

(Ebook free) Omerta

## Omerta

*Von Mario Puzo*

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# Omertà

# Mario

# Puzo

BY THE AUTHOR  
OF THE CLASSIC  
BESTSELLER  
THE GODFATHER

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**Von Mario Puzo : Omerta** before purchasing it in order to gage whether or not it would be worth my time, and all praised Omerta:

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Its not the Godfather but its pretty good.Von TundraBee"You can't go home again" - nor could Mario Puzo - in his last novel, recreate the fascination and absorption I found when I first read "The Godfather." They say this is the 3rd book of "The Godfather" trilogy. That is true only in the sense that this is also a tale of a "Mafia" family - which mentions the

Corleones. I found the "fairy tale" tone of this book to be initially off-putting. "And so it grew" "And so it turned out that ..." but the tale and plot - while not "The Godfather," is increasingly engrossing. While not creating the depth of characters as in "the Godfather," (I had to write notes to myself to keep track of who was whom) one does come to care for some of these characters - which propels one to keep turning the pages. There are not the shocks such as that created by awakening in bed with a prized horse's severed head - but there still are some "rude surprises." [I won't ruin the surprise - read the book!] My favorite quote: "I'll go to the Dakotas and they'll never find me." 1 von 1 Kunden fanden die folgende Rezension hilfreich. Good, but it has a downside Von Erik Johnson All in all, Mario Puzo's new book is very good. It's a page turner and had me interested from start to finish. The plot was weaved with expertise that can only be achieved by decades of experience. It did, however, have a few problems that brought the rating from 5 to 4. Here are the three reasons: 1. The book is too short. It seemed that Mr. Puzo cut some corners in writing it, and left out some valuable information. 2. This reason is related to #1. The book ended kind of abruptly and I wasn't totally satisfied with the ending. It seemed that Mario got 85% through the book and then decided that he wanted to just finish the last leg of the book in a day or two. 3. My final complaint is that the characters never really developed. In *The Godfather*, you get to know and understand even the least important of characters (Johnny Fontane). In *'Omerta'*, the characters never really reach that 3rd dimension... possibly because he tried to fit so many characters into a relatively short novel. Once again, if he took his time with the story he could have developed characters like the Aprile children (who don't even make it past the 1st dimension, except for Nicole). One in particular is Valerius, who we don't get to know AT ALL. This book surely has its downside, but don't let that discourage you from reading it. All in all it is a genuinely good book worthy of the Puzo name. 1 von 1 Kunden fanden die folgende Rezension hilfreich. A good early draft Von M. Desoer It is very clear to me that Mario Puzo either hadn't finished this book when he passed away or, at the very most, it was a first draft. With due respect to him, his editors should have taken a heavier pen to this draft, which was full of awkward writing and undeveloped points. (The fact that this work is so much briefer than Mr. Puzo's earlier works lends credence to the conclusion that it needed to be fleshed out.) That being said, this was not a horrible book, but it was not what one would expect from someone as talented as Mr. Puzo. The characters were, for the most part, two-dimensional and some of the relationships not fully clarified. Don Aprile, who has survived the FBI incursions into the Mafia, is gunned down by unknown assailants. He has anointed the nephew that he raised as his "heir apparent" to the remaining family businesses, as he carefully has sheltered his children from the less savory aspects of his life. The story line was interesting but a little hard to follow (I didn't think that the underlying attempted transaction made sense). This is definitely not the best novel written by Mr. Puzo.

**Kurzbeschreibung** Omert, the Sicilian code of silence, has been the cornerstone of the Mafia's sense of honour for centuries. Born in the Sicilian hills, omert carried the Mafia through a hundred years of change, but now at the century's end it is becoming a relic from a bygone age. Honour may be silent - but money talks. New York - a mob boss is assassinated. His nephew Astorre Viola and the head of the city's FBI both launch investigations into the murder. But this time silence spreads like a contagion: the silence of rival gangs, the silence of crooked bankers, even the silence of the courts. The world of the Mafia is riven with greed, and Viola knows that now is the time to claim his destiny.... If you're one of the many keen to be gripped again by the power and drama of Mario Puzo's *The Godfather*, rejoice at the appearance of his new book *Omert*. We are once again in the dark, fascinating world of the Mafia. And this is a saga perfectly suited to the audiobook medium: a compelling tale that unfolds with a cold, glittering fascination. And who better than Joe Mantegna, star of *Homicide*, *Bugsy* and (most tellingly) *The Godfather* saga itself? His perfectly nuanced, dispassionate reading is spot on. Omert is the Sicilian code of silence, and is the essential element by which the Mafia has maintained its power over the centuries. But (as in the *Corleone* saga) Puzo is interested in the way in which changing times force organised crime to adapt, however painful the process. The code is tested when a mob boss is brutally murdered in New York, and both his nephew, Astorre, and the New York FBI chief, Cilke, inaugurate investigations into the killing. It soon becomes clear to both men that a grim conspiracy has spread its tentacles across rival gangs, corrupt bankers and even the courts. Astorre and Cilke both find that much blood must be spilled before the killers of Don Aprile are found--and there are many (on both sides of the law) who will do their best to stop them. Puzo handles his themes with customary panache, and remains an old hand at moral equivalence: however much we may disapprove, we remain riveted by the implacable cold-bloodedness of his protagonists. --Barry Forshaw.co.uk Mario Puzo, author of eight novels, will eternally be known for one book: *The Godfather*. It's true that this is no mean legacy but it should be remembered that Puzo's output has included some considerable novels, notably *The Sicilian* and *The Last Don*. His new book, *Omert* is unquestionably the finest of his latter-day work, a sweeping, violent epic with brilliantly precise characterisations. Omert is the Sicilian code of silence, the essential element by which the Mafia has maintained its power over the centuries. Puzo is interested in the way in which changing times have forced organised crime to adapt, however painful the process. The code is tested when a mob boss, Don Aprile, is brutally murdered in New York. Both Astorre, Aprile's nephew, and Cilke, the New York

FBI chief, launch investigations into the killing. It soon becomes clear to both men that a grim conspiracy has spread its tentacles across rival gangs, corrupt bankers and even the courts. Much blood must be spilled before the killers are found--there are many (on both sides of the law) who will do their best to stop this happening. Puzo's favourite theme--the interchangeability of big business and organised crime--is handled with his customary panache. However much we may disapprove of the horrifically violent Mafiosi, we remain riveted by their implacable cold-bloodedness. Astorre has all the complexity of Michael Corleone (even if we've been here before) but Cilke is a new departure for the author--a lawman who is quite as powerfully characterised as Puzo's criminal protagonists. It goes without saying that the grisly set-pieces are handled with the usual Ian: The car sped up and stopped as the Don reached the last step. Stace jumped out of the back seat--in one quick move he rested his gun on the roof. He shot two-handed. He only shot twice. The first bullet hit the Don square in the forehead. The second bullet tore out his throat. His blood spurted all over the sidewalk, showering yellow sunlight with pink drops. --Barry Forshaw