



# THE Missing Clue

165 LILAC STREET, WINNIPEG, MANITOBA R3M 2S1

STORE HOURS    **Mon. - Thurs.: 10 a.m. - 5 p.m.**  
                      **Friday: 10 a.m. - 6 p.m.**  
                      **Saturday: 10 a.m. - 5 p.m.**  
                      **Sunday: Noon - 5 p.m.**

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

#### CLOSED:

Thursday, November 11<sup>th</sup> for Remembrance Day

Saturday, December 25<sup>th</sup> for Christmas Day

Sunday, December 26<sup>th</sup> for Boxing Day

Monday, February 21<sup>st</sup> for Louis Riel Day

(we will be open Monday, December 27<sup>th</sup> and Saturday, January 1<sup>st</sup>)

## Agatha Christie by Jack

In the last newsletter, I wrote that I would attempt to explain why Agatha Christie been so successful, both in terms of sales and in terms of longevity. Given the geographical breadth and the chronological duration of her popularity, it is obvious that no monolithic explanation of her appeal will ever work. There are many secrets to her success.

In the first place, readers can admire her technical virtuosity in a very constricted genre. In her novel *The Pale Horse* (1963), Christie has her comic alter ego Mrs. Ariadne Oliver complain, "Say what you like, it's not *natural* for five or six people to be on the spot when B is murdered and all to have a motive for killing B." Most readers accept that the classic detective story has some serious problems of organization and that nobody has ever provided more ingenious ways of solving these problems than Agatha Christie. The discerning reader can even search with gusto for the red herrings and misdirections with which Christie covers up the ultimate solution. In this sense, a Christie novel is often more fun on rereading with the solution in mind, for then the reader can look for the foreshadowing, the sleight of hand, the important clue.

In the second place, Christie has managed to create a mythical fictional universe that works and

which becomes true for the reader. Particularly important here is the unobtrusive social observation of material detail and human relationships which builds up over half a century of writing about that universe. This supplies verisimilitude to the universe. The other comparable English fictional universe to Christie's in the 20th century is that of P.G. Wodehouse. The two actually have more in common than some might think. Both play off London against the country. Both feature country houses and villages. Both understand (and to some extent send up) the social nuances of English class society. Both have caricatured larger than life protagonists. Both have a repertory stable of stock characters. Christie, unlike Wodehouse, does not set the upper class twit against the working class superman, but she deals with class in other ways. Neither author actually ever limns the working classes, for Christie's servants are as unreal as Jeeves. Christie is Wodehouse with the villainy emphasized and distilled rather than removed. Both Wodehouse and Christie have created an ideal fictional version of England which is perhaps even more powerful outside the country than it is within it. To some unknown extent, Christie's England is the one foreigners wish to believe in. At the same time that her major universe is quintessentially English, lurking behind that Englishness is the British Empire. Christie is conscious of that empire and her fiction makes constant (if unemphasized) reference to it.

Thirdly, the fact that Christie deals with cardboard-like stereotypes -- one of the usual knocks against the classic English crime novel -- is actually one of her greatest strengths for many readers. A large part of AC's popular appeal is a result of the way in which she uses common sense psychology and character stereotyping in ways which approximate the thinking of the typical reader. Her clichés communicate to readers of all types. There is never anything complicated or subtle in Christie's psychological arsenal. People behave as they should given their social and personality types, and everyone can easily be slotted in a social and personality type, from Colonel Blimp to American film actress; one can learn much from people's possessions, especially their houses. The average reader also likes the assertion, often made by Miss Marple particularly, that there is a sort of a general psychological universe, and that ordinary people in small villages are essentially no different and behave no differently than the movers and shakers in the world's capitals. The level of character analysis never rises above that in public discourse at a tea party or an office party or even in the pub. This character analysis actually works, and is particularly evident in the Miss Marple stuff. Surely Stephen Knight is right in emphasizing that Christie flatters the non-expert reader with her character analysis.

In the fourth place, the creation of two very attractive series sleuths was absolutely critical in Christie's continued popularity. One of the things that Arthur Conan Doyle instinctively understood about popular fiction was the need for a repeating character. Compare Christie with Georgette Heyer, for example, who was a better plotter and writer, but whose 12 detective novels are virtually forgotten because she created no series character. Or compare her with J.S. Fletcher, who wrote three times as many novels as Christie but no series character at all. Fletcher's novels have been ignored since his death in the mid-1930s..

In the fifth place, Christie's sense of order and justice and propriety are shared by many readers. Her continual theme that finding (and punishing) the murderer is important to reassure the innocent strikes a resonant chord. So too is her implicit

insistence that violence is the aberration, and that the universe is inherently stable and ordered. There is a solution. Not every reader accepts the premise of the American school that overt sex and violence is what the society is all about.

Christie's extraordinary popularity was aided by her writing becoming piggybacked on a series of media developments which made mass marketing much simpler. Of course, eventually the sheer volume and ubiquity of her stuff began to work in her favour as well. But a whole series of media expansions all served to market Agatha Christie

The first publishing expansion had occurred in the 19th century, with cheap printing, serial publication, and widespread distribution through the railways. In the 1920s and early 1930s, the first new mass marketing technique for books which Christie was able to take advantage of was the advent of the chain and subscription libraries of the late 1920s and early 1930s. Although there were public libraries in Britain and America, their shelves tended to contain classics and hardy popular novels of the past, occasionally the most popular contemporary novelists of the best-selling variety, but seldom detective fiction. As one observer noted in 1930, "the few free public libraries strove, not unworthily, to cater for more serious readers, but lack of funds prevented the acquisition of new works to any useful extent and their contents were too miscellaneous to be of great value." Those who wanted to borrow detective fiction went to the fee-paying libraries, which in various forms across Britain were housed in W.H. Smith bookstalls at railway stations, at 350 branches of Boots Chemists, and were located in hundreds of small shops across Britain and North America. During the depression few readers could afford the cost of buying new books.

There were two kinds of fee-paying libraries. One variety had weekly subscription fees, often of 3d. per week. One leading subscription library was housed by Boots the Chemists, which used its Boots Booklovers Library, begun in 1899, as a loss leader located eventually in 450 branches. The service was used by between 250,000 and half a million readers per week in the 1930s, and it was claimed that Boots bought over a million books per

year. Closure came only in 1966. Another leading subscription service was housed at W. H. Smith's. Larger branches had over 1,000 subscribers, and smaller ones 100-300 each. In the mid-1930s, a small Smith's branch would have 200 to 400 books on its shelves, while a large branch kept a stock of over 1,000 titles. A list of popular fiction circulated by Smith's in 1939 ran to 13,500 titles. The service was ended in 1962, replaced by bins of gramophone records. Smith's also had several separate subscription libraries, including a "Country and Small Branch Service" which supplied stock from central London, and a service for middle-level professionals, such as bankers, teachers, and civil servants. Those familiar with publishing claimed that subscription libraries bought about three-fifths of all "sensation" fiction currently published.

In addition to the subscription library there was the circulating one, where clients paid by the title. One West Country town with a population of 43,000 circulated 6,000 books per week to its customers. Such a library opened daily and remained open until late at night. The books within it had thick pulp paper and bright covers, often with identifying marks on them. Each book at Poole circulated 180 times, and non-returns ran one in every 8,000 lendings. Q.D. Leavis in 1932 described the clientele at these "tuppenny dram-shops" as mainly women. Other evidence suggests that perhaps as many of three-quarters of the clientele was female, mainly from the lower middle-class. One journalist in the *Manchester Evening News* reported that when he went into Mudie's to change a novel for his wife, the female assistant produced a detective novel by J. S. Fletcher and told the reporter, "if a woman is taken up with a house all day, she doesn't want tales about married problems or misunderstood wives -- she knows enough about these already; she can't be bothered with dialect after a day's work, and historical novels aren't alive enough. What she enjoys is something that is possible but outside her own experience -- you see if I'm not right." The writer added, "And she was."

The next mass marketing breakthrough for books came with the paperbound book. Although there were various cheap editions in the nineteenth and

earlier twentieth centuries, the first really successful venture began in 1935 when Allen Lane started Penguin paperbacks and convinced the English Woolworth chain to carry the books, which sold for 6d each, as opposed to the 7-8 shillings of hardback editions. Lane had supposedly first had the idea for inexpensive quality paperbacks when stranded in a country rail station while returning from a weekend visit to his good friends Agatha Christie and Max Mallowan. Penguin colour-coded its books, using green covers for adventure and crime. Both Agatha Christie and Dorothy Sayers were among the first authors available in paperback. During the war, Penguin's monopoly on paper allotments prevented competitors from entering the field. In 1939, Pocket Books was founded in the United States by Robert de Graff, financially backed by the leading figures of Simon & Schuster Publishing. Pocket Books sold for 25 cents, and advertised "Never again need you dawdle idly in reception rooms, fret on train or bus rides, sit vacantly staring at a restaurant table." Christie's *The Murder of Roger Ackroyd* was the only detective novel among the first ten titles, and mystery sales were disappointing until de Graff figured out that readers liked to have a selection of them rather than a single item. Over the ensuing years, about one-third of Pocket Books sold were mysteries. Other publishers soon entered the field. From 1943-1951, Dell mysteries carried a map on the back cover and are much sought after by collectors. Most new publication ventures began with mystery titles. The first Dell was Philip Ketchum's *Death in the Library*, while Popular Library number 1 was Leslie Charteris's *Saint Overboard*. Many readers were introduced to paperbacks (or "pocketbooks," as they were called generically in the United States) by armed forces editions. By the end of the war, the paperback publisher had replaced the lending library as the chief supplier of books to the millions. Christie was not one of the early blockbuster best-sellers among the paperback publishers, although her work would grow in popularity over the years, thanks chiefly to subsequent media spinoffs.

Christie herself contributed directly to her appearance on the stage in the 1940s and 1950s by writing a series of extremely popular plays during that period. The first Christie stage adaptation,

made by other hands and starring Charles Laughton as Poirot, had appeared in 1928. Other adaptations not by Christie followed. Her first personally successful adaptation was *Ten Little Niggers* in 1943. *Appointment with Death* (1945), with Ivor Novello, Diana Wynyard, and Margaret Rutherford, was the first play sent, with a portable theatre, to the Normandy invasion front. Christie moved permanently to the West End in 1951 with a series of blockbuster successes, headed by *The Mousetrap* (1952) and *Witness for the Prosecution* (1953). Most of these moved on for long runs in New York and into American repertory. The secret of Christie's success as an adapter of her own work to the stage was her willingness to be ruthless about simplifying the plot for best theatrical effect. Christie was never happy with visual representations of either of her major sleuths, and perhaps not surprisingly, none of her most successful adaptations featured either Poirot or Miss Marple.

As with the legitimate stage, Christie's works had long served as the basis for film scripts, mainly within the British film industry. The first Christie film, *Die Abenteurer G.m.b.H.*, made from *The Secret Adversary*, was produced in Germany in 1928. A series of Poirot films starring Austin Trevor (who had no moustache and did not look at all like Poirot) followed in the early 1930s. The first Hollywood adaptation was *And Then There Were None*, directed by René Clair in 1943. *Witness for the Prosecution*, made from the stageplay, was directed by Billy Wilder in 1957. It naturally did not include Poirot as a character. In 1962, the first of a series of Christies starring Margaret Rutherford as Miss Marple was released by MGM, having been produced by a British film unit. Christie was not happy with these films, although she dedicated a 1962 title to Margaret Rutherford. But Rutherford was nothing like Miss Marple, grave liberties were taken with the plots (in two of them Marple replaced Poirot as the detective), and the final abuse came with *Murder Ahoy!* (1964), a completely original screenplay in which only the Rutherford version of Miss Marple connected the production with Christie. Nevertheless, the Rutherford films were extremely popular, and brought Christie's works to the attention to a new generation or readers. A series of British and

Anglo-American productions followed, capped by the expensive Hollywood version of *Murder on the Orient Express*, directed by Sidney Lumet and featuring Albert Finney as Poirot. Both Finney and Peter Ustinov (who starred as Poirot in three subsequent Hollywood films from Christie novels in the late 70s and 1980s), made some attempt to impersonate the Christie character, although both were too large physically to be completely authentic to the author's intentions. As for television, most of the early production was awful. Then in the 1980s, British television began a series of loving recreations of Christie. First off the mark was a BBC series based on the Tommy and Tuppence thrillers. Then came the BBC's series of dramatizations of Miss Marple novels, beginning in 1984 and featuring the British character actress Joan Hickson. Then London Weekend Television undertook in 1989 a series of Hercule Poirot, made mainly from short stories, starring the British character actor David Suchet. In both cases the adaptations remained close to the Christie originals and were lovingly filmed in glorious technicolour. Both Hickson and Suchet worked very hard at portraying characters who were much as Christie had visualized them. Ironically, these first eminently successful characterizations of her sleuths came after her death. Equally ironically, both were made largely with American money for showing on National Public Television's "Mystery Theatre." But in any event, these series reintroduced Christie to yet another generation of potential readers.

Agatha Christie kept herself before the public eye by continuing to write books into the 1970s. As well, every few years there was a renewal of Christie interest with the circulation of her work through a new mass medium. In the 1920s it was the circulating library. In the 1930s and 1940s it was the paperback. In the 1950s it was the theatre. In the 1960s and 1970s it was film. In the 1980s and 1990s it was television. Christie was, among the Queens of Crime, easily the chief beneficiary of these media regenerations. But it is worth noting that many mystery writers of the Golden Age, like J. S. Fletcher (whom I mentioned earlier) never got any media regeneration whatsoever. After the 1940s, they did not survive at all.

In recent years, Dame Agatha's books have acquired several surprising new audiences, as a result of the simplicity and lack of vulgarity of their language (not a dirty word in sight), the absence of blood and violence in her crimes, and the straightforwardness and linearity of her plots. These characteristics make her an ideal author for young adults, for senior citizens unwilling or unable to cope with current postmodern writing, and for those learning English as a second language. Agatha Christie has not gone away!

### **New staff member**

If you have been in the store recently or over the summer, you may have been helped by Cameron. He is a third year law student at the University of Manitoba and will be around the store at weekends. Cam was at school with Michael and so we have known him forever and while Michael is away it is nice to have a young pair of legs to move books up and down the basement stairs etc. He is also very knowledgeable about our stock.

### **Used Books**

We have had a veritable *tsunami* of used books come our way in the last couple of months. So right now, we have to be very selective in what we buy. The shelves are full and so is the basement. We do not want to inconvenience any of our customers, so please, especially if you have a lot of books, call before you come.

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## ***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. The last meeting for 2010 will be held on November 17<sup>th</sup>. The next meeting will be January 19<sup>th</sup>. All are welcome. Call Wendy at the store for more details.

### **Mystery Reading Club**

The Mystery Reading Group also continues to meet on the last Tuesday of the month, although they will also not be meeting in December. The title for the Tuesday, November 30<sup>th</sup> meeting is Arturo Perez-Reverte's THE SEVILLE COMMUNION. Doors

open at 6:30 p.m. Meeting starts 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 titles for January and February, as well as other updates, will be available on the website or call Jack at the store. All are welcome.

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## **FORTHCOMING BOOKS**

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

### **November MM**

Armstrong, Lori - **No Mercy**  
Barbieri, Maggie - **Final Exam**  
Beck, Jessica - **Sinister Sprinkles**  
Bond, Michael - **Monsieur Pamplemous**  
Brant, Kylie - **Deadly Intent**  
Brightwell, Emily - **Mrs. Jeffries and the Yuletide Weddings**  
Carlisle, Kate - **The Lies That Bind**  
Cook, Glen - **Gilded Latten Bones**  
Coyle, Cleo - **Holiday Grind**  
Crawford, Isis - **Catered Birthday Party**  
Cussler, Clive - **The Wrecker**  
Galenorn, Yasmine - **Harvest Hunting**  
Gray, Jordan - **Vanished**  
Gregory, Philippa - **The White Queen**  
Hamilton, Laurell K. - **Danse Macabre**  
Harris, Charlaime - **Grave Secret**  
Hoag, Tami - **Deeper Than the Dead**  
Jecks, Michael - **The Bishop Must Die**  
Kenner, Julie - **Demon Ex Machina**  
Kingsbury, Kate - **Decked with Folly**  
Mcdevitt, Jack - **Time Travelers Never Die**  
Murphy, Shirley Rousseau - **Cat Striking Back**  
Palov, C.M. - **The Templar's Code**  
Rabe, Jean & Greenberg, M.H - **Steampunk'd**  
Sandford, John - **Night Prey (Re-Issue)**  
Viets, Elaine - **An Uplifting Murder**  
Washburn, Livia - **Huckleberry Finished**  
Washburn, Livia - **Killer Crab Cakes**

### **November TP**

Atkinson, Kate - **Started Early, Took the Dog**  
Beaufort, Simon - **Deadly Inheritance**

Bradley, Alan - **The Weed That Strings the Hangman's Bag**  
 Del Vecchio, Kenneth - **The Great Heist**  
 Ellis, Kate - **The Flesh Tailor**  
 Gaus, P.L. - **Clouds Without Rain**  
 Harris, Charlaine, et al - **Wolfsbane and Mistletoe**  
 Heyer, Georgette - **Footsteps in the Dark**  
 Indridason, Arnaldur - **The Draining Lake**  
 Indridason, Arnaldur - **Silence of the Grave**  
 Kingsbury, Kate - **Mistletoe and Mayhem**  
 Leather, Stephen - **Rough Justice**  
 Littell, Robert - **Sweet Reason**  
 Marston, Edward - **Fire and Sword**  
 Mortimer, John - **Rumpole at Christmas**  
 Penzler, Otto - **The Lineup**  
 Pyper, Andrew - **The Killing Circle**  
 Rankin, Ian - **The Complaints**  
 Sefton, Maggie - **Double Knit Murders**  
 Theroux, Paul - **A Dead Hand**  
 Vachss, Andrew - **Haiku**  
 Washburn, Livia J. - **Pumpkin Muffin Murder**

#### November Hardcover

Barbieri, Maggie - **Third Degree**  
 Berry, Steve - **The Emperor's Tomb**  
 Cornwell, Patricia - **Port Mortuary**  
 Deaver, Jeffery - **Edge**  
 Finch, Charles - **Stranger in Mayfair**  
 Hechtman, Betty - **You Better Knot Die**  
 Highsmith, Patricia - **The Highsmith Reader**  
 Hill, Reginald - **The Woodcutter**  
 Lehane, Dennis - **Moonlight Mile**  
 Mankell, Henning - **Daniel**  
 Maron, Margaret - **Christmas Mourning**  
 Moore, Graham - **The Sherlockian**  
 Patterson, James - **Cross Fire**  
 Robb, J.D. - **Indulgence in Death**  
 Vachss, Andrew - **The Weight**

#### December Mass Market

Becker, James - **The Messiah Secret**  
 Blackwell, Juliet - **If Walls Could Talk**  
 Butcher, Jim - **First Lord's Fury**  
 Childs, Laura - **Bedeveled Eggs**  
 Ciampoli, Max - **Churchill's Secret**  
 Colley, Barbara - **Dusted to Death**  
 Connor, Beverly - **One Grave Less**  
 Conolly, Sheila - **A Killer Crop**  
 Davidson, Maryjanice - **Drop Dead Gorgeous**  
 Davis, Krista - **The Diva Cooks a Goose**  
 Deaver, Jeffery - **The Devil's Teardrop (reissue)**  
 Edmondson, Jill - **Dead Light District**  
 Francome, John - **Deadly Finish**  
 George, Elizabeth - **This Body of Death**

Goldberg, Lee - **Mr. Monk is Cleaned**  
 Grafton, Sue - **U is for Undertow**  
 Graham, Heather - **The Presence**  
 Green, Simon - **The Good, the Bad and the Uncanny**  
 Haney, Eric - **Low Country**  
 Jance, J.A. - **Trial By Fire**  
 Kernick, Simon - **The Last 10 Seconds**  
 Lyons, C.J. - **Critical Condition**  
 Morgan, Kaye - **Celebrity Sudoku**  
 Myers, Tamar - **Butter Safe Than Sorry**  
 Nesbo, Jo - **Doctor Proctor's Fart Powder**  
 Perry, Marta - **Murder in Plain Sight**  
 Purser, Ann - **Tragedy at Two**  
 Robb, J.D. et al. - **The Other Side**  
 Stabenow, Dana (ed.) - **Unusual Suspects**  
 Staub, Wendy Corsi - **Scared to Death**  
 Woods, Stuart - **Lucid Intervals**

#### December Trade Paperbacks

Adair, Robin - **Death and the Running Patterer**  
 Canadeo, Anne - **A Stitch Before Dying**  
 Frazer, Margaret - **A Play of Piety**  
 Gaus, P.L. - **Cast a Blue Shadow**  
 Hewson, David - **Death in Seville**  
 Lansdale, Joe R. - **The Bottoms**  
 Macdonald, Ross - **The Ferguson Affair (reissue)**  
 Macdonald, Ross - **Meet Me at the Morgue (reissue)**  
 Paton Walsh, Jill - **The Attenbury Emeralds**  
 Porter, Henry - **The Dying Light**  
 Rendell, Ruth - **The Monster in the Box**  
 Rowland, Laura Joh - **The Cloud Pavilion**  
 Schlink, Bernhard - **The Gordian Knot**

#### December Hardcover

Clancy, Tom - **Dead Or Alive**  
 Downie, Ruth - **Caveat Emptor**  
 Estleman, Loren D. - **The Left-Handed Dollar**  
 Ferris, Monica - **Buttons and Bones**  
 Hoag, Tami - **Secrets to the Grave**  
 Penzler, Otto - **Greatest Russian Crime Stories**  
 Purser, Ann - **Threats at Three**  
 Rendell, Ruth - **Tigerlily's Orchids**  
 Thomas, Donald - **Sherlock Holmes and the Ghosts of Bly**  
 Washburn, Livia J. - **Killer on a Hot Tin**

#### January Mass Market

Alt, Madelyn - **A Witch in Time**  
 Atherton, Nancy - **Aunt Dimity Down Under**

Bentley, Jennie - **Mortar and Murder**  
Christopher, Paul - **Templar Conspiracy**  
Crais, Robert - **The First Rule**  
Dennison, Hannah - **Thieves!**  
Doherty, Paul - **The Mysterium**  
Ellis, David - **The Hidden Man**  
Fielding, Joy - **The Wild Zone**  
Hyzy, Julie A. - **Buffalo West Wing**  
Kennedy, Mary - **Stay Tuned for Murder**  
Knight, Bernard - **The Plague of Heretics**  
Krentz, Jayne - **Fired Up**  
Laurie, Victoria - **Ghouls, Ghouls, Ghouls**  
Lescroart, John - **Treasure Hunt**  
Lovelace, Merline - **Catch Her If You Can**  
Lutz, Lisa - **Spellmans Strike Again**  
Mankell, Henning - **Faceless Killers**  
McKinlay, Jenn - **Buttercream Bump Off**  
Murphy, J.J. - **Murder Your Darling**  
Slade, Michael - **Red Snow**  
Suarez, Daniel - **Freedom**  
Thomson, Keith - **Once a Spy**

### January Trade Paperback

Bauer, Belinda - **Blacklands**  
Blum, Deborah - **Poisoner's Handbook**  
Bruen, Ken - **Blitz**  
Carr, Carol - **India Black**  
Eastland, Sam - **Eye of the Red Tsar**  
Gaus, P.L. - **Prayer for the Night**  
Goddard, Robert - **Caught in the Light**  
Grann, David - **Devil and Sherlock**  
Harper, Karen - **Dark Harvest**  
Holt, Anne - **1222**  
Jones, Stan - **Village of the Ghosts**  
Lippman, Laura - **Girl in the Green Raincoat**  
Nesbo, Jo - **The Snowman**  
Parker, T. Jefferson - **Iron River**  
Pelecanos, George - **The Way Home**  
Perry, Anne - **The Sheen on the Silk**  
Ramsay, Danielle - **Broken Silence**  
Seymour, Gerald - **Dealer and the Dead**  
Tallis, Frank - **Death and the Maiden**

### January Hardcover

Crais, Robert - **The Sentry**  
Lescroart, John - **Damage**  
Mckevett, G.A. - **Decadent Way to Die**  
Parker, T. Jefferson - **The Border Lords**  
Patterson, James - **Now You See Her**  
Patterson, James - **Tick Tock**  
Rubinfeld, Jed - **The Death Instinct**  
Thornley, Scott - **Erasing Memory**  
Todd, Charles - **A Lonely Death**  
Vyleta, Dan - **The Quiet Twin**  
Woods, Stuart - **Strategic Moves**

### February Mass Market

Allan, Barbara - **Antiques Bizarre**  
Doetsch, Richard - **Thieves of Darkness**  
Fluke, Joanne - **Apple Turnover Murder**  
Gray, Jordan - **Submerged**  
Haywood, B.B. - **Town in a Lobster Stew**  
Holeman, Linda - **The Saffron Gate**  
Neggers, Carla - **Kiss the Moon (Re-issue)**  
Parris, S.J. - **Heresy**  
Riordan, Rick - **Percy Jackson and the Olympians**  
Rosenfelt, David - **Down to the Wire**

### February Trade Paperback

Boyd, Noah - **Agent X**  
Carrell, Jennifer Lee - **Haunt Me Still**  
Gaus, P.L. - **Separate from the World**  
Hayder, Mo - **Gone**  
Hurley, Graham - **Borrowed Light**  
Macbride, Stuart - **Shatter the Bones**  
Sanderson, Mark - **Snow Hill**  
Thompson, James - **Snow Angels**  
White, Jenny - **The Winter Thief**

### February Hardcover

Atherton, Nancy - **Aunt Dimity and the Family Tree**  
Beaton, M.C. - **Death of a Chimney Sweep**  
Bradley, Alan - **Red Herring Without Mustard**  
Brown, Eleanor - **The Weird Sisters**  
Dahl, Arne - **Misterioso**  
Eastland, Sam - **Shadow Pass**  
Grimes, Martha - **Fadeaway Girl**  
Harris, Charlaime - **Sookie Stackhouse Companion**  
Harrod-Eagles, Cynthia - **Body Line**  
Preston, Douglas - **Gideon's Sword**  
Robb, J.D. - **Treachery in Death**  
White, Randy Wayne - **Night Vision**

### March Mass Market

Clark, Mary Higgins - **The Shadow of Your Smile**  
Harvey, Michael - **The Third Rail**  
Hurley, Graham - **Beyond Reach**  
Nadel, Barbara - **Death By Design**

### March Trade Paperback

Caparros, Martin - **Vanishing of the Mona Lisa**  
Chesterton, G.K. - **Man Who Was Thursday**  
Eastland, Sam - **The Red Coffin**

Fforde, Jasper - **Shades of Grey**  
 Fluke, Joanne - **Devil's Food Cake Murder**  
 Granger, Ann - **Better Quality of Murder**  
 Gregory, Susanna - **Murder on London Bridge**  
 Hunt, Stephen - **Jack Cloudie**  
 Kelly, Kim - **Death Toll**  
 Kernick, Simon - **The Payback**  
 Kerr, Philip - **If the Dead Rise Not**  
 Mankell, Henning - **The Man from Beijing**  
 Marklund, Liza - **The Bomber**  
 McKinley, Michael - **The Penalty Killing**  
 Mills, Mark - **Information Officer**  
 Nesbo, Jo - **The Leopard**  
 O'Grady, Rohan - **Let's Kill Uncle**  
 Smith, Alexander McCall - **Double Comfort Safari Club**  
 Sullivan, Winona - **Dead South**  
 Vidal, Gore - **Death Before Bedtime (reissue)**  
 Vidal, Gore - **Death in the Fifth (reissue)**  
 Vidal, Gore - **Death Likes it Hot (reissue)**  
 Winspear, Jacqueline - **The Mapping of Love and Death**

### March Hardcover

Allan, Barbara - **Antiques Knock Off**  
 Atkinson, Kate - **Started Early, Took the Dog**  
 Childs, Laura - **Scones & Bones**  
 Coben, Harlan - **Live Wire**  
 Daheim, Mary - **The Alpine Vengeance**  
 Fairstein, Linda - **Silent Mercy**  
 Fforde, Jasper - **One of Our Thursday's is Missing**  
 Flanders, Judith - **Invention of Murder**  
 Harris, C.S. - **Where Shadows Dance**  
 Jennings, Maureen - **Season of Darkness**  
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