

Drive James Sallis

When a middle-aged alcoholic is found brutally battered to death on a roadside in West London, the case is assigned to a nameless detective sergeant, a tough-talking cynic and fearless loner from the Department of Unexplained Deaths at the Factory police station. Working from cassette tapes left behind in the dead man's property, our narrator must piece together the history of his blighted existence and discover the agents of its cruel end. What he doesn't expect is that digging for the truth will demand plenty of lying, and that the most terrible of villains will also prove to be the most attractive. In the first of six police procedurals that comprise the Factory series, Derek Raymond spins a riveting, and vividly human crime drama. Relentlessly pursuing justice for the dispossessed, his detective narrator treads where few others dare: in the darkest corners of London, a city of sin plagued by unemployment, racism and vice, and peopled by a cast of low-lives, all utterly convincing and brought to life by Raymond's pitch-perfect dialogue.

A fascinating biography of crime writer Chester Himes chronicles his colorful personal life, from his youth as a petty criminal and prison experiences to his rise to success as an acclaimed poet, critic, and novelist, and his extraordinary literary work. Reprint.

Vor sieben Jahren ist Driver, der wortkarge Stuntfahrer, der nebenbei bei Raubüberfällen den Fluchtwagen lenkte, abgetaucht. Einer dieser Überfälle war schiefgelaufen, und mehrere Leute sind für eine Tasche mit gestohlenem Geld draufgegangen. Erst als die Sache geregelt war, konnte Driver verschwinden und eine andere Identität annehmen. Nur hatte er nicht damit gerechnet, dass ihn die Vergangenheit eines Tages einholen würde. Sie kamen an einem Samstagmorgen, kurz nach elf Uhr, zu zweit. Es war bereits heiss und würde noch heisser werden ... James Sallis hat die Fortsetzung seines preisgekrönten und erfolgreich verfilmten Romans "Driver" geschrieben - und wieder einen aussergewöhnlichen Roman noir geschaffen. James Sallis wurde 1944 in Arkansas geboren und verbrachte dort seine Kindheit. Er studierte Literaturwissenschaften in New Orleans und arbeitete anschliessend als Lektor und Drehbuchautor. Er übersetzte Raymond Queneau und Puschkin ins Englische und veröffentlichte eine Biografie von Chester Himes. Bekannt wurde er mit einer Romanreihe um den farbigen Privatdetektiv Lew Griffin. Für seinen Roman "Driver" wurde er 2008 mit dem Deutschen Krimi Preis ausgezeichnet. James Sallis lebt in Phoenix, Arizona.

Weaving Griffin's search for identity-one of the recurring themes in this magnificent series of novels-with a sensuous portrait of the people and places that define New Orleans, James Sallis continues not only to unravel Griffin's past but to map his future . . . and our own. As Lew Griffin leaves a New Orleans music club with an older white woman he has just met, someone fires a shot and Lew goes down. When he comes to, he discovers that most of a year has gone by since that night. Who was the woman? Which of them was the target? Who was the shooter? Somewhere in the Crescent City—and in the white supremacist movement crawling through it—there's an answer. But to get to it, he is going to have to work with the only people offering help, people he knows he should avoid.

J.M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2016* will be available January 2018. J. M. Coetzee, one of the greatest living writers in the English language, has crafted a deeply moving tale of love and mortality in his new book, *Slow Man*. When photographer Paul Rayment loses his leg in a bicycle accident, he is forced to reexamine how he has lived his life. Through Paul's story, Coetzee addresses questions that define us all: What does it mean to do good? What in our lives is ultimately meaningful? How do we define the place we call "home"? In his clear and uncompromising voice, Coetzee struggles with these issues and offers a story that will dazzle the reader on every page.

Much later, as he sat with his back against an inside wall of a Motel 6 just north of Phoenix, watching the pool of blood lap toward him, Driver would wonder whether he had made a terrible mistake. Later still, of course, there'd be no doubt. But for now Driver is, as they say, in the moment. And the moment includes this blood lapping toward him, the pressure of dawn's late light at windows and door, traffic sounds from the interstate nearby, the sound of someone weeping in the next room. Thus begins *Drive*, a new novella by one of the nation's most respected and honored writers of noir fiction. Set mostly in Arizona and L.A., the story is, according to Sallis, "about a guy who does stunt driving for movies by day and drives for criminals at night. In classic noir fashion, he is double-crossed and, though before he has never participated in the violence ('I drive. That's all.),' he goes after the ones who doublecrossed and tried to kill him."

Agreeing to help a young woman who has been abducted and traumatized, Jenny Rowan finds long-buried memories coming to the surface, which sets in motion an unexpected chain of events in a world of political turmoil.

Mulholland Books takes pleasure in restoring to print an acclaimed novel of espionage and suspense by the author of *Drive*. David (as he's currently known) was a member of an elite corps of spies trained during the coldest days of the Cold War. For almost a decade he has been out of the game, working as a sculptor. Then a phone call in the middle of the night awakens him: the only other survivor from that elite corps has gone rogue. David is tasked with stopping him. What ensues is an existential cat-and-mouse game played out across the American landscape, through the diners and motels that dot the terrain like green plastic houses on a Monopoly board. Both a suspenseful novel of pursuit and a thematically rich exploration of the mind of a spy, *Death Will Have Your Eyes* is a contemporary classic of the espionage genre.

"History has no use for witnesses." When Marek Hasko sent this novel to publishers in Poland in the mid-1950s, it was uniformly rejected. When he asked why, he was told: "This Poland doesn't exist." Long out of print, *The Graveyard* is Hasko's portrait of a system built on such denial and willful blindness. Factory worker Franciszek Kowalski is on his way home one evening after drinking with an old friend from the People's Army when he unthinkingly yells some insults at a policeman. His outburst is taken as criticism of the government, and he is arrested and then expelled from the Party. Kowalski attempts to rehabilitate himself by gathering testimonies from the men he had fought alongside, but each meeting with his former comrades takes him further into the underworld that he realizes has been there all along. Written midway through Hasko's meteoric career, *The Graveyard* set its author and the Polish Communist government implacably against each other, and it's easy to see why: Hasko pulls no punches in portraying a regime that is maintained by constant surveillance, intimidation, and profound psychological manipulation. A classic novel of political disillusionment from one of Poland's seminal writers, an original "Angry Young Man" who lived fast, died young, and wrote brilliantly. From the Trade Paperback edition.

A stunt driver for films, Driver also works as a wheelman for small robberies, but when a heist goes sour, a contract is put on his head and he must discover who has betrayed him.

A hired killer on his final job; a burned-out detective whose wife is dying slowly and in agony; a young boy abandoned by his parents and living alone by his wits. Three people, solitary and disconnected from society. The detective is looking for the killer, Christian, though he doesn't know that. Christian is trying to find the man who stepped in and took down his target before he had the chance. And the boy, Jimmie, is having the killer's dreams. While they never meet, they are inextricably linked, and as their stories unfold, all find the solace of community. In what is at one and the same time a coming-of-age novel, a realistic crime novel and a novel of the contemporary Southwest, *The Killer Is Dying* is above all the story of three men of vastly different age and background, and of the shape their lives take against the unforgiving sunlight and sprawl of America's fifth largest city, Phoenix. 'James Sallis is a superb writer' - Times 'Sallis is an unsung genius of crime writing' - Independent 'Sallis creates vivid images in very

few words and his taut, pared down prose is distinctive and powerful' - Sunday Telegraph Don't miss other works by James Sallis, including the Turner trilogy and the Lew Griffin series

An axe-wielding psychopath carves young Dora Suarez into pieces and smashes the head of Suarez's friend, an elderly woman. On the same night, in the West End, a firearm blows the top off the head of Felix Roatta, part-owner of the seedy Parallel Club. The unnamed narrator, a sergeant in the Metropolitan Police's Unexplained Deaths division, develops a fixation on the young woman whose murder he investigates. And he discovers that Suarez's death is even more bizarre than suspected: the murderer ate bits of flesh from Suarez's corpse and ejaculated against her thigh. Autopsy results compound the puzzle: Suarez was dying of AIDS, but the pathologist can't tell how the virus was introduced. Then a photo, supplied by a former Parallel hostess, links Suarez to Roatta, and inquiries at the club reveal how vile and inhuman exploitation can become. I Was Dora Suarez is the fourth book in the Factory series

A spare, sparkling tour de force about one woman's journey to becoming a cop, by master of noir James Sallis, author of Drive. Sarah Jane Pullman is a cop with a complicated past. From her small-town chicken-farming roots through her runaway adolescence, court-ordered Army stint, ill-advised marriage and years slinging scrambled eggs over greasy spoon griddles, Sarah Jane unfolds her life story, a parable about memory, atonement, and finding shape in chaos. Her life takes an unexpected turn when she is named the de facto sheriff of a rural town, investigating the mysterious disappearance of the sheriff whose shoes she's filling—and the even more mysterious realities of the life he was hiding from his own colleagues and closest friends. This kaleidoscopic character study sparkles in every dark and bright detail—a virtuoso work by a master of both and the tender aspects of human nature.

In his acclaimed career, James Sallis has created some of the most finely drawn protagonists in crime fiction, all of them memorable observers of the human condition: Lew Griffin, the existential black New Orleans private investigator; retired detective John Turner; the unnamed wheelman in Drive. Dr. Lamar Hale will now join the ranks of Sallis's finest characters. In the woods outside the town of Willnot in rural Virginia, the remains of several people have suddenly been discovered, unsettling the community and Hale, the town's all-purpose general practitioner, surgeon, and town conscience. At the same time, Bobby Lowndes--military records disappeared, of interest to the FBI--mysteriously re-appears in his home town, at Hale's door. "Willnot was a lake into which rocks had been thrown; mud still swirled." Over the ensuing months, the daily dramas Hale faces as he tends to his town and to his partner, Richard, bump up against the inexplicable vagaries of life in Willnot. And when a gunshot aimed at Lowndes critically wounds Richard, Hale's world is truly upended. Just as great artists can draw a face and create a presence in a few brush strokes, James Sallis conjures indelible characters and scenes in a few sentences. In its brilliant conciseness Willnot presents an unforgettable world. "You live with someone year after year, you think you've heard all the stories," Lamar observes, "but you never have."

A hard-boiled pop-culture sensation re-created for comics. In L.A., there s one man you want behind the wheel. Just tell him where and when. He doesn t take part, doesn t know anyone, doesn t carry a weapon. He drives, and he s the best. Ride along as James Sallis lean nu-noir masterpiece unfolds onto the sun-bleached streets of Los Angeles in this exciting comic book adaptation. "

I drive. That's what I do. All I do. Much later, as he sat with his back against an inside wall of a Motel 6 just north of Phoenix, watching the pool of blood lap toward him, Driver would wonder whether he had made a terrible mistake. Later still, of course, there'd be no doubt. But for now Driver is, as they say, in the moment. And the moment includes this blood lapping toward him, the pressure of dawn's late light at windows and door, traffic sounds from the interstate nearby, the sound of someone weeping in the next room....' Thus begins Drive, by James Sallis. Set mostly in Arizona and LA, the story is, according to Sallis, '...about a guy who does stunt driving for movies by day and drives for criminals at night. In classic noir fashion, he is double-crossed and, though before he has never participated in the violence ('I drive. That's all. '), he goes after the ones who double-crossed and tried to kill him.' NOW A MAJOR FILM STARRING RYAN GOSLING AND CAREY MULLIGAN which won Best Director (Nicolas Winding Refn) at the Cannes Film Festival! Sallis creates vivid images in very few words and his taut, pared-down prose is distinctive and powerful. The result is a small masterpiece.' - Susanna Yager, Sunday Telegraph 'a minor masterpiece... minimalist, stylish, and all the more evocative for it. Essential noir existentialism.' - Maxim Jakubowski, The Guardian

The mystery of private investigator Lew Griffin is revealed in the conclusion of this critically acclaimed, groundbreaking series. In his old house in uptown New Orleans, Lew Griffin stands alone in a dark room, looking out. Behind him on the bed is a body. Instead of speaking, he reflects on his life—his failing relationship, his missing son, the fact that he hasn't written in years—and how the two of them ended up there. In a novel as much about identity as about crime, the answers to Lew's personal mysteries begin to become clear in the series' brilliantly constructed climax.

A man travels alone to an island. There he reflects on his life as an artist- a writer- and on the women he has loved. Soon the reader realizes that this man is on the edge of sanity, and his review of his life is his attempt to retain what he can of sanity and meaning. Renderings is a novel written so tightly that no air escapes and no impurity seeps in. Harlan Ellison says of the author: It is quite possible that speaking of Jim Sallis in the same tone as Poe and Dostoevski is not overblowing on my part. His early work indicates a mind and a talent of uncommon dimensions... He may well be one of the significant ones. New York Newsday: Sallis is a rare find...a fine prose stylist with an interest in moral struggle and a gift for the lacerating evocation of loss. Twentieth Century Fiction Writers: James Sallis's extraordinary fiction is distinguished by its honesty and meticulous artistry. The poignant and surprising new thriller by one of America's most acclaimed writers. Few American writers create more memorable landscapes-both natural and interior-than James Sallis. His highly praised Lew Griffin novels evoked classic New Orleans and the convoluted inner space of his black private detective. More recently-in Cypress Grove and Cripple Creek-he has conjured a small town somewhere near Memphis, where John Turner-ex-policeman, ex-con, war veteran and former therapist-has come to escape his past. But the past proved inescapable; thrust into the role of Deputy Sheriff, Turner finds himself at the center of his new community, one that, like so many others, is drying up, disappearing before his eyes. As Salt River begins, two years have passed since Turner's amour, Val Bjorn, was shot as they sat together on the porch of his cabin. Sometimes you just have to see how much music you can make with what you have left, Val had told him, a mantra for picking up the pieces around her death, not sure how much he or the town has left. Then the sheriff's long-lost son comes plowing down Main Street into City Hall in what appears to be a stolen car. And waiting at Turner's cabin is his good friend, Eldon Brown, Val's banjo on the back of his motorcycle so that it looks as though he has two heads. "They think I killed someone," he says. Turner asks: "Did you?" And Eldon responds: "I don't know." Haunted by his own ghosts, Turner nonetheless goes in search of a truth he's not sure he can live with.

Winner of the Ned Kelly Award for Crime Fiction (Australia) Joe Cashin was different once. He moved easily then. He was surer and less thoughtful. But there are consequences when you've come so close to dying. For Cashin, they included a posting away from the world of Homicide to the quiet place on the coast where he grew up. Now all he has to

do is play the country cop and walk the dogs. And sometimes think about how he was before. Then prominent local Charles Bourgoyne is beaten and left for dead. Everything seems to point to three boys from the nearby Aboriginal community; everyone seems to want it to. But Cashin is unconvinced. And as tragedy unfolds relentlessly into tragedy, he finds himself holding onto something that might be better let go.

Superheroes. 3D. Digital projection. The world of modern film is in a constant state of flux, and in a career that began at the age of ten in the pages of The Denver Post, critic Jonathan R. Lack has spent his adolescence and beyond writing about it all. Featuring over 50 full reviews, numerous in-depth analytical essays, and major, multi-chapter explorations of recent pop culture phenomena like Harry Potter, Twilight, and The Hunger Games, "Fade to Lack" – named for the author's weekly print column in The Denver Post's 'YourHub' section – offers an entertaining and insightful survey of contemporary American film, filtered through the journey of a critic who grew up studying this fascinating, evolving medium.

Fiction. Reflecting as always his deep respect for classic science fiction, fantasy, and crime fiction, DAYENU AND OTHER STORIES collects 22 of Jim's new tales. Bluesmen whose thoughts become real, chatty philosophic spiders, revenant cars, thawed-out hitmen, TVs reporting people to police, a character condemned to life as a sidekick in hack novels--all from the mind that spawned the Lew Griffin novels, Willnot, Sarah Jane, and Drive.

The first Lew Griffin novel There are those who vanish into the steaming New Orleans night - and it is part time Private Investigator, Repo-man and blues aficionado Lew Griffin's job to find them. A prisoner of the bottle, his past and his skin, Griffin knows every hidden corner of Hell - and is on intimate terms with the demons who dwell there. But the disappearance of a militant woman activist is about to set Griffin on a roller-coaster careening towards rock bottom - carrying the brilliant, tormented black P.I. ever closer to a nightmare that threatens to hit him where he lives - and more brutally than he ever imagined possible. 'Classic American crime of the highest order' - Time Out 'An unsung genius of crime writing' - Independent on Sunday 'He's right up there, one of the best of the best. His series of novels about private eye Lew Griffin is thoughtful, challenging and beautifully written' - Iain Sinclair, Guardian 'James Sallis is a superb writer' - The Times Don't miss the other novels in the Lew Griffin series: The Long Legged Fly, Moth, Black Hornet, Eye of the Cricket, Bluebottle and Ghost of a Flea.

This book is a collection of the short fiction of James Sallis, best known for his crime novels set in New Orleans.

Dans un motel de Phoenix, un homme est assis, le dos au mur d'une chambre, et il regarde une mare de sang qui grandit à ses pieds. Ainsi commence Drive, l'histoire, selon James Sallis, d'un homme " qui conduit le jour en tant que cascadeur pour le cinéma, et la nuit pour des truands ". Dans la grande tradition du roman noir, il est " doublé " lors d'un hold-up sanglant, et bien qu'il n'ait jamais auparavant participé aux actions violentes de ses partenaires occasionnels, il se met à traquer ceux qui l'ont trahi et ont voulu le tuer. Dédié à Ed McBain, Richard Stark et Lawrence Sanders, Drive est un roman au style affûté comme un rasoir, qui n'est pas sans rappeler l'écriture sèche et nerveuse de Jean-Patrick Manchette. Un exercice de style éblouissant de la part de James Sallis, créateur du privé Lew Griffin, poète, universitaire, traducteur en Amérique de Raymond Queneau et dont la plupart de ses romans ont été édités en Série noire. Drive a fait l'objet d'une adaptation cinématographique, réalisée par Nicolas Winding Refn (Pusher, Valhalla Rising le guerrier silencieux), qui a d'ores et déjà reçu l'accueil très favorable de la critique ainsi que le Prix de la mise en scène au dernier Festival de Cannes.

As he has shown so often in previous novels, James Sallis is one of our great stylists and storytellers, whose deep interest in human nature is expressed in the powerful stories of men too often at odds with themselves as well as the world around them. His new novel, Cypress Grove, continues in that highly praised tradition. The small town where Turner has moved is one of America's lost places, halfway between Memphis and forever. That makes it a perfect hideaway: a place where a man can bury the past and escape the pain of human contact, where you are left alone unless you want company, where conversation only happens when there's something to say, where you can sit and watch an owl fly silently across the face of the moon. And where Turner hopes to forget that he has been a cop, a psychotherapist, and, always, an ex-con. There is no major crime to speak of until Sheriff Lonnie Bates arrives on Turner's porch with a bottle of Wild Turkey and a problem: The body of a drifter has been found--brutally and ritualistically--murdered and Bates and his deputy need help from someone with big-city experience who appreciates the delicacy of investigating people in a small town. Thrust back into the middle of what he left behind, Turner slowly becomes reacquainted not only with the darkness he had fled, but with the unsuspected kindness of others. Brilliantly balancing Turner's past and present lives, Cypress Grove is lyrical, moving, and filled with the sense of place and character that only our finest writers can achieve. It is proof positive that the acclaim James Sallis has enjoyed for years is richly deserved.

With this flashback novel to Lew Griffin's past, James Sallis takes readers to 1960s New Orleans, a sun-baked city of Black Panthers and other separatists. A sniper has fatally shot five people. When the sixth victim is killed, Lew Griffin is standing beside her. Though they are virtual strangers, it is left to Griffin to avenge her death, or at least to try and make some sense of it. His unlikely allies include a crusading journalist, a longtime supplier of mercenary arms and troops, and a bail bondsman.

DriveReadHowYouWant.com

Over the past five years, James Sallis has created three of the most acclaimed mysteries published in America, each of them featuring the complex John Turner--former cop, therapist, and an ex-con, trying to escape his past, yet ever involved in the small community somewhere near Memphis where he has sought refuge. The Turner Trilogy--concise, elegiac, memorable--collects these three classics in one paperback volume.

Driver möchte nur eins: fahren - ob als Stuntman oder Fluchthelfer. Doch dann wird er bei einem Überfall gelinkt. Das nimmt er übel.

"An excellent book by a genius," said Kurt Vonnegut, Jr., of this now classic exploration of the 1960s from the founder of new journalism. "This is a book that will be a sharp pleasure to reread years from now, when it will bring back, like a falcon in the sky of memory, a whole world that is currently jetting and jazzing its way somewhere or other."--Newsweek In his first book, The Kandy-Kolored Tangerine-Flake Streamline Baby (1965) Wolfe introduces us to the sixties, to extravagant new styles of life that had nothing to do with the "elite" culture of the past.

Best-known for his Lew Griffin mystery series, his authoritative biography of Chester Himes, and myriad other writings over the past 40 years, James Sallis' Potato Tree is a series of dramatic and surrealistic short stories. Vivid imagery and heart wrenching emotions seep into Sallis' complex characters throughout the 41 stories in this unique and vibrant collection.

James Sallis's (Drive) seminal biographical essays on crime fiction pioneers Jim Thompson, David Goodis, and Chester Himes restored to print and joined by a handpicked collection of essays, reviews, and introductory writings on noir fiction. At the time of its original publication by Gryphon Books in 1993, *Difficult Lives* was a pioneering work of literary investigation. Sallis's subjects of Himes, Goodis, and Thompson were as enigmatic as they were out-of-print, and literary scholarship on the subject of their lives and works scant. As the title of the collection indicates, the three men led difficult lives, and although they forever changed the history of crime writing, they all passed in relative isolation. The literary detective work Sallis did then has been built upon since but rarely with the same poetry and authorial sympathy. Despite there now existing several works of academic and popular biography on each writer Sallis's novella-length biographies retain the sense of the newly uncovered. Those three pieces, "Jim Thompson: Dime-store Dostoevski," "David Goodis: Life in Black and White," and "Chester Himes: America's Black Heartland" are prefigured by a new introduction by the author as well as the original introduction, "Portable Worlds: The First Paperback Novel." Following *Difficult Lives* is collection of reviews, essays and introductions, selected by Sallis, covering a wide range of crime fiction's most legendary authors and books: Derek Raymond, Jean-Patrick Manchette, Boris Vian, Patricia Highsmith, James Lee Burke, George Pelecanos, Paco Taibo, Shirley Jackson, and more.

London, spring 1966. England's Football Association is preparing to host the World Cup, unaware of the shock – and shame – they are about to encounter as the audacious daylight robbery of the Jules Rimet Trophy takes place. The Football Association members have their reputations endangered as the robbery threatens to tear their lives apart... Dale Blake, the recently promoted head of a west London racketeering firm, is struggling to deal with his unstable wife, Sheryl. Aside from his personal issues, he's desperate to boost the firm's income and prove his leadership in front of his troops, particularly second-in-command, Jimmy Parkes. Their plan is simple: snatch the Jules Rimet Trophy from its display case at Westminster Central Hall and cash in on the ransom. Clement Spears, the ageing chairman of the FA, is outraged at the global embarrassment the theft has caused. He refuses to be bullied by violent gangsters and plans to rescue the trophy and reaffirm the association's good name. As the pressure mounts, Dale's personal and professional life spirals out of control while an erratic Sheryl, a volatile Jimmy and a steely Spears are all determined to have their say in the turbulent aftermath of this notorious crime. Throw into the mix a secret replica of the trophy and a curious dog named Pickles, and the complex mystery deepens into something far worse than any of the characters anticipated...

The fourth Lew Griffin novel Lew Griffin is a survivor, a black man in New Orleans, a detective, a teacher, a writer. And he is a man subject to all of the frailties to which we are heir. Having spent years finding others, he has lost his son - and himself in the process. Now a derelict has appeared in a New Orleans hospital claiming to be Lewis Griffin and displaying a copy of one of Lew's novels. It is the beginning of a quest that will take Griffin into his own past while he tries to deal in the present with a search for three missing young men. 'Classic American crime of the highest order' - Time Out 'He's right up there, one of the best of the best. His series of novels about private eye Lew Griffin is thoughtful, challenging and beautifully written' - Iain Sinclair, Guardian 'James Sallis is a superb writer' - The Times Don't miss the other novels in the Lew Griffin series: *The Long Legged Fly*, *Moth*, *Black Hornet*, *Eye of the Cricket*, *Bluebottle* and *Ghost of a Flea*.

"The perfect piece of noir fiction." —New York Times Book Review "Terse, brutal, poetic, perfectly wrought." —Publishers Weekly STARRED review At the end of *Drive*, Driver has killed Bernie Rose, "the only one he ever mourned," ending his campaign against those who double-crossed him. *Driven* tells how that young man, done with killing, becomes the one who goes down "at 3 a.m. on a clear, cool morning in a Tijuana bar." Seven years have passed. Driver has left the old life, become Paul West, and founded a successful business back in Phoenix. Walking down the street one day, he and his fiancée are attacked by two men and, while Driver dispatches both, his fiancée is killed. Sinking back into anonymity, aided by his friend Felix, an ex-gangbanger and Desert Storm vet, Driver retreats but finds that his past stalks him and will not stop. He has to turn and face it. Because he drives. That's what he does.

Hailed as a masterpiece -- the finest work yet by an American novelist of the first rank -- this is the mysterious story of a young black man who agrees to an unusual bargain to save the home that has belonged to his family for generations. The man at Charles Blakey's door has a proposition almost too strange for words. The stranger offers him \$50,000 in cash to spend the summer in Charles's basement, and Charles cannot even begin to guess why. The beautiful house has been in the Blakey family for generations, but Charles has just lost his job and is behind on his mortgage payments. The money would be welcome. But Charles Blakey is black and Anniston Bennet is white, and it is clear that the stranger wants more than a basement view. There is something deeper and darker about his request, and Charles does not need any more trouble. But financial necessity leaves him no choice. Once Anniston Bennet is installed in his basement, Charles is cast into a role he never dreamed of. Anniston has some very particular requests for his landlord, and try as he might, Charles cannot avoid being lured into Bennet's strange world. At first he resists, but soon he is tempted -- tempted to understand a set of codes that has always eluded him, tempted by the opportunity to understand the secret ways of white folks. Charles's summer with a man in his basement turns into an exploration of inconceivable worlds of power and manipulation, and unimagined realms of humanity. Walter Mosley pierces long-hidden veins of justice and morality with startling insight into the deepest mysteries of human nature.

Saint Glinglin is a tragicomic masterpiece, a novel that critic Vivian Mercier said "can be mentioned without incongruity in the company" of Mann's *Magic Mountain* and Joyce's *Ulysses*. "By turns strange, beautiful, ludicrous, and intellectually stimulating" (as Mercier goes on to say), *Saint Glinglin* retells the primal Freudian myth of sons killing the father in an array of styles ranging from direct narrative, soliloquy, and interior monologue to quasi-biblical verse. In this strange tale of a land where it never rains, where a bizarre festival is held every Saint Glinglin's Day, Queneau deploys fractured syntax, hidden structures, self-imposed constraints, playful allusions, and puns and neologisms to explore the most basic concepts of culture. In the process, Queneau satirizes anthropology, folklore, philosophy, and epistemology, all the while spinning a story as appealing as a fairy tale.

As this tale opens, Turner, ex-cop, ex-con, and ex-psychotherapist, remains on the lam in rural Cypress Grove, Tennessee, escaping the demons of past lives in Memphis, but he is starting to mend. There's a developing relationship with Val Bjorn, teacher and country musician; there's the appearance of his daughter from Seattle; and there's the fact that he has come out of hibernation to accept the job as deputy sheriff of Cypress Grove. Then his boss, the kindly sheriff, is assaulted by a gang of mobbed-up toughs in the act of breaking one of their own out of the small-town jail. Turner pursues the thugs to Memphis, confronting his past and giving vent to his suppressed blood lust. Every action prompts a reaction, however, and soon the thugs return to

Cypress Grove looking for some blood of their own. Sallis tells the violent tale quietly, effectively using jump cuts, flashbacks, and flashforwards to generate both suspense and, simultaneously, a sense of inevitability.

An offbeat, often hilarious crime novel set in the sleepy Alaskan town of Cold Storage from the Shamus Award winning author of the Cecil Younger series. Cold Storage, Alaska, is a remote fishing outpost where salmonberries sparkle in the morning frost and where you just might catch a King Salmon if you're zen enough to wait for it. Settled in 1935 by Norse fishermen who liked to skinny dip in its natural hot springs, the town enjoyed prosperity at the height of the frozen fish boom. But now the cold storage plant is all but abandoned and the town is withering. Clive "The Milkman" McCahon returns to his tiny Alaska hometown after a seven-year jail stint for dealing coke. He has a lot to make up to his younger brother, Miles, who has dutifully been taking care of their ailing mother. But Clive doesn't realize the trouble he's bringing home. His vengeful old business partner is hot on his heels, a stick-in-the-mud State Trooper is dying to bust Clive for narcotics, and, to complicate everything, Clive might be going insane—lately, he's been hearing animals talking to him. Will his arrival in Cold Storage be a breath of fresh air for the sleepy, depopulated town? Or will Clive's arrival turn the whole place upside down?

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