

# Praise for Jonathan Woods' Previous Books

"*Bad Juju* is hallucinatory, hilarious, imaginative noir."—New York Magazine

"The 19 tales of erotic or absurdist noir in *Bad Juju* are lively, imaginative, sometimes parodic, often darkly funny, accurately likened on the back-cover blurb to opium dreams and Quentin Tarantino...all executed with enormous skill by a writer of formidable talent."—Jon L. Breen, two-time Edgar Award-winning critic, in *Ellery Queen Mystery Magazine*

"Violence, sex, and gonzo plot twists fuel Woods' diverting collection of 19 stories, most set in sun-and-blood-drenched borderlands. *Bad Juju* amps up the volume to 11...Throughout, a penchant for vivid imagery slaps the reader around like a boxing bag."—*Publishers Weekly*

"*Bad Juju* delivers a dance of life and death that soars and plummets like Fred Astaire on methamphetamine."—Booklist

"*Bad Juju* is unlike anything else you'll read this week. Or month. Or, probably, year...like a fever dream of noir."—Bill Crider's *Pop Culture Magazine.com*

"Jonathan Woods has arrived. *A Death in Mexico* is a great and telling ride south of the border into madness and mayhem. I loved it."

—Michael Connelly, author of the Harry Bosch crime novels

*A Death in Mexico* takes us deep into a world of darkness, capturing that same blend of bleakness and all-consuming corruption that drives Orson Welles' classic film noir *Touch of Evil*."—Bill Ott, Editor/Publisher, Booklist

"*A Death in Mexico* is an outrageous and unruly mescal-soaked murder mystery...adventurous readers will savor Woods' unorthodox mélange of sex and slaughter under the sun...Instead of Chandler or any of the usual suspects, Woods' style is more suggestive of Henry Miller by way of Graham Greene."—*Los Angeles Review of Books*

"Jonathan Woods, the author of the fine thriller *A Death in Mexico* and the short story collection *Bad Juju*, offers up in *Phone Call from Hell* another fistful of fantastic short fiction featuring people whose lives are seriously out of whack...Cleverly written and deeply, often hilariously, twisted."—Booklist

"*Phone Call from Hell* may be a masterpiece of noir fiction...Wickedly humorous.

—ForeWord Review

*Kiss the Devil Good Night* is a sharp, contemporary crime novel with classic genre elements. A gleefully convoluted final act includes Nazis, unexpected deaths, and an over-the-top villainous plot."—*Kirkus Reviews*

"*Kiss the Devil Good Night* is the literary equivalent of a Big Daddy Roth drawing: all bulging eyeballs, lolling tongues, and high-octane propulsion. Like Hunter S. Thompson crossbred with [60's pulp writer] Gil Brewer, Woods revels in paranoia, hallucinations, hapless saps, and language both playful and profane. Exuberantly shotgunning pulp-fiction clichés (from Mexican sojourns to Nazi scientists), he slathers on film noir homage and shakes until it explodes like the radioactive suitcase at the end of *Kiss Me Deadly*."—Booklist

"Woods is the David Lynch of short crime fiction."—*Spinetingler Magazine*

"If you crossed the Coen brothers with Kurt Vonnegut, then threw in some Jim Thompson along with a couple of dollops of vintage Quentin Tarantino, you'd come up with a writer very much like Jonathan Woods."—Ben Fountain, author of *Brief Encounters with Che Guevara* and *Billy Lynn's Long Halftime Walk*