

JACK MAGNUS at READER'S FAVORITE

I rarely get as excited reading a novel as I did with yours. The Coriolis Effect is stunning, gorgeous and thrilling. Your characters quickly became real to me. Somehow you managed to build a novel that's an environmental thriller with top-notch descriptions of atmospheric conditions, a poignant coming of age tale, a romance, a mystery, a father/son tale, and an homage to the natural beauty of the North Bronx and it all works beautifully. I am familiar with Manhattan and the Bronx, though nowhere near as familiar as you obviously are with the wild and lovely parts of the North Bronx. You had me mentally revisiting the Botanic Gardens and the Bronx Zoo, though it's been some time since I last had the opportunity to visit either one.

As I read this book, I marveled at all the nature scenes you included -- virtually the entire book is set in the outdoors, by rivers, in grasslands, with the exception, perhaps, of Manhattan and the trips through the South Bronx, but even in Manhattan, there are those walks with father and son through Central Park. Some scenes stand out as really special, a tough call to make in such a powerful novel: Cyrise and Marco's lovemaking is transcendent and stirring, Marco and Thomas's last day on City Island is intense and powerful; the image of Cyrise's landlady dancing with a hat rack with her dead husband's hat on it is poignant and moving.

As I read The Coriolis Effect, I began remembering how I felt reading Winter's Tale by Mark Helprin. Yes, they're both set in New York, and they both are lyrical homages to that city, but the comparison goes further than that.

Response by the author of the novel:

Wow! Thank you so much.

Your book is a rare and beautiful creation. I know you're wondering why, with all this nice stuff I'm saying, I'm sending you a letter instead of a glowing review. But, then again, you probably suspected there may be issues with some of the ideas and concepts in the book.

Response by the author of the novel:

Huh?

I get the underlying message you were conveying throughout much of the book about men and their place in society. **THANK YOU.** I understand that you're addressing those disenfranchised men and boys out there who are feeling left out of the loop, not getting the encouragement and support they see other young people getting. **THANK YOU.** But all-too-often, it seemed as though you dropped the persona of Marco. It's jarring and disorienting, and it distracts from a very good read.

Rebuttal by the author of the novel:

This reviewer references a four paragraph soliloquy in the last chapter in a novel of 100,000 words. Yes, there is a soliloquy that men did good things; and it is in the voice of men, not the voice of the protagonist.

The male protagonist has awoken. He has realized that men are not as toxic as the media has suggested (e.g.: mansplaining, manspreading, manslamming and manconditioning) – and that men did good things for civilization. After fifty years of being told masculinity is toxic, men are bad, men oppress women, 25% of women are sexually assaulted by men, men messed up civilization and now women must fix it, men are violent, and men make more money; after all that, the protagonist wakes up to the goodness of masculinity: he is “given” a new voice by men.

I'd love to see the nonfiction book on men's movements and male consciousness-raising extracted from the text of *The Coriolis Effect* and given its own pride of place as a separate publication. You make a lot of good points in those monologues. **THANK YOU**, but, consider, you've written a first-rate thriller/coming of age tale that includes a moving romance that will appeal to a wide audience. **THANK YOU**. You'll quickly alienate the women who'll attempt this book, and many of the men, like myself, will be a bit taken aback by the excesses and the sometimes over-the-top assertions.

Did you forget Ada Lovelace's role as the first computer programmer or Madame Curie's discovery of radiation? Those last few paragraphs in the book are written with passion **THANK YOU**, but they totally nullified the passion and intensity of *The Coriolis Effect*.

Rebuttal by the author of the novel:

Are you serious? The protagonist speaks four paragraphs in a new voice—that's it.

In the finale, the protagonist even pulls back some of those thoughts. He recognizes that women have done great things.

Yes, I get it: Ada Lovelace, M. Curie, etc.

But this novel is not about Ada Lovelace. It is not about Madam Curie and is not about the discovery of radium and polonium. It is not about computer programming. It is not about women's achievements. It is not about evil men.

This novel is about the goodness of men and the moment one young man realizes it: his coming of age is not about sex with a woman (you made a mistake); it is about a young man loving being a man.

I never wrote that women did nothing. Are men no longer allowed to say men are good? Boys today no longer hear that masculinity is good.

We live in a world where boys are constantly reminded that masculinity is toxic—and this is crippling our young men.

Why must every story on the goodness of men be met with requirements that men be ashamed of what they have done, or met with expectations to also discuss women?

Also, I listed many of the bad things men have done. Why did you not object to that? Or is it OK to list the bad things, but not the good things?

Warning to the reader: if a reader is so ashamed of masculinity, that he or she cannot proclaim the goodness of men without adding rejoinders, exceptions, excuses, self-flagellations and apologies: then this novel is not for you and I would rather you not read it.

Or, perhaps, you need this novel.

Anyway... At least you saw this: "Your book is a rare and beautiful creation"

Thank you, I suppose.