

Blood's A Rover

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Summer, 1968. Martin Luther King and Robert Kennedy are dead. The assassination conspiracies have begun to unravel. A dirty-tricks squad is getting ready to deploy at the Democratic Convention in Chicago. Black militants are warring in southside L.A. The Feds are concocting draconian countermeasures. And fate has placed three men at the vortex of History.

Dwight Holly is J. Edgar Hoover's pet strong-arm goon, implementing Hoover's racist designs and obsessed with a leftist shadow figure named Joan Rosen Klein. Wayne Tedrow-ex-cop and heroin runner-is building a mob gambling mecca in the Dominican Republic and quickly becoming radicalized. Don Crutchfield is a window-peeping kid private-eye within tantalizing reach of right-wing assassins, left-wing revolutionaries and the powermongers of an incendiary era. Their lives collide in pursuit of the Red Goddess Joan--and each of them will pay "a dear and savage price to live History."

Political noir as only James Ellroy can write it--our recent past razed and fully reconstructed--Blood's A Rover is a novel of astonishing depth and scope, a massive tale of corruption and retribution, of ideals at war and the extremity of love. It is the largest and greatest work of fiction from an American master.

Amazon Best of the Month, September 2009:

James Ellroy's L.A. Quartet novels chronicled a cynic's take on Los Angeles cops and robbers, carving a dark and creepy nook for the author in the world of crime fiction. With Blood's a Rover, Ellroy completes his Underworld USA trilogy, an epic reinvention of American history, politics, and corruption. This book comes out firing: Ellroy's hipster prose--inimitable for its high style and spectacular energy--snaps and surges through more than 600 pages like black electricity, shocking the gentle reader from page one. Opening with a heist scene rendered as coldly violent as anything from Sam Peckinpah's most sociopathic fantasies, the story hurls itself across an improbable crazy quilt plot, including Howard Hughes's Vegas power-play, political abuses and machinations in Hoover's FBI, and the mob's ubiquitous shadow, darkening everything from JFK's assassination to Nixon's 1968 Presidential campaign. Another audacious effort from a one-of-a-kind talent, Blood's a Rover is thrilling and exhausting, a gloriously guilty pleasure. --Jon Foro
James Ellroy was born in Los Angeles in 1948. His L.A. Quartet novels--The Black Dahlia, The Big Nowhere, L.A. Confidential, and White Jazz--were international best sellers. His novel American Tabloid was Time magazine's Best Book (fiction) of 1995; his memoir, My Dark Places, was a Time Best Book of the Year and a New York Times Notable Book for 1996. His novel The Cold Six Thousand was a New York Times Notable Book and a Los Angeles Times Best Book for 2001. Ellroy lives in Los Angeles.

Other Books

Blood Relations, The television series Buffy and Angel revolve around radical conceptions of family. Indeed, their coherence depends on the establishment of nontraditional families that admit vampires, demons, witches, werewolves, and other bizarre characters without censoring them for their peculiarities. This work argues that what makes these characters enduring and engaging is their critical family connections--for their most involved struggles occur not within the graveyard, but around the dinner table, just as the most challenging adversarial forces that they must face are not demons or vampires but the stuff of everyday life. What does "family" encompass within these two series? How does it relate to

concepts of gender, sexuality, power and the supernatural as they emerge from the shows' complex narratives? This book explores such questions. It also examines the "chosen family" (an idea marketed specifically by successful programs such as *Friends* and *Sex in the City* within the past ten years), juxtaposing it against various images of the fractured biological family displayed in both *Buffy* and *Angel*. Through eight chapters addressing various family-related aspects within both shows, this work plots the trajectory of this unstable notion of family, even as it is transformed, remediated, and rendered unrecognizable from a "family values" perspective by the unique and supernatural relationships that proliferate in *Buffy* and *Angel*.

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