



THE Missing Clue

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- PH: (204) 284-9100
- Out-of-town PH 1-800-468-4216
- FAX (204) 453-5351
- EMAIL: mystery@whodunitcanada.com
- WEBSITE: <http://www.whodunitcanada.com>

CLOSED: Friday, July 1st for Canada Day and Monday, August 1st for the Civic Holiday
USED BOOK SALE – Friday, July 29th to Sunday, August 7th

NO MAILED NEWSLETTER

Due to the threat of a Canada Post strike, or rolling strikes starting in the Winnipeg area, this newsletter will be available via email and in store only. If you usually receive your newsletter in the mail, we hope you'll stop by the store to pick it up. You can sign up for regular email delivery of the newsletter via our website, by emailing or calling the store, or telling us next time you're visiting.

The Invention of Murder by Jack

During the middle third of the nineteenth century, Victorian Britain developed crime fiction to the point that everything was ready for Jack the Ripper and Sherlock Holmes to make their appearance. The major trend that produced this result was the enormous growth of sensationalistic popular media and the identification of murder as the chief crime of sensation.

By 1800, there were over 100 newspapers being published in London alone, as well as an enormous quantity of magazines and handbills (one-page newsheets). The provinces added an equal number of publications. This explosion of the popular press was fuelled by constant improvement in the means of production, competition among publications, and an increasing public demand for both "news" and titillation, and nothing drew an audience like a bloody murder. Even in isolated York Factory, on the banks of Hudson Bay, James Hargrave was able to reconstruct the story of the body-snatchers Burke and Hare from reports in the Edinburgh newspapers received by the Hudson's Bay

Company once a year. By 1830 many of the newspapers were published daily. Of course, it was not only the press that exploded, but all forms of media delivery systems (including some that we do not normally recognize today) that communicated information and other product to an increasingly rapacious public eager to be entertained – and shocked. For those who could not read, there was the "patterer," who recited aloud from the newspapers and broadsheets, occasionally developing his own story from the news. The newspapers not only reported the bloody sagas of murder itself, but also carried, often verbatim, the trials of the murderers, and at the end of the day, their execution (conducted publicly to crowds numbering as many as 10,000 spectators before 1868, when public executions were ended). One crowd bought tarts from a pie-seller while waiting for the body to drop, and a thrill-seeker like Charles Dickens attended a number of hangings. Both trials and executions were part of free public theatre, but the number of murder cases dramatized in the fee-paying theatre was considerable as well. One such case was presented in 1833 on an inventive set which showed simultaneously all four rooms of the inn that had been the scene of the crime. The playwright had been advised by a theatre manager, "look into the papers" for a subject; the daily crime sheets, the manager insisted, "had incident enough invented there." The play ran in London for 161 consecutive performances, a record for the time, and was soon being performed in Edinburgh, Oxford, Liverpool, Ipswich, Dublin, and Belfast. Murders were also popular in the extensive puppet theatre of the time; Punch and Judy began life as a murder story

(of Judy's child by Punch). And the pictorial presentation of murder was an important component of the wax museum. Madame Tussaud's "Chamber of Horrors" made its reputation with a death masque of William Burke, the body snatcher. Even further afield, a number of race-horses and racing dogs were named after notorious murderers, and Staffordshire figureware portrayed them as well.

Beyond the newspaper and the popular theatre was the novel. By 1830, Charles Dickens, with his forays into the London underworld, was the best-selling novelist in Britain. Dickens certainly popularized the crime orientation of the sensational novel tradition. Sensation fiction, which was especially popular in Great Britain in the 1850s and 1860s, was melodramatic, offering characters in the grip of strong emotions, set in an environment of contemporary verisimilitude. The settings were ordinary English households, and the characters ordinary people menaced by human agencies. Crime and detection were obvious topics, with much emphasis laid on missing wills, long-lost heirs, mistaken identities, family reunifications, unsuspected madness, and illegitimate children unaware of their true parentage. Poe, Balzac and Hugo were Dickens' contemporaries, Charles Reade and Wilkie Collins his colleagues. From his earliest journalism, Dickens had made prisons an important part of his work. Many Dickens novels revolved around crime, and in Martin Chuzzlewit he created a private enquiry agent named Nadgett, a short, desiccated old man, who operated furtively as an investigator. The dissimilarities between Nadgett and Dupin were palpable. Dickens was always fascinated with the jargon and trade secrets of occupational groups, and the police were no exceptions. He was fascinated by the police, and at least one contemporary claimed that he had "discovered the modern detective." Dickens had interviewed the new London detectives of the Detective Department for his magazine *Household Words*, and probably used Inspector Charles Frederick Field as the model for Inspector Bucket in *Bleak House*, often regarded as the first fully-developed English fictional detective. Dickens found detectives attractive partly because he shared with them an indulgence in theatrics and disguise. All

his policemen came from humble or lower middle-class origins and were deferential to the middle classes. They were thief-takers and spies rather than professional law enforcement officials.

At the same time, Dickens wrote more about crime than about detection, and he was more skillful at getting inside the mind of the criminal than the mind of the detective. Like many 19th-century novelists, he found it easier (and more profitable) to empathize with a criminal than with an honest man. In his later years, Dickens often performed as a reading "Sikes and Nancy" from *Oliver Twist*, concentrating on the murder of Nancy and as a performer fully identifying with Sikes. Dickens found the reading emotionally draining, but he became virtually addicted to it. At the time he left his wife, his reading consisted almost entirely of accounts of murders and murderers. Despite the emphasis on murder in his fiction, Dickens was not properly speaking a detective story writer. Three of his most complex characters are villain-murderers, and his probing of the psychology of the murderer got better and better. He may have been working toward another form of crime fiction, one not in the Poe-Doyle tradition. It would have concentrated on the question of not who but why, focusing on the mind of the murderer rather than the ratiocination of the detective. Dickens left *The Mystery of Edwin Drood* half-written when he died. Despite the appearance of a mysterious stranger named Datchery, obviously a detective and equally obviously in disguise, Dickens intended in this novel to focus ultimately on the inner mental and emotional state of the murderer, a middle-class citizen of the utmost propriety. George Gissing called attention to the similarities between this approach and the writings of Dostoevsky.

Another way in which Dickens operated outside the bounds of crime fiction was in the complex episodic nature of his fiction. This was a characteristic he shared with all the English sensation novelists -- and indeed all English novelists -- of mid-century. While the employment of multiple narrators and points of view was on one level quite advanced and exciting, these techniques also resulted in the disappearance of the detective (and the mystery or puzzle he was investigating) for long periods within the novel. To

some extent episodic complexity was a product of both the serialization of much fiction and the prevalence of the three-decker novel tradition. The former encouraged the creation of multiple subplots, each of which could be brought to a climax at the end of the episode (much like the modern television soap opera). The latter encouraged length rather than brevity. Readers of 19th-century novels did not expect to whiz through them in a couple of hours. Agatha Christie would later have to introduce second and third murders in order to bring many of her books to even short-novel length, but Christie much more clearly concentrated her plot on a single puzzle. Mid-Victorian novelists would have had trouble in focusing on a single plot or in stripping the plot of considerable descriptive detail. Anthony Trollope's *The Eustace Diamonds* is an excellent example of contemporary English fiction in which detection was an important subplot without becoming the paramount plot. Although Wilkie Collins in novels like *The Woman in White* and *The Moonstone* has an overarching theme of detection, there are many byways to the final denouement. To some extent modern crime fiction has returned to the complicated novel, encouraged by the insistence on "literary" qualities to the writing. Agatha Christie seldom wrote a book much over 200 pages, while recent novels by P.D. James and Elizabeth George come in close to 1000 pages. The difference is in the detail, and in the subplots. The term "sensation" had come from the introduction from America into the London theatre in 1860 of popular melodrama with elaborate mechanical paraphernalia. Most of the so-called "sensation novelists" were unable to avoid making readers aware that they were being manipulated by the author, in much the same way that Walt Disney sentimentality -- as in the death of Bambi -- presently intrudes on most adult sensibilities. A temporary suspension of belief is necessary to make the tricks work, and that was and is often difficult to pull off. Not surprisingly, contemporary literary critics were especially hard on the sensationalists for their improbability. It was the combination of incidents, not the individual one, that was so highly unlikely. It was the failure to probe beneath the superficial emotion that disturbed serious readers. Mrs. Mary Elizabeth Braddon discovered temporary madness as a way

of permitting ordinary people to do terrible things without having to probe very deeply into their psyches, and temporarily mad women became a staple of the genre. One of the few critics able to take a balanced view was G. H. Lewes (George Eliot's significant other), who wrote in the *Fortnightly Review* in 1865 that it was unfair to "demand from the writer qualities incompatible with, or obviously disregarded by his method." He continued, so long as "the improbabilities are not glaringly incongruous, we grant the author a large licence." Another reviewer two years earlier in *The Quarterly Review* made a similar point: "Deep knowledge of human nature, graphic delineation of individual character, vivid representations of the aspects of Nature or the workings of the soul -- all the higher features of the creative art -- would be a hindrance rather than a help to work of this sort." The attacks on the sensationalists for their "unreality" and lack of intellectual substance remind us that the inability to meet popular culture on its own grounds is hardly a twentieth-century phenomenon.

What was still needed was the concept of detection as a systematic, rational, and scientific enterprise. Reading the early nineteenth-century trials in the newspapers makes clear that crime solving was a pretty hit and miss business. Most successful detectives credited "intuition" rather than "ratiocination" for their success. In the next installment we will examine the development of the detective -- in life and fiction.

IN MEMORIAM

Recent deaths among crime writers include Ariana Franklin and H.R.F. Keating. Franklin, author of the popular "Mistress of the Art of Death" series, was in real life Diana Norman, the wife of British film critic Barry Norman. A journalist and historian, she turned to crime writing when she was over 70 years old. Harry Keating was the author of the Inspector Ghote series (26 books) set in India. Most of the Ghote books were written before Keating had ever visited India; he claimed India was just as he had imagined it, only brighter and more colourful. The first Ghote, *The Perfect Murder*, originally published in 1964, has recently been

reissued and is on our shelves. Keating also wrote seven crime books as Harriet Martens and published over 20 additional novels and critical studies.

What I'm Reading by Siân

Over Christmas, I took the opportunity to go through all the shelves in the store and write a list of every book I was even remotely interested in reading. My theory was that there were some books whose covers I was intrigued by that I was less interested in once I read the jacket copy, but kept picking up repeatedly because of a striking cover, and some that I kept looking at and thinking "that might be good" but not going any further than that because I already had a stack of books on the hold shelf and then promptly forgetting about them.

Sarah Caudwell's (pseudonym for Sarah Cockburn) *THE SIBYL IN HER GRAVE*, with its Edward Gorey cover, ended up on the "to read" list. I quickly discovered that it was in fact book four of four and that I needed to track down *THUS WAS ADONIS MURDERED*, which was out of print. First, I trawled my used bookstores until I found a copy and then set out to collect *THE SHORTEST WAY TO HADES* and *THE SIRENS SANG OF MURDER* first before I started reading. To make a long story short, I finally started on *THUS WAS ADONIS MURDERED* on my vacation, couldn't put it down, and then hated myself for five days for not having brought the other books. I'm not almost finished book three and I feel confident in telling you that this is the loveliest series I have read in quite some time. The characters are five young London barristers and a Professor of Medieval Law at Oxford who, thanks or no thanks, to many coffee hours and evenings spent drinking wine, manage to help each other out of criminal and life-threatening scrapes. The bad news first: Caudwell died in 2000 having only completed the four novels mentioned above and *THUS WAS ADONIS MURDERED* is not available in new at the present. The good news is that even if you start with book two (which IS available new), you are in for a serious treat. And should you be lucky enough to find a copy of the first book in used, you'll be able to go back to the

beginning and see where it all started.

Another book that found itself on my "intriguing" list was Heather Webber's *TRULY MADLY*. Starring Lucy Valentine, the daughter of a world renowned matchmaking family blessed with a gift by Cupid, the book chronicles her attempt to use her particular gift (finding lost objects) instead of her family's special talent. I gobbled up *DEEPLY*, *DESPERATELY* and *ABSOLUTELY*, *POSITIVELY* just as fast. These are the perfect summer reads. Light, funny, and enough to keep you turning the page.

I'd been desperately awaiting Jasper Fforde's *ONE OF OUR THURSDAY'S IS MISSING* and it did not disappoint in the slightest. If you haven't read his 'Thursday Next' books (or the 'Nursery Crime' books, for that matter), get to the store, buy *THE EYRE AFFAIR* and then send me a thank you email for making your summer.

Similarly, I finished Carole Nelson Douglas' 'Irene Adler' series with the triumphant *SPIDER DANCE*. I have come to love Irene, Nell, Godfrey, Quentin, and even the irascible Sherlock Holmes as some of my favorite literary characters ever. You are doing yourself a real disservice if you don't give these books a try.

And finally, I would be remiss in reminding you that Gail Carriger's *HEARTLESS* comes out June 28th. Best pre-order your copy, so we can call you the second it arrives.

As always, find me via email at mysterysian@gmail.com or on Good Reads to see what I've been reading under the same name.

MASTERPIECE MYSTERY

Summer on PBS television means Masterpiece Mystery. This Summer, the series is starting in June with some Agatha Christie: lesser-known Poirot and Miss Marple titles. In July, the action switches to Venice with a three part series based on Michael Dibdin's character Aurelio Zen. The lead character, played by Rufus Sewell, is a Venetian policeman now based in Rome. Zen is an honest policeman who spends almost as much of

his time outwitting corrupt prosecutors and politicians as in outwitting the criminals. This series is based on the first three Zen titles, CABAL, RATKING and VENDETTA. We have copies of these three titles in stock as well as the later novels.

NEW PAPERBACK SIZE APPEARING IN THE STORE

As if we do not have enough variety with book sizes and prices, the publishers have been introducing yet another size of paperback book, which they are calling Trade Paper B. This size began in the UK, but has migrated to North America as well. The books are about one-quarter inch longer and just under an inch wider than typical mass markets, and they are mostly priced at \$14.99 Canadian. We are shelving the new arrivals in this format on the top shelf of the new arrivals bookshelf. Look for them there, and enjoy.

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, and then is going on hiatus for the summer months.

Jordan McPeek, a former member of the Whodunit? Writer's Group, was shortlisted for the 2011 Arthur Ellis Award for best Crime Short Story. McPeek credits the group with encouraging the development of the piece and its final version, 'The Big Touch'. Winners will be announced June 2nd.

All are welcome. Call Wendy at the store for more details.

Mystery Reading Club

The Mystery Reading Group will also be on hiatus for the summer. Look for fall updates in the August newsletter, on the website, and on Facebook.

FORTHCOMING BOOKS

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

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**
Crisp, Aiden - **Constantine Covenant**
Eriksson, Kjell - **Princess of Burundi**
Evanovich, Janet - **Sizzling Sixteen**
Farmer, Philip Jose - **The Peerless Peer**
Forsyth, Frederick - **The Cobra**
Gardiner, Meg - **The Liar's Lullaby**
Green, Simon R. - **From Hell with Love**
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**
Rosenfelt, David - **Dog Tags**
Sayers/Walsh - **Thrones and Domination**
Sefton, Maggie - **Skein of the Crime**
Steinhauer, Olen - **The Tourist**
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**

Compton, Jodi - **Hailey's War**
Conan, James - **The Coburg Conspiracy**
Evans, Geraldine - **Death Dance**
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**
Hiaasen, Carl - **Star Island**
Jardine, Quintin - **The Loner**
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**
Rimington, Stella - **Dead Line**
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**
Gabrielsson, Eva - **"There Are Things I Want You to Know"**
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**
Patterson, James - **Now You See Her**

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**

July Mass Market

Albert, Susan Wittig - **Darling Dahlias and the Cucumber Tree**
Alden, Laura - **Foul Play at the PT**
Andrews, Donna - **Stork Raving Mad**
Barclay, Linwood - **Never Look Away**
Beaton, M.C. - **Death of a Greedy Woman (Re-issue)**
Blair, Annette - **Skirting the Grave**
Burke, James Lee - **The Glass Rainbow**
Carriger, Gail - **Heartless**
Cave, Julie - **Pieces of Light**
Connolly, Sheila - **Let's Play Dead**
Cook, Robin - **Cure**
Coulter, Catherine - **Whiplash**
Crosby, Ellen - **The Vintage Vendetta**
Cussler, Clive - **Dark Watch**
Goldberg, Tod - **Burn Notice: The Bad Beat**
Haddam, Jane - **Wanting Sheila Dead**
Hale, Rebecca M. - **How to Moon a Cat**
Hunter, Stephen - **Havana (Re-Issue)**
Jardine, Quintin - **Head Shot**
Khoury, Raymond - **The Templar Salvation**
Madison, Ada - **Square Root of Murder**
Mckinlay, Jenn - **Books Can Be Deceiving**
Moffat, G.J. - **Fallout**
Moody, Mary - **Killing in Antiques**
Paretsky, Sara - **Body Work**
Parrish, P.J. - **The Killing Song**
Pearson, Ridley - **In Harm's Way**
Reichs, Kathy - **Spider Bones**
Robb, J.D. - **Treachery in Death**
Silva, Daniel - **The Rembrandt Affair**
Stross, Charles - **The Fuller Memorandum**
Unger, Lisa - **Fragile**
Wambaugh, Joseph - **Hollywood Hills**
Wells, Melinda - **Pie a La Murder**
Zettel, Sarah - **A Taste of the Nightlife**

July Trade Paperback

Arsenault, Emily - **In Search of the Rose**

Notes

Bowen, Gail - **The Nesting Dolls**
Cleave, Paul - **Collecting Cooper**
Ewan, Chris - **The Good Thief's Guide to Vegas**
Farrow, John - **City of Ice**
Farrow, John - **River City**
Finch, Charles - **Stranger in Mayfair**
Gardiner, Meg - **Nightmare Thief**
Genelin, Michael - **Magician's Accomplice**
Harper, Tom - **The Lazarus Vault**
Horlock, Mary - **Book of Lies**
Jance, J.A. - **Betrayal of Trust**
Knox, Tom - **The Marks of Cain**
Lawrence, Paul - **A Plague of Sinners**
Lindsay, Jeff - **Dexter is Delicious**
Manotti, Dominique - **Copout**
Morton, Kate - **The Distant Hours**
Murphy, Gregory - **Incognito**
Nadel, Barbara - **A Noble Killing**
O'Brien, Martin - **Blood Counts**
Patterson, James - **The Postcard Killers**
Simenon, Georges - **The Train**
Thornley, Scott - **Erasing Memory**
Wagner, Jan Costin - **Silence**
Wagner, Jan Costin - **Winter of the Lions**
Wahloo, Per - **The Steel Spring**
Wahloo, Per - **Thirty-First Floor**
Wright, Austin - **Tony and Susan**

July Hardcover

Albert, Susan Wittig - **Darling Dahlias and the Naked Ladies**
Andrews, Donna - **The Real Macaw**
Black, Benjamin - **A Death in Summer**
Browne, Robert - **The Paradise Prophecy**
Burdett, John - **Vulture Peak**
Cantrell, Rebecca - **A Game of Lies**
Cotterill, Colin - **Killed at the Whim of a Hat**
Daheim, Mary - **All the Pretty Hearses**
Dahl, Arne - **Misterioso**
Genelin, Michael - **Requiem for a Gypsy**
Heald, Tim - **Death in the Opening Chapter**
Hill, Suzette A. - **A Bedlam of Bones**
Indridason, Arnaldur - **Outrage**
Kepler, Lars - **The Hypnotist**
Penzler, Otto (Ed.) - **Vicious Circle**
Rowe, Rosemary - **The Vestial Vanishes**
Silva, Daniel - **Portrait of a Spy**
Stross, Charles - **Rule 34**
Zimler, Richard - **The Warsaw Anagrams**
Zouroudi, Anne - **The Taint of Midas**

August Mass Market

Adams Beck, Jessica - **Tragic Toppings**
Bourbon, Melissa - **Pleating for Mercy**
Brady, Jacklyn - **Sheetcake Named Desire**
Bugge, Carole - **Sherlock Holmes: The Star of India**
Connolly, Sheila - **Bitter Harvest**
Cornwell, Patricia - **Port Mortuary**
Coulter, Catherine - **Hemlock Bay (Re-Issue)**
Coyle, Cleo - **Roast Mortem**
Cussler, Clive - **Lost Empire**
Disilverio, Laura - **Die Buying**
Flynn, Vince - **American Assassin**
Francis, Dick/Felix - **Crossfire**
Frey, Stephen - **Heaven's Fury**
Graham, Heather - **The Evil Inside**
Green, Simon R. - **Ghost of a Smile**
Harris, C.S. - **What Remains of Heaven**
Hunter, Stephen - **Dead Zero**
Lavene, Joyce & Jim - **Harrowing Hats**
Mankell, Henning - **The Fifth Woman**
Mayes, Casey - **A Killer Column**
Mccoy, Judi - **Till Death Do Us Bark**
Meier, Leslie - **Wedding Day Murder (Re-issue)**
Meier, Leslie - **Wicked Witch Murder**
Nesbo, Jo - **Redbreast**
Rosenberg, Nancy Taylor - **My Lost Daughter**
Ryan, Annelise - **Scared Stiff**
Sawyer, Robert J - **Terminal Experiment**
Townsend, Kari - **Tempest in the Teapot**
Webb, Peggy - **Elvis and the Memphis Mambo Murders**
White, Stephen - **The Last Lie**

August Trade Paperbacks

Adams, Jane - **Blood Ties**
Barron, Stephanie - **Jane and the Canterbury Tale**
Bebris, Carrie - **Intrigue at Highbury**
Church, James - **Man with the Baltic Stare**
Cleverly, Barbara - **Strange Images of Death**
Cotterill, Colin - **Love Songs from a Shallow Grave**
De Feo, Ronald - **Calling Mr King**
Fagerholm, Monika - **The Glitter Scene**
Fossum, Karin - **Bad Intentions**
Fossum, Karin - **The Caller**

Francis, Dick - **Crossfire**
Gregory, Susanna - **The Killer of Pilgrims**
Hannah, Sophie - **Lasting Damage**
Holt, Anne - **Do Not Fear**
Howell, Katherine - **Cold Justice**
Jardine, Quintin - **Grievous Angel**
Jennings, Maureen - **Season of Darkness**
King, Laurie R. - **The God of the Hive**
Lackberg, Camilla - **Hidden Child**
McClure, James - **Snake (Re-Issue)**
McGee, James - **Rebellion**
Penny, Louise - **Bury Your Dead**
Rozan, S.J. - **On the Line**
Upson, Nicola - **Two for Sorrow**
Walker, Martin - **The Dark Vineyard**
Yoshida, Shuichi - **Villain**

August Hardcovers

Barclay, Linwood - **The Accident**
Blaedel, Sara - **Call Me Princess**
Brookmyre, Christopher - **Where the Bodies Are**
Bruce, Alison - **The Calling**
Colfer, Eoin - **Plugged**
Coyle, Cleo - **Murder By Mocha**
Disher, Garry - **Wyatt**
Elias, Gerald - **Death and the Maiden**
Ewan, Chris - **Good Thief's Guide to Venice**
Levine, Laura - **Pampered to Death**
Lippman, Laura - **Most Dangerous Thing, The**
Marston, Edward - **Blood on the Line**
Mcgrath, M.J. - **White Heat**
Olsen, Jussi - **Keeper of Lost Causes**
Pelecanos, George - **The Cut**
Penny, Louise - **Trick of the Light**
Perry, Anne - **Acceptable Loss**
Reece, Gordon - **Mice**
Reichs, Kathy - **Flash and Bones**
Todd, Charles - **A Bitter Truth**

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