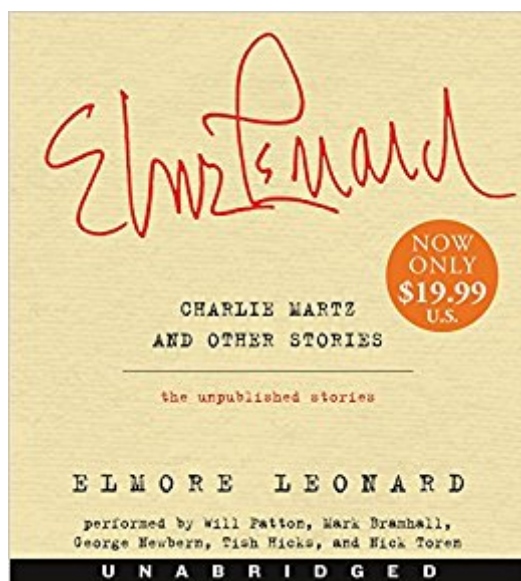


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# Charlie Martz And Other Stories Low Price CD: The Unpublished Stories



## Synopsis

A collection of fifteen stories, eleven of which have never been previously published, from the early career of bestselling American master Elmore Leonard. Over his long and illustrious career, Elmore Leonard was recognized as one of the greatest crime writers of all time, the author of dozens of bestselling books—many adapted for the big screen—as well as a master of short fiction. A superb stylist whose crisp, tight prose crackled with trademark wit and sharp dialogue, Leonard remains the standard for crime fiction and a literary model for writers of every genre. Marked by his unmistakable grit and humor, the stories in *Charlie Martz and Other Stories*—produced early in his career, when he was making his name particularly with westerns—reveal a writer in transition, exploring new voices and locations, from the bars of small-town New Mexico and Michigan to a film set in Hollywood, a hotel in Southern Spain, even a military base in Kuala Lumpur. They also introduce us to classic Leonard characters, some who recur throughout the collection, such as aging lawman Charlie Martz and weary former matador Eladio Montoya. Devoted Leonard aficionados and fans new to his fiction will marvel at these early works that reveal an artist on the cusp of greatness. --This text refers to the Paperback edition.

## Book Information

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## Customer Reviews

“Why it’s hot: The great writer of Westerns and crime novels died in 2013, so this posthumous collection is a bonus.” (USA Today) “Gunslingers and suits dreamed up well before *Get Shorty* and *Out of Sight* are sketches of the heroes and villains for whom Leonard would become known.” (O, the Oprah Magazine) “Like Hemingway, Leonard excels

in dramatizing the point at which apparently friendly mano a mano joshing threatens to erupt in violence. . . . Interesting [] for the signs and promises of the author—his future laconic command of dialogue and action and his knowing, lazy, wryly amused trademark voice. (Kirkus Reviews) “These very early stories of Elmore Leonard exhibit a real understanding of how to create interesting characters, structure settings that are believable, and tell stories that are compelling and realistic. (San Francisco Book Review) “The collection abounds with signs of the writer to come. (Newsday) “Here we see a master craftsman in his apprenticeship. . . . Already Leonard’s imagination is pulled between present and past, between Midwest, West, and abroad, interests that would define his career. . . . Die-hard fans will find this one difficult to resist. (Keir Graff, Booklist) “Quirky, tough, humorous, and always surprising characters. . . . There’s a reason Leonard has been labeled one of the best crime writers in America and why his clipped and witty dialog and economical writing style have found their way to television and film. He’s just a great storyteller. (Library Journal (starred review)) “This book is honest and it’s raw, and we can picture Leonard so vividly working. . . . A meaningful insight into the mind of a burgeoning writer who would one day become an international bestseller. . . . It’s fascinating and inspiring to be invited to have a peek. (New York Journal of Books) “Even [Leonard’s] breeziest efforts have a way of nailing our conflicted culture in all its stubborn glory and misfit dreams. “Charlie Martz and Other Stories” clues us into the dreams he was having when life in America was, at least on the surface, less turbulent. (Chicago Tribune) “[Leonard] writes characters like no one else. . . . Even before he mastered the [] gritty style he’s most known for, he was able to evoke subtle tones and achingly beautiful moods. . . . These are exceptional stories written by an artist at work and at play. (Shelf Awareness for Readers) “There’s much to welcome in this posthumous assortment by an author Stephen King hailed as, “the great American writer. . . . This collection certainly serves up another batch of those gravelly, authentic, fringe-dwelling lives. (CriminalElement.com) --This text refers to the Paperback edition.

“Elmore Leonard is a classic of one.” —Dennis Lehane Over his long and illustrious career, Elmore Leonard was recognized as one of the greatest crime writers of all time, the author of dozens of bestselling books—many adapted for the big screen—as well as a master of short fiction. Leonard remains the standard for popular fiction and a literary model for writers of every genre. Marked by his unmistakable humor and grit, the stories in this

collection—produced early in his career—reveal a writer in transition. In these tales Leonard explores new voices and locations, and introduces us to classic Leonard characters, such as aging lawman Charlie Martz, who must face an old rival who returns seeking revenge. Devoted Leonard aficionados and fans new to his fiction will marvel at these early works revealing a developing artist on the cusp of greatness. “Fascinating and inspiring.”  
New York Journal of Books—“The collection abounds with signs of the writer to come.”  
Newsday—This text refers to the Paperback edition.

Leonard, of course, is an acknowledged master of at least two genres: the western and the gritty urban crime novel. At some point in his career he wove in another genre, the dufus comic pop novel as the crimes migrated beyond Detroit to Hollywood and Florida. The earlier characters could be somewhat archetypal -- or, more critically -- stock, but without losing their archetypal flavor the later characters, like Rylans, were deliberately exaggerated and individualized. I'm beginning this review a little off the subject of the stories in the current collection to remind myself how good and special Leonard's writing came to be because these early (?) stories range from predictable to embarrassingly awful. They were either apprentice work or, if they were later (many of them aren't even dated so who knows?) they were efforts -- as an other reviewer noted -- that deserved to stay in the drawer. Every good artist produces bad work from time to time. It's inevitable because the only way you get better is by practicing your art and no matter who you are the statistics catch up with you. Produce enough masterpieces like Miles Davis' "Kind of Blue" and "In a Silent Way" and eventually there will be "Doo-Bop." There are a few reasons for ever letting this stuff see the light after the artist's death. One is that when an artist is important enough -- and Leonard is surely sufficiently important for this to apply -- scholars can better understand the artist by seeing what failure looks like. Younger writers can see how Leonard's mature career developed from a genre novelist's rather ordinary beginnings -- through immense amounts of practice. And also, I suppose, completists (and I'm not one) who love an artist enough want to get all they can. But the value of this book is seriously diminished because of what I have to suspect is a cynical and unworthy motive -- publishing every last drop to maximize profit. If Harper Collins had something better in mind, why the casual omission of any biographical materials that would have explained the circumstances of each story. Many of them are even undated, which is taking casual all the way to shoddy. I'm guessing the dated stories were published but not later collected and that the undated stories were never published at all. Regarding them, were they ever submitted to a publisher? More than once? Were there just rejection slips or no record of what happened at all or did any of the publisher's

readers respond personally with something that Leonard readers might have found interesting. What did Leonard think about these stories eventually being collected and published? Some writers don't want their failures published ever, others have a more tolerant view. All and all, from a scholarly perspective, this collection fails almost entirely. And lacking a scholarly justification for publishing it, Harper Collins and the estate would have served Leonard (and book buyers generally) better by keeping these off the market. These stories aren't going to diminish Leonard's reputation, finally, but they do diminish Harper Collins'.

A great study of his development as a writer; from early idea development to both character and setting description par excellence.

i like anything and everything elmore leonard puts on paper....i'd read his shopping list if possible.

Big fan of Elmore Leonard. I think maybe there's a reason he chose not to publish these stories.

Didn't enjoy the stories, not my style of writing. I am about half way through the book and may eventually finish reading it...but maybe not.

What a pleasant surprise it was for me to discover these stories. Each one has great merit on its own. The whole book is very well worth getting.

Love this book. A great end to a great career.

I love Leonard's work, but this is just sort of slap dash stuff.

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