



THE Missing Clue

165 LILAC STREET, WINNIPEG, MANITOBA R3M 2S1

STORE HOURS : **Monday to Thursday: 10 a.m. to 5 p.m.**
Friday and Saturday: 10 a.m. to 5:30 p.m.
Sunday as of 04/03/11: 12 p.m. to 5 p.m.

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CLOSED:

Friday, April 22nd for Good Friday and Sunday, April 24th for Easter Sunday
We will be open the Sunday and Monday of the Victoria Day Weekend (May 23rd and May 24th)

SUNDAY OPENING BACK BY POPULAR DEMAND!

As of Sunday, April 3rd, Whodunit? will once again be open on Sundays, 12-5pm. A large number of customers have commented that while they did not often come in on a Sunday, they really appreciated the fact that we were open. Also some customers said that it was the only day that they could get in. So, in response, Sunday opening is resumed.

BI-MONTHLY NEWSLETTER

That's right, we're moving to SIX newsletters a year. This is in order to give you more up to date New Release lists and give us more opportunities to tell you about the books we're enjoying.

AUTHOR APPEARANCES

Sunday, May 15th from 2pm to 4pm
Vicky Delany (NEGATIVE IMAGE) will be joining us for tea, chat, and your questions.

The Origins of Detective Fiction by Jack

Exactly how to label the popular literary genre of detective/mystery/crime fiction is a rather more serious problem than is usually recognized, for the label in large measure controls what is included within the genre and thus what constitutes its history. To view the genre as detective fiction enshrines Edgar Allan Poe and Sir Arthur Conan Doyle as the father figures. To see it as mystery (or

mystery puzzle) fiction moves the emphasis slightly, with a line of development from Poe rather more to Agatha Christie than to Doyle, for the mysteries in Sherlock Holmes are seldom very puzzling and the puzzles seldom very mysterious. To talk about crime fiction is to open the genre even wider still, allowing for completely alternative lines of progression in the nineteenth century which focus on why rather than who, on the criminal as much or more than the detective. The history of the genre -- however it is defined and described -- typically confuses all three approaches without actually saying so, and without admitting that there is no single acceptable characterization of what it is that constitutes detective/mystery/crime fiction. The truth is that crime fiction (if we adopt the widest possible label) has been popular for several centuries and is a singularly all-encompassing species. Even if Edgar Allan Poe and Sir Arthur Conan Doyle are the key figures, and that is not necessarily the case, they scarcely operated in a vacuum.

The modern concern for the supposed increasing incidence of crime and the corresponding breakdown of public order is seldom discussed in historical terms. Modern society assumes that the maintenance of public order is natural and almost eternal. Nothing could be further from the truth. The existence of a state of public order, in which one might expect to walk down the street at night without being assaulted and robbed or raped, is a relatively recent social phenomenon, extending back in time less than two hundred years. For most of recorded history, it is crime and violence rather than public order which

are the norm.

The great struggle to tame and control crime began probably in 18th century Britain, which was utterly obsessed with crime and criminality. The Revolution Settlement of 1689 introduced the modern state, with its commitment to the Law. The British authorities in the 18th century naturally attempted to use the Law to control crime. Their technique was quite draconian. They introduced a large number of statutes which made various sorts of behaviour often previously tolerated -- such as poaching and smuggling -- subject to the death penalty. It became a capital offense to cut the bank of a river, to drain a fishpond, to go about at night disguised or with blackened face, to steal cloth from bleaching greens, or to impersonate a Greenwich pensioner. There were as many as 200 capital offenses with countless variations. The law was lenient towards personal violence, vicious with regard to crimes against property. The British ruling classes also began to use transportation and incarceration, previously concentrated on political offences, as less final ways than execution for dealing with criminal behaviour. Despite the law, most capital criminals were not executed. In 1805, for example, 350 persons were sentenced to death, with 68 actually hanged. Catching a criminal was not easy, but once caught, the system was designed for convictions. No criminal trial extended beyond one day, most were conducted in minutes. Murderers had to be hanged within three days. The capriciousness of the system was notorious, but was held to be its own best deterrent. In fact, as more than one observer pointed out, the typical criminal did not expect to get caught.

One result of these official policies was the transformation of the Elizabethan and Jacobean Underworld of the undeserving poor into the Georgian Underworld of the criminal poor. Eighteenth-century literature was increasingly fascinated with both crime and this new criminal Underworld. An association between crime and narrative (which survives in literature to the present day) was one aspect of the attraction. An interest in the secret language of the Underworld (slang, or in 18th-century terms, "cant"), combined with the fascination of behaviour untrammelled by the dictates of society or its morality appealed to the new middle-class reading audience that was

emerging during the century. There was, of course, a close relationship between the criminalization of the poor and the emergence of this new middle class.

In any event, the new audience devoured works set in this exotic criminal Underworld, and most 18th-century novelists placed at least part of their work in such a setting. For the most part, the fictional conventions went back to the 16th century, most particularly to the picaresque tradition of the endearing rogue as embodied in the Spanish "Lazarillo de la Tormes." One major innovation of the 18th-century British writers was to produce sympathetic female rogues, such as Moll Flanders. They were usually involved in prostitution, offering an opportunity for much explicit writing about sex, which obviously titillated the audience. Moll herself ended up becoming respectable. The emerging British novel came to concentrate on the tensions between the codes of respectability and criminality, but in the 18th century the focus remained on the criminal rather than on the forces of law and order. The *Newgate Calendar* stories have no special agency of police, but rely on exposing criminality through providential means. Dick Turpin and Jack Sheppard were folk heroes. Even the theatre had its criminals. *The Beggar's Opera* remained popular throughout the century, and Punch and Judy was really about a murder (by Punch of Judy) and the murderer's subsequent escape from the gallows.

Neither Henry nor John Fielding were innovators, although they began the transformation of corrupt dealers in rough justice (such as Jonathan Wild) into professional figures of law enforcement. The 18th-century "thief-takers" were men of opprobrium, especially among the poor. The system of thief-taking offended against popular concepts of honour and decency by employing "a thief to catch a thief." Such an arrangement demanded that individuals had to turn against their mates, often for financial reward. Criminals were permitted to carry on until the reward went high enough. Since rewards were based on convictions rather than arrests, there was an encouragement of perjury. Both thief and thief taker came from the same social class and seemed virtually indistinguishable. Jonathan Wild was so notorious that he was satirized in *The Beggar's Opera* and in Fielding's novel, but he was

defensible as useful. Thief-takers were hardly detectives in any sense of the term, however.

The first detectives were really the reformers themselves, who sought a “police” (in the traditional usage of the term, meaning the administration of a state) understanding of the poor and criminous classes in order to promote their happiness. Jeremy Bentham in his *Panopticon, or the Inspection House* (1791) introduced the term “preventative police” and substituted the word “inspection” for the word “espionage.” The reformers of the French Revolution also helped transform the police into enforcers of law and order, the “gendarmerie.” In England, the Bow Street Runners received a small salary and were allowed to cross parish boundaries. The Port of London created the Marine Police Establishment in 1791, which became the Thames River Police in 1793. In fiction, the first “detective” was probably William Godwin’s Caleb Williams in the novel of the same name, published in 1794. In the novel Williams is not called a detective, but rather a “spy” who learns his master’s dark secret and makes himself miserable in the process. Like the thief-taker, who also makes an appearance in the novel, Caleb lacks honour and loyalty. This enables Godwin to explore questions of moral ambiguity which were common to much fiction of the 19th century. Was there really a moral difference between socially acceptable vices and criminal behaviour?

In both France and Britain, the police came to embody a visible eye on the streets, designed less to punish than to prevent and detect crime. The reformer Edwin Chadwick (noted for his work with sewers and drains) provided the final formulation when he wrote, “Crime was merely another form of socially undesirable occurrence, for which also the best cure was prevention.” Such policing, through the agencies of the Sureté and Sir Robert Peel’s “Peelers” or “Bobbies”, did make the streets safer places to walk. Sir Robert Peel not only established the Metropolitan Police in 1828, but consolidated statutes which cut the number of capital offenses. In 1829, there were 1,385 death sentences, resulting in 74 hangings, 13 of murderers. The number of crimes carrying the death penalty was further reduced as part of the reform of the criminal law between 1837 and 1845. Murder became the chief capital crime,

along with treason, piracy, and setting fire to dockyards and arsenals. As a result, in 1837 only 8 convicted criminals were hanged, all murderers. The number of capital sentences in 1841 was, it was estimated, reduced to 80 from a possible 2712 under the statutes in effect in 1831.

During the 1820s crime was a public preoccupation without necessarily becoming literature. Certain notorious criminal cases presented themselves as possible literary material. In 1825 George Borrow published *Celebrated Trials and Remarkable Cases of Criminal Jurisprudence from the Earliest Records to the Year 1825*, featuring John Thurtell, the murderer, among others. The Bow Street Runners made an appearance in Thomas Gaspey’s *Richmond: or, Scenes in the Life of a Bow Street Officer, Drawn up from his Private Memoranda* (1827). Richmond was a figure of probity, disliking the reward structure and acting as the protector of the unfortunate. As a result he did not achieve much popularity among a discerning readership which liked its fiction more racy.

By the 19th century, it was becoming impossible to write about crime and the criminal without also writing about the policeman and the detective. Beginning in the 1820s there appeared many purported memoirs of real-life detectives, such as Gaspey’s memoir of Richmond. The most important of these works was by Eugène-François Vidocq, head of the Sureté. Born in Arras in 1775, Vidocq had a checkered career as army deserter, convicted forger, and escaped convict from the galleys of Toulon and Brest. He became an informer while still in prison, and rose to become chief of the Sureté from 1812 to 1827. His memoirs, published in Paris in 1828-9, were ghost-written and often plagiarized from other sources. Fictional romance with a picaresque hero, this work does demonstrate the process of remarketing the detective as a fictional figure. Vidocq is superhuman and infallible, with a keen eye for public relations. He uses disguise and impersonation, claiming the ability of “reducing my height four or five inches, at pleasure.” He is skilled with makeup, a veritable man of a thousand faces. He relies heavily on informers and familiarity with the underworld. Vidocq insists that he wants to be respectable, but he is clearly a trickster. The book had considerable impact in London. Gaboriau was

the first to build upon Vidocq, creating a fictional equivalent of the real life detective in the person of Lecoq.

(To Be Continued in the June edition of The Missing Clue...)

What I'm Reading by Siân

If you've been following our "What We're Reading" feature on Facebook and our website, you'll know that I've been working my way through Carole Nelson Douglas's 'Irene Adler' series. Concurrently, although not as well publicized, I've also been reading Carrie Bebris's 'Mr. and Mrs. Darcy' series set in Jane Austen's universe. In direct contrast to the 'Irene Adler' series, Bebris's books are easier to read, both in length and language. They're the kind of book I reach for when I'm looking for something not too challenging to read when I'm tired or stressed. The funny thing is, though, that they are some of the most stressful books that I've read in a while. Some unpleasant things happen to Mr. and Mrs. Darcy that paint a picture of a road to happily ever after much more fraught with difficulty than I might like to believe. There's also something of a supernatural element that seems to be used inconsistently, yet conveniently. If you're an Austen fan who ever wondered not just what happened to Elizabeth and Darcy but characters from any of her other books, this series is an interesting place to explore alternative histories.

Speaking of Ms. Adler, I was going to write a long piece about how much I was enjoying the series, especially ANOTHER SCANDAL IN BOHEMIA which I think is the best yet, when I realized I've already done that (see The Missing Clue from August 2010). So briefly, if you're at all interested in Sherlockian stories or strong female characters, dive in!

I've also been collecting Laurie R. King's 'Mary Russell' series, although I'm holding off starting until I finish with Irene Adler. I read THE BEEKEEPER'S APPRENTICE fourteen years ago, but never the subsequent books. I'm really enjoying these looks at Sherlock Holmes from a female perspective.

I've been putting off watching the third and final episode of the new 'Sherlock' miniseries as I

was somewhat lukewarm on the first two episodes, but all this Sherlock talk has got me intrigued again. Irene Adler hasn't made an appearance yet, but she will be in the upcoming film sequel to last year's 'Sherlock Holmes'. Coming in December, we'll also have Stephen Fry as Mycroft Holmes to look forward to.

Finally, I'm looking forward to a couple of books more than anything in a long time and you should be too. Jasper Fforde's ONE OF OUR THURSDAYS IS MISSING has just been released in hardcover. It's sitting on the Whodunit shelf waiting for my Easter visit and I could not be more excited. June will see the release of Gail Carriger's fourth book HEARTLESS. I know I'm not the only one eager to read it so I encourage you to get your preorder in. And Julie Kramer's fourth book in her 'Riley Spartz' series, KILLING KATE, will be released in hardcover in July. If you haven't given STALKING SUSAN a try, I would strongly encourage you to do so. Once I started I couldn't stop until I'd read all three.

Used Book Buying Policy

We do not normally buy hardcover books as they are hard to store and not in sufficient demand. As for paperback books (both mass market and trade paperback), we do not have space to store every book that is offered us. We regrettably will often refuse to buy books by bestselling authors, especially those heavily discounted and available in outlets like drug stores—we simply have too many of such titles. We are not always in a position to buy books—even books we want—sometimes because of space considerations, and sometimes because of a lack of time to process them. It is worth phoning or emailing before you bring books into the store, particularly if you have a large number.

Normally we will pay \$1.00 for mass market paperbacks in good condition, and \$.50 for mass markets that are visibly used. We pay \$2.00 for trade paperbacks, although we have over the years discovered that trade paperbacks by popular authors are simply not in heavy demand (and we are thus less likely to buy them). We emphatically do not exchange books or pay with credit vouchers. If we do buy your books, we will pay cash on the barrelhead. Please let us know if you

have any questions.

You're Not Reading Charlotte Macleod, But You Should Be

We are often struck here in Whodunit? by the speed with which readers take up new writers, and the equal speed with which they can cease to be interested in old ones. Our used shelves are largely made up of books by writers once popular who no longer sell and presumably no longer attract an audience. Some are old and out-of-date, but many were hot items within living memory. Why do such books now languish on our shelves? If anyone has a theory (or theories) about this matter, please let us know. In the meantime, we will try to remind readers, from time to time, of some of these presently neglected authors. One who has recently come to our attention is Charlotte MacLeod, born in Canada, who wrote more than thirty books under two names and in three series. As Ailsa Craig she produced a series set in New Brunswick, and under her own name she authored two series set in New England: one was located at a mythical New England college and features Professor Peter Shandy; the other, and our personal favourite, was set in Boston and stars the Kelling family. The first book in the Kelling series, *THE FAMILY VAULT*, first appeared in 1979 and was a breath of fresh air when it was published. Like most of MacLeod's work, it features larger than life situations and wonderfully wacky characters. It also has a 1920 electric automobile which serves as a murder weapon, a fantastic diary written and kept in the most imaginative way possible – and a corpse (a former strip-teaser) whose mouth is filled with rubies instead of teeth. The heroine, Sarah Kelling, is both feminine and a highly competent person who "gets on with it." We dare you to read *THE FAMILY VAULT* (or other books by MacLeod) and not be impressed! They are not in a verismo tradition, but still highly readable.

Upcoming Events at Whodunit?

Writer's Group

The writer's group continues to meet at the store on the third Wednesday of the month, at 7 p.m., through June. All are welcome. Call Wendy at the store for more details.

Mystery Reading Club

The Mystery Reading Group continues their 2011 season on Tuesday, April 26th. The selection for *STILL LIFE* by Louise Penny. Doors open at 6:30 p.m. and the meeting will begin at 7p.m.

The books will be available at the store at a 10% discount. Some questions are circulated ahead of the meeting to get the discussion off to a good start. They will be available a few weeks before the meeting on the website and in the store.

The book for May and schedule for the summer have yet to be determined, so please check the website or call Jack at the store for more details.

FORTHCOMING BOOKS

The lists on the website are updated regularly, to alert our customers to new releases.

April Mass Market

Albert, Susan - **Holly Blues**
Ballantine, Pip - **Phoenix Rising**
Beck, Jessica - **Evil Eclairs**
Box, C.J. - **Nowhere to Run**
Casey, Elizabeth Lynn - **Deadly Notions**
Castle, Richard - **Naked Heat**
Cavender, Chris - **Pepperoni Pizza Can Be Murder**
Child, Lee - **Worth Dying For**
Collins, Kate - **Night of the Living Dandelion**
Connolly, John - **The Lovers**
Copperman, E.J. - **An Uninvited Ghost**
Daheim, Mary - **Loco Motive**
Daniels, Casey - **A Hard Day's Fright**
Deaver, Jeffery - **The Burning Wire**
Duncan, Elizabeth J. - **A Brush with Death**
Gerritsen, Tess - **Ice Cold**
Harris, Rosemary - **Dead Head**
Hart, Carolyn - **Laughed 'til He Died**
Jance, J.A. - **Queen of the Night**
Johansen, Iris - **Chasing the Night**
Landy, Derek - **Skulduggery Pleasant**
Lowell, Virginia - **Cookie Dough Or Die**
Maffini, Mary Jane - **Busy Woman's Guide to Murder**
Martini, Steve - **The Rule of Nine**
Mofina, Rick - **In Desperation**

Penrose, Andrea - **Sweet Revenge**
Peters, Elizabeth - **A River in the Sky**
Preston, D./Child, L. - **Fever Dream**
The Puzzle Society - **Pocket Posh® Jane Austen**
The Puzzle Society - **Pocket Posh® William Shakespeare**
Reich, Christopher - **Rules of Betrayal**
Robards, Karen - **Shattered**
Rucka, Greg - **The Last Run**
Sandford, John - **Storm Prey**
Stone, David - **Skorpion Directive**
Sweeney, Leann - **Cat the Lady and the Liar**
Tanenbaum, Robert K. - **Betrayed**
Thor, Brad - **Takedown**
Tidhar, Lavie - **Camera Obscura**
Trow, M.J. - **Maxwell's Revenge**

April Trade Paperback

Atkins, Ace - **Infamous**
Blunt, Giles - **Crime Machine**
Brett, Simon - **Shooting in the Shop**
Burdett, John - **Godfather of Kathma**
Cantrell, Rebecca - **Night of Long Knives**
Doiron, Paul - **Poacher's Son**
Downing, David - **Stettin Station**
Ellis, Kate - **The Jackal Man**
Fitzgerald, Conor - **The Dogs of Rome**
Griffiths, Elly - **The Janus Stone**
Koontz, Dean - **The Eyes of Darkness**
Lackberg, Camilla - **Gallow's Bird**
Lehrer, Jim - **Super**
Leon, Donna - **Question of Belief**
Mackenzie, Jassy - **Random Violence**
Meyer, Deon - **Thirteen Hours**
Robertson, Craig - **Random**
Sansom, C.J. - **Heartstone**
Sidor, Steven - **Pitch Dark**
Tobey, Danny - **The Faculty Club**
Tallis, Frank - **Vienna Twilight**

April Hardcover

Albert, Susan Wittig - **Mourning Gloria**
Brett, Simon - **Bones Under the Beach**
Butcher, Jim - **Ghost Story**
Clark, Mary Higgins - **I'll Walk Alone**
Conlon, Edward - **Red on Red**
Connelly, Michael - **The Fifth Witness**
Davidson, Diane Mott - **Crunch Time**
Downing, David - **Potsdam Station**
Hewson, David - **The Fallen Angel**

Johansen, Iris - **Eve**
Kerr, Philip - **Field Gray**
Mackenzie, Jassy - **Stolen Lives**
Parker, I.J. - **The Fires of the Gods**
Perry, Anne - **Treason at Lisson Grove**
Quick, Amanda - **Quicksilver**
Raichev, R.T. - **Murder at the Villa Byzantine**
Scottoline, Lisa - **Save Me**
Wallner, Michael - **The Russian Affair**
Woods, Stuart - **Bel-Air Dead**

May Mass Market

Aames, Avery - **Lost and Fondue**
Andrews, Ilona - **Magic Slays**
Barr, Nevada - **Burn**
Barton, Beverly - **Dead By Morning**
Battis, Jes - **Infernal Affairs**
Bond, Michael - **Monsieur Pamplamous and the French Solution**
Booth, Stephen - **Lost River**
Brightwell, Emily - **Mrs Jeffries Forges Ahead**
Carlisle, Kate - **Murder Under Cover**
Child, Lee (Editor) - **First Thrills**
Cussler, Clive - **The Spy**
Davidson, Maryjanice - **Undead and Unfinished**
Davis, Lindsey - **Alexandria**
Fowler, Earlene - **State Fair**
Franklin, Ariana - **Murderous Procession**
Gibbins, David - **The Mask of Troy**
Goldberg, Lee - **Mr. Monk on the Road**
Hamilton, Laurell K. - **Bullet**
Howell, Dorothy - **Shoulder Bags and Shootings**
James, Miranda - **Classified As Murder**
Kava, Alex - **Damaged**
Keating, H.R.F. - **Insp Ghote Trusts the Heart**
Insp Ghote Breaks an Egg
Insp Ghote and the Perfect Murder
Insp Ghote Under a Monsoon Cloud
Kellerman, Faye - **Hangman**
Kramer, Julie - **Silencing Sam**
Landy, Derek - **Skulduggery Pleasant**
Martini, Steve - **The Rule of Nine**
O'Brien, Kevin - **Disturbed**
Oust, Gail - **Shake Murder and Roll**
Parker, Robert - **Blue-Eyed Devil**
Patterson, Richard North - **In the Name of Honor**
Purser, Ann - **Measby Murder Enquiry**

Reed, Hannah - **Mind Your Own Beeswax**
St James, Dorothy - **Flowerbed of State**
Tope, Rebecca - **Grave in the Cotswolds**
Tracy, P.J. - **Shoot to Thrill**
Viets, Elaine - **Half-Price Homicide**
Woods, Stuart - **Under the Lake**

May Trade Paperback

Barclay, Alex - **Time of Death**
Barker, Nicola - **Burley Cross Postbox**
Brandreth, Gyles - **Oscar Wilde and the Vampire Murders**
Campion, Alexander - **The Grave Gourmet**
Child, Lee - **Bad Luck and Trouble**
Clements, Rory - **Martyr**
Coben, Harlan - **No Second Chance**
Dobbs, Michael - **Old Enemies**
Frayn, Rebecca - **Deceptions**
Goddard, Robert - **Blood Count**
Goldenbaum, Sally - **Moon Spinners**
Hyland, Adrian - **Gunshot Road**
James, P.D. - **Talking About Detective Fiction**
Johnson, Craig - **Junkyard Dogs**
Lippman, Laura - **I'd Know You Anywhere**
Marklund, Liza - **The Bomber**
MCGovern, Cammie - **Neighborhood Watch**
Newton, Mark Charan - **Nights of Villjamur**
Robinson, Peter - **Bad Boy**
Smith, Alexander Mccall - **Corduroy Mansions**
Vargas, Fred - **An Uncertain Place**

May Hardcover

Block, Lawrence - **Drop of the Hard Stuff**
Brown, Rita Mae - **Hiss of Death**
Cain, Tom - **Assassin**
Elkins, Aaron - **The Worst Thing**
Fitzgerald, Conor - **The Fatal Touch**
Fowler, Earlene - **Spider Web**
Griffiths, Elly - **House at Sea's End**
Hall, M.R. - **The Redeemed**
Harris, Charlaine - **Dead Reckoning**
Parker, Robert B. - **Sixkill**
Sandford, John - **Buried Prey**
Tope, Rebecca - **Deception in the Cotswolds**
Viets, Elaine - **Pumped for Murder**

June Mass Market

Adams, Riley - **Finger Lickin' Dead**
Barrett, Lorna - **Sentenced to Death**

Blackwell, Juliet - **Hexes and Hemlines**
Bolin, Janet - **Dire Threads**
Brett, Ivan - **Casper Candlewacks**
Brown, Sandra - **Tough Customer**
Bush, Nancy - **Hush**
Christopher, Paul - **The Templar Legion**
Connelly, Michael - **Angels Flight (Re-issue)**
Connolly, John - **The Whisperers**
Evanovich, Janet - **Sizzling Sixteen**
Farmer, Philip Jose - **The Peerless Peer**
Forsyth, Frederick - **The Cobra**
Haines, Carolyn - **Bone Appetit**
Hyzy, Julie - **Grace Interrupted**
Johansen, Iris/Roy - **Shadow Zone**
Levine, Laura - **Death of a Trophy Wife**
Olson, Karen E. - **Ink Flamingos**
Pape, Sharon - **To Sketch a Thief**
Parris, S.J. - **Heresy**
Rose, Karen - **You Belong to Me**
Sefton, Maggie - **Skein of the Crime**
Thompson, Victoria - **Murder on Lexington Avenue**
Vaughn, Carrie - **Kitty's Big Trouble**
Watson, Wendy - **A Parfait Murder**
Young, Thomas - **The Mullah's Storm**

June Trade Paperbacks

Arjouni, Jakob - **More Beer**
Armstrong, Kelley - **Waking the Witch**
Beaufort, Simon - **Bloodstained Throne**
Bolton, S.J. - **Now You See Me**
Booth, Stephen - **The Devil's Edge**
Brackmann, Lisa - **Rock Paper Tiger**
Bruen, Ken - **The Devil**
Burke, Bob - **The Curds and Whey**
Burke, James Lee - **Rain Gods**
Conan, James - **The Coburg Conspiracy**
Fesperman, Dan - **Layover in Dubai**
Freeman, Brian - **The Bone House**
Furst, Alan - **Spies of the Balkans**
Gomez-Jurado, Juan - **The Moses Expedition**
Gregory, Philippa - **The Red Queen**
Hall, Tarquin - **The Case of the Man Who Died Laughing**
Hamilton, Ian - **Disciple of Las Vegas**
Jones, Tobias - **White Death**
Knopf, Chris - **Bad Bird**
Krueger, William Kent - **Vermilion Drift**
Kurkov, Andrey - **Death and the Penguin**
Kurkov, Andrey - **Penguin Lost**
Lewis, Jonathan - **Into Darkness**
Longworth, M.L. - **Death at the Chateau**

Bremont

Maclean, Anna - **Louisa and the Missing Heiress**

Marks, Howard - **Sympathy for the Departed**

McClure, James - **The Gooseberry Fool**

Morris, R.N. - **The Cleansing Flames**

Newton, Mark Charan - **City of Ruin**

Parris, S.J. - **Prophecy**

Peacock, Justin - **Blind Man's Alley**

Robb, J.D. - **Time of Death**

Sakey, Marcus - **The Amateurs**

Watson, S.J. - **Before I Go to Sleep**

June Hardcover

Atkins, Ace - **The Ranger**

Burke, Jan - **Disturbance**

Campion, Alexander - **Crime Fraiche**

Clements, Rory - **Revenger**

Deaver, Jeffery - **Carte Blanche**

Evanovich, Janet - **Smokin' Seventeen**

Johnson, Craig - **Hell is Empty**

Joss, Morag - **Among the Missing**

Lovesey, Peter - **Stagestruck**

Meier, Leslie - **English Tea Murder**

Morton, James - **The First Detective**

Nesser, Hakan - **The Inspector and**

Silence

Sakey, Marcus - **Two Deaths of Daniel**

Sedley, Kate - **The Midsummer Crown**

Sefton, Maggie - **Unraveled**

Smith, Alexander McCall - **Dog Who Came in from the Cold**

Thompson, Victoria - **Murder on Sisters Row**

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