



Escapology

Ren Warom

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Shock Pao is the best. In the virtual world the Slip there's nothing he can't steal for the right price. Outside the Slip, though, he's a Fail – no degree, no job. So when his ex offers him a job, breaking into a corporate databank, he accepts—it's either that, or find himself a nice bench to sleep under. Amiga works for psychotic crime lord Twist Calhoun so when Shock's war comes to her, it's her job to bring him to Twist, dead or alive.

Escapology Details

Date : Published June 14th 2016 by Titan Books

ISBN : 9781785650918

Author : Ren Warom

Format : Paperback 448 pages

Genre : Science Fiction, Cyberpunk, Fiction, Dystopia



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From Reader Review Escapology for online ebook

Kevin Kelsey says

Posted at Heradas Review

This novel changed my perception of what modern cyberpunk could be. I have to apologize in advance because this is going to be a little long-winded and meandering for a review. In order to approach my feelings on Escapology, I first need to share some thoughts about genre and how it can inform expectation.

Modern cyberpunk stories are operating in an interesting retro-futuristic narrative space these days. Cyberpunk had its big moment in the mid-to-late eighties, right at the convergence of rapid technological growth, reaganomics, corporate overreach, and heightened cold-war tensions. In addition to this collection of odd ingredients, the world had a general ignorance regarding computers and micro-technology, but had the knowledge that these things were coming toward us at breakneck pace. Tech was a sort of magic – in the Clarkesian sense – that was unknowable to the general public. Cyberpunk was a reactionary genre to all of this, and an extrapolation of a possible future that we might soon all be subjected to – shadowy mega corporations, invasive rampant technology, and the value of human life plummeting as a result. High-tech low-life was the general idea.

Of course, these things did eventually come to dominate our modern lives, but in entirely different ways than cyberpunk predicted. Because of this, most modern cyberpunk feels like it takes place in this “future of the past” that is firmly rooted in misunderstandings about technology. It’s more alternate history than plausible future at this point. I could go on and on about the woeful inefficiency of wasting CPU/GPU cycles in order to render an overly complicated GUI for every user’s interaction with a system while “jacked in”. Don’t get me wrong, I love that concept, it’s such a wonderful visual way to describe digital actions, but it just doesn’t make a lot of sense in a real world context. I would, however, be missing the point if I pushed this, a point which I didn’t realize until reading this novel: modern cyberpunk is no longer science fiction, but fantasy, because we’ve passed the point where it’s scientifically plausible.

This might not be an important distinction for most readers, but I think we subconsciously allow genre to inform the expectations that we have when we approach a piece of fiction, so let’s take a step back and define the differences between fantasy and science fiction by paraphrasing the simple terms John Joseph Adams laid out in The Best American Science Fiction and Fantasy 2015: In fantasy, the impossible happens. In science fiction, the currently impossible but theoretically plausible happens. Cyberpunk as a genre was theoretically plausible to the world of the eighties, mostly because we misunderstood how computer technology functioned. Today, we understand quite a bit more, and I think that some aspects of the genre may no longer be. I think it operates under the umbrella of fantasy now, and therefore allows a lot of interesting possibilities and growth.

Warom gets this, but I didn’t at all going into this book. Something happened about halfway through Escapology that broke my suspension of disbelief. It was something that just isn’t scientifically plausible and I had an atavistic reaction against it, initially not understanding why; it just bothered me at a deep level. It took a while to realize that I felt like it broke the genre rules I had imposed on the story. It was then that I realized I had been mistakenly approaching the novel with a narrow angle of allowances. Warom wisely approached this story from a wider angle, or rather approached it without those rigid genre rules regarding what can or can’t happen in a story. The plausibility rules of science fiction do not apply here. When I realized this, it all clicked and I was able to get out from underneath my expectations and just let the story

take me along for the ride. That was when I started to enjoy it for what it could be: a much needed stretching of the boundaries that readers have imposed upon cyberpunk as a genre. Of course, it would be much better to just approach all fiction without any thought of genre expectations beforehand, but I have a very difficult time doing that. It's something I'm working on.

Escapology has one of the more interesting representations of avatars in a shared virtual world (the “jacked-in” state) that I’ve seen in while. It seems that Warom took inspiration from underwater earth life to represent this element of the story; the world that exists below the surface. I think it’s a fitting analogy, especially considering the protagonist’s dual avatars, each representing an element of his sexual identity and/or history. I also liked the land ships and the concept of the world literally having its crust broken apart at some point in the past. I’m hoping there’s more info about that in the sequel.

Conceptually, Escapology is a breath of fresh air for the genre, and I have a lot of respect for what it accomplished in the genre stretching/meshing department. It also had a strong weird fiction vibe going, which helped inject a heavy sense of wonder. It feels like Warom is trying to shock some new life into a genre that has long been stagnant, and I commend her for it. I thought the characters were a little thin, and the narrative got a little overly melodramatic for my taste, but all in all it was a fun story.

I guarantee you haven’t read a cyberpunk novel like this. Just remember to go into it with an open mind, as I didn’t. We all need a good mind fucking now and again. Escapology definitely filled that quota for me.

Neon Snake says

I have basically no capacity right now to review this book. It's the first true successor to Gibson, Sterling, Cadigan, Lewis and Shirley that I've actually read, I think, in the last ten or fifteen years. It's literally stunningly good, as in, I finished, and I sat there in awed silence.

It has everything - incredible prose, a fast, tight, story, style and substance. Shock is a great character, as is Amiga. So are Puss (you get me?) and Shark. I understand that there will be sequels, and I am squeezing already.

For clarity - anyone getting pissy about a cyberpunk book featuring a trans character needs to grow the very fuck up. If you don't understand why I say that, stop reading cyberpunk, you just haven't earned it yet, baby.

Seregil of Rhiminee says

Originally published at [Risingshadow](#).

Let me start this review by saying what a stunning cyberpunk novel Ren Warom's Escapology is. It's a gorgeous, gritty and weird glimpse into a brutal future world where things have changed a lot. It's an addictive and immersive debut novel for fans of fast-paced cyberpunk fiction, because it's everything that fans of the genre could ever hope to find in a single novel.

Escapology is a fast-paced, furious and imaginative novel with an intriguingly brutal atmosphere that holds readers spellbound as they let the story unfold and become immersed in it. Once you start reading this novel

and let it sink its hooks into you, you won't be able to put it down until you've reached the final page. The author takes you on such an epic and amazing journey to the future world that you simply won't be able to turn your gaze away from the pages of this novel.

Considering that Escapology is Ren Warom's debut sci-fi novel, she's done an amazing job at creating a different kind of a story that is filled with action and well-developed characters. Her descriptions of the happenings are breathtakingly vivid and multilayered with a dash of realistic details. She excels at creating an intense atmosphere and keeps the thrills coming at a relentless pace.

Here's a bit of information about the story:

Shock Pao meets his ex, Mim, who has a job for him. He knows that he may end up in trouble, but he accepts the job anyway, because he can't refuse it due to being broke and having too many enemies waiting to take him down... Amiga is a Cleaner who kills people for his boss, Twist Calhoun. She becomes involved in dangerous things as she takes a side job that sets her on a collision course with Shock... Bosun Petrie is aboard a land ship Resurrection and allows a young woman called Volk to come aboard the ship. Volk has secrets of her own that may put the ship and everyone on board in danger...

I won't go into more details about the story, because the less you know about the various happenings the more you'll enjoy them. I'll only mention that what I wrote above is just the beginning. The action-filled story goes full speed ahead and the author keeps readers entertained by various events.

Ren Warom writes engagingly about the protagonists. Shock Pao and Amiga are both fully-fleshed characters with lives and problems of their own that haunt them and cause grief to them. They're not your normal kind of sweet and endearing characters without problems, because they've suffered a lot and many things have happened to them. They're strikingly three-dimensional and believable characters who do their best to stay alive under threatening circumstances.

Shock Pao is a Haunt who can crack into any system. He's the best Haunt in the sprawling city of Foon Gung. His life has not been easy, because his childhood was complex. He is broke and has to do jobs that he doesn't necessarily want to do. He is anything but perfect, because he has many problems and enemies. Although he's not perfect and he's a bit rough around the edges, it's easy to relate to his problems and like him as a character.

Amiga is a Cleaner, an assassin, who works for the crime lord Twist Calhoun. Her job is all about swift, discreet violence (she removes threats and kills people for her boss). Her job fills her with loathing nowadays, but she has to do it in order to eat and stay alive.

I like the way Ren Warom writes about the problems of her protagonists. She makes her characters come alive by writing about how they feel about their lives and problems.

The worldbuilding is exceptionally good, because the author paints a vivid picture of a post-apocalyptic world that has changed drastically. In this novel, the breaking of the world has changed everything, because the quakes have permanently broken the land. The world is ruined and flooded beyond repair, and huge land ships sail the ocean.

It was fascinating to read about the virtual world Slip and Hive (the central nervous system of Slip), because they were interesting concepts. I enjoyed reading about how the artificial intelligences called Hive Queens were controlled and what would happen if they ever got out of control.

One of the best things about Escapology is that Ren Warom doesn't explain everything to her readers, but lets readers to do their own thinking. Certain things are revealed about the world and the characters throughout the story, but not everything is explained. I respect this kind of storytelling very much, because I like to figure out a few things for myself.

The author wrote well about certain things related to sexuality. In order to avoid writing spoilers, I won't reveal much about the happenings, but I can mention that she fluently writes about a transgender person in this novel.

When I read this novel, I noticed that the author combines various cyberpunk elements and spices them with a dash of New Weird. The New Weird elements are skillfully interwoven in the story, but don't actually manifest themselves in a visible way.

I was totally enthralled by this novel, because it was much more than I expected it to be. I've often found several cyberpunk novels to be a bit boring and tedious and lacking in characterisation, but this novel was totally different from what I've read recently. It's the ultimate cyberpunk novel that rivals the best of the genre and even outshines many well-known and respected novels in terms of action, depth and characterisation.

If you're in need of an addictive, fast-paced and immersive cyberpunk novel with thriller elements, you don't have to look elsewhere, because you've just found what you're looking for. Ren Warom's Escapology is everything you need to escape reality for a while, because it's perfect escapism. It's cyberpunk at its best and should be read by all who love gritty and well written sci-fi entertainment.

My final words are:

Ren Warom's Escapology is excellent and thrilling cyberpunk fiction!

Thomas says

Slick, fast-paced cyberpunk thriller, had me hooked from page one. The world of Escapology comes alive through the prose, the unique descriptions of the setting that good cyberpunk does so well really makes you feel like you're there, or that this is a book delivered to us from that world, rather than it being a story dictated to us that gives us an oversight but is still definitively of our world. I hope that some of that made sense, I'm not sure it did. It's a good thing, is what I'm saying.

I was engaged with the characters and the story, which is essentially a virtual heist with different parties involved for different reasons. It all escalated to a satisfying conclusion, with some cool tech ideas along the way (Emblem and the Hive stood out for me).

S.J. Higbee says

This is classic cyberpunk in many ways – a dystopian far future, where far too many people are crammed onto the remaining landmass in a megacity. The majority live in ghettos, crime is rampant and the brightest few are cherry-picked to be educated and work for the corporations, with a secure financial future ahead of

them. Shock was once one of these chosen few, but couldn't face the prospect of a lifetime of boring dead-end work ahead of him, so dropped out. Trouble is, he has dropped a lot further down than he'd intended.

While Warom's writing has the gritty lyric quality of the best cyberpunk when it comes to the world-building, she also excels at characterisation, which isn't always the case with this genre. Shock is edgy, damaged and vastly prefers spending jacking into the virtual world, the Slip, to spending time with people. It didn't help when he tangled with the wrong girl, who now has her hooks into him – dragging him into performing a series of tasks on the wrong side of the law. Until he finds himself in a mess of trouble. I don't generally do lost causes and I'm not a huge fan of criminal underworld adventures, either – so by rights this one shouldn't have really hooked me. And it did.

The quality of the writing made it a pleasure, but I thoroughly enjoyed Warom's cast of damaged outcast characters, even the assassin, Amiga. It doesn't hurt that there is a fair amount of humour within the writing, albeit on the dark side. The story takes its time to fully gather pace, but I've no problem with that.

The world is so richly detailed with all sorts of enjoyable flourishes, like the landsships who contain floating populations from areas devastated by the quakes, that the fact Warom takes the trouble to also establish her cast of misfits was just fine with me. It meant that when the action started kicking off, I was fully invested in the world and the people involved, as well as being slightly on the edge of my seat. Warom has no qualms in causing unspeakable suffering to her main characters – and I didn't know if they would all make it out in one piece...

This is one of the most enjoyable cyberpunk offerings I've read and a mighty impressive debut novel from a very talented author – and the good news is there is another book in the series due out next year. Yay!
10/10

Fraser Simons says

Escapology 5/5

This book is really, really good. It took a bit to get acclimated to the writing style but once I did, boy was it ever hard to put down. I'm going to go into a spoiler free breakdown of some immediate thoughts and then write a couple spoiler stuff that was fantastic.

Ren Warom has a fan now and her familiarity with cyberpunk tropes coupled with what must be some pretty in-depth personal knowledge make this book riveting.

Everything that is a veneer in this book at the beginning becomes recycled and pertinent later on. So much so that the name of the book only really becomes entirely clear in the very last paragraph of the book, wrapping a bow on the entire character arc of the main protagonist, Shock Pao.

While Shock is a Haunt, which is essentially a hacker in what's called "the slip", Amiga is a cleaner. She's an infiltration and assassination expert. If you're thinking this sounds like a pretty typical team up of protagonists, you're totally wrong. In fact most of the assumptions I had were blown away at around page 70ish out of 445.

Both of their character arcs are similar and are somewhat eluded to with the title of the book, but both are

really well fleshed out and enticing. These are not likeable people (which, I like a lot!) who are thrust together by the repeated consequences of their own actions. One of the best things about this story is that the characters make this story. It is not a story in which the characters are put into, instead, they're entirely the vehicle for everything. And it works.

There's a system in place that grinds people down by way of a psych test when they come of age. Pass and you have a somewhat golden ticket, only they're looking for complacent people, dull individuals, etc. "Fails" are people that get cast aside from society. And the fails are literally outside of it, usually squatters in abandoned buildings barely getting by, but aren't ground up in the corporate gears.

Everyone has a drive that is basically just a flash drive in their heads but also allows them some measure of VR. Some tech lets them do stuff with that like most cyberpunk books, usually weaponry.

Where it's really interesting though is the digital environment. It's not a matrix or grid like system at all, in fact it's called the slip because it's an underwater realm. You literally dive into water and have avatars there for your needs. Most of the time it goes into just Shock doing hacking stuff but it's by clear design that the most freedom anyone has is in this place, and of course jacking in costs money and is regulated and what not for most individuals.

Shocks avatars are an octopus and a shark. Later on in the book the avatars become a predominate part of the fiction that end up being really interesting parts of Shocks and others personalities and identity. I really enjoyed what was done with this.

At its heart, it's about a job that Shock gets forced into doing that goes wrong and shit unravels from there. But it always has just enough going on outside of that and within the headspace of both Amiga and Shock that, it really feels like a lot more is going on.

It gets personal, it's gritty, it's unapologetic in its depiction of bad people doing what they do as a reflection of their reality. It's crass only when it feels warranted and the punk elements really sing through with a lot of British speak mixed with some cyberpunk terminology. Fails ride metro lines apart from society, specifically Amiga, a lot. They are often depicted as the most humane compared to people in power. Not a new thing, but the world itself is a faaaaairly big drift from typical cyberpunk stuff and it's also super enticing. Bits and scrapes of stuff get thrown out and the writing is in such a way that she puts a lot of faith in the reader to fill in the blanks after giving the larger chunks of world building. This coupled with how unique the slip was makes me really excited for the second book coming in June.

Read this book!

Also, some spoiler stuff I loved about this book below:

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1) Right away I felt like Shock had a chip on his shoulder and typically this is normal for cyberpunk. They are punks afterall! But slowly learning how Shock completed a transition while walking into the heart of Korea town on page 70 (I think?) was amazing. It mentally clicked everything into place for me. I was elated to read a book with a main character grappling respectfully with the fallout of that decision. But coupled with the absolute assuredly that he'd always been a man. It was just a really great read that wasn't an info dump. You slowly learn about it over time and it becomes a pertinent thing that drives Shock and fuels his every reaction. So. Good.

2) Amiga is the embodiment of the cyberpunk trope "technology is going to make us resemble itself and not humanity", and by having an actual protagonist completely roll with that POV, and making it a character arc as well, was just so satisfying for me. One because it's eventually subverted only because of the interactions between Shock and her. Two because it's pretty deftly done. When she realizes it, so do you. Or I didn't pickup on the trope or took it for granted until it was so blatantly brought to the forefront at a pivotal part in her story. Either way, awesome.

3) Shock's avatars being brought into the story was not something i expected at all. But was teased earlier on by some hints as to what he feels when he's driving the avatar and how he thinks and feels, was super interesting. The shark, a reflection of all the emotions he never ever expresses, most predominately his anger, was really neat. And to have his other avatar, which was assigned at birth, identify as female and have him grapple with those implications until the very last page. Again, extremely satisfying.

4) Having the entire story be a consequence of choice, bringing forward the case study on escapism and addiction, was just genius for me. Shock continually asks himself why he does the things he does and knows bad things will happen but instead gets high and continues to do it as though it's not a choice. Because it's not right? It's his addiction and it's also a major plot device for the entire book that makes it very organic. Never was there a line where I was like " Aw, fuck why'd you do that, Shock!?" It always made sense because that overriding urge that drove him was spelled out from the beginning. It's never in question and always has its hooks in him and because of that the normal system of control takes a back seat to a much more human one. A timeless one that won't ever stop being relevant and that's what makes a lot of this book so good.

Daniel Splittchinzi says

So it's been about four months since I actually read this book, and I have yet to write a review for it. Not because of indifference towards it, but because I loved this book so much. I finished it on February 6th, according to goodreads, and I have yet to leave the world of Escapology. I still think about my Shocking Boy (what a poor sap) and The Slip and giant floating landsships.

The sequel comes out next month, and I've had it pre-ordered since I finished the last one, and I'm just anticipating a phone call from the bookstore. I should be finishing the Darker Shade of Magic trilogy, but a part of my mind will be eternally trapped in this beautiful ridiculous cyberpunk wonderland.

David Bjorne says

This is fantastic. After finishing Void Star, I was in the mood for some more cyberpunk and did the old "best new cyberpunk" Google. That led me to a Barnes and Noble list and this. Great world, great characters, amazing writing. I've got the sequel after Jeff Noon's latest, and will be looking forward to future works from Ren Warom.

Liz says

Apparently cyberpunk is not dead yet. It's been revivified, given some more bioware (the concept, not the company) and back with a vengeance for a decade that's looking disturbingly more like the eighties than anyone would really wish.

Anyway, Escapology is the love child of Neal Stephenson's Snow Crash and Steven Hall's Raw Shark Texts. It has the hacker aesthetic, gray morality and skateboarding—sorry, blading aesthetic of the former coupled with the mind screwing, AI take-overing, quest aesthetic of the latter. Oh, and the fish. Two strange tastes that taste great together.

Niels says

(Originally on <http://grinningedge.com/escapology>.)

Hundred pages in I thought this was heading for four stars, at three hundred pages I figured it might still make three, in the end it barely scraped two. And it's good it ended when it did; another couple hundred pages and I probably would've had to take it out back and set it on fire.

A down on his luck drug addict hacker beats himself up over his poor life choices and pines for the one time in his life when he was happy. A hired killer with commitment issues beats herself up over her poor life choices and frets about the morality of murdering people for money and cutting them up into tiny pieces to make a statement. They are swept up in a plot to do some mumbo jumbo computer shit that could allegedly end the world.

Or what's left of it anyway. Most of it was already sunk into the ocean after a series of major earthquakes. Intriguing but not exactly credible. And that's fine, in fact it's part of the cyberpunk shtick. Everything gets so complicated that no one can truly understand it all anymore. Systems interact, weird stuff happens. Blablabla. Unfortunately, there's way too much of it going on here. The internet's been replaced with a full immersion underwater sim. Companies store their valuable data in virtual underwater stations. Weird aptitude tests decide what you can and cannot do for the rest of your life. Later in the book, there are holograms flying around the city without any means to project them, and then they even start interacting with physical objects. I feel like there should have been an explanation for that one at least, but if there was, I missed it.

The protagonists start out interesting enough as well, but eventually just go broken record and whine about their predicaments. They also feel rather samey, especially considering one is a badass gang assassin and the

other a transgender hacker nerd.

Writing tries for inflected, which just barely works most of the time, but then sometimes really doesn't.

[Character goes to a goth nightclub where she used to hang out.]

Amiga was at home here once, until she Failed, and found out what the term "fair-weather-friends" really means. Not their fault they're just as enslaved to the system as every fucker else, but it still hurts.

Yikes! Say "every fucker else" three times fast, and a droog will materialize in a pink puff of smoke, and club you to death with a phallic piece of art. Talk about awkward.

So this really had some potential, but endlessly expressing the same sentiments is not character development and making random shit up is not worldbuilding. Its only saving grace is that it ends before it completely falls apart.

Starfire says

Well.. that was... a novel. And I finished it, so that at least speaks to something positive in it.

Actually, that's probably not fair - overall, I *did* enjoy it. I loved that it was character-driven, rather than tech-driven, I loved some of Ms Warom's use of language and metaphor, and I loved that one of the main protagonists was trans.

However, there was also a lot that I didn't love about, starting with the use of language. It's one of those books that felt SORELY in need of a good editor - from typos to wildly anachronistic metaphors, there were repeated passages that pulled me out of the story. Plus, the extent to which every single freaking person in the cast was emotionally dysfunctional and communicatively-challenged just got annoying after a while.

And there was just so much in there that was unexplained and really needed to be. I'm not sure if I'm going to go on to Book 2 or not - I understand that it does get better from this point, and I'm kinda curious about where the characters go from here... but we'll see.

Blodeuedd Finland says

I have not tried cyberpunk since uni when I read...oh that famous cyberpunk story! I can not remember the name now, but it's like super famous.

Anyway, do be warned, it is not for everyone. It is very hardcore cyberpunk. I am not even sure I understood how one thing happened, but then I went all hello, it's a book, do not think too much. It's the future.

Shock is *step back, how to explain this* Well he goes into the internet and steals stuff. But then you can do that today too, so that was easy. The internet is also dead and now there is only something ruled by a big

corporation and you have to go to certain rooms to get plugged in. The days of free internet is long gone.

The world broke, continents fell into the ocean, others were lifted up way too high. And you can not even get free wifi on your phone, poor poor world.

I am making a mess of things. Let's simplify.

Shock needs to steal something. He is poor and needs cash. He is good at this.
A woman is sent to hunt him down and take him out.

Bigger things are happening.
Stuff goes done!

A cyberpunk thriller that is a whirlwind.

Artesia says

Weird sorta-kind-a-cyberpunk. Written in present tense, and really wants to be a psychological novel. Cyber elements are really poorly explained, punk element is too wannabe-ish and tryhardian. The main character is a Korean FtM transgender, and somewhat inspired by Case from Neuromancer. He was too absorbed in self pity and his own drama for my taste. Also seemed really Mary (Garry) Sue-ish with his mad hacking skills and instant empathy he got from two other MCs. Two other main characters are female Japanese contract killer named Amiga, and a sailor. If Shock Pao, the transman hacker and the killer Amiga's storylines at least mesh together, the sailor's storyline is redundant and clashes with the other novel's parts.

The world lacks internal logic, and is more similar with manga than a novel. Probably would have been better in a graphic novel format. Many plot hooks and storylines were dropped near the end and left unresolved.

David says

About 20% into it, could not finish. It read like cyberpunk fanfiction, with about that level of character development (cookie cutter characters from various short stories). A few interesting ideas (land ships, for one), but execution majorly lacking. Also seemed to suffer from "Pink SF" syndrome, full of weird narcissistic romantic interludes instead of just plain old SF with characters following a plot - for example, we find out about 15% into the book that the main character is transgender. Whatever, that isn't an issue with me, it just read like some sort of virtue signalling thing and something that really doesn't matter in SciFi (who cares what gender a character is/was, let the story speak for itself) and mostly something that didn't matter to the story itself. Eh, just not my cup of tea overall.

Patrick Leclerc says

Escapology is a vivid, unique and engrossing work of dystopian cyberpunk.

In a future where most of the lands we know have sunk, where survivors eke out an existence on "land ships"

of floating islands, or the overcrowded, unforgiving city on the single remaining piece of dry land, run by either a rigid social order or vicious crime lords, dreaming of escape to the orbiting cities above, the characters try to carve out a life. The Slip, a virtual world of avatars and hacks contrasts and blends and tangles with the real world as we follow hacker Shock Pao on a seeming suicide mission to steal what may bring the whole system down, Amiga, a cleaner working for the most savage boss in the city and Petrie, officer on a land ship whose newest crewmember might just hold the key to the whole sordid situation.

Ren Warom has built a world with echos of Gibson, or of Philip K Dick, but in prose darkly and beautifully poetic. Edgar Allen Poe writing cyberpunk with a foul mouth. This is the kind of book you don't so much read as sink into and give yourself over to.
