

V I N T A G E

eBooks



TROUBLE IS MY BUSINESS

RAYMOND CHANDLER

RAYMOND
CHANDLER

**TROUBLE
IS MY
BUSINESS**

VINTAGE CRIME/BLACK LIZARD

VINTAGE BOOKS

A DIVISION OF RANDOM HOUSE, INC.

NEW YORK

CONTENTS

[Title Page](#)

[Introduction](#)

[Trouble Is My Business](#)

[Finger Man](#)

[Goldfish](#)

[Red Wind](#)

[About the Author](#)

[Other Books By Raymond Chandler](#)

[About This Title](#)

[Copyright](#)

INTRODUCTION

Some literary antiquarian of a rather special type may one day think it worth while to run through the files of the pulp detective magazines which flourished during the late twenties and early thirties, and determine just how and when and by what steps the popular mystery story shed its refined good manners and went native. He will need sharp eyes and an open mind. Pulp paper never dreamed of posterity and most of it must be a dirty brown color by now. And it takes a very open mind indeed to look beyond the unnecessarily gaudy covers, trashy titles and barely acceptable advertisements and recognize the authentic power of a kind of writing that, even at its most mannered and artificial, made most of the fiction of the time taste like a cup of luke-warm consommé at a spinsterish tea-room.

I don't think this power was entirely a matter of violence, although far too many people got killed in these stories and their passing was celebrated with a rather too loving attention to detail. It certainly was not a matter of fine writing, since any attempt at that would have been ruthlessly blue-penciled by the editorial staff. Nor was it because of any great originality of plot or character. Most of the plots were rather ordinary and most of the characters rather primitive types of people. Possibly it was the smell of fear which these stories managed to generate. Their characters lived in a world gone wrong, world in which, long before the atom bomb, civilization had created the machinery for its own destruction, and was learning to use it with all the moronic delight of a gangster trying out his first machine gun. The law was something to be manipulated for profit and power. The streets were dark with something more than night. The mystery story grew hard and cynical about motive and character but it was not cynical about the effects it tried to produce nor about its technique of producing them. A few unusual critics recognized this at the time, which was all one had any right to expect. The average critic never recognizes an achievement when it happens. He explains it after it has become respectable.

The emotional basis of the standard detective story was and had always been that murder will out and justice will be done. Its technical basis was the relative insignificance of everything except the final denouement. What led up to that was more or less passagework. The denouement would justify everything. The technical basis of the *Black Mask* type of story on the other hand was that the scene outranked the plot, in the sense that a good plot was one which made good scenes. The ideal mystery was one you would read if the end was missing. We who tried to write it had the same point of view as the film makers. When I first went to work in Hollywood a very intelligent producer told me that you couldn't make a successful motion picture from a mystery story, because the whole point was a disclosure that took a few seconds of screen time while the audience was reaching for its hat. He was wrong, but only because he was thinking of the wrong kind of mystery.

As to the emotional basis of the hard-boiled story, obviously it does not believe that murder will out and justice will be done—unless some very determined individual makes it his business to see that justice is done. The stories were about the men who made that happen. They were apt to be hard men and what they did, whether they were called police officers, private detectives or newspaper men, was hard, dangerous work: It was work they could always get. There was plenty of it lying around. There still is. Undoubtedly the stories about them had a fantastic element. Such things happened, but not so

rapidly, nor to so closeknit a group of people, nor within so narrow a frame of logic. This was inevitable because the demand was for constant action; if you stopped to think you were lost. When I doubt have a man come through a door with a gun in his hand. This could get to be pretty silly, but somehow it didn't seem to matter. A writer who is afraid to overreach himself is as useless as a general who is afraid to be wrong.

As I look back on my stories it would be absurd if I did not wish they had been better. But if they had been much better they would not have been published. If the formula had been a little less rigid, more of the writing of that time might have survived. Some of us tried pretty hard to break out of the formula, but we usually got caught and sent back. To exceed the limits of a formula without destroying it is the dream of every magazine writer who is not a hopeless hack. There are things in my stories which I might like to change or leave out altogether. To do this may look simple, but if you try you find you cannot do it at all. You will only destroy what is good without having any noticeable effect on what is bad. You cannot recapture the mood, the state of innocence, much less the animal gusto you had when you had very little else. Everything a writer learns about the art or craft of fiction takes just a little away from his need or desire to write at all. In the end he knows all the tricks and has nothing to say.

As for the literary quality of these exhibits, I am entitled to assume from the imprint of a distinguished publisher that I need not be sickeningly humble. As a writer I have never been able to take myself with that enormous earnestness which is one of the trying characteristics of the craft. And I have been fortunate to escape what has been called "that form of snobbery which can accept the Literature of Entertainment in the Past, but only the Literature of Enlightenment in the Present." Between the one-syllable humors of the comic strip and the anemic subtleties of the litterateurs there is a wide stretch of country, in which the mystery story may or may not be an important landmark. There are those who hate it in all its forms. There are those who like it when it is about nice people ("that charming Mrs. Jones, whoever would have thought she would cut off her husband's head with a meat saw? Such a handsome man, too!"). There are those who think violence and sadism interchangeable terms, and those who regard detective fiction as subliterate on no better grounds than that it does not habitually get itself jammed up with subordinate clauses, tricky punctuation and hypothetical subjunctives. There are those who read it only when they are tired or sick, and, from the number of mystery novels they consume, they must be tired and sick most of the time. There are the aficionados of deduction and the aficionados of sex who can't get it into their hot little heads that the fictional detective is a catalyst, not a Casanova. The former demand a ground plan of Greythorpe Manor, showing the study, the gun room, the main hall and staircase and the passage to that grim little room where the butler polishes the Georgian silver, thin-lipped and silent, hearing the murmur of doom. The latter think the shortest distance between two points is from a blonde to a bed.

No writer can please them all, no writer should try. The stories in this book certainly had no thought of being able to please anyone ten or fifteen years after they were written. The mystery story is a kind of writing that need not dwell in the shadow of the past and owes little if any allegiance to the cult of the classics. It is a good deal more than unlikely that any writer now living will produce a better historical novel than *Henry Esmond*, a better tale of children than *The Golden Age*, a sharper social vignette than *Madame Bovary*, a more graceful and elegant evocation than *The Spoils of Poynton*, a wider and richer canvas than *War and Peace* or *The Brothers Karamazov*. But to devise a more plausible mystery than *The Hound of the Baskervilles* or *The Purloined Letter* should not be too difficult. Nowadays it would be rather more difficult not to. There are no "classics" of crime and detection. Not one. Within its

frame of reference, which is the only way it should be judged, a classic is a piece of writing which exhausts the possibilities of its form and can hardly be surpassed. No story or novel of mystery has done that yet. Few have come close. Which is one of the principal reasons why otherwise reasonable people continue to assault the citadel.

TROUBLE IS MY BUSINESS

ONE

Anna Halsey was about two hundred and forty pounds of middle-aged putty-faced woman in a black tailor-made suit. Her eyes were shiny black shoe buttons, her cheeks were as soft as suet and about the same color. She was sitting behind a black glass desk that looked like Napoleon's tomb and she was smoking a cigarette in a black holder that was not quite as long as a rolled umbrella. She said: "I need a man."

I watched her shake ash from the cigarette to the shiny top of the desk where flakes of it curled and crawled in the draft from an open window.

"I need a man good-looking enough to pick up a dame who has a sense of class, but he's got to be tough enough to swap punches with a power shovel. I need a guy who can act like a bar lizard and backchat like Fred Allen, only better, and get hit on the head with a beer truck and think some cutie in the leg-line topped him with a breadstick."

"It's a cinch," I said. "You need the New York Yankees, Robert Donat, and the Yacht Club Boys."

"You might do," Anna said, "cleaned up a little. Twenty bucks a day and ex's. I haven't brokered a job in years, but this one is out of my line. I'm in the smooth-angles of the detecting business and I make money without getting my can knocked off. Let's see how Gladys likes you."

She reversed the cigarette holder and tipped a key on a large black-and-chromium annunciator box. "Come in and empty Anna's ash tray, honey."

We waited.

The door opened and a tall blonde dressed better than the Duchess of Windsor strolled in.

She swayed elegantly across the room, emptied Anna's ash tray, patted her fat cheek, gave me a smooth rippling glance and went out again.

"I think she blushed," Anna said when the door closed. "I guess you still have It."

"She blushed—and I have a dinner date with Darryl Zanuck," I said. "Quit horsing around. What's the story?"

"It's to smear a girl. A redheaded number with bedroom eyes. She's shill for a gambler and she's got her hooks into a rich man's pup."

"What do I do to her?"

Anna sighed. "It's kind of a mean job, Philip, I guess. If she's got a record of any sort, you dig it up

and toss it in her face. If she hasn't, which is more likely as she comes from good people, it's kind of up to you. You get an idea once in a while, don't you?"

"I can't remember the last one I had. What gambler and what rich man?"

"Marty Estel."

I started to get up from my chair, then remembered that business had been bad for a month and that I needed the money.

I sat down again.

"You might get into trouble, of course," Anna said. "I never heard of Marty bumping anybody off in the public square at high noon, but he don't play with cigar coupons."

"Trouble is my business," I said. "Twenty-five a day and guarantee of two-fifty, if I pull the job."

"I gotta make a little something for myself," Anna whined.

"O.K. There's plenty of coolie labor around town. Nice to have seen you looking so well. So long, Anna."

I stood up this time. My life wasn't worth much, but it was worth that much. Marty Estel was supposed to be pretty tough people, with the right helpers and the right protection behind him. His place was out in West Hollywood, on the Strip. He wouldn't pull anything crude, but if he pulled at all, something would pop.

"Sit down, it's a deal," Anna sneered. "I'm a poor old broken-down woman trying to run a high-class detective agency on nothing but fat and bad health, so take my last nickel and laugh at me."

"Who's the girl?" I had sat down again.

"Her name is Harriet Huntress—a swell name for the part too. She lives in the El Milano, nineteen-hundred block on North Sycamore, very high-class. Father went broke back in thirty-one and jumped out of his office window. Mother dead. Kid sister in boarding school back in Connecticut. That might make an angle."

"Who dug up all this?"

"The client got a bunch of photostats of notes the pup had given to Marty. Fifty grand worth. The pup—he's an adopted son to the old man—denied the notes, as kids will. So the client had the photostats experted by a guy named Arbogast, who pretends to be good at that sort of thing. He said O.K. and dug around a bit, but he's too fat to do legwork, like me, and he's off the case now."

"But I could talk to him?"

"I don't know why not." Anna nodded several of her chins.

"This client—does he have a name?"

“Son, you have a treat coming. You can meet him in person—right now.”

She tipped the key of her call box again. “Have Mr. Jeeter come in, honey.”

“That Gladys,” I said, “does she have a steady?”

“You lay off Gladys!” Anna almost screamed at me. “She’s worth eighteen grand a year in divorce business to me. Any guy that lays a finger on her, Philip Marlowe, is practically cremated.”

“She’s got to fall some day,” I said. “Why couldn’t I catch her?”

The opening door stopped that.

I hadn’t seen him in the paneled reception room, so he must have been waiting in a private office. He hadn’t enjoyed it. He came in quickly, shut the door quickly, and yanked a thin octagonal platinum watch from his vest and glared at it. He was a tall white-blond type in pin-striped flannel of youthful cut. There was a small pink rosebud in his lapel. He had a keen frozen face, a little pouchy under the eyes, a little thick in the lips. He carried an ebony cane with a silver knob, wore spats and looked a smart sixty, but I gave him close to ten years more. I didn’t like him.

“Twenty-six minutes, Miss Halsey,” he said icily. “My time happens to be valuable. By regarding it as valuable I have managed to make a great deal of money.”

“Well, we’re trying to save you some of the money,” Anna drawled. She didn’t like him either. “Sorry to keep you waiting, Mr. Jeeter, but you wanted to see the operative I selected and I had to send for him.”

“He doesn’t look the type to me,” Mr. Jeeter said, giving me a nasty glance. “I think more of a gentleman—”

“You’re not the Jeeter of *Tobacco Road*, are you?” I asked him.

He came slowly towards me and half lifted the stick. His icy eyes tore at me like claws. “So you insult me,” he said. “Me—a man in my position.”

“Now wait a minute,” Anna began.

“Wait a minute nothing,” I said. “This party said I was not a gentleman. Maybe that’s O.K. for a man in his position, whatever it is—but a man in my position doesn’t take a dirty crack from anybody. He can’t afford to. Unless, of course, it wasn’t intended.”

Mr. Jeeter stiffened and glared at me. He took his watch out again and looked at it. “Twenty-eight minutes,” he said. “I apologize, young man. I had no desire to be rude.”

“That’s swell,” I said. “I knew you weren’t the Jeeter in *Tobacco Road* all along.”

That almost started him again, but he let it go. He wasn’t sure how I meant it.

“A question or two while we are together,” I said. “Are you willing to give this Huntress girl a little

money—for expenses?”

“Not one cent,” he barked. “Why should I?”

“It’s got to be a sort of custom. Suppose she married him. What would he have?”

“At the moment a thousand dollars a month from a trust fund established by his mother, my late wife.” He dipped his head. “When he is twenty-eight years old, far too much money.”

“You can’t blame the girl for trying,” I said. “Not these days. How about Marty Estel? Any settlement there?”

He crumpled his gray gloves with a purple-veined hand. “The debt is uncollectible. It is a gambling debt.”

Anna sighed wearily and flicked ash around on her desk.

“Sure,” I said. “But gamblers can’t afford to let people welsh on them. After all, if your son had won, Marty would have paid *him*.”

“I’m not interested in that,” the tall thin man said coldly.

“Yeah, but think of Marty sitting there with fifty grand in notes. Not worth a nickel. How will he sleep nights?”

Mr. Jeeter looked thoughtful. “You mean there is danger of violence?” he suggested, almost suavely.

“That’s hard to say. He runs an exclusive place, gets a good movie crowd. He has his own reputation to think of. But he’s in a racket and he knows people. Things can happen—a long way off from where Marty is. And Marty is no bathmat. He gets up and walks.”

Mr. Jeeter looked at his watch again and it annoyed him. He slammed it back into his vest. “All that is your affair,” he snapped. “The district attorney is a personal friend of mine. If this matter seems to be beyond your powers—”

“Yeah,” I told him. “But you came slumming down our street just the same. Even if the D.A. is in your vest pocket—along with that watch.”

He put his hat on, drew on one glove, tapped the edge of his shoe with his stick, walked to the door and opened it.

“I ask results and I pay for them,” he said coldly. “I pay promptly. I even pay generously sometimes, although I am not considered a generous man. I think we all understand one another.”

He almost winked then and went on out. The door closed softly against the cushion of air in the door-closer. I looked at Anna and grinned.

“Sweet, isn’t he?” she said. “I’d like eight of him for my cocktail set.”

I gouged twenty dollars out of her—for expenses.

TWO

The Arbogast I wanted was John D. Arbogast and he had an office on Sunset near Ivar. I called him up from a phone booth. The voice that answered was fat. It wheezed softly, like the voice of a man who had just won a pie-eating contest.

“Mr. John D. Arbogast?”

“Yeah.”

“This is Philip Marlowe, a private detective working on a case you did some experting on. Party named Jeeter.”

“Yeah?”

“Can I come up and talk to you about it—after I eat lunch?”

“Yeah.” He hung up. I decided he was not a talkative man.

I had lunch and drove out there. It was east of Ivar, an old two-story building faced with brick which had been painted recently. The street floor was stores and a restaurant. The building entrance was the foot of a wide straight stairway to the second floor. On the directory at the bottom I read: John D. Arbogast, Suite 212. I went up the stairs and found myself in a wide straight hall that ran parallel with the street. A man in a smock was standing in an open doorway down to my right. He wore a round mirror strapped to his forehead and pushed back, and his face had a puzzled expression. He went back to his office and shut the door.

I went the other way, about half the distance along the hall. A door on the side away from Sunset was lettered: JOHN D. ARBOGAST, EXAMINER OF QUESTIONED DOCUMENTS. PRIVATE INVESTIGATOR. ENTER. The door opened without resistance onto a small windowless anteroom with a couple of easy chairs, some magazines, two chromium smoking stands. There were two floor lamps and a ceiling fixture, all lighted. A door on the other side of the cheap but thick new rug was lettered: JOHN D. ARBOGAST, EXAMINER OF QUESTIONED DOCUMENTS. PRIVATE.

A buzzer had rung when I opened the outer door and gone on ringing until it closed. Nothing happened. Nobody was in the waiting room. The inner door didn't open. I went over and listened at the panel—no sound of conversation inside. I knocked. That didn't buy me anything either. I tried the knob. It turned, so I opened the door and went in.

This room had two north windows, both curtained at the sides and both shut tight. There was dust on the sills. There was a desk, two filing cases, a carpet which was just a carpet, and walls which were just walls. To the left another door with a glass panel was lettered: JOHN D. ARBOGAST. LABORATORY. PRIVATE.

I had an idea I might be able to remember the name.

The room in which I stood was small. It seemed almost too small even for the pudgy hand that rested on the edge of the desk, motionless, holding a fat pencil like a carpenter's pencil. The hand had a

wrist, hairless as a plate. A buttoned shirt cuff, not too clean, came down out of a coat sleeve. The rest of the sleeve dropped over the far edge of the desk out of sight. The desk was less than six feet long, so he couldn't have been a very tall man. The hand and the ends of the sleeves were all I saw of him from where I stood. I went quietly back through the anteroom and fixed its door so that it couldn't be opened from the outside and put out the three lights and went back to the private office. I went around an end of the desk.

He was fat all right, enormously fat, fatter by far than Anna Halsey. His face, what I could see of it, looked about the size of a basket ball. It had a pleasant pinkness, even now. He was kneeling on the floor. He had his large head against the sharp inner corner of the knee-hole of the desk, and his left hand was flat on the floor with a piece of yellow paper under it. The fingers were outspread as much as such fat fingers could be, and the yellow paper showed between. He looked as if he were pushing hard on the floor, but he wasn't really. What was holding him up was his own fat. His body was folded down against his enormous thighs, and the thickness and fatness of them held him that way, kneeling poised solid. It would have taken a couple of good blocking backs to knock him over. That wasn't a very nice idea at the moment, but I had it just the same. I took time out and wiped the back of my neck, although it was not a warm day.

His hair was gray and clipped short and his neck had as many folds as a concertina. His feet were small, as the feet of fat men often are, and they were in black shiny shoes which were sideways on the carpet and close together and neat and nasty. He wore a dark suit that needed cleaning. I leaned down and buried my fingers in the bottomless fat of his neck. He had an artery in there somewhere, probably, but I couldn't find it and he didn't need it any more anyway. Between his bloated knees on the carpet a dark stain had spread and spread—

I knelt in another place and lifted the pudgy fingers that were holding down the piece of yellow paper. They were cool, but not cold, and soft and a little sticky. The paper was from a scratch pad. It would have been very nice if it had had a message on it, but it hadn't. There were vague meaningless marks not words, not even letters. He had tried to write something after he was shot—perhaps even thought he *was* writing something—but all he managed was some hen scratches.

He had slumped down then, still holding the paper, pinned it to the floor with his fat hand, held on to the fat pencil with his other hand, wedged his torso against his huge thighs, and so died. John D. Arbogast. Examiner of Questioned Documents. Private. Very damned private. He had said "yeah" to me three times over the phone.

And here he was.

I wiped doorknobs with my handkerchief, put off the lights in the anteroom, left the outer door so that it was locked from the outside, left the hallway, left the building and left the neighborhood. So far as I could tell nobody saw me go. So far as I could tell.

THREE

The El Milano was, as Anna had told me, in the 1900 block on North Sycamore. It was most of the block. I parked fairly near the ornamental forecourt and went along to the pale blue neon sign over the entrance to the basement garage. I walked down a railed ramp into a bright space of glistening cars and cold air. A trim light-colored Negro in a spotless coverall suit with blue cuffs came out of a glass

office. His black hair was as smooth as a bandleader's.

"Busy?" I asked him.

"Yes and no, sir."

"I've got a car outside that needs a dusting. About five bucks worth of dusting."

It didn't work. He wasn't the type. His chestnut eyes became thoughtful and remote. "That is a good deal of dusting, sir. May I ask if anything else would be included?"

"A little. Is Miss Harriet Huntress' car in?"

He looked. I saw him look along the glistening row at a canary-yellow convertible which was about as inconspicuous as a privy on the front lawn.

"Yes, sir. It is in."

"I'd like her apartment number and a way to get up there without going through the lobby. I'm a private detective." I showed him a buzzer. He looked at the buzzer. It failed to amuse him.

He smiled the faintest smile I ever saw. "Five dollars is nice money, sir, to a working man. It falls a little short of being nice enough to make me risk my position. About from here to Chicago short, sir, suggest that you save your five dollars, sir, and try the customary mode of entry."

"You're quite a guy," I said. "What are you going to be when you grow up-a five-foot shelf?"

"I am already grown up, sir. I am thirty-four years old, married happily, and have two children. Good afternoon, sir."

He turned on his heel. "Well, goodbye," I said. "And pardon my whiskey breath. I just got in from Butte."

I went back up along the ramp and wandered along the street to where I should have gone in the first place. I might have known that five bucks and a buzzer wouldn't buy me anything in a place like the El Milano.

The Negro was probably telephoning the office right now.

The building was a huge white stucco affair, Moorish in style, with great fretted lanterns in the forecourt and huge date palms. The entrance was at the inside corner of an L, up marble steps, through an arch framed in California or dishpan mosaic.

A doorman opened the door for me and I went in. The lobby was not quite as big as the Yankee Stadium. It was floored with a pale blue carpet with sponge rubber underneath. It was so soft it made me want to lie down and roll. I waded over to the desk and put an elbow on it and was stared at by a pale thin clerk with one of those mustaches that get stuck under your fingernail. He toyed with it and looked past my shoulder at an Ali Baba oil jar big enough to keep a tiger in.

“Miss Huntress in?”

“Who shall I announce?”

“Mr. Marty Estel.”

That didn't take any better than my play in the garage. He leaned on something with his left foot. A blue-and-gilt door opened at the end of the desk and a large sandy-haired man with cigar ash on his vest came out and leaned absently on the end of the desk and stared at the Ali Baba oil jar, as if trying to make up his mind whether it was a spittoon.

The clerk raised his voice. “You are Mr. Marty Estel?”

“From him.”

“Isn't that a little different? And what is your name, sir, if one may ask?”

“One may ask,” I said. “One may not be told. Such are my orders. Sorry to be stubborn and all that rot.”

He didn't like my manner. He didn't like anything about me. “I'm afraid I can't announce you,” he said coldly. “Mr. Hawkins, might I have your advice on a matter?”

The sandy-haired man took his eyes off the oil jar and slid along the desk until he was within blackjack range of me.

“Yes, Mr. Gregory?” he yawned.

“Nuts to both of you,” I said. “And that includes your lady friends.”

Hawkins grinned. “Come into my office, bo. We'll kind of see if we can get you straightened out.”

I followed him into the doghole he had come out of. It was large enough for a pint-sized desk, two chairs, a knee-high cuspidor, and an open box of cigars. He placed his rear end against the desk and grinned at me sociably.

“Didn't play it very smooth, did you, bo? I'm the house man here. Spill it.”

“Some days I feel like playing smooth,” I said, “and some days I feel like playing it like a waffle iron.” I got my wallet out and showed him the buzzer and the small photostat of my license behind a celluloid window.

“One of the boys, huh?” He nodded. “You ought to of asked for me in the first place.”

“Sure. Only I never heard of you. I want to see this Huntress frail. She doesn't know me, but I have business with her, and it's not noisy business.”

He made a yard and half sideways and cocked his cigar in the other corner of his mouth. He looked at my right eyebrow. “What's the gag? Why try to apple-polish the dinge downstairs? You gettin' any

expense money?"

"Could be."

"I'm nice people," he said. "But I gotta protect the guests."

"You're almost out of cigars," I said, looking at the ninety or so in the box. I lifted a couple, smelled them, tucked a folded ten-dollar bill below them and put them back.

"That's cute," he said. "You and me could get along. What you want done?"

"Tell her I'm from Marty Estel. She'll see me."

"It's the job if I get a kickback."

"You won't. I've got important people behind me."

I started to reach for my ten, but he pushed my hand away. "I'll take a chance," he said. He reached for his phone and asked for Suite 814 and began to hum. His humming sounded like a cow being sick. He leaned forward suddenly and his face became a honeyed smile. His voice dripped.

"Miss Huntress? This is Hawkins, the house man. Hawkins. Yeah . . . Hawkins. Sure, you meet a lot of people, Miss Huntress. Say, there's a gentleman in my office wanting to see you with a message from Mr. Estel. We can't let him up without your say so, because he don't want to give us no name . . . Yeah, Hawkins, the house detective, Miss Huntress. Yeah, he says you don't know him personal, but he looks O.K. to me . . . O.K. Thanks a lot, Miss Huntress. Serve him right up."

He put the phone down and patted it gently.

"All you needed was some background music," I said.

"You can ride up," he said dreamily. He reached absently into his cigar box and removed the folded bill. "A darb," he said softly. "Every time I think of that dame I have to go out and walk around the block. Let's go."

We went out to the lobby again and Hawkins took me to the elevator and highsigned me in.

As the elevator doors closed I saw him on his way to the entrance, probably for his walk around the block.

The elevator had a carpeted floor and mirrors and indirect lighting. It rose as softly as the mercury in a thermometer. The doors whispered open, I wandered over the moss they used for a hall carpet and came to a door marked 814. I pushed a little button beside it, chimes rang inside and the door opened.

She wore a street dress of pale green wool and a small cock-eyed hat that hung on her ear like a butterfly. Her eyes were wide-set and there was thinking room between them. Their color was lapis-lazuli blue and the color of her hair was dusky red, like a fire under control but still dangerous. She was too tall to be cute. She wore plenty of make-up in the right places and the cigarette she was poking at me had a built-on mouth-piece about three inches long. She didn't look hard, but she looked

as if she had heard all the answers and remembered the ones she thought she might be able to use sometime.

She looked me over coolly. “Well, what’s the message, brown-eyes?”

“I’d have to come in,” I said. “I never could talk on my feet.”

She laughed disinterestedly and I slid past the end of her cigarette into a long rather narrow room with plenty of nice furniture, plenty of windows, plenty of drapes, plenty of everything. A fire blazed behind a screen, a big log on top of a gas teaser. There was a silk Oriental rug in front of a nice rose davenport in front of the nice fire, and beside that there was Scotch and swish on a tabouret, ice in a bucket, everything to make a man feel at home.

“You’d better have a drink,” she said. “You probably can’t talk without a glass in your hand.”

I sat down and reached for the Scotch. The girl sat in a deep chair and crossed her knees. I thought of Hawkins walking around the block. I could see a little something in his point of view.

“So you’re from Marty Estel,” she said, refusing a drink.

“Never met him.”

“I had an idea to that effect. What’s the racket, bum? Marty will love to hear how you used his name.”

“I’m shaking in my shoes. What made you let me up?”

“Curiosity. I’ve been expecting lads like you any day. I never dodge trouble. Some kind of a dick, aren’t you?”

I lit a cigarette and nodded. “Private. I have a little deal to propose.”

“Propose it.” She yawned.

“How much will you take to lay off young Jeeter?”

She yawned again. “You interest me—so little I could hardly tell you.”

“Don’t scare me to death. Honest, how much are you asking? Or is that an insult?”

She smiled. She had a nice smile. She had lovely teeth. “I’m a bad girl now,” she said. “I don’t have to ask. They bring it to me, tied up with ribbon.”

“The old man’s a little tough. They say he draws a lot of water.”

“Water doesn’t cost much.”

I nodded and drank some more of my drink. It was good Scotch. In fact it was perfect. “His idea is you get nothing. You get smeared. You get put in the middle. I can’t see it that way.”

“But you’re working for him.”

“Sounds funny, doesn’t it? There’s probably a smart way to play this, but I just can’t think of it at the moment. How much would you take—or would you?”

“How about fifty grand?”

“Fifty grand for you and another fifty for Marty?”

She laughed. “Now, you ought to know Marty wouldn’t like me to mix in his business. I was just thinking of my end.”

She crossed her legs the other way. I put another lump of ice in my drink.

“I was thinking of five hundred,” I said.

“Five hundred what?” She looked puzzled.

“Dollars—not Rolls-Royces.”

She laughed heartily. “You amuse me. I ought to tell you to go to hell, but I like brown eyes. Warm brown eyes with flecks of gold in them.”

“You’re throwing it away. I don’t have a nickel.”

She smiled and fitted a fresh cigarette between her lips. I went over to light it for her. Her eyes came up and looked into mine. Hers had sparks in them.

“Maybe I have a nickel already,” she said softly.

“Maybe that’s why he hired the fat boy—so you couldn’t make him dance.” I sat down again.

“Who hired what fat boy?”

“Old Jeeter hired a fat boy named Arbogast. He was on the case before me. Didn’t you know? He got bumped off this afternoon.”

I said it quite casually for the shock effect, but she didn’t move. The provocative smile didn’t leave the corners of her lips. Her eyes didn’t change. She made a dim sound with her breath.

“Does it have to have something to do with me?” she asked quietly.

“I don’t know. I don’t know who murdered him. It was done in his office, around noon or a little later. It may not have anything to do with the Jeeter case. But it happened pretty pat—just after I had been put on the job and before I got a chance to talk to him.”

She nodded. “I see. And you think Marty does things like that. And of course you told the police?”

“Of course I did not.”

“You’re giving away a little weight there, brother.”

“Yeah. But let’s get together on a price and it had better be low. Because whatever the cops do to me they’ll do plenty to Marty Estel and you when they get the story—if they get it.”

“A little spot of blackmail,” the girl said coolly. “I think I might call it that. Don’t go too far with me brown-eyes. By the way, do I know your name?”

“Philip Marlowe.”

“Then listen, Philip. I was in the Social Register once. My family were nice people. Old man Jeeter ruined my father—all proper and legitimate, the way that kind of heel ruins people—but he ruined him, and my father committed suicide, and my mother died and I’ve got a kid sister back East in school and perhaps I’m not too damn particular how I get the money to take care of her. And maybe I’m going to take care of old Jeeter one of these days, too—even if I have to marry his son to do it.”

“Stepson, adopted son,” I said. “No relation at all.”

“It’ll hurt him just as hard, brother. And the boy will have plenty of the long green in a couple of years. I could do worse—even if he does drink too much.”

“You wouldn’t say that in front of him, lady.”

“No? Take a look behind you, gumshoe. You ought to have the wax taken out of your ears.”

I stood up and turned fast. He stood about four feet from me. He had come out of some door and sneaked across the carpet and I had been too busy being clever with nothing on the ball to hear him. He was big, blond, dressed in a rough sporty suit, with a scarf and open-necked shirt. He was red-faced and his eyes glittered and they were not focusing any too well. He was a bit drunk for that early in the day.

“Beat it while you can still walk,” he sneered at me. “I heard it. Harry can say anything she likes about me. I like it. Dangle, before I knock your teeth down your throat!”

The girl laughed behind me. I didn’t like that. I took a step towards the big blond boy. His eyes blinked. Big as he was, he was a pushover.

“Ruin him, baby,” the girl said coldly behind my back. “I love to see these hard numbers bend at the knees.”

I looked back at her with a leer. That was a mistake. He was wild, probably, but he could still hit a wall that didn’t jump. He hit me while I was looking back over my shoulder. It hurts to be hit that way. He hit me plenty hard, on the back end of the jawbone.

I went over sideways, tried to spread my legs, and slid on the silk rug. I did a nose dive somewhere or other and my head was not as hard as the piece of furniture it smashed into.

For a brief blurred moment I saw his red face sneering down at me in triumph. I think I was a little sorry for him—even then.

Darkness folded down and I went out.

FOUR

When I came to, the light from the windows across the room was hitting me square in the eyes. The back of my head ached. I felt it and it was sticky. I moved around slowly, like a cat in a strange house, got up on my knees and reached for the bottle of Scotch on the tabouret at the end of the davenport. By some miracle I hadn't knocked it over. Falling I had hit my head on the clawlike leg of a chair. That had hurt me a lot more than young Jeeter's haymaker. I could feel the sore place on my jaw all right, but it wasn't important enough to write in my diary.

I got up on my feet, took a swig of the Scotch and looked around. There wasn't anything to see. The room was empty. It was full of silence and the memory of a nice perfume. One of those perfumes you don't notice until they are almost gone, like the last leaf on a tree. I felt my head again, touched the sticky place with my handkerchief, decided it wasn't worth yelling about, and took another drink.

I sat down with the bottle on my knees, listening to traffic noise somewhere, far off. It was a nice room. Miss Harriet Huntress was a nice girl. She knew a few wrong numbers, but who didn't? I shouldn't criticize a little thing like that. I took another drink. The level in the bottle was a lot lower now. It was smooth and you hardly noticed it going down. It didn't take half your tonsils with it, like some of the stuff I had to drink. I took some more. My head felt all right now. I felt fine. I felt like singing the Prologue to *Pagliacci*. Yes, she was a nice girl. If she was paying her own rent, she was doing right well. I was for her. She was swell. I used some more of her Scotch.

The bottle was still half full. I shook it gently, stuffed it in my overcoat pocket, put my hat somewhere on my head and left. I made the elevator without hitting the walls on either side of the corridor, floated downstairs, strolled out into the lobby.

Hawkins, the house dick, was leaning on the end of the desk again, staring at the Ali Baba oil jar. The same clerk was nuzzling at the same itchy-bitsy mustache. I smiled at him. He smiled back. Hawkins smiled at me. I smiled back. Everybody was swell.

I made the front door the first time and gave the doorman two bits and floated down the steps and along the walk to the street and my car. The swift California twilight was falling. It was a lovely night. Venus in the west was as bright as a street lamp, as bright as life, as bright as Miss Huntress' eyes, as bright as a bottle of Scotch. That reminded me. I got the square bottle out and tapped it with discretion, corked it, and tucked it away again. There was still enough to get home on.

I crashed five red lights on the way back but my luck was in and nobody pinched me. I parked more or less in front of my apartment house and more or less near the curb. I rode to my floor in the elevator, had a little trouble opening the doors and helped myself out with my bottle. I got the key into my door and unlocked it and stepped inside and found the light switch. I took a little more of my medicine before exhausting myself any further. Then I started for the kitchen to get some ice and ginger ale for a real drink.

I thought there was a funny smell in the apartment—nothing I could put a name to offhand—a sort of medicinal smell. I hadn't put it there and it hadn't been there when I went out. But I felt too well to argue about it. I started for the kitchen, got about halfway there.

They came out at me, almost side by side, from the dressing room beside the wall bed—two of them with guns. The tall one was grinning. He had his hat low on his forehead and he had a wedge-shaped face that ended in a point, like the bottom half of the ace of diamonds. He had dark moist eyes and a nose so bloodless that it might have been made of white wax. His gun was a Colt Woodsman with a long barrel and the front sight filed off. That meant he thought he was good.

The other was a little terrierlike punk with bristly reddish hair and no hat and watery blank eyes and bat ears and small feet in dirty white sneakers. He had an automatic that looked too heavy for him to hold up, but he seemed to like holding it. He breathed open-mouthed and noisily and the smell I had noticed came from him in waves—menthol.

“Reach, you bastard,” he said.

I put my hands up. There was nothing else to do.

The little one circled around to the side and came at me from the side. “Tell us we can’t get away with it,” he sneered.

“You can’t get away with it,” I said.

The tall one kept on grinning loosely and his nose kept on looking as if it was made of white wax. The little one spat on my carpet. “Yah!” He came close to me, leering, and made a pass at my chin with the big gun.

I dodged. Ordinarily that would have been just something which, in the circumstances, I had to take and like. But I was feeling better than ordinary. I was a world-beater. I took them in sets, guns and all. I took the little man around the throat and jerked him hard against my stomach, put a hand over his little gun hand and knocked the gun to the floor. It was easy. Nothing was bad about it but his breath. Blobs of saliva came out on his lips. He spit curses.

The tall man stood and leered and didn’t shoot. He didn’t move. His eyes looked a little anxious, I thought, but I was too busy to make sure. I went down behind the little punk, still holding him, and got hold of his gun. That was wrong. I ought to have pulled my own.

I threw him away from me and he reeled against a chair and fell down and began to kick the chair savagely. The tall man laughed.

“It ain’t got any firing pin in it,” he said.

“Listen,” I told him earnestly, “I’m half full of good Scotch and ready to go places and get things done. Don’t waste much of my time. What do you boys want?”

“It still ain’t got any firing pin in it,” Waxnose said. “Try and see. I don’t never let Frisky carry a loaded rod. He’s too impulsive. You got a nice arm action there, pal. I will say that for you.”

Frisky sat up on the floor and spat on the carpet again and laughed. I pointed the muzzle of the big automatic at the floor and squeezed the trigger. It clicked dryly, but from the balance it felt as if it had cartridges in it.

“We don’t mean no harm,” Waxnose said. “Not this trip. Maybe next trip? Who knows? Maybe you’re a guy that will take a hint. Lay off the Jeeter kid is the word. See?”

“No.”

“You won’t do it?”

“No, I don’t see. Who’s the Jeeter kid?”

Waxnose was not amused. He waved his long .22 gently. “You oughta get your memory fixed, pal, about the same time you get your door fixed. A pushover that was. Frisky just blew it in with his breath.”

“I can understand that,” I said.

“Gimme my gat,” Frisky yelped. He was up off the floor again, but this time he rushed his partner instead of me.

“Lay off, dummy,” the tall one said. “We just got a message for a guy. We don’t blast him. Not today.”

“Says you!” Frisky snarled and tried to grab the .22 out of Waxnose’s hand. Waxnose threw him to one side without trouble but the interlude allowed me to switch the big automatic to my left hand and jerk out my Luger. I showed it to Waxnose. He nodded, but did not seem impressed.

“He ain’t got no parents,” he said sadly. “I just let him run around with me. Don’t pay him no attention unless he bites you. We’ll be on our way now. You get the idea. Lay off the Jeeter kid.”

“You’re looking at a Luger,” I said. “Who is the Jeeter kid? And maybe we’ll have some cops before you leave.”

He smiled wearily. “Mister, I pack this small-bore because I can shoot. If you think you can take me, go to it.”

“O.K.,” I said. “Do you know anybody named Arbogast?”

“I meet such a lot of people,” he said, with another weary smile. “Maybe yes, maybe no. So long, pal. Be pure.”

He strolled over to the door, moving a little sideways, so that he had me covered all the time, and I had him covered, and it was just a case of who shot first and straightest, or whether it was worthwhile to shoot at all, or whether I could hit anything with so much nice warm Scotch in me. I let him go. He didn’t look like a killer to me, but I could have been wrong.

The little man rushed me again while I wasn’t thinking about him. He clawed his big automatic out of my left hand, skipped over to the door, spat on the carpet again, and slipped out. Waxnose backed after him—long sharp face, white nose, pointed chin, weary expression. I wouldn’t forget him.

He closed the door softly and I stood there, foolish, holding my gun. I heard the elevator come up and

go down again and stop. I still stood there. Marty Estel wouldn't be very likely to hire a couple of comics like that to throw a scare into anybody. I thought about that, but thinking got me nowhere. I remembered the half-bottle of Scotch I had left and went into executive session with it.

An hour and a half later I felt fine, but I still didn't have any ideas. I just felt sleepy.

The jarring of the telephone bell woke me. I had dozed off in the chair, which was a bad mistake, because I woke up with two flannel blankets in my mouth, a splitting headache, a bruise on the back of my head and another on my jaw, neither of them larger than a Yakima apple, but sore for all that. I felt terrible. I felt like an amputated leg.

I crawled over to the telephone and humped myself in a chair beside it and answered it. The voice dripped icicles.

"Mr. Marlowe? This is Mr. Jeeter. I believe we met this morning. I'm afraid I was a little stiff with you."

"I'm a little stiff myself. Your son poked me in the jaw. I mean your stepson, or your adopted son—whatever he is."

"He is both my stepson and my adopted son. Indeed?" He sounded interested. "And where did you meet him?"

"In Miss Huntress' apartment."

"Oh I see." There had been a sudden thaw. The icicles had melted. "Very interesting. What did Miss Huntress have to say?"

"She liked it. She liked him poking me in the jaw."

"I see. And why did he do that?"

"She had him hid out. He overheard some of our talk. He didn't like it."

"I see. I have been thinking that perhaps some consideration—not large, of course—should be granted to her for her co-operation. That is, if we can secure it."

"Fifty grand is the price."

"I'm afraid I don't—"

"Don't kid me," I snarled. "Fifty thousand dollars. Fifty grand. I offered her five hundred—just for a gag."

"You seem to treat this whole business in a spirit of considerable levity," he snarled back. "I am not accustomed to that sort of thing and I don't like it."

I yawned. I didn't give a damn if school kept in or not. "Listen, Mr. Jeeter, I'm a great guy to horse around, but I have my mind on the job just the same. And there are some very unusual angles to this

case. For instance a couple of gunmen just stuck me up in my apartment here and told me to lay off the Jeeter case. I don't see why it should get so tough."

"Good heavens!" He sounded shocked. "I think you had better come to my house at once and we will discuss matters. I'll send my car for you. Can you come right away?"

"Yeah. But I can drive myself. I—"

"No. I'm sending my car and chauffeur. His name is George; you may rely upon him absolutely. He should be there in about twenty minutes."

"O.K.," I said. "That just gives me time to drink my dinner. Have him park around the corner of Kenmore, facing towards Franklin." I hung up.

When I'd had a hot-and-cold shower and put on some clean clothes I felt more respectable. I had a couple of drinks, small ones for a change, and put a light overcoat on and went down to the street.

The car was there already. I could see it half a block down the side street. It looked like a new market opening. It had a couple of headlamps like the one on the front end of a streamliner, two amber foglights hooked to the front fender, and a couple of sidelights as big as ordinary head-lights. I came up beside it and stopped and a man stepped out of the shadows, tossing a cigarette over his shoulder with a neat flip of the wrist. He was tall, broad, dark, wore a peaked cap, a Russian tunic with a Sam Browne belt, shiny leggings and breeches that flared like an English staff major's whipcords.

"Mr. Marlowe?" He touched the peak of his cap with a gloved forefinger.

"Yeah," I said. "At ease. Don't tell me that's old man Jeeter's car."

"One of them." It was a cool voice that could get fresh.

He opened the rear door and I got in and sank down into the cushions and George slid under the wheel and started the big car. It moved away from the curb and around the corner with as much noise as a bill makes in a wallet. We went west. We seemed to be drifting with the current, but we passed everything. We slid through the heart of Hollywood, the west end of it, down to the Strip and along the glitter of that to the cool quiet of Beverly Hills where the bridle path divides the boulevard.

We gave Beverly Hills the swift and climbed along the foot-hills, saw the distant lights of the university buildings and swung north into Bel-Air. We began to slide up long narrow streets with high walls and no sidewalks and big gates. Lights on mansions glowed politely through the early night. Nothing stirred. There was no sound but the soft purr of the tires on concrete. We swung left again and I caught a sign which read Calvello Drive. Halfway up this George started to swing the car wide to make a left turn in at a pair of twelve-foot wrought-iron gates. Then something happened.

A pair of lights flared suddenly just beyond the gates and a horn screeched and a motor raced. A car charged at us fast. George straightened out with a flick of the wrist, braked the car and slipped off his right glove, all in one motion.

The car came on, the lights swaying. "Damn drunk," George swore over his shoulder.

It could be. Drunks in cars go all kinds of places to drink. It could be. I slid down onto the floor of the car and yanked the Luger from under my arm and reached up to open the catch. I opened the door a little and held it that way, looking over the sill. The headlights hit me in the face and I ducked, then came up again as the beam passed.

The other car jammed to a stop. Its door slammed open and a figure jumped out of it, waving a gun and shouting. I heard the voice and knew.

“Reach, you bastards!” Frisky screamed at us.

George put his left hand on the wheel and I opened my door a little more. The little man in the street was bouncing up and down and yelling. Out of the small dark car from which he had jumped came no sound except the noise of its motor.

“This is a heist!” Frisky yelled. “Out of there and line up, you sons of bitches!”

I kicked my door open and started to get out, the Luger down at my side.

“You asked for it!” the little man yelled.

I dropped—fast. The gun in his hand belched flame. Somebody must have put a firing pin in it. Glass smashed behind my head. Out of the corner of my eye, which oughtn’t to have had any corners at that particular moment, I saw George make a movement as smooth as a ripple of water. I brought the Luger up and started to squeeze the trigger, but a shot crashed beside me—George.

I held my fire. It wasn’t needed now.

The dark car lurched forward and started down the hill furiously. It roared into the distance while the little man out in the middle of the pavement was still reeling grotesquely in the light reflected from the walls.

There was something dark on his face that spread. His gun bounded along the concrete. His little legs buckled and he plunged sideways and rolled and then, very suddenly, became still.

George said, “Yah!” and sniffed at the muzzle of his revolver.

“Nice shooting.” I got out of the car, stood there looking at the little man—a crumpled nothing. The dirty white of his sneakers gleamed a little in the side glare of the car’s lights.

George got out beside me. “Why me, brother?”

“I didn’t fire. I was watching that pretty hip draw of yours. It was sweeter than honey.”

“Thanks, pal. They were after Mister Gerald, of course. I usually ferry him home from the club about this time, full of liquor and bridge losses.”

We went over to the little man and looked down at him. He wasn’t anything to see. He was just a little man who was dead, with a big slug in his face and blood on him.

sample content of Trouble Is My Business

- [The Dictionary of Magic & Mystery here](#)
- [download *Identical* pdf](#)
- [Boy's Own, The Complete Fanzines 1986-92 pdf](#)
- [read online The Romanov Succession](#)

- <http://ramazotti.ru/library/Fenomenologia-della-Percezione.pdf>
- <http://fortune-touko.com/library/Philosophy-of-Literature--An-Introduction.pdf>
- <http://anvilpr.com/library/The-Assassination-of-JFK--Minute-by-Minute--UK-Edition-.pdf>
- <http://korplast.gr/lib/Birds-of-North-America--A-Guide-To-Field-Identification-.pdf>