

[PDF] Inherent Vice

Thomas Pynchon - pdf download free book

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Author: Thomas Pynchon
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Description:

"Pynchon flashes the Sixties rock references faster than a Ten Years After guitar solo: His characters walk around wearing T-shirts from Pearls Before Swine, name-drop the Electric Prunes, turn up the Stones' 'Something Happened to Me Yesterday' on the radio. (I had never heard of Bonzo Dog Band's 'Bang Bang' before, but it's on my iPod now.) The rock & roll fanboy love on every page is a feast for Pynchon obsessives, since we've always wondered what the man listens to....The songs are fragments in the elegiac tapestry for the Sixties, an era full of hippie slobs who just wanted to be left alone and so accidentally backed into heroic flights of revolutionary imagination. Can you dig it?" -- Rob Sheffield, Rolling Stone

Amazon Exclusive: Thomas Pynchon's Soundtrack to Inherent Vice

Larry "Doc" Sportello is a private eye who sees the world through a sticky dope haze, animated by the music of an era whose hallmarks were peace, love, and revolution. As Doc's strange case grows

stranger, his 60s soundtrack--ranging from surf pop and psychedelic rock to eerie instrumentals--picks up pace. Have a listen to some of the songs you'll hear in *Inherent Vice*—the playlist that follows is designed exclusively for Amazon.com, courtesy of Thomas Pynchon. (Links will take you to individual MP3 downloads, full albums, or artist pages.)

"Bamboo" by Bootleg Tape by "Can't Buy Me Love" by "Full Moon in Pisces" performed by Lark
"Here Come the Hodads" by "The Ice Caps" by "It Never Entered My Mind" by "Just the Lasagna (Semi-Bossa Nova)" by Carmine & the Cal-Zones "Long Trip Out" by Spotted Dick "Motion by the Ocean" by The Boards (Theme Song from) performed by Charles Randolph Grean Sounde
"Repossess Man" by Droolin' Floyd Womack "Skyful of Hearts" performed by Larry "Doc" Sportello
"Soul Gidget" by Meatball Flag "Super Market" by Theme Song from "The Big Valley" performed by Beer

From Publishers Weekly Starred Review. Pynchon sets his new novel in and around Gordita Beach, a mythical surfside paradise named for all the things his PI hero, Larry Doc Sportello, loves best: nonnutritious foods, healthy babies, curvaceous femme fatales. We're in early-'70s Southern California, so Gordita Beach inevitably suggests a kind of Fat City, too, ripe for the plundering of rapacious real estate combines and ideal for Pynchon's recurring tragicomedy of America as the perfect wave that got away. It all starts with Pynchon's least conspicuous intro ever: She came along the alley and up the back steps the way she always used to—she being Doc's old flame Shasta, fearful for her lately conscience-afflicted tycoon boyfriend, Mickey. There follow plots, subplots and counterplots till you could plotz. Behind each damsel cowers another, even more distressed. Pulling Mr. Big's strings is always a villain even bigger. More fertile still is Pynchon's unmatched gift for finding new metaphors to embody old obsessions. Get ready for glancing excursions into maritime law, the nascent Internet, obscure surf music and Locard's exchange principle (on loan from criminology), plus a side trip to the lost continent of Lemuria. But there's a blissful, sportive magnanimity, too, a forgiveness vouchsafed to pimps, vets, cops, narcs and even developers that feels new, or newly heartfelt. Blessed with a sympathetic hero, suspenseful momentum and an endlessly suggestive setting, the novel's bones need only a touch of the screenwriter's dark chiropractic arts to render perhaps American literature's most movie-mad genius, of all things, filmable. *Inherent Vice* deepens Pynchon's developing California cycle, following *The Crying of Lot 49* and *Vineland* with a shaggy-dog epic of Eden mansionized and Mansonized beyond recognition—yet never quite beyond hope. Across five decades now, he's more or less alternated these West Coast chamber pieces with his more formidable symphonies (*V*; *Gravity's Rainbow*; *Mason & Dixon*; *Against the Day*). Partisans of the latter may find this one a tad slight. Fans of the former will know it for the throwaway masterwork it is: playful as a dolphin, plaintive as whale song, unsoundably profound as the blue Pacific. (Aug.)

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