



Killer in the Rain

Raymond Chandler, ??? ???? (Translator)

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***Killer in the Rain* collects together eight classic short stories by Raymond Chandler.**

It was in the pulp detective magazines of the 1930s that Raymond Chandler's definitive take on the hard-boiled detective story first appeared. Here then, from the well-thumbed pages of 'Black Mask' and 'Dime Detective Magazine', are eight of his finest stories including 'The Man Who Liked Dogs', 'The Lady in the Lake' and 'Bay City Blues'. Sharper than a hoodlum's switchblade, more exciting than an unexpected red-head and stronger than a double shot of whisky, they are packed full of the punchy poetry and laconic wit that makes Chandler the undisputed master of his genre.

'Anything Chandler writes about grips the mind from the first sentence' *Daily Telegraph*

'One of the greatest crime writers, who set standards others still try to attain' *Sunday Times*

'Chandler is an original stylist, creator of a character as immortal as Sherlock Holmes' Anthony Burgess

Best-known as the creator of the original private eye, Philip Marlowe, Raymond Chandler was born in Chicago in 1888 and died in 1959. Many of his books have been adapted for the screen, and he is widely regarded as one of the very greatest writers of detective fiction. His books include *The Big Sleep*, *The Little Sister*, *Farewell, My Lovely*, *The Long Good-bye*, *The Lady in the Lake*, *Playback*, *Killer in the Rain*, *The High Window* and *Trouble is My Business*.

Killer in the Rain Details

Date : Published 2011 by Penguin Books (first published 1964)

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Author : Raymond Chandler , ??? ???? (Translator)

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From Reader Review **Killer in the Rain** for online ebook

Nikki says

Raymond Chandler's work is always worth reading, so I picked this up in my local indie bookshop when I was somewhat at a loss. The story from **Killer in the Rain** is essentially the one he uses in **The Big Sleep**, but here you can read it without all the elaborations, which makes it a bit more focused and easy to understand.

Mostly, though, I read Chandler for his use of language, and he does not disappoint in this short story.

Jackson says

Read during vacation.

Emanuela says

Un breve racconto per conoscere Raymond Chandler e posso dire che l'esperimento è riuscito, continuerò senz'altro a leggere i suoi libri. In poche pagine Chandler riesce a fare una descrizione dei personaggi così minuziosa, che riesci a vederli come in un film, mi è dispiaciuto finirlo così presto.

Daren says

Eight short stories in this book, written before Chandler wrote his novels. They are all reused and amended in his more popular novels - and developed into his Philip Marlowe series.

The main characters in these are all the basis of Philip Marlowe, but go by the names Carmady, Dalmas and Evans.

The introduction does some analysis - which was cleverer than my own which consists of "... this storyline is familiar, but I have no idea which of Chandlers novels it is from...", except where the titles are the same in the short story as the novel...

It is a bit more complicated than that, as he took storylines and wove them together, he took characters and re-used their descriptions, and he played with different outcomes.

Here is the brief description, with some date information: (novel title in bold, short story titles in quotes!)
*A substantial part of Chandler's first novel, **The Big Sleep** (1939) was made from 'Killer in the Rain' (Jan 1935) and 'The Curtain' (Sept 1936); the second novel **Farewell, My Lovely** (1940) made extensive use of 'The Man Who Liked Dogs' (March 1936), 'Try the Girl' (Jan 1937), and 'Mandarin's Jade' (Nov 1937); and the fourth novel, **The Lady in the Lake** (1943) relied on 'Bay City Blues' (June 1938), 'The Lady in the Lake' (Jan 1939) and 'No Crime in the Mountains' (Sept 1941).*

The introduction then goes on to explain a few of the more minor parts which are used - even within the short stories - an example of which - *In 'No Crime in the Mountains' the description of Constable Barron is*

essentially the same as the description of Constable Tinchfield in 'The Lady in the Lake'.

Anyways, this was an enjoyable read - mainly just because it was Raymond Chandler, but it was obvious that this was pre-cursory work before he really had the polish onto his stories, and as such they probably lack some of the wordsmithing that makes his novels so excellent.

3.5 stars - bumped up because I enjoyed the short story format.

Charles says

Basically a short story published in novella form. A quick, fun read. I tried to study Chandler's style as I went through it. Very simple, not poetic really. Quite a lot of description of physical locations, but mostly focused on the man-made things in them rather than on the natural world. Interesting characters, though.

Kristen says

A collection of eight stories not previously reprinted, because Chandler had re-used much of the material in later novels (for some reason, he felt compelled to abandon material that had been thus "cannibalized") (according to the Introduction). So readers of his novels will notice extremely familiar elements in many of these stories. Now, Chandler is one of those amazing writers who lies in the background of a lot of later fiction - especially detective fiction - in part because of his material and in part because of his style. *Very slowly*, he writes of one character, *his face drained of all expression and became a dead gray mask*. Then the man shot himself - rather than kill the two representatives of law and order he'd cornered, when his mission had already gone completely wrong. The Intro notes that Chandler's heroes, flawed though they were, came equipped with a sense of justice that compelled them to help people. That shows strongly in these stories.

And then there are the amazing descriptions, and the way he rarely bothered to directly describe how his characters felt. A desperate criminal points a gun at you - what's the point of describing the protagonist's reaction? But also the lyrical and unexpected descriptions of things and people. Robert B. Parker probably dreamed of writing like this guy, until he found his own similar but less high-flown voice. Garrison Keillor's *Guy Noir* is not, I think, a mockery of this style but a way of reveling in it. It's a joy to read Chandler's work and encounter these clever, sparkling little jewels. Maybe it's not quite the thing, in these postmodern, even more cynical than back then days, but I say: tough. A little poetry won't kill you.

Tom says

Marlowe, under different monikers, talks and fights and drives through Los Angeles in a time before history began.

Evgeny says

This is a collection of short stories most of which were later developed into Philip Marlowe novels. As such I

strongly recommend reading them after you are done with Philip Marlowe.

As an example I will talk about the title story. It is easily recognizable as a base for classic novel The Big Sleep. The main character of the story is a nameless PI (I looked through the story twice to make sure the guy is really nameless). His client is different: Philip Marlowe had a wealthy handicapped General with two daughters while here it was a Serbian immigrant millionaire with a single daughter who was blackmailed. The middle of the story repeats The Big Sleep verbatim at times, but the end is quite different and more violent.

My rating of the collection is 4 stars which is mostly due to their influence on Raymond Chandler classic books. The stories are entertaining enough to read if you are a fan of the author, but read all Philip Marlowe novels first before starting on these.

This review is a copy/paste of my BookLikes one: <http://gene.booklikes.com/post/943786...>

Gillian Kevern says

Eight short stories, two I'd read before--sort of. One of the short stories is The Lady in the Lake which Chandler later reworked as a Marlowe novel. The other I might have read as a short story, but I didn't remember all the details.

None of these stories was a let down. They had all the classic Chandler ingredients--the language, the characterisation, and the twists. Am up past my bedtime because I couldn't put the book down.

Mariano Hortal says

Muy buena recopilación de relatos (dos de ellos del gran Marlowe) que vuelven a demostrar que el maestro lo era por algo, hasta en las distancias cortas: un orfebre capaz de hacer verdadera poesía del relato policíaco.

???? ????? says

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Karl says

This book was published by Hamish Hamilton London 1964 and has the dust jacket shown in the picture.

Contents:

vii - Introduction by Philip Durham
001 - Killer in the Rain

039 - The Man Who Liked Dogs
073 - The Curtain
107 - Try the Girl
143 - Mandarin's Gold
187 - Bay City Rules
241 - The Lady In The Lake
283 - No Crime in the Mountains

The copyright states: First Published in Great Britain 1964

Brendan says

Maybe not fair to the book since I picked this up during a reading slump when nothing was really working for me. One of those books that I thought I liked more than I did. Which is to say, I would read a story, think, "that was pretty good," and then put the book down for four days without ever thinking of picking it up again. It's fine, I guess, just not compelling. I do have to say for as much as people praise Chandler's prose style, I found it a bit tough to get through. So heavy on the 30's slang that I kept being pulled out of the story, and sometimes thrown into confusion, because I had no idea what somebody was talking about. Only read 4 of the 8 stories, which was enough for me to conclude that they're pretty much all the same. Contains the expected historically-accurate misogyny and racism.

Ahmad Sharabiani says

Killer in the Rain, Raymond Chandler

Killer in the Rain refers to a collection of short stories, including the eponymous title story, written by hard-boiled detective fiction author Raymond Chandler.

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Matthew says

The danger of experiencing any earlier version of an artist's work is that it provides us with a glimpse of the painstaking effort that went into the final version that we love, and we get to see the underlying skeleton of craftwork that lay beneath the finished work of art.

We often see this on the bonus tracks of music CDs where original drafts of songs have weaker musical riffs and clumsier lyrics than the released track, and we see it in writers who publish first versions of more famous stories that are less polished than the one we have grown to love.

In both cases it is possible that viewing a disappointing work-in-progress will spoil our enjoyment of the final completed version by showing us the haphazard nature of its development. Perhaps that is why Raymond Chandler chose to keep the eight stories in *Killer in the Rain* under wraps during his lifetime.

Nonetheless the stories could not be suppressed indefinitely, and we can now finally read the short stories which Chandler cannibalised so effectively to produce *The Big Sleep*, *Farewell My Lovely*, and *The Lady in the Lake*. I will not describe this process in detail, as the Penguin edition provides a helpful introduction which does this.

Let us just say that elements of 'Killer in the Rain' and 'The Curtain' found their way into *The Big Sleep*; for *Farewell My Lovely*, Chandler made extensive use of sections of 'The Man Who Liked Dogs', 'Try the Girl', and 'Mandarin's Jade'; whilst *The Lady in the Lake* was made from components of 'Bay City Blues' and of course the story of the same name.

'No Crime in the Mountains' is the story least familiar to readers of those three novels, since Chandler uses very little of this in *The Lady in the Lake*. It has a lake, a similar setting and a simple folksy deputy sheriff who is more acute than he looks, but that is all. Curiously the story is perhaps the weakest in this set. It is of interest in that it acknowledges the Second World War, something often only glancingly covered in Chandler's novels, but the Nazi characters are unconvincing stereotypes.

While some readers may be disappointed to discover that Chandler's early novels were a mishmash of earlier short stories, others will be fascinated by the glimpses we get of the artist at work, and in many respects Chandler's work here is very impressive.

These earlier stories are cruder than the novels. The novels may be tough and violent in places, but Chandler refined them from the original stories, which often end in a bloodbath and which dwell unpleasantly on the killings. Another difference is that the storytelling here is comparatively clipped and concise. This reflects the fact that they were written as short stories and needed to cram far more incident into fewer words. In the novels, Chandler has time to draw the passages out – the descriptions and the dialogue – and allow them greater richness and flavour.

However many of the elements of the mature Chandler are already in place. The stories are tough and gritty, but find time to stop and express a poetic sensitivity. The dialogue is sharp and peppered with slang, and the characters are hardened people who talk roughly, even when they have a liking for one another. Criminals are seedy, police officers are suspicious and sometimes corrupt, and doctors are dope peddlers. Deceptively simple cases (searching for a missing woman, trying to recover stolen jewellery etc) always prove to have far more to them, and our hero is soon dragged into investigating multiple murders.

The stories are also united by the presence of a private eye hero who narrates them. His name may be Carmady or Dalmas or Evans, but the personality is always the same, and that personality is the prototype for Phillip Marlowe, Chandler's most famous creation used in all his novels.

This private eye is a hardened investigator, used to dealing with violent thugs, touchy clients and hostile police officers. However, he is never hard, and much of his investigative work is not even done for money. It often involves stepping in to try to right injustices and protect the innocents.

The ingenuity with which Chandler converted these stories into novels is impressive. For the novels, Chandler lifted dialogue and descriptions. He put characters from these stories into a far more complex narrative, sometimes combining characters, and changing their names. He even altered the role of the characters in the novels, so that it is sometimes a shock for the reader to discover that the original of the novelised character was actually a crook, or met with a different fate to the one that we saw in the novel.

These early versions of some of Chandler's best novels may be rough, and lacking in the higher quality of writing that marked Chandler at his best. However if Chandler had not put these first thoughts onto the page, then he would not have had the material for his novels, and I am grateful that they were written. They suffer a little from comparison with their future use, but they had many of the components of a great story.
