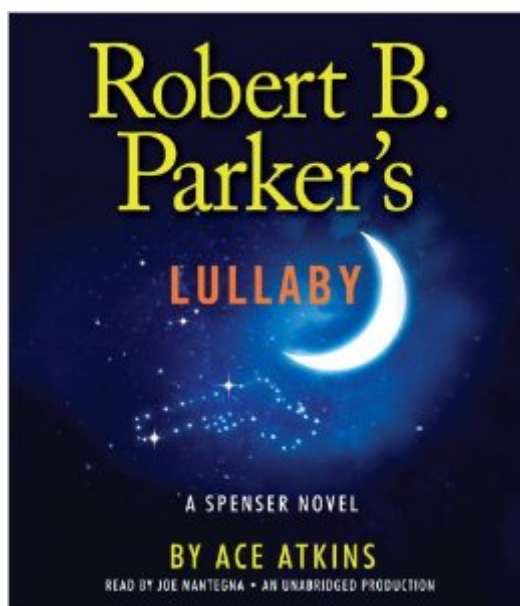


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# Robert B. Parker's Lullaby (Spenser Novels)



## Synopsis

When fourteen-year-old Mattie Sullivan asks Spenser to look into her mother's murder, he's not completely convinced by her claim that the police investigation four years ago was botched. Mattie is gruff, street-smart, and wise beyond her years, left to care for her younger siblings and an alcoholic grandmother in a dilapidated apartment in South Boston. But her need for closure and her determination to make things right hit Spenser where he lives—they're the very characteristics he abides by. Mattie believes the man convicted of the crime is innocent, and points Spenser to the Southie toughs she saw carrying her mother away hours before her murder. Neither the Boston PD nor the neighborhood thugs are keen on his dredging up the past, but as Spenser becomes more involved in the case, he starts to realize that Mattie may be on to something. He will need Hawk's help to find peace for Mattie—a job that's more dangerous than Spenser ever thought.

## Book Information

Series: Spenser Novels

Audio CD: 6 pages

Publisher: Random House Audio; Unabridged edition (May 1, 2012)

Language: English

ISBN-10: 0307987736

ISBN-13: 978-0307987730

Product Dimensions: 5.1 x 1.1 x 5.9 inches

Shipping Weight: 6.4 ounces

Average Customer Review: 4.1 out of 5 stars [See all reviews](#) (490 customer reviews)

Best Sellers Rank: #1,134,014 in Books (See Top 100 in Books) #26 in [Books > Books on CD > Authors, A-Z > \( P \) > Parker, Robert B.](#) #1919 in [Books > Books on CD > Mystery & Thrillers](#) #2762 in [Books > Books on CD > Literature & Fiction > Unabridged](#)

## Customer Reviews

Overall I liked this book and am glad that the characters Parker created are being kept alive. I was laughing by the second page, which was particularly welcome because Parker's sense of humor had seem to dry up in the last few years. Parker's maddening lazy narrative style of I said, he said, I said, he said, I said, he said was gone nor were there any frustrating time warps that so often appeared in the Parker novels beginning with Potshot - an indication of sloppy craftsmanship on the author's part and a demonstration that no one was bothering to edit the novels before publication.

This novel is much more like the earliest Parker novels when he was at his best. That said, what keeps this from being an "A"-level novel is the degree of coarseness that is found throughout. Of all the characters in all the P.I. literature that I've read over the past 50 years Spenser and Hawk stand head and shoulders above the crowd. Tough guys, yes. But there is an elegance about these two characters that isn't found anywhere else. That elegance is missing in Lullaby. Hawk, particularly, would never descend from his Olympian coolness to discuss his sex life with anyone, not even Spenser. The Hawk character in Lullaby is not well drawn. The aloof, above-the-fray, insouciance that is part of Parker's Hawk is missing here. Spenser is coarse, Mattie is coarse, many of the characters are and it is what keeps Lullaby at a "B" level. On the other hand the character of Susan was much more interesting in Lullaby than Parker's increasingly annoying vain, self-absorbed, shallow and hardly believable one-dimensional character. It's often puzzled me why Parker would depict this Susan character in ways that hardly anyone could like.

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