

Drive 1 James Sallis

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

In the United States, some populations suffer from far greater disparities in health than others. Those disparities are caused not only by fundamental differences in health status across segments of the population, but also because of inequities in factors that impact health status, so-called determinants of health. Only part of an individual's health status depends on his or her behavior and choice; community-wide problems like poverty, unemployment, poor education, inadequate housing, poor public transportation, interpersonal violence, and decaying neighborhoods also contribute to health inequities, as well as the historic and ongoing interplay of structures, policies, and norms that shape lives. When these factors are not optimal in a community, it does not mean they are intractable: such inequities can be mitigated by social policies that can shape health in powerful ways. *Communities in Action: Pathways to Health Equity* seeks to delineate the causes of and the solutions to health inequities in the United States. This report focuses on what communities can do to promote health equity, what actions are needed by the many and varied stakeholders that are part of communities or support them, as well as the root causes and structural barriers that need to be overcome.

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. *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 first novel of the Turner trilogy The small town where Turner moved is one of America's lost places, halfway between Memphis and forever. That makes it a perfect hide-away: A place where you can bury the past and escape the pain of human contact, where you are left alone unless you want company, where conversation happens only 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 hoped to forget that he was a cop, a psychotherapist, and always an ex-con. There

was no major crime to speak of until Sheriff Lonnie Bates arrived 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. 'James Sallis is a superb writer' - *Times* 'Sallis's deceptively easy style disguises the skill with which he has produced a satisfyingly complete portrait of a man's life' - *Telegraph* 'This compelling book is beautifully written. It flows naturally off the pages like a lazy Southern river on a hot, steamy summer's night... Its style, story-telling, psychological elements, are all masterful... a book to be savoured' - *Mystery Review* Don't miss the other books in the Turner trilogy, *Cypress Grove* and *Cripple Creek* and look out for James Sallis' *Lew Griffin* series.

In this profound ecological fable, a mysterious plague has destroyed the vast majority of the human race. Isherwood Williams, one of the few survivors, returns from a wilderness field trip to discover that civilization has vanished during his absence. Eventually he returns to San Francisco and encounters a female survivor who becomes his wife. Around them and their children a small community develops, living like their pioneer ancestors, but rebuilding civilization is beyond their resources, and gradually they return to a simpler way of life. A poignant novel about finding a new normal after the upheaval of a global crisis.

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

When Timothy Vance receives a call from a man claiming to be his long-lost father, he takes a trip to out-of-the-way Harbor Moon, Maine. But the man is nowhere to be found and unfortunately for Tim, the town doesn't take very kindly to strangers. As he struggles to stay alive and learn the truth about his Father, Tim discovers that Harbor Moon is protecting an incredible secret... and it turns out that Tim may have more in common with its residents than he could ever imagine!

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.

Winner of the Nebula Award for best novel, 2005 Winner of the James Tiptree, Jr. Award 2004 Unknown to anyone, two creatures have wandered the Earth for generations. The aliens have no knowledge of each other, but share a residual memory of a mysterious, sunken relic

- and an affinity for deep water. One, the changeling, has survived by adaptation, taking the shapes of many different organisms. The other, the chameleon, has survived solely by destroying anything or anyone that threatens it. Now, finally brought up from the bottom of the sea by marine biologist Russell Sutton, the relic calls to them both . . . to come home. For all these generations there have been two invincible creatures on Earth. But the chameleon has decided there's only room for one . . .

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."

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.

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.

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 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

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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.

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. "

'A remarkable book; surprisingly gripping and often very moving ... at once disorientating and illuminating.' - Robert Macfarlane We shape ourselves, and are shaped in return, by the walls that contain us. Buildings affect how we sleep, work, socialise and even breathe. They can isolate and endanger us but they can also heal us. We project our hopes and fears onto buildings, while they absorb our histories. In *Living With Buildings*, Iain Sinclair embarks on a series of expeditions - through London, Marseille, Mexico and the Outer Hebrides. A father and his daughter, who has a rare syndrome, visit the estate where they once lived. Developers clink champagne glasses as residents are 'decanted' from their homes. A box sculpted from whalebone, thought to contain healing properties, is returned to its origins with unexpected consequences. Part investigation, part travelogue, *Living With Buildings* brings the spaces we inhabit to life as never before.

Attempting to recover from her lover's death on a Caribbean island, ace crime reporter Britt Montero teams up with the Cold Case Squad on a murder investigation while simultaneously tracking down a serial killer who is targeting honeymooners. By the author of *Shadows*. Reprint.

The final Lew Griffin novel 'Somewhere, among the wastes of the world, is the key that will bring us back, restore us to our Earth and to our freedom,' Pynchon wrote in *Gravity's Rainbow*. Never has a man's search among those wastes, for that freedom, been better represented than in this stunning conclusion to the Lew Griffin cycle. In his old house in uptown New Orleans, Lew Griffin is alone again...or almost. He and Deborah are drifting apart. His son David has disappeared again, leaving behind a note that sounds final. Heading homeward from his retirement party, his friend, Don Walsh has been shot while interrupting a robbery. Worst of all, Lew himself is directionless, no longer teaching, with little to fill his days. He hasn't written anything in years. Even the attempt to discover the source of threatening letters sent to a friend leaves him feeling rootless and lost. Through five previous novels, James Sallis has enthralled and challenged readers as he has told the story of Lew Griffin, private detective, teacher, writer, poet, and a black man moving through a white man's world. And now Lew Griffin stands alone in a dark room, looking out. Behind him on the bed is a body. Wind pecks at the window. Traffic sounds drift aimlessly in. He thinks if he doesn't speak, doesn't think about what happened, somehow things will be alright again. He thinks about his own life, about the other's, about how the two of them came to be here... In a series as much about identity as it is about crime, Sallis has held a mirror up to society and culture, while at the same time setting Lew Griffin the task of discovering who he is. As the detective stands in that dark room, the answers begin to come clear and the highly acclaimed series builds to a brilliantly constructed climax that will resonate in readers' minds long after the story is finished. '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*.

Drive, James Sallis's critically acclaimed thriller about a movie stunt-man who moonlights as a getaway driver for the mob, became an award-

winning film, directed by Nicholas Winding Refn, starring Ryan Gosling and Carey Mulligan and introduced Sallis to a worldwide audience - this is the stunning sequel Seven years have passed since Driver ended his campaign against those who double-crossed him. He has left the old life, become Paul West and founded a successful business back in Phoenix. But 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 realises that his past stalks him - and will not stop. He has to turn and face it.

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...

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.

At age eight, Jenny Rowan was abducted and kept for two years in a box beneath her captor's bed. Eventually she escaped and, after living for eighteen months on cast-offs at the local mall, was put into the child-care system. Suing for emancipation, at age sixteen she became a legal adult. Nowadays she works as a production editor for the local public TV station, and is one of the world's good people. One evening she returns home to find a detective waiting for her. Though her records are sealed, he somehow knows her story. He asks if she can help with a young woman who, like her many years before, has been abducted and traumatized. Initially hesitant, Jenny decides to get involved, reviving buried memories and setting in motion an unexpected chain of events. As brilliantly spare and compact as are all of James Sallis's novels, Others of My Kind stands apart for its female protagonist. Set in a near future of political turmoil, it is a story of how we overcome, how we shape ourselves by what happens to us, and of how the human spirit, whatever horrors it undergoes, will not be put down. 'Haunting and immensely readable' - Spectator 'The thriller writer's thriller writer. His prose is intense... his stories so dark they almost inflict pain, and his sense of place exact' - Daily Mail 'Original, unexpected, moving, harsh harrowing, emotionally complex, written with subdued brilliance and utterly absorbing' - Times

The final book of the Turner trilogy 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 centre of his new community, one that, like so many others, is drying up, disappearing before his eyes. 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, and that becomes Turner's mantra. Then the sheriff's long-lost son comes ploughing 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. '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. 'As we come to expect from Sallis, Salt River is filled with insight, redemption and tantalizing passages' - Woody Haut, Crime Time 'James Sallis is a superb writer' - Times Don't miss the other books in the Turner trilogy, Cypress Grove and Cripple Creek and look out for James Sallis' Lew Griffin series.

SITTING WITH HIS BACK AGAINST THE INSIDE WALL OF A MOTEL, WATCHING POOLS OF BLOOD LAP TOWARD HIM, HE WONDERS WHETHER HE'S MADE A TERRIBLE MISTAKE. LATER OF COURSE, THERE'D BE NO DOUBT. BUT FOR NOW HE IS, AS THEY SAY, IN THE MOMENT...

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.

After decades of increases in the obesity rate among U.S. adults and children, the rate recently has dropped among some populations, particularly young children. What are the factors responsible for these changes? How can promising trends be accelerated? What else needs to be known to end the epidemic of obesity in the United States? To examine these and other pressing questions, the Roundtable on Obesity Solutions, of the National Academies of Sciences, Engineering, and Medicine, held a workshop in September 2016. The workshop brought together leaders from business, early care and education, government, health care, and philanthropy to discuss the most promising approaches for the future of obesity prevention and treatment. This publication summarizes the presentations and discussions from the workshop.

This work on an eclectic group of 15 worthy American musicians, affords recognition to popular guitarists neglected in print and instills the desire to search out the music it describes. Though it lacks a discography to facilitate the task, it provides basic information on Lonnie Johnson, Charlie Christian, Mike Bloomfield, and other past and present heroes of this popular instrument.

New York Times bestselling and Edgar award-winning author Peter Robinson—a riveting double homicide leaves two seasoned detectives baffled as they race against the clock before more corpses surface. Two murders . . . two towns . . . A woman sits in a wheelchair perched on a cliff high above the sea, her throat slit from ear to ear . . . In a maze of narrow alleys behind a market square, a teenaged girl has been murdered after a night of drunken revelries with her friends. The seemingly senseless Cliffside killing falls to Inspector Annie Cabbot, on loan to a local police department. The terrible death of young Hayley Daniels becomes Chief Inspector Alan Banks's investigation. But shattering revelations threaten to awaken the slumbering demons of earlier, darker times, and more blood is in the offing when the two cases brutally and unexpectedly collide. *Friend of the Devil* is a chilling, brilliant, and utterly mesmerizing novel of suspense.

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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. Set mostly in Arizona and L.A., Drive is about a man who does stunt driving for movies by day and drives for criminals at night. Sallis combines murder, treachery and payback in a sinister plot with resonances of 1940s pulp fiction and film noir. Told through a cinematic narrative that weaves back and forth through time and place, the story explores Driver's near existential moral foundations, intercut with moments of bloody violence.

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 good 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 finds herself 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. In the tradition of James Crumley's The Last Good Kiss and Ivy Pochoda's Wonder Valley, this kaleidoscopic character study sparkles in every dark and bright detail - a virtuoso work by a master of both the noir and the tender aspects of human nature. ----- Praise for Sarah Jane 'With his impeccable pacing, and richly humane story-telling, Sallis brings his heroine to life in a way that is tender and yet as threatening as only the best noir can be' - Daily Mail 'Mesmerising fiction from America's most compelling crime critic, poet and novelist' - The Times and The Sunday Times Crime Club 'A little gem of a book which plays its cards close to its chest' - Herald Scotland 'A new novel by James Sallis is always cause for celebration. Sarah Jane is certainly no exception' - Woody Haut 'A spellbinding character study' - New York Times 'Slim and affecting' - Wall Street Journal

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.

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

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.

The second novel of the Turner trilogy A year or so has passed since the events of Cypress Grove. Ex-policeman, ex-con, former therapist, Turner has become Deputy Sheriff in the small town within driving distance of Memphis, Tennessee, to which he had migrated in hopes of escaping his past. His life is mending as he and Val Bjorn grow closer. And then a young man, arrested on a routine traffic stop with more than \$200,000 in his trunk, is forcibly sprung from jail after Sheriff Don Lee is brutally assaulted. Throwing caution aside, Turner goes in pursuit to Memphis, unleashing ghosts he thought he had left behind, and endangering all that matters to him now. In Cypress Grove, James Sallis introduced his compelling new protagonist - Turner. Susannah Yager of The Telegraph said: "Sallis's deceptively easy style disguises the skill with which he has produced a satisfyingly complete portrait of a man's life". Now, Turner is back in Cripple Creek, a novel as atmospheric and eventful as anything Sallis has written. 'Sallis is an unsung genius of crime writing. Hunt this one out and you won't be disappointed' - Independent on Sunday 'The brooding atmosphere and depth of characterisation mark this as superior mystery fare' - Mail on Sunday 'James Sallis is a superb writer' - Times Don't miss the other books in the Turner trilogy, Cypress Grove and Cripple Creek and look out for James Sallis' Lew Griffin series.

The third Lew Griffin novel In a time of anger, activism, and bitter racial tensions, a sniper has appeared to heat up an already sweltering New Orleans summer - by tearing up innocent people like paper targets. The shooter's sixth fatality is cut down while she is walking at Lew Griffin's side. The victim was white. Griffin is black - a reluctant young PI whose poet's heart has already been hardened by amoral injustice and heavy drink. And though he had only just met his unfortunate companion, Griffin knows it's up to him to find her killer - before a madman puts the final match to a volatile urban tinderbox. '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.

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...

Thrilling crime stories about cars, driving, and the road from the world's bestselling and critically acclaimed writers. Like fiction, cars take us into a different world: from the tony enclaves of upper crust society to the lowliest barrio; from muscle car-driving con men to hardscrabble kids on the road during the Great Depression; from a psychotic traveling salesman to a Mexican drug lord who drives a tricked-out VW Bus. We all share the roads, and our cars link us together. Including entirely new stories from Michael Connelly, C.J. Box, George Pelecanos, Diana Gabaldon, James Sallis, Ace Atkins, Luis Alberto Urrea, Sara Gran, Ben H. Winters, and Joe Lansdale, THE HIGHWAY KIND is a street-level look at modern America, as seen through one of its national obsessions.

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