

Pop Goes the Weasel (Alex Cross)

By James Patterson

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Detective Alex Cross is back-and he's in love. But his happiness is threatened by a series of chilling murders in Washington, D.C., murders with a pattern so twisted they leave investigators reeling. Cross's pursuit of the killer produces a suspect, a British diplomat named Geoffrey Shafer. But proving he's the murderer becomes a potentially deadly task. As Shafer engages in a brilliant series of surprising countermoves, Alex and his fiancee become hopelessly entangled with the most memorable nemesis Cross has ever faced.

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Pop Goes the Weasel (Alex Cross) By James Patterson Bibliography

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Editorial Review

Amazon.com Review
Likened to a "young Muhammad Ali," Alex Cross, the Porsche-driving profiler, doctor, detective, and father of two has seen his fair share of vicious killers. From a bloodthirsty butcher who came after his family (*Cat and Mouse*) to a devilish duo working cross-country (*Kiss the Girls*), Cross has managed to outmaneuver all of his enemies. Until he meets the Weasel.

A series of killings in the forgotten, crime-infested ghettos of southeast D.C. has sent Cross and his 6'9" 250-pound partner, John Sampson, in search of the "Jane Doe" killer. However, their racist, tyrannical boss George Pitman orders them to stay out of the southeast and investigate the high-profile murder of a wealthy white man. Cross already has suspicions that the murders are linked, but when Sampson's ex turns up in an abandoned southeast warehouse kicked to death, the two detectives carry on with their original investigation. Meanwhile, Cross's longtime love, Christine (*Cat and Mouse*), has taken prominence in his life, and it looks as if the two will finally get hitched--with one glitch: Cross puts everything he loves in jeopardy as he obsessively goes after the Weasel.

Akin to a slick Hollywood action flick, *Pop Goes the Weasel* doesn't have time for meaningful character development or thoughtful moral analysis. And it doesn't need to. Its winning formula is based on short scenes (chapters average about 3 pages), addictive plot progression, and mean dialogue: "Sampson sighed and said, 'I think her tongue is stapled inside the other girl. I'm pretty sure that's it, Alex. The Weasel stapled them together.' I looked at the two girls and shook my head. 'I don't think so. A staple, even a surgical one, would come apart on the tongue's surface.... Crazy glue would work." --*Rebekah Warren*

From Publishers Weekly
Patterson dedicates his latest (after 1998's When the Wind Blows) to "the millions of Alex Cross readers who so frequently ask 'Can't you write faster?'" Those readers won't be disappointed: the successful formula is in high gear, with the Washington, D.C., psychologist/homicide detective up to his ears in unsolved murders. This tale features a duplicitous villain, a glut of dirty office politics and the inevitable threat to someone Cross just can't live without. A highly moral character, Cross is now firmly rooted in many imaginations as Morgan Freeman, who played him in the film version of Kiss the Girls. When he's not caring for Damon and Jannie, his two young children, Cross takes boys to visit their fathers in prison and works in a soup kitchen. After his boss, Chief Pittman, refuses to believe that a serial killer is striking in the neglected Southeast section, Cross and four other officers work extra hours on their own, the only ones who really care. Readers learn early on that the killer is a British diplomat, Geoffrey Shafer, a chilling madman ostensibly holding his sanity together with drugs. Shafer is obsessed with a real-life version of a computer game called the Four Horsemen, during which he masquerades as a taxi driver who kills his unsuspecting passengers. If Shafer is almost too good to be trueAanother fictional psychopath with infinite resourcesAPatterson is shrewd enough to show him making mistakes (like forgetting to wash) as he comes apart at the seams. The killer is caught in the middle of the narrative, setting the scene for a bold courtroom drama. Even the disappearance of Cross's new lady love (his wife was killed in a previous book) is less of a clich?d device than a ritual sacrifice as Patterson's well-oiled suspense machine grinds away with solid precision. 1 million first printing; $1 million ad/promo; 14-city author tour; Time Warner audio. (Oct.)
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From Library Journal
Alex Cross, last seen in Cat & Mouse, returns in Patterson's best book to date. With his fianc?e, Christine, by

his side, Alex has regained the happiness he lost. He can't stay happy for long, of course, and his nemesis this time is Geoffrey Shafer, the Weasel. Shafer is a British diplomat who lives a secret life; he murders people during a fantasy game he plays with three other men around the globe. Alex doesn't know it, but he and the people he cares about are the newest pawns in the game. Even with implausible situations and an absurdly evil villain, the book is impossible to put down. Patterson has another guaranteed best seller on his hands, and fans will be clamoring for the next Alex Cross adventure.AJeff Ayers, Seattle P.L.
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Users Review

From reader reviews:

Gilbert Johnson:

This Pop Goes the Weasel (Alex Cross) book is not really ordinary book, you have it then the world is in your hands. The benefit you get by reading this book is actually information inside this book incredible fresh, you will get info which is getting deeper you actually read a lot of information you will get. This specific Pop Goes the Weasel (Alex Cross) without we comprehend teach the one who reading through it become critical in considering and analyzing. Don't be worry Pop Goes the Weasel (Alex Cross) can bring if you are and not make your bag space or bookshelves' turn into full because you can have it with your lovely laptop even cellphone. This Pop Goes the Weasel (Alex Cross) having good arrangement in word along with layout, so you will not sense uninterested in reading.

James Wendler:

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