing.

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