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"This superbly muscular translation of the late French mystery writer Jean-Patrick Manchette's most celebrated work, *The Prone Gunman*, is the third volume issued [by] *City Lights Noir*. The series may prove to be the most needed contribution to contemporary fiction by any publisher in a good long while."—

*The Prone Gunman (City Lights Noir): Amazon.co.uk ...*

*The Prone Gunman*. This is the darkest of dark noirs, in the tradition of Jim Thompson, and the last novel Manchette would publish before his early death. Every word Manchette wrote is worth your time, much as those of one of his predecessors in French minimalism, Georges Bernanos, is. —Recommended by Jeff, *City Lights Books*

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The Prone Gunman, City Lights Noir

Also available in its original edition titled *The Prone Gunman*, along with Manchette's *Three to Kill*, published by City Lights in 2002. "For Manchette and the generation of writers who followed him, the crime novel is no mere entertainment, but a means to strip bare the failures of society, ripping through veils of appearance, deceit, and manipulation to the greed and violence that are the society's true engines."—

The Gunman (Movie Tie-In Edition) (City Lights Noir ...

The Prone Gunman is a classic of modern noir."For Manchette and the generation of writers who followed him, the crime novel is no mere entertainment, but a means to strip bare the failures of society, ripping through veils of appearance, deceit, and manipulation to the

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greed and violence that are the society's true engines."--Boston Globe" There's not a superfluous word or overdone effect ...

The Prone Gunman: City Lights Noir - Jean-Patrick ...

The Prone Gunman, City Lights Books (James Brook) The Prone Gunman, City Lights Books (James Brook) advanced search. Click here to sign up for the City Lights Newsletter! Gift Certificates How to Order. Forthcoming Books. Recently Released. Complete Catalog. African American Writing. Anti-Racist.

The Prone Gunman, City Lights Noir (James Brook)

Over the weekend, I read a slim, 1981 French thriller, published in the U.S. in 2002 by City Lights, and that I've had on my shelf for years. It's called The Prone Gunman (aka La Position du Tireur

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Couche ) by Jean-Patrick Manchette and it is a frustrating book. It starts off great, with some of the leanest, meanest prose you'll ever find in a noir... taking the familiar "hitman on his last job" scenario and making it seem fresh.

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bodies. Jean-Patrick Manchette subjects his characters and the  
reader alike to a fierce exercise in style. This tightly plotted,  
corrosive parody of "the success story" is widely considered to be  
Manchette's masterpiece, and was named

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The Prone Gunman (City Lights Noir): Amazon.es: Manchette, Jean-Patrick, Brook, James: Libros en idiomas extranjeros

The Prone Gunman (City Lights Noir): Amazon.es: Manchette ...  
Reviewed in the United States on May 21, 2018. Verified Purchase.  
While the esteemed "City Lights Books" classifies "The Prone Gunman" as "noir" fiction, it's more properly plated in the adventure procedural category. That vaguely malodorous formula implies uniformity, conformity, plenty of violence, occasional quick sex, stereotypical characters and colorful lingo and that's what "The Prone Gunman" delivers.

Amazon.com: Customer reviews: The Prone Gunman (City ...  
Also available in its original edition titled The Prone Gunman,

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along with Manchette's *Three to Kill*, published by City Lights in 2002. "For Manchette and the generation of writers who followed him, the crime novel is no mere entertainment, but a means to strip bare the failures of society, ripping through veils of appearance, deceit, and manipulation to the greed and violence that are the society's true engines." —

Amazon.com: *The Gunman (Movie Tie-In Edition)* (City Lights ... The novel has been translated from French into English by poet and editor, James Brook, and was published by City Lights Publishers in 2002 (ISBN 9780872864023). "*The Prone Gunman*" was named "Top Mystery Book of 2002" by the New York Times Book Review.

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Jean-Patrick Manchette - Wikipedia

"This superbly muscular translation of the late French mystery writer Jean-Patrick Manchette's most celebrated work, The Prone Gunman, is the third volume issued [by] City Lights Noir. The series...

The Prone Gunman by Jean-Patrick Manchette - Books on ...

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series may prove to be the most needed contribution to contemporary fiction by any publisher in a good long while."-- The San Francisco Chronicle

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The film also stars Javier Bardem, Idris Elba and Ray Winstone, and is directed by Pierre Morel (Taken). About The Gunman: Terrier is a hired killer who wants out of the game, so he can settle down and marry his childhood sweetheart. But the Organization won't let him go: they have other plans for him. In a violent tale that shatters as many illusions as bodies, Jean-Patrick Manchette subjects his characters and the reader alike to a fierce exercise in style. This tightly plotted, corrosive parody of "the success story" is widely considered to be Manchette's masterpiece, and was named a New York Times "Notable Book" in 2002. The Gunman is a classic of modern noir. Also available in its original edition titled The Prone Gunman, along with Manchette's Three to Kill, published by City Lights in 2002. "There's not a superfluous word or overdone effect . . . one of the last cool, compact and shockingly original

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crime novels Manchette left as his legacy to modern noir fiction." — New York Times "This is lean, mean noir fiction that cleverly sends up the tough guy genre while incarnating it perfectly." — Detroit Free Press "Manchette is a master of both economy and irony. Brutal and bracing: Terrier's tale fascinates even as it chills." — Kirkus Reviews "For Manchette and the generation of writers who followed him, the crime novel is no mere entertainment, but a means to strip bare the failures of society, ripping through veils of appearance, deceit, and manipulation to the greed and violence that are the society's true engines." — Boston Globe "Jean-Patrick Manchette's terse prose moves like the swift, almost automatic methods and mannerisms of his protagonist." — Wall Street Journal

Also available in a new, movie tie-in edition, titled *The Gunman*

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(Paperback ISBN: 978-0-87286-664-5. Ebook ISBN: 9780872866652). Film opened March 20th, 2015 and starred Sean Penn, Javier Bardem, Idris Elba and Ray Winstone, directed by Pierre Morel (Taken). Martin Terrier is a hired killer who wants out of the game — so he can settle down and marry his childhood sweetheart. After all, that's why he took up this profession! But "the company" won't let him go: they have other plans. Once again, the gunman must assume the prone firing position. A tour de force, this violent tale shatters as many illusions about life and politics as it does bodies. Jean-Patrick Manchette subjects his characters and the reader alike to a fierce exercise in style. This tightly plotted, corrosive parody of "the success story" is widely considered to be Manchette's masterpiece, and was named a New York Times "Notable Book" in 2002. The Prone Gunman is a classic of modern

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[by] City Lights Noir. The series may prove to be the most needed contribution to contemporary fiction by any publisher in a good long while." —The San Francisco Chronicle Jean-Patrick Manchette was a French crime novelist credited with reinventing and reinvigorating the genre. He wrote ten short novels in the 1970s and early 80s, and is widely recognized as the foremost French crime fiction author of that time. His stories are violent, existentialist explorations of the human condition and French society. Jazz saxophonist and screenwriter, Manchette was also a left-wing activist influenced as much by the writings of the Situationist International as by Dashiell Hammett. Jean-Patrick Manchette's other work, 3 to Kill is also published by City Lights Publishers.

On the evening of October 17, 1961 twenty-thousand Algerians

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marched in Paris in defiance of and in protest against a curfew imposed by Maurice Papon, chief of the Paris Metropolitan Police. The protesters were met with ferocious and uninhibited violence. Eleven-thousand were arrested; more than one thousand injured; as many as three hundred were killed, many of them thrown into the Seine, from which their bodies were later recovered. In recreating the scene of the atrocities in *Murder in Memoriam*, his controversial alarum first published in 1984, Didier Daeninckx introduces a fictional observer of the riot, Roger Thiraud, a middle-aged history teacher in a public school, only steps from his home and his waiting, pregnant wife. In the first few minutes of the demonstration, he will be assassinated, in cold blood, by a member of the anti-terrorist secret police. For nearly forty years after October 1961, France would deny the killings. Upon the

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independence of Algeria in 1962 an amnesty put its perpetrators safely beyond prosecution. The records were buried. In 1981, Bernard Thiraud, Roger's son, is researching the archives in Toulouse, intent on completing his father's history of his birthplace, Drancy, now notorious as the site of a detention and transit camp from which Jews were deported to Auschwitz. One afternoon, after leaving the town hall, he too is murdered -- the victim of what appears to investigating officers to be a professional killing. When inspector Cadin of the Toulouse prefecture learns of the unsolved murder of the young man's father, he suspects a connection. But why would anybody want to kill two bourgeois, politically unconnected history teachers? Didier Daeninckx has located the link between the two murders in the history that France had yet to confront -- in its colonial racism and its complicity in genocide.

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Daeninckx made this connection in fiction, deliberately provoking its acknowledgment in fact. *Murder in Memoriam* anticipated by more than a decade the shocking revelations provided by the exposure, trial, and conviction of Maurice Papon -- the Parisian chief of police in 1961, and the never-named villain whose real crimes, unrevealed at the time of its first publication, haunt this account -- for crimes against humanity; for his part in the administration of the deportation of the Jews from Bordeaux to Auschwitz.

Richard Lafargue is an eminent plastic surgeon haunted by dirty secrets. He has an operating theatre in the basement of his chateau and keeps his partner Eve imprisoned in her bedroom, a room he has equipped with an intercom and 300-watt speakers through

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which he bellows orders. Eve is only allowed out to be paraded at cocktail parties and on the last Sunday of each month, when the couple visit a young woman in a mental asylum. Following these outings, Lafargue humiliates Eve by forcing her to perform lewd sexual acts with strangers while he watches through a one-way mirror. In alternating chapters, Jonquet introduces seemingly unrelated characters - a criminal on the run after murdering a policeman, and an abducted young man who finds himself chained naked in a dark chamber, forced to endure all manner of physical torture at the hands of a mysterious stranger, whom he calls Mygale, after a type of tropical spider. All of these characters are caught in a deceitful web, waiting to meet their fate.

First in English for Manchette, renovator of French noir; trenchant

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social critique laced with black humor.

## Publisher description

What gives crime fiction its distinctive shape and form? What makes it such a compelling vehicle of social and political critique? *Unwilling Executioner* argues that the answer lies in the emerging genre's complex and intimate relationship with the bureaucratic state and modern capitalism, and the contradictions that ensue once the state assumes control of the criminal justice system. This study offers a dramatic new interpretation of the genre's emergence and evolution over a three hundred year period and as a genuinely transnational phenomenon. From its roots in the tales of criminality circulated widely in Paris and London in the early eighteenth

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century, this book examines the extraordinary richness, diversity and complexity of the genre's subsequent thematizations of crime and policing—moving from France and Britain and from continental Europe and the United States to other parts of the globe. In doing so it offers new ways of reading established crime novelists like Gaboriau, Doyle, Hammett, and Simenon, beyond their national contexts and an impulse to characterize their work as either straightforwardly 'radical' or 'conservative'. It also argues for the centrality of writers like Defoe, Gay, Godwin, Vidocq, Morrison, and more recently Manchette, Himes, and Sjöwall and Wahlöö to a project where crime and policing are rooted, and shown to be rooted, in the social and economic conditions of their time. These are all deeply political writers even if their novels exhibit no interest in directly promoting political causes or parties. The result is an

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agile, layered, and far-reaching account of the crime story's ambivalent relationship to the justice system and its move to complicate our understanding of what crime is and how society is policed and for whose benefit.

Are you bored of the endless scroll of your social media feed? Do you swipe left before considering the human being whose face you just summarily rejected? Do you skim articles on your screen in search of intellectual stimulation that never arrives? If so, this book is the philosophical lifeline you have been waiting for. Offering a timely meditation on the profound effects of constant immersion in technology, also known as the Interface, *Wish I Were Here* draws on philosophical analysis of boredom and happiness to examine the pressing issues of screen addiction and the lure of online outrage.

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Without moralizing, Mark Kingwell takes seriously the possibility that current conditions of life and connection are creating hollowed-out human selves, divorced from their own external world. While scrolling, swiping, and clicking suggest purposeful action, such as choosing and connecting with others, Kingwell argues that repeated flicks of the finger provide merely the shadow of meaning, by reducing us to scattered data fragments, Twitter feeds, Instagram posts, shopping preferences, and text trends captured by algorithms. Written in accessible language that references both classical philosophers and contemporary critics, *Wish I Were Here* turns to philosophy for a cure to the widespread unease that something is amiss in modern waking life.

Beginning with the first film noir, *The Maltese Falcon*, and

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continuing through the postwar "glory days," which included such films as *Gilda*, *The Big Sleep*, *Dark Passage*, and *The Lady from Shanghai*, *Borde and Chaumeton* examine the dark sides of American society, film, and literature that made film noir possible, even necessary. *A Panorama of American Film Noir* includes a film noir chronology, a voluminous filmography, a comprehensive index, and a selection of black-and-white production stills.

Inspired by the works of Dashiell Hammett, *No Room at the Morgue* is Jean-Patrick Manchette's unparalleled take on the private eye novel — fierce, politically inflected, and finely rendered by the haunting, pitch-black prose for which the author is famed. *No Room at the Morgue* came out after Jean-Patrick Manchette had transformed French crime fiction with such brilliantly plotted,

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politically charged, unrelentingly violent tales as Nada and The Mad and the Bad. Here, inspired by his love of Dashiell Hammett, Manchette introduces Eugene Tarpon, private eye, a sometime cop who has set up shop after being kicked off the force for accidentally killing a political demonstrator. Months have passed, and Tarpon desultorily tries to keep in shape while drinking all the time. No one has shown up at the door of his office in the midst of the market district of Les Halles. Then the bell rings and a beautiful woman bursts in, her hands dripping blood. It's Memphis Charles, her roommate's throat has been cut, and Memphis can't go to the police because they'll only suspect her. Can Tarpon help? Well, somehow he can't help trying. Soon bodies mount, and the craziness only grows.

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