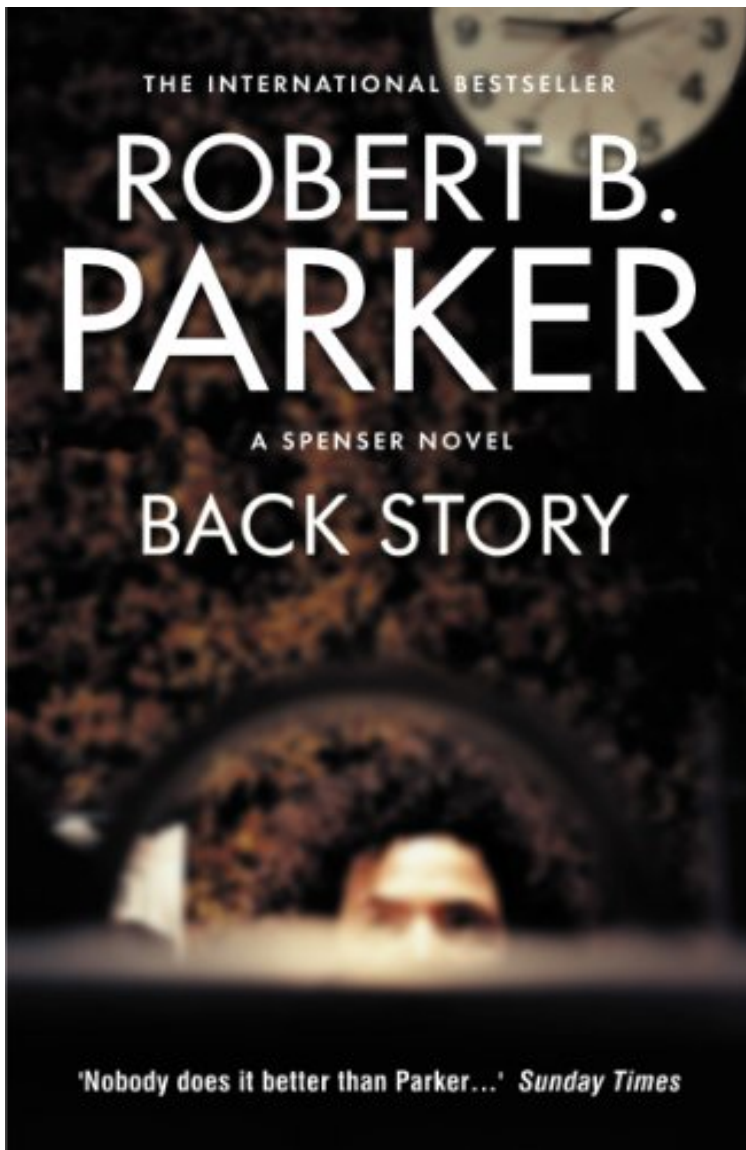


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Back Story



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Description : Description du produitIn 1974, a revolutionary group calling itself The Dread Scott Brigade held up the Old Shawmut Bank in Boston's Audubon Circle. Money was stolen. And a woman named Emily Gordon, a visitor in town cashing traveler's checks, was shot and killed. No one saw who shot her. Despite security-camera photos and a letter from the group claiming responsibility, the perpetrators have remained at large for nearly three decades. Enter Paul Giacomin, the closest thing to a son Spenser has. Twice before, Spenser's come to the young man's assistance; and now Paul is thirty-seven, his troubled past behind him. When Paul's friend Daryl Gordon-daughter of the long-gone Emily-decides she needs closure regarding her mother's death, it's Spenser she turns to. The lack of clues and a missing FBI intelligence report force Spenser to reach out in every direction-to Daryl's estranged, hippie father, to Vinnie Morris and the mob, to the mysterious Ives-testing his resourcefulness and his courage. Taut, tense, and expertly crafted, this is

Robert B. Parker at his storytelling best.

Prsentation de l'diteurIn 1974, a revolutionary group held up the Old Shawmut Bank in Boston's Audubon Circle. Money was stolen. And a woman named Emily Gordon, a visitor in town cashing traveller's checks, was shot and killed. No one saw who shot her. Despite security-camera photos and a letter from the group claiming responsibility, the perpetrators have remained at large for nearly three decades. Enter Paul Giacomin, the closest thing to a son Spenser has. Twice before, Spenser's come to the young man's assistance; and now Paul is thirty-seven, his troubled past behind him. When Paul's friend Daryl Gordon--daughter of the long-gone Emily--decides she needs closure regarding her mother's death, it's Spenser she turns to. The lack of clues and a missing FBI intelligence report force Spenser to reach out in every direction--to Daryl's estranged, hippie father, to Vinnie Morris and the mob, to the mysterious Ives - testing his resourcefulness and his courageousness..comIn this 30th entry in one of mystery fiction's longest-running and best-loved series, Spenser--the tough yet sensitive Boston private eye with no first name--takes on an unsolved murder nearly three decades old. The client, an actress, is a friend of Paul Giacomin, Spenser's surrogate son (who first appeared in 1981's *Early Autumn*). Her mother was slain by leftist radicals at a bank holdup in 1974, and now she wants to know who fired the shot. As Spenser digs into the past, he soon learns that powerful people on both sides of the law want the case left alone--badly enough to kill. These death threats provide a fine excuse for Hawk, Spenser's extremely scary (yet sensitive) bad-guy pal, to tag along in nearly every scene as bodyguard. The interaction of the two friends is one of this series's familiar pleasures, as is the presence of Susan Silverman, Spenser's longtime love interest. Another pleasure is Parker's stripped-down prose, a marvel of craftsmanship as smooth as 18-year-old Scotch. (Plus we get the first meeting between Spenser and Jesse Stone, hero of another Parker series.) Alas, the whole enterprise feels a little tired. The plot never generates much sustained suspense, and the author's adoration for his central characters renders them at times almost cartoonish. Still, *Back Story* is excellently prepared comfort food, even if it isn't five-star cuisine. --Nicholas H. AllisonFrom *Publishers Weekly*Spenser's respectable 30th outing (he debuted 30 years ago in *The Godwulf Manuscript*) finds the veteran Boston PI teaming briefly with Jesse Stone, the cop hero of a newer Parker series (*Death in Paradise*, etc.). The move works because Parker plays it low-key, presenting Stone as just one of many characters who cross Spenser's path as the PI-hired by a friend of his adoptive son, Paul, for the princely sum of six Krispy Kremes--digs into the 28-year-old murder of a woman during a bank robbery; the friend is the slain woman's daughter and wants closure. Before Spenser bumps into Stone, the top cop in Paradise, Mass., he connects the killing to the daughter of big time Boston mobster Sonny Karnofsky, an old foe. When Spenser won't back off, Karnofsky threatens Spenser's girlfriend, Susan, then orders a hit on the PI. Enter as protection longtime sidekick Hawk; other series vets make appearances too on Spenser's behalf, including cops Belsen and Quirk and shooter Vinnie Morris. An interesting new character, a Jewish FBI agent, also helps out. The repartee between Spenser and Hawk is fast and funny; the sentiment between Spenser and Susan and the musings about Spenser's code are only occasionally cloying; and there's a scattering of remarkable action scenes including a tense shootout in Harvard Stadium. Series fans will enjoy this mix of old and new, but the title kind of says it all: this series, probably the finest and most influential PI series since Chandler, could use some forward momentum.

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