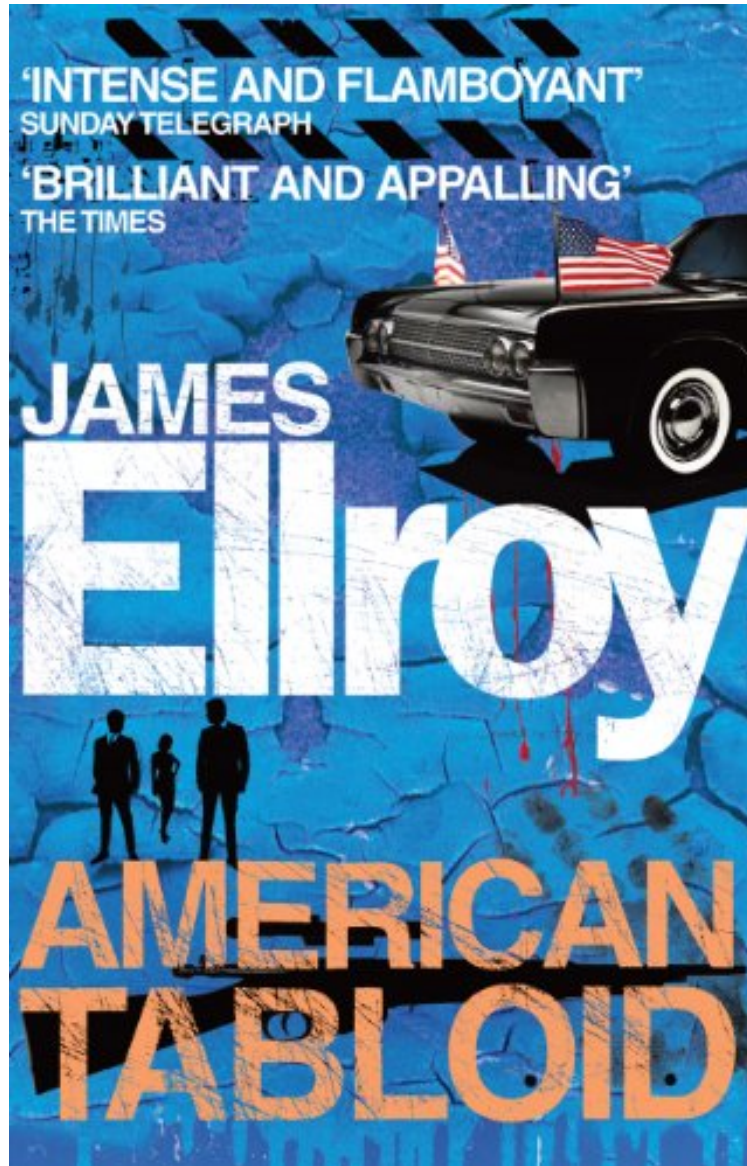


[Free pdf] American Tabloid

American Tabloid

Von James Ellroy

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Von James Ellroy : American Tabloid before purchasing it in order to gage whether or not it would be worth my time, and all praised American Tabloid:

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. One of the best JFK conspiracy theoriesVon Doug VaughnWith this book James Ellroy jumps from the limitations of the L.A. cops and robbers scene to the grand stage of American political tragedy. This book, as complex, nery, hard edged and fast paced as we have come to expect of him, tackles the JFK assassination with a cast of characters and a set of

assumptions that, while perfectly plausible, paint a very unflattering portrait of America and its institutions. His 'heros' are failed federal agents and excops. Their milieu is the world of unofficial power where the Mafia, the Cuban resistance movement, the CIA, FBI, businessmen (Howard Hughes) and government officials all intersect in a boiling stew of competing agendas and disastrous subterfuges. The result is a multifaceted plot that mingles elements of coincidence, accident and outright conspiracy to explain the assassination of JFK. The story is ugly and absolutely believable. There is no attempt to pretend that this is history. Lots of history is ignored here for the sake of a clear human story, but the result is a very rich, many layered story of corrupt, corruptible and corrupting men whose limited ambitions and actions result in the killing of the president. Over the years James Ellroy has turned into one of the great, true voices of the darker side of American life. No other story has given him such free reign to express his talent as does this one. A real achievement and a head spinning experience.

1 von 1 Kunden fanden die folgende Rezension hilfreich. Brilliant and appalling
Von J. B. Ingoldsby This is without a doubt one of the most horrid things that I have ever read. Three protagonists, an amoral undercover FBI agent, his weak guilt ridden colleague, and a huge and ferocious rogue ex-LA Deputy Sheriff. The cast include mafiosi, lawyers, Cuban partisans, Boston Brahmins, CIA agents, Klansmen. The book is intricately and imaginatively plotted (admittedly most of the imagination lies in thinking of mean things to do to his characters), but the true joy is in the characters and writing style. Mr Ellroy gets across a tremendous amount of information in very few words, and in *Big Pete Bondurant* he has created a monster. I'd like to shake the hand of the sick, twisted individual that could write this.

0 von 0 Kunden fanden die folgende Rezension hilfreich. I guess Ellroy is just not for me!
Von Ein Kunde This is the third Ellroy novel I have read (after *The Black Dahlia* and *LA Confidential*). I found all three books remarkably similar. *LA Confidential* has almost the same structure: three morally compromised protagonists who are essentially swamped in a sea of corruption. I don't know whom Ellroy is writing for. As hard-boiled genre crime novels, they lack the simple pleasures associated with such works. The mannered machine-gun prose, the universally unsympathetic characters, and the extremely complicated plotting negate an enjoyable light reading experience. On the other hand, if he is attempting to write serious literature, I believe that at least a little believability would help. How does Littell know how to be such an incredibly skillful burglar? What does Laura see in a smarmy guy like Boyd? And Bondurant is a preternaturally competent psychopath. He handles himself with the skill of an old Clint Eastwood character. As literature, I must complain that the world is a complex interweaving of good and bad, idealism and corruption, selfishness and altruism. To present the entire world as corrupt, dirty, violent, and repellent becomes tiresome after a few hundred pages. I don't think that I'll try another Ellroy; give me, say, DeLillo's *Underworld* for a bleak vision that has the ring of truth.

Kurzbeschreibung The first novel in Ellroy's extraordinary *Underworld USA Trilogy* as featured on BBC Radio 4's *A Good Read*. 1958. America is about to emerge into a bright new age an age that will last until the 1000 days of John F Kennedy's presidency. Three men move beneath the glossy surface of power, men allied to the makers and shakers of the era. Pete Bondurant Howard Hughes's right-hand man, Jimmy Hoffa's hitman. Kemper Boyd employed by J Edgar Hoover to infiltrate the Kennedy clan. Ward Littell a man seeking redemption in Bobby Kennedy's drive against organised crime. The festering discontent of the age that burns brightly in these men's hearts will go into supernova as the Bay of Pigs ends in calamity, the Mob clamours for payback and the 1000 days ends in brutal quietus in 1963.

From Publishers Weekly Although it follows his *L.A. Trilogy* chronologically, Ellroy's visceral, tightly plotted new novel unfolds on a much wider stage, delivering a compelling and detailed view of the American underworld from the late 1950s to the assassination of JFK. Demythologizing the Camelot years, Ellroy (*White Jazz*) depicts a nexus of renegade government agencies, mobsters, industrial tycoons and Hollywood players fueling the rise and fall of the Kennedy administration. The story hinges on the entanglements of three 40-something government mercenaries who play major, behind-the-scenes roles in such events as the Bay of Pigs and the assassination of the president. Suave and sybaritic Kemper Boyd pimps for JFK while carrying out simultaneous undercover work for the CIA, FBI, Robert Kennedy and the Mob. Hulking, sadistic ex-L.A. cop Pete Bondurant, a hired killer for Jimmy Hoffa, digs dirt for a drug-addled Howard Hughes while training a cadre of bloodthirsty, anti-Castro Cuban exiles off the Florida Coast. Idealistic FBI wiretapper Ward Littell, following a series of disastrous anti-Mafia operations, becomes a Machiavellian mob lawyer. All three rub shoulders with an enormous cast of real-life characters, including clever, two-dimensional portraits of the Kennedy family, J. Edgar Hoover and Jack Ruby. Exercising his muscular, shorthand prose, Ellroy moves the narrative from break-in to lurid assignation to brutal hit job in a tightening gyre that culminates in the murder of the president. While not especially convincing as revisionist history, this is a cool and riveting evocation of a cultural epoch abounding in government surveillance, endemic corruption and yellow journalism.

BOMC and QPB selections; author tour. Copyright 1995 Reed Business Information, Inc. From Booklist James Ellroy's great gift as a writer is his ability to view history from the bottom up. Appetites, he has shown us again and again--but especially in his *L.A. Quartet* of crime novels--are what drive human events: money, power, and sex lurk behind every headline, and to follow their trail is to expose a slippery umbilical cord of sleaze connecting high life to low life, ideological

posturing to the fundamental hungers that define us all. Given this worldview, it was inevitable that Ellroy would come eventually to that paradigmatic tabloid moment in American history: the assassination of JFK. Forget Camelot, grassy knolls, and Oliver Stoneish righteous indignation: Ellroy's story reads like your typical office power struggle gone bad. At the center of it all are three extremely bent law-enforcement types: two FBI agents and an ex-L.A. cop turned CIA operative. The labyrinthine machinations that take these three through multiple coalitions involving JFK, RFK, J. Edgar Hoover, Howard Hughes, Jimmy Hoffa, various mobsters, and a few boatloads of anti-Castro Cubans are detailed in Ellroy's signature staccato style. His short sentences and shorter paragraphs read as if fueled by the Benzedrine that propels the central characters in their various moves and countermoves. Narcotics of all kinds are omnipresent in Ellroy's books, but the most potent drug of all--the most energizing and the most debilitating--is always power. Writing about powerful people is difficult for a novelist who does it unflinchingly because power works against empathy. We never care about powerful characters with the same passion we care for those abused by power, but we are fascinated by them and feel the allure of their addiction. That's especially true here. It's as if Ellroy injects us with a mainline pop of the undiluted power that surges through the veins of his obsessed characters. Though he is thought of as a crime novelist, Ellroy is really a political novelist, and like the best of the breed, his work has no politics. Is his version of who killed JFK believable? Probably, but the real message behind this profoundly disturbing, utterly intoxicating book is how trivial a question that really is. Bill Ott