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The Sandman, Miles Gibson, Random House Publishing Group, 1987, 0345342178, 9780345342171, 192 pages. William Mackerel Burton, a young man leading a double life, becomes obsessed with hunting down and murdering people at random.

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A box of dreams , David Madsen, 2003, Humor, 205 pages. The id is out of its box and scampering all over this often hilarious and surreally disturbing gothic romp. The narrator wakes from a dream of sexual assault on a train--or was

Mr. Romance , Miles Gibson, Sep 1, 2002, Fiction, 292 pages. Teenager Skipper shares his parent's boarding house with their lodgers, lovely Janet the bijou beauty and Senor Franklin, The volcanic literary genius. Life is sweet, until one

Judge Dredd The Complete Case Files 13, John Wagner, Aug 21, 2009, , 272 pages. .

The Centre of the Universe Is 18 Baedekerstrasse , Jonathan Gathorne-Hardy, 1985, Drama, 199 pages. .

Last Boat to Camden Town , Paul Charles, Nov 14, 2003, Fiction, 160 pages. Having resigned himself to bachelorhood, detective inspector Christy Kennedy finds himself becoming involved with a beautiful journalist in the wake of a young doctor's death

Einstein , Miles Gibson, Nov 15, 2004, , 281 pages. Charlie is woken one night to be told it's the end of the world. So what's he supposed to do about it? He can save himself by proving that he's performed one simple worthwhile

Spawn 4 , Todd McFarlane, Brian Holguin, Sep 19, 2007, , 480 pages. Classic Todd McFarlane and Greg Capullo art and story! Spawn featured in pivotal confrontations with The Violator, The Freak, Cy-Gor, and The Curse. Complete your Spawn library

The Straw Men , Michael Marshall, 2002, Fiction, 400 pages. One person wades through a seemingly unconnected series of events--a methodical mass killing in Pennsylvania, a missing girl in California, and the possible death of a couple in

Say a Little Prayer, Volume 1 , Dionne Warwick, 2008, Juvenile Fiction, 32 pages. Little D does not know what God wants her to be until her grandfather invites her to sing in church one Sunday..

In the electric Eden stories, Nick Arvin, Jan 28, 2003, Fiction, 207 pages. Ranging throughout history and across America, a collection of short stories explores the influence, benefits, and consequences of technology for human life and relationships..

When the Huffington Post ran a list of their favorite literary novelists to take the plunge into genre fiction, they included Gibson's *Einstein*: "Miles Gibson, one of the very few British authors to successfully pen a magical realism novel based in the UK, is known for his toying with genre. Maybe his most notable genre piece came in 2004 with sci-fi comedy *Einstein*, one of the genre's forgotten treasures." [7]

A splendidly macabre achievement. As an account of a descent into homicidal mania, it has seldom been bettered." - *Time Out*. "Confounds received notions of good taste-unspeakable acts are reported with an unwavering reasonableness essential to the comic impact and attesting to the deftness of Gibson's control" - T.L.S. Black comedy has never been blacker. Growing up in a small hotel in a shabby seaside town, Mackerel Burton has no idea that he is to grow up to become a slick and ruthless serial killer. A lonely boy, he amuses himself by perfecting his conjuring tricks, but slowly the magic turns to a darker kind, and soon he finds himself stalking the streets in search of random and innocent victims. He has become *The Sandman*.

This brace of mysteries from the UK were published in 1984 and 1985, respectively, and both explore the dark side of the soul. *Dancing with Mermaids* follows the odd goings-on in a seaside community, while *The Sandman* presents a young boy's freefall into loneliness, despair, and insanity as he evolves into a serial killer. Both have slightly erotic overtones. For all mystery collections.

This is the story of William "Mackerel" Burton, just your typical English child brought up with the same problems as the rest of us. But he decides that other peoples lives are so unbarable - for them - that the least he can do is put them out of their misery! Excellent read, so dark, so macabre, so cool!

Gibson can't be considered part of the American Noir genre because he's British, but his work shows definite influence of Thompson and Highsmith. *The Sandman* is the story of a serial killer, a man who kills because he enjoys it. He picks his victims randomly, his only criteria being that they look forlorn and unhappy and he is doing them a favor by removing them from the toils of this life. He rationalizes his murderous behavior by comparing his few victims to the inordinate number of those kill...more Gibson can't be considered part of the American Noir genre because he's British, but his work shows definite influence of Thompson and Highsmith. *The Sandman* is the story of a serial killer, a man who kills because he enjoys it. He picks his victims randomly, his only criteria being that they look forlorn and unhappy and he is doing them a favor by removing them from the toils of this life. He rationalizes his murderous behavior by comparing his few victims to the inordinate number of those killed through "acts of God." "You could call me a butcher but electric toasters kill more in a year than I could manage in a lifetime. There are men who . . . walk into the office each morning and get paid to dream of new ways to destroy the world. . . Let's have some lunch and think about radiation sickness. I frighten you because I work on a human scale But there are nightmares in the world so grand that your head could not contain them." Ironically, the turning point in his life comes when an old girlfriend is killed by her husband, a butcher. Not for the faint-hearted.(less)

I absolutely loved this book. It was a random finding for me, picked up at a library sale and has sat on my shelf for about 3 years. I chose to read it last night due to it's short length and was pleasantly surprised to find one of my new favorite books. The story surrounds a strange man nicknamed "Mackerel" and his spiral into murder and psychosis. He, however, is very lovable and the pages are abundantly humorous. Read this book if you want something poetic and intelligent with a dark story.

A reissue of a novel, first published in 1985, set in a Dorset fishing village that has been isolated from its neighbours for centuries. But mysterious events are unfolding as a seer is haunted by demons, young boys plot sexual crimes, and the doctor turns to a medicine older than his own. From the author of *THE SANDMAN*.

Miles's presence on the web takes many and varied forms. But this is only as befits a writer who has been favourably compared to, inter alia, Ian McEwan (in the FT), Garcia Marquez (in *Country Life*), Poe (the *United Press*), Swift (the *Sydney Morning Herald*), Mervyn Peake (the

Literary Review), Martin Amis (the TLS), Dylan Thomas (the Evening Standard), Evelyn Waugh (the Observer) and even David Lynch (Time Out). I can assure you that you will enjoy the chase if, Alice-like, you venture down the electronic rabbit-hole in pursuit of his fugitive shade.

The official Miles Gibson website with extended details of both his writings and artworks is here. His [The Author Notes](#) blog, which he has described to me as [nothing but mischief](#), and which I can recommend highly enough, is here. And his fabulous Tumblr page of hand-inked collage-postcards is here.

Let us say a little, then, of Gibson's notorious Sandman, one William Burton by name, who is seen to grow up in a small hotel in a shabby English seaside town, lonely and inclined to practise conjuring tricks. Fully grown he turns to magic of a darker kind, and takes to walking abroad at night, predatory, on the streets of London.

As Miles reflects in his new preface to the novel in *Finds*: [I hadn't intended to shock the reader with a eulogy for a serial killer. I'd created a monster, perhaps, but like any proud parent I'd loved him enough to forgive his crimes and misdemeanours and felt comfortable enough in his company to regard the narrative as a lament for a lost soul, an erotic fantasy, a pitch-black comedy](#);

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