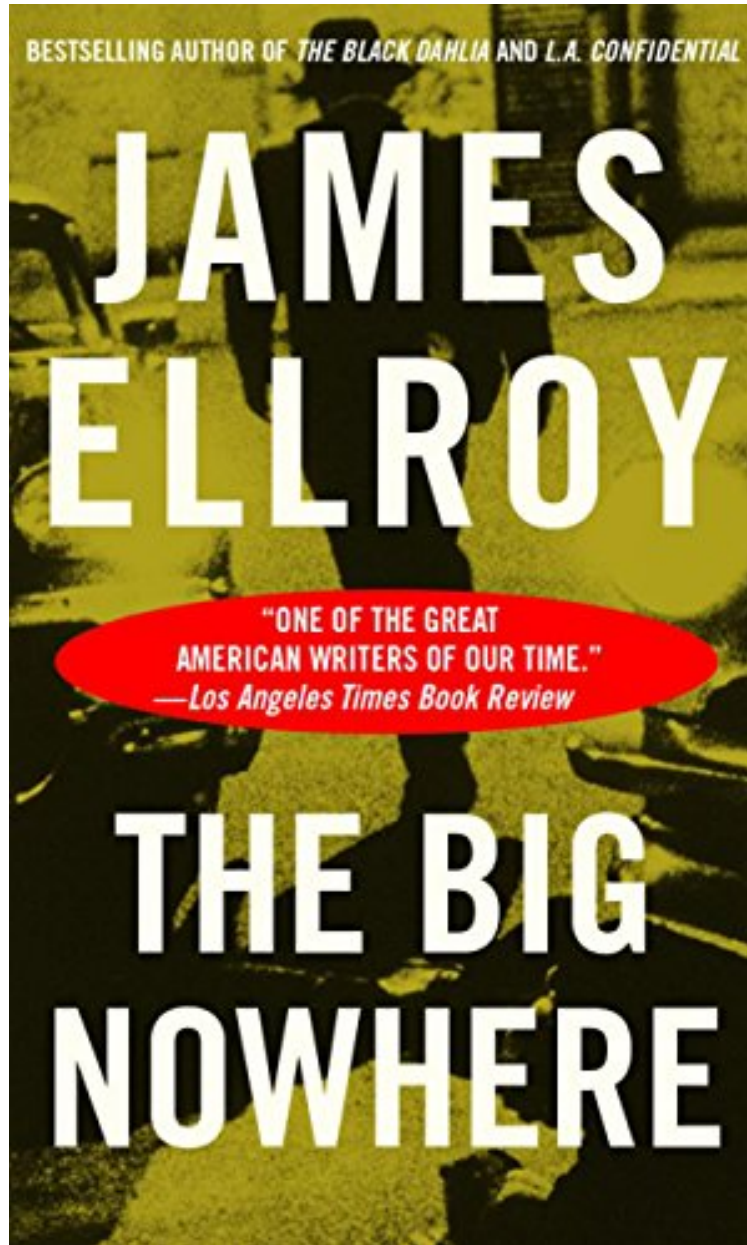


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The Big Nowhere (English Edition)

Von James Ellroy

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Von James Ellroy : The Big Nowhere (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Big Nowhere (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. Scary,

complex, and impossible to put down Von Bentley C. Jenson I first read Ellroy when on a friend's recommendation I picked up *LA Confidential* just before the movie came out. Between the choppy writing style, the 50's hip lingo, and complex plot full of fascinating characters *LA Confidential* secured a place on my all time favorite books list. In fact I loved it so much that I wanted to go back and read it again for the first time. A friend of mine told me that the next best thing would be buying a copy of *Black Dahlia*. I have to admit this book was not as cool as *LA*, but it is a great book in its own right. I absolutely loved it! I couldn't put it down! I will warn you that it IS brutal in its descriptions of the violence that befell Elizabeth Short in the 40's (The murder and the state of the victim as well as some other parts of the investigation are in fact horrifically true). Also the plot is so far beyond twisted that I had to reread many chapters just to keep track of what's going on. The characters are all flawed and obsessive (Though not as badly in *LA Confidential*) and the conclusion when it comes is well worth the wait. I highly recommend this book as well as Ellroy's latter "*The Big Nowhere*" and of course "*LA Confidential*." 1 von 1 Kunden fanden die folgende Rezension hilfreich. Schwierig, aber lohnend Von Valeria Eigentlich mag ich keine Cop-Thriller und der Ellroy machte mir den Einstieg ziemlich schwer mit jener knstlichen und fr Uneingeweihte kaum verstdlichen Cop-Sprache, die wohl nur in Romanen und Filmen existiert. Aber der Ruf des Romans lie mich durchhalten und ich wurde am Ende dafr belohnt. Ellroy zog mich immer mehr in den Bann des Geheimnisses um den Mord an Elizabeth Short, das dramaturgisch geschickt nach und nach aufgedeckt wird. Fr das Opfer Elisabeth Short entwickelte ich immer mehr Mitleid, bis zu den fr mich kaum mehr ertrglichen Szenen ihrer Folterung. Auch die sonstigen Figuren berzeugen und die Auflsung, die versierte Krimileser wohl schon ziemlich bald ahnen, ist stimmig. Ich habe mich danach an anderen Ellroy-Romanen versucht, bin aber nach wenigen Seiten gescheitert. Der stets schwierige Schreibstil des Autors wird dort nicht wie hier aufgewogen durch eine intensive, dunkle und berhrende Geschichte. Also: Ellroy ist allgemein wohl nichts fr jedermann, aber hier ist die Story einfach zu gut, um sie nicht gelesen zu haben, und alle Elemente, auch die fr ihn typische Sprache und Erzhlweise tragen zur ungeheuer dichten Atmosphre bei. 1 von 1 Kunden fanden die folgende Rezension hilfreich. Best Book of the Year! Von Ein Kunde Well, for me at least (I heard of Ellroy from the movie *LA Confidential* - this book, I think, is from '89). I was utterly engrossed. I don't usually like mysteries or cop stories, but Ellroy is such a good writer that I easily kept up with the dozens of characters and half-dozen interwoven plots. No character is simple - even the good guys aren't really good guys (I suppose that is a cliché in this genre, but the main characters - Upshaw, Meeks and Mal - are like actual complicated messy obsessive human beings with an epic gloss). Oh, I'm not being very articulate today - I really enjoyed the book. I could point out a few obvious flaws (scroll down for an astute reader review mentioning a parallel to the ending of *Psycho*). Just wanted to up the star-rating a little bit... if you would be just shocked! and horrified! by a book that deals with cop corruption, heroin, mutilation, murder, guns, etc. then of course don't read *The Big Nowhere*. To the rest of us: even those who don't like this genre will enjoy the book. You don't know what's going to happen next and you can't wait to find out.

Kurzbeschreibung Los Angeles, 1950 Red crosscurrents: the Commie Scare and a string of brutal mutilation killings. Gangland intrigue and Hollywood sleaze. Three cops caught in a hellish web of ambition, perversion, and deceit. Danny Upshaw is a Sheriff's deputy stuck with a bunch of snuffs nobody cares about; they're his chance to make his name as a cop...and to sate his darkest curiosities. Mal Considine is D.A.'s Bureau brass. He's climbing on the Red Scare bandwagon to advance his career and to gain custody of his adopted son, a child he saved from the horror of postwar Europe. Buzz Meeks-bagman, ex-Narco goon, and pimp for Howard Hughes-is fighting communism for the money. All three men have purchased tickets to a nightmare. (100,000 words) From Publishers Weekly Returning to Los Angeles a few years after World War II (the setting of his last novel, *The Black Dahlia*), Ellroy has come up with an ambitious, enthralling melodrama painted on a broad, dark canvas. The novel's first half interweaves two stories of lonely, driven lawmen investigating the crimes of social outcasts. In the county sheriff's office, Deputy Danny Upshaw finds that his probe of a series of homosexual murders is unleashing some frightening personal demons. Meanwhile, DA's investigator Mal Considine is assigned to infiltrate a cadre of Hollywood leftists, knowing that in the red-scare atmosphere, any hint of Communist conspiracy he uncovers will advance his career. Impressed by Upshaw's intensity, Considine decides to use him as a decoy to seduce a powerful woman nicknamed the "Red Queen," and the two cases and their implications of corruption, deceit and past violence converge explosively. At once taut and densely detailed, this is a mystery with the grim, inexorable pull of a film noir, shot through with a strictly modern dose of extreme (though not gratuitous) brutality and a very sure sense of history and characterization. Copyright 1988 Reed Business Information, Inc. Pressestimmen "Epic, obsessively imagined history" (*The Face*) "Like Hammett and Chandler, but Ellroy adds layers they never dared. One of the most compelling crime novels in a long time" (*Philadelphia Enquirer*) "One of the best and most important writers in America today" (*Vox*) "The man who calls himself "the demon dog" of American crime fiction is still the classiest act around" (*Daily Mail*) "Ellroy is the author of some of the most powerful crime novels ever written" (*New York Times*)