

The Boy Who Followed Ripley Kopeck

By the bestselling author of *The Talented Mr Ripley*, *Carol* and *Strangers on a Train* A gripping novel that explores the shifting sands of moral values - is murder still murder when committed in a lawless place?

'Highsmith is the poet of apprehension rather than fear . . . Highsmith's finest novel to my mind is *The Tremor of Forgery*, and if I were asked what it is about I would reply, "apprehension"' Graham Greene Howard Ingham finds it strange that no one has written to him since he arrived in Tunisia - neither the film director that he is supposed to be meeting in Tunis, nor his lover in New York who is, he hopes, missing him. While he waits around at a beach resort, unable to progress on the film script he is there to write, he starts work on a new novel, about a man living an amoral double life. Howard also befriends a fellow American who has a taste for Scotch and a suspicious interest in the Soviet Union, and a Dane who appears to distrust Arabs intensely. When bad news finally arrives from home, Howard thinks he may as well stay and continue writing, despite the tremors in the air of violence, tensions and ambiguous morals.

By the bestselling author of *The Talented Mr Ripley*, *Carol* and *Strangers on a Train* 'Highsmith's novels are peerlessly disturbing . . . bad dreams that keep us thrashing for the rest of the night' *New Yorker* Sydney Bartleby has killed his wife. At least, he has thought about it, compulsively, repeatedly, plotting schemes,

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designing escapes, forging alibis. Of course he has; he's a thriller writer. He even knows how to dispose of her body. But when Alicia takes a long, unannounced holiday, Sydney descends into the treacherous world of his own fantasy. A masterpiece of noir fantasy in which Highsmith revels in eliciting the unsettling psychological forces that lurk beneath the surface of everyday life. By the bestselling author of *The Talented Mr Ripley*, *Carol* and *Strangers on a Train* Robert Forester, depressed after a painful divorce, begins to spy on Jenny, his pretty young neighbour. Watching her, bright and seemingly carefree, alleviates his loneliness and helps him escape the discontent of his life. Caught in the act, he is surprised when Jenny invites him in, but all is not what it seems. With striking clarity and horrible inevitability, Forester becomes caught up in a series of deaths in which he, although the innocent bystander, is presumed guilty. 'The No.1 Greatest Crime Writer' *The Times*

In New York in 1944, Campbell finds the leading members of what was to become the Beat Generation in the shadows of madness and criminality. Jack Kerouac, Allen Ginsberg, and William Burroughs had each seen the insides of a mental hospital and a prison by the age of 30. This book charts the transformation of these experiences into literature, and a literary movement that spread across the globe. 35 photos.

By the bestselling author of *The Talented Mr Ripley*, *Carol* and *Strangers on a Train* INTRODUCED BY DENISE MINA 'Highsmith probes to the very core of her heroine with a controlled ferocity and single-mindedness

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that illuminates every page of her novel. It is a masterly book, a haunting book, a book that lingers long in the memory and constantly disturbs and delights' The Times 'A work of extraordinary force and feeling . . . her strongest, her most imaginative and by far her most substantial novel' New Yorker Edith Howland's diary is her most precious possession, and as she is moving house she is making sure it's safe. A suburban housewife in fifties America, she is moving to Brunswick with her husband Brett and her beloved son, Cliffie, to start a new life for them all. She is optimistic, but most of all she has high hopes for her new venture with Brett, a local newspaper, the Brunswick Corner Bugle. Life seems full of promise, and indeed, to read her diary, filled with her most intimate feelings and revelations, you would never think otherwise. Strange, then, that reality is so dangerously different . . . 'Edith's Diary is certainly one of the saddest novels I ever read, but it is also one of the mere twenty or so that I would say were perfect, unimprovable masterpieces' A. N. Wilson, Telegraph By the bestselling author of *The Talented Mr Ripley*, *Carol* and *Strangers on a Train* 'My suspicion is that when the dust has settled and when the chronicle of 20th-century American literature comes to be written, history will place Highsmith at the top of the pyramid, as we should place Dostoevsky at the top of the Russian hierarchy of novelists' A. N. Wilson, Daily Telegraph *The Blunderer* was written by Highsmith in between *Strangers on a Train* and *The Talented Mr Ripley*. The novel follows the young, successful and handsome, Walter Stackhouse who seems to have it all, that is, until

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the day his wife's body is found at the bottom of a cliff. Under the intense scrutiny of the investigation he commits one mistake, then another, until - in true Highsmithian fashion - Walter finds his perfect life derailed. Now Walter is running from the obsessions of the murderer, and the suspicions of the lead cop, not to mention his own increasingly life-threatening blunders. The most personal and revealing Spenser thriller of all, *Pastime* is an electrifying masterpiece of crime fiction - a startling game of memory, desire and danger that forces Spenser to face his own past. Ten years ago, he saved a teenage boy from a father's rage. Now on the brink of manhood, when Paul Giacomin seeks answers to his mother's sudden disappearance. Spenser is the only man he can turn to. 'Witty, wonderful fun' *Cosmopolitan* Paul's missing mother Patty has become involved with the mob - and disappeared under mysterious circumstances. But what starts as a routine search has unusual consequences, for if he is to find Patty in time, Spenser must delve into his own past, and search his own soul. 'In a wise and witty tour-de-force, Robert B. Parker brings back the unforgettable characters of his classic *Early Autumn*, one of the Boston PI's most personal, resonant cases' *Kirkus*

By the bestselling author of *The Talented Mr Ripley*, *Carol* and *Strangers on a Train* *People Who Knock on the Door*, is a tale about blind faith and the slippery notion of justice that lies beneath the peculiarly American veneer of righteousness. 'A border zone of the macabre, the disturbing, the not quite accidental . . . Highsmith achieves the effect of the occult without any resources to

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supernatural machinery' New York Times Book Review
In a pitiless story of prying suburban self-righteousness, Patricia Highsmith introduces the Alderman family as they descend into moral crisis. When small-town insurance salesman Richard Alderman becomes a born-again Christian, his once tight-knit family quickly begins to rip apart at the seams. He and his youngest son, Robbie, embrace their newfound faith, while his elder son Arthur rejects it. Caught in the middle of the ensuing web of lies, his wife, Lois, tries to keep the family together, but when the church elders start to interfere in Arthur's love life, events spiral toward violence. In this masterful late work, Highsmith weaves a powerful tale about blind faith and the peculiar ideas of justice that lie underneath the veneer of respectability.

By the bestselling author of *The Talented Mr Ripley*, *Carol* and *Strangers on a Train* 'These tales should not be glanced at by those with even the slightest history of poor mental health . . . Highsmith's dark humour oozes through this new collection like a particularly delicious poison' Andrew Wilson, *Independent on Sunday* This volume of stories spans almost fifty years of Highsmith's career, allowing us to see how she evolved from a struggling freelance writer in New York to one of the greatest writers of the twentieth century. The stories assembled in *Nothing That Meets the Eye*, written between 1938 and 1982, are vintage Highsmith: a gigolo-like psychopath preys on unfulfilled career women; a lonely spinster's fragile hold on reality is tethered to the bottle; an estranged postal worker invents homicidal fantasies about his coworkers. While some stories

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anticipate the diabolical narratives of the Ripley novels, others possess a sweetness that forces us to see the author in a new light. These are suspenseful, playful, taut and psychologically gripping stories, evidence of an extraordinary talent.

When a troubled young runaway arrives on Tom Ripley's French estate, he is drawn into a world he thought he'd left behind: the seedy underworld of Berlin, involving kidnapping plots, lies and deception. Ripley becomes the boy's protector as friendship develops between the young man with a guilty conscience and the older one with no conscience at all. *The Boy Who Followed Ripley* is followed by *Ripley Under Water*.

Clean typescript, copyrighted 1999.

This book offers to delineate a key phenomenon in contemporary Anglophone fiction: novel expansion, when the plot and characters from a finished novel are retrieved to be developed in new adventures set before, after or during the narrative time of the source-text. If autographic and allographic sequels are almost as old as literature, prequels – that imagine the anteriority of a narrative – and coquels – that develop secondary characters in the same story time as the source-text – are more recent. The overall trend for novel expansion spread in the mid-1980s and 1990s and has since shown no sign of abating. This volume is organised following three types of relationships to the source-texts even if these occasionally combine to produce a more complex structure. This book comprises 11 essays, preceded by an introduction, that examine narrative strategies, aesthetic, ethical and political tendencies underlying

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these novel expansions. Following the overview provided in the introduction, the reader will find case studies of prequels, coquels and sequels before a final chapter that encompasses them all and more.

"Ripley is an unmistakable descendant of Gatsby, that 'penniless young man without a past' who will stop at nothing."—Frank Rich Now part of American film and literary lore, Tom Ripley, "a bisexual psychopath and art forger who murders without remorse when his comforts are threatened" (New York Times Book Review), was Patricia Highsmith's favorite creation. In these volumes, we find Ripley ensconced on a French estate with a wealthy wife, a world-class art collection, and a past to hide. In *Ripley Under Ground* (1970), an art forgery goes awry and Ripley is threatened with exposure; in *The Boy Who Followed Ripley* (1980), Highsmith explores Ripley's bizarrely paternal relationship with a troubled young runaway, whose abduction draws them into Berlin's seamy underworld; and in *Ripley Under Water* (1991), Ripley is confronted by a snooping American couple obsessed with the disappearance of an art collector who visited Ripley years before. More than any other American literary character, Ripley provides "a lens to peer into the sinister machinations of human behavior" (John Freeman, *Pittsburgh Gazette*).

By the bestselling author of *The Talented Mr Ripley*, *Carol* and *Strangers on a Train* 'Highsmith is a giant of the genre. The original, the best, the gloriously twisted Queen of Suspense' Mark Billingham 'Dear Sir, I suppose you are pretty pleased with yourself? Superior to everyone, you think. A fancy apartment and a snob

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dog. You are a disgusting little machine, nothing else. Your days are numbered.' Ed Reynolds, an editor at a prestigious publishing house, has received a number of anonymous poison pen letters. He has no idea who could bear him such a grudge. Returning home one night, he finds a ransom note for his wife's beloved French poodle: 'I have your dog Lisa. She is well and happy . . . I gather the dog is important to you? We'll see!' The criminal has hit the Manhattan couple where it hurts most. And so, with this bizarre event, their nightmare begins. A Dog's Ransom captures the fragility of middle-class life in this riveting, scathing tale.

In this quietly terrifying exploration of trust and friendship, a troubled young runaway arrives in Villeperce. And when, on the boy's behalf, Tom Ripley is drawn from his lovely estate in the French countryside to Berlin's seamy underworld and into a kidnapping plot that requires the most bizarre methods--and sinister acumen--for intervention, the icily amoral Ripley is transformed into a generous and compassionate projector. 'If I really don't like somebody, I kill him . . . You remember Malcolm McRae, don't you?' Melinda Van Allen is beautiful, headstrong and sexy. Unfortunately for Vic Van Allen, she is his wife. Their love has soured, and Melinda takes pleasure in flaunting her many affairs to her husband. When one of her lovers is murdered, Vic hints to her latest conquest that he was responsible. As rumours spread about Vic's vicious streak, fiction and reality start to converge. It's only a matter of time before Vic really does have blood on his hands. Books included in the VMC 40th anniversary series include: Frost in May by Antonia White; The Collected Stories of Grace Paley; Fire from Heaven by Mary Renault; The Magic Toyshop by Angela Carter; The Weather in the Streets by Rosamond Lehmann; Deep Water by Patricia Highsmith; The Return of

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the Soldier by Rebecca West; Their Eyes Were Watching God by Zora Neale Hurston; Heartburn by Nora Ephron; The Dud Avocado by Elaine Dundy; Memento Mori by Muriel Spark; A View of the Harbour by Elizabeth Taylor; and Faces in the Water by Janet Frame

'My New Year's Eve Toast: to all the devils, lusts, passions, greeds, envies, loves, hates, strange desires, enemies ghostly and real, the army of memories, with which I do battle - may they never give me peace' PATRICIA HIGHSMITH

(New Year's Eve, 1947) Made famous by the great success of her psychological thrillers, *The Talented Mr Ripley* and *Strangers on a Train*, Patricia Highsmith is lauded as one of the most influential and celebrated modern writers. However, there has never been a clear picture of the woman behind the books. The relationship between Highsmith's lesbianism, her fraught personality – by parts self-destructive and malicious – and her fiction, has been largely avoided by biographers. She was openly homosexual and wrote the seminal lesbian love story, *Carol*. In modern times, she would be venerated as a radical exponent of the LGBT community. However, her status as an LGBT icon is undermined by the fact that she was excessively cruel and exploitative of her friends and lovers. In this new biography, Richard Bradford brings his sharp, incisive style to one of the great and most controversial writers of the twentieth century. He considers Highsmith's bestsellers in the context of her troubled personal life; her alcoholism, licentious sex life, racism, anti-Semitism, misogyny and abundant self-loathing.

“[A] classic psychological thriller.”—USA Today Originally published in 1964, and the winner of the CWA Best Foreign Novel Award, Patricia Highsmith's *The Two Faces of January* is a chilling tale of suspense, suffused with her trademark slow, creeping unease. In a grubby Athens hotel, Rydal Keener is bored and killing time with petty scams. But

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when he runs into another American, Chester MacFarland, dragging a man's body down the hotel hall, Rydan impulsively agrees to help, perhaps because Chester looks like his father. Then Rydal meets Collete, Chester's younger wife, and captivated, becomes entangled in their sordid lives, as the drama marches to a shocking climax at the ruins of the labyrinth at Knossos. A film version of *The Two Faces of January*, starring Viggo Mortensen, Kirsten Dunst, and Oscar Isaac (*Drive*, *Inside Llewyn Davis*) is in production. Adapted by Academy Award nominee Hossein Amini (*Drive*), and produced by Working Title and Timnick Films (*The Talented Mr. Ripley*), it will be released later this fall. "An offbeat, provocative and absorbing suspense novel."—*The New York Times* "Patricia Highsmith is one of the few suspense writers whose work transcends genre."—*The Austin American-Statesman*

By the bestselling author of *The Talented Mr Ripley*, *Carol* and *Strangers on a Train* Too much love can be a bad thing. 'Highsmith was every bit as deviant and quirky as her mischievous heroes, and didn't seem to mind if everyone knew it' J. G. Ballard, *Daily Telegraph* David Kelsey has an invincible conviction that life is going to work out just as he has planned it - if he can just fix 'the situation'. His one true love, the brilliant, beautiful Annabelle, has married another man. But that doesn't mean they can't still be friends. And even though she is pregnant with her husband Gerald's baby, that surely doesn't mean she won't one day get back together with David. She still loves him, of that he is certain. David is sure she'll take him back, and, under an alias, is setting up a wonderful home for the two of them in a town close by. And everything is just about going to plan until things take a murderous turn, leaving David a desperate man on the run. By the bestselling author of *The Talented Mr Ripley*, *Carol* and *Strangers on a Train* This is the third novel in Highsmith's

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hugely influential, groundbreaking Ripley series, which began with *The Talented Mr Ripley*. Living on his French estate with his elegant heiress wife, Tom Ripley, on the cusp of middle age, is no longer the striving chancer of *The Talented Mr. Ripley*. Having accrued considerable wealth through a long career of crime, he tires of his idyllic retirement. Highsmith's chameleon longs to get back in the game, so when a friend needs a favour, he relishes the opportunity. Tom Ripley detests murder. Unless it is absolutely necessary. Wherever possible, he prefers someone else to do the dirty work. In this case, someone with no criminal record who can be manipulated to commit 'two simple murders' for a very generous fee. *Ripley's Game* is followed by *The Boy Who Followed Ripley* and *Ripley Under Water* 'The No. 1 Greatest Crime Writer' *The Times*

By the bestselling author of *The Talented Mr Ripley*, *Carol and Strangers on a Train* The continuing adventures of Ripley, played by Matt Damon in *The Talented Mr Ripley*. When a troubled young runaway arrives on Tom Ripley's French estate, he is drawn into a world he thought he'd left behind: the seedy underworld of Berlin, involving kidnapping plots, lies and deception. Ripley becomes the boy's protector as friendship develops between the young man with a guilty conscience and the older one with no conscience at all. *The Boy Who Followed Ripley* is followed by *Ripley Under Water*. Now part of American film and literary lore, Tom Ripley, "a bisexual psychopath and art forger who murders without remorse when his comforts are threatened" (), was Patricia Highsmith's favorite creation. In these volumes, we find Ripley ensconced on a French estate with a wealthy wife, a world-class art collection, and a past to hide. In (1970), an art forgery goes awry and Ripley is threatened with exposure; in (1980), Highsmith explores Ripley's bizarrely paternal relationship with a troubled young runaway, whose abduction

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draws them into Berlin's seamy underworld; and in (1991), Ripley is confronted by a snooping American couple obsessed with the disappearance of an art collector who visited Ripley years before. More than any other American literary character, Ripley provides "a lens to peer into the sinister machinations of human behavior" (John Freeman,). From the late mistress of suspense and noir fiction comes a chilling anthology of short fiction, featuring works from five of her classic short story collections combined into a single anthology. By the author of *The Talented Mr. Ripley*.

Reader's Guide available.

Reading level: 4 [red].

The first stage adaptation of Patricia Highsmith's famous crime novel *Tom Ripley* is a criminal with an ambiguous past. He is sent to Italy by a wealthy financier to try and coax home the rich man's son. In the process Ripley becomes both attracted and seduced, finding the murder the only way to deal with the situation. From that point Ripley tries to cover up his crime. Patricia Highsmith's beguiling tale of morality and amorality is given a dramatic rendering by contemporary dramatist Phyllis Nagy, who knew Highsmith in her later years in Paris. "Each play I see by Phyllis Nagy confirms me in the belief that she is the finest playwright to have emerged in the 1990s" (*Financial Times*)

By the bestselling author of *The Talented Mr Ripley*, *Carol* and *Strangers on a Train* Completed just months before Patricia Highsmith's death in 1995, *Small g* explores the labyrinthine intricacies of passion, sexuality, and jealousy in a charming tale of love misdirected. 'What is most remarkable in this novel is the empathy . . . with which Highsmith writes about gay men . . . one can imagine the small g existing, a piquant mixture of bohemianism and respectability, exactly as Highsmith describes it' Francis King, *Spectator* At the 'small g', a Zurich bar known for its not exclusively gay clientele, the

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lives of a small community are played out one summer. Rickie Markwalder is a designer whose lover Petey was brutally murdered. Rickie and his performing dog Lulu are regulars at the bar, as are vindictive Renate, a seamstress, and her teenage apprentice Luisa. Into their lives comes Teddie, impressionable and beautiful, and a catalyst for the series of events that will change everything. Patricia Highsmith's final novel is an intricate exploration of love and sexuality, the depths of spite and the triumph of human kindness. It is a work that, in the tradition of Shakespeare's *A Midsummer Night's Dream*, shows us how bizarre and unpredictable love can be. Small g, in the words of her biographer Andrew Wilson, is an 'extended fairy tale suggesting that...happiness is precarious and...romance should be embraced.'

This is the second novel in Highsmith's hugely influential, groundbreaking Ripley series. 'The No.1 Greatest Crime Writer' The Times Tom Ripley is now the owner of a beautiful estate in France, a wealthy art collector and married to an heiress. The Buckmaster Gallery is staging an exhibition by the celebrated artist, Derwatt, but an American collector claims that the expensive masterpiece he bought three years ago is a fake. It is, of course and he wants to talk to Derwatt - but Derwatt, inconveniently, is dead. Ripley needs the perfect solution to keep his role in the fraud a secret and his reputation clean, but not everyone's nerves are as steady as his. Especially when it comes to murder. *Ripley Under Ground* is an ingenious novel of masks and identity, illusion and reality, and is followed by *Ripley's Game*, *The Boy Who Followed Ripley* and *Ripley Under Water*.

The Boy Who Followed Ripley A Virago Modern Classic Virago Press

Patricia Highsmith's *The Price of Salt* is now a major motion picture (Carol) starring Cate Blanchett and

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Mia Wasikowska, directed by Todd Hayes A 2010 New York Times Notable Book A 2010 Lambda Literary Award Winner A 2009 Edgar Award Nominee A 2009 Agatha Award Nominee A Publishers Weekly Pick of the Week Patricia Highsmith, one of the great writers of twentieth-century American fiction, had a life as darkly compelling as that of her favorite "hero-criminal," the talented Tom Ripley. Joan Schenkar maps out this richly bizarre life from her birth in Texas to Hitchcock's filming of her first novel, *Strangers on a Train*, to her long, strange self-exile in Europe. We see her as a secret writer for the comics, a brilliant creator of disturbing fictions, and an erotic predator with dozens of women (and a few good men) on her love list. *The Talented Miss Highsmith* is the first literary biography with access to Highsmith's whole story: her closest friends, her oeuvre, her archives. It's a compulsive page-turner unlike any other, a book worthy of Highsmith herself.

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

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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...

Four men who reunite every year during hunting season in the woods of Maine, encounter a disoriented, incoherent stranger who drags the men into a terrifying struggle with a creature from another world, and their only chance for survival lies in their shared past.

By the bestselling author of *The Talented Mr Ripley*, *Carol* and *Strangers on a Train* 'The Glass Cell' has lost little of its disturbing power . . . Highsmith was a

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genuine one-off, and her books will haunt you' Daily Telegraph Philip Carter has spent six years in prison for a crime he didn't commit. On his release his beautiful wife is waiting for him. He has never had any reason to doubt her. Nor their friend, Sullivan. Carter has never been suspicious, or violent. But prison can change a man. In 1961, Patricia Highsmith received a fan letter from a prison inmate. A correspondence ensued and Highsmith became fascinated with the psychological traumas that incarceration can inflict.

When Ray Garrett's new bride commits suicide, his father-in-law, Ed Coleman, believes it must be murder, and is determined to track down Ray and kill him

Beautifully rejacketed as part of VINTAGE LOVES FILM Tom Ripley is struggling to stay one step ahead of his creditors, and the law, when an unexpected acquaintance offers him a free trip to Europe and a chance to start over. Ripley wants money, success and the good life and he's willing to kill for it. When his new-found happiness is threatened, his response is as swift as it is shocking. The psychopathic Ripley has been portrayed on screen by actors as diverse as John Malkovich, Alain Delon and Dennis Hopper. But in the recent stylish film adaptation of *The Talented Mr Ripley* Matt Damon took the title role, alongside Jude Law and Gwyneth Paltrow.

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By the bestselling author of *The Talented Mr Ripley*, *Carol* and *Strangers on a Train* 'Uncomfortable, frightening, compulsive and, worst of all, terribly believable. It's vintage Highsmith' *Time Out* On a stroll through Greenwich Village, security guard Ralph Linderman finds a wallet on the sidewalk. It belongs to Jack Sutherland, a wealthy aspiring artist, and it is his misfortune to have it returned to him - with all \$263 and credit cards untouched. Because now Ralph knows where Jack lives. Elsie Tyler is a beautiful young waitress - an innocent in New York - and Ralph feels he must protect her from 'bad company'. When he sees Elsie leaving Jack's apartment, he is not pleased. Not pleased at all. By the author of *The Talented Mr Ripley*, *Found in the Street* is an unsettling thriller that explores the bleakest alleyways of human desire.

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