



Inherent Vice: A Novel

By Thomas Pynchon

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Part noir, part psychedelic romp, all Thomas Pynchon--Private eye Doc Sportello surfaces, occasionally, out of a marijuana haze to watch the end of an era

In this lively yarn, Thomas Pynchon, working in an unaccustomed genre that is at once exciting and accessible, provides a classic illustration of the principle that if you can remember the sixties, you weren't there.

It's been a while since Doc Sportello has seen his ex- girlfriend. Suddenly she shows up with a story about a plot to kidnap a billionaire land developer whom she just happens to be in love with. It's the tail end of the psychedelic sixties in L.A., and Doc knows that "love" is another of those words going around at the moment, like "trip" or "groovy," except that this one usually leads to trouble. Undeniably one of the most influential writers at work today, Pynchon has penned another unforgettable book.

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Editorial Review

Amazon.com Review

"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 Johnny and the Hurricanes "Bang Bang" by The Bonzo Dog Band Bootleg Tape by Elephant's Memory "Can't Buy Me Love" by The Beatles "Desafinado" by Stan Getz & Astrud Gilberto, with Charlie Byrd *Elusive Butterfly* by Bob Lind "Fly Me to the Moon" by Frank Sinatra "Full Moon in Pisces" performed by Lark "God Only Knows" by The Beach Boys *The Greatest Hits of Tommy James and The Shondells* "Happy Trails to You" by Roy Rogers "Help Me, Rhonda" by The Beach Boys "Here Come the Hodads" by The Marketts "The Ice Caps" by Tiny Tim "Interstellar Overdrive" by Pink Floyd "It Never Entered My Mind" by Andrea Marcovicci "Just the Lasagna (Semi-Bossa Nova)" by Carmine & the Cal-Zones "Long Trip Out" by Spotted Dick "Motion by the Ocean" by The Boards "People Are Strange (When You're a Stranger)" by The Doors "Pipeline" by The Chantays "Quentin's Theme" (Theme Song from "Dark Shadows") performed by Charles Randolph Grean Sounde *Rembetissa* by Roza Eskenazi "Repossess Man" by Droolin' Floyd Womack "Skyful of Hearts" performed by Larry "Doc" Sportello "Something Happened to Me Yesterday" by The Rolling Stones "Something in the Air" by Thunderclap Newman "Soul Gidget" by Meatball Flag "Stranger in Love" performed by The Spaniels "Sugar Sugar" by The Archies "Super Market" by Fapardokly "Surfin' Bird" by The Trashmen "Telstar" by The Tornados "Tequila" by The Champs Theme Song from "The Big Valley" performed by Beer "There's No Business Like Show Business" by Ethel Merman *Vincebus Eruptum* by Blue Cheer "Volare" by Domenico Modugno "Wabash Cannonball" by Roy Acuff & His Crazy Tennesseans "Wipeout" by The Surfaris "Wouldn't It Be Nice" by The Beach Boys "Yummy Yummy Yummy" performed by Ohio Express

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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From [Bookmarks Magazine](#)

Pity the book editor charged with assigning Thomas Pynchon's latest novel, writes the *Cleveland Plain Dealer*, since "[i]t's enough to drive a reviewer to ingest assorted substances then flip on the Cartoon Network." Pynchon, the incorrigible recluse whose name has become synonymous with difficult fiction, doesn't disappoint most critics, though many call *Inherent Vice* "Pynchon Lite" (*New York Times*). Indeed, it is a (mostly welcome) departure from the author's notoriously byzantine novels—*Gravity's Rainbow* is infamous in graduate literature seminars for being assigned but never read—though a few reviewers mourned the more accessible feel. Pynchon certainly has the chops to carry a crime novel, here set against the lovingly rendered details of counterculture Southern California. To say that *Inherent Vice* is weird and engaging and hypernostalgic and imperfect is to define Pynchon's legacy to the American novel.

Users Review

From reader reviews:

Jodi Saldana:

In this 21st millennium, people become competitive in every way. By being competitive at this point, people have do something to make these survives, being in the middle of often the crowded place and notice through surrounding. One thing that occasionally many people have underestimated it for a while is reading. Sure, by reading a reserve your ability to survive boost then having chance to stand than other is high. In your case who want to start reading the book, we give you this kind of *Inherent Vice*: A Novel book as basic and daily reading reserve. Why, because this book is usually more than just a book.

Jeffrey Gorski:

Often the book *Inherent Vice*: A Novel will bring you to the new experience of reading a new book. The author style to explain the idea is very unique. In case you try to find new book you just read, this book very

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Sara Kelly:

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Robert Jones:

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