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Ginmill Closes Matthew
Scudder 6 Lawrence Block

When The Sacred Ginmill Closes Matthew Scudder 6 Lawrence Block

*Keller is your basic urban
Lonely Guy. He makes a
decent wage, lives in a
nice apartment. Works the
crossword puzzle. Watches
a little TV. Until the
phone rings and he packs a
suitcase, gets on a plane,
flies halfway across the
country...and kills
somebody. It's a living.
But is it a life? Keller's
not sure. He goes to a*

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shrink, but it doesn't work out the way he planned. He gets a dog, he gets a girlfriend. He gets along.

To escape punishment for a murder he didn't mean to commit, insurance man Don Barshter has to take on a new identity: Nathaniel Crowley, ferocious up-and-comer in the New York mob. But can he find safety in the skin of another man...a worse man...a sinner man...? Now appearing for the first time under Block's real name!

In the dark days, in a sad

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*and lonely place, ex-cop
Matt Scudder is drinking
his life away -- and doing
"favors" for pay for his
ginmill cronies. But when
three such assignments
flow together in dangerous
and disturbing ways, he'll
need to change his
priorities from boozing to
surviving.*

*A superb thriller from the
writer of A WALK AMONG THE
TOMBSTONES. Scudder is a
witness to a heist in an
illegal drinking den, and
the owners would like him
to find the culprits,
while another witness
wants him to investigate*

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the murder of his wife.

A Stab in the Dark

**A MATTHEW SCUDDER CRIME
NOVEL**

*Heavy Drinking, White
Masculinity and the Hard-
boiled Detective in
American Culture*

*The Mayor of MacDougal
Street*

Ride the Lightning

*The fifteenth Matt Scudder
mystery from NEW YORK*

*TIMES bestseller Lawrence
Block. Byrne and Susan*

*Hollander stroll home from a
concert on a fine summer's
evening in New York. Some
hours later, their daughter*

Kristin arrives home to discover her parents brutally killed and the house ransacked. She also finds she is now a very young millionaire. A few days later the police trace the two killers to an apartment in Coney Island, and both are dead. One killed the other before turning the gun on himself - at least that's the way it looks. So that's another case solved. But for Matt Scudder it's only the beginning. The more he looks into it, the more things look wrong to him. There's a murderer out there, and he's just getting started. Pitted in a

deadly game of cat and mouse, Scudder is up against the most resourceful and diabolical killer of his career. Matthew Scudder, with his eye keenly on retirement, unofficially investigates the suspicious online suitor of an acquaintance, and finds his own life in grave danger. Evan Michael Tanner hasn't slept in more than a decade—not since a small piece of battlefield shrapnel invaded his skull and obliterated his brain's sleep center. Still, he's managed to find numerous inventive ways to occupy his waking hours.

Tanner is a card-carrying member of hundreds of international organizations, from the Internal Macedonian Revolutionary Order to the Flat Earth Society—not because he believes in their myriad lost causes, he's simply a joiner by nature. Besides, it gives him something to do. The Russians think Tanner is a CIA operative on a covert mission. The CIA is certain he's a Soviet agent. Actually, he's in Turkey pursuing a fortune in hidden Armenian gold. But Tanner's up for anything, including a little spycraft, if it helps him reach his big

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***payday. And if need be, he'll
even start a small revolution . .***

.

***Hoping to win over the
beautiful Francine, Chip
Harrison is astonished when
an attempt is made on his life,
an event that places him at the
forefront of a fast-paced
investigation. Original.***

***A Dance at the
Slaughterhouse
A Matthew Scudder Crime
Novel***

***When the Sacred Ginmill
Closes***

***Sinner Man
Everybody Dies***

Nobody knows better than

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Matthew Scudder how far down a person can sink in this city. A young prostitute named Kim knew it also—and she wanted out. Maybe Kim didn't deserve the life fate had dealt her. She surely didn't deserve her death. The alcoholic ex-cop turned p.i. was supposed to protect her, but someone slashed her to ribbons on a crumbling New York City waterfront pier. Now finding Kim's killer will be Scudder's penance. But there are

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lethal secrets hiding in the slain hooker's past that are far dirtier than her trade. And there are many ways of dying in this cruel and dangerous town—some quick and brutal ... and some agonizingly slow. I began writing about Matthew Scudder in the mid-1970s. The first novel, *The Sins of the Fathers*, appeared in 1975, and *A Drop of the Hard Stuff*—the 17th and most recent—was published in 2011. Over the years Scudder has

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also been featured in 11 short works of fiction; By the Dawn's Early Light, which first appeared in Playboy in 1984, is the third of them. I had thought Scudder's career was finished with the publication of the fifth novel, Eight Million Ways to Die. But I'd promised a short story to Bob Randisi for a private eye anthology (The Eyes Have It) and By the Dawn's Early Light was it; it got Scudder back in

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business, and in the process won an Edgar Allan Poe award and became my first story to appear in Playboy. A year later, I saw a way to make a larger story out of it, adding a second plotline and giving the original story more dimension, and the result was *When the Sacred Ginmill Closes*, which many readers have chosen as their favorite Scudder novel. But it seems to me that the short story holds up, and I hope you enjoy

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it. By the Dawn's Early
Light is included in The
Night and the Music, my
collection of all 11
Matthew Scudder short
stories, available as an
eBook and in handsome
trade paperback form.
When the quiet Little
Vestry of St. Matthew's
Church becomes the blood-
soaked scene of a double
murder, Scotland Yard
Commander Adam Dalgliesh
faces an intriguing
conundrum: How did an
upper-crust Minister
come to lie, slit throat
to slit throat, next to

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a neighborhood derelict
of the lowest order?
Challenged with the
investigation of a crime
that appears to have
endless motives,
Dalglish explores the
sinister web spun around
a half-burnt diary and a
violet-eyed widow who is
pregnant and full of
malice--all the while
hoping to fill the gap
of logic that joined
these two disparate men
in bright red death. . .
.

No one thought Curtis
Colt had been railroaded

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for the shooting of a liquor store owner, least of all St. Louis private investigator Alo Nudger. It had been an open-and-shut case of cold blooded murder, and the people of Missouri were just waiting for Colt to be strapped into the electric chair-after all, three eyewitnesses couldn't be wrong. But as time runs out on the convicted killer, Nudger receives a call from Candy Ann Adams, Colt's fianc , who insists he's innocent, because she

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knows who really pulled the trigger. Despite his better judgment, Nudger takes the case, finding the trail cold and witnesses colder still. But, just as he prepares to abandon the case and leave Colt to his fate, Nudger comes across new evidence that convinces him that maybe Candy Ann is right, maybe the wrong man has been sentenced to 'ride the lightning'... A novel based on his Edgar Award-winning story. By the author of Single White

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Female.

A Matthew Scudder Story
#3

A Long Line Of Dead Men
The Sins of the Fathers
The Matthew Scudder
Stories

The Devil Knows You're
Dead

**From NEW YORK TIMES bestseller
Lawrence Block. In Manhattan
thirty-one men have been
meeting annually for years. Their
private club meets only to record
the passage of time and give
toast to the joys of life. But
suddenly they are dying at an
alarming rate and one of their
number begins to suspect that
something more than bad luck is**

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at work. For private eye Matt Scudder, the case is one of the most baffling he's faced. Can the deaths really be a bizarre series of suicides and violent accidents? Or is there is a pattern behind the random play of tragedy? Is there a murderer at work and can he be stopped before the victims run out?

Attorney Henry Griswald has a secret: the truth behind the tragic events the world knew as the Chatham School Affair, the controversial tragedy that destroyed five lives, shattered a quiet community, and forever scarred the young boy. Layer by layer, in The Chatham School Affair, Cook paints a stunning portrait of a woman, a school, and a town in which passionate

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violence seems impossible...and inevitable. "Thomas Cook's night visions, seen through a lens darkly, are haunting," raved the New York Times Book Review, and The Chatham School Affair will cement this superb writer's position as one of crime fiction's most prodigious talents, a master of the unexpected ending.

A blistering Matt Scudder novel. Matt Scudder is well and truly off the booze, but he still spends time with some of his old drinking pals including Mick Ballou - an Irish American who operates more often than not on the wrong side of the law. Mick is worried - a garage full of bourbon has been ripped off and two of his henchman killed in cold

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blood. Somebody is muscling in on Micks patch and he wants Scudder to look into it. Matt reluctantly agrees to take a look but won't promise a result. On the way home he is attacked by somebody wants him off Mick's case. The following weekend Matt's mentor from AA is shot dead at point blank range when Scudder is in the men's room of the restaurant where the 2 had met for dinner - Matt knows it should have been him. Now the case is personal and no matter that he's warned off by his ex-colleagues in the NYPD and his wife Elaine, this is one he is going to see out to the end. The crime fiction canopy's a broad one, with room to give shelter to writing of all sorts, as

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editor Lawrence Block shows with At Home in the Dark: "Some of these stories have one or both feet planted in another genre. James Reasoner's story is a period western, Joe Lansdale's is bleakly dystopian, and Joe Hill's novelette slithers through a little doorway into another world. "And now that I've singled out those three, I suppose I should go ahead and list the rest of the gang: N. J. Ayres, Laura Benedict, Jill D. Block, Richard Chizmar, Hilary Davidson, Jim Fusilli, Elaine Kagan, Warren Moore, Joyce Carol Oates, Ed Park, Nancy Pickard, Thomas Pluck, Wallace Stroby, and Duane Swierczynski. "If you're looking for a common denominator, two come to mind. They're all dark stories, with

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nothing cozy or comforting about them. And every last one of them packs a punch. Which is to say that they're all very much At Home in the Dark--and we can thank O. Henry, master of the surprise ending, for our title. 'Turn up the lights, ' he said on his deathbed. 'I don't want to go home in the dark.'"

A Matthew Scudder Novel

Strange Highways

At Home in the Dark

The Sacred Ginmill Closes

The Night and the Music

"A brand-new collection of all the Matthew Scudder short stories, ranging over a half century of Scudder's life." -- from authors website.

When the Sacred Ginmill

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Closes Harper Collins

The pretty young prostitute is dead. Her alleged murderer—a minister's son—hanged himself in his jail cell. The case is closed. But the dead girl's father has come to Matthew Scudder for answers, sending the unlicensed private investigator in search of terrible truths about a life that was lived and lost in a sordid world of perversion and pleasures.

Joey Shannon, an alcoholic whose life has been going nowhere for 20 years, returns to his hometown for the funeral of his father. As he

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leaves town, he gets a mysterious second chance to relive the night in 1975 when his life began its downward spiral: to both literally and figuratively take the road that he didn't originally take. On this road he is supremely tested by conflict with his successful and charismatic older brother P.J., by conflict between his cynicism and his lost faith, and by conflict between the ultimate good and evil.

**Walk Among the Tombstones
When The Sacred Ginmill
Closes
Random Walk**

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A Strange Kind of Love A Novel

Small-time stoolie, Jake "The Spinner" Jablon, made a lot of new enemies when he switched careers, from informer to blackmailer. And the more "clients", he figured, the more money -- and more people eager to see him dead. So no one is surprised when the pigeon is found floating in the East River with his skull bashed in. And what's worse, no one cares -- except Matthew Scudder. The ex-cop-turned-private-eye is no conscientious avenging angel. But he's

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*willing to risk his own
life and limb to confront
Spinner's most murderously
aggressive marks. A job's
a job after all -- and
Scudder's been paid to
find a killer -- by the
victim...in advance.*

*Through close readings of
fiction, film, and
television, "The Sacred
Ginmill Closes" provides a
cultural history of the
heavy-drinking hard-boiled
detective in his twentieth-
century cultural prime.*

*Emergent in the
Prohibition era, hard-
boiled fiction comprised a
cultural response to both*

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the real and imagined effects of national prohibition. In portraying the Prohibition era's corrupt and violent public sphere, early hard-boiled fiction by authors like Dashiell Hammett contrasted heavy drinking masculine authority figures, often private detectives, with transgressively greedy and excessively thirsty women whose participation in the public sphere and in masculine behaviors like heavy drinking represented both the cause and ongoing effects of the temperance

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movement's culminating legislative success. Having helped to pass a Constitutional amendment, temperance women were perceived not only to have eliminated the saloon, the semi-public space for masculine homosocial conviviality. According to the alcoholic semiotics of hard-boiled detective fiction, women also corrupted the public sphere by infusing that previously masculine sphere with transgressive feminine greed, represented by the excessive alcoholic thirst

of the genre's femmes fatales. The gendered semiotics of heavy drinking in hard-boiled detective fiction outlived the genre's origins in the Prohibition era. Raymond Chandler's post-Repeal novels cemented the symbolic role of the alcoholic femme fatale, and she and the heavy-drinking detective survived through the post-World War II era despite (and in fact because of) changing ideas about heavy drinking that gained prominence along with the mutual help organization

Alcoholics Anonymous. The racial erasures in the genre's nostalgia for an imagined masculine saloon past were of little consequence for heavy-drinking hard-boiled masculinity's continued cultural relevance through the mid-twentieth century. By the mid-1970s, however, second-wave feminism and new public health concerns about the harm heavy drinkers caused others fundamentally challenged the moral authority of the heavy-drinking hard-boiled masculine hero. While heavy-drinking detectives

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like Lawrence Block's private eye Matthew Scudder grappled with the social harm of which they were capable when drinking, hard-boiled detectives also fought increasingly against masculine serial-killer antagonists rather than the femmes fatales that once had been the genre's very embodiment of corruption and violence. The proliferation of hard-boiled women detectives since the late twentieth century, and especially heavy-drinking women detectives in recent texts

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like the HBO series True Detective, suggest that the gendered alcoholic semiotics of mid-twentieth century hard-boiled detective fiction no longer reflect widely shared ideas about white American masculinity and femininity.

A deranged derelict, a crazed Vietnam vet, has been arrested for gunning down successful young lawyer Glenn Holtzmann at a corner phone booth on Eleventh Avenue -- and the suspect's brother wants p.i. Matthew Scudder to prove the madman innocent.

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But Scudder's curiosity and dedication are leading him to dark, unexplored places in his own heart...and to passions and secrets that could destroy everything he loves.

When a cop's high school sweetheart asks L.A.-based sleuth Elvis Cole to investigate the doings of her lover, Cole soon finds himself in a world of dirty cops and deadly hijinks

*In the Midst of Death
Time to Murder and Create
Hit Man*

By the Dawn's Early Light

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***The Thief Who Couldn't
Sleep***

I'd no sooner finished
CARLA, my first book for
Midwood Tower, than Harry
Shorten asked for another.
I'd just returned to Antioch
College, where after two
years as an undistinguished
student I'd dropped out for
a year to hang on to a
summer job at Scott
Meredith's literary agency
and bucket shop. It was
wonderful training, but
after a year there I decided
I should go back to school,
where I had a chance to
assume the editorship of the
school newspaper. So there I
was in Yellow Springs, Ohio,
taking a batch of English

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courses, and I had a publisher who wanted me to write a book. What'll it be, Larry—a paper on Tobias Smollett and the Great Chain of Being, or 50,000 words of soul-searching and sex for Harry Shorten? 50,000 words for which I'd be paid \$600? No contest, really. The story concern a has-been writer trying to get back in the game, and all these years later I find it interesting that this young wannabe was already picturing himself on the way down and out. A fellow named Craig said some nice things in his Amazon review, which vanished when an earlier edition went off the boards,

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so I'll excerpt it here:

"The protagonist Dan Larkin is an aspiring author, like Block himself, and it's downright eerie how many aspects of Dan's fictional life would end up paralleling the arc of Block's own life over the next 25 years: the progression from obscure pulp writer to eventual best-seller stardom, the women, the binge drinking, and the eventual spiral into alcoholism. . . "There are flashes of some really good writing. The narrator's voice resembles shades of Matt Scudde at times. It doesn't quite match up to the plot, which is mostly

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devoid of gritty realism and tension. There is a very funny chapter detailing a ten-day drinking binge that presages passages in *After the First Death* and *When the Sacred Gin Mill Closes*.

There's a memorable scene of frank and unexpected violence during an encounter with an older woman. Above all, the author's young-eyed enthusiasm for the publishing industry and the life of being a professional writer shines through despite an affected veneer of world-weariness." My guess is that some of the writing stuff is interesting. Interesting, too, is the title-which was

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not my idea, in case you were wondering. I have no idea what title I hung on it, but Harry or one of his elves went for A STRANGE KIND OF LOVE. Meanwhile, my very first novel, a sensitive lesbian coming-of-age effort which I'd called SHADOWS, was in the process of being accepted over at Fawcett Books for their Crest imprint. (They were the first publisher to see it, and in fact had it in hand before I wrote the opening sentence of CARLA, but Harry could commission two books and publish them both in less time than Fawcett could read a manuscript and reach a

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decision.) And when they did say yes to it, and when I'd revised it to their satisfaction, they changed my pen name (from Rhoda Moore to Lesley Evans, for reasons no one ever explained) and my title from SHADOWS to STRANGE ARE THE WAYS OF LOVE. A STRANGE KIND OF LOVE and STRANGE ARE THE WAYS OF LOVE? Really? I don't think I've ever used the word "strange" in a title since, and doubt I ever shall. Unless, of course, I were to write a politically incorrect novel of a young gay man's coming out, but I don't think so. Besides, STRANGE FRUIT only works if you can get Billie

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Holiday to sing it. The cover, as I've just learned from Lynn Munroe's wonderful website, is by Rudy Nappi (1923-2015), who was for 20 years the principal cover artist for the Hardy Boys and Nancy Drew mysteries. The rumor that his cover for A STRANGE KIND OF LOVE was adapted from a rejected Nancy Drew cover strikes me, I have to say, as fanciful. But what do I know?

Dave Van Ronk (1936-2002) was one of the founding figures of the 1960s folk revival, but he was far more than that. A pioneer of modern acoustic blues, a fine songwriter and arranger, a powerful singer,

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and one of the most influential guitarists of the '60s, he was also a marvelous storyteller, a peerless musical historian, and one of the most quotable figures on the Village scene. The Mayor of MacDougal Street is a first-hand account by a major player in the social and musical history of the '50s and '60s. It features encounters with young stars-to-be like Bob Dylan, Tom Paxton, Phil Ochs, and Joni Mitchell, as well as older luminaries like Reverend Gary Davis, Mississippi John Hurt, and Odetta. Colorful, hilarious, and engaging, The Mayor of MacDougal Street is

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a feast for anyone interested in the music, politics, and spirit of a revolutionary period in American culture

Facing his demons in his first year of sobriety, Matthew Scudder finds himself on the trail of a killer. When Scudder's childhood friend Jack Ellery is murdered, presumably while attempting to atone for past sins, Scudder reluctantly begins his own investigation, with just one lead: Ellery's Alcoholics Anonymous list of people he wronged. One of them may be a killer, but that's not necessarily Scudder's greatest danger. Immersing

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himself in Ellery's world may lead him right back to the bar stool. In a novel widely celebrated by critics and readers, Lawrence Block circle back to how it all began, reestablishing the Matthew Scudder series as one of the pinnacles of American detective fiction.

"Right up there with Mr. Block's best . . . A Drop of Hard Stuff keeps us guessing." -- Tom Nolan, Wall Street Journal

This is a city that seduces dreamers . . . then eats their dreams. Matthew Scudder understands the futility of his search for a longtime missing Midwestern innocent who wanted to be an

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actress in the vast meat-grinder called New York City. But her frantic father heard that Schudder is the best—and now the ex-cop-turned-p.i. is scouring the hell called Hell's Kitchen looking for anything that might resemble a lead. And in this neighborhood of the lost, he's finding love—and death—in the worst possible places.

All the Flowers Are Dying
Eight Million Ways to Die
The Chatham School Affair
A Memoir

A Ticket to the Boneyard
*Twelve years ago, Matthew
Scudder lied to a jury to put
James Leo Motley behind bars.
Now the ingenious psychopath is*

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free. And the alcoholic ex-cop-turned-p.i. must pay dearly for his sins. Friends and former lovers -- even strangers unfortunate enough to share Scudder's name -- are turning up dead. Because a vengeful maniac is determined not to rest until he's driven his nemesis back to the bottle...and then to the boneyard.

The first novel in Mickey Spillane's classic detective series starring hard-boiled private eye Mike Hammer. I, the Jury is a double-strength shot of sex, violence, and action that is vintage Spillane all the way. It's a tough-guy mystery to please even the most bloodthirsty of fans. On the trail of a deadly al-Qaeda operative, Gabriel Allon returns

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in a spellbinding story of deception, power, and revenge by the #1 New York Times bestselling "world-class practitioner of spy fiction" (Washington Post). Gabriel Allon—art restorer and spy—is about to face the greatest challenge of his life. An al-Qaeda suspect is killed in London, and photographs are found on his computer—photographs that lead Israeli intelligence to suspect that al-Qaeda is planning one of its most audacious attacks ever, aimed straight at the heart of the Vatican. Allon and his colleagues soon find themselves in a deadly duel of wits against one of the most dangerous men in the world—a hunt that will take them across Europe to the Caribbean

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and back. But for them, there may not be enough of anything: enough time, enough facts, enough luck. All Allon can do is set his trap—and hope that he is not the one caught in it.

Matthew Scudder knows that justice is an elusive commodity in the big city, where a harmless man can be shot dead in a public place criminals fly free through holes in a tattered legal system. But now a vigilante is roaming among the millions, executing those he fees deserve to die. He calls himself "The Will of the People"—an ingenious serial killer who announces his specific murderous intentions to the media before carrying through on his threats. A child molester, a Mafia don, a violent anti-

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abortionist—even the protected and untouchable are being ruthlessly erased by New York's latest celebrity avenger. Scudder knows that no one is innocent—but who among us has the right to play God? It is a question that will haunt the licensed p.i. on his journey through the bleak city grays, as he searches for the sanity in urban madness. . .and for a frighteningly efficient killer who can do the impossible.

Hope To Die

A Drop of the Hard Stuff

A Matt Scudder Mystery

Free Fall

A Taste for Death

Bad cop Jerry Broadfield didn't make any friends on the force when he volunteered to squeal to

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an ambitious d.a. about police corruption. Now he's accused of murdering a call girl. Matthew Scudder doesn't think Broadfield's a killer, but the cops aren't about to help the unlicensed p.i. prove it -- and they may do a lot worse than just get in his way.

Bernie Rhodenbarr is a personable chap, a good neighbor, a passable poker player. His chosen profession, however, might not sit well with some. Bernie is a burglar, a good one, effortlessly lifting valuables from the not-so-well-protected abodes of well-to-do New Yorkers like a modern-day Robin Hood. (The poor, as Bernie would be the first to tell you, alas, have nothing worth stealing.) He's not

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perfect, however; he occasionally makes mistakes. Like accepting a paid assignment from a total stranger to retrieve a particular item from a rich man's apartment. Like still being there when the cops arrive. Like having a freshly slain corpse lying in the next room, and no proof that Bernie isn't the killer. Now he's really got his hands full, having to locate the true perpetrator while somehow eluding the police -- a dirty job indeed, but if Bernie doesn't do it, who will?

There is no accolade or major mystery award that has not already been bestowed upon Lawrence Block. His acclaimed crime novels are asintelligent, provocative, and

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emotionally complex as they are nerve-tighteningly intense. And perhaps the most respected of his myriad works are the Matthew Scudder books -- masterworks of suspenseful invention featuring a remarkable protagonist rich in conscience and character, with all the flaws that his humanity entails. This is the detective novel as high art. A Dance At The Slaughterhouse In Matt Scudder's mind, money, power, and position elevate nobody above morality and the law. Now the ex-cop and unlicensed p.i. has been hired to prove that socialite Richard Thurman orchestrated the brutal murder of his beautiful, pregnant wife. During Scudder's hard drinking years, he left a piece

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of his soul on every seedy corner of the Big Apple. But this case is more depraved and more potentially devastating than anything he experienced while floundering in the urban depths. Because this investigation is leading Scudder on a frightening grand tour of New York's sex-for-sale underworld -- where an innocent young life is simply a commodity to be bought and perverted ... and then destroyed. Book description to come.

Burglars Can't Be Choosers
I, the Jury
Out on the Cutting Edge
Even the Wicked