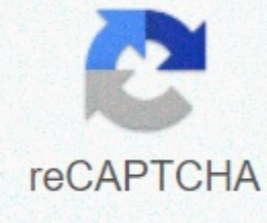




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A direct sequel to *Neuromancer*, *The Mona Lisa Overdrive* shows William Gibson perhaps a little too embarrassed by his status as the leading SF superstar from whom great things are now commonly expected. So he let go and tried to push his own envelopes and cut his own edges. The resulting story is a hell of a mess, a convoluted literary Rubik's Cube whose parties stubbornly refuse to match up no matter how much they play with it. Still, it's proof of Gibson's still prolific talent that much of his entertainment value lies in wanting to solve it. In all honesty it doesn't fully work, and *mona lisa overdrive* remains Gibson's least artistically successful story to date. But never waste time watching a genius in the game, even if he throws the ball. For most of the book, it seems as if Gibson is relentlessly and infuriantly avoiding the establishment conspiracy. In fact, he's having fun taking his time, defying conventions on the evolution of conspiracies. It offers four wildly disparate story threads, each with its protagonist, allowing them to slowly graft as organically as they can. We met Angie Mitchell, a cyberspace celebrity with a rare talent that will be able to enter that virtual world without jacking in physical. Kumiko is a young Japanese girl whom her yakuza father sent to safety in England, away from the beginning of the gang war, only to find herself embroiled in a delirically confused scheme involving Case's cohort Molly of *Neuromancer*, who now lives under the name Sally Shears. Sally/Molly is blackmailed into taking part in a plan to kidnap Angie, using a young, clueless prostitute, Mona (also briefly referred to *Neuromancer*) to undergo cosmetic surgery and replace her. But Sally/Molly isn't the kind of girl who takes things lying down, and she decides to cheat on herself and get to her employers by kidnaping Angie from a plan to protect her. Finally, Slick Henry is a lowlife from *Sprawl* who finds himself taking care of Angie's catatonic lover, Bobby, who is caught up in a matrix where he is apparently experiencing something of a stunning import. Much of it – exactly as all these characters relate to each other – remains frustratingly opaque until you get to the book's last third. The *Mona Lisa Overdrive* actually has much more, and much better, action than *Neuromancer*, albeit with a narrative far less tight (not to mention focused) than *Count Zero*. Again, Gibson's gift for texture is worth him in good ly. The novel's greatest pleasure lies in the ease with which Gibson's future can be richly visualized: in a vast wide-angle diorama of urban decay and technological anarchy that only imagination could do. But after spending 300 pages unraveling this bound story, the disappointment of anticlimax awaits at the end. It's not much of a surprise - When the eccentric, orbital Tessier-Ashpool clan returns to the image - who is responsible for everything. And the final scenes offer some of the dumbest melodramatic villain dialogue to come down pike to this side of epic fantasy. (Die! Die! I'm going to kill you! Now!) It's a real shame, because throughout the book Gibson is developing the concept of cyberspace outside *neuromancer*, and the interesting idea that new, practically divine AI bodies arise is not due to the depth of attention I would like. (Indeed, it foreshads the Singularitarian SF, which would become popular around the turn of the century.) In the end, what pleasure you derive from the *Mona Lisa Overdrive* will most likely have to do with the tactile thrill of racing through Gibson's grittily realized world. Ardent male fans will naturally want to notch ratings upwards. If the road here is more satisfying than the destination, you can't be too it. It's a lot of work to live up to such colossal expectations. This article is about a novel. On the album Buck-Tick I will go *Mona Lisa Overdrive* (album). *Mona Lisa Overdrive* Cover of first edition (bound book)AuthorWilliam GibsonSeries*Sprawl* trilogyGenreScience fiction, cyberpunkPublisherVictor Gollancz LtdPublication date1988Media typePrint (bound book and paper back)Pages251ISBN0-553-55305250-0OCLC17876008Dewey Decimal813/.54 19LC ClassPS3557.I2264 M65 1988Preceded byCount Zero *Mona Lisa Overdrive* is a science fiction novel by American-Canadian writer William Gibson, published in 1988. This is the latest novel in the cyberpunk *sprawl* trilogy, after *Neuromancer* and *Count Zero*, which takes place eight years after the events of the second. The novel was nominated for the Nebula Award for Best Novel in 1989, the Hugo Prize for Best Novel and the Locus Prize for Best Science Fiction Novel. [1] Plot Set eight years after the events of *Count Zero* and fifteen years after *Neuromancer*, the story is made up of several interconnected plots, as well as features characters from Gibson's previous works (like Molly Millions, a razor-fingered mercenary from *Neuromancer*). One of the plots involves Mona, a teenage prostitute who has a more-than-around resemblance to famous Simstim superstar Angie Mitchell. Mona is hired by dubious individuals for a concert that later turns out to be part of a plot to kidnap Angie. The second story focuses on a young Japanese girl named Kumiko, the daughter of a Yakuza boss who was sent to London to protect her while her father engages in a gang war with other top Yakuza leaders. She is being cared for in London by one of her father's restrainers, who is also a powerful member of the London Mafia. She meets Molly Millions (who changed her appearance and now calls herself Sally Shears, in order to hide her identity from the hostile parties that are implied to be watching her), he takes the girl under his wing. The third story thread follows a reclusive artist named Slick Henry, who lives in a place called Factory in dog solitude; a large, poisoned expanse of abandoned factories and landfills, probably in southern New Jersey. Slick Henry is a convicted car thief whose punishment was that his short-term memory was erased every five minutes, leading to constant confusion and dissociation. After the end of the sentence, he spends his days creating large robotic sculptures and regularly suffers episodes of time loss, returning to consciousness then without remembering what he did during the blackout. He is hired by a well-known to take care of the comatose Count (Bobby Newmark from the second novel, *Count Zero*, who has hooked himself into a super-capacity cyber-hard drive called Aleph). Theoretical Aleph should the capacity of RAM literally contain all the realities, enough that the memory construct of a person would contain the complete personality of the individual and allow him to learn, grow and act independently. The latest plot follows Angela Mitchell, the famous star Simstim and the girl from the second novel *Sprawl* *Count Zero*. Angie, thanks to her father's brain manipulation when she was a child, always has the ability to access cyberspace directly (without cyberspace decks), but the drugs provided by her production company Sense/Net have seriously hindered this ability. The plot culminates when Angie and Bobby upload their consciousness to Aleph; Mona will take Angie's place as simstim star after forced cosmetic surgery to make Mona look identical to Angie. Influences The story of a reclusive artist who makes cyber sculptures is a reference to Mark Pauline of Survival Research Labs. [2] The name of the dense piece of cyber hardware into which Bobby Newmark's consciousness is squeaked is a direct reference to the short story Aleph by Argentine author Jorge Luis Borges. The titular Aleph is a point in the universe that contains all the other points, and if one looked into Aleph, he could see or experience the entire existence. Legacy Track scores for the film *Matrix Reloaded* by Juno Reactor and Don Davis was named *Mona Lisa Overdrive*. The *Matrix* trilogy was heavily influenced by Gibson's writing. An edited and slightly different version of the song is also available in the album *Juno Reactor Labyrinth* again under the title *Mona Lisa Overdrive*. [3] The song in Lil Ugly Mane's Album *Mista Thug Isolation* is called *Mona Lisa Overdrive*. [4] Reference ^ 1989 Award Winners & Nominees. *Worlds without end*. Won 2009-07-17. ^ Personal Specter of Queen Victoria, *Psychic Legbreakers, Snakes and Catfood: Interview with William Gibson and Tom Maddox* ^ *Juno Reactor - Labyrinth* complete playlist from the official website. Archived from 2016-05-29. They were acquired 2014-03-14. † External Links In-depth analysis Taken from the *Mona Lisa Overdrive* is a track in B major minor, featured in the film *Matrix Reloaded*, during the highway chase scene. It is written by Don Davis in collaboration with electronica act Juno Reactor, which represents a mixture of film music and trance. The song is the fifth item in the second CD in the film soundtrack, released on 15. [1] Another version of the song is featured in Juno Reactor's sixth album *Labyrinth* in 2004. The remix of the song was produced by Thomas P. Heckmann and was included in the 2011 remix album *Inside The Reactor*. The title of the song is derived from William Gibson's cyberpunk novel of the same name, which was published in 1988. The *Matrix* trilogy was heavily influenced by Gibson's writing. Links ^ *Granade*, Andrew. *Matrix Reloaded Soundtrack Review*. *soundtrack.net*. ^ *Juno Reactor - Labyrinth* complete playlist from the official site. Archived from the original for 2016-05-29. They were obtained 2014-05-28. † *Juno Reactor - Inside The Reactor* release information. Retrieved from

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