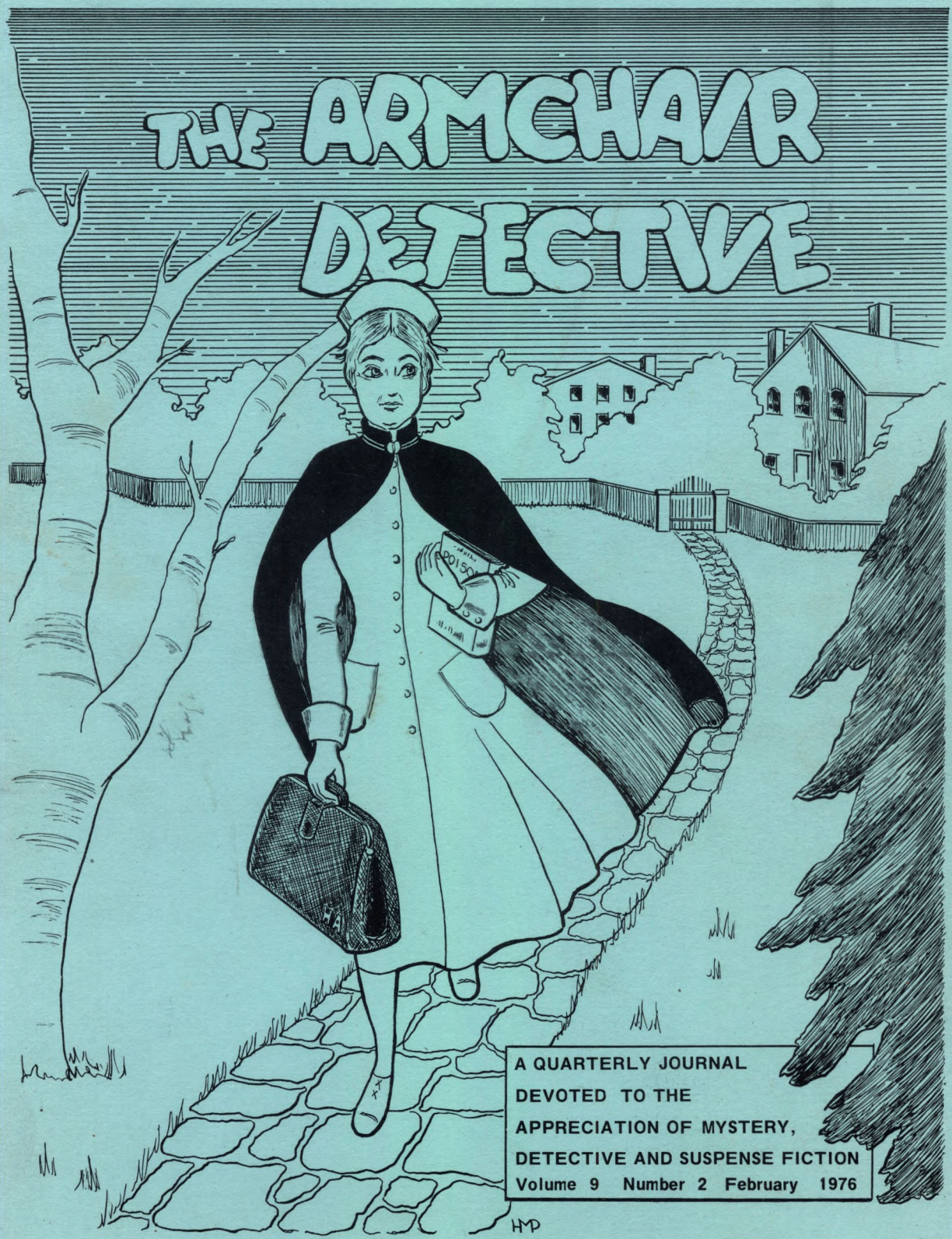

A QUARTERLY JOURNAL
DEVOTED TO THE
APPRECIATION OF MYSTERY,
DETECTIVE AND SUSPENSE FICTION
Volume 9 Number 2 February 1976

Volume 9 Number 2

February 1976

Table of Contents

Subscriptions to The Armchair Detective: $8/year in the U.S., $9/year elsewhere.
Deadline for the next issue: April 15, 1976. Submissions of material for publication are welcome and should be addressed to the editor: Allen J. Hubin, 3656 Midland Ave., White Bear Lake, Minn. 55110 USA
Cover artwork by Helen Pollack.

A READERS' SUPPLEMENTARY LIST TO THE HAYCRAFT/QUEEN DEFINITIVE LIBRARY OF DETECTIVE-CRIME-MYSTERY FICTION

COMPILED BY AMNON KABATCHNIK AND ROBERT AUCOTT

Whether one is a reader, a collector, or a connoisseur of detective and mystery fiction, there is little doubt that at some point he or she has perused or consulted "A Readers' List of Detective Story 'Cornerstones'," offered by Howard Haycraft in his book, Murder for Pleasure (Appleton, 1941), later brought up to date by him, and supplemented by Ellery Queen, in the October 1951 issue of EQMM, under the title "The Haycraft-Queen Definitive Library of Detective-Crime-Mystery Fiction." It was later reprinted in Ellery Queen's 1965 Anthology (Davis).

Other illuminating lists have been published by James Sandoe (1945), Sutherland Scott (1953), W. B. Stevenson (1949 and 1958), Julian Symons (1959) and Charles Shibuk (1969). (Is the identical first letter of all the list-makers a surprising coincidence or a sinister scheme?) But the most important "cornerstone" list still remains, we believe, the one compiled by Haycraft and Queen.

Now and again it was promised, or implied, that either Haycraft or Queen might re-examine and revamp their mutual creation. But nothing happened except that in the late Herbert Brean's anthology, The Mystery Writer's Handbook (Harper, 1956), some eight additional titles were suggested by Ellery Queen. They were: William Godwin's Caleb Williams (1794), Seeley Regester's The Dead Letter (1866), Baroness Orczy's The Scarlet Pimpernel (1905), Joseph Conrad's The Secret Agent (1907), E. P. Oppenheim's The Great Impersonation (1920), Leslie Charteris' Meet the Tiger (1928), Elliot Paul's The Mysterious Mickey Finn (1939), and Vera Caspary's Laura (1943).

As voracious readers in the field we have long regretted the somewhat frozen condition of the H/Q list. While in agreement that most of the more important writers of detective-crime-mystery fiction are fairly represented, we kept coming across books of historical significance in the genre, books containing important innovations and books of outstanding impact which were not on the List. Finally we decided ("somebody has to do it") to compile a supplementary list to the H/Q List, consisting of books of cornerstone stature published through December 31, 1948, the cut-off date of Messrs. Haycraft and Queen.

Here, then, is a list compiled by non-experts, just enthusiastic readers, and it is the end result of five years of painstaking but loving labor.

It should be noted that: 1) Writers listed by H/Q are not included on our list, even in cases where we might prefer other books by them; 2) Books we felt just missed our list, for one reason or another, are presented on an "Honorable Mention" List, and are also recommended; 3) Those writers whose best work we felt came after 1948 are not included on our lists, except in very few cases in which a pre-1949 book seemed outstanding; and 4) There are surely important titles which have eluded our net. We hope other TAD readers will help supplement our supplementary list.

1862 Mary Elizabeth Braddon, Lady Audley's Secret
A pioneering historically important novel by the woman Henry James called "the founder of the sensation novel."

1862 Thomas Bailey Aldrich, Out of His Head
A haunting book of connected episodes, containing an early use of the "locked room" gambit.

1864 Joseph Sheridan Le Fanu, Uncle Silas
A celebrated tour-de-force. Another early "locked room" device.

1895 Guy Boothby, A Bid for Fortune
The first Dr. Nikola book.

1896 F. Anstey, The Statement of Stella Maberly
According to Boucher it "may well lay claim to being the first of the psychological thrillers."

1897 H. G. Wells, The Invisible Man
A masterful combination of crime thriller/science fiction.

1901 Richard Harding Davis, In the Fog
A classic of the gaslight era.

1901 Sir William Magnay, The Red Chancellor
A top-notch adventure of political intrigue.

1912 Burton Stevenson, The Mystery of the Boule Cabinet
A baffling puzzle-melodrama.

1913 Hesketh Prichard, November Joe
Featuring a great backwoods detective.

1917 Arthur Machen, The Terror
Fantasy, parable, prophecy? A mystery masterpiece.

1918 J. Storer Clouston, The Man from the Clouds
An absorbing, atmospheric spy yarn.

1918 John Ferguson, Stealthy Terror
One of the first to set the trend of the modern realistic spy novel.

1919 John Russell, The Red Mark
The Kipling of the South Seas—with a dash of O. Henry.

1924 Lynn Brock, The Deductions of Colonel Gore
The first Colonel Gore book.

1927 Carroll John Daly, The Snarl of the Beast
The first Race Williams book.

1927 Dornford Yates, Blind Corner
First and best of the Chandos thrillers.

1927 Moray Dalton, The Stretton-Darkmesse Mystery
An enthralling tale by a neglected major writer.

1928 Lord Ernest Hamilton, The Four Tragedies of Memworth
An unusual, colorful blockbuster.

1928 Abraham Merritt, Seven Footprints to Satan
A thrilling mystery novel by the great fantasy writer.

1929 Leo Perutz, The Master of the Day of Judgment
A psychological tour-de-force.

1930 Neil Gordon, The Silent Murders
A first-rate example of the multiple-murders-with-no-apparent-connecting-link.

1930 J. J. Connington, The Two Tickets Puzzle
A favorite among many fine tales of detection by an unjustly forgotten author.

1930 Harry Stephen Keeler, The Amazing Web
Indescribable. Incomparable.

1930 Anthony Abbot, About the Murder of Geraldine Foster
The first Thatcher Colt book.

1930 Miles Burton, The Secret of High Eldersham
Scotland Yard vs. Satanism in a brilliant first by John Rhode's alter ego.

1933 Rubie Constance Ashby, He Arrived at Dusk
An effective evocation of the supernatural, with solid detection.

1934 Henry Wade, Constable, Guard Thyself
One of the author's best of many high-calibre detective novels.

1935 C. Daly King, The Curious Mr. Tarrant
A collection of enigmatic, off-beat stories. Very scarce.

1935 Q. Patrick, The Grindle Nightmare
A classic of terror and suspense.

1936 Patrick Quentin, A Puzzle for Fools
The first Peter Duluth book.

1936 Ethel Lina White, The Wheel Spins
Her best work, made famous by the Hitchcock film The Lady Vanishes.

1936 Leo Bruce, A Case for Three Detectives
The first Sergeant Beef book. An ingenious pastiche.

1937 Josephine Bell, Murder in Hospital
A remarkable first novel.

1937 William Sloane, To Walk the Night
An electrifying science-fiction tale of detection.

1937 Baynard Kendrick, The Last Express
The first Duncan Maclain book.

1937 Arthur W. Upfield, Mr. Jelly's Business
The best of the early "Bony" books.

1938 Paul McGuire, A Funeral in Eden (Burial Service)
An exotic background, an unusual plot, beautifully written.

1938 Georgette Heyer, A Blunt Instrument
A masterpiece of misdirection.

1938 Helen McCloy, Dance of Death
The first Basil Willing book.

1938 Geoffrey Homes, Then There Were Three
One of the author's best in a series of effective tales of detection.

1939 Geoffrey Household, Rogue Male
A great chase novel.

1939 Percival Wilde, Inquest
Unique and brilliant.

1939 James Hadley Chase, No Orchids for Miss Blandish
A grim tale of kidnapping, with a vivid description of the underworld.

1940 Elizabeth Daly, Unexpected Night
The first Henry Gamadge book.

1941 Timothy Fuller, Reunion with Murder
Jupiter Jones' most unusual case.

1942 Patrick Hamilton, Hangover Square
A classic psychological thriller.

1942 E. X. Ferrars, The Shape of a Stain (Don't Monkey with Murder)
Why murder a chimpanzee? Humorous and ingenious.

1942 Allan Bosworth, Full Crash Dive
Armchair detection of the first rank and underwater thrills galore.

1942 Cyril Hare, Tragedy at Law
A fascinating expose of the innter workings of the courts.

1943 Margaret Carpenter, Experiment Perilous
The modern Gothic at its best.

1943 Lucy Cores, Painted for the Kill
A beautifully balanced blend of locale, plot and character.

1944 P. W. Wilson, Bride's Castle
A haunting romantic period piece with a lovely puzzle.

1944 Hake Talbot, Rim of the Pit
A "locked room" classic.

1945 Margaret Millar, The Iron Gates
One of many excellent psychological studies with unexpected twists.

1945 Joel Townsley Rogers, The Red Right Hand
Wild, suspenseful, baffling.

1945 Matthew Head, The Devil in the Bush
The first Dr. Mary Finney book.

1945 Christianna Brand, Green for Danger
The best Inspector Cockrill book.

1946 Kenneth Fearing, The Big Clock
Justly famous for its unusual plot and mounting suspense.

1946 John Evans, Halo in Blood
The hard-boiled detective novel at its best. Belongs on the same shelf with Hammett, Chandler, Ross Macdonald.

1947 Patricia McGerr, Pick Your Victim
An original tour-de-force.

1947 Alan MacKinnon, House of Darkness
Perhaps the most appealing of the author's exciting thrillers.

1947 Fredric Brown, The Fabulous Clipjoint
The first Ed and Am book.

1948 Thomas Kyd, Blood on the Bosom Devine
An atmospheric, fully rounded yarn of the murder of a stripteaser.

1948 Douglas G. Browne, Rustling End
An outstanding fictional treatment of a real-life crime.

HONORABLE MENTIONS

1917 Lord Gorell, In the Night
1924 Victor Whitechurch, The Templeton Case

1927 Anthony Armstrong, The Trail of Fear
1927 Stuart Martin, The Fifteen Cells
1928 Robert Gore-Brown, In Search of a Villain
1929 George Limnelius, The Medbury Fort Murder
1929 Christopher Bush, The Perfect Murder Case
1930 C. H. B. Kitchin, Death of My Aunt
1931 H. K. Webster, Who is the Next?
1931 Helen Simpson, The Prime Minister is Dead
1932 Ellen Wilkinson, The Division Bell Mystery
1932 Milward Kennedy, The Murderer of Sleep
1933 Herbert Adams, John Brand's Will (The Golf House Murder)
1933 Dermot Morrah, The Mummy Case Mystery (The Mummy Case)
1933 Virgil Markham, Inspector Rusby's Finale
1934 Edwin Greenwood, Skin and Bone (The Deadly Dowager)
1935 Roger East, Twenty-Five Sanitary Inspectors
1936 George Dyer, The Catalyst Club
1936 Jonathan Latimer, The Lady in the Morgue
1938 Jack Mann, Grey Shapes
1938 Constance Rutherford, The Forgotten Terror
1941 John Mair, Never Come Back
1941 Gypsy Rose Lee, The G-String Murders
1941 Gladys Mitchell, When Last I Died
1941 Harrison Steeves, Good Night, Sheriff
1942 W. Bolingbroke Johnson, The Widening Stain
1943 James Norman, Murder Chop Chop
1944 Jefferson Farjeon, Greenmask
1945 L. A. G. Strong, Othello's Occupation (Murder Plays an Ugly Scene)
1946 Doris Miles Disney, Dark Road
1948 Herbert Brean, Wilders Walk Away
1948 Bruce Hamilton, Let Him Have Judgement (The Hanging Judge)

* *

CLASSIFIED ADVERTISEMENT

COMIC CONSTRUCTION IN THE NOVELS OF EMMA LATHEN AND R. B. DOMINIC

BY DAVID BROWNELL

Perhaps the best new series detective of the 1960's was John Putnam Thatcher, the banker who detects in and out of business hours. Mary J. Latis and Martha Hennissart, the enterprising ladies who write about him under the name "Emma Lathen", have now completed three books under the alternate pen-name of "R. B. Dominic," which involve murders in Washington, with Congressman Ben Safford of Ohio's 50th District as their detective.

Murder in High Place (1970) finds Safford entangled in the affairs of Karen Jenks, a constituent recently bounced from a South American country for having precipitated an anti-American outbreak. Karen is radical, rude, and unrestrained by any social standards. She drags Safford in her wake as she attempts to win vindication from the government: a foreign aid official is pushed out a window, and then the fun really begins. In There Is No Justice (1971), a Washington lawyer vaguely reminiscent of Abe Fortas is nominated to the Supreme Court. He is a former constituent of Safford's—and Safford gets caught between those who favor and those who oppose the nomination, in a situation that gets nastier when a senator who opposes is killed in Rock Creek Park. Epitaph for a Lobbyist (1974) begins with the scandal that explodes with the printing of a Dita-Beardish memorandum from a lady lobbyist, in which the lady claims to have bribed an unnamed congressman with $50,000. Safford is named chairman of the sub-committee assigned to investigate the three suspects—then the lobbyist is murdered.

Obviously "Dominic" finds ideas in recent political events, usually those which reveal the underlying crookedness or stupidity of persons who, because of their high position, are usually given credit for honesty and intelligence. (These ladies have a pleasingly cynical attitude toward human nature.) But I do not think that we will see a Dominic mystery that reflects the Washington world revealed by the Watergate scandals: their world is based on the assumption that in the end some of the people who run things are competent. Unlike, say, Ross Thomas, these ladies cannot see the political world as a meaningless and morally chaotic one. For them, crookedness and stupidity are comic—a view only possible when a normal standard of honesty and competence exist as a basis of comparison.

"Dominic" sees the world very much as "Lathen" does—naturally enough. I can't think of any authors who have changed personality in assuming a new pen name: the style, the attitude to life, and the interests remain the same. It is natural, then, that the "Lathen" and "Dominic" books should be very similar, and should both be dominated by a comic view of life.

In each series the authors characterize and construct in the same way. To begin with, they use similar central figures: both Safford and Thatcher avoid becoming involved. They observe life skeptically, and when it tries to touch them, they evade it, if possible. The women in their lives often involve Thatcher and Safford in events they would prefer to avoid: Thatcher, a widower, when at work is usually compelled to live up to the expectations of his super-excellent secretary, Miss Rose Corso, who could probably run the bank by herself; at home his daughter involves him in social obligations. Safford, a bachelor, is managed by a sister back home, who is his campaign manager, and by a secretary in his office who is in league with his sister. However hard Thatcher and Safford try to escape the boring duties thrust upon them by the women who schedule their lives for them, they fail—often, comically, by running into the trap they were trying to escape.

Each man moves amidst a circle of associates, who are also presented comically: like "humour" characters in Elizabethan plays, they are characterized by one obsessive trait, and usually sail majestically through life, ignoring the concerns of those with whom they come in contact—and whom they occasionally run down. Thatcher's associates are his superiors and subordinates at the bank—the fatuous president Bradford Withers, always unable to see the point of any situation, always more interested in sports than in business, and always on his way to some far-away spot on a junket, and the vice-presidents Everett Gabler, who is always fussy, and Charlie Trinkham, who always finds a beautiful woman with expertise in a field in which the bank's investment is about to go sour. Similarly, Safford's less fully visualized congressional associates include the expert politician Eugene V. Oakes (R-S.D.), the strict and meticulous Elsie Hollenback (D-Cal.), and the playboy Tony Martinelli (R-R.I.).

These stable characters find themselves unwillingly involved in the disorder of crime. Both Thatcher and Safford are accidental detectives. Orderly men, pursued by disorder, they try to escape the chaos which hunts them, but eventually each is compelled by a sense of obligation to tidy up—in Thatcher's case, obligation to his bank's interests, in Safords, obligation to his constituents' interests and to the cause of his own re-election.

Situations which involve murder are full of passionate people, lacking in manners and self-control, who distress Thatcher and Safford. They prefer a quiet life, and hate to have to deal with people unravelling under pressure, screaming accusations against each other, and revealing details of their untidy private lives which the unwilling detectives would rather not know. The technique Latis and Hennissart use to construct their books is akin to that of

a farce-writer. Georges Feydeau, the greatest French farce author, once said that the basic principle of constructing a farce for the stage is to begin by making it absolutely clear that if two characters meet, catastrophe will result; then you throw the two into the same room!

Of course, farce construction requires a detachment from the struggles of the characters involved: if you identified with the characters in a farce, you would have a tragedy. But Latis and Hennissart preserve the necessary detachment from all their characters to make their books comic. They find the struggles of Thatcher or Safford to escape a situation in which, like Laocoon, he has become enwrapped, as amusing as they find the selfish and unsavory wrigglings of the various noisy, rude, and embarrassing snakes who cuddle up to these aloof heroes.

Thatcher and Safford, and those of their associates who continue from story to story, are able to remain comic, of course, only because of their detachment. All of them are what a friend of mine once described as "the kind of people who were born in Saran-wrap": they remain incapable of becoming involved emotionally in the goings-on, and can never be tainted or blood-stained by them. No one can ever seriously suspect them of being murderers, and, unlike the tough-school detectives, they can never be changed by the experiences they have. At the end of the story they are removed from the circumstances they find embarrassing.

The removal of disorder also involves a restoration of logic and order. The pointer which indicates the killer to Thatcher or Safford is almost invariably an error in logic: a character has said something which cannot be true if what someone else has said is true. A reiterated detail suddenly becomes significant when compared with another statement. Often the last thing to come clear is the motive; but, that once revealed, everything begins to make sense again. The world is logical.

At this point the criminal is segregated from the others, who still participate in comic confusion. Typically Thatcher or Safford, having seen the truth, tells the policeman, "Now, Captain, we don't have the evidence; but perhaps we can set something up as a trap." The murderer is forced to look for some evidence he fears will expose him, or to respond to a blackmail threat. He bites, and is arrested in a dramatic scene in which he is found in solitude. All is explained, and order is restored. (See W. H. Auden's essay, "The Guilty Vicarage", for a discussion of this aspect of the English Golden Age mysteries, with which Latis and Hennissart's formal puzzles have many similarities.)

Whether by "Lathen" or "Dominic", these books offer great enjoyment. The "Dominic" books, like the most recent Lathens, perhaps fall short of the finest of the early "Lathens". That the writers no longer trouble to invent ingenious chapter titles connected with the setting of the book, as they once did, seems symptomatic of less interest on their part. The "Dominic" books also suffer from less familiarity with the workings of congress than the "Lathen" books show with the details of the financial industry in New York. In consequence, the reader is less convinced that he is being shown the way an institution really works, which is one of the charms of the "Lathen" books. But it seems unkind to complain about the defects of mysteries whose virtues are so great.

* *

MOVIE NOTE

Penthouse (MGM, 1933). Directed by W. S. Van Dyke; screenplay by Frances Goodrich and Albert Hackett from the Cosmopolitan story by Arthur Somers Roche; camera, Lucien Andriot, Harold Rossen; 88 minutes. With Warner Baxter, Myrna Loy, Charles Butterworth, Mae Clarke, Phillips Holmes, Martha Sleeper, C. Henry Gordon, Nat Pendleton, Raymond Hatton, Samuel S. Hinds, Guy Usher, George E. Stone, Robbert Emmett O'Connor, Arthur Belasco, Ed Brady, Carl Stockdale, Tom Kennedy, Edward Hearne.

Made towards the end of 1935, Penthouse reflects a growing disenchantment with the rash of gangster stories. Though a crime melodrama pure and simple, most of the gangster action (even the climax) is kept off screen, and the title, though not inapt, does try to suggest a more genteel and romantic kind of film. W. S. Van Dyke, one of MGM's best and most reliable directors, and certainly one of their most commercial, had the reputation for being a director who rushed through his films at lightning speed. Considering the quality of most of them (including Trader Horn and The Thin Man), critical snobbery was often unfair, but Penthouse does at times show his methods at their less productive. It's a glossy and thoroughly efficient production, but there's no time wasted over frills or fancy lighting and editing; too, some of the performances from lesser players have badly timed dialogue delivery, and suggest both lock of rehearsal and acceptance of the first take. Myrna Loy comes into the film late, and is flattered neither by the camera nor by her two gowns. Lack of a score (other than for night-club music), though a common flaw in many early talkies, also works against some of its effectiveness. Somehow its casual amorality and equally casual mistresses (and what a delight Mae Clarke is in such a role) seem to belong far more to the hard-bitten Warner school, and even Baxter as the high-pressure lawyer never gets a chance to indulge in Barrymoresque courtroom bravura. It's a fast, well-acted, well-written romantic melodrama, as entertaining now as then if no major work, but perhaps a shade too elegant and polite for its own good. (It makes interesting comparison with a similarly plotted later Van Dyke film, It's a Wonderful World, although that one was played purely for zany laughs, Colbert and James Stewart taking over from Loy and Baxter.)

——William K. Everson

A New Special Feature

A CATALOGUE OF CRIME

SUPPLEMENT ONE

Herewith "JB and WHT" begin a series of entries dealing with books new and old not listed in their well-known work and generally not reviewed so far in TAD. For reference, the items are numbered S1, S2, etc. At the end of some entries another number indicates other works by the same author listed in COC; B/ denotes a biographical sketch preceding such listing. Publishers' names are abbreviated as in COC. —AJH

S1. BLAKE, NICHOLAS (=Cecil Day-Lewis, 1904-72) The Deadly Joker CCC 1963

The chief point about this tale is that it was never brought out in the U.S. Told in the first person by John Waterson, aged 62, the events form not so much a complex as a cluttered plot. We are meant to worry about the narrator's unstable young wife, his edition of The Aeneid, the poison-pen letters flying around, violence at the pub, and an affair between a youth and a ripe beauty, plus two ill-assorted brothers. Inspector Wright does little to discover who murdered the beauty, and the ultimate killing is even less plausible than the motives of the group. (B/199ff.)

S2. BRISTOW, GWEN & MANNING, BRUCE The Invisible Host ML 1930

Eight people are invited to a party in a New Orleans hotel suite by an anonymous host who is out for multiple vengeance. Mingling as a guest with the others, he directs the night's activities by radio and recordings, and one by one his victims variously die. Though the electronics and acoustics are a bit shaky, the authors have done a fine job with emotions and behavior and hold the attention to the final unmasking by two survivors. Note that the plot antedates by a decade Agatha Christie's similar And Then There Were None (DM 1940).

S3. CARR, A. H. Z. (1902-71) Finding Maubee Putn 1971

Author of one other novel and some history and biography, Carr has given here an excellent Caribbean tale of detection. Maubee is a charming black ne'er-do-well, close to Police Chief Xavier Brooke since boyhood. The possibility that his one-time hero has committed murder upon a lecherous American visitor to St. Caro lifts Brooke to uncommon heights of exertion and ratiocination. He steers through a tangle of evidence, diverted along the way by the details of obeah (=voodoo) and also by Maubee's amorous flings, all integral to the plot. A nice bit of bluff clears Maubee and tags a villain. (2389)

S4. FISHER, NORMAN Walk at a Steady Pace Walker 1971 (orig. 1970)

Whoever wants a spy story can do no better than to pick up this one. It enlivens the familiar elements by the addition of a crashed Russian satellite and narrates with consummate skill. The Venetian scenes, like the characters, are at once attractive and enigmatic, and the mishaps of motoring across the Alps lead to an up-to-date ending with laser beams in action. The author's second, Rise at Dawn, also featuring the rare-book dealer Morrison, is less successful. (Both titles are from Baedeker's admonitions to travellers.)

S5. FOX, SEBASTIAN (=Gerald Bullett, 1894-1958) Odd Woman Out Dent 1958

One of a pair written under this pseudonym, the other being One Man's Poison (C&W 1956), which introduced Chief Inspector Jannock, working with the solicitor George Lydney. The question here is the death of unpleasant Cousin Emily, who was making life hell for the sisters Penelope and Clara Turpin after they foolishly gave her a home. Among the amusing characters is the egregious Reverend Mr. Goope, founder of the Church of the Second Coming. But for the serious sleuths the abundant clues seem to lead nowhere: Emily didn't drink from the poisoned carafe and although her room was gas-filled, she didn't die of CO. Was it done by fright? A clever twist shows a gap in the evidence and settles a fine village mystery. (341-2).

S6. GORE, WILLIAM (=Jan Gordon, b. 1882) The Mystery of the Painted Nude CCD 1938
In Eng.: Murder Most Artistic

This English artist, after writing a good book on modern French painters and several travelogues about unfamiliar European spots (illustrated by himself and his wife), wrote three detective stories, of which this is the last. It is ingenious in plot, witty in the telling, and once or twice hilarious in action. The bohemian milieu is handled with a sure touch and the official detective Penk is comical but not foolish. Rare in fiddling of this sort, the carting about of the corpse is acceptable, and so is the bit of romance without mush. The earlier There's Death in the Churchyard (1934) and Death in a Wheelbarrow (1936) are elusive items.

S7. UHNAK, DOROTHY The Bait S & S 1968

A woman detective is not new in fiction or fact, but a story about a policewoman by a policewoman is. D.U. clearly has the talent for both jobs. Her story-telling is firstrate and this account of the way a pathological killer of young women is tracked down and caught, using a comely policewoman as bait, moves plausibly to its tense and explosive conclusion. Yet

it must be added that the byplay among the district attorney's detective force, of which Christie Opara is the woman, is repetitious and dull, especially the boss's disciplining of Christie. That it is probably true to life makes it no better. Detective Opara (a Czech name) appears in later books with the same setting.

S8. WESTLAKE, DONALD (also Tucker Coe and Richard Stark) Bank Shot S & S 1972

This well-known writer deserves praise for outstanding contributions to two entirely different subspecies. Bank Shot is one of the finest examples of that risky and debatable thing, the humorous mystery, sometimes known as the crime caper. This specimen relies on the story-teller's ability to make a pack of rogues appealing, coupled with the brilliant stunt (announced in the blurb) of robbing a bank by towing it away. If not genius, this is close to what may well pass current for it.

S9. ——— ——— Killy RH 1963

Written at a time when Westlake was still cultivating the straight mystery genre, this story combines small-town murder and trade-union tactics with the portrayal of several strong personalities. Young Paul Standish, a student-trainee in a machinists' union, arrives at a nearly successful solution of the murder with the aid of sexual exploits that reveal more than vigor and zest. A surprising twist concludes a virtually perfect story.

* *

BOOK EXCHANGE, continued from page 162

Hal Brodsky (218 Orangeview Lane, Lakeland, Fla. 33803) has the following available for trade: Queen's The Detective Short Story, Little Brown, 1942, 1st ed., excellent cond.; The Cunning Mulatto by Pratt, Smith & Haas, 1935, 1st ed., ex. cond.; The Chase of the Golden Plate by Futrelle, Dodd Mead, 1906, 1st ed., ex. cond.; The Incredible Adventures of Rowland Hern by Olde, Heinemann, 1928, 1st ed., covers rubbed but very good; The Floating Admiral by Members of Detection Club, Crime Club, 1932, 1st, ex.; Crimefile #4: File on Claudia Cragge by Q. Patrick, Grosset, top hinge rubbed otherwise ex., w/dw; The Smiling Corpse by Wylie (anonymous), Farrar, 1935, 1st, ex. w/dw; Dixon Hawke Casebook No. 20, Thompson, no date, ex. He's looking for: The House Party Murders by Edgar Allan Poe Jr, 1940; The Investigations of Colwyn Grey by Rees (1932); The Week End Crime Book by Walsh & Baldwin, 1929. He also wants all catalogues of detective fiction, and will buy or trade detective fiction for original editions of The Third Degree and MWA annual.

Richard Lackritz (Apart. 609C, 3000 Spout Run Parkway, Arlington, Va. 22201) wants C. Daly King, Obelists en Route; Wheatley, Crime File #4 (Herewith the Clue); Hammett, Red Harvest (1st American), Dain Curse (1st American); Detection Club, Double Death. He would like to buy these, but has in trade: Department of Queer Complaints, Old Man in the Corner, Uncle Abner, Clues of the Caribbees, Floating Admiral.

Mrs. Cynthia Adkins (1514 Kingswood Road, Jacksonville, Fla 32207) is seeking a copy of Fate Cannot Harm Me by John Masterman, Gollancz between 1936-39, later issued as Penguin pb.

Edwin L. Murray (2540 Chapel Hill Road, Durham, N. Car. 27707) offers $150 for a set of TAD #1-31 or varying prices for any individual issues or runs. He also wants, by Fredric Brown: Daymares, Madball, The Office, Here Comes a Candle, The Far Cry, A Plot for Murder, and Mrs. Murphy's Underpants.

Steven A. Stilwell (2200 Fillmore St. N.E., Minneapolis, Minn. 55418) has for sale these EQMM's: Nov 42 ($5); Jul, Aug, Sep, Oct, Nov, Dec 50 ($2 ea); Jun, Jul, Aug, Oct, Nov, Dec 51 ($2 ea); Mar, Aug 52 ($2); Jan 53 ($2); Mar 54 ($2); Jun, Nov, Dec 55 ($1.50); Apr 56 ($1.50); Aug, Dec 58 ($1.50); Feb, Mar, Apr 59 ($1.50). Also offers: Cornell Woolrich, Nightwebs, 1st, fine in d.j. ($4.50); World's Hundred Best Detective Stories, 10 vols ($10); 1st vol of Heritage Press 3 vol ed. of Sherlock Holmes ($5); Ransom's Folly by R. H. Davis, containing In the Fog, not 1st ($2). He wants back issues of TAD 7:1 and before, will pay $20 a volume, or $5 a single issue (must be originals, no copies); any Sherlockiana, Rex Stout first editions.

Bob Adey (7 Highcroft Ave., Wordsley, Stourbridge, Worcs, England) wants detective fiction involving "impossible" (such as locked room) crimes, specifically including: Afford, Death's Mannikins; Anthony, Deep Valley; Bailey, The Hand in the Cobbler's Safe (pb orig); Magnay, The Hunt Ball Mystery; Morton, Perrin Murder Case; Raison, Murder in a Lighter Vein; Thayer, Mystery of the 13th Floor; Wells, The Black Night Murder, The Diamond Pin, Spooky Hollow; Wynne, The House on the Hard, Murder in a Church.

The editor (3656 Midland, White Bear Lake, Minn. 55110) has lists of paperback and hardcover mysteries for sale; lists free on request.

Allan Kleinberg (501 Cranford Road, Cherry Hill, N. J. 08003) is looking for first editions of Van Dine's Kennel, Winter, Casino & Dragon Murder Cases; Rawson's The Footprints on the Ceiling; and Berkeley's The Layton Court Mystery. He can offer for trade pb editions of Hamlet, Revenge!, Trial and Error, The Poisoned Chocolates Case, and The Big Clock.

Jean-Jacques Schleret (22, rue Ehrmann, 67000 Strasbourg, France) wants all issues of TAD prior to Vol. 8 #4.

Veronica M.S. Kennedy (105 W. 13th St., Apt. 11-F, New York, N. Y. 10011) is looking for all titles, particularly in paperback, by Ruth Rendell, as well as mysteries by Poul Anderson.

MARGERY ALLINGHAM'S ALBERT CAMPION:

A CHRONOLOGICAL EXAMINATION OF THE NOVELS IN WHICH HE APPEARS

BY B. A. PIKE

Part II

Even though Albert Campion's emotional experience at the end of Sweet Danger points toward the time of greater responsibility and maturity, he has in fact already had his first taste of more serious commitments, in Police at the Funeral, published in 1931, two years before Sweet Danger. It is interesting, here, to note Margery Allingham's own distinction (in a brief preface to Death of a Ghost between those adventures of Campion's "which have been frankly picaresque," and those in which he "comes up against less highly coloured but even more grave difficulties." Of this latter group, Police at the Funeral is the first and one of the best.

Campion, as is fitting, is presented in a more sober light, and though he continues to prattle inconsequentially, causing both Uncle William and Joyce Blount to doubt him (Joyce, "who had no experience of Mr. Campion's vagaries, shot him a quick, dubious glance;" and Uncle William's "dubiousness concerning that young man's possible use in...an emergency was as apparent as though he had spoken it"), his accomplished handling of a difficult case is ample vindication. For the first time, Campion feels called upon seriously to justify himself, putting Joyce's doubts into words: "Am I a serious practitioner or someone playing the fool?", and going on to assure her that he is "deadly serious... My amiable idiocy is mainly natural, but it's also my stock-in-trade" (a more open acknowledgement of the standpoint indicated by the flippant question in Black Dudley). Campion's actual answer to Joyce's question, "Don't you find your manner a...detriment in your business?" is a characteristically light evasion: "Can a leopard change his spots? I am as I am"; but the implicit answer is a rousing negative: if anything, his "faint inconsequential air" and facility for appearing "almost imbecile" at times are natural advantages of inestimable value.

Police at the Funeral marks the author's artistic maturity: it is a novel of palpable distinction, with an atmosphere at once leisurely and menacing, writing of wit and perception, and an intricate, teasing action. Campion is summoned to Cambridge on the disappearance of Andrew Seeley, disagreeable uncle of Joyce, who is the fiancee of a friend. The setting is Socrates Close, home of Mrs. Caroline Faraday, relict (the mere word "widow" seems inadequate) of the celebrated Dr. Faraday, Master of Ignatius, and, almost certainly, "the last household in England of its kind" (at one point the company sits down to "Mrs. Beeton's complete Friday menu for April in non-Catholic households). The old lady's word is law, and in their middle age her two daughters, her son and her nephew are subjected to the rigorous disciplines of children in a Victorian household: "that atmosphere of restraint which is so racking in adolescence was here applied to age". Campion's friend Marcus defines the specific dangers inherent in the situation: "There's rank evil there," he went on unexpectedly... "There they are, a family forty years out of date, all vigorous, energetic people by temperament, all, save for the old lady, without their fair share of brains, and herded together in that great mausoleum of a house, tyrannised over by one of the most astounding personalities I've ever encountered...there are stricter rules in that house than you or I were ever forced to keep at our schools. And there is no escape... no vent to the suppressed hatreds, petty jealousies, desires and impulses of any living soul under that roof."

Not surprisingly, things start to happen. Andrew is found dead in the river, Julia Faraday poisoned in bed; a clock-weight, a window-cord and a revolver are discovered to have vanished; a curious sign appears on the library window, with a monstrous naked footprint beneath it; Uncle William, in the small hours, suffers a savage cut on the hand from an unexplained source; Campion hears sinister repetitive whispers outside his bedroom window—and so it goes on, in gorgeous profusion, the stuff of which really first-rate detective stories are made, the mystery intensifying with every further revelation, and, at the end, an explanatory conjuring trick that is both meticulous and plausible.

Dominating the action, as she dominates her household, is Great-Aunt Caroline, "a prodigious old Hecuba," "like Queen Elizabeth and the Pope rolled into one," physically frail, but with a proud and steely spirit, melting into genuine graciousness to those who find her favour, but daunting and remote to those who do not (even Campion, from the first one of the favoured, experiences "one terrible moment" when he fears he might have offended her). Unlike Oates, who is ill-at-ease in her presence, Campion is utterly charmed by her, responding to her in the manner born. In private, she addresses him as "Rudolph," revealing an intimate knowledge of his family and a steady faith in his ability to act for her, both derived, it appears, from a correspondence of 45 years' standing with "Emily, the dowager," Mr. Campion's grandmother. Her addiction to lace is much in evidence, and the variations in her dress are lovingly recorded: clearly, Miss Allingham, like Campion himself, "had an eye for such things." Not even she is immune from suspicion, however: if the crimes are beyond her physically, might she nonetheless be the brain

behind them, using for her purpose the "strength, courage and blind trust" in herself of her powerful personal maid, Alice? In such a context of suspicion, her remark "I don't know how I should get on without Alice" assumes an ominous overtone that sets Campion wondering.

Her son, William, for some time a more definite suspect, is the most engaging figure in the book, a full-scale characterization of sustained comic force. A "shortish, tubby individual" of "about 55," he has a "pink face, bright greedy little blue eyes," a would-be military moustache, and a "smug personality." He shares with Falstaff the supreme gift of endearing himself in spite of his shortcomings, and his life follows a pattern of small-scale subterfuge repeatedly subjected to embarrassing exposure. His principal weapon in the face of attack is truculence—"his was not the temperament to accept...reproaches with dignity or even politeness"—and he appears frequently in danger of bursting from an excess of emotion, "his face suffusing with angry colour." On his first entry, he blows and fumes "like the proverbial frog," and when he is later accused by his sister of becoming "secretly—inebriated" on occasion, he stands "petrified...a hunted expression in his little blue eyes," glaring "balefully from his flaming face." Not until his "complete suffocation" appears "no longer probable," does he recover his voice "on a note clearly higher and louder than he intended," to bluster anew.

Challenged by Oates to justify his contention that it was a cat that attacked him, he releases a "high-pitched squawk of exasperation," and a subsequent bout of "subterranean rumbling" is "followed by an explosion in a much higher key than he or anyone else had expected." (Uncle William's refusal to budge on the is-ue of the "cat" is, for the reader, one of his most endearing attitudes, and though one sympathises with the investigating powers, especially Oates, it is impossible to agree with Campion that he is here "not at his best"). Elsewhere he is peremptory with a charge of having made conflicting statements—"All this insistence on time is very confusing"—and unwilling to provide details of a questionable visit to a Harley Street nerve specialist, "grunting softly to himself like a simmering kettle" before giving in and supplying the exact information. Even his passing claim to an athletic past is no more than incidental humbug—"I don't take a cold tub now. When a man gets to my age he has to look after himself. Penalty of being an old athlete"—and it is small wonder that Marcus, "who knew that the sum total of Uncle William's athletic prowess was represented by the silver mug gained at a preparatory school in 1881," should frown "at this unwarrantable assertion."

Most disarming are his persistent, doomed attempts to disguise his fondness for the bottle by accusing his mother of senile delusions on the subject, and referring repeatedly to the alcoholic tendencies of Andrew—"He paused and added with a grotesque droop of a baggy eyelid, 'Drank like a sponge, under the rose'". When it becomes necessary to admit to drowning his sorrows "now and again" as a relief from "living with a pack of ill-natured fools," he contrives "to convey the impression that he regarded himself as a man confessing to a past peccadillo with a good grace"; and the manly frankness of his undertaking to Campion is altogether admirable: "He laid a heavy hand on the young man's shoulder, peered into his face and spoke with deadly earnestness. 'I'm telling you as one man to another. I'm going to cut out the glass. Not another drink until this business is over.'" (Nor does the irony depend only on "the empty decanter downstairs" and the removal of "the key of the tantalus": the full implications do not emerge until the denouement). In his different way, Uncle William is as much a triumph as Lugg, and it is cause for rejoicing that he reappears in Dancers in Mourning and even, posthumously, alas, as late as The Beckoning Lady.

The most unexpected member of the family is the black sheep, Cousin George, a seedy and disreputable figure with a "coarse red face, sagging mouth and general air of leering satisfaction." After setting the household briefly but decisively by the ears, he suffers a gratifying fate in the very finest traditions of poetic justice.

But most intriguing of all, in many ways, is the portrait that slowly emerges of the dead Andrew.. No one has a good word to say for him, and not even the "de mortuis" tag can protect his deplorable memory for long. To Marcus he was a "petty cantankerous little person" with "a strain of the bounder in him," and Uncle William imagines him "looking up from Hades... and laughing at the precious uncomfortable situation he's got us all into." But it is Joyce who really points for Campion the dead man's true nature: "He was a beast" who "moved even the meekest...to a sort of frenzy of loathing at times." A host of subtle details go to endorse her view and compose the picture: the photograph of Campion's uncle, the Bishop of Devizes, with its fake inscription; the horrifying small relief of the Laocoon, which Andrew had tried to insist that Kitty should learn to live with; the devious irony whereby he flattered Kitty into exhibiting on the dining-room wall a "patently plebeian" photograph of her late husband; and the "vituperance...urge and...spitefulness" of his book attacking the memory of his uncle, Dr. Faraday. These and similar touches are assembled with impressive imaginative truth to define a personality of ugly complexity.

Because Joyce's account of Socrates Close decides Campion "that Lugg must be kept out of this," he makes only a token appearance at the beginning of the book—sufficient, however, to allow him to apologise to Joyce for "being in negligee" on entering the room in shirtsleeves (and to return later "resplendent in a grey cardigan"), and to establish that his "pale waste of a face" is now "relieved by an immense pair of black moustaches," a source of evident pride.

Oates, officially in charge of the investigation, is seen in action for the first time. "Lately promoted to the Big Five," he is still the "doting father," whose good temper returns "miraculously...at the mention of his son." His contribution to the investigation consists

principally in trying to build a case against Uncle William, and despite the author's evident affection for him, and the "admiration" Campion "had always felt for this quiet, grave man with the penetrating grey eyes," it is difficult not to see him as a foil for Campion's superior luck and judgment.

Death of a Ghost, which followed Sweet Danger in 1934, confirms the impression that Margery Allingham was now a fully mature artist. One of the most individual of her books, part whodunit, part investigation into the murderer's mind and personality, it appears to be constructed with almost mathematical precision, the action falling neatly into four parts. The first ten chapters, which cover about 2/5 of the book, create the situation and atmosphere of the classic whodunit. The next section, a further fifth, contains the second killing and Campion's growing conviction that he has recognized the killer, and the third, again roughly a fifth, provides the additional information necessary to clinch the case. But because there is not material evidence, Campion feels obliged to offer himself as a third victim, and the last fifth of the book is a coda to the main action, in which he almost loses the life he is using as bait (under a tube-train), and the murderer comes to a shocking end (but one for which, in a second reading at least, one realises the author has skillfully prepared us).

The quality of the book declares itself immediately in the brilliance of the opening chapter, where the author sets up with economy and precision an explosive situation involving a number of colourful people. The setting for the first time is London, Little Venice on the eve of the eighth of John Lafcadio's posthumous one-picture shows, when seven of the nine principals in the subsequent drama congregate, with Campion, in the dead artist's studio. Lafcadio has guaranteed himself at least a limited immortality by leaving a number of pictures to be shown, one at a time, annually, from the tenth year after his death. Though not the "ghost" of the title (the subtlety of that point does not emerge for some time), he is very much a "presence" in the novel, and his circle in life continues to revolve around his bravura personality long after his death.

Assembled on the eve of Show Sunday are Lafcadio's widow, Belle; his passionate granddaughter, Linda; his self-appointed "entrepreneur" and critic, Max Fustian; two of his former models, his sometime "inspiration", Donna Beatrice (nee Harriet Pickering), and the Italian Lisa, once a beauty, but now a "withered, rather terrible old woman"; the woeful, ineffectual Tennyson Potter, who devotes his life to lithography in red sandstone; and Tommy Dacre, a gifted young artist, loved by Linda, whose imminent destiny it is to die and to have all his extant works destroyed by an unknown hand. Introduced later are Rosa-Rosa, the cause of the tension between Tommy and Linda, a naive Italian model, "a John gipsy" with "the face of a fiend"; and a figure of more central importance, Potter's wife Claire, another of Lafcadio's models, "one of those efficient handmaids-of-all-work to the arts," a dowdy, commonly brisk little woman, but now incongruously harried by guilt.

Belle is old and stout—"ample" is the author's kinder word—and creased like the portraits of Rembrandt's mother, but her charm is potent and lasting, and the other women in the book are outclassed by her. Campion's warm affection for her is characterised by the special protective tenderness that distinguishes his relations with older women, whether natural aristocrats like Belle and Great-Aunt Caroline, or game old girls like Renee Roper and Poppy Bellew (whereas Amanda has largely to take his affection as read, at least before they are married).

Contrasting with the genuineness of Belle are the affectations of Donna Beatrice and Fustian, lit by the author's cool raillery. Both are practised poseurs—it is relevant that at one point an unexpected development startles them simultaneously "out of their respective poses" —but Donna Beatrice performs on a necessarily more restricted stage than Max, who is on a grander scale altogether. She has all the forlornness of something that has outlived its period without adapting to change; from being "a lady who had caused a certain amount of flutter in artistic circles in 1900" with an "infinite capacity for sitting still and looking lovely," she is now reduced by time to "a figure of faintly uncomfortable pathos" like "a pressed rose, a little brown about the edges and scarcely even of sentimental value." But she makes a brave and entertaining show, directing the labours of the Guild of Women Workers in Precious Metal, and making "mystic revelations" in a voice "soft and intentionally vibrant"; and though it is possible to disconcert her, it is by no means easy.

Fustian's persona is less uncompromisingly eccentric. His affectations are geared to a wider and more sophisticated sphere, and for all his occasional absurdity, he has impressive moments that mark him as a force to be considered: "his personality, exotic and fantastic as it was...never...overstepped the verge into the ridiculous." A remark of Belle's forewarns us of his extreme egocentricity and prepares us for his first flamboyant entry: "His first book about Johnnie...was called 'The Art of John Lafcadio, by one who knew him'. His eighth...came out yesterday. It's called 'Max Fustian Looks at Art: a critical survey of the works of John Lafcadio by Europe's foremost critic.'" He does not so much enter the house as "surge" into it, "irresistibly, and with the same conscious power with which a successful actor-manager makes his first appearance in the first act of a new play": inside, he stands for a moment, "holding the gesture of welcome as one who realises he has made an entrace." Professionally, he is formidable, his galleries "a fitting tribute to his taste and business acumen," his salesmanship the perfected technique of a master, as witness the "ordeal by innuendo" to which he subjects a hapless prospective buyer. "In his own surroundings" he seems "a more comprehensible person

than he had appeared in Lafcadio's home," and Campion comes to "regard him with a new interest": Fustian belies his name, in fact, and Campion is led to acknowledge that he is "not merely an empty poseur," but "a most arresting personality" with "a tortuous, subtle brain, unexpectedly mobile and adroit."

In this context, Campion is more subdued than we have ever known him hitherto: gone are the cheerful inanities of the earlier books—instead he is on his best behaviour throughout. Even his appearance, though essentially as always, is modified, so that now "the general impression one received of him was that he was well-bred and a trifle absent-minded" (and, of course, by implication, easy to under-estimate). Clearly, he has recognized the need to grow up, and one sees why Miss Allingham prefaced the book with a brief apologia.

As a detective, he is here at his most subtle and perceptive, since there is no hard evidence at all, and Oates, his initial suspect cleared by the second killing,is at a loss. Campion feels his way to the killer's identity by an intuitive grasp of an "unmistakable family likeness" between two important features of the action. He becomes "aware that the root of the uncomfortable impression chipping at his mind" lies in "something which his unconscious mind had seized and was fighting to point out to him." When his conscious mind makes the connection, "the idea which had been nibbling at the back of his mind" suddenly becomes clear, and its significance sends "an unaccustomed thrill down his spine": he is "momentarily stricken by what he could only regard as a species of revelation." It is an exciting process, for the reader as for Campion, and its achievement confirms his title to the most serious consideration.

The next novel, Flowers for the Judge, published in 1936, stands apart from most of Margery Allingham's work in two ways: it is her nearest approach to a courtroom drama, and the action is centred on a pair of lovers, Gina Brande and Mike Wedgwood. It is arguably the least rewarding of the earlier mature novels, mainly from an excessive sentimentality that envelops the central pair (just as The China Governess is probably the least successful of the later novels, and for much the same reason). As the key figures at the trial, Mike in the dock, Gina the victim's widow, they become rather too obvious victims of circumstance, their innocent, unspoken love inflated by odious publicity into a sustained, impassioned adultery, their bruised emotions impossible to escape for long. They fall, too, so palpably within the convention that young lovers are incapable of murder as to reduce by two an already limited number of suspects.

Almost everyone involved is associated with the family firm of Barnabas & Co., "publishers since 1810 at the Sign of the Golden Quiver" in Holborn. Of the three partners, all cousins, Mike is the most junior: Paul, the next in seniority, is Gina's husband, the murder victim, dead before we meet him. Head of the firm is the oldest of the cousins, John Widdowson, "an impressive, interesting-looking person, with his tall, slender figure, little dried-up yellow face and close-cropped white hair." Campion's estimate of him as "a spoilt child of his profession," a "little tyrant nurtured" in a "carefully prepared nursery," is very much in keeping with Miss Curley's reflective contempt for her employer's "irascibility, his pomposity and his moments of sheer obstinacy"; and yet, Campion is willing to concede that he has "met his battles" and "fought and won them," and that his face is "by no means a weak" one. His settled attitude to the catastrophic events that overtake the firm is very much that traditionally ascribed to the ostrich, and it takes a totally unexpected body-blow like the verdict against Mike at the coroner's court to shake him out of his bland, indifferent self-containment in the face of disaster.

A fourth cousin, Ritchie Barnabas, holds the position of Reader to the firm. A "tall, loosely-built" man, with big, bony hands, "like some thin and dusty ghost," he has "the emotional outlook of a child and the mind of a schoolboy": the "mainspring of his personality" is a "complete simplicity." He is very much a solitary, spending long hours alone in "a small room at the top of the building," detached by temperament, and, significantly, "out of the circle, leaning back in a chair in the shadows" when we meet the assembled company. His "habit of flitting from subject to subject, linked only by some erratic thought process at which one could only guess" is reflected in staccato, Jingle-like speech and wild, inarticulate gestures; and though not the "romantic and mysterious figure with some secret inner life too delicate or possibly too poetic for general expression" that certain young women had occasionally supposed him to be, subsequent events reveal a sufficient, if ironic truth in this assessment. For all his oddity, he is not without charm: to Gina he is a "sweet person," and in the process of comforting a distraught girl, he reveals "a gentleness...which was very attractive." And yet, in the final analysis, Ritchie is rather less engaging than Miss Allingham clearly intended him to be: he, too, like Mike and Gina, is seen through a sentimental haze that damps one's response to an original conception.

Of the other characters, Miss Curley, whose "benevolent and omniscient intelligence" is "one of the firm's most important assets," makes the most agreeable impression, proving her worth in the crisis and helping to sustain Gina in her ordeal. Yet another Barnabas connection, Cousin Alexander, enters the action to take charge of Mike's defence, and we are given an exhilarating account of his commanding manner: especially rewarding is his emotional reconstruction of Mike's unfortunate walk on the night of the murder, with the regretful conclusion that, because "love is suspicious" in law, he won't be able to use it. Mrs. Austin, Gina's char, torn between genuine solicitude for her employer and ghoulish delight at the sensational turn of events, is another diverting figure: but the disagreeable Mr. Rigget, ferreting furtively on the edges of the action,

and grovelling in self-abasement before Campion, is more difficult to accept.

Campion is brought in by an invitation to call after "shop tea," a traditional Sunday-night inquest on the day's papers for the family and Miss Curley. The usual company is assembled, except for Paul, Gina's husband, whose conspicuous absence is also the reason for Mr. Campion's invitation. During the evening Mike goes down to the Barnabas strong-room next door; and it is here that Paul's body, dead for several days and sprawled where no one could miss it, is discovered the following morning. Not unnaturally, suspicion immediately centres on Mike, and he finds himself, with Gina, trapped in the events that culminate in his trial for his cousin's murder.

A unique feature of the book is the protracted treatment of courtroom procedures, in the five chapters devoted to the inquest on Paul and Mike's subsequent trial. Although she never again ventured at such length into the courtroom, Miss Allingham shows herself fully equal to the convention, avoiding the monotony inherent in the formal pattern of question and answer, and alive to its dramatic possibilities.

Campion, of course, plays no part in all this: that officialdom looks to carry the charge against Mike is all the more reason for him to get on with finding the real murderer—and, incidentally, to probe the beguiling subsidiary mystery of the disappearance of Tom Barnabas, brother of Ritchie and cousin and co-partner of John, who vanished into air one morning in May, twenty years earlier. (Miss Curley gives us an intriguing hint as to the manner of his disappearance, should we be perceptive enough to interpret it properly.) Campion solves both problems creditably enough, though not, one feels, inspiringly; fixing the role of the secretary Miss Netley, and her bank-book, and recognizing, with the help of his godfather, Professor Bunney, that one of the firm's greatest treasures, the manuscript of "The Gallivant," an unpublished play by Congreve "set down by his own hand," is not merely an attractive incidental, but an item of central relevance. Having alerted the killer, he very nearly succeeds Paul as second victim, all but hurling himself at a door that opens over a sheer drop of three floors onto "the jagged stone foundations of the house that had been next door."

His first appearance comes as something of a shock to Miss Curley, who knows of him only by repute, and is "therefore quite unprepared" for his "slender, drooping figure" and the "pale, ingenuous face," masked as always by "immense and unusually solid horn-rimmed spectacles" (a clear indication, incidentally, that Campion was way ahead of his time!). Nor do his opening remarks, in which he appears to have reverted to his earlier manner, at all allay her misgivings: "'No tea? No party? It must be business then,' he chattered on, smiling affably. 'Cheap, clean and trustworthy, fifteen months in last place, and a conviction at the end of it.'" But he has "the grace to look abashed" at finding her eyes fixed "upon him in frozen disapproval," and by the end of the evening has sufficiently made amends for her to summon him at the first available opportunity the following morning.

Lugg is happily restored, if not exactly to prominence, at least to a substantial subsidiary position. His first entry is magnificent: "There was a rumble in the other room as though a minor earthquake had disturbed it, and preceded by the sound of deep breathing, Magersfontein Lugg surged into the room." His principal function is to act as a kind of bodeful Cassandra, whose message, delivered in a "thick, inexpressibly melancholy voice" is that it's "going to be a nasty case" and the best thing Mr. Campion can do is to "keep out of it." He has entered a new phase in his career and, on the strength of Campion's possibly improving chances of becoming a duke has acquired "a black velvet jacket," a "superior" set of drinking companions, and a new air of refinement" "I see in the paper that a certain important relative of yours is not too well, and if anything 'appened to 'im and you were suddenly called to take your place in the world I should like to be prepared." The ringing of the doorbell and the need to appear at his best before the visitor prompt a further show of affectation: "Moving across the room, he opened the bottom drawer of a bureau, and took therefrom, to Mr. Campion's horror, a remarkable contraption consisting of a stiff collar with a black bow tie attached. With perfect solemnity and a certain amount of pride, Mr. Lugg fastened this monstrosity round his neck by means of a button at the back, and moved ponderously out of the room, leaving his employer momentarily speechless."

Earlier, he has reluctantly surrendered to pressure and agreed to act as a go-between when Campion wants to establish contact with a shady old key-smith in the purlieus of Camden Town (despite fears of the question "Surely I saw you in Camden Town, Mr. Lugg?" from housemaids in the years ahead). But, once embarked on the enterprise, his spirits perceptibly soar, and Campion becomes convinced that he is "beginning to enjoy himself for the first time...for years." The episode is another of the most rewarding in Lugg's career:

> "...they paused in the narrow, dusty little road...while Lugg went through an elaborate pantomime of noticing a small shop some few doors down on the opposite side.
>
> "'Why, there's Mr. Samson's joint!' he said, with theatrical astonishment. 'I wonder if 'e's still alive? I'd better go and look 'im up...' With the nonchalance of a loiterer observing a policeman, Mr. Lugg lounged into the shop, beckoning Mr. Campion to follow him with a jerk of his shoulder.
>
> "...presently a bright young man...sauntered towards them. Mr. Lugg showed surprise.

"'Business changed 'ands?' he asked suspiciously. 'I come reely to enquire after an old friend, Mr. Samson.'

"The young man eyed Lugg...'One of the old brigade aren't yer?' he said cheekily...Mr. Lugg was taken off his balance.

"'Ere, what're you gettin' at?' he said, taking a menacing step forward. 'When I want any lip from two penn'orth of string bag I'll ask for it.' In spite of a certain flabbiness induced by high life, Mr. Lugg was still a formidable opponent, and he was not alone. The young man retreated."

The interview is satisfactory and the old man comes across with the wished-for key; and when Campion returns home battered and bruised after expecting to make use of it but encountering instead the frantic Mr. Rigget, Lugg is predictably tart, the more so because of the hurt he secretly feels at not having been invited to participate.

For habit dies hard, and in the process of self-improvement Lugg has become a battlefield of conflicting emotions. Patching up Mr. Campion after his all-in fight with Rigget, he is clearly "the victim of a two-way complex. His newer self revolted at the unpleasant publicity with which he saw his employer's name surrounded as the trial progressed, while his elder spirit was deeply hurt that Campion should have enjoyed a scrap in which he had not been permitted to take part." Almost our final view of him offers the "spectacle of that mournful figure, clad solely in a pair of trousers, standing upon a bath-mat at seven-thirty in the morning, a minute pair of surgical scissors in one enormous hand, and an even smaller strip of sticking-plaster in the other," engaged in the "patching process" of which he is a "past master." Despite the distinctly censorious tone of his remarks, this is "one of those experiences that Mr. Campion frankly enjoyed," and for which the reader, too, is abundantly grateful.

The Case of the Late Pig, which followed in 1937, was originally a paperback, and appeared in hard covers in Britain only in 1963, in the first Allingham omnibus, The Mysterious Mr. Campion. It is much the shortest novel in the canon, covering 120 pages of the collected edition, as compared with the 197 pages of Black Plumes, the next shortest; and it represents for the author a rare venture into the first person, with Campion himself as narrator. This works admirably, and Campion is permitted to establish himself in a crisp, bright style, more in keeping with his earlier than his later self, and blessedly free of facetiousness. Whether consciously or not, the style achieves something of the quality of P. G. Wodehouse, bringing one back to the "silly ass" link between Campion and Bertie Wooster; and the opening paragraph strikes a definite Woosterian note, with Campion's determination "not to let any damned modesty creep in to spoil the story," and his reference to the "harp quintet" he hears whenever he considers the closeness of death, both to Lugg and himself, during the affair.

The narrative abounds in comic phrases of Wodehousean felicity: "He looked...puzzled... like a spaniel which has unexpectedly retrieved a dodo"; "Birkin, I saw, was destined to confine his attentions to dog licences for some time to come"; "the old man bellowed, as he always does when he fancies the subject needs finesse"; "the late Lady Pursuivant liked her furniture gilt and her porcelain by the ton"; "the general effect [of her costume] lay somewhere between Hamlet and Aladdin"; "Janet smouldered at me across the hearthrug"; "He turned and eyed me with a glance which conveyed clearly that he was an old man, an experienced man, and that dust did not affect his eyesight"; and, perhaps best of all, "I remember thinking at the time that he constituted a waste of space."

There is, too, a markedly Wodehousean flavour about the plot development, particularly in the movement of Chapters 6 to 8, each of which rises to a climax that would not be out of place in a Wooster imbroglio, given that Bertie were ever to tangle with a corpse. First, Campion's reconciliation with Janet, who is jealous of Effie Rowlandson, whom Campion claims not to know, is shattered by the butler's announcement that "a miss Effie Rowlandson had called to see Mr. Campion, and he had put her in the drawing-room"; next, Campion and the local inspector accompany Effie to inspect the body, only to find that it has disappeared; and finally, the vicar appears, soaked to the skin, long after he should have been at home and in bed.

But, of course, the resemblance ends on the surface, and what seems the mad logic of a Wodehouse plot becomes very much the grim logic of an Allingham one: Miss Rowlandson has come to identify a corpse, which has been removed by the murderer for a very good reason; and the vicar's drowned appearance is immediately suspicious when it seems the body may have been thrown into the river.

The action moves on an intriguing discrepancy, whereby Campion is summoned, in June, to view the newly dead corpse of a man whose funeral he has attended the previous January. He is first drawn by the announcement of the death of R. I. Peters in "The Times", from which Lugg, in emulation of a colleague with aspirations to gentility, has taken to reading to him, while he breakfasts in bed. Simultaneously, he is puzzling over a newly arrived anonymous letter, a virtual fantasy on the theme of Peters' death, and of a rococo extravagance to guarantee entrancement, both for Campion and for the reader. (In this and the two like effusions that follow, what Campion calls "the nature-note motif" is prominent: and, after we have been exhorted to "consider, o consider the lowly mole," Miss Allingham scrupulously gives us, in two stages, the clue that should clinch the matter for us, some 20 pages before the explanation.)

The Peters of both obituary notice and letter is identified by Campion as the resident

bully of his prep-school, who was commonly and deservedly known in those far-off days as "Pig." Campion has vivid memories of Pig Peters, none of them pleasant: "We were boys together...Pig Peters took three inches of skin off my chest with a rusty penknife to show I was his branded slave. He made me weekp till I was sick and...held me over an unlighted gas jet until I passed out." As "a major evil" in the life of Campion, Guffy Randall and others at that time, Pig Peters ranked with "Injustice, the Devil, and Latin Prose."

Most recently, as "Oswald Harris," he has been bullying the inhabitants of Kepesake, the "sort of country paradise" where the story is set, another idyllic East Anglian retreat in the line of Mystery Mile and Pontisbright. It is here that Poppy Bellew has retired from the stage, and established, at Halt Knights, the principal mansion, "the finest hotel and country pub in the kingdom"; and it is here, too, among the "gracious shadowy trees...sweet meadows and clear waters," that Pig Peters, having bought out Poppy, has planned to install "a hydro, a dog-track and a cinema dance-hall." Predictably, no one is much surprised when an urn falls from a balcony onto the destroyer's head—and a "hysterical" phone call from Janet, the Chief Constable's daughter, brings Campion back into the affair.

Campion still has some way to go before he has established the motive force behind that urn, and identified the occupant of Pig's premature grave: the rest of the action is a complex, dancing mechanism that ticks over like clockwork, the two major mysteries enhanced and embellished by several minor ones, all impeccably dovetailed in—Poppy's confusion over Hayhoe; the appalling cough, supposedly exclusive to Pig Peters, that Campion hears at the man's own funeral; the phone-call from London, from someone who simply sighs and hangs up when Campion answers; and, of course, the anonymous letters.

Campion admits early to drawing the obvious inference about the urn, and to being, at this juncture, "absolutely wrong...about everything." Later, with "the whole case under my nose," he sees "unfortunately...only...half of it," and further miscalculations undermine his own estimate of his performance as "pretty nearly brilliant." Elsewhere, he is more modest, denying any claim to be considered "one of those intellectual sleuths": "My mind does not work like an adding machine, taking the facts in neatly one by one and doing the work as it goes along. I am more like the bloke with the sack and the spiked stick. I collect all the odds and ends I can see and turn out the bag at the lunch hour." Certainly, he has his successes, but to make any stronger claim is to disregard the death of the killer's second victim, and the narrow escapes from death of Lugg and himself, all of which derive from his own errors of judgment. It is also to disregard the part played in the affair by his old schoolfriend Whippet, who moves in a mysterious way on the edges of the action, and ends by saving Campion's life and stealing Janet from under his nose.

Although "it is about as easy to describe Whippet as it is to describe water or a sound in the night," he makes a lively impression. So do the other main characters, despite the limited compass of the book—Poppy, the ex-actress, one of the author's game old girls; the jealous vicar, Bathwick, a "red-hot innovator," "who'd be quite a good chap if he wasn't so solemn"; the "solid-looking" doctor, Kingston, with his relentless enthusiasm "to play the detective"; and the shrewd and likeable policeman, Pussey.

We get a fuller account of Janet's father, Sir Leo Pursuivant, who is also the Chief Constable. He is doubly "magnificent," both in his appearance ("in his ancient shootin' suit and green flowerpot hat", he is "a fine specimen for anybody's album"), and in his "innocence, which is as devastating as it is blind." The "chief characteristic in a delightful personality" is his "singleness of purpose," which "is not to be diverted by anything less than a covey of Mad Mullahs." Predictably, he views Lugg with "mistrust"—his "ideas of discipline are military and Lugg's are not"—but the full weight of his considerable indignation and scorn is reserved for the "bounders" of this world, that "terrible feller" Harris, and the fantastic Hayhoe, who is "the sort of feller one'd set a dog on instinctively."

Hayhoe himself is another more elaborate figure, "a revolting old fellow" with "little grey curly moustaches," "beedy bright eyes," and a "mincing" gait, who arouses in Campion "an extraordinary sensation of dislike" the moment he sees him. Established from the first as a poseur—he adopts at Pig's funeral a "conventional attitude of grief" that is totally "unconvincing," and subsequently greets Leo with a "wave of the panama delivered with one of those shrugs which attempt old world grace, and achieve the slightly sissy"—he is nonetheless capable of directness when it comes to negotiating terms. His macabre end is one of the many small triumphs of the novel.

——continued next issue

* *

THE FEMALE PRIVATE EYE PONDERS WHERE TO CARRY HER GAT

by J. R. Christopher

"With shoulder holsters gunned (to beat the odds),
Men reach in coats, just like in pants, for rods,
But I, no Amazon a breast to lose,
Thus such cold-hearted iron teat refuse.
Upon my hip? No padding need I there,
Though men can raise from hip or thigh their share.
And muffs are out of style, but still my purse
(From shoulder slung)can hold the female's curse:
For phallic guns make every shooter male,
And not a corpse can consummation fail."

EDWARD D. HOCH: A CHECKLIST

COMPILED BY WILLIAM J. CLARK, EDWARD D. HOCH, AND FRANCIS M. NEVINS, JR.

GUIDE TO ABBREVIATIONS

Edward D. Hoch has written a total of 14 separate series of crime stories. Each novel or story in a series is identified by appropriate initials and by a number indicated the story's chronological place in its series. In the order of their creation, these series are as follows:

SIMON ARK (SA), the occult detective hero of Hoch's earliest stories, debuted in Famous Detective Stories, 12/55, and has had 27 cases to date. Five Ark stories have been brought together in Hoch's collection The Judges of Hades and three more in the collection City of Brass.

PROFESSOR DARK (PD), apparently an avatar of Simon Ark, has had two published cases, both under Hoch's Stephen Dentinger byline, beginning in Smashing Detective Stories, 3/56

AL DIAMOND/AL DARLAN (AD), Hoch's private eye character, began life in Crime and Justice, 3/57, and has had 9 cases to date. After two appearances as Diamond his name was changed to Al Darlan so as to prevent confusion with the radio and TV detective character Richard Diamond. In AD#1 Captain Leopold makes his debut as a secondary character.

BEN SNOW (BS), a Western character who may be the reincarnation of Billy the Kid, appeared in seven stories in The Saint Mystery Magazine beginning in 9/61.

CAPTAIN LEOPOLD (CL), the Maigret of a large northeastern city something like Hoch's own Rochester, N.Y., has had a grand total of 46 appearances (or 44 if one omits CL#1 and CL#2 where he had a minor role). He first took center stage in The Saint Mystery Magazine, 1/62. For a while Hoch used the Stephen Dentinger byline on this series but eventually switched to his own name.

FATHER DAVID NOONE (DN), parish priest and occasional detective, has exchanged surplice for deerstalker only twice, beginning in The Saint Mystery Magazine, 5/64.

RAND (R), of Britain's Department of Concealed Communications, has handled 30 cases of cryptographic and deductive espionage in Ellery Queen's Mystery Magazine, beginning in 5/65. Seven of these cases are included in Hoch's collection The Spy and the Thief. Originally the character's name was Randolph but Hoch changed it to Rand at the suggestion of Frederic Dannay (Ellery Queen), who wanted a name that subliminally evoked James Bond.

NICK VELVET (NV), the thief who steals only the valueless and often has to play detective while thieving, has committed 26 crimes since his debut in EQMM, 9/66. Seven of his capers are included in Hoch's collection The Spy and the Thief. A second collection of Velvet touches, Enter the Thief, was to be published in Japan in Fall 1975.

HARRY PONDER (HP), an American agent whose name subliminally suggests the Len Deighton-Michael Caine movie spy Harry Palmer, has had two adventures to date, beginning in Argosy, 1/69.

COMPUTER COPS (CC) Carl Crader and Earl Jazine solve crimes for the federal Computer Investigation Bureau in the early 21st century. To date they've solved four science-fiction mysteries, three of them full-length novels.

ULYSSES S. BIRD (USB), con man deluxe, has had three capers in the pages of EQMM, beginning in 1/73.

INTERPOL (Int) is a series about the exploits of that agency's Sebastian Blue and Laura Charme, who vaguely resemble the stars of the British TV series The Avengers. To date the pair has had eight adventures in the pages of EQMM, beginning in 2/73.

PAUL TOWER (PT), The Lollipop Cop, has found himself involved in three criminal problems to date while going around to local schools as part of the police department's public relations program. His cases have appeared in EQMM, beginning in 6/74.

DR. SAM HAWTHORNE (SH), Hoch's most recent series character, narrates his own reminiscences of impossible crimes he unofficially investigated as a young New England physician in the early 1920s. To date he has spun four yarns in EQMM, beginning in 12/74.

Finally, if the six installments published in EQMM during 1971 as "The Will-o'-the-Wisp Mystery" under the byline Mr. X are considered to be six stories rather than a single long story in six parts, then DAVID PIPER, The Manhunter, who appears in all six episodes, must be listed as a fifteenth series character created by the indefatigable Hoch.

NOVELS, STORY COLLECTIONS, AND ANTHOLOGIES AS BY EDWARD D. HOCH

A. NOVELS

1. The Shattered Raven. Lancer pb, 1969.
2. The Transvection Machine. Walker, 1971. CC#2
3. The Fellowship of the Hand. Walker, 1972. CC#3
4. The Frankenstein Factory. Warner Paperback Library, 1975. CC#4

B. STORY COLLECTIONS

1. The Judges of Hades. Leisure Books pb, 1971. Introduction by Hans Stefan Santesson. Contents: Village of the Dead (FDS 12/55); The Hour of None (D-AD&M F/57); The Witch is Dead (FDS 4/56); Sword for a Sinner (SDM 10/59); The Judges of Hades (CD&MS 2/57).

2. City of Brass. Leisure Books pb, 1971. Contents: City of Brass (SML 9/59); The Vicar of Hell (FDS 8/56); The Hoofs of Satan (FDS 2/56).

3. The Spy and the Thief. Davis pb, 1971. Introduction by Ellery Qeen. Contents: The Spy Who Came to the Brink (EQMM 12/65); The Spy Who Had Faith in Double-C (EQMM 8/65); The Spy Who Took the Long Route (EQMM 3/66); The Spy Who Came to the End of the Road (EQMM 7/66); The Spy Who Purchased a Lavender (EQMM 4/69); The Spy and the Calendar Network (EQMM 11/69); The Spy and the Bermuda Cipher (EQMM 6/70); The Theft of the Clouded Tiger (EQMM 9/66); The Theft from the Onyx Pool (EQMM 6/67); The Theft of the Brazen Letters (EQMM 11/68); The Theft of the Wicked Tickets (EQMM 9/69); The Theft of the Laughing Lions (EQMM 2/70); The Theft of the Coco Loot (EQMM 9/70); The Theft of the Blue Horse (EQMM 11/70).

C. ANTHOLOGIES

1. Dear Dead Days. Walker, 1972. Annual MWA anthology, edited and with an introduction by Edward D. Hoch. Fifteen stories by MWA members, including Hoch's "The Ripper of Storyville" (SMM 12/63).

II. SHORT FICTION AND NON-FICTION AS BY EDWARD D. HOCH

ADVENTURE

	4/71	Blow-Up!

ALFRED HITCHCOCK'S MYSTERY MAGAZINE

	1/62	Twilight Thunder. (I Am Curious (Bloody), ed. Alfred Hitchcock. Dell pb, 1971.)
	3/62	Dial 120 for Survival.
	3/63	The Picnic People.
	1/64	Shattered Rainbow.
	5/64	The Patient Waiter.
	7/64	Walk with a Wizard.
	10/64	Too Long at the Fair.
	11/64	Secret Ballot.
	1/65	Winter Run.
	2/65	The Long Way Down. (Best Detective Stories of the Year, ed. Anthony Boucher. Dutton, 1966. The Locked Room Reader, ed. Hans Stefan Santesson. Random House, 1968.)
	3/65	Dreaming Is a Lonely Thing.
	9/65	The Way of Justice.
	2/66	They Never Come Back.
CL#15	5/66	The Rusty Rose. (Rolling Gravestones, ed. Alfred Hitchcock. Dell pb, 1971.)
	1/67	A Gift of Myrrh.
CL#16	4/67	After the Verdict.
	5/67	Stop at Nothing.
	6/67	The Girl with the Dragon Kite. (Companion, 10/71.)
	7/67	It Could Get Warmer.
	8/67	Warrior's Farewell.
	10/67	The Eye of the Pigeon.
	12/67	Another War.
	3/68	After the Fact.
	5/68	Cold Cognisance.
	6/68	Something fot the Dark.
	8/68	Hawk in the Valley.
	10/68	A Certain Power.
CL#18	12/68	No Good at Riddles.
	2/69	Poor Sport.
	4/69	Homecoming.
	5/69	Emergency.
	7/69	The Dictator's Double.
CL#19	8/69	The Vanishing of Velma.
	9/69	Arbiter of Uncertainties. (Murderer's Row, ed. Alfred Hitchcock. Dell pb, 1975.)
	10/69	The Secret Savant.
CL#21	3/70	The Uttering Man.
	4/70	Flapdragon.
	5/70	A Place to See the Dark.
AD#6	10/70	Verdict of One.
CL#23	11/70	Bag of Tricks.
CL#25	12/70	The Athanasia League.
CL#27	3/71	A Little More Rope.
AD#8	5/71	Climax Alley.

CL#28 7/71 Dead on the Pavement.
CL#30 10/71 The Jersey Devil.
AD#9 11/71 Lady with a Cat.
12/71 Rubber Bullets.
2/72 The Man at the Top.
CL#32 4/72 A Melee of Diamonds.
5/72 Burial Monuments Three. (Best Detective Stories of the Year, ed. Allen J. Hubin. Dutton, 1973.)
CL#33 7/72 The Soft Asylum.
CL#34 9/72 Leopold at Best.
11/72 Day of the Vampire.
CL#36 1/73 Leopold on Edge.
2/73 Two Days in Organville. (Speak of the Devil, ed. Alfred Hitchcock. Dell pb, 1975.)
5/73 The Man Who Came Back.
6/73 The Plastic Man.
10/73 The Day We Killed the Madman.
11/73 Snowsuit.
1/74 The Witch of Westwood.
9/74 The Choker.
10/74 Story for an October Issue.
CL#42 11/74 Captain Leopold Finds a Tiger.
CL#44 1/75 Captain Leopold Drops a Bomb.
12/75 The Death of Lame Jack Lincoln.
1/76 The Basilisk Hunt.

ARGOSY

HP#1 1/69 The Magic Bullet. (Best Detective Stories of the Year, ed. Allen J. Hubin. Dutton, 1970.)
9/71 The League of Arthur.

ARGOSY (British)

NV#8 1/70 Theft of the Silver Lake Serpent.

THE ARMCHAIR DETECTIVE (non-fiction)

7/70 A Simon Ark Bibliography.
5/75 Hans Stefan Santesson and the Unicorn Mystery Book Club.

BLAZING GUNS WESTERN STORY

4/57 The Graveyard on the Hill.

CHARLIE CHAN MYSTERY MAGAZINE

2/74 Dinner with the Boss.

CHASE

SA#25 9/64 Day of the Wizard. (First appearance in The Saint Mystery Magazine, British ed., 8/63.)

CRACK DETECTIVE AND MYSTERY STORIES

SA#8 2/57 The Judges of Hades. (The Judges of Hades.)
SA#9 4/57 Serpent in Paradise.
SA#10 7/57 Twelve for Eternity.

CRIME AND JUSTICE

1/57 Inspector Fleming's Last Case. (Mystery Digest, 7/58, as "Fatal Decision".)
AD#1,CL#1 3/57 Jealous Lover.

DOUBLE-ACTION DETECTIVE AND MYSTERY

SA#11 Fall/57 The Hour of None. (The Judges of Hades.)
SA#12 5/58 Desert of Sin.
SA#13 9/58 The Dragon Murders.
SA#14 1/59 Street of Screams.
SA#15 7/59 The Case of the Sexy Smugglers.
SA#16 9/59 The Case of the Naked Niece.
SA#18 11/59 The Case of the Vanished Virgin.
SA#19 1/60 The Case of the Ragged Rapist.
SA#21 5/60 The Case of the Mystic Mistress.

87th PRECINCT MYSTERY MAGAZINE

8/75 One Eden Too Many.

ELLERY QUEEN'S ANTHOLOGY

CL#38 S-S/73 Captain Leopold Saves a Life.
F-W/74 The Serpent in the Sky.

ELLERY QUEEN'S MYSTERY MAGAZINE

CL#7	12/62	Death in the Harbor.
	10/63	I'd Know You Anywhere. (Ellery Queen's Double Dozen, ed. Ellery Queen. Random House, 1964. Alfred Hitchcock Presents: Stories to be Read with the Lights On. Random House, 1973. Every Crime in the Book, ed. Robert L. Fish. Putnam, 1975.)
	2/64	The Perfect Time for the Perfect Crime. (Adventures for Today, ed. Christ & Potell. Harcourt Brace, 1968. Killers of the Mind, ed. Lucy Freeman. Random House, 1974.)
	10/64	The Crime of Avery Mann.
CL#11	1/65	The Clever Mr. Carton.
R#1	5/65	The Spy Who Did Nothing. (Spies and More Spies, ed. Robert Arthur. Random House, 1967. Mystery Stories I, ed. James Higgins. Houghton Mifflin, 1973.)
R#1	8/65	The Spy Who Had Faith in Double-C. (The Spy and the Thief.)
R#3	12/65	The Spy Who Came to the Brink. (Ellery Queen's Crime Carousel, ed. Ellery Queen. New American Library, 1966. My Favorites in Suspense Stories, ed. Maureen Daly. Dodd Mead, 1968. Alfred Hitchcock Presents: Stories to Stay Awake By. Random Random House, 1971. The Spy and the Thief.)
	2/66	The Odor of Melting. (Alfred Hitchcock Presents: Stories to be Read with the Door Locked. Random House, 1975.)
R#4	3/66	The Spy Who Took the Long Route. (The Spy and the Thief.)
R#5	7/66	The Spy Who Came to the End of the Road. (The Spy and the Thief.)
NV#1	9/66	The Theft of the Clouded Tiger. (Best Detective Stories of the Year, ed. Anthony Boucher. Dutton, 1967. The Spy and the Thief.)
R#6	11/66	The Spy Who Walked Through Walls.
R#7	4/67	The Spy Who Came Out of the Night.
NV#2	6/67	The Theft from the Onyx Pool. (The Spy and the Thief.)
R#8	8/67	The Spy Who Worked for Peace. (Rogues' Gallery, ed. Walter Gibson, Doubleday, 1969.
R#9	12/67	The Spy Who Didn't Exist.
R#10	2/68	The Spy Who Clutched a Playing Card.
	4/68	The Impossible "Impossible Crime." (Ellery Queen's Murder Menu, ed. Ellery Queen. World, 1969. Companion, 9/71.)
NV#3	6/68	The Theft of the Toy Mouse.
R#11	8/68	The Spy Who Read Latin.
NV#4	11/68	The Theft of the Brazen Letters. (Crime Without Murder, ed. Dorothy Salisbury Davis. Scribner, 1970. The Spy and the Thief.)
	1/69	Murder Offstage. (Ellery Queen's Grand Slam, ed. Ellery Queen. World, 1970.)
	1/69	Every Fifth Man. (Ellery Queen's Grand Slam, ed. Ellery Queen. World, 1970. Quickie Thrillers, ed. Arthur A. Liebman. Pocket Books pb, 1975.)
	1/69	The Nile Cat. (Ellery Queen's Grand Slam, ed. Ellery Queen. World, 1970.)
R#12	4/69	The Spy Who Purchased a Lavender. (The Spy and the Thief.)
R#13	7/69	The Spy and the Shopping List Code.
NV#5	9/69	The Theft of the Wicked Tickets. (The Spy and the Thief.)
R#14	11/69	The Spy and the Calendar Network. (The Spy and the Thief.)
NV#7	12/69	The Theft of the Meager Beavers.
NV#9	2/70	The Theft of the Laughing Lions. (Ellery Queen's Headliners, ed. Ellery Queen. World, 1971. The Spy and the Thief.)
	3/70	The Seventh Assassin.
	3/70	The Seventieth Number.
CL#22	5/70	The Rainy-Day Bandit. (Ellery Queen's Anthology, Spring-Summer/75.)
R#15	6/70	The Spy and the Bermuda Cipher. (The Spy and the Thief.)
NV#10	9/70	The Theft of the Coco Loot. (Best Detective Stories of the Year, ed. Allen J. Hubin. Dutton, 1971. The Spy and the Thief.)
R#16	10/70	The Spy Who Traveled with a Coffin.
NV#11	11/70	The Theft of the Blue Horse. (The Spy and the Thief.)
CL#24	12/70	Christmas Is for Cops. (Ellery Queen's Anthology, Fall-Winter/75.)
R#17	1/71	The Spy and the Diplomat's Daughter.
CL#26	2/71	End of the Day. (Best Detective Stories of the Year, ed. Allen J. Hubin. Dutton, 1972.)
NV#12	3/71	The Theft of the Dinosaur's Tail.
	4/71	The Way Out.
R#18	5/71	The Spy and the Nile Mermaid.
NV#13	6/71	The Theft of the Satin Jury.
R#19	8/71	The Spy Who Knew Too Much. (EQMM, large print ed., 1/72.)
CL#29	10/71	The Leopold Locked Room. (Ellery Queen's Mystery Bag, ed. Ellery Queen. World, 1972.
NV#14	11/71	The Theft of the Leather Coffin.
CL#31	12/71	Captain Leopold Does His Job.
NV#15	1/72	The Theft of the Seven Ravens.
R#20	2/72	The Spy Without a Country.
R#21	4/72	The Spy Who Didn't Remember.
NV#16	5/72	The Theft of the Mafia Cat.
R#22	6/72	The Spy and the Reluctant Courier.
NV#17	9/72	The Theft from the Empty Room. (Ellery Queen's Crookbook, ed. Ellery Queen. Random House, 1974.)

R#23	9/72	The Spy in the Pyramid.
NV#18	11/72	The Theft of the Foggy Film.
R#24	12/72	The Spy Who Was Expected.
USB#1	1/73	The Million-Dollar Jewel Caper.
Int#1	2/73	The Case of the Third Apostle.
CL#37	3/73	Captain Leopold Gets Angry.
NV#20	5/73	The Theft of the Circus Poster.
Int#2	6/73	The Case of the November Club.
CL#39	7/73	Captain Leopold Plays a Hunch.
R#25	8/73	The Spy with the Knockout Punch.
NV#21	9/73	The Theft of the Cuckoo Clock.
CL#40	10/73	Captain Leopold Swings a Bat.
Int#3	11/73	The Case of the Modern Medusa.
USB#2	12/73	The Gold Buddha Caper.
R#26	1/74	The Spy and the Intercepted Letters.
NV#22	2/74	The Theft of Nick Velvet.
Int#4	3/74	The Case of the Musical Bullet.
R#27	4/74	The Spy at the End of the Rainbow.
NV#23	5/74	The Theft of the General's Trash.
PT#1	6/74	The Lollipop Cop.
NV#24	7/74	The Theft of the Legal Eagle.
CL#41	8/74	Captain Leopold and the Ghost-Killer.
Int#5	9/74	The Case of the Lapidated Man.
USB#3	10/74	The Credit Card Caper.
R#28	11/74	The Spy and the Talking House.
SH#1	12/74	The Problem of the Covered Bridge.
PT#2	1/75	The Kindergarten Witch.
CL#43	1/75	Captain Leopold Goes Home.
Int#6	2/75	The Case of the Broken Wings.
SH#2	3/75	The Problem of the Old Gristmill.
R#29	4/75	The Spy Who Took a Vacation.
PT#3	5/75	The Enchanted Tooth.
NV#25	6/75	The Theft of the Bermuda Penny.
CL#45	7/75	Captain Leopold and the Arrow Murders.
Int#7	8/75	The Case of the Terrorists.
SH#3	9/75	The Problem of the Lobster Shack.
R#30	10/75	The Spy and the Mysterious Card.
NV#26	11/75	The Theft of the Venetian Window.
CL#46	12/75	No Crime for Captain Leopold.
SH#4	1/76	The Problem of the Haunted Bandstand.
Int#8	2/76	The Case of the Flying Graveyard.

THE EXECUTIONER MYSTERY MAGAZINE

	4/75	Bodyguard.

EXPLORING THE UNKNOWN (non-fiction)

	6/61	The Riddle of the Circumcellions.
	8/61	The Legend of the Werewolf.
	10/61	Joan and Gilles.
	12/61	Saladin and the Assassins.
	2/62	Stigmata: The Problem and the Puzzle.
	4/62	Something in the Sky.
	6/62	Something in the Sea.
	12/62	Something in the Snow.
	4/63	Something in the Smoke.
	6/63	Something in the Stars.
	8/63	Something in the Sand.
	1/64	Something in the Skin.
	6/64	Something in the Soul.
	10/64	Something in Salem.
	2/65	The Return of the Witches.
	7/65	The Secret of Stonehenge.
	5/67	A Tale of Two Lakes.
	3/68	The Devil's Possession.
	1/69	A Fabulous Beast.
	3/69	The Grasping Sea.
	6/70	The Black Astrologers.

FAMOUS DETECTIVE STORIES

SA#1	12/55	Village of the Dead. (Startling Mystery Stories, Summer/66. The Judges of Hades.)
SA#2	2/56	The Hoofs of Satan. (Crimes Across the Sea, ed. John Creasey. Scribner, 1964. City of Brass.)
SA#3	4/56	The Witch is Dead. (Startling Mystery Stories, Fall/66. The Judges of Hades.)

SA#4 6/56 The Man from Nowhere. (Startling Mystery Stories, Summer/67.)
SA#5 8/56 The Vicar of Hell. (The Saint Mystery Magazine, British ed., 3/62. City of Brass.)
SA#6 10/56 The Wolves of Werclaw.

FAMOUS SCIENCE FICTION

Fall/67 The Times We Had.
Fall/68 The Maiden's Sacrifice.

FANTASTIC UNIVERSE

6/57 Versus.
6/58 Zoo. (Combo #402, ed. John Cooper. Scott Foresman, 1971.)

FAST ACTION DETECTIVE AND MYSTERY STORIES

8/57 The Last Darkness.
AD#3 2/58 Darkness for Dawn Stevens.

FUTURE SCIENCE FICTION

10/58 The Last Paradox.

HEARTLINE (local church newspaper) (non-fiction)

Easter/74 Being a Writer in Sacred Heart Parish.

KEYHOLE DETECTIVE STORIES

SA#24 4/62 Lovely Lady of Lust.

KILLERS MYSTERY STORY MAGAZINE

AD#2 3/57 The Naked Corpse.

MAGAZINE OF HORROR

8/63 The Maze and the Monster.
11/63 The Faceless Thing. (Fiends and Creatures, ed. Marvin Kaye. Popular Library pb, 1975.)
11/65 The Empty Zoo.

MANHUNT

3/57 The Man Who Was Everywhere. (Alfred Hitchcock Presents: Stories My Mother Never Told Me. Random House, 1963. Diner's Club Magazine, 1/64.)
AD#5 3/64 Where There's Smoke.

MIKE SHAYNE ANNUAL

CL#35 1972 Bullets for Two.

MIKE SHAYNE MYSTERY MAGAZINE

6/69 The Tomb at the Top of the Tree.
NV#6 9/69 Dead Man's Song. (British title: Theft of the Sacred Music.)
10/69 Picnic at Midnight.
CL#20 11/69 The Murder Parade.
6/70 Zone.
9/70 The Afternoon Ear.
AD#7 12/70 Twist of the Knife.
2/71 Die-Hard.
3/71 The Poison Man.
HP#2 4/71 Siege Perilous.
6/71 The Sugar Man.
DN#2 7/71 The Thing in Lovers' Lane.
9/71 Blood Money.
11/71 The Sound of Screaming.
12/71 The Zap Effect.
SA#26 2/72 The Lost Pilgrim.
3/72 A Country Like the Sun.
8/72 Suicide.
9/72 The Holy Witch.
NV#19 1/73 The Theft of the Crystal Crown.
6/73 Home Movies.
1/74 The Infernal Machine.
1/75 The Neptune Fund.
8/75 Twine.

MURDER!

9/56 Getaway.
3/57 Execution on Clover Street.

MYSTERY DIGEST

2/59 Journey to Death.

THE MYSTERY WRITERS' ANNUAL (non-fiction)

	1972	A Series of Characters.
	1975	Hans Stefan Santesson.

NUGGET

	10/75	Man in Hiding.
	2/76	The Man Who Knew the Method

OFF BEAT DETECTIVE STORIES

	5/60	The Passionate Phantom
	1/61	Don't Laugh at Murder.
	7/61	Lust Loves the Dark.
	9/61	Hell's Handmaiden. (Topper, 12/75.)
	5/62	Setup for Murder..
AD#4	7/62	Layout for Murder.
CL#5	9/62	A Corpse Can Love.
	11/62	Madman's Hotel.

ORIGINAL SCIENCE FICTION STORIES

	2/59	The Last Unicorns.

REAL WESTERN STORIES

	2/59	Who Rides with Santa Anna?

THE SAINT DETECTIVE/MYSTERY MAGAZINE

	7/58	Traynor's Cipher.
SA#17	10/59	Sword for a Sinner. (Startling Mystery Stories, Spring/69. The Judges of Hades.)
	1/60	The Long Count.
BS#1	9/61	The Valley of Arrows.
BS#2	2/62	Frontier Street.
BS#3	7/62	The Flying Man.
BS#4	1/63	Ghost Town.
BS#5	6/63	The Man in the Alley.
BS#6	12/63	The Ripper of Storyville. (Dear Dead Days, ed. Edward D. Hoch. Walker, 1972.)
	3/64	The Wolfram Hunters. (Rulers of Men, ed. Hans Stefan Santesson. Pyramid pb, 1965. The Saint Magazine Reader, ed. Leslie Charteris & Hans Stefan Santesson. Doubleday, 1966. Gods for Tomorrow, ed. Hans Stefan Santesson. Award pb, 1967. Voices in Literature, Language and Composition 4, ed. Cline, Williams, Mahoney & Dziuk. Ginn, 1969. Horizons 6, ed. Guthrie, Campbell & Pielmeier. Ginn, 1970. Chronicles of a Comer, ed. Roger Elwood. John Knox Press, 1974.)
DN#1	5/64	Game of Skill. (Sleuths and Consequences, ed. Thomas B. Dewey. Simon & Schuster, 1966.)
BS#7	1/65	Snow in Yucatan.
	8/65	In Some Secret Place.
CL#12	12/65	The People of the Peacock. (The Award Espionage Reader, ed. Hans Stefan Santesson. Award pb, 1965. Spies and More Spies, ed. Robert Arthur. Random House, 1967.)
CL#14	5/66	The House by the Ferris.
	10/66	Children of Judas.
	1/67	Fall of Zoo.
CL#17	6/67	The Oblong Room. (Best Detective Stories of the Year, ed. Anthony Boucher. Dutton, 1968. Boucher's Choicest, ed. Jeanne F. Bernkopf. Dutton, 1969. Alfred Hitchcock Presents: A Month of Mystery. Random House, 1969. Companion, 7/71. Mirror Mirror Fatal Mirror, ed. Hans Stefan Santesson. Doubleday, 1973.)

THE SAINT MYSTERY LIBRARY

SA#20	9/59	City of Brass. (City of Brass.)
SA#22	1/60	Flame at Twilight.

SHOCK MAGAZINE

	9/60	The Man Who Knew Everything.

SIGNATURE—THE DINERS' CLUB MAGAZINE

	2/66	The Only Girl in His Life.
	5/66	The Fifth Victim.
	10/66	A Girl Like Cathy.
	6/67	The Dying Knight.

SYBIL LEEK'S ASTROLOGY JOURNAL (non-fiction)

	6/70	Astrology's Early Voice.
	7/70	William Lilly: Royal Astrologer.
	10/70	Matthew Hopkins: Witch-Finder General.
	12/70	Cats and Weasels and Toads and Mice.

TERROR DETECTIVE STORY MAGAZINE

SA#7 2/57 Blood in the Stands.

TIGHTROPE DETECTIVE MAGAZINE

SA#23 6/60 The Clouded Venus.

TWO-FISTED DETECTIVE STORIES

8/60 A Blade for the Chicken.
1/61 Drive My Hearse, Darling.

VALLEY (local magazine) (non-fiction)

10/73 Review of E. Howard Hunt, The Berlin Ending.
12/73 Review of Ed McBain, Hail to the Chief.

WEB DETECTIVE STORIES

6/60 Sisters of Slaughter.
8/60 Murder Is Eternal!
5/61 The Night People.
9/61 To Serve the Dead.

WEIRD TALES

SA#27 Sum/73 Funeral in the Fog.

THE WRITER (non-fiction)

4/74 Writing the Mystery Short Story. (The Writer's Handbook, ed. A. S. Burack. The Writer, Inc., 1975.)

STORIES NOT PUBLISHED IN MAGAZINES

1968 Cassiday's Saucer. (Flying Saucers in Fact and Fiction, ed. Hans Stefan Santesson Lancer pb, 1968.)
1968 The Ring with the Velvet Ropes. (With Malice Toward All, ed. Robert L. Fish. Putnam, 1968.)
1969 Unnatural Act. (Gentle Invaders, ed. Hans Stefan Santesson. Belmont pb, 1969.)
CC#1 1969 Computer Cops. (Crime Prevention in the 30th Century, ed. Hans Stefan Santesson. Walker, 1969.)
1973 Night of the Millenium. (The Other Side of Tomorrow, ed. Roger Elwood. Random House, 1973.)
1974 The Boy Who Bought Love. (Crisis, ed. Roger Elwood. Thomas Nelson, 1974.)

III. SHORT FICTION AND NON-FICTION AS BY STEPHEN DENTINGER

CRACK DETECTIVE AND MYSTERY STORIES

12/56 The Late Sports.

ELLERY QUEEN'S MYSTERY MAGAZINE

1/68 First Offense. (Companion, 8/71.)

EXPLORING THE UNKNOWN (non-fiction)

8/61 The Visitations of 1855.
12/62 The Devil's Playthings.

FAST ACTION DETECTIVE AND MYSTERY STORIES

PD#2 5/57 The Last Night of Her Life.

MAGAZINE OF HORROR

9/64 A Stranger Came to Reap.

MIKE SHAYNE MYSTERY MAGAZINE

11/71 Fifty Bucks by Monday.

THE SAINT DETECTIVE/MYSTERY MAGAZINE

CL#3 1/62 Circus.
CL#4 2/63 The Demon at Noon.
CL#9 5/64 The Freech Case.
CL#10 12/64 Reunion. (Best Detective Stories of the Year, ed. Anthony Boucher. Dutton, 1965. Crimes and Misfortunes, ed. J. Francis McComas. Random House, 1970.)
CL#13 9/65 A Question of Punishment.
4/66 It Happens, Sometimes.
7/66 Ring the Bell Softly.
1/67 What's It All About.
10/67 Recruitment.

THE SAINT MYSTERY MAGAZINE (British edition)

7/62 The Night My Friend.
8/62 Festival in Black.
CL#6 11/62 The Tattooed Priest.
CL#8 3/63 A Place for Bleeding.

SMASHING DETECTIVE STORIES

PD#1 3/56 Dark Campus.

STORIES NOT PUBLISHED IN MAGAZINES

1965 To Slay an Eagle. (The Award Espionage Reader, ed. Hans Stefan Santesson. Award pb, 1965.)
1967 God of the Playback. (Gods for Tomorrow, ed. Hans Stefan Santesson. Award pb, 1967)
1969 The Future is Ours. (Crime Prevention in the 30th Century, ed. Hans Stefan Santesson. Walker, 1969.)

IV. SHORT FICTION AS BY R. L. STEVENS

ELLERY QUEEN'S ANTHOLOGY

S-S/73 The Lot's Wife Caper.

ELLERY QUEEN'S MYSTER MAGAZINE

7/71 The Physician and the Opium Fiend. (Ellery Queen's Mystery Bag, ed. Ellery Queen. World, 1972.)
12/71 Thirteen.
2/72 Just Something That Happened.
5/72 Lot 721/XY258.
7/72 The Forbidden Word.
8/72 The Legacy.
2/73 The Most Dangerous Man. (Ellery Queen's Murdercade, ed. Ellery Queen. Random House, 1975.)
7/73 King's Knight's Gambit Declined.
1/74 Nothing to Chance.
4/75 The Great American Novel.
7/75 A Deal in Diamonds.
1/76 The Three Travellers.

V. SHORT FICTION AS BY MR. X

ELLERY QUEEN'S MYSTERY MAGAZINE

4/71 The Pawn.
5/71 The Rook.
6/71 The Knight.
7/71 The Bishop.
8/71 The Queen.
9/71 The King.

The Will-o'-the-Wisp Mystery

VI. SHORT FICTION AS BY PAT McMAHON

THE SAINT DETECTIVE/MYSTERY MAGAZINE

9/62 The Suitcase.
11/63 Day for a Picnic.
9/65 Uncle Max.
5/66 The Authentic Death of Cotton Clark.

VII. SHORT FICTION AND NON-FICTION AS BY IRWIN BOOTH

EXPLORING THE UNKNOWN (non-fiction)

8/61 The Flames of Darkness. (Byline misprinted as Edwin Booth.)

GUILTY DETECTIVE STORY MAGAZINE

11/56 The Chippy.

ORIGINAL SCIENCE FICTION STORIES

9/56 Co-Incidence.

TERROR DETECTIVE STORY MAGAZINE

CL#2 4/57 Killer Cop.

VIII. FILM ADAPTATIONS OF STORIES BY HOCH

"Off Season." The Alfred Hitchcock Hour, NBC-TV, 5/10/65, 60 min. Directed by . Script

by Robert Bloch, based on Hoch's story "Winter Run" (AHMM 1/65). With John Gavin (Johnny Kendell) Indus Arthur (Sandy), Tom Drake (Sheriff Dade). A trigger-happy policeman tries to start a new life after losing his job for gunning down a derelict who broke into a liquor store.

It Takes All Kinds. Commonwealth United, 1969, 98 min. Directed by Eddie Davis. Script by Eddie Davis and Charles E. Savage, based on Hoch's story "A Girl Like Cathy" (Signature—The Diner's Club Magazine, 10/66). With Robert Lansing (Tony), Vera Miles (Laura), Barry Sullivan (Benton), Sid Melton (Benjie), Penny Sugg (Duncan). When a sailor is accidentally killed during a brawl in Australia, the man wanted for the crime is shielded from the police—for her own reasons—by a young woman. This movie was released theatrically in Australia only but has been syndicated to U.S. television since 1972.

"Cop of the Year." McMillan and Wife, NBC-TV, 11/19/72, 90 min. Directed by Robert Michael Lewis. Script by Paul Mason and Oliver Hailey, based on Hoch's story "The Leopold Locked Room" (EQMM 10/71). With Rock Hudson (Commissioner McMillan), Susan Saint James (Sally McMillan), John Schuck (Sgt. Enright), Nancy Walker (Mildred), John Astin (Sykes), Martin E. Brooks (District Attorney Chapman), Lorraine Gary (Monica Fontaine), Edmond O'Brien (Fontaine), Kenneth Mars (Dr. Thursby), Kathleen King (Vicki), Colby Chester (Alex). When Sergeant Enright's ex-wife is shot to death in a locked room whose only other occupant is the sergeant himself, McMillan tries to prove his assistant's innocence.

"The Ring with the Red Velvet Ropes." Night Gallery, NBC-TV, 1/7/73, 30 min. Directed by Script by Robert Malcolm Young, based on Hoch's story "The Ring with the Velvet Ropes" (in With Malice Toward All, ed. Robert L. Fish, Putnam, 1968). With Chuch Connors (Roderick Blanco), Gary Lockwood (Jim Figg), Joan Van Ark (Sandra Blanco), Ralph Manza (Max), Charles Davis (Hayes). The new world heavyweight champion is kidnapped and forced into a private bout with a wealthy madman.

"Freefall to Terror." McMillan and Wife, NBC-TV, 11/11/73, 90 min. Directed by Alf Kjellin. Script by Oliver Hailey, based on Hoch's story "The Long Way Down" (AHMM 2/65). With Rock Hudson (Commissioner McMillan), Susan Saint James (Sally McMillan), John Schuck (Sgt. Enright), Nancy Walker (Mildred), Barbara Feldon (Margaret Miller), James Olson (W. T. Knox), Tom Troupe (Jason Greene), Tom Bosley (Sam Hamilton), Carole Cook (Carole Crenshaw), Dick Haymes (Billy Calm), Barbara Rhoades (Londa), Edward Andrews (Israel Black), John Fiedler (Sykes). McMillan investigates when his former law partner apparently takes a suicide leap out of his 21st floor office window but his body doesn't hit the ground until 3 1/2 hours later.

"The Man Without a Face." McMillan and Wife, NBC-TV, 1/6/74, 120 min. Directed by Lee H. Katzin. Script by Don M. Mankiewicz and Gordon Cotler, based on Hoch's story "The People of the Peacock" (SMM 12/65). With Rock Hudson (Commissioner McMillan), Susan Saint James (Sally McMillan), John Schuck (Sgt Enright), Nancy Walker (Mildred), Dana Wynter (Elena Standish), Steve Forrest (Erickson), Nehemiah Persoff (Habbib), Stephen McNally (Man with Mustache), Nira Barab (Ruth), William Bryant (Father Regan), Vito Scotti (Sykes), Gino Conforti (Aldo), Donna Douglas (Rita), Ned Wertimer (Kelso). McMillan pursues a double agent known as Venice, whose face no one has ever seen but who has killed an old friend from Mac's Intelligence days.

* *

DOUBLE-DUTY DETECTIVES: A MOTION PICTURE QUIZ

BY R. JEFF BANKS

Just how much do you know about the great (and less than great) movie detectives? Quite a bit, if you can answer all the following brain teasers.

1. Philo Vance and Sherlock Holmes probably resembled each other more in books than in the movies, but one actor did protray both on the screen. Who?

2. Among the many screen Sherlocks, everyone knows that Rathbone also did Holmes on radio. What other actors played the Great Detective in both media?

3. Only one actor appeared on the big screen as both Holmes and Watson (not in the same film). Who, and in what movies?

4. Getting back to Philo Vance, most people know that William Powell created/originated that screen role before going on to even greater fame in the Thin Man series. But what screen Vance was also once the Lone Wolf?

5. A couple of stranger casting quirks saw one screen Vance as Perry Mason, another as the original screen Sam Spade. Who were these two actors?

6. What star played both Thatcher Colt and Mr. District Attorney, and who played both Mike Shayne and Philip Marlowe? (Cautionary note: both these actors are remembered for vastly different screen images.)

7. George Sanders and Tom Conway were the only brothers ever to play the same detective in a movie series, and they actually appeared together in The Falcon's Brother (1942), in which Sanders was killed and Conway became the new Falcon. In what other movie did they appear together, although not sharing a role?

8. What two actors who were not related, though they had the same surname, appeared as the same detective hero? What hero?

9. What movie Ellery Queens appeared as what series detectives on early television?

10. What two actors, neither of them orientals, played the villainous Dr. Fu Manchu before going on to represent famous Chinese detectives?

——answers on page 118

MYSTERY STORIES IN JAPAN

BY KATSUO JINKA

The history of mystery stories in Japan began with the translation and adaptation of such stories from overseas. At the end of the 19th century, Poe's mysteries, the Sherlock Holmes stories, Wilkie Collins' romances, etc., were translated into Japanese. These works influenced and seemed to aid several authors, but the best Japanese writers in this field were not yet born, although true crime reports were rather popular among ordinary readers.

In 1920, the special magazine for mystery stories called Shin-seinen (New Youth) was born. In its early days, the magazine was full of overseas mysteries. The editor stimulated and appealed to the readers for original Japanese mystery writers to come forward. Several young readers sent their manuscripts to the magazine.

One of them was young Taro Hirai, writing under the name of Edogawa Rampo, which was apparently taken from Edgar Allan Poe. He wrote fine short stories and several novels, and became the most famous mystery writer in Japan. He is called "the father of the Japanese mystery." His thrillers, The Spider Man, The Golden Mask, The Magician, The Vampire, and so on, are still very popular. His short stories were translated into English and published as a collection (Japanese Tales of Mystery and Imagination, Tuttle, 1956), and his "The Human Chair" can be found in the anthology, Tales for a Rainy Night, edited by David Alexander, and "Hell of Mirror" in Behind the Dark Curtain, edited by Peter Haining.

After World War II, Mr. Edogawa became the leader of Japanese mystery writers, and at the same time he studied overseas mysteries and exchanged letters with Ellery Queen and John Dickson Carr. He wrote several studies of the genre, and died in 1965.

The second ranking mystery writer in Japan from that period was Masashi Yokomizo, whose style is full of Japanese occultism and puzzles like John Dickson Carr's works. His tales, such as The Island of Gibbetted Heads, An Old Inn Murder Case, and The Village of Eight Graves, became classics. At the age of 71 he is still an active writer. His early works (from about 30 years ago) are receiving renewed attention nowadays and are appealing to young people.

The late Takataro Kigi, who was professor of medicine at Keio University and a mystery writer at the same time, wrote psychological stories and received a literary award, given for the first time to a mystery writer, for his An Idiot in the Life.

Other pre-war mystery writers, almost all of whom are now retired or deceased, include: Saburo Kohga, a puzzle writer; Juuzo Unno, a SF mystery writer; Udaru Ohshita, a writer of thrillers; Keisuke Watanabe, author of weird tales; Jun Mizutani, a humorous mystery writer; and Kikuo Tsunoda, author of suspense tales.

Before World War II, Japanese mysteries were generally considered lowbrow and designed for kids, and almost all the stories were simply shockers. Thus fans were not great in number. But still, there were two unique and genuine writers among the pebbles.

One of them was Mushitaro Oguri, who wrote crabbed-style stories with pedantic and encyclopedic knowledge. His works had strange atmosphere, and his work, The Plague Court House Murder Case, is one of the best Japanese mysteries.

Kyuusaku Yumeno, the other, was a fantastical and romantic writer. He penned a bizarre, psychological novel called Dogura Magura. Both these authors have died, but the originality and uniqueness of their work are still fresh.

During wartime, from 1941 to 1945, the Japanese Military Government prohibited the writing of mystery stories. So, when the war ended, every writer hustled to write mystery stories freely, and many new writers appeared at that time in new mystery magazines, such as Hohseki (The Jewel) and Lock. Many volumes of Japanese and translated mystery stories were published.

The best of these postwar authors was Akimitsu Takagi, who specialized in puzzle stories. His first novel, The Tattoo Murder Case, was an original puzzle mystery involving the exchanging of a body (not the head) in a locked room.

Other effective writers included: Kazuo Shimada, who was previously a newspaperman and wrote newsman suspense tales; Tetsuya Ayukawa, a writer who liked alibis based on railway timetables like Freeman Wills Crofts; and Takao Tsuchiya, who was adept at puzzle stories with a rural setting.

An epoch-maker of Japanese mysteries appeared in 1960. His name is Seicho Matsumoto, and he brought realism and literary style to Japanese mysteries, which used to concentrate on purely theoretical and impractical puzzle-solving. Mr. Matsumoto's works are plain and ordinary and appeal to readers who usually do not pick up mystery novels. Now he is the top writer not only of mysteries but also of documentary fiction and historical novels. He has written more than 50 original novels and 300 short stories in 15 years. His best novel, Points and Lines, was translated into English (Kodansha International Ltd., 1970).

In 1963 the Association of Mystery Writers of Japan (Nihon Suiri Sakka Kyokai) was founded. Now the registered members of A.M.W.A. number 242, including writers, publishers,

editors, critics and fans. A.M.W.A. gives two famous annual awards to writers. One, the "A. M.W.J. Award", is given to the best mystery novel of the year, and the "Edogawa Rampo Memorial Award" is given to the best newcomer. This award in 1975 went to Keisuke Kusaka, a 35-year-old newspaperman, for his Now, Butterflies....

Other writers currently popular in Japan include: Shoji Yuuki, a good writer of spy thrillers and comical crime tales; Yoh Sano,a puzzle story writer; Saho Sasazawa, now an author of romantic suspense; Jiro Ikushima, a hardboiled story writer; Haruhiko Ohyabu, a sex and violence writer like Spillane in the U.S.; Seiichi Morimura, a modern suspense writer; and Masako Togawa, a singer and author of sexual suspense stories.

The special magazine for Japanese mysteries called The Phantom Castle is issued monthly for those who like the classics of the genre.

Now mystery novels are very popular in Japan: about 30 books are published every month, filling the list of the top sellers in the field of entertainment literature.

* *

SERIES SYNOPSES

"The Executioner" by Don Pendleton

by John Vining

In 1969 a new type of hero burst upon the literary scene. He was Mack Bolan, nicknamed the Executioner, created by Don Pendleton. Bolan is a U.S. Army Sergeant whose father got hooked by Mafia loan sharks. The resulting hardships drove his father to kill Bolan's mother and sister and then commit suicide.

Bolan's credo was simple: "The Mafia killed my family; I'll kill the Mafia." He deserted the Army and became a one-man vigilante group determined to wipe out the world-wide crime syndicate.

Each book is basically the same. Bolan arrives in a different town, armed with automatic rifles, hand grenades, flame throwers, and the like. He scouts around a little and begins to methodically murder all gangsters in sight. The book ends with the big boss in town getting his. There's usually a little hassle with the local law, and a couple of sex scenes thrown in for good measure. The bulk of the book reads like a war novel, however. Bolan and his weapons don't just kill, they massacre.

Sales of the Executioner books have been in the multimillions. They are published by Pinnacle in paperback. The first Executioner book was the first Pinnacle book. The publishing company has been successful solely due to their first choice. They are now a prominent company in the paperback field.

In 1973 Pinnacle and Pendleton had a copyright squabble over who owned Mack Bolan. The result was that number 16 in the series was written by Jim Peterson. It was probably the best in the series. Peterson has definite writing ability, something sadly lacking in Pendleton. Pendleton resumed the series with number 17, and still churns out three or four a year.

The Executioner has become the hero of the seventies, whereas it was James Bond in the sixties, and Mike Hammer in the fifties. Bolan's popularity has spawned many "war against the Mafia" series, including the Assassin, the Eliminator, the Destroyer, the Death Merchant, and others.

This is definitely the decade of the Executioner. What will the eighties bring?

"Don Cadee" by Spencer Dean

by John Vining

Between 1954 and 1961, Spencer Dean wrote nine novels about store detective Don Cadee. Dean is the pseudonym of Prentice Winchell, who also wrote mysteries under the names Jay de Bekker, Stewart Sterling, and Dexter St. Clair. Never one for conventional detectives, he also wrote books about hotel detective Gil Vine, and fire department investigator Ben Pedley. He wrote pulp stories about Jim Big-Knife, an Indian detective.

The Spencer Dean pseudonym obviously came from an old radio program first heard in 1931. It was titled "The Eno Crime Club", later changed to "Crime Clues." The leading ch-racter was Spencer Dean, manhunter. Winchell was one of the writers, using the Stewart Sterling pseudonym.

Don Cadee is chief of store protection for Ambletts, a massive department store on Fifth Avenue in N.Y.C. He's ably assisted by Sibyl Forte, a sexy redhead. As both are single, they form quite a duo off duty also.

All of the stories start out with a crime perpetrated against Ambletts, such as shoplifting or swindling. Cadee will begin investigating and the story will usually move out of the store. The local cops do very little. There is a Sergeant Lucas from the local precinct, who flits around the books getting in the way. As for crime solving, it's Cadee and his girl Friday all the way.

The books are fast-moving and interesting. The novel locale provides a welcome change of pace from back alleys and city streets. After three or four books they begin to wear on you, however. Dean is a competent writer, but sustaining interest with the limited scope

——continued on page 125

NO ORCHIDS FOR GEORGE ORWELL

BY SUSAN HARRIS SMITH

In 1944 in an essay entitled "Raffles and Miss Blandish" George Orwell attacked James Hadley Chase's No Orchids for Miss Blandish (1939) as being rife with gratuitious sadism, brutality and corruption and as "a day dream appropriate to a totalitarian age."[1] By way of moral contrast he compared it to E. W. Hornung's Raffles (1899), arguing that though both books concern "glamourized crime" (RMB 212), the Raffles stories leave no more than an impression of "boyishness" (RMB 216). Owell depicts a nation of ignorant Englishmen, their sensibilities dulled by the relentless horrors of war, drugged on American pulp fiction. He cannot forgive Chase, himself an Englishman, for having betrayed his social and literary heritage by condoning an amoral social structure based on the pursuit of power. These outrageous accusations are as much the result of careless analysis as they are the product of Orwell's snobbishness, which he defends as a "check upon behaviour whose [social] value has been underrated" (RMB 224).

I should like to focus on a few of the fallacious points Orwell makes in the essay in order to put the works into better perspective. Orwell defends Raffles because he is a "gentleman" (RMB 213); he lives by a code which prohibits him from robbing his hostess though he feels free to rob her other guests, and which compels him to return an antique gold cup, stolen from the British Museum, to Queen Victoria on her Diamond Jubilee. Orwell excuses Raffles from being labeled a real murderer because his victims are "foreigners and have behaved in a very reprehensible manner " (RMB 215). Raffles is thwarted in his plans to murder a blackmailer but arrives on the scene in time to help the murderer escape. Orwell is tolerant of this because "it is...a fairly well-established convention...that murdering a blackmailer 'doesn't count'" (RMB 215). Foreigners and blackmailers might be less generous in their judgment of Raffles than Orwell.

Because Orwell values "form" and "style" (RMB 213) he makes much of the fact that Raffles is a superb cricket player and as a consequence is accepted by the aristocracy. As Raffles lives by the public-school code so he dies by it fighting against the Boers. Martial combat rehabilitates him and his patriotic death redeems him. But as Orwell himself admits, cricket and public schools belong to a small, select few; Raffles' behavior may permit his acceptance into a narrow social circle but it in no way involves him in ordinary moral values. Finally it can be shown that Raffles is not the sportsman and gentleman Orwell hails him as being. Orwell insists that Raffles "regards friendship as sacred" (RMB 215). Yet in "The Gift of the Emperor" Raffles sets up his partner, Bunny, to be captured. Bunny can never fully forgive him for the eighteen months he serves in prison nor for the fact that Raffles lets him believe he is dead during that time. This is the most obvious example of Raffles' cruelty to Bunny, but there are other incidents in which Bunny is temporarily victimized to amuse Raffles. Raffles may be charming but he is coolly egotistical, living as he does outside the moral and emotional norm.

Orwell proposes that the heirarchical and stratified society of Victorian England is more moral than the American Midwest of the Depression. It is ironic that the essayist who fought for political and social reform on behalf of the common man prefers the superficial order, hypocrisy and ignorance of the past, "a time when people had standards, though they happened to be foolish standards" (RMB 216), to Chase's America in which "emancipation is complete, Freud and Machiavelli have reached the outer suburbs" (RMB 224). Orwell dismisses Chase as "a Carlyle for the masses," one whose realism is merely "the doctrine that might is right" (RMB 222). Further he fears that such thinking is insidious and may in time infect the British public, that they may become like their American counterpart——tolerant, even admiring, of the successful criminal. He speculates that this permissive public attitude makes "it possible for crime [in America] to flourish on so huge a scale" (RMB 222). Granted that all social groups—upper classes, police, gangs—are corrupt, granted that the crimes are brutal, but Chase's point is not "that being a criminal is only reprehensible in the sense that it does not pay" (RMB 220).

Chase's premise is that in a corrupt society the only possible moral force resides in the individual. His detective, Fenner, is a loner who, having been "the best crime reporter in the game" (NOMB 80), knows the two corrupt worlds he moves between. Orwell does not see the distinction: "The detective, for instance, is almost as great a rogue as the gangsters, and actuated by nearly the same motives. Like them, he is in pursuit of 'five hundred grand'" (RMB 217). Orwell is wrong on two counts. Fenner is hired by a wealthy businessman, Mr. Blandish, for $30,000 to bring to justice the men who kidnapped his socially prominent daughter. Both men assume, even hope, that the girl is dead. Once Fenner learns that she is alive his concern is focused on her welfare. He recognizes the horror of her situation as she emerges from her drugged nightmare into a full awareness of Slim's sexual abuses and of the future she will endure with an embarrassed father and a persistent press. Fenner's sensitive handling of the brutalized girl belies Orwell's accusation that no one in the book is capable of "affection, friendship, good nature, or even ordinary politeness" (RMB 217).

Chase is concerned with human weakness in the individual and in social groups. Much of the horror of the book lies in the fact that the gangsters have qualms about Miss Blandish's situation but do nothing to help her. The flicker of repressed humanity in Doc, Eddie and Rocco is far more terrible in its implications than the psychotic brutality of Slim. These men are victimizers only because they are themselves victims. Orwell insists that "only one motive is at work throughout the whole story: the pursuit of power" (RMB 217). The oppressed are not seeking power but the money to secure their freedom; Bailey wants a chicken farm and Woppy wants to be a cook. Yet Orwell argues that Chase's gangster world, with its petty aspirations, is "a distilled version of the modern political scene, in which such things as mass bombings, ...torture, ...treachery, bribery and quislingism are normal and morally neutral, even admirable when they are done in a large and bold way" (RMB 223). Chase does not excuse the gangsters by explaining their behavior, but the object of his indictment is not the lower but the upper class.

Orwell offers two reasons why Miss Blandish commits suicide at the end of the novel: she may be pregnant or, "more in keeping with the general brutality of the book" that "she has developed such a taste for Slim's caresses, that she feels unable to live without him" (RMB 217). The facts suggest something very different. Miss Blandish feels stained by Slim: "'I can't get away from him. I'll have him with me to the end of my days'" (NOMB 136); "'You said he was dead, but he isn't... He is with me now'" (NOMB 175). She knows that neither she nor her father are capable of dealing with the situation. She kills herself because her world is a moral vacuum, because she is now a victim of her own class, the spiritually anemic upper class:

> *I have never had any sense of values. I've just enjoyed a good time until this happened. I suppose it is a test for me, isn't it? But instead of a test, I feel it is a trap. I don't know if I'm capable of getting out of it. I'm ashamed of myself. I'm a person without any background, any character or any faith. Some people could cope with this because they believe in God. I haven't believed in anything except having a good time.* (NOMB 175)

Orwell's charge that Raffles glamorizes crime is correct but No Orchids for Miss Blandish cannot be included in his accusation. Chase depicts the brutality and sexual sadism of the criminal in order to expose it as repulsive and profitless. His America is a wasteland in which all members of society are ultimately the victims of their own moral chaos. There is no superficial social structure capable of rendering a semblance of order. Fenner stands alone as the only moral touchstone in a spiritually empty society and he, too, is helpless. There can be no restitution, no redemption, no return to a state of grace until the upper classes work to restore a moral precedent. Orwell accepts the status quo of the Victorian social structure as the lesser of two evils; it is surprising that he is blind to Chase's ethical, moral, and social concerns.

NOTE

1. George Orwell, "Raffles and Miss Blandish," The Collected Essays, Journalism and Letters of George Orwell, ed. Sonia Orwell and Ian Angus, four vols. (New York: Harcourt Brace and World, 1968), III, 223. Hereafter referred to in the text as RMB. Other books referred to in this paper are: E. W. Hornung, Raffles: The Master Cracksman; The Black Mask (London: Collins, 1955), and James Hadley Chase, No Orchids for Miss Blandish (New York: Avon, 1970), hereafter indicated as NOMB.

* *

MOVIE NOTE

And Then There Were None (20th Century Fox, 1945). Produced and directed by Rene Clair; Associate Producer, Leo Popkin; screenplay by Dudley Nicholls from the play by Agatha Christie; Art Director, Ernest Fegte; camera, Lucien Andriott; music, Charles Previn; 9 reels. With Walter Huston, Barry Fitzgerald, Louis Hayward, June Duprez, Roland Young, Sir C. Aubrey Smith, Judith Anderson, Mischa Auer, Richard Haydn, Queenie Leonard, Harry Thurston.

Apart from a brace of lesser Poirot movies, Agatha Christie was paid scant attention in early years by either Britain or Hollywood, and this was the first major transference of any of her works to the screen. It's based on the play Ten Little Indians, or Ten Little Niggers, as it (and the original nursery rhyme too) was known in England, where the unfortunate phrase was considered more a colloquialism than a racial slur. The original play (with Torence de Marney and Linden Travers in the leads) was much stronger on thrills than comedy, but Clair and Nicholls have very neatly balanced the two. In fact, rarely have comedy and thrills been so neatly interwoven, and Clair manages to keep it sufficiently theatrical that we get to like the people involved, but don't believe in them sufficiently to be upset when they get killed off. It's quite possibly the best of Clair's quartet of wartime Hollywood films—or quintet, if one includes his participation in Forever and a Day. It's both witty and suspenseful, totally free of gore with the grisliest of murders made funny as well as shocking, and largely handled by suggestion only. The film seems about to join The Most Dangerous Game and The Spoilers as a perennial remake; already two remakes have been done, each worse than the other, and neither within hailing distance of the original. Even if one knows the plot (and solution) its neat construction and wit make for enjoyable re-viewing; but if you don't know the plot,don't look at the original ads which clearly reveal who the murderer is even while the catchlines boast of its unguessable denouement!!

——William K. Everson

W. MURDOCH DUNCAN—MASTER OF MYSTERY

An Appreciation by Donald Ireland

I suppose there are but a handful of British thriller/mystery writers who have been automatically on publisher's lists for the past thirty years with their reputations untarnished.

One of this handful is W. Murdoch Duncan, who died a few months ago and who under this byline and seven pseudonyms wrote over two hundred crime novels. To me it is ironical that he has not been published in the Americas (although published in many languages on the continent), particularly since although born in Glasgow he went to Canada as a child and stayed in Toronto until he was twenty-one, when he returned to Britain to study History at Glasgow University.

It has always been intriguing to me why some authors "catch" on the in States and others do not. Is it the fault of the publishers? Certainly I am often asked if I can get hold of copies of his books for people in the States. I believe it took the Gideon books under the Marric pseudonym before John Creasey really became popular over there. I suppose it is equally true that some American crime writers have not achieved an equivalent reputation over here.

Many reviewers in Britain have referred to Murdoch Duncan as "the natural successor to Edgar Wallace"—"reminiscent of the best of Edgar Wallace"; this is fair praise indeed, but this is only part of the Murdoch Duncan story, as his range of writing in the crime field extends far beyond that of his illustrious predecessor.

Detective/mystery/thriller writers are in a profession in which success is only consistent for a very few, and even fewer remain full-time authors in this field over a long period of time. W. Murdoch Duncan passed both tests, with reviews and sales the envy of many, and to his many admirers over here the advent of a WMD book has been something to look forward to and carries the near certainty that the reader is not likely to be disappointed, whether the byline is given as WMD, John Cassells, Neill Graham, Lovat Marshall, Peter Malloch, John Dallas or Martin Locke.

He was a writer who paid as much attention to his characters as to his plots, and was able to create atmosphere and pace in his stories, as well as providing the reader with a real problem in detection. Perhaps to me the real value of an author is summed up by these two criteria: Are his books un-put-down-able, and can I read them more than once and still enjoy them?

To both these questions my answer is a resounding YES! I can recall, for example, a 25 mile route march rounding off a young trainee's soldier's stay at camp in 1948, and having picked up WMD's Mystery on the Clyde the previous evening, the Welsh mountain rounds faded into insignificance as the last hundred pages were completed on the move. The return to reality saw but a few miles to go, so I can at least look back on one pleasant journey in uniform.

W. Murdoch Duncan wrote his books in three different styles, grouped as follows under his major bylines:

a. W. Murdoch Duncan and John Cassells
b. Neill Graham and Lovat Marshall
c. Peter Malloch and John Dallas

The discerning reader may well point out that the first half-dozen Graham books should really be included in group a.

Under W. Murdoch Duncan and John Cassells the stories are basically ones of detection, often featuring organized crime. Murders here are incidental rather than central to the main plot. Part of the fascination, especially in his earlier books, are the intricacies of the subplots, which are always neatly fashioned and give great scope for the development of characters.

The Neill Graham/Lovat Marshall books are of the private detective genre, but fortunately with the Duncan touch.

Those written under the Peter Malloch/John Dallas bylines are basically thrillers rather than tales of detection, and are often of the "true to life" type.

Murdoch Duncan started writing in the early 1930s, but it was not until 1944 that his first full-length novel was published. This disparity was not caused by strings of rejection slips, but rather by a more practical approach to life. Until the outbreak of the war he worked as a freelance journalist, and during this time sold several hundred short stories. His stories appeared in those excellent prewar magazines, The Detective, The Thriller and Tit Bits, among others, and also in this period he won a detective short story competition. I asked him why it was so long before he decided to write a full length novel, and this was his answer:

"Short story writing paid better than novels—more than this, they paid quickly. A young author starting out and hoping to become a professional had to keep himself. This meant he had to get his hands on some quick capital." Sound reasoning, for no doubt the magazines were a valuable proving ground, and it is very interesting to see who else wrote for such publications: Peter Cheyney, Gerald Verner, Berkeley Gray, Gaston Leroux, Roy Vickers, and Roland

Daniel, to name but a few.

In 1940 Murdoch Duncan enlisted (since he had a Canadian passport he could not be called up). He was invalided out of the Army in 1941, and he turned to writing full-length novels during his convalescence. He then embarked on a teaching career in a Scottish boarding school where the holidays were put to good use. In 1944 Andrew Melrose, with the easing of the paper shortage, were able to publish his first novel, The Doctor Deals With Death. Though this was the first to be published, it was not the first to be submitted. This was called Greensleeves and was sent to Hutchinsons in 1940 just before Duncan went into the Army. Unknown to him, Hutchinsons accepted Greensleeves for publication, but because their records had been destroyed in the Blitz they were unable to contact him. This story was to appear subsequently in the guise of Mystery on the Clyde.

Andrew Melrose was an imprint of Hutchinsons; it had a good reputation in the crime fiction field, and Leslie Charteris and John Creasey were among well-known authors who started with them.

In the 1940's and 1950's novels ran to 80 to 90,000 words, which meant that while most plots could be summarized in a mere 500, the necessity for the addition of such much characterization and description provided valuable training for an up-and-coming author. The originality of plots alone cannot sell books for any length of time. Murdoch Duncan's style has much to commend it, as can be seen from his wealth of characters, each of whom holds interest for the reader. We are never left with the emphasis on the main characters alone, however, for all the people who appear are essential to the book and therefore portrayed in detail, while a main plot and several subsidiary plots give full rein to the author's ability in this sphere.

Such emphasis on strong characterization naturally produced detectives that would appeal strongly to the reading public and thus merit a series of books based on their investigations; such detectives are Superintendent Flagg, Solo Malcolm, and the Picaroon. Under the Cassells pseudonym Inspector (later Superintendent) Flagg and his erudite henchman Sergeant Newall soon became established favourites. Physical dissimilarities apart, they are natural foils. Flagg is huge, if not gross, with a magpie's instinct towards other people's cigars, and he provides the solutions. In contrast we learn that in his youth Newall had performed as a "memory man"; however, WMD uses such information solely to build up the character, resisting the temptation to use memory as the device for miraculous feats of detection. As for the plots themselves, there is nothing so deceiving as the obvious.

The other central character under the Cassells pseudonym is the Picaroon, who is backed by the massive ex-wrestler MacNab. The Picaroon may be likened by some to the Toff, The Saint, or Blackshirt. All too often these gay buccaneers of crime possess so many talents that detection is superfluous. Mental and physical abilities are such that the solution is provided but never the reasoning behind it. With the Picaroon stories one has the plots and sub-plots neatly interwoven as usual, and MacNab provides more than either sheer brawn or the faithful servant image. Even so they are thrillers rather than detective stories, though the solutions are kept to the last chapter or so and thus the books never become just run-of-the-mill thrillers.

It was twenty years before WMD produced a detective under his own byline, namely The Dreamer, or to be more precise, Superintendent Donald Reamer. He is a complete contrast to Flagg, both physically and in character. The Dreamer is helped by Sergeant Kettle, a policeman of the old school, who is as insubordinate as he is efficient, and who in his insubordination gives many opportunities for laconic humour.

The passing of Superintendent Sandyman, who appeared in about five early Neill Graham books, is to be regretted (at least by me), but his successor, Solo Malcolm, an ex-wrestler who is a private detective in the British rather than the American tradition, attracted many followers. His counterpart under the Lovat Marshall pseudonym, Sugar Kane, has a sporting background also, but one never confuses the two. It is no mean feat for an author to establish two such dissimilar private eyes.

The Murdoch Duncan/Cassells/Graham books were soon acclaimed by the reading public in Britain, and his earlier books ran to about ten impressions. This was a rare achievement for a new novelist in the late forties, for at that time paper was still in short supply and publishers were even less inclined to take any form of gamble.

It is difficult to define exactly the formula for success for any novelist, but, says Suspense, "If you like a straight mystery writer with an intricate mesh of intrigue, plenty of action and an unexpected solution, then W. Murdoch Duncan is the man." Certainly this is part of the answer, and to it I would add a dash of wit and an original touch. Sex plays no part in WMD's stories, although in some we have a bit of romance. This last quality very likely adds to, rather than detracts from, the books, for the connoisseur of detective fiction.

If I had to choose good examples of WMD's writings under his own name and the John Cassels byline, then I would recommend Murder at Marks Caris, Mystery on the Clyde, Bastion of the Damned, Circle of Dust, Company of Sinners, Sons of the Morning, The Joker Deals with Death, Killer Keep, Pennies for his Eyes, and The Blackbird Deals with Murder. Flagg and Newall are perhaps my personal favorites, although the Dreamer books now have great appeal for me.

It is interesting that most of WMD's detectives are large men, and we get glimpses of

how they satisfy their frames. The James Bond tradition of exotic foods consumed in lush surroundings has little palce in the Murdoch Duncan scheme of things, but traditional British food is much in prominence, as is the type of eating place patronised by the characters. If only there was a Choice Charlie's within striking distance of my home town...

The private eye tale in Britain is not an easy story to assimilate. These are more associated over here with divorce than solving crime. Add to this that American authors who do this type of story so well have the advantage of natural backgrounds, and it is no wonder that few British authors delve into this particular field. Murdoch Duncan seems to have solved these problems by getting his private detectives working with rather than against the police, although there are often personality clashes along the way. Malcolm, and ex-policeman, still has friends in the force, and this provides a two-way passage for the passing of information. By dealing in cases which feature blackmail, graft or a "frame", problems about which clients often shy away from immediate police intervention, the stories gain in credibility. Again, these tales have real problems of detection, which makes them very acceptable reading. Graft Town and Sugar on the Loose are excellent examples of these stories, and also recommended are Sugar on the Kill, Murders Just for Cops, and Loose Lady Death.

The Malloch series is in many ways the most interesting. In these books the central characters are usually not the police but the people who have become involved directly or indirectly with crime, often to their own horror. The settings are down-to-earth, and the characters make the sort of decisions most readers would themselves decide upon—often the wrong ones. The stories are well told, backed up with locations well-known to the author and described with an authenticity which adds much to the reader's pleasure. The frailties of human nature are often the key issues in these stories, and the suspense factor never slackens. The endings—rather than solutions—are often surprising, but neatly worked out and awlays credible. Sweet Lady Death, Walk in Death and Die My Beloved are recommended to readers who enjoy rather unusual approaches to their crime stories. Latterly The Adjuster and Cop Lover have developed similar themes even more graphically.

A literary critic once commented that he did not like thrillers, but if he had to read one, his choice was likely to be by W. Murdoch Duncan. I like them, and my choice is indisputably W. Murdoch Duncan.

* *

ANSWERS TO
DOUBLE-DUTY DETECTIVES QUIZ

1. Basil Rathbone. 2. William Gillette and Clive Brook. 3. Reginald Owen was Watson to Clive Brook in Sherlock Holmes and Holmes in A Study in Scarlet (both 1933). Warburton Gamble was Watson in the latter film. 4. Warren William, the other best known Philo Vance. 5. Warren William again, and Ricardo Cortez; Warren William also played Spade, but in the second film verson of The Maltese Falcon, which was entitled Satan Met a Lady (1936). 6. Adolphe Menjou and Hugh Beaumont. 7. Death of a Scoundrel (1956). 8. George and Robert Montgomery both played Philip Marlowe. 9. Ralph Bellamy was Mike Barnett in Man Against Crime for five seasons, beginning in 1949. William Gargan had the title roles in Martin Kane, Private Eye (1950-52) and Ellery Queen (1952-53). 10. Warner Oland was in the first three Fu Manchu films (1929-31), then changed his image to that of the more kindly Charlie Chan in the latter year. Boris Karloff was the next Fu Manchu (1932) and six years later succeeded Bela Lugosi as Mr. Wong.

EVALUATE YOUR PERFORMANCE

If you got all the answers correct, you may tell all your friends that you are the reincarnation of Oliver Quade (the Human Encyclopedia). 9 or more, but not perfect (remember, several of the answers have more than one part) rates you a jet age Prof. Augustus S.F.X. Van Dusen (the Thinking Machine). 8 or more, and when people enquire about that "HOLMES STILL LIVES!" button you have been wearing around, you can modestly explain that your name really isn't Mr. Mycroft. 7 or more, and you should start taking a few bottles of imported bear with your meals. You can even shout at your secretary and start addressing her as "Archie"—but you'd better show this authorization before you start behaving that way. 6 to 7 may not qualify you as an intellectual, but if you're hardboiled you are a veritable Spade or Marlowe—not only a good observer, but obviously West Coast, knowing your movies as well as you do. 5 to 6 correct means you don't have to relinquish that mail-order detective's license. But you should get your glasses checked—maybe you haven't really seen all the movies you thought you did. 4-5 correct means you must have occasionally dozen off during the first feature. 3-4 right answers would (just barely) qualify you to trail C. Auguste Dupin around on his next visit to this country and record your amazement at his mental processes. 2-3 right might be a good reference to show the casting director if Hollywood ever revives/remakes the Rathbone Holmes series. The idea is that they might want to type-cast the Nigel Bruce role. Under 2—if you did that badly and have read this far, you don't deserve anything now to make you angry.

* *

NOTE OF APPRECIATION

I'd like to acknowledge with gratitude the help given over the past year or so by Prof. Martha Jane K. Zachert (School of Library Science, The Florida State University) to the Bibliography of Crime Fiction. She supplied much useful data, mostly in the form of photocopies of reference entries. A good deal of the actual work was done by Miss Marilyn Curtis, under Prof. Zachert's supervision, and so to her go my considerable thanks as well. ——AJH

STRANGER THAN FICTION

BY JOHN A. HOGAN

The pages of history are profuse with incidents which leave little doubt that the world of real life surpasses in interest most of the "detecrimyst" fiction published through the ages, and somehow one gets quite a different reaction from reading a story based on fact compared to the various emotive reasons for getting immersed in crime fiction.

A number of well-known crime writers—William Le Queux, Edgar Jepson, Nigel Morland, and Erle Stanley Gardner to cite but a few—have occasionally used their talent to provide detailed and fascinating stories of real life crime.

My particular favorite of course is Edgar Wallace, that "Master of Mystery" whose early skill and experience as a newspaper reporter and editor gave an individual, and often a personal, touch to his hundreds of fiction stories and to the lesser known of his write-ups about real life crimes and criminals. Right up until near his death in 1932 Edgar Wallace poured out a stream of articles for newspapers and magazines the world over, and it was in response both to a request by a writer of real life crime and for my own interest that I decided to try to list at least some of the real life crime stories written by Edgar Wallace.

Research is always interesting and can often be rewarding, but when I started delving back on this project I little expected to uncover a surprisingly fascinating and previously unknown story.

Miss Penelope Wallace kindly granted me access to some of her father's old files, and in glancing through these I noted some of the intriguing titles Edgar Wallace had used for some of his articles, which included:

"Are Murder Trials Fair?" "'Cat' Crimes—The Truth." "Release Oscar Slater." "How I Discovered a Murder." "The Plague of Murders." "Unknown Murderers." "The Man Behind the Gun." "My Way with Gangsters." "De-Bunking the Criminal." "Murderers I Would Not Hang." "You Can't Kill Crime by Petting Thugs." "To Hang or Not to Hang?" "The Strange Case of the Poisoned Partridge."

I had some doubt as to whether the last title was in fact connected with an article; it seemed more probable it related to one of his numerous short fiction stories, and as I was also trying to make up a definitive checklist of these I marked this down for later follow-up.

The next day I opened up the Sunday Express, dated 24 February 1974, and on the centre page the words "The Case of the Poisoned Partridge" stood out large and clear, heralding the announcement that this murder case was one to be examined in a new series commencing the following week. Coincidence? Or just one of those things which so often are stranger than fiction?

However, in addition to thse articles and of more importance to those who like both Edgar Wallace and stories of real life are the write-ups he did on famous crimes where with his inimitable style he brought the reader right into the action as it happened. These I have categorized as follows:

1. A full length book novelising the story of Charles Peace, the notorious Sheffield murderer, issued in the U.K. by Collins as The Devil Man, and in the U.S. by Doubleday Doran as The Life and Death of Charles Peace. The book was serialised and filmed under the variant titles of The Life of Charles Peace, Sinister Street, and Silver Steel.

2. Shorter length stories issued in paperback series by Newnes:

a) "Criminological Studies" - "The Case of Patrick Mahon," "The Case of Thompson and Bywaters," "The Case of Major Armstrong."
b) "True Crime & Mystery Stories" - "The Secret of Moat Farm," "The Murder on Yarmouth Sands," "The Trial of the Seddons."

Newnes also published the hardcover anthology, Great Stories of Real Life, with 57 stories including those by Edgar Wallace named in (b) above, plus "Herbert Armstrong, Poisoner". According to the original manuscript, this was initially titled "The Poisoning M.A.", but first appeared as "Herbert Armstrong, Poisoner," then as "The Case of Major Armstrong" (see (a) above) and later as "The Armstrong Case" in the short-lived Crime and Detection magazine No. 1, June 166, published by Tallis Press.

Some of the contents of Great Stories of Real Life, plus eight new stories, were reprinted in Famous Crimes of Recent Times, issued both by Newnes and C. A. Pearson, while two of the Edgar Wallace stories ("The Secret of Moat Farm" and "The Trial of the Seddons") were included in Stronger Than Fiction by Howell Soskin, New York; this book also contained 16 of the original items from Great Stories from Real Life.

A little known and interesting fact is that Great Stories of Real Life and Stronger Than Fiction contain the story of "The Great Bank of England Frauds" by "Richard Cloud"—this being one of the very few pseudonyms adopted by Edgar Wallace. (He also used this pen name for the serialization of some fiction stories in Answers Magazine over the period 1922 to 1926,

i.e., Beyond Recall, Souls in Shadow and The Second Son, which later appeared as Blue Hand, The Man from Morocco and The Black Abbot in book form as by Edgar Wallace.

In 1962 the New Strand magazine contained a series of real life crime stories by Edgar Wallace which included "Seddon" (based on "The Trial of the Seddons"), "Dougal" (based on "The Secret of Moat Farm"), "Bennett (based on "The Murder on Yarmouth Sands"), and "The Deeming Murders", which at present I cannot link with an earlier title.

3. Introductions of a lengthy nature were written by Edgar Wallace for at least two of The Famous Trials series issued by Geoffrey Bles, i.e., The Trial of Herbert John Bennett—another rewrite of "The Murder on Yarmouth Sands and "Bennett", and The Trial of Patrick Mahon, which connects with "The Case of Patrick Mahon" referred to in (a) above.

4. Amongst Edgar Wallace's papers I also found the original manuscripts of a series entitled My Murderers, which may ultimately have been published as Murder Series, but the where and when of publication is unknown thus far. This series relates personal reminiscences connected with the following crimes and criminals:

"The Finger Print Crime," the Strattor brothers, the Deptford murderers.
"The Very Gentle Poisoner," Hawley Harvey Crippen and Belle Elmore.
"Who Did Stinie Shield?", the Stinie Morrison case.
"The Modern Palmer," Herbert Rowse Armstrong, poisoner.
"The Worst Man That Ever Lived," George Joseph Smith, Brides in the Bath murders.
"Some Ugly Memories," personal recollections of various murderers.

Unfortunately there are few fully documented early records in the Edgar Wallace files, and so far it has not been possible to identify where this series, or the stories mentioned in paragraph 2, were originally published. And of course there is the possibility that Edgar Wallace wrote other real life crime stories with publication other than in the U.K. and of which there is no present trace. I would welcome help from anyone who can provide further information on this subject.

And now to the previously unknown story found during this research.

While sorting out copies of the many agreements made between Edgar Wallace and various publishers, I came upon one which on the surface had no relevance to this subject, but attached to it were some documents which immediately attracted attention. These were:

A letter on the Grand Hotel, Paris, notepaper, dated May 24, 1913, in Edgar Wallace's handwriting but addressed to himself and reading,

Dear Mr. Wallace,

On condition that you write and prepare for publication a book provisionally entitled "The Story of My Life" by Evelyn Thaw I agree to share the proceeds of all sales and royalties equally (fifty percent and fifty percent). It is understood that you bear all preliminary expenses and that you will dispose of all rights, serial, book, etc., on terms mutually agreeable to ourselves.

Yours faithfully,
(signed) Evelyn Thaw

With this letter there was a statement also on the hotel notepaper and again written by Edgar Wallace, reading:

I authorize Edgar Wallace to act as my literary agent for the disposal of The Story of My Life: a book of 60,000 to 80,000 words. I agree to allow him to dispose of all rights on my behalf on such terms as shall be mutually agreed between us.
(signed) Evelyn Thaw

These documents were attached to a copy of a Memorandum of Agreement, made on 23 July 1913, between Edgar Wallace and John Long for the latter to publish The Story of My Life by Evelyn Thaw.

Both during and after his career Edgar Wallace was often alleged to have used "ghost writers" to provide and maintain his prolific output, but here I had stumbled upon a reversal of that situation—an authenticated instance where he had "ghost written" a book for someone else—a book which, as far as I am aware, no one knew was in fact an "Edgar Wallace" story.

Within a few days of this discovery, Gerald Austin of John Long Ltd. confirmed that they had published The Story of My Life by Evelyn Thaw in April 1914, an 8vo book with eight illustrations and 254 pages. Reference to the British Museum records revealed that Evelyn Thaw was accredited as author of this book and also of The Untold Story (An Autobiography) as Evelyn Nesbit (Mrs. Harry K. Thaw), this being published by John Long in 1934 in 8vo with 288 pages.

But who was Evelyn Thaw and why was the story of her life worth writing? Into the breach came Nigel Morland with an instant recollection from his phenomenal memory that Evelyn Thaw was the wife of Harry K. Thaw, a millionaire playboy, who shot and killed Stanford White, millionaire architect of Madison Square Garden, and that although convicted of the murder Harry Thaw did not go to the electric chair, giving rise at the time to a famous saying, "You can't electrocute a million dollars!" Referenc to Jonathan Goodman, writer of real life crime stories, brought the loan of a copy of The Untold Story and the book The Murder of Stanford White by Gerald Langford (Gollancz, 1963), one of the stories of the celebrated trials of Harry

K. Thaw (another is The Trial of Harry Thaw, by F. A. Mackenzie, London, 1928).

While The Untold Story by Evelyn Nesbit has early chapters probably based on the original story by Edgar Wallace and brings the story forward another 20 years, the real and important "find" is that The Story of My Life by Evelyn Thaw was in fact written by Edgar Wallace and now becomes an essential book for collectors.

"The Master of Mystery" certainly left behind some mysteries of his own, and I sometimes wonder if with the shadowing of the years there still remains a chance that some of the missing pieces of his writing history can be found to make up the complete story of his life.

* *

IT'LL NEVER HAPPEN!

BY JOHN HARWOOD

In the long history of the crime story, there have been so many thousands of detective, mystery, private eye, and police stories written that there has been much duplication. This is only natural. There are only a certain number of types of crime and many of these types aren't interesting enough to write about. Most mystery books concentrate on murders, with perhaps robberies and kidnappings the only other fictional crimes depicted to any great extent. Sometimes blackmail is included, but this usually leads to murder.

How many books do we read about vandalism, jay walking, illegal parking, walking on the grass, etc? By far, murder is the most sensational crime and it gets big play from writers. There are but a limited number of motives for murder: hate, love, money, jealousy, power, and perhaps a few others. With only a very few reasons for committing a murder, the reader can perceive why the crime happened, and with a few clues scattered about by the writer, can form a good idea who done it.

Some readers have read so many detective stories that it is hard to fool them. For this reason I am offering free of charge several new ideas for any mystery writers who care to avail themselves of this ideal opportunity.

To cover as much ground as possible, I am giving ideas that might relate to crime fighters in such fields as police detectives, police patrolmen, and private investigators.

My list of great ideas follows:

1. A man is found standing over a dead man with a smoking gun in one hand. The standing man is the one with the gun. He is the guilty man.

2. Nero Wolfe gathers all the people involved in the case in his office for a charade. He announces, "I can't solve the case. I haveno idea who committed the crime."

3. A famous jewelry collection is on display in a New York museum and is heavily guarded by the police. No attempt is made to steal it.

4. A blackmailer has the goods on a big gangster. He feels safe because he knows that if the gangster has him killed the evidence will be turned over to the authorities. He is killed anyway by one of the rivals of the gangster, who hopes the evidence will be given to the district attorney.

5. A witness to a gangland killing is guarded in a hotel room until the trial for his own protection. No attempt is made on his life to keep him from talking. Nobody knew he saw the crime committed.

6. A man is discovered by patrolmen in a cruiser, standing on the ledge of a hotel, fifteen floors above the street. A crowd gathers and the patrolmen call for reinforcements. A priest is called to try to talk the man in. When the priest asks him what he is doing out there, he replies, "I'm a window washer."

7. A man tries to cross Central Park at midnight. He makes it.

8. Simon Templar, the Saint, apprehends a bank robber and turns him over to the police—along with the stolen money.

9. At the scene of a burglary the detective's attention is drawn to a footprint in a flower bed under a window. He looks at it, then says, "It's not important. It probably belongs to the gardener."

10. A man is shot in a tough section of town. When the police arrive, all the neighbors volunteer information about the crime.

* *

GOULART'S VERSION OF THE AVENGER:
NEW WINE, OLD BOTTLES AND SOMETHING EXTRA

BY R. JEFF BANKS

All good things must come to an end—or, as it was once put in a particularly memorable Katzenjammer Kids Sunday page, "It's a long worm what don't have two ends!" We would be quick to admit that transitoriness applies to the bad and to the mediocre as certainly as to the good. The aesthetic worth of the first 24 Avenger novels must ultimately be decided by those of us who read them on a strictly subjective basis. At the very least, most readers find the books extremely interesting if only as examples of the lengths to which formula writing can go.

Economic value is naturally subject to much more objective determination. Paperback Library obviously found them a "better thing" as a book series than did Street & Smith some 30 years before in their (original) pulp magazine presentation. Were this not the case, there would be more pulp novels in the series available for reprinting than the paperback publisher could be confident of finding an adequate market for.[1]

Instead, Paperback Library has found it necessary to artificially prolong the series. Insofar as one can judge at the time of this writing, with only three new Avenger novels published, the choice of Ron Goulart as the latest (never say "last"!) "Kenneth Robeson" seems a very happy one.[2] Not knowing, as most of us can certainly never expect to, exactly what restrictions—contractual, verbal, implied or whatever—were put upon Goulart in his handling of the series, we can still take a considerable interest in how far and in what ways his Avenger differs from that presented by Paul Ernst.

Background essentials of the series, outlined briefly on the back cover of every book in the paperback series and fully presented in the first novel, Justice, Inc., need not concern us here. However, a brief restating of the Ernst formula is necessary.[3] Some victim seeks the aid of Dick Benson (usually, but not always, making the first approach to one of his several assistants) in solving an outre problem. Since it is the announced mission of himself (the Avenger) and his organization (Justice, Inc.) to combat evil and aid the innocent (a creed copied directly from Doc Savage, although motivations toward the creed do differ) Benson and his merry men (and yes, his women too) promptly begin an investigation. The "bad guys" strike back, entrapping (most often) Benson himself and (occasionally) one or more of his assistants usually three times in each book length adventure. Despite the fact that the traps always seem as escape proof as they are deadly, Benson always gets away. Usually the mystery is solved just before the final trap is sprung, and usually that final trap brings death to those who set it. Quite often the earlier traps eliminate some of the minor "bad guys" along the way. The hoary old, but still delightful to many of us, concept of poetic justice implied (and often stated) in a denouement that leaves the villain hoist by his own petard contributed almost as much interest to the adventures as did the ingenuity involved in construction and escape from the traps.

As originally conceived, the Avenger was a personally uninteresting character. Ernst attacked his ready-made problem in two ways: (1) After the first novel which necessarily and (I think) satisfactorily emphasized the title character, he worked at rapidly shifting his focus between some of the assistants. Frequently Algernon Heathcote Smith (Smitty) and Fergus MacMurdie (Mac) were shown (singly or together) contributing materially to bringing an adventure to a satisfactory end. After Nellie Gray was added to the team (in The Yellow Hoard, #2), her feminine fragility and vulnerability was used to good advantage as she became the favorite "weak link" target of kidnappers and other enemies of Justice, Inc. Also a teasing, if entirely platonic, love affair was rapidly developed between her and Smitty; that was always good for at least one chapter and usually more. (2) The Avenger himself was the object of a rather steady cosmetic improvement.[4] This step was necessary because the formula also required that he appear in (almost) every chapter except the first.

One tempting pitfall that Goulart consciously avoided was bringing the characters into the present day.[5] They have remained dandily trapped in the nostalgic precincts of World War II days, where they belong. The deliberately inserted and well-chosen anachronisms will be discussed in a later paragraph.

Goulart has de-emphasized Benson already more than Ernst ever dared. If descending to the scholarly game of counting numbers of appearances and lines of dialogue is allowable, it is easy to perceive just how pronounced this de-emphasis has been.[6] The Newtons, a Black couple whose mere presence in the series as active assistants was so novel back in the Forties that Ernst never found it necessary to really develop them as characters, have been treated more interestingly. Rosabel Newton, except for rare exceptions, nothing more than cook, housekeeper, nurse and worrier, has been practically retired due to pregnancy. Josh Newton, heretofore utilized only as the perfect big-city shadow (due to his identity as a Ralph Ellison style "invisible man"), has consistently gotten more attention from Goulart than he and his wife together used to receive from Ernst. He serves as a romantic sounding board and advisor

for the perpetually lovesick Smitty, his maturity provides a welcome counterpoint to the juvenile frivolity of Cole Wilson (the last assistant added to the group by Ernst), and he contributes materially to the success of Justice, Inc., much more so than formerly.

Goulart has entirely dropped the extremely restricting trap-escape-trap-etc. formula.[7] Certainly, as is true of any suspense book or series, Benson and his assistants (singly or in various groupings) frequently find themselves in what Marshall Dillon's wonderful old opening monologue on Gunsmoke (radio) used to call "chancey" situations. Equally inevitably, since this is a series and the one thing that literature has evolved with an equal certainty to that of death and teaxes in real life is that continuing characters do continue, they do escape. But the traps have thus far been much less elaborate and the escapes less spectacular and far less contrived than in the Ernst books. Poetic justice for the villains, when it occurs at all, has been understated.

The added ingredients Goulart has given the series may be conveniently classified into three groups. Use of easily identifiable pulp, mystery and movie fans as characters is the most important of these. This is not new—Boucher did it in Rocket to the Morgue and Tucker in The Chinese Doll, both in the Forties, making a rather subtle way to tie the new Avenger novels to the time in which they are set. Behind the medical mask of Dr. Pronzini in The Man from Atlantis (#25) is crime novelist and crime novel enthusiast Bill Pronzini; the bumbling small town police chief of Red Moon (#26) is pulp authority Robert Weinberg, while one of the secret biological researchers is surnamed Briney (for Robert Briney, of course); most delightful to me personally, and probably recognizable to the greatest number of readers, is the young movie fan and autograph seeker of The Purple Zombie (#27), Forrest J. Ackeroyd (so thinly disguised a version of Famous Monsters editor Ackerman as to be really not disguised at all). Several of these characters are villains, but to separate sheep from goats here would also be to give away plots. Cognoscenti will find many other recognizable fan names in the three books.

The previously mentioned anachronisms are another added dimension, and at least some of these relate to Goulart's peculiarities in choice of character names. Examples from The Purple Zombie alone will illustrate the relationship adequately. Goulart's Ackeroyd of the Forties was the age of Ackerman in the Thirties; whether the fictional character resembles the real one in more than name only someone who knew Ackerman at that age can say. In the same book Cole Wilson's producer friend compliments himself on having a pair of the finest screen horror writers in Russell and Nolan; they have to represent Ray Russell and Bill Nolan, but again the "time is out of joint" in that neither of these youngsters was writing during World War II. More subtle is the matter of attitudinal anachronism. In both The Man from Atlantis and Red Moon scientists engaged in sercret war research voice humanitarian reservations about what they have been doing near the ends of the books. Such an attitude will be familiar to readers from its growing stylishness in the last two decades, but while the author of this paper would raise no objections to characters (fictional and otherwise) with such feelings, he does doubt the presence of any within the bosom of the World War II research establishment. If many readers should cavil at his taking such liberaties in the cause of libertarianism, Goulart would be justified in asking the question, "Then what's a poetic license for?"

Last, and admittedly least, the author has felt free to make occasional references to other pulp heroes of the Forties. The world-travelling playboy Lamont Cranston may be seen "across a crowded floor" at a Hollywood cocktail party, and Cole Wilson may compare himself as an illusionist to Norgil the Magician—both in The Purple Zombie. Such references may be inconsequential, but the shock of recognition will be a pleasurable one for most readers.

NOTES

[1]This is precisely the situation with Doc Savage, where the surplus of pulp supply over paperback demand comes to more than 100 novels. Justification or explanation of the popularity of the Avenger series is something that probably no one understands completely. However, speculation on the subject would have to include the preparation of the way (building an audience) with the revivals of many other pulp heroes. Doc Savage remains the most successful, but the current revival of the Shadow is the fourth attempt in barely a decade. At least half a dozen others, from the Phantom Detective to Dr. Death, have been revived as well. Nor could we ignore the general growth of nostalgia for the Forties (with the various pulp revivals as only one symptom).

[2]Kenneth Robeson, a "house name" owned by Street & Smith, was first and foremost Lester Dent. Dent wrote most of the Doc Savage saga under the name, but others who contributed to it included Ryerson Johnson, Norman Daniels, Laurence Donovan, Alan Hathaway and William Bogart. All of the Avenger novels (about 1/6 as many as Dent alone wrote about Doc Savage) were by Paul Ernst. After The Avenger magazine was scrapped, Emile C. Tepperman continued the series at novelet length in Clues (until that magazine was abolished also); finally, still later in the Forties, one last Avenger story appeared in The Shadow. That final adventure was probably also the work of Tepperman, but every Avenger and Savage story has always been credited to "Kenneth Robeson", of which Goulart is at least the ninth author to use the name.

[3]The reader should keep in mind that discussion of "formula" here is, because of space limitations, little more complete than such discussions in Journal of Popular Culture. About 10,000 words would be needed to do justice to the Ernst formula, and perhaps twice that for a

really exhaustive treatment. As demonstrated in the books it seems to be the most detailed of any that the present writer has ever been exposed to.

[4]See Goulart's own comments on the way Ernst presented the character as progressively younger, etc., in Chapter 4 of Cheap Thrills (Arlington House, 1972). This book was reprinted by Ace in paperback the following year under a more descriptive, if less catchy, title: An Informal History of the Pulp Magazines.

[5]Modernization was the greatest weakness of the later Holmes films of Basil Rathbone, literally the ruination of the Marvel Comics Doc Savage, and one of the more important factors in the Belmont Books failure at reviving the Shadow series.

[6]Taking The Black Death (#22, late Ernst) and The Man from Atlantis (#25, first Goulart) as examples, here are the statistics: first appearance of Benson (Chap. 2 in both, p. 20 in TBD, p. 16 in TMA); number of chapters in which Benson appears (14 of 16 in TBD, 15 of 22 in TMA—Goulart writes shorter chapters); number of times Benson speaks (124 in TBD, compared with 80 for Nellie and 78 for Smitty, who were his most talkative assistants in most of the Ernst books; 158 in TMA, compared with 131 for Cole and 99 for Mac, who were the most talkative in this one; except for the fewer speeches by Nellie and Smitty, every other Benson assistant more than doubled his number of speeches between the two books).

Goulart's next two books represent an absolute shift from Benson. Instead of a moving focus on first one and then another assistant or group of them, each of these has a single assistant as central character. In Red Moon, after the expected Chap. 2 appearance (pp. 22-24), Benson is not seen again until Chap. 10 (p. 73ff.), and he does not appear in four of the chapters that follow. This is primarily Nellie's adventure, but Cole and Mac are also at least as prominent as Benson.

The Purple Zombie parallels the preceding book. This time Cole gets involved in a weird situation on his vacation, as Nellie had done earlier. (Perhaps we are witnessing the birth of a major formulaic element—by the time Goulart could work his way through the other four assistants, though Josh and Rosabel presumably would not be modern enough to take separate holidays, it would be time for Nellie's next vacation.) Benson and the rest back in New York appear briefly at the end of Chap. 4 (pp. 26-27; note Benson's retreat from past positioning). He is glimpsed again arriving in Hollywood to help out in Chap. 7 (p. 43ff.), but he does not become prominent in the story until Chap. 10. Even admitting that he just manages to edge Cole out for domination of the last half of the book, there are still three chapters in that section without him.

[7]In this he follows the example of the Tepperman novelets in Clues. These stories continued the characters but not the formula. However, in them the Avenger did regain his position as central character.

* *

HORRENDOUS HEADLINES

A Quiz by Veronica M. S. Kennedy

Readers are invited to identify the following well-known murderers and their victims, from drama, opera and fiction outside the sphere of mystery, from the "Yellow Press" type headlines:

1. "It was just a terrible mistake!" says gypsy in baby-swapping murder.
2. "His big ears asked for it," says brother in weirdo poison-slaying.
3. "He got his lumps," says ax-wielding wife of Blood Bath victim.
4. "We just never were a close family," gasp sisters in bizarre murder-suicide.
5. "That snob made me nervous," says bludgeon-wielding teacher.
6. "I wanted to please my wife," says tartan-clad occulist in ritual murders.
7. "I guess I musta been stronger than I knew," laughs crossroads slayer of four.
8. "So what if she was my mom? She had it coming," says stabber of two.
9. "I saw the pillow—then everything went black," sobs ex-general in exotic love-nest death.
10. "Man, I just couldn't take those pawn tickets anymore," hippie slayer of recluse says.
11. "They were too smart for their own good," quips killer unk.
12. "I didn't know she was my daughter!" - Hunchback comic opens murder sack.
13. "She ratted on me," says ex-con in party-girl beating death.
14. "It was a swell dish for her," laughs pie-baking Roman.
15. "He sure got the kiss of death," says skull-poisoner in death of Duke.

ANSWERS

1. Azucona of her baby in Il Trovatore by Giuseppe Verdi. 2. Claudius of King Hamlet, in Hamlet, by William Shakespeare. 3. Clytemnestra of Agamemnon, in Agamemnon, by Aeschylus. 4. Goneril and Regan of one another in King Lear by William Shakespeare. 5. Bradley Headstone of Eugene Wrayburn in Our Mutual Friends by Charles Dickens. 6. Macbeth of Duncan and Banquo in Macbeth by William Shakespeare. 7. Oedipus of Laius and his servants in Oedipus the King by Sophocles. 8. Orestes of Clytemnestra in The Oresteia by Aeschylus. 9. Othello of Desdemona in Othello by William Shakespeare (or Otello in the opera by Giuseppe Verdi). 10. Raskolnikov of Katherina Ivanovna in Crime and Punishment by Fyodor Dostoyevsky. 11. Richard III of the Princes in Richard III by William Shakespeare. 12. Rigoletto of Gilda in Rigoletto by Giuseppe Verdi. 13. Bill Sikes of Nancy in Oliver Twist by Charles Dickens. 14. Titus Andronicus of Tamora's sons in Titus Andronicus by William Shakespeare. 15. Vendice of the Duke in The Revenger's Tragedy by Cyril Tourneur.

A LESSER CHESTERTON DETECTIVE: MR POND

BY R. W. HAYS

Although G. K. Chesterton's best known detective, Father Brown, protagonist of five books of short stories of the highest quality, deserves his pre-eminence, he is by no means the author's only worthwhile creation in the field. Horne Fisher, Gabriel Gale, and Mr. Pond, who, like Brown, lacks a first name, are each the leading character in one book of short stories by Chesterton. The Paradoxes of Mr. Pond (London: Cassell, [1937]) contains eight stories. Only the first, "The Three Horsemen of Apocalypse", has interested anthologists,[1] but others have merit also.

Pond is small, neat and quiet, marked by his "commonplace courtesy and dapper decorum,"[2] pointed beard and owlish expression. Described as an obscure English government official, he has nevertheless to deal with important matters: four stories show his involvement in espionage or international intrigue. Several of his friends appear in more than one story: prominent diplomat Sir Hubert Wotton, Army Captain Peter Patrick Gahagan, the Hon. Joan Varney, later Gahagan's wife, and her sister, the Hon. Violet. Wotton, a solid, conservative type, contrasts with Gahagan, a swaggering dandy who delights in concocting and relating fantastic stories, such as one about a living giant buried to the eyebrows in Muswell Hill, London.

The format of the stories varies somewhat. In "The Unmentionable Man" and "A Tall Story", Pond relates past experiences of his own. In "The Three Horsemen of Apocalypse" and "When Doctors Agree", he tells of incidents in which he did not figure significantly. In "Pond the Pantaloon", Wotton narrates an episode in Pond's career. In "Ring of Lovers", Gahagan relates an experience of his own, presenting a puzzle to which he challenges Pond to find a solution. "The Crime of Captain Gahgan" and "The Terrible Troubadour"[3] are straight narrative by the author. Chesterton uses the third person, even when one of the characters is narrator. "The Three Horsemen of Apocalypse" also contains an anonymous first-person narrator, who calls Pond "a friend of my father," but Pond takes over with a tale of Prussian intrigue, and the first-person character is dropped. In "The Unmentionable Man," Pond locates the story in a continental European capital, but declines to say which. "When Doctors Agree" takes place in Scotland, the others in England. Chesterton supplies no dates, and attempts to date the action of the stories would probably lead to little conclusion except that obviously they are set in the early part of the present century. "A Tall Story" takes place during World War I, but in the other stories involving international complications, details are so vague that it must be concluded that no genuine historical situation, or at least none that can be identified, constitutes the background.

Jacques Barzun and Wendell Hertig Taylor describe this book, "Amusing adventures made out of verbal, moral, and accidental contradictions—no crime, even in the stories that refer to the subject, and no detection, except in the discovery of character by the unfolding of the narration itself."[4] It is hard to see what they mean. It is true that, as usual in Chesterton, contradictions and paradoxes abound. It is a peculiarity of Pond's conversation that "in the middle of a steady stream of sense, there would suddenly appear two or three words which seemed to be nonsense...nonsense which the speaker never seemed to notice himself."[5] The stories consist largely of Pond's explanations of this seeming nonsense. But it is also true that murder figures in five of the eight stories. At least two stories have a least-likely person. Confusion of identity, a favorite theme of Chesterton's, occurs in two stories. Detection from material clues, as well as from character, is frequently present, especially in the three best stories, "The Three Horsemen of Apocalypse" (somewhat farfetched, to be sure; a number of arbitrary assumptions must be made before the detection proves acceptable), "Pond the Pantaloon," and "A Tall Story." Only "Ring of Lovers" and perhaps "The Unmentionable Man," with its clever main point, seem to approximate Barzun and Taylor's description.

Of Chesterton's other common themes, his religious conviction has little opportunity for display here. Religion figures in the plot of "When Doctors Agree" and in one of Captain Gahagan's wild stories, and an Anglican vicar appears in "The Terrible Troubadour," but they are of minor importance. Chesterton's patriotism, on the other hand, finds considerable scope. Show business, another of Chesterton's interests, figures in several stories in varying degrees of importance, chiefly "A Tall Story."

NOTES

1. James Nelson (ed.), The Complete Murder Sampler (Garden City, N.Y.: Doubleday, 1946); Ellery Queen's Mystery Magazine, XXII, No. 118 (September, 1953), 65-77.
2. Paradoxes of Mr. Pond, p. 3.
3. "Troubador" on the contents page.
4. A Catalogue of Crime (New York: Harper and Row, 1971), p. 475.
5. Paradoxes of Mr. Pond, p. 73.

* *

SERIES SYNOPSIS: "Don Cadee" by Spencer Dean, continued from page 113

allowed here would tire any writer. Perhaps that's why he dropped the series. At any rate, I whole-heartedly recommend that you at least sample this unusual series.

SAWNEY BEANE: AN INCIDENT FROM THE CASEBOOK OF A ROYAL DETECTIVE

BY VERONICA M. S. KENNEDY

The Mull of Galloway is the southernmost tip of Scotland, only 26 miles from the coast of Ireland, and less than 23 miles from the Isle of Man. It is still fairly roadless, and it is the centre of many legends and traditions, most of them tales of violence. One of the latest centres around the excavation conducted in 1872 by the then Marquess of Bute, who had recently been received into the Roman Catholic Church, of the Cave of St. Medan—an ancient shrine, where a sandstone effigy, perhaps of the Saint, perhaps of the Blessed Virgin Mary, and other early medieval artefacts were found. Controversy raged around them. Had the zealous Marquess, in the interests of proving the authenticity of traditions going back to the days when Scotland (like all Christian Europe) was Catholic, procured someone to forge the statue and to plant it at the site? Archaeologists will never know: for the Marquess foolishly tried to transport the relics to Glasgow on the Sabbath, and an anti-Catholic mob from Straraer threw the whole lot into the sea. Older, and far less credible, but very picturesque, is the legend that the Last of the Picts leaped off the precipitous cliffs at the Mull, clutching to his bosom the recipe for heather ale, to save it from the degrading throats of the invading Scots. But the wildly beautiful Mull is perhaps haunted by a more monstrous ghost than those of the disappointed Victorian Marquess or the romantic Last of the Picts, for one local tradition (going back to the 16th century, and supported by written texts) places Sawney Beane, one of the most horrendous criminals that Scotland or any other country has ever spawned, in a cave in Galloway; but such are the quirks of human nature that the citizens of Carrick, in neighboring Ayrshire, also claim the dubious distinction of having the cave of the cannibals in their district.

The story of Sawney Beane, in all its gruesomeness, is interesting to the modern student of the annals of true crime for perhaps three main reasons: first, it illustrates that even in "the good old days" criminals were often vicious, degenerate and scornful of the forces of law and order—though law and order were rare luxuries in the stormy history of 16th century Scotland; second, it introduces a royal detective, for no less a man than King James VI of Scotland, as he then was, and I of England, as he was to be, the descendent of that Banquo who was one of Macbeth's principal victims, involved himself in the pursuit of Sawney Beane and his Family; and, third, it illustrates that there is a certain sameness in the patterns of criminality through the ages.

The known facts of the Sawney Beane case ("Sawney", by the way, is a Scots pet-name for "Alexander") were first presented to the British public in sonorously described works, which were reprinted in The Complete Newgate Calendar, London: The Navarre Society, 1925 (5 vols.): Captain Charles Johnson's A General History of the Lives and Adventures of the Most Famous Highwaymen, Murderers, Street-Robbers, etc., To Which is added a Genuine Account of the Voyages and Plunders of the Most Notorious Pyrates [sic]...Printed...London...1734. This ponderously-titled work was, in its turn, based on another work, with an equally impressive title, Captain Alexander Smith's A Compleat History of the Lives and Robberies of the Most Notorious Highwaymen, Shop-Lifts, and Cheats of both Sexes...(Women's Lib, take note!)...expos'd to publick View, for the Common Benefit of Mankind...(Note here the moralistic tone)...Printed [in London], 1719. Whether or not it is to "the Common Benefit of Mankind" to read the stories of ancient criminals such as "Swiftnicks" and "Moll Cut-Purse"...A famous Master-thief and an Ugly", it is certainly of some fascination to do so in the 20th century.

Sawney Beane was born in the County of East Lothian, about eight or nine miles east of the city of Edinburgh at some unspecified date in the reign of Elizabeth I of England (1558-1603), when James (the self-styled "British Solomon" and called by others "the Wisest Fool in Christendom") was still king only of Scotland. Sawney Beane was the son of people who made their living hedging and ditching. As students of the Elizabethan underworld pamphlets know, such semi-nomadic labourers were very close to the wandering swindlers and robbers whose names sound so very picturesque to modern ears, the "cursitors" and the "Abraham-men" and so on. However, young Sawney was not contented with a useful, if humble, trade, and ran away with a young woman to the remote parts of the still remote district of Galloway, and lived there for twenty-five years. The round figure sounds somewhat legendary.

This pair lived in rural seclusion, but it was far from idyllic. They supported themselves by highway robbery, and, as food of any other kind was scarce in the rugged area round the cave where they lived, they killed and ate their victims, thus combining concealment of the crime with sustenance. Even though, by incest, they increased and multiplied alarmingly, they were so successful in their grisly trade that they often alarmed the local crofters by casting away the odd unwanted leg or two. We are told that they "pickled" the meat—presumably they smoked it or used sea-brine, for the cave they lived in was flooded at high tide, and thus well-concealed from anyone who might be rash enough to pry on them. Their clothing and other necessities, of course, they took from their victims. Such was the reign of terror that they brought to Southwestern Scotland that the countryside was almost deserted (though it cannot have been very populous in the 16th century, anyway) and people were fearful of using the Western route up the coast. Captain Johnson asserts that the tribe probably killed more than 1000 victims, of all ages and both sexes, for they were crafty as well as savage, never risking an

attack on groups of more than five persons on foot or two on horseback. As a footnote to this: recall how pilgrims and other travellers banded together as a protection against robbers and other dangers throughout the medieval period.

The manner in which the Sawney Beane family was detected has its folkloric touches, too. A man was returning on horseback from a fair, carrying his wife as a pillion rider. The couple was ambushed by the Beane tribe, and, though the husband fought bravely, he was unable to save his wife, who fell from her seat, and was immediately murdered by the female members of the band. A minor point in this gruesome case: was the husband telling the truth? We shall never know the answer to this question, which evokes memories of Rashomon. The husband was saved by the opportune arrival of a large party from the fair, whereupon the wily Beanes retreated to their fastness. The outraged husband and his rescuers hurried to Glasgow, where they informed the Provost, who in turn sent messengers to King James in Edinburgh. James, who was later to fancy himself as an interrogator of witches, and who advised his subjects on various topics, including Daemonolgie (1597) and the evils of smoking, A Counterblaste to Tobacco (1604), personally led 400 royal troops to Galloway and undertook the search for the Beane Family. With the aid of bloodhounds, the search at last came to an end. The gruesome secrets of the cave were revealed: piles of valuables, weapons, and clothing, and a horrendous larder of human limbs. By this time Sawney Beane's family consisted of his wife, eight sons, six daughters, eighteen grandsons and fourteen granddaughters, all of whom, of course, were born in incest, and offer a grisly tribute to the virtues of an open-air life and a high protein diet. Funeral rites on the shore were conducted for the pickled limbs, and the entire tribe was taken, apparently along roads lined by curious and disgusted crowds of spectators, first to the Tolbooth gaol in Edinburgh, and then next day to Leith, where they were all put to death without the formality of a trial: "It being thought needless to try creatures who were even professed enemies to mankind." Note here the implication that they are diabolical creatures. The manner of their deaths was horrible in the extreme: Scottish law at this period permitted more tortures and horrible means of execution than did English law, bad as that was. The males had their extremeties cut off, and were left to bleed to death, while the females watched. We are then told that to the last, as they were burning "in three several fires," the women of the tribe "continued cursing and venting imprecations to the very last gasp of life." All this happened in about 1590.

What, besides a frisson of horror at the frightfulness of the past, does this tale of gore and revenge offer to the modern student of crime and the criminal? If we analyze the story we note several factors which still exercise the criminologist today. One is, of course, whether social injustice is responsible for crime, rather than the criminal him (or her)-self. The story of Sawney Beane leaves the answer somewhat ambiguous. Hedging and ditching is not by any means a pleasant or a lucrative trade, but it was in demand in rural Britain. Indeed, it still is. The narrative suggests that Sawney Beane took to a life of crime either because he was depraved or inspired by the devil himself. In 1589 King James suffered from the malignant attentions of a coven of witches in North Berwick, whose leader or "Devil" was the Earl Rothwell, a rival with a claim on the throne of Scotland. Their machinations included trying to poison King James by soaking his short with the oozings from a crucified toad and in trying to raise a storm to wreck his ship as he returned to Scotland from Denmark with his bride, the Princess Anne. There was a storm during the voyage, but whether this happened because the witches threw a christened cat, with parts of a male corpse tied to it, into the sea, or because the seas between Scotland and Denmark are often stormy and dangerous, one cannot say. Certainly the terrible punishments inflicted on the Sawney Beane tribe suggest that they were regarded as diabolical. The farmer who was saved and who lived to join the expedition against them alleged that the women of the band killed his wife by biting her in the neck and sucking her blood—an embellishment that cannot have crept in after the rise of the modern love of vampires in horror fiction, as John Polidori's The Vampire was not published until 1818, long after the Sawney Beane story had been set down. But that detail suggests that the King and his people regarded the tribe as having gone beyond the bounds of human behaviour—a 20th century mass murderer, John George Haigh, who dissolved his victims, at Crawley, in Sussex, in a bath of acid, claimed to have drunk their blood, and in the 19th century the notorious Jack the Ripper claimed to have eaten part of the kidney of one of his victims; these two facts suggest that mass murder is closely akin to cannibalism. The terrible punishments also remind us of the dark side of human nature that finds its expression in religious fanaticism; the cruel aspect of Calvinism in 16th century Scotland is ironically exemplified in the extensive collection of "pilliewinkies" (thumbscrews) and other instruments of torture shown to the eager tourist in John Knox's house in the Old City of Edinburgh. The summary dispensing with any trial suggests that the people of Scotland and their monarch believed they were extirpating something inhuman, and were purifying their land. It also reminds us of the notorious Stuart political doctrine of the Divine Right of Kings to govern, and here to punish, which was the downfall of Charles I. The final impenitence of the females of the tribe (mercifully nobody mentions how young some of those who died must have been) again suggests the diabolical, but also raises a point that strikes nearer home: what of the behaviour of the Manson Family in and out of court during their recent trial? In other words, ought we to say, "Sawney Beane is alive and well and living in California today"? Or should we merely say, "Human creatures at all times are capable of any atrocity"? Neither conclusion is comforting.

WHERE HAVE ALL THE VALUES GONE?: THE PRIVATE EYE'S VISION OF AMERICAN IN THE NOVELS OF RAYMOND CHANDLER AND ROSS MACDONALD[1]

BY ETTA C. ABRAHAMS

An anti-polution message that was being shown on television recently was quite effective. An aging American Indian who closely resembles the one on the old Buffalo nickel paddles his canoe along a river bank. The going is rather difficult because the river is filled with muck of all kinds: bottles, rusty cans, dead fish. Finally the Indian docks his craft and climbs ashore. On land he silently surveys the ruin. Trees have been replaced by industrial smokestacks, wildlife by Mustangs, Mavericks and Cougars with V-8 engines, quiet trails by screaming super-highways. As he stands on the brink of modern civilization, one of the animal-autos zooms past and a human arm flings garbage out the window. The waste lands at the Indian's feet, spattering him. He remains silent, and his weathered face discloses nothing. But as the camera moves in, one tear falls and mutely makes its way down the crevices of the old Indian's cheek.

Why, when I view it, am I so affected by that old Indian and his single tear? Perhaps we should look at the character of the American Indian for the answer. The profile of the Indian shown on the Buffalo nickel, like the one in the advertisement, represents the noble savage, a romanticized figure who silently stalks through forests, who lives quietly beside clear waters, and who is a lover of animals and nature. He is a gentle man whose thoughts turn inward; he masks his sufferings.

We know that he is an outsider, and that his ways are different from ours. He is a stranger in our midst and we feel a little uncomfortable when he is in our presence. Our discomfort arises from our guilt at what we have done to this man and to his people: we have tortured him, slain him, burned his villages and taken his land. We have done all this to him and yet he endures, even in a television message, a silent stoic commentator on the result of our lust for power, land, and machines.

Like the American Indian, the hard-boiled detective is also a stranger in our midst. A marginal man with one foot in the old West and the other in the twentieth century, he stands apart from the rest of American society and views the ruins. Since the detective novels are often narrated by him, we as readers see the world through his eyes. The detective's eyes are dry, but he drowns his sorrows in whiskey. Yet unlike the American Indian, the detective does not remain silent. He tells us what is wrong, and sometimes even shows where it all began.

Raymond Chandler and Ross Macdonald criticize everything from popular music to popular sex. Nothing is too sacred for them to attack, perhaps because nothing is too sacred for Americans to destroy. Total destruction, however, is not their goal; they do not raze our cities and run to the suburbs. Instead, they remain in the eye of the hurricane and engage in an often futile effort to rebuild, to offer solutions.

The decadence, frustration, and joylessness of modern society, with which Lew Archer and Philip Marlowe are in daily contact, is not an urban phenomenon. It also exists in suburban Santa Theresa, Idle Valley, and Bay City. Disillusion has extended its tentacles as far north as Ontario and as far south as Mexico City.

Philip Marlowe is a tired, though cocky detective. His social criticisms are either private observations or witty repartees. His insights are tough, terse and cynical.

Marlowe, at first reading, seems detached as an observer of human nature: "All I knew about the people was that they were a Mrs. Elizabeth Bright Murdock and family and that she wanted to hire a nice clean private detective who wouldn't drop cigar ashes on the floor and never carried more than one gun." Yet after absorbing the passage we know what the detective thinks of women who pretend that there is no dirt in their lives by hiring "a clean private detective."

There are no sacred cows for Philip Marlowe. He is too worn out, too disillusioned with life to care about what he says or to whom he says it. His most vicious attacks are on the rich, often those who employ him. Carmen Sternwood, Colonel Sternwood's daughter in The Big Sleep (1939), is described as "A pretty, spoiled and not very bright little girl who had gone very, very wrong, and nobody was doing anything about it. To hell with the rich. They make me sick."

Idle Valley, a haven for illegal gambling in The High Window (1942), appears again as a target for criticism in The Long Goodbye (1954):

> *Idle Valley was having a perfect summer. Somebody had planned it that way. Paradise Incorporated, and also Highly Restricted. Only the nicest people. Absolutely no Central Europeans. Just the cream, the top drawer crowd; the lovely, lovely people.*

If Idle Valley is Sodom for the wealthy, Bay City is Sodom for the middle class. Like Idle Valley, Raymond Chandler also uses Bay City in two novels, Farewell, My Lovely (1940), and The Lady in the Lake (1943). In the earlier novel, Bay City is comparable to Dashiell Hammett's Personville in Red Harvest. It is a city controlled by a corrupt police department headed by Chief John Wax, who in turn is controlled by a gambling syndicate. In this novel, Marlowe, with the aid of Los Angeles' Lieutenant Randall, seems to clean up the city.

Yet only three years later, in The Lady in the Lake, Marlowe is back in Bay City, and nothing seems to have changed. He has been beaten up and framed by two of the city's finest, has been thrown in jail, the gangsters have beaten the charges against them, and the strangely honest police captain can only apologize for his men.

One of the major pleasures one derives from reading Chandler's series is Philip Marlowe's cynical sense of humor. Much of Marlowe's criticism is centered around Los Angeles and Hollywood, a plastic world in which everyone is expected to play a role. There is no such thing as a self in Hollywood, except that which exists on celluloid, in detective pulps, and later in the series, on television. In The Big Sleep, for example, Marlowe tells his employer that "I'm not Sherlock Holmes or Philo Vance. I don't expect to go over ground the police have covered and pick up a broken pen point and build a case from it."

Villains play their parts straight out of Little Caesar and Public Enemy. In The Big Sleep, gangster Joe Brody directs Marlowe to "Just come forward about two yards. You might grab a little air while you're doing that." Marlowe silently observes that "His voice was the elaborately casual voice of the tough guy in pictures. Pictures have made them all like that."

The pulp image of the detective as it appears in Philo Vance stories in the first novel, is criticized by Marlowe in The Long Goodbye. However, now the pulp is on television:

> *The action took place in a clothes closet and the faces were tired and overfamiliar and not beautiful. The dialogue was stuff even Monogram wouldn't have used. The dick had a colored house boy for comic relief. He didn't need it, he was plenty comical all by himself.*

Marlowe's sympathy for and identification with the black man is implied in the above statement. In The High Window, Marlowe spends some time with a plaster black jockey which sits on the Murdock lawn. The jockey becomes symbolic of the patience and endurance of both the black man and the detective: "He looked a little sad, as if he had been waiting there a long time and was getting discouraged. I went over and patted his head while I was waiting for somebody to come to the door... 'Brother,' I said, 'you and me both.'"

The institution that comes most frequently under attack is America in the guise of Hollywood. In Playback (1958), Chandler's last novel, Marlowe describes Esmeralda, his ideal town: "In Esmeralda what was old was also clean and sometimes quaint. In other towns what is old is just shabby." In contrast, Hollywood is a world of gaudy and clashing values:

> *We curved through the bright mile or two of the Strip, past the antique shops with famous screen names on them, past the windows full of point lace and ancient pewter... past the handsome modernistic buildings in which the Hollywood fleshpeddlers never stop talking money...*

Finally, with just one line in The Lady in the Lake, Marlowe sums up his microcosm for America: "Everything's for sale in California."

Ross Macdonald's Lew Archer offsets Philip Marlowe's tough semi-aloofness. A devoted environmentalist, Macdonald has managed to weave his message into his stories in his two most recent novels, The Underground Man (1971), and Sleeping Beauty (1973). In the former, a raging forest fire destroys hundreds of acres of woodland. The fire was started by a dead man's cigarillo, dropped next to the grave of his murdered father. The fire consumes the land and at the same time lays bare the past as Archer, in its head, begins a search for a missing boy, two missing teenagers, and the solution to an old and a new murder. In Sleeping Beauty, haunted Laurle Lennox Russo, heiress to an oil company, disappears after an oil-slicked grebe dies in her arms during an oil spill created by her family.

Lew Archer's concern with nature and with man's indifference to it is found in his first novel, The Moving Target (1949). As he drives into Santa Theresa, Archer watches men and women move in and out of shops and office buildings: "Nobody looked at the mountains standing above the town, but the mountains were there, making them all look silly." It is in these mountains that the fire blazes twenty-two years later, and the people are now certainly aware of them as the fire threatens and destroys their homes: the revenge of nature on an indifferent human universe.

In The Drowning Pool (1950), Archer tells us that although They had "bulldozed superhighways through the mountains, cut down a thousand years of redwood growth, and built an urban wilderness in the desert," They "couldn't touch the ocean. They poured their sewage into it, but it couldn't be tainted." He further observes that he could smell "the source of the money when I slid down into the valley on the other side. It stank like rotten eggs." The source is the oil wells "from which the sulphur gas rose [and] crowded the slope on both sides of town..." The wells had made the town grow enormously, "like a tumor." Twenty-three years

later, the ocean is found to be as vulnerable as the redwoods. From a plane, the offshore oil platform looks "like the metal handle of a dagger that had stabbed the world and made it spill black blood," and Archer asks his Mexican flight steward, "what had happened to the ocean."

Archer's identification with nature is again demonstrated in The Galton Case (1959), this time in a humorous vein. As he tours Mrs. Galton's home he observes the paintings that hang on the wall: "Anestor worship art," he thinks. "Portraits of Spanish dons, ladies in hoop skirts with bare monlithic bosoms... The one I liked best depicted a group of top-hatted tycoons watching a bulldog-faced tycoon hammer a gold spike into a railroad tie. There was a buffalo in the background looking sullen."

Of the two detectives, Lew Archer may be the one most closely identifiable with the American Indian described at the beginning of this paper. Both share a concern for wildlife and a horror of what man's technology has done to it and to himself. In The Far Side of the Dollar (1965), Archer, looking for evidence in an automobile junkyard, muses that "Somebody with an eye for detail should make a study of automobile graveyards...the way they study the ruins and potsherds of vanished civilizations. It could provide a clue as to why our civilization is vanishing."

Ecology, however, is only one of Ross Macdonald's concerns. It is something in which he deeply believes, though, and he joined picket lines in California in 1971 to protest the Pacific Point oil-spill disaster. Another concern is the youth of America, the misguided and the misunderstood.

Macdonald's empathy with both children and teenagers is related to his own painful childhood. His parents separated when he was three years old and Macdonald and his mother traveled through Canada, living off the good will of relatives. The search for a missing father is a dominant theme in Macdonald's works, and is its most autobiographical in Blue City and Meet Me at the Morgue, early novels not in the Archer series.

Perhaps it is for this reason that Lew Archer so identifies with the young and that the young identify and open themselves to him, often to the chagrin of their parents. Archer himself is known to have come up the hard way. In The Doomsters (1958) he states that had it not been for a tough but understanding policeman he would have become a criminal.

Archer's attempts to save the young are often thwarted. Sometimes he arrives in their lives too late to do any good. Such is the case with Davy Spanner in The Instant Enemy (1968), a novel which weaves together the search for Davy's father with murder, parents whose private problems make it almost impossible for them to relate to their children, and the Hollywood drug scene.

Archer is, himself, the instant enemy, simply because he is an adult in the "don't-trust-anybody-over-thirty" world of the late 1960's. "I was weary of the war of the generations, the charges and counter charges, the escalations and negotiations, the endless talk across the bargaining table," he sighs at the beginning of the novel. Yet he quickly becomes involved as he hunts for a missing seventeen-year-old girl and her young, emotionally disturbed boyfriend, Davy.

The teenagers' charge that adults are not to be trusted is proved valid. Davy is shot to death by the guidance counselor with whom he had sought refuge. His girlfriend, Sandy, has been repeatedly raped by two men, one of them her father's friend. But it is Archer to whom Sandy finally reveals her gruesome story.

Sometimes adults have to be trusted, and perhaps it is easier to trust Archer because he is not a parent himself and therefore does not give ultimatums or pull rank. Furthermore, unlike most parents, he admits his mistakes in relating to teenagers, apologizes for them, and listens. This is the case in The Far Side of the Dollar (1965), a novel in which teenager Tommy Hillman goes in search of his missing father only to discover that the one with whom he has been living is the real one after all. Archer finally tells Tommy, "I sometimes think children should be anonymous."

In The Underground Man little Ronny Broadhurst rejects his own father in favor of Lew Archer who has been helping him feed birds: "'I want to stay with the man.' He took hold of my belt and stood with his head down, his face hidden from all adults." When Ronny is "kidnapped" by teenagers Susan Crandall and Jerry Kilpatrick, Archer finds them and talks them back into a world of relative sanity: "I hoped it was over. I hoped that Ronny's life wouldn't turn back toward his father's death as his father's life had turned, in a narrowing circle. I wished the boy a benign failure of memory." Unlike adults, Archer never criticizes the young. They are the innocents, the victims of their parents.

If Lew Archer may be read as the new Dr. Spock for parents of teenagers, it is because he is non-judgmental. He may disapprove of the actions of adults, but he understands with a moving compassion that we are all at the same time guilty and guiltless. His unwillingness to condemn is also reflected in his observations on the rich. Of human greed he says in The Moving Target, "You can't blame money for what it does to people. The evil is in people, and money is the peg they hang it on. They go wild for money when they've lost their other values."

There is a sadness about Archer when he speaks about the rich. They are lonely, alien-

ated, tarnished people. Watching them at a country club dance in Black Money (1965), he observes that "they gave you the impression of a party that had been going on too long, till the music and the dancers were worn as thin as the husks of insects after spiders had eaten them." Money, both to those who possess it and those who dream of it, may seem to "confer spiritual grace," but it is the corrupter of people, and its value often makes those who possess it valueless: "She looked like a woman who had stopped believing almost everything except the numbers on bills, the price tags on clothes and people." (Black Money)

If Archer is tender toward the decadent rich, he is tersely critical of bigots. It is the Mexican-American for Archer, rather than the black, who is the victim of prejudice in most of the tales. In Black Money, for example, a landlady tells Archer, "I know a Mex when I see one... he was too uppity... He told me he was going to come back. Come back in a Rolls Royce with a million dollars and marry a girl from Montevista. That was uppity. I told him he should stick to his own kind." Archer's reply is quick and to the point. Knowing that he can do nothing to alter their stupidity he does not lecture, and he reserves any clever asides for the reader: "Great hordes of lowclass people, Mexicans and dirty oil crews, came in from gosh knows where, and simply blighted [Nopal Valley]. We can't let it happen here." "'Absolutely not,' I said with a phoniness she had no ear to catch. 'Quinto must remain a natural beauty.'" (The Drowning Pool) And once again, in The Way Some People Die: "...what she saw in this guy that worked for Speed—I wouldn't trust a Mexican or Italian, they have no respect for women." "I was getting a little tired of her opinions, and she was repeating herself. I got out of my chair and stood up. 'Thanks very much, Miss Graham.'"

Raymond Chandler and Ross Macdonald use their social criticism more to inform than to change. As readers, the detectives' opinions on race, religion, politics, and American society serve more to give us information about the characters of the detectives than to change our own views. Just as our appreciation of Sherlock Holmes is heightened by Dr. Watson's information concerning the sleuth's habits (his cocaine addiction, his violin playing, the Persian slipper in which he stores his tobacco), so our enjoyment of Philip Marlowe and Lew Archer is increased by learning about where they stand. And if we stand with them, so much the better.

The hard-boiled story is different from the ratiocinative tale, however. It is more panoramic, more cinematic in scope. The formula is such that it provides for action beyond the limitations of the immediate puzzle. Often, the solution becomes subservient to other side developments in the case. Thus, the relationship between Philip Marlowe and Eileen Wade and Linda Loring is more interesting to us than Terry Lennox's disappearance in The Long Goodbye, and for some time certainly seems more significant to the detective. And Lew Archer's search for Tommy Hillman and his confrontation with a former lover momentarily woos us away from our need to know who killed Tommy's mother in The Far Side of the Dollar.

The action detective is a man very much in tune with the world around him. He is not an aesthetic like Sherlock Holmes, nor a flamboyant nobleman like Dorothy Sayers' Lord Peter Wimsey. He is a man of the people, a working man with an office outside his home, and is very much a part of them. He is separated from them only because he was once with them; he has shared in their wars and their football games, their fights and their follies.

We do not read hard-boiled fiction with the nostalgia that we read Sherlock Holmes. The stories of Raymond Chandler are crisp and immediate. Philip Marlowe's insights into American life remain relevant and fresh. There are no flowers in a Lew Archer novel; the blush is no longer on the American Beauty rose. These detectives, with their wise-cracking, philosophical, passionate, and sometimes condemning views of our society refuse to retreat into the past. They remain as alive for us as they were thirty years ago, because they keep their hands on the pulse of modern civilization. However much it twists and thrashes, is vicious and cruel and helpless and maybe even hopeless, the hard-boiled detective holds on with a tenacity that defies time.

NOTE

1. Presented at the Popular Culture Association Conference, Spring, 1974.

* *

MICHAEL AVALLONE: A CHECKLIST

BY STEPHEN MERTZ

Mike Avallone published his first novel, an Ed Noon mystery, in 1953, and ever since there's been no looking back for this prolific King of the Paperbacks. Just about any checklist of his work becomes obsolete the day it's published, but as of this writing 129 novels, most of them paperback original thrillers, have flowed from his typewriter, appearing either under his own name or one of his thirteen pseudonyms. (As comedian Joey Adams has said, "A writer by any other name is usually Michael Avallone!")

Avallone's strengths and weaknesses as a storyteller have been discussed at length in earlier issues of TAD by a number of people, including Avallone himself, and won't be gone into here. This is not a critical piece. However, before getting into the checklist, perhaps a few personal notes are in order.

Suffice it to say that I am a dyed-in-the-wool, certified Avallone fan, and have been reading and collecting his work avidly for nearly twelve years. Like Mike Nevins, I devour Avallone books "like peanuts," and have discovered that reading and collecting him extensively is a pastime seldom rivaled in this detective fandom business.

The various series constantly cross over so that, for example, a character in a book by "Vance Stanton" may be reading an Avallone novel, or Mark Dane, the "author" of Felicia, becomes the hero in a gothic by "Dora Highland."

Admittedly, many of the titles listed below are potboilers, pure and simple. It is with the Ed Noon series that the author truly shines, and it is here that the prospective reader would probably be best advised to sample the wares. While Shoot It Again, Sam is considered by many (including Avallone himself) to be the definitive Noon opus, my own personal favorite is the later Killer on the Keys. The Noon books, at least those appearing since about 1970, are only superficially private eye tales. Killer, along with the latest book in the canon, The X-Rated Corpse, are to my mind the best examples of this author's ability to transcend the form in which he's writing; to tell stories not about crime and violence, but about their consequences, and the people they affect. (Incidentally, that's Avallone himself on the cover of The X-Rated Corpse; the one with the moustache.)

Finally, the Noon books are listed below in the chronological order of the adventures themselves, not in the order of publication.

A Michael Avallone Checklist

AN-Adult Novel; G-Gothic; M-Movie Adaptation; TV-TV Adaptation

The Ed Noon Novels (as by Michael Avallone)

The Tall Delores. Henry Holt, 1953
The Spitting Image. Henry Holt, 1953
Dead Game. Henry Holt, 1954
Violence in Velvet. Signet, 1956
The Alarming Clock. W.H. Allen, 1961; Curtis, 1973
Case of the Bouncing Bettey. Ace, 1957
Case of the Violent Virgin. Ace, 1957
The Voodoo Murders. Gold Medal, 1957
The Crazy Mixed-Up Corpse. Gold Medal, 1957
Meanwhile Back at the Morgue. Gold Medal, 1960
The Living Bomb. W.H. Allen, 1963; Curtis, 1973
There Is Something About a Dame. Belmont, 1963
Lust Is No Lady. Belmont, 1964
The Bedroom Bolero. Belmont, 1963
The Fat Death. W.H. Allen, 1966; Curtis, 1972
The February Doll Murders. Signet, 1966
Assassins Don't Die in Bed. Signet, 1967
The Horrible Man. Hale, 1967; Curtis, 1972
The Flower-Covered Corpse. Hale, 1969; Curtis, 1972
The Doomsday Bag. Signet, 1970
Death Dives Deep. Signet, 1970
Little Miss Murder. Signet, 1970
Shoot It Again, Sam. Gallimard, 1971; Curtis, 1972
London Bloody London. Curtis, 1972
The Girl in the Cockpit. Curtis, 1972
Kill Her—You'll Like It. Curtis, 1972
Killer on the Keys. Curtis, 1973
The Hot Body. Curtis, 1973
The X-Rated Corpse. Curtis, 1973

as by Michael Avallone

All the Way Home. Midwood, 1960 (AN)
Women in Prison. Midwood, 1961 (AN)
Stag Stripper. Midwood, 1961 (AN)
The Little Black Book. Midwood, 1961 (AN)
Sinners in White. Midwood, 1962 (AN)
Flight Hostess Rogers. Midwood, 1962 (AN)
Sex Kitten. Midwood, 1962 (AN)
The Platinum Trap. Midwood, 1962 (AN)
Never Love a Call Girl. Midwood, 1962 (AN)
Lust at Leisure. Beacon Signal, 1963 (AN)
The Doctor's Wife. Beacon Signal, 1963 (AN)
And Sex Walked In. Beacon Signal, 1963 (AN)
Shock Corridor. Belmont, 1963 (M)
Tales of the Frightened. Belmont, 1963 (A series of short-shorts written by a Boris Karloff radio show circa 1957)
Station Six—Sahara. Popular Library, 1974 (M)
The Man from U.N.C.L.E. Ace, 1965 (TV)
Madame X. Popular Library, 1966 (M)
Kaleidoscope. Popular Library, 1966 (M)
The Girl from U.N.C.L.E. (The Birds of a Feather Affair). Signet, 1966 (TV)
The Girl from U.N.C.L.E. (The Blazing Affair). Signet, 1966 (TV)
The Man from Avon. Avon, 1967
The Felony Squad. Popular Library, 1967 **(TV)**

Mannix. Popular Library, 1967 (TV)
The Incident. Popular Library, 1968 (M)
The Coffin Things. Lancer, 1968
Hawaii Five-O. Signet, 1968 (TV)
Missing! Signet, 1969
The Killing Star. Robert Hale, 1969
Krakatoa, East of Java. Signet, 1969 (M)
Hawaii Five-O (Terror in the Sun). Signet, 1969 (TV)
The Doctors. Popular Library, 1970 (TV)
Hornet's Nest. Popular Library, 1970 (M)
One More Time. Popular Library, 1970 (M)
Beneath the Planet of the Apes. Bantam, 1970 (M)
A Bullet for Pretty Boy. Curtis, 1970 (M)
The Partridge Family. Curtis, 1970 (TV)
The Partridge Family (The Haunted Hall). Curtis, 1970 (TV)
The Partridge Family (Keith, the Hero). Curtis, 1970 (TV)
When Were You Born? Gallimard, 1971
The Night Before Chaos. Gallimard, 1971
The Partridge Family (Love Comes to Keith Partridge). Curtis, 1973 (TV)
The Girls in Television. Ace, 1974
The Satan Sleuth (Fallen Angel). Warner, 1974
The Satan Sleuth (The Werewolf Walks Tonight). Warner, 1974
The Satan Sleuth (Devil, Devil). Warner, 1975
Only One More Miracle. Scholastic Book Service, 1975

as James Blaine
My Secret Life With Older Women. Lancer, 1969 (AN)

as Nick Carter (Entries in series. Pen name owned by Award Books.)
Run Spy Run. Award, 1964
The China Doll. Award, 1964
Saigon. Award, 1964

as Troy Conway (Entries in The Coxeman series. Pen named owned by Paperback Library.)
Come One, Come All. Paperback Lib., 1968 (AN)
The Man-Eater. Paperback Lib., 1968 (AN)
Had Any Lately? Paperback Lib., 1969 (AN)
A Good Peace. Paperback Lib., 1969 (AN)
I'd Rather Fight than Swish. Paperback Lib., 1969 (AN)
The Big Broad Jump. Paperback Lib., 1969 (AN)
The Blow-Your-Mind Job. Paperback Lib., 1970 (AN)
The Cunning Linguist. Paperback Lib., 1970 (AN)
A Stiff Proposition. Paperback Lib., 1971 (AN)
The Penetrator. Paperback Lib., 1971 (AN)
All Screwed Up. Paperback Lib., 1971 (AN)

as Priscilla Dalton
The Silent, Silken Shadows. Paperback Library, 1965 (G)
90 Gramerdy Park. Paperback Library, 1965 (G)
The Darkening Shadows. Paperback Library, 1965 (G)

as Mark Dane
Felicia. Belmont, 1964 (M)

as Jean-Anne de Pre
The Third Woman. Popular Library, 1971 (G)
A Sound of Dying Roses. Popular Library, 1971 (G)
Die, Jessica, Die. Popular Library, 1972 (G)
Aquarius, My Evil. Popular Library, 1972 (G)
Warlock's Woman. Popular Library, 1973 (G)

as Dora Highland
153 Oakland Street. Popular Library, 1973 (G)
Death is a Dark Man. Popular Library, 1974 (G)

as Steve Michaels
The Main Attraction. Belmont, 1963 (M)

as Dorothea Nile
Mistress of Farrondale. Tower, 1966 (G)
Terror at Deepcliff. Tower, 1966 (G)
The Evil Men Do. Tower, 1966 (G)
The Vampire Cameo. Lancer, 1968 (G)
The Third Shadow. Avon, 1973 (G)

as Edwina Noone
Dark Cypress. Ace, 1965 (G)
Heirloom of Tragedy. Lancer, 1965 (G)
Corridor of Whispers. Ace, 1965 (G)
The Victorian Crown. Belmont, 1966 (G)
Edwina Noone's Gothic Sampler. Award, 1966 (Anthology edited by Avallone) (G)
The Second Secret. Belmont, 1966 (G)
Daughter of Darkness. Signet, 1966 (G)
Seacliff. Signet, 1968 (G)
The Craghold Legacy. Beagle, 1971 (G)
The Craghold Curse. Beagle, 1972 (G)
The Craghold Creatures. Beagle, 1972 (G)
The Cloisonne Vase. Curtis, 1972 (G)
The Craghold Crypt. Curtis, 1973 (G)

as Vance Stanton
The Partridge Family (Keith Partridge, Master Spy). Curtis, 1971 (TV)
The Partridge Family (The Walking Fingers). Curtis, 1972 (TV)
The Partridge Family (The Fat and Skinny Murder Mystery). Curtis, 1972 (TV)
The Partridge Family (Who's That Laughing in the Grave?). Curtis, 1972 (TV)

as Sidney Stuart
The Night Walker. Award, 1964 (M)
Young Dillinger. Belmont, 1965 (M)
The Beast with the Red Hands. Popular Library, 1973

as Max Walker
The Last Escape. Popular Library, 1970 (M) [Other Popular Library movie and TV tie-in books have appeared with the Walker byline, but this is the only one by Avallone.]

Addendum

Is There a Teenage Driver in Your Home? by Dr. Lawrence Schlesinger. Signet, 1967. (This manual for the parents of teenage drivers was written by Avallone, based on the material provided by Schlesinger. However, Avallone was not given a byline credit.)

The following novels have been written by Avallone, but are as yet unpublished:

Ed Noon novels
- Blues for Sophia Loren
- The Walking Wounded
- And Then There was Noon
- The Moon Maiden
- The Rubbed-Out Star
- Dark on Monday

Satan Sleuth series
- Vampires Wild

General Fiction
- Mitzi

* *

MOVIE NOTE

Ossessione ("Obsession"). (Italy, 1942). Director: Luchino Visconti; producer, Libera Solari; script, Marco Alicata, Antonio Pietrengali, Gianni Puccella, Guiseppe de Santis, and Visconti. Source: James M. Cain's Postman Always Rings Twice (1934). Director of photography: Aldo Tonti and Domenico Scale; editor, Mario Serandrei; art director: Gino Rosati; music: Rosati. 135 min. With Clara Calamai, Massimo Girotti, Juan de Landa, Elie Marcuzzo, Dhia Cristano, Vittorio Poe.

TAD subscribers are equally likely to be familiar with Cain's original novel and to be unfamiliar with Ossessione itself. The film's legal appearance in this country is quite recent. Ossessione's distribution problems as an illegal WW-II adaptation are perhaps not unconnected with the fact that Tay Garnett's 1946 Turner-Garfield adaptation for MGM was the 16th (tie) grosser, domestically, of that release year, and perhaps the most commercially successful of all the films noire of the 1940's; and hence as much worth protecting as a financial property as was Cain's source novel. That Visconti's film, under review here, has come to be recognized as the real beginning of the neo-realist movement, years ahead of de Sica and Rossellini, would cut no ice with film company lawyers and accountants.

However, the combined popularity of Cain's book and Lana Turner's 1946 white bathing suit perhaps save me from an extended rehash of the plot about the vagrant, the fat middle-aged storeowner husband, and the murderously frustrated young wife. One need only mention that Visconti's script transfers the plot from Cain's depression California to an Italian seaside spot-in-the-road village. None of the actors made it internationally, at least in Visconti's sense, and so my review says "husband-wife-lover" instead of going by their unfamiliar names. For the record, American lookalikes (don't look too closely) for the three leads would be: Lloyd Bridges for the lover; a deglamorized peasant Lollobrigida for the (barely) middle-class ex-prostitute wife; and (oddly Freudianly?) the director Jean Renoir for the hearty papa storeowner. (Visconti's earliest professional film-set experience was with some of Renoir's pre-WWII films, and the Italian's career is of course the continuation of the starker, tougher line of von Stroheim-middle Renoir pictures.)

Ossessione has none of the technical insecurity some people might choose to anticipate in a director's first film—some formal difficulties with pace and plotting climaxes reappear in Visconti's later work—and, as a matter of fact, film buffs who read TAD will be trying to see or rent the film by its reputation alone. So with both its storyline and general prestige established, let me discuss two other relevant points: the director's thematic intentions; and the problems with audience reaction over here, due to the pre-conditioning Americans have had since WWII with this type of film (often of course direct imitation, by hacks, of Cain's original.)

Both in the good and the bad sense, there has seldom been a crime-thriller that paid less attention to closeup camera-identification of audience with killer(s) or victim. The plot's centerpiece, the murder of the husband, happens a little before the audience expects it; and offscreen. What we see is the lovers' anxious acceptance of the "necessity" of the killing; and (afterwards) their elaborate explanations of what they say happened—an accidental night-time roadside incident—to the increasingly suspicious investigators. (As a minor subplot, Ossessione invents, in 1942, the American commercial cop-investigation film of the late 1940's and later TV.)

Visconti's purpose—and one of the film's greatest successes—is to establish motivation without forcing audience sympathy and identification. The visuals of the little town, for instance, are attractive, yet we see at once why for the wife both town and husband are social traps. Yet the husband is a 3-D character (did he really owe something to Visconti's son-like relationship to Renoir on French film sets?), and empathetic even in the scenes that show him goading his wife to dispose of him. Very cunningly his most sympathetic scene comes just before the night-time murder on the trip home: as contestant in an open-air restaurant in a bigger town in an Italian amateurs' singing contest.*

**In a commercial American film of that period, the "amateur" singers would be "loveable" via their awful voices or cornball singing material. But Italians take music seriously. My impression is that the scene jarred the campus film-society audience with whom I saw Ossessione by the sufficient professionalism of the husband's*

——continued on page 139

THE PAPERBACK REVOLUTION

BY CHARLES SHIBUK

1975 seemed to get off to a relatively slow start in this department, but succeeding quarters have made up for lost time. One very bright spot has been the numerous collections of short stories of high merit, and I hope this welcome trend will continue in 1976.

Another good sign was the proliferation of Sherlockian material—much of it rare—but I'm afraid that boom has just about ceased. Perhaps the forthcoming Graham Greene drama The Return of A. J. Raffles will see a needed revival of the exploits of the world's greatest cracksman.

MARGERY ALLINGHAM

Manor Books has recently reissued several novels by the creator of Albert Campion. They vary in quality and readability, but you would do well to investigate Death of a Ghost (1934), which concerns a deceased art critic and a slight case of artistic forgery. This work also marked a most serious turning point in Miss Allingham's approach to writing the detective novel.

JOHN DICKSON CARR

The House at Satan's Elbow (1965) presents the Chestertonian Dr. Gideon Fell in one of his last investigations that has to do with a murderless locked room problem. This is not one of Carr's best works, and i- seems to exhibit a sense of strain in attempting to recapture past glory. A much more interesting and entertaining effort is Fire Burn (1957), which presents the contemporary Superintendent John Cheviot, who is suddenly whisked to 1829 and forced to solve an "impossible" murder amidst the slender resources of the primitive Metropolitan Police. Both novels are available from Award Books.

AGATHA CHRISTIE

Murder has an appointment with M. Poirot's dentist in An Overdose of Death (1940)(Dell). This novel has been highly praised in A Catalogue of Crime as one of its author's half-dozen triumphs of plotting and detection. Even better, I think, is The Mysterious Affair at Styles (1920)(Bantam). It's certainly one of the best "firsts" of all time, and Miss Christie has lavished great skill in its creation—especially in conceiving the characterization of Hercule Poirot. A last minute entry is Poirot Investigates (1924)(Bantam). This popular and often reprinted collection of 14 short stories is a Queen's Quorum selection.

STANLEY ELLIN

Kindly Dig Your Grave and Other Wicked Stories (1975)(Davis) is edited and very well introduced by Ellery Queen. It contains 11 short works that are diversified in style and content and that appeared originally in EQMM. Ellin is a slow and meticulous short story writer who has produced about one effort a year for 30 years, and all have received critical acclaim. One story in this volume, "The Last Bottle in the World," remains sharply etched in my memory eight years after its original publication.

DICK FRANCIS

Pocket Books continues its good work by offering us three more novels by this ace of thriller writers. Nerve (1964), an early effort, deals with various misfortunes that beset experienced jockeys. For Kicks (1965), Francis' first really notable work, details an undercover jockey's efforts to expose a villainous group of horse race fixers. Enquiry (1969) concerns a jockey's attempt to prove that his disbarment from racing is nothing less than a vicious and premeditated frame-up.

DASHIELL HAMMETT

The Continental Op (1974)(Vintage) consists of seven stories edited and introduced by Steven Marcus. I think this collection will give the reader a fairly good sampling of this author's awesome prentice skills. Yet, the most important question remains: why hasn't some enterprising publisher collected Hammett's short fiction into one complete volume?

P. D. JAMES

Miss James seems to be one of the most impressive detective story writers who started her career in the early 1960's. In many ways she reminds me of a younger Ngaio Marsh. Popular Library has had the good sense to start reissuing her novels in paperback. Unnatural Causes (1967) and the more mature An Unsuitable Job for a Woman (1972) both present the attractive Chief Superintendent Adam Dalgliesh—an impressive detective who is also a talented poet in his leisure moments. Future work by Miss James bodes well for admirers of the classic form.

IRA LEVIN

The raves that greeted Levin's first suspense novel, A Kiss Before Dying (1953), were exceptional. Its vast popularlity is attested to by Pyramid's seventh reissue in 11 years. Yet, for the life of me, I must confess that when I read Kiss I failed to see what all the shouting was about. Since there has been much recent criticism of "The Paperback Revolution", here may be an excellent opportunity to test this columnist's fallibility.

DR. ARTHUR LIEBMAN (Ed.)

The unfortunately titled Quickie Thrillers (1975)(Pocket Books) contains half-a-dozen

stories of an older vintage, 13 recent efforts (some from EQMM and AHMM), and half-a-dozen science fiction/fantasy works. Most of these stories are not very familiar. It should also be noted that this anthology is cited not for its exceptional merit (most of the stories are only fair), but for its novelty. This is only the second anthology I can think of that is devoted to the short-short form.

MELVILLE DAVISSON POST

Most critics will agree that the 18 stories comprising Uncle Abner, Mastery of Mysteries (1918)(Dover) form one of the half-dozen all time greatest collections. While continuously available in hard cover editions for many years after its original publication, it has been disgracefully neglected in paper covers. It has been completely unavailable since its previous (and, I believe, only) paperback reprint in 1962. I can only suggest that you dash out and buy your own copy immediately. This will be a major addition to anyone's library.

ELLERY QUEEN

Ballantine continues to reprint the Queen canon with great regularity. Queens Full (1965) contains five shorter works, and The Fourth Side of the Triangle (1965) was recently filmed as a pilot for the Queen TV series. Both are minor works. On the other hand, Cat of Many Tails (1949) is an absolutely spellbinding study of a mass murderer on the prowl in fear-haunted New York City, and, I think, is Queen's last really great novel.

BERTON ROUECHE

I picked up Feral (1974)(Pocket Books), a gift from my collaborator Marvin Lachman, on one idle evening, and didn't expect too much from it. Three hours and 10 fingernails later I was reduced to a state of quivering jelly. This is one suspense novel that will really keep you balanced on the edge of your chair. I don't want to say too much about it, to save the surprises for those of you who may read it, but I find myself viewing with great suspicion all of my friends' feline pets.

T. S. STRIBLING

Criminal psychologist Dr. Henry Poggioli appears in a neglected volume, Clues of the Caribbees (1929)—a Queen's Quorum choice. His later and more mature adventures were first published ie EQMM and did nothing to detract from the luster of that magazine's golden age. Dover Publications has done us all a favor by collecting 12 of these stories—plus an additional three from Saint Mystery Magazine—in Best Dr. Poggioli Detective Stories (1975). If you are looking for an individual sleuth and unorthodox detection, this volume is highly recommended.

JULIAN SYMONS

In The Plot Against Roger Rider (1973)(Penguin), the foremost advocate of the modern crime novel has written a tale of complex plotting that delves into the various characters and their relationships. When all is said and done, this work turns into another example of the classic form, and contains a very well disguised least-likely criminal. Symons has never been a particular favorite of mine, but this is his best novel in many years.

* *

MOVIE NOTE

Car 99 (Paramount, 1935). Director: Charles Barton; produced by Bayard Veiller; screenplay by C. Gardner Sullivan and Karl Detzer from original stories by Karl Detzer; camera, William C. Mellor; 7 reels. With Fred MacMurray, Ann Sheridan, Sir Guy Standing, Frank Craven, William Frawley, Russell Hopton, Marina Schubert, Dean Jagger, John Cox, Nora Cecil, Joe Sawyer, Charles Wilson, Mack Gray, Eddie Dunn, Peter Hancock, Howard Wilson, Alfred Delcambre, John Howard, Douglas Blackley (Robert Kent).

Although Car 99 is very much of a "B", and a good one, it was sold as something rather more ambitious all the same. Fred MacMurray zoomed to such sudden popularity as a result of his work with Claudette Colbert in The Gilded Lily, that Car 99 was rushed into release as an "A" picture, advertising stressing both the MacMurray name and the film's somewhat casual relationship to the then-current gangster cycles. It may well have disappointed on that basis, since the film is a rural actioner, something that the ads played down. The delight of the "B" is that it so often delivers more than one has a right to expect, but as an "A" this might have delivered less. Anyway, it's a brisk little film, with a good deal of location work. Sections of the studio double as the Michigan State Police headquarters, and there's a minimum of the obvious studio work that marred so many bigger Paramount films. There's no excess of action, but what there is is good, and the lively climax wrapped up with a particularly good stunt. The writing, too, is interesting: much of it is deliberately over-dramatized, in keeping with the successful radio format from which it derives, although, oddly, the sound track behind the credits tends to ridicule such over-dramatization. The cast is solid, and full of interesting people on the way up, while some of the characterizations are written with far more depth than one expects in a "B". William Frawley, far from being stock comedy relief, actually turns into a rather obnoxious character. One could also do without Frank Craven entirely, an irritating character that just slows the pace down. Sir Guy Standing is his genial old self; his performances are always the same and familiarity with his mannerisms makes them increasingly less effective, but he is such a delightful actor of the old school that one can't be too hard on him!

——William K. Everson

A CHECKLIST OF MYSTERY, DETECTIVE AND SUSPENSE FICTION PUBLISHED IN THE U.S., JUNE-DECEMBER 1975

BY M. S. CAPPADONNA

Alverson, Charles: Goodey's Last Stand, Houghton, 6.95
Aronson, Harvey and McGrady, Michael: Establishment of Innocence, Putnam, 8.95
Berckman, Evelyn: The Nightmare Chase, Doubleday, 7.95
Booton, Kage: The Toy, Doubleday, 5.95
Bringle, Mary: The Footpath Murder, Doubleday, 5.95
Burkholz, Herbert: Mulligan's Seed, Harcourt, 7.95
Burns, Rex: The Alvarez File, Harper, 6.95
Carey, Constance: The Chekhov Proposal, Putnam, 8.95
Carroll, Robert: A Disappearance, Dial, 7.95
Carter, Diana: Ghost Writer, Macmillan, 6.95
Carvic, Heron: Odds on Miss Seeton, Harper, 6.95
Christian, John: Five Gates to Armageddon, St. Martin's, 7.95
Christie, Agatha: Curtain, Dodd, 7.95
Coxe, George Harmon: No Place for Murder, Knopf, 6.95
Craig, William: The Strasbourg Legacy, Reader's Digest, 5.95
Creasey, John: Baron at Large, Walker, 6.95
Creasey, John: A Blast of Trumpets, Holt, 6.95
Creasey, John: The House of the Bears, Walker, 5.95
Creasey, John: Inspector West Alone, Scribner, 6.95
Creasey, John: The Toff and the Lady, Walker, 6.95
Davies, L. P.: Assignment Abacus, Doubleday, 5.95
Deighton, Len: Yesterday's Spy, Harcourt, 7.95
Delving, Michael: Bored to Death, Scribner, 6.95
De Polnay, Peter: The Crow and the Cat, St. Martin's, 6.95
Deweese, Gene and Coulson, Robert: Now You See It/Him/Them, Doubleday, 5.95
Dolson, Hildegarde: Please Omit Fumeral, Lippincott, 7.95
Driscoll, Peter: The White Lie Assignment, Lippincott, 7.50
Duncan, Robert L.: Dragons at the Gate, Morrow, 7.95
Ferrars, E. X.: Drowned Rat, Doubleday, 5.95
Fish, Robert L., ed.: Every Crime in the Book, 7.95 (MWA annual)
Fletcher, David: A Respectable Woman, Coward, 6.95
Forrest, Richard: A Child's Garden of Death, Bobbs, 7.95
Fraser, James: A Wreath of Lords and Ladies, Doubleday, 5.95
Freemantle, Brian: The Man Who Wanted Tomorrow, Stein & Day, 7.95
Gardner, John: The Revenge of Moriarty, Putnam, 8.95
Garfield, Brian: Death Sentence, Evans, 6.95
Garner, William: A Big Enough Wreath, Putnam, 7.95
George, Sarah: Acid Drop, Atheneum, 6.95
Gilman, Dorothy: The Clairvoyant Countess, Doubleday, 6.95
Gores, Joe: Hammett, Putnam, 7.95
Grady, James: Shadow of the Condor, Putnam, 7.95
Green, William M.: See How They Run, Bobbs, 7.95
Guild, Nicholas: The Lost and Found Man, Harper, 7.95
Haddad, C. A.: The Moroccan, Harper, 7.95
Hansen, Joseph: Troublemaker, Harper, 6.95
Harris, Alfred: Baroni, Putnam, 7.95
Hill, R. Lance: King of White Lady, Putnam, 7.95
Hone, Joseph: The Sixth Directorate, Dutton, 8.95
Household, Geoffrey: Red Anger, Atlantic, 7.95
Howlett, John: Christmas Spy, Harcourt, 6.95
James, P. D.: The Black Tower, Scribner, 6.95
Kennedy, Adam: The Domino Principle, Viking, 6.95
Kenrick, Tony: Stealing Lillian, McKay, 7.95
Lambert, Derek: Touch the Lion's Paw, Saturday Review, 7.95
Lewis, Ted: Jack Carter and the Law, Knopf, 6.95
McBain, Ed: Blood Relatives, Random, 6.95
MacBeth, George: The Samurai, Harcourt, 6.95
Melchior, Ib: Sleeper Agent, Harper, 8.95
Meyer, Lynn: Paperback Thriller, Random, 6.95
Moffat, Gwen: Miss Pink at the Edge of the World, Scribner, 6.95
Morice, Anne: Nursery Tea and Poison, St. Martin's, 6.95
Morrell, David: Testament, Evans, 7.95
Nevins, Francis M., Jr.: Publish and Perish, Putnam, 6.95
O'Neill, Ed: The Rotterdam Delivery, Coward, 7.95
Ørum, Poul: Scapegoat, Pantheon, 6.95
Parker, Robert B.: Mortal Stakes, Houghton, 6.95
Pentecost, Hugh: Honeymoon with Death, Dodd, 5.95
Perry, Ritchie: Holiday with a Vengeance, Houghton, 5.95
Potts, Jean: My Brother's Killer, Scribner, 6.95
Rathbone, Julian: Bloody Marvellous, St. Martin's, 7.95
Rendell, Ruth: Shake Hands Forever, Doubleday, 5.95
Reybold, Malcolm: The Inspector's Opinion, Saturday Review, 7.95
Ritner, Peter: Red Carpet for the Shah, Morrow, 6.95
Rose, Geoffrey: The Bright Adventure, St. Martin's, 7.95
Ross, Hal: The Fleur de Lys Affair, Doubleday, 7.95

Rossiter, John: The Deadly Gold, Walker, 5.95
Roudybush, Alexandra: Suddenly in Paris, Doubleday, 5.95
Roueche, Berton: The Last Enemy, Harper, 6.95
Seymour, Gerald: Harry's Game, Random, 8.95
Shimer, Ruth H.: Cricket Cage, Harper, 8.95
Simenon, Georges: Maigret and the Man on the Bench, Harcourt, 5.95
Smith, Terence L.: The Devil and Webster Daniels, Doubleday, 5.95
Stebel, S. J.: The Vorovich Affair, Viking, 8.95
Stout, Rex: A Family Affair, Viking, 5.95
Thompson, Anne Armstrong: Message from Absolom, Simon, 7.95
Trew, Anthony: The Zukov Briefing, St. Martin's, 7.95
Wainwright, John: Death of a Big Man, St. Martin's, 6.95
Waugh, Hillary: A Bride for Hampton House, Doubleday, 7.95
Wells, Tobias: Hark, Hark the Watchdogs Bark, Doubleday, 5.95
Westlake, Donald E.: Brothers Keepers, Evans, 6.95
Wetering, Janwillem van de: Outsider in Amsterdam, Houghton, 6.95
Williams, Alan: Gentleman Traitor, Harcourt, 8.95
Winslow, Pauline Glen: Death of an Angel, St. Martin's, 7.95
Wittman, George: A Matter of Intelligence, Macmillan, 8.95
Wohl, Burton: Ten-Tola Bars, Delacorte, 7.95
Woods, Sara: Done to Death, Holt, 6.95
Wyllie, John: The Butterfly Flood, Doubleday, 5.95
York, Andrew: Dark Passage, Doubleday, 5.95

PAPERBOUND

Aarons, Edward S.: Assignment—Black Gold, GM, 1.25
Anthony, Evelyn: Mission to Malaspiga, Signet, 1.75
Arvay, Harry: The Moscow Intercept, Bantam, 1.25
Arvay, Harry: The Piraeus Plot, Bantam, 1.25
Biggers, Earl Derr: Charlie Chan Carries On, Bantam, 1.25
Brown, Carter: Donavan's Day, Signet, 1.25
Brown, Carter: Wheeler, Dealer, Signet, 1.25
Canary, Glenn: A Walk in the Jungle, Pinnacle, 1.25
Canning, Victor: The Limbo Line, Award, 1.50
Carr, John Dickson: Fire, Burn!, Award, 1.50
Carter, Nick: Counterfeit Agent, Award, 1.25
Chesterton, G. K.: The Incredulity of Father Brown, Penguin, 1.50
Chesterton, G. K.: The Innocence of Father Brown, Penguin, 1.50
Chesterton, G. K.: The Secret of Father Brown, Penguin, 1.50
Chesterton, G. K.: The Wisdom of Father Brown, Penguin, 1.50
Christie, Agatha: The Big Four, Dell, 0.95
Christie, Agatha: Death in the Air, Popular Library, 1.25
Christie, Agatha: A Holiday for Murder, Bantam, 1.50
Christie, Agatha: The Labors of Hercules, Dell, 1.25
Christie, Agatha: Murder in Three Acts, Popular Library, 1.50
Christie, Agatha: Mysterious Affair at Styles, Bantam, 1.75
Christie, Agatha: An Overdose of Death, Dell, 1.50
Christie, Agatha: Poirot Investigates, Bantam, 1.50
Christie, Agatha: Thirteen Clues for Miss Marple, Dell, 1.50
Christie, Agatha: The Tuesday Club Murders, Dell, 1.25
Creasey, John: A Kind of Prisoner, Popular Library, 0.95
Creasey, John: Prepare for Action, Popular Library, 0.95
Creasey, John: Salute for the Baron, Manor, 1.25
Cohane, M. E.: The Judge and Angelo Pirello, Pinnacle, 1.25
Disney, Doris Miles: Three's a Crowd, Ace, 1.25
Doyle, A. Conan: The Hound of the Baskervilles, Shocken, 2.95 (Facsimile of 1st publication; also hardcover at 4.95)
Doyle, A. Conan: The Memoirs of Sherlock Holmes, Belmont, 1.25
Doyle, A. Conan: The Return of Sherlock Holmes, Schocken, 2.95 (Facsimile of 1st publication; also hardcover at 4.95.)
Doyle, A. Conan: A Sherlock Holmes Reader, Berkley, 3.95
Durrenmatt, Friedrich: Second Bullet, Warner, 1.25
Egleton, Clive: The Bormann Brief, GM, 1.25
Francis, Dick: Dead Cert, Pocket Books, 1.50
Francis, Dick: Flying Finish, Pocket, 1.50
Francis, Dick: For Kicks, Pocket, 1.50
Freeling, Nicolas: Because of the Cats, Penguin, 1.25
Freeling, Nicolas: Double Barrel, Penguin, 1.25
Freeling, Nicholas: The King of the Rainy Country, Penguin, 1.25
Freeling, Nicholas: Love in Amsterdam, Penguin, 1.25
Greene, Graham: This Gun for Hire, Pocket, 1.75
Halliday, Brett: Count Backwards to Zero, Dell, 0.95
Hammett, Dashiell: The Continental Op, Vintage, 1.95
Harrison, Chip: The Topless Tulip Caper, GM, 1.25
Himes, Chester B.: All Shot Up, Signet, 1.25
Himes, Chester B.: The Big Gold Dream, Signet, 1.25
Himes, Chester B.: The Crazy Kill, Signet, 1.25
Innes, Michael: Appleby's Other Story, Ballantine, 1.25
Innes, Michael: One-Man Show, Ballantine, 1.25
Innes, Michael: Silence Observed, Ballantine, 1.25
James, P. D.: Unnatural Causes, Popular Library, 1.25
James, P. D.: An Unsuitable Job for a Woman, Popular Library, 1.25
John, Mike: The Rockford Files, Popular Library, 1.25
Kahn, John, ed.: Some Things Fierce and Fatal, Avon, 0.95
Lambert, Derek: The Yermakov Transfer, Bantam, 1.75

Lathen, Emma: Banking on Death, Pocket, 1.25
Lathen, Emma: A Stitch in Time, Pocket, 1.25
Lathen, Emma: Sweet and Low, Pocket, 1.25
Lieberman, Arthur, ed.: Quickie Thrillers, Washington Square, 1.50
Ludlum, Robert: The Rhinemann Exchange, Dell, 1.95
McBain, Ed: The Mugger, Ballantine, 1.25
McClure, James: The Gooseberry Fool, Avon, 1.50
McDonald, Hugh C.: The Hour of the Blue Fox, Pyramid, 1.75
MacDonald, John D.: The Dreadful Lemon Sky, GM, 1.50
Marlowe, Derek: Somebody's Sister, Warner, 1.50
Meyer, Nicholas: The Seven-Per-Cent Solution, Ballantine, 1.95
Miller, Margaret: The Listening Walls, Avon, 1.25
O'Brien, Lee: Sweet William is Dead, Popular Library, 1.25
Prather, Richard S.: The Sure Thing, Pocket, 1.25
Queen, Ellery: Cat of Many Tails, Ballantine, 1.50
Queen, Ellery: Double, Double, Ballantine, 1.25
Queen, Ellery: The Fourth Side of the Triangle, Ballantine, 1.50
Queen, Ellery: The Madman Theory, Signet, 1.25
Queen, Ellery: The Murderer is a Fox, Ballantime, 1.25
Rinehart, Mary Roberts: The Episode of the Wandering Knife, Dell, 1.25
Sapir, Richard and Murphy, Warren: Assassins Play-Off, Pinnacle, 1.25
Sapir, Richard and Murphy, Warren: Deadly Seeds, Pinnacle, 1.25
Sapir, Richard and Murphy, Warren: Holy Terror, Pinnacle, 1.25
Shannon, Dell: Spring of Violence, Pocket, 1.25
Sheldon, Sidney: The Naked Face, Dell, 1.25
Stout, Rex: And Be a Villain, Bantam, 1.25
Stout, Rex: Death of a Dude, Bantam, 1.25
Stout, Rex: In the Best Families, Bantam, 1.25
Stout, Rex: The Mother Hunt, Bantam, 1.25
Stout, Rex: Prisoner's Base, Bantam, 1.25
Stout, Rex: Too Many Women, Bantam, 1.25
Stubbs, Jean: The Painted Face, GM, 1.50
Symons, Julian: The Players and the Game, Avon, 1.25
Tey, Josephine: To Love and Be Wise, Berkley, 1.25
Villiers, Gerard de: Que Viva Guevara (Malko #10), Pinnacle, 1.25
Wellman, Manly W. and Wellman, Wade: Sherlock Holmes' War of the Worlds, Warner, 1.25
West, Morris: Harlequin, Pocket, 1.95

* *

MOVIE NOTE: Ossessione, continued from page 134

voice, which can't be laughed at. Structurally, the scenic point is that—against hubby's background vocalizing of some passionate Puccini—lover and wife in the foreground are "acting out" the lyrics being sung.

In the same way, the sexy young male vagrant is seen from a moral distance quite different from the passionate closeups this character could expect in the postwar commercial U.S. films about his type, that cast Brando, Holden, Newman or McQueen. Two key sequences in particular take him outside the range of the cliches that American scripts later gave this part: one, his submissive relation with a carny operator in the second fifth of the film, that both motivates his return to the wife and to the homicide he knows this return portends; and more powerfully and climactically, his social and moral failure to play Big Papa to the village at a post-murder party that he and the wife host in an attempt to establish themselves in the husband's sociological position. Both these film passages highlight a criticism of the vagrant lover character as adult male that is quite disturbing to American audiences, not only the cyclist drive-in crowds, but the campus dormitory types hung up (literally) on Brando-Dean posters.

Just as Visconti's film keeps making sharp negative observations about the love-death cycle that American art-film directors would censor out of their scripts, there are positive developments in the oist-murder characterization of the leads that affront our audience's impatient anticipation of where they think the film is going. "My" campus female audience was particularly disturbed by Ossessione's last reel. The wife has been using the murder (and the husband's insurance) to bourgeosify herself completely, while the lover finds it more and more impossible to hang on in the village with her. As a final throw of the dice, she lets him know he got her pregnant. (She'd prevented her husband having a child by her.) At once they both collapse into basic procreative hearth-animals, with a collective future to protect, more important than the cafe and insurance they now leave behind, in a last desperate unsuccessful flight along the shore road.

An American campus audience has two difficulties with this final reel. More obviously, a whole segment of the faculty and undergrads has been noisily active in the pro-abortion movement of the last decade. More below the surface, Visconti makes assumptions here about the morally "purifying" aspects of passion (a key theme in his later films) which he brings over from his Elizabethan stage work and from his country's 19th-century operatic background. It should be said, simply to be accurate, that Visconti is not filming a tribute to Catholic peasant marriage, but is supporting the wife's "liberation" from bourgeois material ambitions. There are real moral subtleties here. The country black dress she wears at the end (to her death by crackup, of course) contrasts obviously enough with the respectable widow's weeds in which she tracks her vagrant lover around the big city towards the end of the film. Much more subtly, their flight at the very end contrasts with the early scene when she and her lover

——continued on page 141

PAPER CRIMES

BY FRED DUEREN

Except for S. S. Rafferty's short story series on Jeremy Cork in EQMM, the only news I've seen on bicentennial mysteries comes from Award books' Pete Titus. Nick Carter's newest adventure (due in June) is The Snake Flag Conspiracy; it's "about a tyrand who tries to trigger a second American revolution to turn the Land Of The Free into a fascist state." There have been sixty shadow-authors for the Killmaster series, all of which have been kept in print except those that are impossibly outdated... Crime writer Brian Garfield has moved into the historical adventure fiction arena with Act of Piracy (Dell) under the name of Frank O'Brien... Television and movie tie-ins include Max Franklin's Starsky and Hutch, and The Adventure of Sherlock Holmes' Smarter Brother, both from Ballantine Books... For spin-off materials from various pulp and comic book characters, write to Supergraphics, P. O. Box 445, Wyomissing, Pa. 19610. Available items include posters, comic books, membership in the Shadow Secret Society, and back issues of Mediascene.

For those not familiar with the Executioner, number 23, St. Louis Showdown (Pinnacle Books, 1975) by Don Pendleton is representative of the whole series. Mack Bolan declared war on the Mafia after they killed his parents. So he goes around the U.S. killing the hoods. There's no more plot to tell. It's all pure action/violence on a war-story rather than crime basis. No detection or suspense, and carbon paper characters (who obviously have a large following). One thing should be said for Pinnacle Books—they properly label their books as adventure instead of mystery.

The first paperback printing of The Ninth Guest by Gwen Bristow and Bruce Manning (originally published in 1930 as The Invisible Host) by Popular Library is a good find. Strongly similar to Christie's And Then There Were None, it was published nine years before that classic. Eight of New Orleans' notable citizens are invited to a dinner party in their honor. The guests all know each other and there are numerous feuds and hatreds among them. The party is in a penthouse atop a new skyscraper and is easily cut off from the outside world. Stylistically the book is typical of its era: thin characterization and strong puzzle elemtns. The psychology is somewhat contrived and the explanations of various events stand little intense scrutiny. But it is a pleasure to read The Ninth Guest, if only to study the different handling of a famous plot.

As winner of last year's Edgar award, Jon Cleary's Peter's Pence (Pyramid, 1975) is certainly worthy of attention. And as a study of crime, of good-versus-evil, it is also worthy of the award. Cleary plunges us artfully and immediately into the middle of a plot to steal some of the Vatican's treasures for ransome. But throughout the book hero Fergus McBride's plans and intentions are spoiled and distorted. The Pope himself becomes the hostage and McBride is torn between securing the money for his cause and returning His Holiness safely to the Vatican. Suspense and action are kept at an above-average level. There are some parts in which Cleary is more interested in his people and the reality of their lives than in structuring a suspense novel. You can read it for plot only, or for commentary on the world—but read it.

Manor Books has started a new series about a detective in Hollywood during the '20's. The first two adventures are Hollywood Detective: Garrison and Hollywood Detective: The Wolf (both 1975). They have splashy, interesting covers that give no indication of the surprises inside. For my own tastes the books are over-prone to dwell on explicit sex and violence. Characterization of detective Garrison is crammed into the first 20 pages of the first book, and then author Jeff Rovin completely forgets there is such a word. We get such lines as "His short, closely-trimmed black moustache was resting immobile atop a tight-lipped mouth and a rock-hard jaw." Garrison is a super-hero, and although "there isn't a man on earth who could possibly have lived through a fall [off a cliff] like that," he does, of course, live through it. And villians here laugh "maniacally." The books do provide lots of action, and I suspect a few veiled portraits of early film personalities. I have a limited knowledge of the pulps, but the Garrison books remind me of what I think they were like. From anyone more knowledgeable I'd be interested in a comparison of the many paperback series now out and the pulps of the 30's. Otherwise, if you pick up the Hollywood detective, do it for escape and hero-worship, not for reality.

Although the sex-violence-action books have been primarily an American institution, British author Simon Myles has managed to blend it fairly well with the traditional clue-and-hidden-villain traditional thriller in The Big Apple (Zebra Books, 1975; orig. 1974). Credibility suffers in this novel of Apples Carstairs, a London businessman dabbling in crime and detection for the first time. He vows vengeance and exposure on the brains of a heroin ring after his daughter Jane almost dies of an overdose. There are many details of Carstairs' set-up of a dope deal and his flight from the ungodly. But the clues are there to be seen and one obvious one will give you the missing name a few pages before Myles does.

For a pleasant, if not completely fresh, hour, pick up Jeffrey Feinman's The Mysterious World of Agatha Christie (Award Books, 1975). The book is repetitious, makes a few errors,

and reads like a collage of all the articles, news items and interviews previously published on Christie, but it is handy to have it all together. There is both a biography of Christie and a discussion of her work. But the short story collections and the non-series novels receive relatively little attention. On the plus side there are the bibliography and the discussion of her plays and the films based on her work.

While on the subject of Christie, I must include a quick word of praise also for Nancy Blue Wynne's An Agatha Christie Chronology (Ace Books, 1975). It is intended as a reference work and lives up to that promise. With story synopses, numerous indexes and cross-references, it is a necessity for any Christie addict and bibliophile. (It also very nicely helps fill the gap in the short stories left by Feinman.)

I'm sure the early cases of one of America's most well-known detectives will bring nostalgic pleasure to many readers. Snowflake and Shaky, No. 2 of Dick Tracy's Greatest Cases, by Chester Gould (Fawcett Gold Medal, 1975; orig. 1944) is almost the epitome of a thriller, with cliffhanging scenes regularly paced to bring the newspaper reader back the next day. The cartoon caricatures are vivid villains or heroes with remarkable features or quirks of nature. Cool, imperturbable Tracy is almost forgotten beside the flashy, spectacular Shaky or Vitamin Flintheart. Detection as such is minimal; characterization is done with the flick of a pencil. But after a slam-bang chase scene, virtue triumphs again! And I'll go buy the rest of the series.

In the May 1975 TAD, Frank J. Campenni provided an interesting article on Chester Himes. It was primarily on the basis of that article that I chose to read Hot Day, Hot Night (Blind Man with a Pistol, 1969), now reissued in a series of Himes books by Signet. I don't remember reading anything else about Coffin Ed and Gravedigger Jones. There is nothing in Campenni's article that I would dispute or change. Himes has a lot to say about blacks, whites, racism, life in Harlem, and crime and death in Harlem. He says it with a sharpness and vitality that holds you to the end. Much like Sjowall and Wahloo, I think, he has shown how crime is an integral part of society. But being a traditionalist (and one who reads detective fiction for pleasure and relaxation), I'll be damned if I know what the various parts of Hot Day, Hot Night have to do with each other. Chaos is not a strong enough word. What happened to any detecting done by the detectives? Was anybody every caught? Have I ever seen so many loose ends in one book?

And finally, I have nothing but praise and admiration for Murder One by M. E. Cohane (Pinnacle Books, 1975). For my money it is one of the best paperback originals ever published. Angelo Pirelli is a 38-year-old New York detective assigned with Solly Samuels to solve the murder of young Julia Cain. A masterpiece of the inverted form is this book, since we know that Supreme Court Judge Charles Breidt is the true murderer. Samuels pins Julia's murder on her lover, Peter MacBennett; but Pirelli knows it's not right and keeps tracking down clues. There is true detection here—logical deductions based on known facts. Characterization is above average. Suspense builds steadily through alternating courtroom trial scenes and Pirelli's dogged investigation. The heart-pounding climax is both satisfying and sad, with a bitter ironic twist. I can only hope for more from Cohane.

* *

MOVIE NOTE: Ossessione, continued from page 139

simply walk out on her husband (unknown to him) to the nearest bus stop. In this scene, dressed very similarly for the road, she finds she's simply not ready morally for the break; and the lover has to leave her behind—for the carny sequence—because he and she both know what his staying-on at the cafe means.

I have used the audience reactions I caught at my own viewing as a pretext to specify where Visconti is working outside the cliches of the basic type of film-TV murder film which has flooded us since the middle forties. Visconti's only formal fault—it recurs in most of his later work—seems to me an inability to edit for pace and momentum as his films reach their narrative climaxes. And in this film, thanks partly to James Cain of course, the director is trying for moral complexities and moral development at a time in the film when the impatient audience thinks it knows everything about the story and characters—by this audience's familiarity with inferior versions of Ossessione's basic plot.

The intellectual background of the American media left, what their opponents call "Marxism," seems to me a positive virtue in this particular film, because Visconti's leftism avoids the Americans' tendency to reduce social analysis to melodrama. The film's coolness towards the male lead, its counter-sympathy towards the wife's pregnancy and the bourgeois husband, all derive apparently from a successful attempt by the director to criticize the moral situation of the plot analytically, not by cartooning the characters into goods and bads. (I suspect the director's leftism appears more daringly in one scene involving an important secondary character, the little village's cure. The priest first appears to the audience—it's a hunting scene—with a gun strapped over his shoulder: quite a striking caricatural comment for a film released in 1942 Italy.)

Finally, rereading, I see at least one possibility of my misleading the reader. Massimo Girotti plays the lover, Gino, what I called the McQueen-Holden-Brando part: with power, good looks and sexiness. Nobody in Hollywood in 1942 in his age group could have stood up to him on screen; and the script's moral criticism of his character never makes this actor "disappear" off the screen.

—J. M. Purcell

RETROSPECTIVE REVIEWS

The Long Knife by E(dward) Spence De Puy. Doubleday Doran, 1936.

Sam Houston, an inspector attached to the National Society for Hospital Standardization, has just given San Francisco's Humboldt Hospital a clean bill of health when he is urgently summoned to Superintendent Allen's office.

A dead body has been discovered in the obvious and logical place that has hitherto been underutilized by mystery writers: the hospital morgue.

Found standing over the corpse, who happens to be his rapacious ex-wife, is Dr. William Blanchard—with the titular murder weapon in his hand.

The tough and far from intelligent Lieutenant Ceruti of the homicide squad leaps to the obvious conclusion.

Blanchard has sworn to Houston (who is a very old friend) that he is innocent, and the latter through a clever ploy had the former placed under a doctor's care by staging a false heart attack and temporarily staving off the inevitable arrest.

Houston had once been a private detective, but dissatisfac tion with his work persuaded him to accept employment in the easier and more lucrative profession of hospital inspector. He now determines to save Blanchard from legal punishment by trying to solve the murder himself.

In typical private eye fashion Houston dashes all over the place ruthlessly interfering with and upsetting the police investigation, questioning witnesses, and keeping an eye on all the good-looking girls. Later, through his own efforts to solve the crime, Houston finds himself about to be arrested for a second and more subtle murder.

Dr. De Puy tells his story in crisp, straightforward prose that approaches a medium-boiled style. He has wisely used his medical expertise to lend authenticity to this novel's attractive hospital setting without becoming obtrusive.

The Long Knife is a very good detective novel that is still fresh, fast moving, constantly entertaining, neatly clued, and completely fair to the reader. It's also another example of a completely unknown work that merits revival and wider recognition today.

—Charles Shibuk

Error of Judgment by George Harmon Coxe. Alfred A. Knopf, 1961. Also published as One Murder Too Many. Pyramid paperback.

This is George Harmon Coxe's 45th published novel. It stars Jack "Flashgun" Casey, his oldest series character. Kent Murdock has had the most novel appearances, but Casey had many pulp magazine appearances prior to moving into books.

Error tends to make us think the pulps never expired. Casey is still the fast moving, fast punching, fast talking photographer that he was 35 years before. The plot is basically good, but Casey solves the crime more by coincidence than by skill or intelligence. It just happens that a picture he takes is tied to a murdered man, who just happens to be a friend of Casey's. He just happens into a nighclub and runs across an important figure in the crime. He runs down an important suspect by just happening to pull up in front of an apartment house at the right time. If he had been delayed by traffic, slow waiters, or other such facts of life, the crime would still be unsolved.

Coxe has written many excellent novles, and Casey deinitely belongs in the fictional detective's Hall of Fame. However, this novel belongs to another era. It indicates that Coxe never developed as a writer, which is false. If you'd like to return to your younger days for a few hours, I wholeheartedly recommend it. It should go especially well under a blanket by flashlight. Otherwise, forget it.

—John Vining

Dead Fall by Dale Wilmer. Mystery House, 1954.

Newly appointed plant security officer Thomas Cord finds that his job at the Briscoe Aircraft Company is no sinecure. He's caught in a power struggle between his own lovely (but very unpleasant) boss and her rival in another department, who are strongly vying for a possible vice presidency.

Initially unaware of the situation, Cord makes a few tactical blunders, but atones for his mistakes by stumbling upon suspicious circumstances that he is able to prove are due to a case of industrial espionage that could easily ruin the financial structure of his company.

Cord investigates clues as he seeks a set of missing blueprints, and does his best to avoid further and more disastrous thefts. He also finds romance as he starts to thaw the ice-box-like heart of his boss, while convincing her of the purity of his intentions, and he turns up at least one murder victim.

This short novel is one of the best, tightest, and most neatly crafted mysteries ever written by the Bob Wade-Bill Miller team. It races from start to finish at a breakneck clip without ever wasting a single word. As an added attraction it has once facet of its denouement so artfully concealed that not only did it completely fool me (a not very difficult feat), but I venture to suggest that it will present you with a great deal of difficult too.

—Charles Shibuk

Behind the Crimson Blind by Carter Dickson. William Morrow, 1952.

The welcome reprinting by Belmont Tower Books of several of the Sir Henry Merrivale mysteries had the not unexpected effect of causing me to seek out those other volumes in the series not yet reprinted. A visit, one of many, to that great local literary emporium, the

Salvation Army, enriched my Carter Dickson collection with this admirable volume, and at a pre-inflation cost of 20¢.

What I got for my money was vintage John Dickson Carr/Carter Dickson, pleasurable reading with the expected twists. There was an exotic setting, Tangier with its sounds, smells, international flavor, and the Kasbah. There was not one but several of the locked room puzzles that are Dickson's stock-in-trade; this time they revolved around an utterly mysterious character known only as Iron Chest. Actually he's a burglar (not, for once, a murderer) with nearly a dozen bank and jewellery store robberies to his credit. Always he is seen with a large iron chest carried awkwardly under one arm; no one seems to notice anything else except that he quickly disappears without a trace. And finally there is Sir Henry Merrivale, an enormous, bald-headed imitation of G. K. Chesterton, who gathers in clues from the moment he arrives at the Tangier airport to receive a surprising red-carpet reception. Always he professes to be withholding nothing, something that is substantially true, but the reader is no wiser for it. All this is in the classic tradition of the genre, but few can add slapstick humor and get away with it as well as Carter Dickson. Always theatrical, Dickson has Merrivale costumed as a Moslem holy man who travels about the Kasbah in a sedan chair. In this improbable attire he gains information in an overstocked clothing store complete with water-filled fire buckets and gigantic stacks of hats piled to the ceiling. As in all good slapstick, one knows exactly what will happen, and it does.

Probably Behind the Crimson Blind will not be reprinted for the perfectly sound reason that it is too much of the predictable Dickson blend. Significantly he has one character say deprecatingly of George Bernard Shaw, "...his alleged wit consisted of blurting out, like a child, things that everybody knows and everybody decently agrees to conceal." For those who have read a handful of the Carr/Dickson books, the devices that keep the story flowing are the usual, without any attempt at concealment at all. But there is nothing indecent in knowing that one will have a good bellylaugh and be tricked a dozen times. The only indecent thing is that, as with all magic, the explanations are never as interesting as the puzzles were astounding.

——James Kingman

42 Days to Murder by Roger Torrey. Hillman-Curl, 1938.

Roger Torrey is an author who is always spoken about with great respect by aficionados of the pulp magazines, but, with the exception of one short story in The Hardboiled Omnibus, nothing by Torrey appears to have been reprinted in many years.

An examination of Torrey's only novel, 42 Day, reveals a work of considerable freshness and merit that would be well worth reviving today.

It is narrated in crisp, direct prose by its protagonist, San Francisco private detective Shean Connell, who is approached by a friend of a friend to go to Reno and help him achieve a reconciliation with his wife, who is divorcing him and refuses in the strongest possible manner (with considerable help from her lawyer) to have anything to do with him.

Connell finds that his client has incurred the enmity of the Reno police, faces a hugh divorce settlement (with alimony to match), and has a slight case of statutory rape thrown in against him for good measure.

Connell also finds that he is involved in much more than just a squalid divorce case. There are several gangsters who wish to remove him from the city of Reno—on a permanent basis. There are also a few major crimes lurking in the background—including murder—that will have to be exposed and eradicated.

Fortunately the resourceful Connell has two fairly honest cops and a willing if inexperienced partner to help him in his travels down the mean streets of Reno.

42 Days for Murder (or for divorce residence, as the case may be) has a crystal-clear plot line that moves along at a fast pace. Its characterizations may not be as three-dimensional or unstereotyped as some might wish, but they are vivid and well differentiated.

This novel has good dialogue, a minimum of descriptions to get in the way, lots of action and entertainment, and a fine buildup that ends in a slam-bang finale that is not unworthy of an early Dashiell Hammett novel.

——Charles Shibuk

Case of the Gilded Fly by Edmund Crispin. London House, 1970 (orig. 1944).

For this novel, a wartime-blackout background is recorded, but lightly. Its undergrad author wrote it in eleven days: a fact recorded in the preface to the reprint of Philip Larkin's concomitantly written Jill. To employ his own undergraduate experience + the professional showbiz interest that led him to a later career in composing film music, "Crispin" (Bruce Montgomery) had his wartime Oxford the tryout town for a new "serious" play. The fictional playwright, an important character in the plot, I would privately weigh on the critical scale somewhere near Sherwood, Rattigan or Emlyn Williams.

For Fen fans, the background revelations of this virginal product are probably more important than any reviewer's attempt on my part to 2-star, 3-star or 4-star Gilded Fly. Fen is "here" a middle-aged academic with a plain childless (?) wife, Dolly, who "understands" him. The "Crispin" pseudonym was invented, as I can verify from a later source, to preserve "Montgomery" for the title pages of yet unwritten novels meant to make Dostoevski and Flaubert envious. In Fly, as is usual with mysteries, the character of the bitch-actress victim, and the physical exterior and mannerisms of the academic Great Detective give the impression of being copied from some recent experience. The reader may choose to associate Fly with Marsh-Boucher novels of the thirties, but in spirit and time, Fly is probably closest to Michael Innes' Hamlet, Revenge!—which also takes an acting company on location, into the Southrons geography of

the traditional prewar British mystery.

My own academic background probably makes the "Fen" of the early part of Fly more personally unlikeable a character than the superficial Man-Who-Came-to-Dinner arrogance that the undergrad author obviously intended. Eventually, Fen smooths out into a traditional Vance-Fell bastard, due to the demands of the plot; but the "Fen" of the earlier chapters reminds the academic reader like myself of the contemporary cult of Sir Walter Raleigh (the scholar, not the explorer). Crispin's "Fen", for a few chapters, seems almost to have been invented for one of the deadly academic exposés that F. R. Leavis' wife, Queenie, used to compose and publish in her husband's Scrutiny magazine during the 1930's, about such distinguished Cambridge elders as Raleigh and George Gordon. This fictional Fen seems to incarnate the vociferate some conservative-young-grad prejudices against "modern art" and "modern literature" held by a young Montgomery who enjoyed detective stories, but didn't yet understand their intellectual connection with contemporary novels like Good Soldier or modernist critiques like 7 Types of Ambiguity.

Orthodox, traditional mystery novels of the type on which Fly was modeled were terribly coddled by the pre-war-II intellectuals who enjoyed them: Marjorie Nicolson, Yeats, John Strachey—generally at the expense of the more disciplined Edwardian short story mystery (Doyle, Freeman, GKC) or of the innovative contemporary crime thriller (Simenon, Hammett, Ambler). Fly seems to me to blow its best opportunities both as a straight novel about stage-people in a college town, and as a mystery novel about a stage production. It is, don't misunderstand me, a "good read." What seems at the time like (exuberant) verbal padding—the Wodehousian sendup of the old don attempting to re-tell his M. R. Jamesian ghost story as a social ritual; or Fly's emphasis on the aesthetic importance of the tryout play—both these points become foundation-stones in the solution and resolution of the mystery plot.

But "Crispin" takes no more advantage than I can recall Ngaio Marsh ever doing, of the Pirandellian possibilities of a riddle-mystery built round the stage-performance illusion. Fly's theme—but here I get into the taboo territy of the mystery reviewer—concerns a (simple-minded) ethical problem, nothing as metaphysical in theme as GKC, Borges or Pirandello deal with.

By now, I've probably implied my critical prejudice enough: that Beware of the Trains and Appleby Talks Again are better value than any of the Crispin-Innes novels, because their stylistic breeziness and learned background (not so faked in Innes) are both forced to carry their narrative weight in short-story collections, due to the compression and momentum of the shorter form. However, nothing I qualify above should be taken to imply any "amateurism" in this 11-day novel. And as a final note for Fen fans, besides the two original London-U.S. editions (Obsequies at Oxford over here) and the 1970 text under reivew ('69, London, Gollancz), there's at least one paperback: a British Penguin with a very useful account of the (1954) author on the back flap.

——J. M. Purcell

The Fidelio Score by Gerald Sinstadt. Long, 1965; Lancer, 1967.

Lachman praising a spy novel is like Scrooge extolling the virtues of Christmas. Although I enjoy the short stories of Hoch and Michael Gilbert, I am no fan of the secret agent story in its longer form. The attractions of Len Deighton, Trevor Hall et all so far have escaped me. I was not even warm to The Spy Who Came In from the Cold. I have a special aversion to the many spy books with pieces of paper (e.g. "document" or "dossier") in the title.

Yet, I can heartily recommend The Fidelio Score, a book which may otherwise be overlooked. Published in England in 1965, its only U.S. publication was as a Lancer paperback where it may have been lost among that company's many Gothics. I picked it up at a used book store when its title, confirmed by a quick browse, indicated this to be a book I should read before beginning my forthcoming article, "Opera and the Mystery Story."

Though it has many of the familiar trappings of the average spy story, The Fidelio Score is markedly different. Though he is telling a complicated story in which good and evil are not always readily apparent, Sinstadt is never obscure. He moves his story forward, eschewing the action-slowing, usually unnecessary device of flashback. Sinstadt's hero is as mixed-up and unhappy as most spies in fiction. Geoffrey Landon is a frustrated author, functioning marginally as a music critic. For money (and other reasons) he is also a part-time runner for an under-staffed, unprofessional, bungling British intelligence agency. Yet Landon rises above his situation and environment because his creator has made him a credible person about whom he grow to care.

In The Fidelio Score Landon is sent on a mission to Germany; his "cover" is a series of taped interviews with operatic personalities to be broadcast later in England. Sinstadt is very knowledgeable about the European opera scene. He writes with considerable sophistication and descriptive ability, his pen bringing to life such diverse scenes as an opera house in Cologne, the Austrian Alps, and a cricket match in London.

Too many books suffer from anemic, disappointing endings. Not so Score, which retains enormous surprise and bite at its conclusion. It is from beginning to end a book worth reading and rescuing from what Ellery Queen used to call "biblivion."

——Marvin Lachman

Too Many Magicians by Randall Garrett. Doubleday, 1965; Curtis, 1966.

So far as most bookshops are concerned, science-fiction and fantasy is one thing and mystery is another, and they belong in different sections. And so occasionally some items of interest escape out notice as a result. Too Many Magicians is definitely one of these.

Ostensibly it is a fantasy novel by a practiced writer of that genre. And indeed it is: a story about an alternate (and considerably more charming) twentieth century Britain in which the Plantagenets still rule and the laws of magic, discovered by an English monk in the fourteenth century, have supplanted physics as the dominant science, with all the attendant implications. Taken as a fantasy novel, it is quite good and very enjoyable, certainly a cut above most of the attempts at decent fantasy being produced these days.

But Magicians is also several other noteworthy things as well. In addition to being (1) a first-rate fantasy novel, it is also (2) an entertaining espionage/foreign intrigue thriller, (3) a locked-room murder mystery of which John Dickson Carr could be proud, and (4) a fine and subtle parody of (a) primarily Nero Wolfe and (b) secondarily Sherlock Holmes. That's not bad at all for 238 pages. It is, in fact, something of an unacknowledged tour-de-force, a little jewel of a book which deserves a much wider readership than it has had so far.

Of course it would be simple for a less inspired writer to cheat the reader by using magic to commit and explain away a locked-room murder, but Garrett has been more principled and much cleverer than that. He uses magic in the story to prove incontestably that magic was not the means of an otherwise seemingly inexplicable murder of a master sorcerer—the basic point of departure for a well-paced investigation that reveals layer upon intricate layer of cause and effect as it proceeds and the plot thickens. Lord Darcy and his forensic sorcerer Sean O'Lochlainn make a recognizable pair, a Sherlock with a well-rounded personality and an uncustomarily astute Watson. And the delineation of their colleagues, the corpulent homebody Marquis of London and his wisecracking legman Lord Bontriomphe, owes almost as much to "The Greek Interpreter" as to the late Rex Stout. Crossing their paths are various white and black magicians, several Imperial Naval Intelligence officers, an enemy agent or two, some heroines of high and low degree, a Moorish gambler of questionable motives and practices, and a quietly impressive King. When all the principals gather together in the best traditions of Nero Wolfe for the denouement, the many pieces fall into place logically and satisfyingly. Garrett makes it work almost like magic.

Since this novel was published the author has written a few other short stories about Lord Darcy which have appeared in Analog magazine from time to time. All of them are worth reading, but none of them come even close to providing the pleasure and satisfaction which Too Many Magicians imparts. It has been out of print for several years now and isn't easy to find today, but it is certainly worth a search.

——Jon L. Lellenberg

The Murder Rehearsal by B. G. Quin. Hutchinson, 1931; Greenberg, 1932.

Ellery Queen, in the fourth and last issue of his now legend-ry and very scarce Mystery League magazine, printed The Mystery of the Black Gate by B. G. Quin, billing it "A thrilling 74,865-word novel of deduction."

On the strength of that recommendation, I started reading Rehearsal with a great deal of anticipation—but, alas, the passage of time has not been kind to it.

Rehearsal follows the "classic" pattern of the genre: A weekend gathering ending with the murder of the host; a police investigation consisting of cross-examining the various suspects; red herrings are scattered in generous portions; the amateur detective who can do no wrong appears on the scene and, with sharp logic and deduction, unravels the mystery. This formula has served many successful puzzle novels, but unfortunately in this novel any astute reader will be a few steps ahead of the Famous Detective, and thus there are no unexpected twists or surprises.

Also, the author has sinned against some accepted rules of the game: he utilizes a secret passage as a key element in the plot; one of the main suspects is the standard relative who recently arrived from Australia; there is a space-consuming love affair between the Watson of the yarn and another suspect; the method of the murder is much too complicated, relying upon an extremely precise time-table; and the hero is caught by the culprit and, presumably awaiting a bitter end, draws a lengthy confession from him.

Altogether, a disappointment.

——Amnon Kabatchnik

REVIEWS OF CURRENT MATERIAL

By Hook or By Crook by Emma Lathen. Simon & Schuster, $6.95.

After my six month, school-work imposed, interregnum in mystery book reading, I had an intense craving for the mental sustenance that only a good detective novel can provide. The sixteenth John Putnam Thatcher novel, By Hook or By Crook, just then released, was to prove an excellent first course in my projected orgy of detective delights.

Emma Lathen is one of the foremost authors of the school of detection writing in which the characters are more important than the puzzle. Especially in the most recent of her books, I have approached the denouement with a dread of the effect that the revelation would have on the characters which, in a mere 200 pages, Lathen had made very real to me. When dealing with these human characters, I find it hard to wish a murder indictment on even the more unpleasant of the cast. Lathen does not allow her reader the detachment of the classic detective novel world.

This is perhaps the only series of detective novels in which the books are differentiated more by their settings than by the crimes. Most recently her mysteries have been set in the sports and confectioner's worlds, and now in Crook we have murder at Paul Parajian, Inc., a persian rug wholesaler-retailer. With the usual degree of background information, Lathen plunges us into the firm's affairs, which are complicated by a takeover plot in the family-

owned business—a complication which becomes central to the plot with a murder, and remains so until the final revelations of Thatcher in a beautifully orchestrated scene at a storm-isolated house on Long Island.

By Hook or By Crook is the usual witty, fascinating, and readable product of Emma Lathen (or if you prefer Mary Kay Latis and Martha Henissart) and then a bit more, since this has some neater detection than usual—though, as always, the genius of Thatcher's cerebral deduction is underplayed. As ever, I find myself anxiously awaiting John Putnam Thatcher's next triumph.

——Douglas M. Armato

Kill Cure by Julian Rathbone. St. Martin's Press, 192pp. $7.95.

CHAP rqs girl cook etc overland Bangladesh convoy
med supples Box 4648

Claire Mundham, mini-militant (or perhaps only apathetic activist) is attracted by the ad in the New Statesman and applies. She is accepted and learns that CHAP is an acronym for Christian Help for Asiatic People, and that the mission is to deliver a new drug, Panmycin, to Bangladesh to help fight cholera. The rest of the team includes American Jack Dealer, by turns longshoreman, rock singer, and revolutionary; Englishman Robin Bury, formerly a lecturer in anthropology; black American Dr. Booker Jones, biochemist; and Booker's white American girlfriend, Donna Liss. Supposedly, because of stringent custom checks at the Bulgarian border, the plan is to smuggle the shipment from Bulgaria into Greece, from thence to Turkey and then on to Bangladesh. All this to be done in three Volkswagen vans, two of which had been converted into motor caravans.

For a while all goes well and Claire feels she is on a worthwhile mission. Then the problems and questions begin to arise. A cryptic conversation she overhears indicates there is more to the expedition than appears on the surface, and there is a side trip to administer some of the Panmycin to a Kurdish Caravan, whose wells reportedly had been poisoned by the Turks and the Arabs. The entire CHAP group is arrested and grilled by Col. Nur Arslan, a Turkish officer. They are then forced to return to the Kurd camp because the drug seems to be worsening rather than helping the ailing tribesmen. Jones takes cultures from the victims and begins an all-night analysis. The next morning he is found stabbed to death. To complicate matters, Claire's father arrives to reclaim his daughter, and Alp Vural, a Turkish Deputy Director, arrives on the scene and reopens a long-running procedural battle with Nur. A Che Guevara-type revolutionary, known only as Genghiz, seen briefly early in the trip, reappears and kidnaps Claire and Donna. The ransom for the girls is the shipment of Panmycin, and this leads to the swift-moving and violent denouement. The death toll runs pretty high...

Rathbone writes easily, showing great familiarity with the locale and with the plot-counter-plot battle between the various political activists and the established government. On reflection, the basic plot is more than a little far-fetched, but the deft characterization and the high-speed action handily obscure the absurdity. ——Robert W. Hahn

Murder's Money (Dakota #4) by Gilbert Ralston. Pinnacle, 1975, $1.25

This would probably be a much more entertaining book if one had read the first three in the series, as I had not. There are numerous minor characters whom the author obviously expects the reader to know, along with their histories and their relationships to Dakota, the Shoshone private-eye. The book can be confusing in spots for the reader who has missed the previous books. Still, there are some good things to be said. The setting, Nevada's Carson Valley, is certainly unusual, as is Dakota himself, and there is a good set-piece on mountain survival after a plane crash. The mystery is overly-complicated, and its unravelling too brief and highly unsatisfactory, but the book rates as slightly better than average paperback fare.

---Bill Crider

A Case of Spirits by Peter Lovesey. 160 pp. New York: Dodd, Mead & Co. $5.95.

Detective-Inspector Jowett of the Criminal Investigation Department, Great Scotland Yard, summons his assistants Sergeant Cribb and Constable Thackeray, to investigate two apparently minor crimes: the theft of a not-too-valuable Etty painting, and the theft of a much less than priceless Royal Worcester vase. It seems that Jowett is a personal friend of the owner of the former object, and a great deal of discretion is called for.

Preliminary investigation indicates that both victims are zealous devotees of spiritualism and have participated in several seances—including one that coincided with the disappearance of the vase during the owner's absence.

More spiritualistic matters follow, and an elaborate seance is planned wherein a great deal will be proven under scientifically controlled conditions.

Not unexpectedly the medium establishes contact with the beyond, but it is a final one because he is killed via a fool-proof "electric" chair that was posited as a controlled device that could not generate enough electric current to either injure or kill.

Lovesey goes on to tell a well-plotted tale but, alas, also an undistinguished one. The characters are well differentiated, and the electrical and spiritualistic details are of interest, but the whole thing never quite catches fire.

A more serious flaw is this author's failure to make his period setting (1885) into the vivid and evocative part of the narrative strength and tension that has distinguished his earlier and better detective novels.

——Charles Shibuk

Murder on the Orient Express (1974). Directed by Sidney Lumet.

The film version of Agatha Christie's 1934 masterpiece, Murder on the Orient Express, is now a certified popular and critical success; and I am happy to report that it is also a success at being a faithful adaptation of that classic case of Hercule Poirot. Building upon the ground opened by 1973's landmark The Last of Sheila, it is by far the quintessential example of the classic detective story brought to the screen intact.

Added to the scrupulous reproduction of the Christie puzzle is a wealth of visual elegance only implied in the original, where the details, as always with Christie, were left to the imagination of the reader. Lumet has let his costume designers and set decoraters run wild creating a marvellously lavish 1930's setting for a bizarre murder case with twelve equally bizarre suspects, a case solved by an even more bizarre detective, Hercule Poirot.

And it is Albert Finney's portrayal of that odd little Belgian that is central to the success of the film. Under a facial transformation that must be seen to be believed, Finney has acquired the famous characteristics of the detective: the combined effect of Finney and the makeup artist is so overwhelming that I felt no need to see if he was acting like Poirot, for all intents and purposes he was Poirot. He certainly was not Albert Finney.

Lumet has assembled an unbelievable "all-star" cast, and the question-and-answer format of the book (and of the film) gives all the cast at least a few moments to flesh out their characters. Especially memorable are the performances of Lauren Bacall as Mrs. Hubbard; Sean Commery as Col. Arbuthnot; Anthony Perkins as Hector MacQueen; Ingrid Bergman as Greta Ohlsson (a part greatly embellished by the screenwriter); and Wendy Heller as the Princess Dragomiroff. In each case the actor and screenwriter have created memorable extensions of the Christie characters.

The film begins with a masterful reconstruction of the Daisy Armstrong kidnapping, and from there follows the general sequence of the book. The wealth of interviews avoids tediousness mainly because of the skill of the cast, who play their roles with a mix of humor and unforgettable affectations. In the midst of Poirot's epic-length denouement is a film reconstruction illustrating his words with the actual events of that night aboard the Calais coach of the Orient Express.

That a detective puzzle has made it intact to the screen is a triumph. Because Murder on the Orient Express is not only an excellent film version of a great "whodunnit," but is done with humor and finess, it's not only a great detective film but a classic piece of movie-making as well.

——Douglas M. Armato

The Terrorists (Ryker #3) by Nelson DeMille. Leisure Books, 1974, $1.25.

Unlike the Destroyer series, the Ryker books are completely offensive, because you get the uncomfortable feeling that the author is writing for people who might take what he has to say seriously. We are warned on the back cover of this book that Ryker "will use any means—legal or illegal—to rid the streets of degenerate criminal scum." What this means is that Ryker is a policeman who likes to kill, maim, and torture, as often as he gets the chance. This simple-minded approach to justice is complemented by the author's semi-literate prose; there are no big words to slow down those readers whose lips move as they try to follow the narrative. Crude stereotypes abound: all homosexuals are nellie, anyone remotely associated with woman's liberation is a lesbian, etc. At the end of the book, Ryker joins forces with the syndicate to exterminate the terrorists of the title. The syndicate and the police apparently get along just fine, the former group seeming to contain no "degenerate criminal scum." You can't believe how bad this book really is, but take my word for it. (Textual note: Belmont-Tower, a Leisure Books associate, publishes a series by Robert Novak under the banner of "Joe Blaze, Super Cop." Blaze and Ryker seem interchangeable, judging from the fact that in The Terrorists the protagonist's name is given about two-thirds of the time as Ryker and one-third of the time as Blaze. He's a loser by any name.)

——Bill Crider

The Rookery by Hugh C. Rae. St. Martin's Press, $7.95.

This work is sub-titled "A Novel of the Victorian Underworld," and as a hopelessly hooked Sherlockian, there is an irresistable urge to compare the book with John Gardner's The Return of Moriarty. Unfortunately for one with my bent, the comparison is less than flattering to the latter volume. While there are underworld "families" in Rae's novel, there is no heavy-handed attempt at 19th-20th century parallelism. The "families" in Rookery have their own distinctive characteristics, and reflect quite faithfully the flavor of the period. Charles Cobbold, the protagonist of the tale, is enjoying a moderately successful, four-year-long career of crime. He joins with Badger Gregson and a thoroughly unpleasant petty crook, Cooney, in a job that he feels will net him enough to make it to London and the big time. However, the burglary is botched, the wife of the household killed, and Gregson is wounded and captured. Worried that Gregson might "peach" to escape the noose, Cobbod and Cooney decide to kidnap his daughter as a hostage to insure Gregson's silence. Cooney, longer acquainted with Gregson than is Cobbold, is aware that the Badger has his ill-gotten gains stashed somewhere, and makes off with the daughter, Sarah Watling, while Cobbold is watching Gregson hanged. Cooney is sure Gregson has confied the whereabouts of the loot to Sarah and plans to force the knowledge from her. Needing help to conceal and control his hostage, Cooney seeks out a travelling crook and whoremaster, Mac Robert, and by promising a 50% cut of the cache is taken into the family. Meanwhile, Cobbold on the trail of Cooney is referred to a Mr. Moorwatch, who earns his keep at the Fig and Fiddle Inn by entertaining the clientele with long rambling tales, all the while accumulating a valuable storehouse of information from travellers. Moorwatch suggests that

any family travelling to London would probably pass close to Chapel Marsh at the time of St. Philbert's Fair, and would not miss the opportunity of some "rich pickin's". Cobbold takes the train and is waiting at Chapel Marsh when the Robert entourage arrives and beds down at the Boastful Boar, one of the more notorious dens in the rookery. He sees Sarah in the roadway, and she is spotted also by Bluejaw Maloney, jack-of-all-crimes, huge and shambling, with a voracious appetite for food, drink, and women. Bluejaw sets his sights on Sarah and, all else failing, launches a physical attack. Cobbold tries to defend the girl and his precipitates a brutal and bloody battle that makes the sacking of Rome look like a girl scouts' marshmallow roast. Mr. Rae apparently steeped himself thoroughly in the Victorian milieu, for the action rings true, and I couldn't find an error in his "slanguage"—even with the aid of Partridge and OED.

——R. W. Hahn

The Return of A. J. Raffles: An Edwardian Comedy by Graham Greene. Presented by the Royal Shakespeare Company, at the Aldwych Theatre, London.

Graham Green, whose name is honored among devotees of novels of crime and espionage, was inspired by the recent Royal Shakespeare Company's revival of Doyle and Gillette's Sherlock Holmes (which has just ended a highly triumphant New York City run and is to go on tour in the USA) to write this Raffles play, which is both Edwardian and comic, and generally true in spirit to the essence of the cricketing gentleman-burglar created by E. W. Hornung, the brother-in-law of Doyle.

Mr. Greene reveals that, just as Holmes did not perish at the Reichenbach Falls, so Raffles did not die nobly on the battlefield at Spion Kop, but lived to nick General Botha's presentation watch, complete with its inscription from "Oom" Paul Kruger, and to return in rather guarded triumph to England, the Albany, and his faithful friend Bunny. Bunny, who is surrounded by cricketing memorabilila, including bats, balls, and group photos (one of which includes the redoubtable and hirsute Dr. W. G. Grace), has served time in Reading Gaol during the period of Oscar Wilde's incarceration there, so Mr. Greene's play begins with Lord Alfred Douglas ("Bosie" to his intimates, including Bunny), complete with green carnation and opera cape with a matching green satin lining, trying to induce Bunny to burgle the house of Bosie's odious father, the Marquess of Queensberry, so that Bosie can send money to the indigent Oscar, exiled in Paris. At first Bunny demurs, but when Raffles returns, disguised as his old nemesis, Inspector Mackenzie of the Yard, they agree to help Lord Alfred.

In the course of this thrilling drama, which mingles espionage and scandals in the highest ranks of society with burglary, and brings Raffles and Bunny into contact not only with the Marquess but also with "Mr. Portland" (Edward VII, then still Prince of Wales, incognito) and an agent of the Prussian Secret Service who has earned a waiter's diploma from the Adlon Hotel, the better to serve his Kaiser and country, we are diverted by a really suave and delightful play, mounted with a lavishly authentic, yet wittily satiric, period splendor. It must, of course, be pointed out that Mr. Greene more than once echoes the Sherlock Holmes stories in the play, but this in no way detracts from the pleasure one derives from it—indeed, in some ways, the effect is rather akin to that produced by Anthony Shaffer's Sleuth, where part of the delight lay in a series of triumphant recognitions of echoes of other works. The entire cast was polished, and performed with a great sense of period style. Though one knows that the Royal Shakespeare Company wishes to be thought of as an ensemble group, nevertheless Denholm Elliot as Raffles, Paul Rogers as a fruity and just slightly Germanic "Mr. Portland," and Peter Blythe as the exquisitely etiolated Lord Alfred, were outstanding.

Alas, one sour note must creep in to what would otherwise have been a eulogy. In the opulent setting of an Edwardian bedroom, all gilt and frills, and embellished with a correctly nauseating, sentimental picture of a puppy (by Landseer, of course, and concealing a wall safe), Alice, the lady whom "Mr. Portland" is actively pursuing, disrobes completely (an anachronism, since the bedroom has a dressing room and a bathroom leading directly off it, so only a lady's jewels, dress, and shoes would have been removed in the bedroom) and her maid Mary makes a Lesbian advance to her. Hornung would never have countenanced that! Strictly NOT CRICKET!

——Veronica M.S. Kennedy

Sherlock Holmes's War of the Worlds by Manly W. Wellman and Wade Wellman. Warner Books, 1975. Paperbound; 208 pp., $1.25.

A good pastiche is like meeting an old friend after a long absence: one knows what to expect but is pleased with the slight changes and new revelations of character. This new Wellman pastiche is a fine story in its own right, but several of its nuances can best be appreciated if the reader knows, in addition to the Holmes stories, Conan Doyle's science fiction novel The Lost World, his novelette "The Poison Belt," and possibly his short story, "When the World Screamed." Familiarity with H. G. Well's science fiction novel The War of the Worlds and his story "The Crystal Egg" is also a useful preparation. The Wellmans posit that Sherlock Holmes was very much present during Wells' Martian invasion and go on to describe the Great Detective's adventures with the interplanetary interlopers. But Holmes does not struggle alone, for he works with Doyle's other remarkable character, Professor George Edward Challenger, scientist extraordinaire. Each man admires the intellect of the other, and together they resist the Martians and their infamous attack against earth.

The Wellmans' pastiche is made up of five short narratives, three written by Edward Malone, a reporter who later would accompany Challenger to the Lost World, and two by Dr. Watson. Admittedly this pastiche is heavily science fiction, but Holmes is no stranger to science fic-

tion as the 1960 collection The Science-Fictional Sherlock Holmes has shown. The Wellmans achieve a double, or possibly triple pastiche, for they recreate successfully the styles of the Holmes stories, the Challenger yarns, and Wells' two Martian tales in such a way that the adventures of Holmes and Challenger interlock with The War of the Worlds. There are many nice Sherlockian touches, and several minor characters from the Holmes canon appear in the narrative. Holmes deduces correctly the impending doom of the Martians from terrestrial bacteria, and there is a startling addition to Sherlockian myth exposing the true relationship between Holmes and his landlady, Mrs. Hudson. Conservative Sherlockians may raise their eyebrows at the number of times Martha Hudson carries Holmes' meals to his room, for she is young, blonde and beautiful! There are also delightful descriptions of the arrogant, bumptious Challenger and of the somewhat naive but loyal Watson. In 1974 two other notable Holmes pastiches were published, Philip Jose Farmer's The Adventure of the Peerless Peer (also a double pastiche which introduced Holmes to Lord Greystoke) and Nicholas Meyer's The Seven-Per-Cent Solution, in which Holmes encountered Sigmund Freud. In its feeling of meeting with old friends, the Wellmans' book easily rivals the best selling Meyer novel and perhaps surpasses it, depending on just how well the reader knows Sherlock Holmes, Professor Challenger and the Martians—old acquaintances first met in one's boyhood. And that is why, for some readers, Sherlock Holmes's War of the Worlds will be the most satisfying of recent Holmes pastiches, a nostalgic blend of Holmesian and science fiction elements that can hardly be beaten.

——Edward Lauterbach

The Adventure of Sherlock Holmes' Smarter Brother, by Gilbert Pearlman. Ballantine Books, 1975; paperback, 123 pp., $1.75.

This book is the novelization of a recent motion picture, which raises the pertinent question of what a novelization should be expected to be. At the least, probably, it should be a retelling in prose of a story on film that can stand and satisfy on its own terms with little or no recourse to the reader's memory of the film. Both of this book's direct Sherlockian predecessors managed to do that: 1970's The Private Life of Sherlock Holmes by the versatile team of Michael and Mollie Hardwick, both active members of The Sherlock Holmes Society of London, and 1966's A Study in Terror by no less a light than Ellery Queen. By these standards this book is a dismal failure. As a humorous satire of things Sherlockian, Pearlman brings neither talent, credentials, nor inspiration to the job. As a novelization alone, it follows the screenplay unduly closely in a limp and unenthusiastic manner which is wholly incapable of communicating Gene Wilder's broad visual humor. It all falls very flat indeed and makes for a most tedious and over-priced read.

——Jon L. Lellenberg

Behind a Mask—The Unknown Thrillers of Louisa May Alcott, edited by Madeleine Stern. Morrow, $8.95.

In a literary discovery of the first magnitude, an investigative scholar has recently uncovered that Louisa May Alcott, known for her gentle and domestic works, wrote under a pseudonym a series of gory "blood-and-thunder" tales.

Alcott's reputation as an author of the first rank rests on her immortal Little Women. Dedicated and painstaking research by Madeleine Stern has brought to light a number of sensational stories written by Alcott behind the mask of A. M. Barnard, published over a century ago in various weeklies, and collected now for the first time in book form.

It all started when in 1855 Louisa pondered over her annual earnings that included fifty dollars from teaching, fifty dollars from sewing and twenty dollars from publishing stories, and made a commitment to pen and ink. Then, a few years later, to pay the family debts, she submitted a story to a popular New York weekly devoted to sex, gossip and crime, winning a one hundred dollar prize. The story, "Paulin's Passion and Punishment," featured a woman scorned by her lover on the quest for revenge. It was a forerunner to many novelettes with mysterious pasts, passionate conflicts, dark deeds and eccentric characters.

"Paulin's Passion and Punishment" is one of the four stories included in the present volume, and perhaps the one that suffered most with the passage of time. Its style of writing is too mannered and the characters talk in a language that is too pompous. However, the last two paragraphs contain unusual insight and impact.

"Behind a Mask or A Woman's Power" features another woman thwarted by love who dedicates herself to ruin an aristocratic family. It is an engrossing tale of a femme fatale who masterfully utilizes subtle psychology to capture the hearts of an entire household.

"The Mysterious Key and What It Opened" has a male hero, and the plot-riddle revolves around a sealed letter hidden in a family tomb. "The Abbot's Ghost or Maurice Treherne's Temptation" is an atmospheric gothic thriller with a beautiful sequence in which the dramatis personae tell yarns of ghosts and haunted houses.

The stories reveal not only a fascinating facet of Louisa May Alcott's artistry but also of her personality, for they are the creation of intense feminist anger lashing at a world in which a woman was expected to polish her master's boots. And, more than a hundred years after their initial publication, they are still immediate, readable and entertaining.

——Amnon Kabatchnik

The View from Daniel Pike by Bill Knox. St. Martin's Press, 1975.

Dan Pike is the un-hero in a British TV series scripted by Edward Boyd. This volume contains five of the scripts converted to narrative form (and very competently) by Bill Knox, a Scottish crime novelist.

The door to Pike's office labels him: Daniel Pike, **Investigations and Debt Collections**; and the front flap of the dust jacket calls him "a Scottish **Lew Archer.**" Neither is exactly correct. Pike does very little debt collecting, and I didn't particularly find him reminiscent of Archer. After the fashion of today's tecs Pike is ageing, balding, a bit paunchy, and is described by a woman reporter as looking "like a well-dressed cement mixer."

Pike wearily, and usually reluctantly, investigates a fifteen-year-old murder at the behest of a wealthy old matron who served on the jury for the case and now wonders if her verdict of guilty was justified; acts as a liaison man for a gang of bank robbers—his ex-wife being the moll of the gang leader; checks on brutality and possible murder on a potato farm; delves into the mystery of a young dope addict found dead in the front seat of an old hearse; and stumbles across murder while searching for a wealthy man's missing daughter.

The stories are narrated by Pike after the fashion of the hardboiled dick of the 30's, but the dialogue is far from awkward or dated. Samples:

> *"Phelim is the best gaffer ever wore boots." That made sense. If he'd been barefoot they'd have put him behind bars and fed him bananas... He had trousers so tight he probably did himself an injury everytime he sprayed them on... His clothes could have come from a soft-hearted scarecrow...*

You will also pick up more or less useful information such as that a "raver" is a young homosexual (as opposed to an old homo, I suppose) and that "tatie hawkers" are potato harvesters. The volume reads easily and swiftly and you may try to finish it at a sitting.

——R. W. Hahn

Good Girls Don't Get Murdered by Percy Spurlark Parker. Scribners, 1975. 151 pp. $6.95.

Good Girls is the author's first novel and the first in a series about Big Bull Benson, owner of the Benson Hotel and the restaurant lounge on the first floor called The Bullpen, both of which he won in a poker game (a la Travis McGee and his Busted Flush).

During a slow night at The Bullpen, Bull noticed a broad at the end of the bar sucking up drinks like they were going to become illegal. She looks like she's got trouble (and she's good-looking) and Bull, being Bull, can't help but going over to sound her out and see if maybe he can help. Reluctant at first, she finally agrees to allow him to walk her home. Before they can get very far the shooting starts. The girl—Alicia—takes three slugs and Bull is creased across the forehead.

At first hesitant, Bull finally decides to try to find out why she was killed. The action is fast, the writing crisp and smooth. We meet, among others, Forest Westerfield—"Wes"—a friend and reporter on a paper called Challenger, Vern Wonler, with whom Bull grew up and who is now a Detective Sergeant, and Vern's boss, Lt. Hamilton, a white man who dislikes blacks in general and Bull Benson in particular. Bull also bumps heads with The African Lords and The Black Renegades as well as the police.

My only complaint about this book is that it is too short. I wanted it to go on. The only way to sum up the book would be in the author's own words, if Percy will forgive me for quoting him: "...this book is full of Bull (Benson, that is)."

For writing and plotting, give this one three stars.——Douglas M. Armato

Willard and his Bowling Trophies: A Perverse Mystery by Richard Brautigan. Simon & Schuster, 166 pp., $5.95.

Richard Brautigan puts so much precision, wit, and control into the rhetoric of Willard tnat he leaves little creative energy for anything else. Willard is a work of pure style. But it also makes us hunger for more. Much of the mystery and perversity of Brautigan's new perverse mystery inheres in the story-telling.

The book has three promising story-lines. A case of venereal warts, "an evil little island of pink mucous roses," leads a San Francisco couple to dabble in sadism. But their "fourth-rate theater of sadism and despair" fails because Bob, distracted by his presumably incurable warts, ties and gags Constance, his novelist wife, incorrectly.

Elsewhere, the Logan brothers, bowling fanatics, drive all over North America in search of their stolen trophies; the knowledge that the trophies are somewhere and that one somewhere is as good as any other sends them from Colorado to Connecticut and then up to Alaska. Like everybody else in the novel, the three brothers, ruled by strong motives, degenerate, their three-year search turning them from wholesome athletes into vicious criminals. Rather than taking time from their obsession to earn money, they become robbers—mostly of filling stations.

Willard isn't one of their victims. He is a three-foot-high papier-mache bird kept in the same room as the trophies. The room? It's part of a flat occupied by John and Patricia, downstairs neighbors of Constance and Bob. John claims to have found the trophies in an abandoned car in Marin County across the Bay, but may not know how they got there.

And neither do we. A mystery story without clues, leads, or evidence, Willard never reveals either the trophy-thief or the steps that take the Logans to San Francisco. Brautigan's stark, pared-down prose imparts shudders. Though describing obsessive behavior, it also maintains an idiom more comic than dark: "The six little bullets rests in their six little homes. They were hollow points. They would tear a nice hole in you and provide you with enough death to last forever."

This lankness describes both characters and events that fail to connect or communicate. Brautigan both narrates and experiences this failure, refusing to develop character, to resolve issues, or to combine his data in a plot. Two killings at the end as a result of mistaken identity spark no regret, insight, or speculation. Instead, Brautigan plays the killings down, in his usual fashion, treating them as mere examples of life's bleak discontinuity.

A term ascribed to another San Francisco writer, Dashiell Hammett, about 10 years ago by fellow novelist Ross Macdonald, also explains the artistry of Richard Brautigan: deadpan tragedy. Brautigan is a modern tragedian who resists imparting a tragic vision. Though having little to say, he says it very well.

His refusal to speak out also makes him a leading practitioner of the art of perversity.

——Peter Wolfe

Tuna is Not for Eating (Pepperoni Hero #3) by Bill Kelly. Zebra Books, 203 pp. $1.25.

The cover of this book bears a quotation from the Chicago Tribune: "The next best thing to Travis McGee." This is high praise, and I just wish that I agreed. I don't agree, though, at least not in this case. There are a few good fishing scenes in the book, plus some McGee-like philosophy, with some strong violence and graphic sex, but there is little or no plot, and there are too many loose ends. The setting is good (Mexico and the Gulf of California), but several scenes, such as an encounter with a great white shark, are completely irrelevant. There is a psychopath right out of the McGee books, but he appears only briefly, exudes very little real menace, and dies early. Pepper Hero's wisecracks are wearing a little thin, and anyone who thinks a black Cadillac is the least conspicuous automobile in Texas (except maybe at a morticians' convention) is simply mistaken. I drive a ten-year-old Rambler station wagon, myself. And I know we Texans talk funny, but not as funny as Kelly writes us.

I thought that Pepperoni Hero #1 was a better-than-average paperback, and complaints aside, #3 is also better-than-average (which tells us something about the state of original paperbacks these days). At least it moves fast and is smoothly done; and Hero does have some good advice on inexpensive wine.

——Bill Crider

The Mysterious World of Agatha Christie by Jeffrey Feinman. Award Books, $1.75.

I found this slim paperback in a local bookstore, hidden modestly behind two new Dick Tracy cartoon books. It is a treasure.

The author obviously hero-worships his subject, and his theories of the detective novel are somewhat old fashioned, more befitting the "Golden Age" of the thirties than the products of the genre in the seventies. Still, he manages to present with a great deal of clarity and insight biographical details on Agatha Christie's childhood and upbringing, her embarkment on a writing career, her manner of work, daily routine, social stature, and life with two successive husbands.

Then there is an analysis of her books, with emphasis on her first novel, The Mysterious Affair at Styles (1920), and her tour-de-force, The Murder of Roger Ackroyd (1926). While the critical aspects are not deep or thorough, still there is a convincing case of the reasons behind the phenomenal success of the "Queen of Crime" ("sales probably exceed 400 million copies").

There is also a detailed description of Christie's achievements on the stage. Ten Little Indians, adapted from her masterpiece, And Then There Were None, opened in 1943,is still revived frequently, and boasts three movie versions. The Mousetrap, playing successfully in London since 1952, is the longest running play in world theatre history. Witness for the Prosecution, featuring a triple-twist surprise ending, is the only mystery play to be awarded the New York Critics Drama Circle Award. Among the movies based on her books are the comedy-thrillers starring Margaret Rutherford and the recent Murder on the Orient Express.

Then there's a chapter dedicated to Christie's detectives: Hercule Poirot, the neat miniature-size Belgian with the egg-shaped head and fabulous "little grey cells"; Jane Marple, the tall, elderly spinster with a keen observation of human nature; Tommy and Tuppence Beresford, with noses for adventure; Superintendent Battle, who proves that not all literary policemen are bumbling foils for the amateur detectives; Mr. Parker Pyne, who always makes good his assurances of making clients happy; and Mr. Harley Quin, who possesses a supernatural aura.

Another topic dealt with by the author is the artistic merit of the detective story at large and Agatha Christie's in particular, with samples of opinions by experts and critics pro and con.. A capsule resume of her novels is concise and useful, but a bibliographical listing of "the complete works of Agatha Christie" is less so, omitting some titles and all publishers' names.

An illustrated "Mystery Quiz" serves as a fun epilogue to an invaluable little book that is still unheralded but will no doubt become, in good time, a collector's item.

——Amnon Kabatchnik

The Hawk by Milton J. Shapiro. Ace Books, 220 pp., $1.50.

"The Hawk" is Hawker Lane, professional football player (for the "Miami Whalers"), part-time attorney (graduate of Harvard Law), expert marksman, and former collegiate boxing champ. He quotes Milton, is irresistible to women, knows fine food and wine, speaks Italian and has travelled extensively in Italy, and rushes for over 1000 yards per season. When his team's rookie wide receiver dies in a suspicious accident, The Hawk gets involved in several murders, all of which he solves in one week, between practice sessions and bedroom sessions and various brawls. He saves the franchise and scores the winning touchdown in the big game. What more could you ask? Originality? Forget it, and you might be mildly entertained. There is, however, one problem. All through the book we are told that a character has been killed with a shotgun. Then, in the closing paragraphs, the killer confesses that he did it with his "deer gun." Deer gun? Maybe they have tiny deer in Florida.

——Bill Crider

Rainbow Colored Shroud by Joseph Hedges. Pyramid, 1974.

This is the fifth book in the John Stark "Avenger" series and, unfortunately, not the last. The premise of, and prime motivation for, the series, revenge for the killing of Stark's girl friend by an international crime syndicate, might have provided either an amusing parody or a suspenseful thriller. This novel is neither. If there is parody it is unintentional, lacking the sustained wit and satiric perspective of such a novel as Andrew Bergman's The Big Kiss-Off of 1944 (1974). As a tough guy thriller, the work lacks both the emotional restraint and the intellectual maturity of any of John D. MacDonald's Travis McGee books. Shroud emphasizes little beyond senseless violence and gratuitous sex. The characters, without exception, are one-dimensional, and the plot is as mindless as the characterization.

The writing does occasionally rise to the level of mediocrity, but for the most part the quality of the prose exists on a comic book level: "they were only two against the deadly menace of the Avenger." The dialogue is mechanical, the plot is predictable, and the conflicts are superficial.

Naturally there is endless action, but the action would appeal only to the most hardened of sadists, as various tortures are graphically described, from a nail file in the nose to grotesque sexual degradations.

This is a very depressing book. There is neither pleasure nor insight, neither moral vision nor amusement.

Not recommended for those with either weak stomachs or strong minds.

——Donald J. Pattow

Short notes on more of the current crop...

Richard Forrest's A Child's Garden of Death (Bobbs-Merrill, $7.95) is the best mystery novel I've read in many a moon, and I must track down Forrest's first, Who Killed Mr. Garland's Mistress? Much strength is here: a neat opening puzzle, enough plot twists to satisfy the most serpentine mind, very attractive major characters, fresh and beguiling interactions between them, and a persuasive psychological theme. There's even a locked room murder, though the resolution breaks no new ground. Excavators for a condominium unearth three skeletons from 30 years of rest: a man, a woman, and a child, all murdered. Who were they; who killed them; why were they never reported missing? It's a very cold trail, indeed, after three decades. Rocco Herbert, Police Chief of the small Connecticut town of Murphysville, drags his Korean war buddy, Lyon Wentworth, who writes novels for children, into the affair. Shrewd deduction, several false starts, some well-founded intuitive leaps, numerous scrapes with death, all lead to a thumping climax. Don't miss this one! It's so good I hesitate to mention a minor quibble—the sexual proclivities of one character are more extravagant and related with greater relish than the plot requires.

Richard Sapir is co-author of the Destroyer paperback hoer series, with which I confess an unrepentent lack of intimate contact. But Bressio (Random House, $6.95), while not, I suspect, without some kindred spirit to the paperbacks, is really very good indeed: Mr. Sapir can write, and Alfonse Joseph Bressio is, in a subgenre by definition without originality, perilously close to an original. His deceased father was a businessman—Mafia-style, who seems to have been highly placed in the disposal division. Bressio fell ill to an infection—something to do with morals and an affection for justice—and finds himself with a Ph.D., a private eye's license, and a choice. The latter has to do with a simple matter of who gets a little child—grows into a bloody dispute over who gets $30 million in heroin stashed in N.Y.C. Interesting characterization, wryly and humorously told, is Bressio, with a sort of incoherence that is either a strength or a weakness. Or neither. Or both. Read it.

Warwick Deeping, a Denver lawyer who lives in the mountains west of town, offers us his second mystery novel, The Mountains West of Town (Saturday Review Press, $6.95), about Nathan Tree, lawyer with an office in Denver but his alcholic heart and sodden soul in the mountains west of town. Tree has inadvertent spells of relative sobriety, and during one of these he acquires a client: a wealthy ecology activist and opponent of the ravages of oil shale development whose mistress's body is found sealed into his waterbed. This should be a bizarre enough start for anyone...but also on the credit side are some nicely fashioned characterizations and a good sense of time and place.

It seems that Robert B. Parker, who started on quite a high plane with his first novel, The Godwulf Manuscript, about Boston private eye Spenser, gets better as he goes along; thus I reckon that for intensity and drive his third, Mortal Stakes (Houghton Mifflin, $6.95), is the best of the lot. There is some notable bloodshed in it as well, and some of this sanctioned neither by the laws of Massachusetts nor Spenserian ethics—a conflict that is very well treated. As is the conflict facing Red Sox star pitcher Marty Rabb, which is the little matter Spenser is invited to look into by Red Sox managment. There is, you see, just the hint of a whisper that Rabb might be shading games he pitches...

Rather daring, it seems to me, and certainly timely as we approach a presidential election year, is The Inspector's Opinion (Saturday Review Press, $7.95) by Malcolm Reybold. The fascinating premise is this: that a retired Scotland Yard inspector, now living in Massachusetts, examine the evidence and testimony in connection with the death of Mary Jo Kopechne at Chappaquiddick, and form his own opinion about what actually happened and what Edward Kennedy's motives and actions really were. And the inspector's opinion differs in almost every respect from the Kennedy story... Quite persuasive, I find this, and the telling has a refreshing innocence in its treatment of subsidiary romantic matters.

I approached Francis M. Nevins Jr.'s Publish and Perish (Putnam, $6.95) with caution: how do you tell a friend that you don't like his novel, if that should prove the case? Happily,

however, the problem doesn't arise: I like the book very much, and I can appreciate why the Mystery Guild took it. (I less understand why Joan Kahn at Harper & Row rejected it; I think it distinctly better than some recent Harper offerings.) At any rate, Publish brings us law professor Loren Mensing, who has appeared in several of Mike Nevins' short stories in EQMM. Mensing finds himself in the middle of the Graham Dillaway family muddle: Dillaway, a successful writer, dies in a mountain cabin fire; his wife, a formerly best-selling author and current alcoholic, is accused by Graham's son (her step-son) of murder. The police are inexplicably coy and defensive by turns as Loren tries to sort out the peculiarities of Graham's death—while faced with the distraction of a reunion with a girl from his past who rekindles emotions long thought dead. All in all, Publish has a nice puzzle, fair clueing, suitable twists and turns, and a well-developed intensity of feeling; it's a very polished first novel.

My love affair with Miss Seeton began during my NYTimes days, when Picture Miss Seeton (1968) arrived on the scene; and her fifth adventure, Heron Carvic's Odds on Miss Seeton (Harper & Row, $6.95), finds me no less besotted. This is enchanting nonsense, just the sort of curative one might take after the latest Ross Macdonald. Miss Seeton has a sort of consultantship with the police, specifically with Detective Chief Superintendent Delphick—"The Oracle." Here she's in a gambling den, of whose bent manager the police want a facial reproduction. And Miss Ess goes her merry catalytic way, inducing apoplexy amongst authorities and ungodly alike, continuously and hilariously unsuccessful attempts on her life, and the blossoming of true love in unexpected gardens. The affair has something to do with the takeover of gambling by organized crime, and it's wondrous what an innocent old lady with an umbrella can unintentionally accomplish.

A pleasant and useful, without being remarkable, addition to the critical literature of detection is Best Detective Fiction by Melvyn Barnes (The Shoe String Press, P. O. Box 4327, 995 Sherman Avenue, Hamden, Conn. 06514; $7.50). Barnes is a librarian and connoisseur/collector of detective fiction in England, and his book is an annotated, chronological and category-grouped bibliography of the field, organized along the lines of Queen's Quorum. There are no surprises among his selections for most of the route, but his coverage of more modern times offers more freshness and value.

Very pleasant indeed, and a most valued addition to what we have from Vincent Starrett and Anthony Boucher, is their collected correspondence, Sincerely, Tony/Faithfully, Vincent (Robert W. Hahn, 509 S. Ahrens, Lombard, Ill. 60148). This 55-page softcover volume is a belated publication of the 1975 Bouchercon (Chicago, July). The reproduced letters touch on the correspondents' various projects, their common joys of discovery and each other's writings, as well as sundry matters criminous and personal.

The Affair of the Lost Compression (Ferret Fantasy, 27 Beechcroft Road, Upper Tooting, London SW17 7BX, England, $5) is the latest overpriced item in the current Sherlockian flood. I also gauge this a poor thing—interesting for its antiquity and previous obscurity, but low quality nonetheless. Here are four parodies: the title story by Croton Ogle from 1903; two adventures of Mrs. Herlock Shomes by "Ka" from 1894 ("The Adventure of the Tomato on the Wall" and "The Identity of Miss Angelica Vespers"); and "Sherlock Holmes on the Domestic Hearth" (1901). There is also a brief satirical biography of William Gillette.

Oswald Train (Box 1891, Philadelphia, Pa. 19105), hitherto specialist reprint publisher (and used book dealer), steps out of character and offers a heretofore unpublished work: The Queen's Treasure ($7.50) by "Clifford Ashdown" (R. Austin Freeman and John J. Pitcairn). The manuscript has lain for 70 years among the Pitcairn family papers, and is here well-edited and introduced by Norman Donaldson, who in turn will need no introduction to Freeman fanciers. Treasure is more adventure than crime, and, as Donaldson observes, it shows Pitcairn's hand much more than Freeman's, who was probably responsible only for the plot outline. It has to do with impersonation and the search for the titular treasure, left over from one of Francis Drake's forays to the new world in the sixteenth century and unfound since. Only a bit of cipher remains to show the way... I found it a pleasant period piece, nothing startling, but certainly welcome to help complete our Freeman oeuvres.

The White Lie Assignment by Peter Driscoll (Lippincott, $7.50). Espionage adventure in Red Europe; readable.

Troublemaker by Joseph Hansen (Harper & Row, $6.95). Case #3 for homosexual investigator David Brandstetter. Insurance complications and murder; good writing, bit weak at the end.

Wycliffe and the Pea-Green Boat by W. J. Burley (Walker, $6.95). Supt. Wycliffe looks for ties between a 20-year-old murder and one in 1973. Nicely structured, nicely shaded.

Tourist Trap by Ted Stratton (Putnam, $6.95). Police in New Jersey city become curious about activities at nearby resort. First hardcover novel by author; a bit awkward in writing, but with some interesting fresh ideas.

Blood Relatives (Random House, $6.95). 87th Precinct #30. Girl knife-carved to death in vacant building. Book without much plot; with no police procedure; reliance on luck; preoccupation with blood and sex. Forget it.

The Devil & Webster Daniels by Terrence Lore Smith (Doubleday, $5.95). Webster Daniels #2; he duels with the devil. Amusing and ably written; but Smith has chosen to reconfirm the perilous fantasy that a clever man can outwit and defeat Satan...

The Holland Suggestions by John Dunning (Bobbs-Merrill, $7.95). Why is Jim Ryan so unsettled emotionally; why are these pictures in his mind; why is he going to Colorado? Quite effective first novel, with nice sense of urgency. Don't read the dust-jacket.

The Wilful Lady by J. G. Jeffreys (Walker, $6.95). #3 about Bow Street Runner Jeremy Sturrock. Murdered sailor; young woman evidently recently escaped from irons; (how) do they interrelate? Drenched in period flavoring (1802), amusing, with memorable characters.

The Alvarez Journal by Rex Burns (Harper & Row, $6.95). Police procedural nicely set in Denver, with effective treatment of Chicano racial matters and the drug trade. Cop Gabriel Wagner thinks the Rare Things Import Shop is into marijuana in a big way...

In the Lamb White Days by F. H. Hall (Bobbs-Merrill, $6.95). Nicely done first novel, in which antique dealer witnesses rescue (murder?) on Lake Michigan, ends up providing temporary home for young son of accused wealthy man; it's a peculiar family the dealer is into...

The Baron at Large by Anthony Morton/John Creasey (Walker, $6.95). First published in the U.S. in 1939 as Challenge Blue Mask, here revised and edited (mostly to shorten). The Baron is trying to retire from the crime scene, but somebody steals his jewels; pleasant and forgettable.

The Chinese Fire Drill by Michael Wolfe (Harper & Row, $7.95). #3 for Michael Keefe, here acting officially for the military in trying to exchange a Viet Nam prisoner of war—the scion of an important military family—for a few tons of ammunition. More adventure than mystery; a reasonable read.

The Dark Descends by Diana Ramsay (Harper & Row, $6.95). English author, I think, but New York in setting; woman takes apartment below what turns out to be a female sadist. Horrifying tale, though victim difficult to believe in; prepare for raised hackles.

A Fix Like This by K. C. Constantine (Saturday Review Press, $6.95). Fourth case for police chief Mario Balzic, still compromising (with organized crime) to keep the lid on his town—a numbers runner has been stabbed, and Balzic fears for his precarious truce. Good work.

The Pied Piper of Helfenstein by Edward V. McCarthy, Jr. (Doubleday, $5.95). Not actively a crime novel, though with a number of neat ideas. Seems someone has left an estate to a legendary WWII hero, who rescued (with Saintly abandon) hundreds from the ovens—but did he ever really exist? Politically active lawyer John Stapledon has a look...

The Evidence You Will Hear by Hamilton Jobson (Scribners, $6.95). The author is an Englishman and former policeman, whose crime fiction seldom appears over here. This is a sound and sympathetic tale of police investigation of three brutal child murders.

Inspector West Alone by John Creasey (Scribners, $6.95). One of the most tense in this long series, as West is framed for murder most thoroughly, then turned into someone else to serve the ends of the ungodly. But bad sense of temporal dislocation: Scribners should have pointed out somewhere that this book was first published in 1950.

The Sixth Directorate by Joseph Hone (Dutton, $8.95). Advertising and critical acclaim for this one, a spy tale, but I thought it a bit diffuse. KGB suspects one of its directors of deviationism, plans a scheme to smoke him and his organization into the open in England and the U.S.

Coach North by Philip McCutchan (Walker, $6.95). Full marks for dragging me emotionally into the action, as a gang of vermin take over a loaded Scottish tour bus and threaten to kill all passengers unless three imprisoned spies are released; the PM says no dice...

Buried in the Past by Elizabeth Lemarchand (Walker, $6.95). No baffler, but very telling in character development, with careful stage-setting for murder. Gerald Stanton, lawyer, gives in to temptation in the matter of a will; a cousin who hates him finds evidence of it...

The Moroccan by C. A. Haddad (Harper & Row, $7.95). First novel, written with authority and wit about the espionage war between Israel and the Arab states, larded with commercial sex. Judah Biton stays out of jail by joining Israeli intelligence—and Arab intelligence...

Holiday with a Vengeance by Ritchie Perry (Houghton Mifflin, $5.95). #4 for Philis, of a minor appendage of British Intelligence. Brisk adventure on an island dictatorship, as Philis tries to retain his skin while retrieving the British consul, kidnapped by mountain rebels. Our hero's wiseacre antics are well to the fore.

The Fascinator by Andrew York (Doubleday, $5.95). Another for Jonas Wilde: a wildly improbable fairy tale, and I thoroughly enjoyed it. Wilde has retired to become permanently drunk—he thinks. Somebody has a better idea: use him as a disposable assassin...

Wrong Man in the Mirror by Philip Loraine (Random House, $6.95). Seems like a routine impersonation tale for most of the running, but then Loraine goes to work on his characters, injecting humanity. Man in POW camp in Vietnam looks very much like son of wealthy movie star; son dies, camp is destroyed, and man thinks he's onto a good thing. All goes well at first...

—AJH

* *

RETROSPECTIVE REVIEW

Or Be He Dead by James Byrom. Chatto, 1958.

Byrom's third crime book (among other sorts) is, as Julian Symons described it, "lively and literate and undonnishly urbane."

This thriller, rather dry and stiff at the start, concerns the problems of Millington-Forsett, accused and acquitted of a murder charge years earlier, probably guilty and possibly still alive—and possibly able to bring a libel suit against one Raymond Kennington if/when his essays on real crimes is published.

The sharpest question is less whether M/F was indeed guilty but whether he is alive to sue, and the quandry takes narrator Kennington (along with one of his publishers' secretaries) to France, where involvements get complex and tense—while he is thawing himself out from a condition of accustomed bachelorhood to a marriage with the forthright Josephine, a pleasing young person.

But it took me a long time to read the book, never systematically engaged but curious enough to press on. Byrom keeps Kennington rather systematically stupid, does well enough by Josephine, winds excitements artfully and, for me, never quite balances the grittily real and the cheerfully unreal. His "period" placing of the events is stiffly correct, clever, allusive and just a little dull.

—James Sandoe

LETTERS

From John Vining:

J. Randolph Cox's reflections on his series about George Harmon Coxe (TAD 6/2 - 7/1) were very interesting. I recently came across a movie that Mr. Cox overlooked. It is The Shadow Strikes (1937), which was adapted from a Coxe short story, though I've been unable to find out which one.

My source for this might interest other TAD readers. It is A Title Guide to the Talkies by Richard Bertrand Dimmitt, published by Scarecrow Press, 1965. It is a two-volume set covering 16,068 movies made between October 1927 and December 1963. There are no plot summaries, only the movie's title, studio, and the source of the story. The book tells if it was an original screenplay, or an adaptation, and indicates what the movie was adapted from. There is a complete author index. I recently obtained a new copy of the book from Nostalgia Book Club.

I agree with John Harwood about an article on series detectives continued by writers other than their creator. One he missed was Larry M. Harris' novel The Pickled Poodles, which starred Craig Rice's lawyer-detective John J. Malone.

Issue 9/1 disappointed me in some ways. Twenty-two pages were devoted to two books, Edwin Drood and The Secret Agent. My primary interest is in series, so I was appeased somewhat by articles on Lew Archer, Albert Campion, Dr. Thorndyke, and Fred Dueren's excellent biography of Philo Vance.

Speaking of series, I'd like to propose a new department for TAD, titled "Series Synopses". It could be run as a section similar to "Retrospective Reviews: or as fillers such as the "Movie Notes". These would be capsule histories of a particular series. Any reader could submit them. Items in TAD 9/1 which would qualify include Bill Crider's review of the Destroyer series, and David Brownell's article on K. C. Constantine. To practice what I preach, I am enclosing three Series Synopses [see elsewhere in this issue——AJH]. I would like to see others participate under two rules: 1) Keep them brief, and 2) Confine them to a single series. These would in no way detract from longer articles such as Fred Dueren's biographies, or B. A. Pike's article on Albert Campion. What do you, as editor, think of this idea? [Let's try it out and see what the reaction is.——AJH]

I would like to encourage all TAD readers to drop a line to Dell Publishing Co., Inc., 1 Dag Hammerskjold Plaza, N.Y., N.Y. 10017, and ask for a revival of their famous crime map paperbacks. Maybe enough letters could bring it about.

From Steven A. Stilwell (2200 Fillmore St. N.E., Minneapolis, Minn. 55418):

Do you or any of the readers of TAD have or know where I could find bibliographical information regarding the American first edition of The Moonstone? I think I may have a copy but have no way of checking. Also, I would be interested in corresponding with anyone concerning Nero Wolfe, Archie Goodwin and the literary agent, Rex Stout

From Nathan Bengis:

On p.40 of the November TAD, containing the last installment of my Edwin Drood study, on line 1, after "light tan wrappers", please insert 1870. The omission was my error.

From Bob Briney:

I was interested to learn (from Bob Randisi's letter) the identity of "Chip Harrison". I wonder if this refers to all four of the Harrison books, or only to the two Nero Wolfe take-offs? The first Harrison book, No Score, was definitely not a mystery; typical young-man-in-search-of-himself, mixed with liberal dollops of sex.

I was amused at Don Hutchison's taking me to task for passing on "popular misconceptions" about the Operator 5 series. Their "popularity" is open to question, but (as Frank McSherry's letter makes clear) the "misconceptions" come directly from an interview with author Frederick C. Davis, quoted in Bob Jones' book, The Shudder Pulps. Perhaps this is one more illustration of Anthony Boucher's dictum that an author is the last person to ask for accurate information about his own work.

John Vining mentions a Davis Dresser western, Gunsmoke on the Mesa. This was one of our western novels published under the Dresser byline; the others were Death Rides the Pecos (1940), The Hangman of Sleepy Valley (1940) and Lynch-Rope Law (1941). Dresser also published two romances under his own name: Let's Laugh at Love (1937) and Romance for Julie (1938). In addition to the pseudonyms used on mysteries—Asa Baker, Matthew Blood, Hal Debrett, and Brett Halliday—Dresser wrote westerns as Don Davis and Peter Field (1941-44 only), romances as Kathryn Culver, sex novels (at least that's what they sound like, judging only from the titles) as Anthony Scott, and also used the bylines Christopher Shayne (!), Jerome Shard, Peter Shelley, Elliot Storm, and Anderson Wayne. His earliest books appeared in 1934 under the Scott and Storm bylines. (All of this information comes from a checklist published in the April 1969 issue of The Roundup, the Western Writers of America magazine.)

From JoAnn Vicarel:

The B. A. Pike article on Albert Campion is a masterpiece, by far one of the best efforts to appear in TAD.

From Bob Randisi:

If for nothing else, TAD 9/1 was worth the price of admission just for J. M. Purcell's

review of Hammett. Thanks also to Mike Nevins for his "What Happens in Point Black?" and to David J. Geherin for "Archer in Hollywood."

"Paper Crimes" has already become one of my favorite TAD features. I enjoyed Fred Dueren's reviews of Richard Curtis' Strike Zone and Chip Harrison's The Topless Tulip Caper, both of which I've read with enjoyment, along with the other additions to these series. As for Nicholas Meyer as a private eye writer, I enjoyed Target Practice and I hope he won't become so enamored with his Sherlock Holmes success (and I've heard Seven Per Cent called a "bad book") that he will not bring us some more Mark Brill novels.

Hey! I found out something I didn't know. Brian Coffey, author of the Mike Tucker series, is really Dean R. Koontz, whose science fiction novels I've read and enjoyed. And I thought After the Last Race (Fawcett Crest, $1.50) was his first venture into the crime writing field. No wonder it was so well done. Pick it up.

I hope no fans of Isaac Asimov's Black Widowers has missed the stories that have appeared in Fantasy & Science Fiction. "Nothing Like Murder" appeared in F&SF 10/74 and "Earthset and Evening Star" was in the 8/75 issue.

I was saddened to hear of the passing of Edward S. Aarons. I enjoyed his Sam Durell series immensely, especially the last ten titles. There's a gap that will not easily be filled.

In TAD 8/4 Luc Van de Ven asked, How many good mysteries are going unnoticed? I've recently begun picking up novels billed as first in a series in an effort not to duplicate my mist-kes which almost caused me to miss out on Chip Harrison's Leo Haig books and the excellent Ralph Dennis Hardman series. Very briefly I'd like to mention a few of these books I've picked up and found pleasure in.

First, L. V. Roper's The Emerald Chicks Caper (Popular Library, 95¢), a novel about a New Orleans based private eye team called Worth & Roe. The gimmick here is that Jerry "Renedage" Roe is an American Indian. It works and it's #1 in a series.

Next a novel called Hawk by Milton J. Shapiro (Ace Books, $1.50). If you like Curtis' Dave Bolt series, or if you like sports, you'll enjoy this novel about Hawker Lane, football player and lawyer, as he investigates a team-mate's death in an auto accident. I don't know if this is an intended series, but we can hope.

Have you seen the Weird Heroes books from Pyramid? Check them out. Already on the stands are Volumes One and Two, and there are already plans to go on to at least Volume 6. They feature the talents of Philip Jose Farmer, Harlan Ellison, Ted White, Ron Goulart, and among others, artists Jim Steranko and Jeff Jones. Volume 1 contains something by Marvel Comics writer Archie Goodwin called "Stalker: The Darkstar File", about a Vien Nam vet doing the only thing he knows how. It's billed as the literary descendent to Hammett's Secret Agent X-9. I can't compare Adam Stalker to X-9 since I've never read X-9. That's my loss, but Stalker is my gain. I enjoyed it.

John Vining mentioned Roy Huggins having written many segments of The Rockford Files under a pseudonym, but didn't give us that byline: it's John Thomas James.

From Barbara Buhrer:

I would appreciate any information/news/magazine articles/anything which TAD readers can give me on a talk given by British author Douglas Reeman to two hundred American crime writers who were in London in 1975 for a conference. The talk was given aboard a boat going down the Thames from Westminster to the Port of London. The subject was "Crime on the London River in the 18th Century." Perhaps one of our many English readers and correspondents can help me?

From George Dove:

Does anyone know who Nelson DeMille is? I have picked up two of his Keller books, new in paperback, but can't find anything on him. Is he a newcomer or an old pro using a new penname?

From Peter Blau:

"The Torquemada Puzzle Book, published by Victor Gollancz in 1934, finished with a 100-page detective story called "Cain's Jawbone." What makes the story so special is that the pages are printed in the wrong order. Each page has been written so as to finish at the end of a sentence and readers were invited to work out the correct page sequence. Despite the offer of a cash prize, only three correct solutions were received by the publishers!" This is a quotation from p. 80 of Crossword Puzzles: Their History and Their Cult, by Roger Millington. Nashville: Thomas Nelson Inc., c.1974. British edition published as The Strange World of the Crossword. Sounds like quite a story; certainly one I had never heard of before. Perhaps some TAD reader can supply further details.

From Jeffrey Meyerson:

The latest TAD was especially fine, and I'd like to thank Barry Pike for Allingham and Brand and his interesting letter, and David Brownell for Constantine, among many others. Mario Balzic's fourth case is A Fix Like This, in which he must re-examine his relationship with Dom Muscotti after one of his runners is stabbed.

In answer to Robert Randisi (8/3) The Big Fix was Roger L. Simon's first Moses Wine book. The second is Wild Turkey (1974), where Wine, a minor celebrity since the first book, investigates the murder of Jock Hecht, a best-selling, Maileresque writer. He gets involved with numerous strange types before he solves the mystery.

One final note: another recent addition to the private detective scene, who seems to be a direct descendent of Philip Marlowe, is Robert B. Parker's Spenser. He operates out of Boston (a nice change from the usual Los Angeles) with wit and compassion, and seems to get better with each book. His appearances so far have been The Godwulf Manuscript (1973), God Save the Child (1974), and Mortal Stakes (1975). The first two are out in paperback.

From David Brownell:

Volume 9 #1 was a particularly good issue. I've been enjoying the piece on Edwin Drood, which has done for me what good criticism should do, and has sent me back to the book. I look forward to more on Allingham. The Swedish author-criminal was interesting, and I thought the Geherin piece on Ross Macdonald quite good. The fellow who wrote about Conrad's The Secret Agent, however, seemed to me not to understand the book very well.

From Robert Hatch (England):

What a great issue this is, 9/1, and I now know more about Edwin Drood than I ever really wanted to know, to quote a recent reviewer on a book about penguins...yet I must draw Nathan Bengis' attention to a book he seems to have missed, incredibly. (Perhaps it is only drawing him toward another red herring, but Droodists thrive on such a diet, I understand.) The book is The Mystery of Edwin Drood, by Charles Dickens, completed in 1914 by W.E.C. (New text drawings by Zoffany Oldfield. New text revised and edited by Mary L. C. Grant.) This must be the definitive answer to all those questions posed by well-meaning folk since 1887, when R. A. Proctor—an astronomer, who should have stuck to his telescope, rather than a pen—started the did-he-jump-or-was-he-pushed kind of "scholarship"/controversy that always seems to end in a blind alley. Or with Sherlock Holmes being called in!

And may I quote from a recently reissued scarce tome on Luke Fildes, by his son, which again seems to have escaped the notice of your contributor:

"In early June Fildes was to go on a visit to Gad's Hill to discuss the illustrations for the further numers of Edwin Drood, and Dickens was proposing taking him round the "Cloisterham" country. In particular they were to visit Maidstone Jail so that the artist could see the condemned cell. The concluding illustration in the book, the twenty-fourth, was to be John Jasper in the cell waiting to be hanged for the murder of Edwin Drood...." Mr. Fildes goes on to say that *"...for his part, my father was satisfied with the little he had been told by Charles Dickens—John Jasper strangled Edwin Drood and would finish up in a condemned cell —so what need was there for further arguments?"...* What need indeed, as they say!

Let us have more of a Dude, like Vance, than yet another slab of Drood, say I, but congratulations to Mr. Bengis on his erudition and patience, not to mention his stamina.

From Mike Nevins:

There has been some discussion in recent TADs about a Dorothy B. Hughes novel alternately titled The Scarlet Imperial and Kiss for a Killer. Several experts, Bob Briney among them, have said thwt Walter Black's Detective Book Club published the first book edition of this title, as The Scarlet Imperial, in 1946. I suspect this is an error. My copy of the title is the Jonathan Press paperback entitled Kiss for a Killer. The back cover publisher's blurb states: "Now Jonathan Press is proud to present a tense and exciting Hughes novel, 'Kiss for a Killer' (formerly 'The Scarlet Imperial'), which has never before been published in book form in the United States." However, the copyright notice on the verso of the title page reads: "Copyright, 1946, by Mystery Book Club, Inc. Reprinted by special arrangement with Dorothy B. Hughes." Having never seen a copy of this alleged Detective Book Club edition, I've concluded that the Jonathan Press back cover blurb tells the truth and that the 1946 copyright notice refers to the story's original publication in Mystery Book Magazine, which at that time was being copyrighted by Mystery Club, Inc. Of course, if anyone actually has a copy of the DBC edition, my fine web of deduction gets blown away!

In the new TAD, I was especially delighted with the first of B. A. Pike's articles on Margery Allingham and I look forward to seeing much more of him in TAD.

I agree with most of Joseph W. Smith's criticisms of the latest film version of Farewell, My Lovely (pp. 65-66), but would add one more that he didn't mention. Despite all the superficial early-Forties trappings, the script subtly updates Marlowe's attitudes to Sixties-liberal by introducing several noble black characters with no parallels in Chandler's novel, and then adds several Swinging Seventies kinky sex elements which go even further to counteract the Forties atmosphere that literally oozes from the decor and Mitchum. In their own way the makers of this film fell into the same trap Robert Altman did in filming The Long Goodbye: they didn't realize that Chandler simply can't be updated.

Now that a reasonable number of Ellery Queen TV episodes have been aired (eleven as of the end of 1975, of which I caught ten), the time seems right to say a few words about the series. As all Queenians saw from the show's debut, Jim Hutton's Ellery is not the Ellery of Dannay and Lee but rather a slightly Columboesque klutz, and the majority of his televised adventures are not classic detection but rather a highly stylized mystery-comedy blend, stressing outrageous clues and solutions. Within this subgenre the two segments scripted by Robert Pirosh—"The Lover's Leap" (9/18/75) and "Veronica's Veils" (11/13/75)—seemed to have a freshness most of the others lacked. But by far the best episode to date, and for my money the most faithful filmed Queen ever, was the single 1975 segment that was actually based on a Queen story, "The Mad Tea Party" (10/30/75), with a superb adaptation by Peter L. Fischer, good direction by James Sheldon, and, thank heaven, a non-klutzy performance by Hutton! If only the

producers have the sense to adapt more Queen stories, this series may yet turn out to be a classic.

From Bill Pronzini:

In response to Bob Randisi's query: "Mark Sadler" is another of Dennis Lynds' pseudonyms (others being "John Crowe", "Michael Collins," etc.). Also, would like to correct a mistake in your review of Foxxy's Dead Run, just for the record: the bush-pilot hero's name is Dan Connell, not Jim Connell, as the idiot blurb writer has it on the novel's jacket flap.

From Randy Cox:

I've begun to see what I can do to correct the assumption that A. A. Milne wrote only two short stories in the genre...after all these years I can't remember where I came up with that number. I've found 8 stories so far, some of which appeared under several titles. "Portrait of Lydia," which Pike mentions from A Table Near the Band, was originally published in EQMM in early 1950 as "It Was a Long Time Ago."

I'll have to stand out on a limb alone in my liking for the Ellery Queen TV series (what little I've seen of it). It's enough unlike most crime shows to attract me, and I don't think he's quite as bumbling as Columbo. The Ellery Queen in the books does a certain amount of fumbling anyway...how many times does he slap his forehead and say what an idiot he has been not to see, etc. Actually, I think the EQ in the books (many of them) is colorless and hard to get into focus. The other characters are the memorable ones—the ones who are the victims and the killers.

But saying that, I must also admit that on a third or fourth reading of some of the stories, especially the earliest and the most important in EQ's later career (like Cat of Many Tails) some of the subtle shadings in his character stand out more than in the first reading. I find enough of the essence of the Queen method of deduction in the show to make it worth watching...and thank goodness there are no California auto chases! Whenever the Ellery Queen stories are discussed in TAD, it seems that things like "the dying message" or "the challenge to the reader" are mentioned—I can't recall anyone talking about Ellery Queen the character in the same way as Sherlock Holmes or Nero Wolfe. This doesn't mean we don't all have our own mental picture of Ellery—tempered with some of our own background, no doubt, or the type of detective-hero we prefer. Maybe EQ is the perfect detective—a man for all tastes.

I'm sure I'm wrong, but somehow I don't know if I want to read Joe Gores' Hammett after Purcell got through with it. I was exhausted reading that exhaustive study. Some day I may try it, but for now I'll stick to reading Hammett himself. (I wasn't as put off by Steven Marcus' introduction to The Continental Op as some of the readers of TAD seemed to be, or as the reviewer in the New York Review of Books was when he said that Hammett wasn't worth that kind of critical attention. He also said it was a shame that some of the uncollected stories from Black Mask hadn't been reprinted instead of the ones which Marcus had chosen—which told me what depth of ignorance there must be in the offices of the NYRB!

I've read so many Nick Carter stories my critical faculties are numb, I'm certain, but I felt that of the two newer stories in the Nick Carter 100 book, the better was Run, Spy, Run (by Michael Avallone). Of course, for my money, the old Nick Carter is head and shoulders above the new one anyway. The short stories are perhaps the least-known, but represent some of the better-written episodes in the whole series. At least, they hold up better than some of the longer ones after all these years. EQMM did a service by reprinting two of them many years ago and one found its way into the Modern Library edition of 101 Years' Entertainment. Some are implausible or improbable or far-fetched, but a touch of the fantastic never hurts. I would like to see a selection of the better ones published someday (with an introduction by yours truly, of course), but I suspect I'll have to be satisfied with the private pleasure of reading my own scrap-book of Xerox copies of the stories.

From Frank D. McSherry, Jr.:

The contents of 9/1 TAD are of such a high average level of quality that choosing the top three is hard, and the ones I have chosen are neck-and neck: Newton Baird's impressive analysis of Conrad's black vision of men of evil, manipulating others, in a city that is "a devourer of the light"; Nevins' study, in his usual fine style, of a gripping and occasionally enigmatic film, Point Blank, remarkable for his understanding of the art of film as well as of the novel; and Pike's study of detective Albert Campion, excellent entertainment that neatly blends Campion's biography with his books without a seam showing.

Easily the best of many excellent letters was William Nolan's information-packed one on Hammett and forthcoming works about him and his fiction—indicating that (I hope) Thompson's series on Hammett's works will see its well-deserved hardcover publication also.

Mr. Gores failed to list another crossover work—his own effective novelette, "Beyond the Shadow," in EQMM, January 1972, wherein his own characters of Dan Kearney Associates meet a major character of another detective agency on one fog-shrouded night in San Francisco, when time as well as place seem blurred and uncertain in the shifting fog... One of the best of his File series and a sort of forerunner for his superb novel, Hammett. Though these are always matters of opinion, Mr. Purcell's review seemed to me to underrate Hammett—because, I suspect, Mr. Purcell was disturbed by something about the novel but by the time of writing the review had not put his finger on exactly what it was; and consequently he objected to many minor points rather than a major one. (Though his point about Hammett's intellectuality, his

deep interest in almost every subject imaginable, not being brought out enough, due to the novel's detective-action plot, is a good one.)

Another crossover combines murder-for-hire expert Augustus Mandrell in a novelette also set in San Francisco and also involving a Hammett character: "The Maltese Falcon Commission", by Frank McAuliffe, in Men and Malice, ed. by Dean Dickensheet, Doubleday Crime Club, 1973. Enjoyable and interesting account, with plot evens especially neatly fitted into those of The Maltese Falcon, though a little too complex near the end.

Readers who have been wondering why one author would let another handle his character in a series will find one answer in Leslie Charteris' Foreword to The Saint on TV, Doubleday, 1968 ("Adaptations by Fleming Lee"): "I fear that I must have added one more argument to the armory of those who maintain that every man has his price," says Charteris, commenting on the sale of his Saint character to British TV. "I certainly got mine."

Ron Goulart, who continued the Avenger series begun by Paul Ernst under the "Kenneth Robeson" penname, contributes a sort of TAD novel in The Iron Skull (Warner, 1975), using the names of many TAD readers and contributors for his characters, and creating a vivid, half-crazed, half-man, half-machine spy for the title villain... One of the two best Goulart Avengers (the other is Dr. Time); entertaining...

Reader Kabatchnik, who asked for balanced blends of the detective story with the supernatural, may be interested in the forthcoming (February) collection, The Long Arm of Gil Hamilton, by Larry Nivens (Ballantine), three tales of the exploits of future detective Gil (the Arm) Hamilton of the United Nations Police in the 2100s, hunting down organleggers—advanced medical science has made everyone so healthy that there's a shortage of dead bodies with spare human parts for transplants, badly needed by aging people who can live for hundreds of years if they can just get the necessary parts to replace those wearing out... Interesting, well-written science fiction mysteries with much deduction.

Readers Banks, Randisi and Hutchison, looking for different paperback detective series, might take a look at the series of paperback reprints of the lead novels from the pulp Texas Rangers, several of them (maybe most, though I can't say at present) legitimate detective stories set in the post-Civil War West and Southwest, such as Lobo Colonel (Popular Library, 1975) by "Jackson Cole", a penname used on different novels by Tom Curry.

I wrote to Arkham House, suggesting the inclusion of "The Return of Prince Zaleski", in their forthcoming (sometime this Spring) collection of the tales of Prince Zaleski and Cummings King Monk. Managing Editor James Turner replied for AH that he would be reluctant to include it "if only because the tale almost certainly was thoroughly revised by [John] Gawsworth and thus merits only the most dubious position in the official Shiel canon." The aging and ill Shiel wrote the story especially for EQMM's contest and was found unconscious in the road after setting out to mail it; the manuscript was missing and upon regaining consciousness Shiel could not recall if he had mailed it or not. (If I recall Queen's introduction correctly in the book collection of the contest winners.) Either way, the AH book will be an important one.

Some of J. Sheridan Le Fanu's mystery stories have been reprinted in a new collection from Dover, Ghost Stories and Mysteries, which includes the excellent, grippingly suspenseful novella, "The Room in the Dragon Volant" and the rare novelette, "The Murdered Cousin," discussed recently in the pages of TAD by several readers as probably being, says editor E. F. Bleiler, "the first seriously thought-out, conscious sealed-room situation in modern mystery fiction." Fine collection. Dover is doing some fine work in the mystery field; their latest collection, Best Dr. Poggioli Detective Stories, by T. S. Stribling, includes 15 tales of the psychologist detective, all from the new series begun around 1945, many of them EQMM Prize Contest winners, most from EQMM, and a strong contender for another Queen's Quorum entry by Stribling; 218 pp, $3.50, quality large-size paperback. Recommended.

Reader Aucott, interested in details of the life of William Hope Hodgson, will find a long biography of him by Sam Moskowitz, along with one mystery story of strange murders at sea, "The Haunting of the Lady Shannon," in Out of the Storm, a collection of Hodgson's shorts edited by Moskowitz (Donald Grant, West Kingston, R.I., 02892), seven stories with a fine full-page illustration each by Steve Fabian, 304 pp., for $10.

With such fine new books, the loss of several writers tragically must be counterbalanced. Miriam Allen de Ford, expert in many fields including both fiction and non-fiction about crime, died in her eighties, her work in her last months as fine or better than ever; Marie F. Rodell, author of several mystery novels as "Marion Randolph," but better known as one of the co-founders of MWA and authors' agent; and, two of the giants of the field—first Rex Stout, with a last book that was one of his best—A Family Affair, and Agatha Christie, world-famous since The Murder of Roger Ackroyd, and whose Curtain was likewise critically well-regarded...

From Art Scott (1089 Tanland Dr., #103, Palo Alto, Ca. 94303):

Anent Frank McSherry's note about the Sherlock Holmes comic books (9/1, p.77), the DC Holmes comic was cancelled after the first and only issue. Marvel's black and white Holmes title was shelved for the same reason—recession in the comics industry—but the already completed Marvel adaptation of Hound will appear in their Marvel Preview b&w title, issue #5, due out in early January, price $1.00.

I was evidently less pleased with the DC Holmes than was McSherry. I'm enclosing a copy of my Shot Scott's Rap Sheet, #5, which I do for DAPA-EM, the mystery apa. Among other things, it covers my reaction to that comic. Incidentally, I can supply a limited number of extra copies of this zine to DAPA-EM non-members, at 40¢ per.

From Ed Lauterbach:

I would like to correct my statement, TAD 9:81, concerning the Sherlock Holmes game, that the places depicted on the playing board are non-canonical. Certainly, Wisteria Lodge plays an important part in "The Adventure of Wisteria Lodge"! Some of the other place names may also be referred to in the Holmes stories, though so far I have not found them, and this shows how weak I am in canonical locales.

From Jeff Banks:

I must mention the joy with which I received Fred Dueren's piece on Philo Vance, for this means he will continue to write those much-admired biographical sketches. Now, if he or someone else would only do biographies on Mike Hammer, Mike Shayne (Halliday's own fictionized story of Shayne's early years which was published in at least one of the early Dell pbs would serve as an admirable starting point), Shell Scott (maybe John Vining is interested enough in author Prather to do this), Johnny Liddell, Curt Cannon, Tony Rome and others of the "tough" detectives, I'd be even more delighted.

I have a comment—not really an answer—on Vining's question about Prather. The author's early work for Fawcett (Gold Medal) was entirely Shell Scott books, and the lighthearted (almost jocular) nature of his most popular creation did not develop all at once. Most of his non-Scott material, however, tended to be a good deal more serious in tone, and most of it appeared under the Knight penname. Falcon probably wanted to capitalize on the well-known author's name when it published Dagger of Flesh (which has interesting similarities to Fearing's Dagger of the Mind, by the way, and the latter would make a good book for someone to write a Retrospective Review on). Perhaps Pattern for Murder was rejected by GM, then economically submitted to Graphic, and the latter publisher may have insisted on using the Knight name on it because Graphic had been building an audience for Prather under that name. This is all speculation, of course, and probably no one but Prather himself could adequately answer the question. Finally, Prather may well be doing mainstream work under his penname; books like The Peddlar certainly indicate that he is not content to write entirely within the SS formula-framework.

As usual, I didn't do too well on Ms. Kennedy's quiz, getting less than half right. However, I would point out that Pepperoni Hero fits #16 as well as Travis McGee.

Three cheers, though that hardly seems adequate, for your continuation of Marvin Lachman's series that started in The Mystery Reader's Newsletter! I eagerly await the next installment(s).

From William Thomaier:

I agree with much of Joseph W. Smith's review of Farewell, My Lovely, but disagree with his estimate of Mitchum's performance. Mitchum, despite being too old for the part, is probably the best Marlowe since Bogart. Jack O'Halloran and John Ireland are also quite good as, respectively, Moose Malloy and Detective Nulty. What I didn't like about the film were the omissions and changes from the original, particularly the unnecessary transformation of Julian Amthor into an obese call-house madame for no other purpose than to insert some gratuitous nudity and violence.

A better film is Arthur Penn's Night Moves, which had been dumped by the distributors for a one or two week showing and has since disappeared. Gene Hackman plays a compulsively curious private eye who becomes involved in a veritable Chinese puzzle of smuggling, betrayal and murder, moving back and forth between California and Florida. At time the plot twists got a bit thick but the film moves fast, has some very sharp Chandleresque dialogue (script by Alan Sharp) and holds interest up to the exciting (if possibly overloaded) climax.

From R. W. Hays:

The latest TAD maintains the usual standard of excellence, but I want to mention that on p. 298 (8/4), in my retrospective review of Hangman's Holiday, the word "legalization" should be "legitimization." I also want to thank Mr. Jeffries for his praise of my article on religion in the detective story and his excellent additions to it. He is right in his correction of my remark about "Dover Pulls a Rabbit," by Joyce Porter. The clue that points to the priest is the need for secrecy, not the raised toilet seat, but it is not until the priest appears, and Dover learns his situation, that he can identify the murderer.

From Marv Lachman:

One slight correction for TAD 8/4 re Veronica M.S. Kennedy's review of Elizabeth Peters' The Murders of Richard III. Jaqueline Kirby is not a new detective: she appeared in Peters' The Seventh Sinner (1972).

I recently saw a performance on Broadway of the play Sherlock Holmes which is due to start a National tour in January 1976. I was sufficiently disappointed to be willing to warn mystery fans, especially Sherlockians, away. The play is done as a very poor, heavy-handed satired with all of the actors "hamming it up" outrageously. Holmes is presented as an effete fop and Moriarty as a bungling madman.

From George Locke (England):

Goodness knows when I'll ever get to doing another Search & Research, so I thought I'd drop you a line about a weird little thing I found a couple of weeks ago. It's a magazine

story signed by "Anti-Humbug" which appeared in two aprts in the February and April 1840 issues of The London Magazine, Charivari and Courrier des Dames, and is entitled "Phrenology a Detector of Murder". The subtitle is "A Tale of the Fortieth Century", and the story was supposedly dedicated to Mr. Wakley, M.P., in his capacity of coroner. It's a satirical SF piece written in a very convoluted prose, and supposing that the human race is composed of superbeings some 700ft tall, who live to 1000 years old, and whose technical achievements include building railway lines to the Moon and Mars! The planets are colonized. Towards the end of the "story" it transpires that the protagonist's wife, who fancies a younger man, belts her husband over the head with a club and a nail. He proceeds to die, whence the younger man, very keen on phrenology, decides to examine the deceased's head. May I quote:

"Now, among the various sciences of which Von Starzen was a distinguished master was that brightest of all emanations of human wisdom—Phrenology; and, in the pursuit of his favourite study, he proceeded to manipulate the deceased Landgrave's skull. The first organ, the existence of which he sought to detect, was that of veneration. Heavens, what a development! What a pious man Von Eppenstein must have been, or rather, what antagonist organ was it, whose greater development had made him an infidel blasphemer? But soft! How cold the re-manipulated bump feels to the touch! He divides the forest of hair quick as thought, and applies his eye to the emancipated cranium. A Knob of iron! Mysterious powers, what can it mean? Ah, ha! the mystery is solved. Some drops of blood are gurgling round it. In an instant his case of surgical instruments (for he was a dilletante in all arts and sciences), saws, scalpels, and tweezers are unfolded. The craniun is laid open; and the moment the graceful figure of Honoratissimatantatremenda ((the wife)) presents itself at the door, the reeking implement of destruction is held up to her bewildered gaze:-

"'Murderess,' he exclaimed. 'Look there!'"

From Mrs. Cynthia Adkins:

Does anyone recall an English mystery novel published in the 1930s in which the victim was buried in a flowerbed and the body discovered when the corpse's red hair sprouted through the earth? No kidding, there was such a farfetched plot, and I would like to buy a copy of the book.

From George Cloos:

Since TAD is a journal of detection how about the following. A few weeks ago I pulled Cat and Feather by Don Basil from the shelf and began reading. Half-way through, a queer feeling began developing that sometime past I had read this same novel and, by the time I reached the solution, I realized that I had; except then the book was titled The Back Bay Murders by Roger Scarlett.

A comparison of the two revealed that they are the same, word for word, outside of the following:

1. The characters' names are different, e.g., detective Kane in Back Bay becomes detective Storm in Cat.
2. The first few paragraphs of the Scarlett version are missing from the Basil version.
3. For some strange reason, approximately thirty pages of narrative from Back Bay is omitted from Cat even though a clue necessary to the solution of the case is included in this section and referred to by detective Storm. This must have been terribly confusing to Basil's readers. I can't for the life of me figure this one out; the pages of Cat are consecutively number, and the narrative is just missing.
4. Author Basil did add something "original" that cannot be found in the other book. Basil concludes with this passage:

"Remarkable, my dear Storm."
"No, quite elementary, my dear West."

Remarkable—yes, I've never run across anything like this before. Would not the copyright laws apply in this case? Doubleday has Back Bay copyrighted 1930 while Henry Holt states a 1931 copyright for Cat. If one of my literature professors was around he would rear up and yell "plagiarism." Sorry to ramble on, but perhaps someone will know the actual story behind this little oddity.

From Robert A. W. Lowndes:

Thompson's Dashiell Hammett series ended very well, and I'm certainly grateful that it induced me to read all of the Hammett novels (previously, I'd only read The Thin Man). While I still do not favor the hardboiled crime story, these examples are outstandingly well done, and I expect to reread them. (The faults noted certainly exist, but however flawed they remain masterpieces.)

Incidentally, back in the 50's I recall mentioning one day to T. W. Ford (one of the fine old pulp writers who never had a book published, to my knowledge) that Anthony Boucher's Rocket to the Morgue was really unique: the essential clue to the mystery is in the little quotation that you read before you start the story.

T.W. hadn't read the book; he nodded and acknowledged that that was good; but, he said, Dashiell Hammett beat that. Where?--In The Thin Man. I looked at him blankly for an explanation. Why, said Ford, in underworld argot "thin man" means "dead man." And, of course, if you know that the person you think of as the Thin Man in that story died before Nick Charles comes upon the scene, then the solution becomes much less difficult. I wonder how many readers caught Hammett's clue.

I'm also grateful to Nathan Bengis, whose essay on Edwin Drood has finally gotten me to do what I've been thinking about doing ever since I saw the charming film version of it with Claude Rains, back circa 1934: read the original story. I'm reading it now and loving it. And one surprise hit me at once; it never occurred to me that Mr. Jasper is under 30! Eagerly do I await the next installment [this letter was written before the November TAD appeared——AJH] of Mr. Bengis' splendid essay—by which time I'll have finished reading the story, reread his first two installments, and really know what he's talking about. What a pity Dickens didn't live to finish the tale so that there would be no doubt as to just what the surprise he intended was to be.

From John Harwood:

Although most of the articles in the November TAD were interesting, I was more interested in the latest installment of the Bibliography of Crime Fiction. This one contained several lists of books by authors whose stories bring back memories of past pleasures.

Two of the older writers were Arthur B. Reeve and Sax Rohmer, whose stories of Craig Kennedy and Fu Manchu I started reading back in 1928 when I first obtained my adult library card. Up to that time I had had to depend mostly on the books I took from the juvenile room and I can't remember anything outstanding among the books for young people. I think they did have a few books by Doyle, Verne, H. G. Wells and a few others, but although these works were obtainable from the juvenile room, they can certainly be considered adult fiction.

And so after years reading the old American Boy—do any readers remember the days when they eagerly awaited the latest issue of this oldtime boys' treasure of reading?—and a run through all available Tarzan stories, I started reading mysteries and my favorites became Kennedy and Fu Manchu.

Craig Kennedy was the first of the scientific detectives whose cases I enjoyed. It was years later that I came across R. Austin Freeman's Dr. Thorndyke, and I had the impression that Freeman had based his scientific sleuth on the American Sherlock Holmes. In those days I didn't pay any attention to copyrights, so didn't learn until much later that the English man of science had been solving cases several years before Kennedy.

The listing of titles by Kenneth Robeson reminded me of the days long ago when I used to read the Doc Savage Magazine every month. You have listed 80 titles, but there were 181 stories altogether and Bantam Books is expecting to published them all. Phil Farmer, in his Doc Savage: His Apocalyptic Life, says that if they keep on at the present rate it will take 18 years to complete the series. However, he also said they are planning to step up publication when the first Doc Savage movie is released, so it may not take the full 18 years.

Speaking of Farmer's book dealing with the Man of Bronze (and also his Tarzan Alive) he has Doc Savage related to almost every important fictional character you can think of, from Tarzan to Fu Manchu. Other famous and infamous characters include Captain Blood, Sherlock Holmes, Professor Moriarty, Sir Dennis Nayland Smith, Bulldog Drummond, Carl Peterson, the Scarlet Pimpernel, The Shadow, James Bond, and others equally well-known.

Michael Heenan asks:

> In a short story by Rex Stout the murderer was responsible for 303 deaths. Is this a record? Has the villain of any full-length detective story claimed a larger number of victims?

Would John Creasey's Dr. Palfrey series be detective stories? If so, many of the villains in this series are responsible for thousands of deaths all over the world when they create floods, fires, blights, earthquakes, etc. Sometimes so many people are killed, it's a wonder there are enough people left in the world to be killed off in the next book.

By the way, John Creasey has written so many books under so many names and about the cases of so many characters it is possible that some time in the future someone may start up a fanzine devoted to him and his works. Look at what happened to Sherlock Holmes and the Baker Street Irregulars. Creasey created a whole stableful of detectives that could be discussed in a new mystery fanzine.

* *

BOOK EXCHANGE

P. W. Conway (3220 Ave. H, Brooklyn, N.Y. 11210) is looking for a copy of the May 1975 TAD (Vol 8 #3).

Gravesend Books (Box 235, Pocono Pines, Pa. 18350). Send $1.00 for Catalogue 21 of Sherlockiana, Mystery Fiction. Still available: catalogues on Vincent Starret and on Cornell Woolrich, $2.50 each.

Wm. S. Johnson (829 E. Dr., Woodruff Place, Indianapolis, Ind. 46201) has for sale 96 issues of EQMM as follows: #1-62 except for 5, 7, 13 and 32; 38 more scattered from #75-#200. He is asking $125 for the lot, and would favor anyone who could supply him with missing issues of TAD—Volumes 4, 5 and 6.

Ms. Neil Barnhard (14 Pinnacle Drive, Little Rock, Ark. 72205) would like to buy or borrow a copy of Vol 8 #1 of TAD.

Mildred Keit (1520 Spruce St., Philadelphia, Pa. 19102) wants copies of the complete Volumes 7 and 8 of TAD, also mysteries by Anthony Boucher.

Helen Pollack (806 Coleman Ave., Apt. 14, Menlo Park, Calif. 94025) has for sale a mint copy of Michele Slung's Crime on Her Mind, Pantheon, 1975, at $7.50.

Helmuth Masser (P.O. Box 6, Bartschstr. 7, A-8042 Graz-St. Peter, Austria) is looking for the first 5 volumes of TAD and As Tough as They Come by Will Oursler.

——continued on page 94

The Stalking Horse. Saturday Review Press, 1972
The Thousand Doors. Holt, 1965; Heinemann, 1965

ROTHMAN, JUDITH
With Murder in Mind. Hale, 1975

ROTHWELL, H(ENRY) T(ALBOT). Series character: Mike Brooks = MB
Dive Deep for Danger. Hale, 1966; Roy, 1966 MB
Duel for Three Spies. Hale, 1967; Roy, 1967 MB
Exit a Spy. Hale, 1966
No Honour Amongst Spies. Hale, 1968; Roy, 1969 MB
No Kisses from the Kremlin. Hale, 1969

ROTHWELL, UNA
Death on the Run. Hale, 1965

ROUDYBUSH, ALEXANDRA
Before the Ball Was Over. Doubleday, 1965. British title: A Season for Death. Hale, 1966
A Capital Crime. Doubleday, 1969
Death of a Moral Person. Doubleday, 1967; Hale, 1968
A Gastronomic Murder. Doubleday, 1973; New English Library, 1974
The House of the Cat. Doubleday, 1970; New English Library, 1975
A Season for Death; see Before the Ball Was Over
Suddenly in Paris. Doubleday, 1975
A Sybaritic Death. Doubleday, 1972; New English Library, 1974

ROUECHE, BERTON
Black Weather. Reynal, 1945
The Cats; see Feral
Feral. Harper, 1974. British title: The Cats. Gollancz, 1975
The Last Enemy. Grove, 1956; Gollancz, 1956

ROUGVIE, CAMERON. Series character: Robert Belcourt, in all titles.
The Gredos Reckoning. Barker, 1966
Medal from Pamplona. Barker, 1964; Ballantine; 1964
Tangier Assignment. Barker, 1965; Ballantine, 1965
When Johnny Died. Barker, 1967

ROURKE, JAMES F. Joint pseudonym with Hollis Spurgeon Summers: Jim Hollis, q.v.

ROUVERAL, JEAN
Storm Wind Rising. GM, 1974

ROWAN, DEIRDRE
Shadow of the Volcano. GM, 1975

ROWE, ANNE (VON MEIBOM). Series characters: Inspector Barry = B; Inspector Pettengill = P.
Curiosity Killed a Cat. Morrow, 1941 P
Deadly Intent. Mill, 1946 B
Fatal Purchase. Mill, 1945
The Little Dog Barked. Morrow, 1942 P
Too Much Poison. Mill, 1944 B
Turn of a Wheel. Macaulay, 1930
Up to the Hilt. Mill, 1945 B

ROWE, JOHN
The Chocolate Crucifix. David & Charles, 1974

ROWE, JOHN G.
The Cartsley Mystery. Modern
The Death Flash; or, The Horror of Monkstone Wood. Modern
The Fighting Lieutenant. Modern
Gentleman George. Modern
The Lost City of Manoa. Modern
The Man with the Seared Hand. Modern
The Mystery of the Derelict. Modern
The Quest of the Diamond Cave. Eppworth, 1930
Spies of the Secret Police. Modern
Struck Down. Modern

ROWLAND, HENRY C(OTTRELL). 1874-1933.
Duds. Harper, 1920
The Peddler. Harper, 1920
The Return of Frank Clamert. Harper, 1923
The Sultana. Dodd, 1914

ROWLAND, JOHN (HERBERT SHELLEY). 1907- . Series character: Inspector Shelley = S.
Bloodshed in Bayswater. Jenkins, 1935
Calamity in Kent. Jenkins, 1950
The Cornish Riviera Mystery. Jenkins, 1939 S
The Crooked House. Jenkins, 1940 S
Dangerous Company. Jenkins, 1937
Death Beneath the River. Jenkins, 1943
The Death of Nevill Norway. Jenkins, 1942
Death on Dartmoor. Jenkins, 1936 S
The Devil Came to Devon. Jenkins, 1938 S
Grim Souvenir. Jenkins, 1944
Gunpowder Alley. Jenkins, 1941 S
Murder—By Persons Unknown. Mellifont, 1941
Murder in the Museum. Jenkins, 1938 S
The Orange Tree Mystery. Jenkins, 1949
The Professor Dies. Jenkins, 1936 S
Puzzle in Pyrotechnics. Jenkins, 1947 S
Sinister Creek. Fiction House, 1946
Slow Poison. Jenkins, 1939
The Spy with the Scar. Jenkins, 1940
Suicide Alibi. Jenkins, 1937
Time for Killing. Jenkins, 1950

ROWSELL, E. P.
Recollections of a Relieving Officer. 1862

ROY, ARCHIE. 1924- .
All Evil Shed Away. Long, 1970
The Curtained Sleep. World, 1971 (British title?)
Deadlight. Long, 1968
Sable Night. Long, 1973

ROY, IAN
Lord Lynmore's Life. Nisbet, 1917
The Strange Crime. Shores, ca.1918

ROYCE, KENNETH. 1920- . Series character: Spider Scott = SS.
The Angry Island. Cassell, 1963
Bones in the Sand. Cassell, 1967
The Concrete Boot. Hodder, 1971; McKay, 1971 SS
The Day the Wind Dropped. Cassell, 1964
The Long Corridor. Cassell, 1960

The Masterpiece Affair; see Spider Underground
The Miniatures Frame. Hodder, 1972; Simon, 1972 SS
My Turn to Die. Barker, 1958
The Night Seekers. Cassell, 1962
No Paradise. Cassell, 1961
A Peck of Salt. Cassell, 1968
A Single to Hong Kong. Hodder, 1969
The Soft-Footed Moor. Barker, 1959
Spider Underground. Hodder, 1973. U.S. title: The Masterpiece Affair. Simon, 1973 SS
Trap Spider. Hodder, 1974 SS
The Woodcutter Operation. Hodder, 1975; Simon, 1975
The XYY Man. Hodder, 1970; McKay, 1970 SS

ROYDE-SMITH, NAOMI (GWLADYS)
The Altar-Piece. Macmillan, 1939
John Fanning's Legacy. Constable, 1927
Madam Julia's Tale and Other Queer Stories. Gollancz, 1932

ROYERS, LOUIS-CHARLES
Redhead from Chicago. Pyramid, 1954

ROYS, WILLIS E.
Flame Eternal and The Maharajah's Son. Osberg, 1936 (Two stories, the second detectival.)

RUBEL, JAMES LYON
No Business for a Lady. GM, 1965

RUBENSTEIN, SOL. Joint pseudonym with Robert G. Weaver: Rubin Weber, q.v.

RUBENSTEIN, STANLEY
Merry Murder. Jarrolds, 1949

RUCK, BERTA. 1878-
The Pearl Thief. Dodd, 1926; Hodder, 1926

RUD, ANTHONY (MELVILLE). 1893-
The Devil's Heirloom. Garden City, 1924
House of the Damned. Macaulay, 1934
The Rose Bath Riddle. Macaulay, 1934
The Stuffed Men. Macaulay, 1935; Newnes, 1936

RUDD, COLIN
The Red Flowers of Death. Hale, 1970
The Violent Dawn. Hale, 1971

RUEGG, JUDGE (ALFRED HENRY). 1854-
David Betterton. Daniel
Flash: A Moorland Mystery. Daniel, 1928
John Clutterbuck. Daniel, 1923
A Staffordshire Knot. Daniel

RUELL, PATRICK. Pseudonym of Reginald Hill, q.v.
The Castle of the Demon. Long, 1971
Death Takes the Low Road. Hutchinson, 1974
Red Christmas. Long, 1972
Urn Burial. Hutchinson, 1975

RUMSEY, ADELINE
Crying at the Lock. Hammond, 1945

RUNDLE, ANNA
Amberwood. Bantam, 1974

RUNYON, CHARLES
Anatomy of Violence. Ace pb, 196 .
The Black Moth. GM, 1967
The Bloody Jungle. Ace pb, 1966
Color Him Dead. GM, 1963; Muller, 1964
The Death Cycle. GM, 1963; New English Lib., 1969
The Death Game.
No Place to Hide. GM, 1970
Power Kill. GM, 1972
The Prettiest Girl I Ever Killed. GM, 1965
Something Wicked. Lancer, 1973

RUNYON, POKE
Commando X. Pyramid, 1967

RURIC, PETER. Pseudonym: Paul Cain, q.v.

RUSHTON, CHARLES. Pseudonym of Charles Rushton Shortt, 1904-
Another Crime. Jenkins, 1934
Black Destiny. Jenkins, 1929
Bloody with Spurring. Jenkins, 1939
Crime Looks Up. Jenkins, 1947
Danger in the Deed. Jenkins, 1933
Dark Amid the Blaze. Jenkins, 1950
The Dead Men. Jenkins, 1935
Death in the Wood. Jenkins, 1936
Devil's Power. Jenkins, 1952
The Doctor from Devil's Island. Jenkins, 1935
Furnace for a Foe. Jenkins, 1951; Roy, 1957
Madman's Manor. Jenkins, 1932
The Master of Fear. Jenkins, 1930
Murder in Bavaria. Jenkins, 1937
Murder in Trust. Jenkins, 1943
The Murder Market. Jenkins, 1934
Murder Out of Tune. Jenkins, 1939
Night of Murder. Jenkins, 1937
No Beast so Fierce. Jenkins, 1950
No Second Stroke. Jenkins, 1938
Terror Town. Jenkins, 1933
The Trail of Blood. Jenkins, 1929

RUSE, GARY ALAN
Houndstooth. Prentice-Hall, 1975

RUSSELL, A. J.
The Devalino Caper. Random, 1975

RUSSELL, AGNES
A Flame in the Heather. Hale, 1974
Hill of the Wild Cat. Hale, 1975

RUSSELL, ARTHUR
Tragedy at Cumberland Park. Fenland, 1933

RUSSELL, MAJOR C. E.
Adventures of the DCI. Doubleday, 1924 ss
True Adventures of the Secret Service. Doubleday, 1923 ss

RUSSELL, CHARLOTTE
Dark Music. Lancer, 1972

RUSSELL, CHARLOTTE MURRAY. Series characters: Jane Amanda Edwards = JAE; Homer Fitzgerald = HF.
The Bad Neighbor Murder. Doubleday, 1946 JAE
Between Us and Evil. Doubleday, 1950 HF
The Careless Mrs. Christian. Doubleday, 1949 HF

The Case of the Topaz Flower. Doubleday, 1939
The Clue of the Naked Eye. Doubleday, 1939 JAE
Cook Up a Crime. Doubleday, 1951 JAE
Death of an Eloquent Man. Doubleday, 1936 JAE
Dreadful Reckoning. Doubleday, 1941
Hand Me a Crime. Doubleday, 1949; Cherry Tree pb, 1950
I Heard the Death Bell. Doubleday, 1940 JAE
Ill Met in Mexico. Doubleday, 1948 JAE
June, Moon, and Murder. Doubleday, 1952 HF
Lament for William. Doubleday, 1947 HF
Market for Murder. Doubleday, 1953
The Message of the Mute Dog. Doubleday, 1942 JAE
Murder at the Old Stone House. Doubleday, 1935 JAE
Murder Steps In. Doubleday, 1942
Night on the Devil's Pathway; see Night on the Pathway
Night on the Pathway. Doubleday, 1938. British title: Night on the Devil's Pathway. World's Work, 1938 JAE
No Time for Crime. Doubleday, 1945 JAE
The Tiny Diamond. Doubleday, 1937; World's Work, 1937 JAE

RUSSELL, DONN
A Difference in Death. Faber, 1957

RUSSELL, DORA
The Broken Seal. Brackett

RUSSELL, ENID
The Fortunate Island. Doubleday, 1973
Nice Enough to Murder. Doubleday, 1971
She Should Have Cried on Monday. Doubleday, 1968; Hale, 1968

RUSSELL, FOX
The Escapades of Mr. Alfred Dimmock. Everett, 1906 ss, some criminous
The Phantom Spy. Nelson, 1904

RUSSELL, JOHN. 1885-1956.
Cops 'n Robbers. Norton, 1930; Butterworth, 1930 ss
The Red Mark. Knopf, 1919. British title: Where the Pavement Ends. Butterworth, 1921
Where the Pavement Ends; see The Red Mark

RUSSELL, MARTIN. 1934- . Series character: Jim Larkin = JL.
Advisory Service. Collins, 1971
The Client. Collins, 1975
Concrete Evidence. Collins, 1972 JL
Crime Wave. Collins, 1974 JL
Danger Money. Collins, 1968
Deadline. Collins, 1971 JL
Double Hit. Collins, 1973
Hunt to Kill. Collins, 1969
Murder by the Mile. Collins, 1975
No Return Ticket. Collins, 1966
No Through Road. Collins, 1965; Coward, 1966
Phantom Holiday. Collins, 1974

RUSSELL, RAY
The Case Against Satan. Obolensky, 1962

RUSSELL, VICTOR
Under Control. Melrose, 1951

RUSSELL, WILLIAM. Pseudonym: Waters, q.v.

RUSSELL, W(ILLIAM) CLARK. 1844-1911.
Alone on a Wide, Wide Sea: An Ocean Mystery. Ogilvie
The Copsford Mystery; see Is He the Man?
The Frozen Pirate. Ogilvie
Is He the Man? Tinsley, 1876. U.S. title: The Copsford Mystery; or, Is He the Man? New Amsterday, 1896
The Tragedy of Ida Noble. Hutchinson, 1894

RUSSO, JOHN
The Night of the Living Dead. Popular Lib., 1974 (Novelization of the movie.)

RUTH, MARIANNE
Tapestry of Terror. Ace pb, 1975

RUTHERFORD, ANWORTH
Bottle of Dust. Caxton, 1940
Hidden Island. Little, 1927

RUTHERFORD, CECILE
Desperate Encounter. Hale, 1971

RUTHERFORD, CONSTANCE
Door Without a Key. Hale, 1948
Double Entry. Heinemann, 1939
The Forgotten Terror. Heinemann, 1938

RUTHERFORD, DOUGLAS. Pseudonym of James Douglas Rutherford McConnell, 1915- . Joint pseudonym with Francis Durbridge: Paul Temple, q.v.
The Black Leather Murders. Collins, 1966; Walker, 1966
Clear the Fast Lane. Collins, 1971; Holt, 1972
Comes the Blind Fury. Faber, 1950
The Creeping Flesh. Collins, 1963; Walker, 1965
Flight into Peril; see Telling of Murder
The Gilt-Edged Cockpit. Doubleday, 1971 (British title?)
The Grand Prix Murders. Collins, 1955
Kick Start. Collins, 1973; Walker, 1974
The Long Echo. Collins, 1957; Abelard, 1958
Meet a Body. Faber, 1951
Murder is Incidental. Collins, 1961
Mystery Tour. Collins, 1975
On the Track of Death. Abelard, 1959 (British title?)
The Perilous Sky. Collins, 1956
A Shriek of Tyres. Collins, 1958
Skin for Skin. Collins, 1968; Walker, 1968
Telling of Murder. Faber, 1952. U.S. title: Flight into Peril. Dodd, 1952

RUTHERFORD, WARD
The Gallows Set. Bles, 1969
Great Big Laughing Hannah. Bles, 1970

RUTLAND, HARRIET. Series character: Mr. Winkley = W.
Bleeding Hooks. Skeffington, 1940. U.S. title: The Poison Fly Murder. Harrison-Hilton, 1940 W
Blue Murder. Skeffington, 1938; Smith & Durrell, 1942
Knock, Murderer, Knock. Skeffington, 1938; Harrison-Hilton, 1939 W
The Poison Fly Murder; see Bleeding Hooks

RUTLEDGE, ARTHUR
Object of Jealousy. Tower, 1965

RUTLEDGE, BRETT. Pseudonym of Elliot (Harold) Paul, 1891-1958, q.v.
The Death of Lord Haw Haw. Random, 1940; Laurie, 1941

RUTLEDGE, MARYSE
The Silver Peril. Fiction League, 1931

RUTLEDGE, NANCY. Pseudonym: Leigh Bryson, q.v.
Beware the Hoot Owl. Farrar, 1944; Boardman, 1946
Blood of the Cat. Farrar, 1945; Boardman, 1946
Cry Murder. Dutton, 1954; Muller, 1955
Easy to Murder. Doubleday, 1951; Boardman, 1952
Emily Will Know. Doubleday, 1949. British title: Murder for Millions. Harrap, 1950
Escape into Danger. Hale, 1960
The Frightened Murderer. Random, 1957; Hale, 1959
Murder for the Millions; see Emily Will Know
Murder on the Mountain. Muller, 1957
The Preying Mantis. Doubleday, 1947; Boardman, 1949
Wanted for Murder. Random, 1956; Muller, 1956

RUTTER, AMANDA
Murder at Eastover. Arcadia, 1958
Murder is Where You Find It. Arcadia, 1958

RUTTER, OWEN
The Monster of Wu. Allan

ROUTH, MARIANNE
Game of Shadows. Ace, 1974

RYAN, FLOYD CURTISS
Murder on the Ranch. Nicholson, 1935

RYAN, JESSICA. 1914?-1972.
Exit Harlequin. Doubleday, 1947
The Man Who Asked Why. Doubleday, 1945

RYAN, JIM
The Bludgeon. Hale, 1973
The Vengeance Business. Hale, 1973

RYAN, JOHN
Exit—The Killer. Paul, 1938

RYAN, DETECTIVE PAT'K
A Daring Horse Thief. Laird, ca.1888

RYAN, PAUL WILLIAM. 1906-1947. Pseudonym: Robert Finnegan, q.v.

RYAN, RACHEL
Death of a Sadist. Jenkins, 1937
Devil's Shelter. Jenkins, 1937
Echo of a Curse. Jenkins, 1939
Freak Museum. Jenkins, 1940
No Escape. Jenkins, 1940
The Right to Kill. Jenkins, 1936
The Subjugated Beast. Jenkins, 1938

RYAN, STELLA
Death Never Weeps. Coward, 1946

RYCK, FRANCIS
Account Rendered. Collins, 1975
The Freelance. Collins, 1973
Green Light, Red Catch. Collins, 1972; Stein, 1973 (Translation of Feu Vert pour Poissons Rouge. Gallimard, 1967.)
Loaded Gun. Collins, 1971; Stein, 1971 (Translation of Drole de Pistolet. Gallimard, 1969.)
Sacrificial Pawn. Collins, 1973; Stein, 1974 (Translation of L'Incroyant. Gallimard, 1970.)
Undesirable Company. Collins, 1974; Stein, 1974 (Translation of Le Compagnon Indesirable. Gallimard, 1972.)
Woman Hunt. Collins, 1972; Stein, 1972 (Translation of La Peau de Torpedo. Gallimard, 1968.)

RYDELL, FORBES. Joint pseudonym of Deloris Stanton Forbes, 1923- , and Helen Rydell. Other pseudonyms of DSF: Stanton Forbes, Tobias Wells, qq.v.
Annalisa. Dodd, 1959; Gollancz, 1960
If She Should Die. Doubleday, 1960; Gollancz, 1961
No Questions Asked. Doubleday, 1963; Gollancz, 1963
They're Not Home Yet. Doubleday, 1961; Gollancz, 1962

RYDELL, HELEN. Joint pseudonym with Deloris Stanton Forbes: Forbes Rydell, q.v.

RYDER, JONATHAN
The Cry of the Halidon. Delacorte, 1974
Trevayne. Delacorte, 1973

RYDER, SABIN
Three on the Road. Bouregy, 1963

RYERSON, FLORENCE and COLIN (CAMPBELL) CLEMENTS, 1894- . Series character: Jimmy Lane = JL.
Blind Man's Bluff. Long & Smith, 1933. British title: Sleep No More. Grayson, 1933 JL
The Borgia Blade. Appleton, 1937
Fear of Death. Appleton, 1931; Skeffington, 1931 JL
Seven Suspects. Appleton, 1930 JL
Shadows. Appleton, 1934 JL
Sleep No More; see Blind Man's Bluff

RYLAND, CLIVE. Pseudonym of Clive Ryland Priestley, 1892-
The Blind Beggar Murder. Hutchinson, 1935
The Case Against Aldor. Hutchinson, 1941
The Case of the Back Seat Girl. Hutchinson, 1952
The Case of the Brown-Eyed Housemaid. Hutchinson, 1951
The Dark Lady Murders. Hutchinson, 1940
Death at Screaming Pool. Hutchinson, 1937
Death Serves a Fault. Hutchinson, 1936
In Walks Murder. Hutchinson, 1951
The Lone Crook Murders. Hutchinson, 1938
Monday Never Came. Hutchinson, 1947
Murder in Queer Street. Hutchinson, 1941
Murder of Margaret. Hutchinson, 1949
Murder on Bag Hill. Hutchinson, 1945
Murder on the Cliff. Grayson, 1934
Murder on the Common. Hutchinson, 1939
The Murders at the Manor. Grayson, 1933
The Notting Hill Murder. Grayson, 1932
The Selminster Murders. Hutchinson, 1952
So Death Came. Hutchinson, 1938
Three Died for Morson. Hutchinson, 1950
The Twelfth Night Murders. Hutchinson, 1939
Visitors for Venning. Hutchinson, 1948

RYLAND, JOHN KNOX
Death Meets the Coroner. Paul, 1936
The Easter Guests Mystery. Paul, 1935
The Tragedy Near Tring. Paul, 1934

RYLEY, ELIZABETH
Homicide with Charm. Swan, 1946

SABATINI, RAFAEL. 1875-1950.
Turbulent Tales. Hutchinson, 1945 ss

SABER, ROBERT O. Pseudonym of Milton K. Ozaki, q.v. Series characters: Carl GOod = CG; Max Keene = MK.
The Affair of the Frigid Blonde. Handibooks, 1950
The Black Dark Murders. Handibooks, 1949
Chicago Woman; see The Dove
City of Sin. Original Novels, 1952
A Dame Called Murder. Graphic pb, 1955 MK
The Deadly Lover. Phantom pb, 1951
The Dove. Handibooks, 1951. Also published as: Chicago Woman. Pyramid pb, 1953. CG
Murder Doll. Phantom pb, 1952 CG
No Way Out. Phantom pb, 1952; Comyns, 1952
The Scented Flesh. Handibooks, 1951 CG
Sucker Bait. Graphic pb, 1955 CG
A Time for Murder. Graphic pb, 1956 MK
Too Young to Die. Graphic pb, 1954 CG

SABRE, DIRK
Murder by Bamboo. Hammond, 1958

SACHS, EMANIE (LOUISE) N(AHM)
The Octangle. Cape, 1930; Eyre, 1932

SACKVILLE, ORME
The Curse of Amen-Tah. Modern
The Island of Ghosts. Modern
The Jungle Goddess. Modern
McLoon of the South Seas. Modern
The Valley of Skulls. Modern

SADDLER, K. ALLEN. Pseudonym of Ronald Charles William Richards. Series character: Dave Stevens, in title below and at least two others (unidentified).
Talking Turkey. Joseph, 1968

SADLER, MARK. Pseudonym of Dennis Lynds, q.v. Other pseudonyms: William Arden, Michael Collins, John Crowe, qq.v. Series character: Paul Shaw, in all titles.
Circle of Fire. Random, 1973
The Falling Man. Random, 1970
Here to Die. Random, 1971
Mirror Image. Random, 1972

SADLIER, ANNA T.
Phileas Fox, Attorney. Ave Maria, 1909

SAGE, DANA
The Moon was Red. Simon, 1944
The 22 Brothers. Simon, 1950

SAGER, GORDON
Formula. Lippincott, 1952
The Rape of Europa. Chapman, 1952

ST. AUBYN, ALAN
The Tremlett Diamonds. Chatto, 1895

SAINT AMOUR, GEORGE
Told by Telegraph. Shores, ca.1918

ST. CLAIR, DEXTER. Pseudonym of Prentice Winchell, 1895- . Other pseudonyms: Spencer Dean, Jay de Bekker, Stewart Sterling, Dexter St. Clare, qq.v.
The Lady's Not for Living. GM, 1963; Muller, 1964

ST. CLAIR, EILEEN ADAMS
Murder Unplanned. Quality, 1949
Murdered Man's Derby. Gramol, 1935

ST. CLAIR, ELIZABETH
The Singing Harp, Signet, 1975
Stonehaven. Signet, 1974

ST. CLAIR, IAN
Bled White. Stockwell, 1938

ST. CLAIR, JEANANNE
The House on Vickers' Island. Remploy, 1975

ST. CLAIR, KATHERINE
Room Beneath the Stairs. Bobbs, 1975

ST. CLAIR, LEONARD
The Emerald Trap. Putnam, 1974; Constable, 1975
A Fortune in Death. GM, 1972

ST. CLAIR, MIKE
Daddy's Gone a'Hunting. Bantam, 1969 (Novelization of the movie.)

ST. CLARE, DEXTER. Pseudonym of Prentice Winchell, 1895- . Other pseudonyms: Spencer Dean, Jay de Bekker, Stewart Sterling, Dexter St. Clair, qq.v.
Saratoga Mantrap. GM, 1951

ST. DENNIS, MADELON
The Death Kiss. Fiction League, 1932
The Hollow Tree Mystery.
The Ingram Murders.
The Jekyl-Hyde Murder Case.
The Lennox Murder Case.
Murder Across the Footlights.
Perfumed Lure. Clode, 1932
The Spider Orchid Mystery.

ST. GEORGE, GEOFFREY
The Proteus Pact. Little, 1975

ST. GEORGE, JOSEPH
Dangerous Impersonation. Hamilton, 1938

ST. JOHN, DARBY
The Westgate Mystery. Random, 1941

ST. JOHN, DAVID. Pseudonym of E. Howard Hunt, 1918- , q.v. Other pseudonyms: Gordon Davis, Robert Dietrich, qq.v. Series character: Peter Ward, in all titles.
The Coven. Weybright, 1971
Diabolus. Weybright, 1971
Festival for Spies. Signet pb, 1966 (Reprinted as by Hunt. Signet pb, 1973.)
Hazardous Duty; see On Hazardous Duty
The Mongol Mask. Weybright, 1968; Hale, 1969
On Hazardous Duty. Signet pb, 1965. British title: Hazardous Duty. Muller, 1966. (Reprinted as by Hunt. Signet pb, 1973.)
One of Our Agents Is Missing. Signet pb, 1967. (Reprinted as by Hunt. Signet pb, 1973.)
Return from Vorkuta. Signet pb, 1965; Muller, 1967. (Reprinted as by Hunt. Signet pb, 1974.)
The Sorcerers. Weybright, 1969
The Towers of Silence. Signet pb, 1966. (Reprinted as by Hunt. Signet pb, 1974.)

The Venus Probe. Signet pb, 1966. (Reprinted as by Hunt. Signet pb, 1974.)

ST. JOHN, GENEVIEVE
The Dark Watch. Belmont, 1966
Daughter of Evil. Belmont, 1967
Death in the Desert. Belmont, 1966
Night of Evil. Belmont, 1967
The Secret of Dresden Farm. Belmont, 1971
The Secret of Kensington Manor. Belmont, 1965
The Shadow on Spanish Swamp. Belmont, 1966
Sinister Voice. Belmont, 1967
Strangers in the Night. Belmont, 1967

ST. JOHN, NICOLE
The Medici Ring. Random, 1975

ST. JOHN, PERCY B.
The Blue Dwarf. Hogarth, ca.1870

SAINT-LAURENT, CECIL
The Cautious Maiden. Crown, 1955

ST. MARS, F.
Off the Beaten Track. Chambers, 1920 ss, some criminous

ST. MICHAELS, DONELLA
The Prisoner. Lancer

ST. MOORE, A.
Angel Face Tatters the Kimono. International, 1969

ST. MOX, E. A. Pseudonym of Edward S. Ellis, q.v.
The Heart of Oak Detective. Westbrook

ST. THOMAS, HAROLD
Night of the Long Shadows. Harrap, 1967

SAKS, E. E.
The Case of the Indiana Torturer. Bear, 1945

SALCROFT, ARTHUR
John Traile: Smuggler. Hutchinson, 1929
The Mystery of the Walled Garden. Hutchinson, 1928
The Twisted Grin. Hutchinson, 1929

SALE, RICHARD. 1911-
Benefit Performance. Simon, 1946
Cardinal Rock. Cassell, 1940 (U.S. title?)
Death at Sea; see Destination Unknown
Death Looks In; see Lazarus #7
Destination Unknown. , 1940; World's Work, 1943. Also published as: Death at Sea. Popular Library pb, 1948.
For the President's Eyes Only. Simon, 1971. British title: The Man Who Raised Hell. Cassell, 1971
Home is the Hangman. Popular Library pb, 1949. (Two novelets. One published separately in England as: Sailor, Take Warning. Wells Gardner, 1942.)
Is a Ship Burning? Dodd, 1938; Cassell, 1938
Lazarus #7. Simon, 1942. British title: Death Looks In. Cassell, 1943
The Man Who Raised Hell; see For the President's Eyes Only
Murder at Midnight. Popular Library pb, 1950 (Two novelets.)
Not Too Narrow—Not Too Deep. Simon, 1936; Cassell, 1936
Passing Strange. Simon, 1942
Sailor, Take Warning; see Home is the Hangman

SALINGER, PIERRE
On the Instructions of My Government. Doubleday, 1971. British title: For the Eyes of the President Only. Collins, 1971

SALISBURY, CAROLE
Mallion's Pride. Collins, 1975. U.S. title: The Pride of the Trevallions. Doubleday, 1975

SALKIED, MICHAEL
Missing from the Shelf. Bles, 1936

SALMON, GERALDINE GORDON. 1897- . Pseudonym: J. G. Sarasin, q.v.

SALT, SARAH. Pseudonym of Coralie Hobson.
Murder for Love. Davies, 1937

SALTER, ELIZABETH. 1918- . Series character: Inspector Michael Hornsley, probably in all titles.
Death in a Mist. Bles, 1957; Ace, 1968
Once Upon a Tombstone. Hutchinson, 1965; Ace, 1967
There Was a Witness. Bles, 1960
The Voice of the Peacock. Bles, 1962
Will to Survive. Bles, 1958

SALTER, MARION ARMOUR
The Cat's-Paw. Rinehart, 1952

SALTMARSH, MAX
Clouded Moon. Joseph, 1937; Knopf, 1938
Highly Inflammable; see Highly Unsafe
Highly Unsafe. Joseph, 1937. U.S. title: Highly Inflammable. Little, 1936
Indigo Death. Joseph, 1938

SALTUS, EDGAR EVERTSON. 1855-1921.
The Pace That Kills. Belford, 1888
The Paliser Case. Boni, 1919
A Transient Guest, and Other Episodes. Belford, 1889 ss, some criminous

SALVATO, SHARON
Briarcliff Manor. Stein, 1974
The Meredith Legacy. Stein, 1974

SAMPSON, GEORGE
A Drug on the Market. Hale, 1967
Playing with Fire. Hale, 1968

SAMPSON, RICHARD HENRY. 1896- . Pseudonym: Richard Hull, q.v.

SAMPSON, VICTOR. 1855-
The Komani Mystery. Jenkins, 1930
The Murder of Paul Rougier. Jenkins, 1928

SAMUEL, JOSEPH
The Murdered Cliche. Quality, 1947

SAN ANTONIO. Series character: San Antonio, in all titles.
Alien Archipelago. Joseph, 1971
Crook's Hill. Paperback Library, 1970
From A to Z. Paperback Library, 1970

Hatchet Man. Paperback Library, 1970
Knights of Arabia. Paperback Library, 1970
Stone Dead. Paperback Library, 1970
The Strangler. Paperback Library, 1970
The Subkillers. Joseph, 1971
Thugs and Bottles. Paperback Library, 1970
Tough Justice. Norton, 1968

SANBORN, B. X. Pseudonym of Bill S. Ballinger, 1912- , q.v. Other pseudonym: Frederic Freyer, q.v.
The Doom-Maker. Dutton, 1959; Boardman, 1959. Also published as: The Blonde on Borrowed Time. Zenith pb, 1960.

SANBORN, RUTH BURR. 1894-
Murder by Jury. Little, 1932; Jarrolds, 1933
Murder on the Aphrodite. Macmillan, 1935; Jarrolds, 1935

SANDBERG, H. W.
Crazy Quilt Murders. Phoenix, 1938

SANDBERG, PETER LARS
Wolf Mountain. Playboy, 1975

SANDERS, BRUCE
Blonde Blackmail. Jenkins, 1945
Bombers Fly East. Jenkins, 1943
Code of Dishonour. Jenkins, 1964
Deadly Jade. Jenkins, 1947
Kiss for a Killer. Jenkins, 1953; Roy, 1956
Madame Bluebeard. Jenkins, 1951; Roy, 1957
Midnight Hazard. Jenkins, 1955
Murder Behind the Bright Lights. Jenkins, 1958
Murder in Big Cities. Jenkins, 1962
Murder in Lonely Places. Jenkins, 1960
Pink Silk Alibi. Jenkins, 1946
Scarlet Widow. Jenkins, 1943
Secret Dragnet. Jenkins, 1956
Tawny Menace. Jenkins, 1948
The Tell-Tale Corpus Delicti; see They Couldn't Lose the Body
They Couldn't Lose the Body. Jenkins, 1966. U.S. title: The Tell-Tale Corpse. Barnes, 1969
To Catch a Spy. Jenkins, 1958; Roy, 1958

SANDERS, CHARLES WESLEY
Murder Trail. Collins, 1929
Poison Lockspur. Collins, 1935

SANDERS, DAPHNE. Pseudonym of Craig Rice, 1908-1957, q.v. Other pseudonym: Michael Venning, q.v. See also: Lee, Gypsy Rose.
To Catch a Thief. Dial, 1943

SANDERS, GEORGE. 1906-1972.
Crime on My Hands. Simon, 1944 (ghost-written by Craig Rice and Cleve Cartmill)
Stranger at Home. Simon, 1946 (ghost-written by Leigh Brackett)

SANDERS, JOAN
The Nature of Witches. Houghton, 1964

SANDERS, JOHN
A Fireworks for Oliver. Heinemann, 1964; Walker, 1965
The Hat of Authority. Heinemann, 1965

SANDERS, LAWRENCE
The Anderson Tapes. Putnam, 1970; Allen, 1970
The First Deadly Sin. Putnam, 1973; Allen, 1974

SANDERS, MARIAN K. and MORTIMER S. EDELSTEIN
The Bride Laughed Once. Farrar, 1943

SANDERS, W. FRANKLIN
The Whip Hand. GM, 1961

SANDERSON, AVERIL D.
Long Shadows. Constable, 1935

SANDERSON, (RONALD) DOUGLAS. 1922- . Pseudonyms: Martin Brett, Malcolm Douglas, qq.v.
Black Reprieve. Hale, 1965
Catch a Fallen Starlet. Avon, 1960 (British title?)
Cry Wolfram. Secker, 1959
Dark Passions Subdue. Avon, 1953 (British title?)
A Dead Bullfighter. Hale, 1975
The Final Run. Secker, 1956
Lam to Slaughter. Hale, 1964
Mark It for Murder. Avon pb, 1959 (British title?)
Night of the Horns. Secker, 1958
No Charge for Framing. Hale, 1969

SANDFORD, KEN. Series character: Max Hale = MH
Dead Reckoning. Hutchinson, 1955 MH
Dead Secret. Long, 1957 MH
Too Dead to Talk. Hutchinson, 1957

SANDS, LESLIE
Something to Hide. Muller, 1965

SANDS, MARTIN
The Jokers. Pan, 1967 (Novelization of the movie.)
Maroc 7. Pan, 1967 (Novelization of the movie.)

SANDULESCU, JACQUES and ANNIE GOTTLIEB
The Carpathian Caper. Putnam, 1975

SANDYS, JAMES. Series character: Mr. Springfield, in some titles
And So We Die. Paul, 1941
Darkest Under the Lamp. Paul, 1949
The Death Echo. Paul, 1948
Death Finds the Gloves. Paul, 1939
Death is Merciful. Paul, 1948
From Laughter to Death. Paul, 1945
Green Eye of Death. Paul, 1943
The Hand Without Mercy. Paul, 1940
Harlequin of Doom. Paul, 1939
The Lodestar of Death. Paul, 1946
The Lone Commando. Paul, 1944
The Man Who Wasn't There. Paul, 1953
The Silken Shroud. Paul, 1947
A Stripe for a Stripe. Paul, 1938
Thicker Than Water. Paul, 1941
This is Death Calling. Paul, 1943
The Vengeance Due. Paul, 1938
Voices of the Storm. Paul, 1940

SANDYS, MILES
Michael Carmichael. Laird, 1902

SANFORD, URSULA
The Poisoned Anemones. Ace, 1974

SANGER, JOAN
The Case of the Missing Corpse. Green Circle, 1936

SANGSTER, JIMMY. Series characters: Katy Touchfeather = KT; John Smith = JS.
Foreign Exchange. Triton, 1968; Norton, 1968 JS
The Man Who Could Cheat Death, with Barre Lyndon. Avon pb, 1958
Private I. Triton, 1967; Norton, 1967 JS
The Terror of the Tongs. Brown, Watson, 1962
Touchfeather. Triton, 1968; Norton, 1968 KT
Touchfeather, Too. Triton, 1970; Norton, 1970 KT
Your Friendly Neighborhood Death Pedlar. Triton, 1971; Dodd, 1972

SANTIAGO, V. J. Pseudonym. Series character: Joseph Madden, The Vigilante, in both titles.
Detour to a Funeral. Pinnacle, 1975
An Eye for an Eye. Pinnacle, 1975

SAPIR, RICHARD and WARREN MURPHY. Series character: Remo Williams, The Destroyer, in all titles.
Acid Rock. Pinnacle, 197
Assassin's Playoff. Pinnacle, 1975
Chinese Puzzle. Pinnacle, 1972; Corgi, 1973
Created: The Destroyer. Pinnacle, 1971; Corgi, 1973
Death Check. Pinnacle, 1972; Corgi, 1973
Death Therapy. Pinnacle, 197 ; Corgi, 1974
Dr. Quake. Pinnacle, 1972; Corgi, 1974
Holy Terror. Pinnacle, 1975
Judgment Day. Pinnacle, 197
Kill or Cure. Pinnacle, 197
Last War Dance. Pinnacle, 1974
Mafia Fix. Pinnacle, 1972; Corgi, 1974
Murder's Shield. Pinnacle, 197 ; Corgi, 1975
Murder Ward. Pinnacle, 1974
Oil Slick. Pinnacle, 197
Slave Safari. Pinncle, 197
Summit Chase. Pinnacle, 197 ; Corgi, 1975
Terror Squad. Pinnacle, 197 ; Corgi, 1975
Union Bust. Pinnacle, 197 ; Corgi, 1974

SAPPER. Pseudonym of H(erman) C(yril) McNeile, 1888-1937, q.v. Series characters: Capt. Hugh "Bulldog" Drummond = BD; Ronald Standish = RS. (Earlier Drummond books were published in both Britain and the U.S. as by McNeile. Starred titles in the present list were published in Britain as by Sapper and in the U.S. as by McNeile.) Those marked ? are marginal or questionable inclusions.
Ask for Ronald Standish. Hodder, 1936 RS ss
Bulldog Drummond, with Gerald Du Maurier. French (London & NY), 1925. (4-act play based on McNeile's novel of the same name) BD
Bulldog Drummond and the Female of the Spies; see The Female of the Species
Bulldog Drummond at Bay. Hodder, 1935; Doubleday, 1935* BD
Bulldog Drummond Returns; see The Return of Bull-Dog Drummond
Bulldog Drummond Strikes Back; see Knock-Out
Challenge. Hodder, 1937; Doubleday, 1937* BD
The Female of the Species. Hodder, 1928; Doubleday, 1928*. Also published as: Bulldog Drummond and the Female of the Species. Sun Dial, 1943*
The Final Count. Hodder, 1926; Doran, 1926* BD
The Finger of Fate. Hodder, 1930; Doubleday, 1931* ss
Guardians of the Treasure; see The Island of Terror
The Human Touch. Hodder, 1918; Doran, 1918 ? ss
The Island of Terror. Hodder, 1931. U.S. title: Guardians of the Treasure. Doubleday, 1931*
Jim Brent. Hodder, 1926 ?
Knock-Out. Hodder, 1933. U.S. title: Bulldog Drummond Strikes Back. Doubleday, 1933* BD
The Lieutenant and Others. Hodder, 1915 ? ss
Men, Women and Guns. Hodder, 1916; Doran, 1916 ? ss
Michael Cassidy, Sergeant; see Sergeant Michael Cassidy, R.E.
Mufti. Hodder, 1919; Doran, 1919 ? ss
No Man's Land. Hodder, 1917; Doran, 1917 ? ss
Out of the Blue. Hodder, 1925; Doran, 1925* ? ss
The Return of Bull-Dog Drummond. Hodder, 1932. U.S. title: Bulldog Drummond Returns. Doubleday, 1932* BD
Ronald Standish. Hodder, 1933 RS
The Saving Clause. Hodder, 1927 ? ss
Sergeant Michael Cassidy, R.E. Hodder, 1915. U.S. title: Michael Cassidy, Sergeant. Doran, 1916 ? ss
Shorty Bill. Hodder, 1926 (Stories from No Man's Land and The Human Touch.) ? ss
Temple Tower. Hodder, 1929; Doubleday, 1929*
Tiny Carteret. Hodder, 1930; Doubleday, 1930*
When Carruthers Laughed. Hodder, 1934 ? ss
Word of Honour. Hodder, 1926; Doran, 1926* ? ss

SARASIN, J. G. Pseudonym of Geraldine Gordon Salmon, 1897-
Fleur de Lys. Hutchinson, 1929; Doubleday, 1929
Mystery at Martin Guerre. Hutchinson, 1934

SARDOU, VICTORIEN
The Black Pearl. Brentanos, 1888

SARGEANT, ADELINE
The Mill Street Mystery. Westbrook

SARIOLA, MAURI
The Helsinki Affair. Cassell, 1970; Walker, 1971
The Torvick Affair. Walker, 1973

SARL, ARTHUR J.
Racing Ramp. Rich

SARMIENTO, DOROTHY
Roles and Relations. Chapman, 1956

SARNE, MICHAEL. Pseudonym of T(homas) Arthur Plummer, q.v.
The Scarlet Saint. Paul, 1932 ?

SARSFIELD, MAUREEN
Dinner for None. Nicholson, 1948. U.S. title: A Party for Lawtry. Coward, 1948
Green December Fills the Graveyard. Pilot, 1945; Coward, 1946
A Party for Lawtry; see Dinner for None

SARTO, BEN
Beech of the Boulevard. Modern Fiction, 1953
Blonde Horror. Modern Fiction
Blood and Blondes. Modern Fiction
Bodies Fetch Good Prices. Bear Hudson
Bowery Birdie. Modern Fiction
Brooklyn Moll Shoots Bedmate. Modern Fiction
Call Me Shameless. Bear Hudson
Come and Get Me. Modern Fiction
Corrupted Woman. Modern Fiction, 1953
Dames Don't Forget. Modern Fiction
Death by the Seine. Modern Fiction
Death Rides the Train. Modern Fiction, 1954
Duchess of Dope. Modern Fiction
Dynamite Dell. Bear Hudson
Elsa the Terrible. Modern Fiction, 1954
Floozie Takes Lawman. Modern Fiction
From Dance Hall to Opium Den. Modern Fiction
Gangster Lady. Modern Fiction, 1954
Gorilla's Moll. Modern Fiction, 1953
Hi-Jacker's Lady. Modern Fiction
Hijack That Dame. Modern Fiction
I Spit on Your Grave. Modern Fiction
Kiss Me, Kill Me! Modern Fiction, 1953
Lady Bites. Milestone, 1953
Lidy Takes Plenty. Modern Fiction
Miami for Murder. Modern Fiction, 1954
Miss Otis Comes to Picadilly. Modern Fiction
Miss Otis Desires. Milestone, 1954
Miss Otis Gets Fresh. Milestone, 1954
Miss Otis Goes French. Milestone, 1953
Miss Otis Goes Up. Modern Fiction
Miss Otis Has a Daughter. Modern Fiction
Miss Otis Hits Back. Milestone, 1953
Miss Otis Makes Hay. Milestone, 1954
Miss Otis Plays Ball. Milestone, 1954
Miss Otis Plays Eve. Milestone, 1953
Miss Otis Relents. Milestone, 1954
Miss Otis Says Yes. Milestone, 1953
Pinday and the "White Slaver." Modern Fict.
Rope for a Lady. Modern Fiction, 1954
Satan Was a Blonde. Modern Fiction
Soho Spiv. Modern Fiction
Some Rats Have Two Legs. Modern Fiction
Stiffs Can't Squeal. Modern Fiction
Take Over, Angel. Modern Fiction
They Burn for Me. Modern Fiction, 1954
Tigress of Brazil. Modern Fiction, 1953
Trading with Bodies. Modern Fiction
The Wolf Shows His Teeth. Modern Fiction, 1953

SATCHELL, WILLIAM
The Greenstone Door. Sidgwick, 1914

SAUL, OSCAR
The Dark Side of Love. Harper, 1974

SAUNDERS, CLAIRE CASTLER. See also: Lee, Babs
A Design for Treachery. Scribner, 1947

SAUNDERS, DAVID
M-Squad. Belmont, 1962 (Novelization of the TV series.)

SAUNDERS, HILARY AIDEN ST. GEORGE. 1898-1951. See also: Francis Beeding, joint pseudonym with John (Leslie) Palmer, 1885-1944, q.v.
The Sleeping Bacchus. Joseph, 1952

SAUNDERS, LAWRENCE. Joint pseudonym of Burton Davis, 1893- , and Clare Ogden Davis, 1892- .
The Columnist Murder. Farrar, 1931
Devil's Den. Covici, 1933
Smoke Screen. Sears, 1930

SAUNDERS, MONTAGU
The Mystery in the Drood Family. Cambridge University Press, 1914

SAUNDERS, THEODORE. Joint pseudonym with Mary Means: Denis Scott, q.v.

SAVAGE, DAVID
The Spy Who Got Off at Las Vegas. Jenkins, 1969

SAVAGE, JOHN
A Shady Place to Die. Dell, 1957

SAVAGE, MARY
A Likeness to Voices. Dodd, 1963

SAVAGE, RICHARD. 1913- .
The Horrible Hat. Jarrolds, 1948
The Innocents. Museum, 1958; Washburn, 1959
The Lightning's Eye. Museum, 1957
Murder for Fun. Jarrolds, 1947
Murder Goes to School. Jarrolds, 1946
The Poison and the Root. Jarrolds, 1950
Stranger's Meeting. Museum, 1957
When the Moon Died. Ward, 1955

SAVAGE, RICHARD HENRY. 1846-1903. Are all the following adult crime fiction?
Captain Landon. Rand, 1899
Checked Through. Rand, 1896; Routledge, 1896
A Daughter of Judas. Rand, 1897
The King's Secret. Home, 1900
The Last Traitor of Long Island. Home, 1903
The Little Lady of Lagunitas. American News, ca.1891
Lost Countess Falka. Rand, 1896
The Masked Venus. American News, 1893
A Modern Corsair. Rand, 1897
My Official Wife. Home, 1891
Our Mysterious Passenger and other stories. Street, 1899

SAVAGE, WALLACE
A Bait of Perjury. Drake House, 1970

SAVILE, FRANK
The Pursuit. Little, 1910

SAWKINS, RAYMOND. 1923- . Series character: Supt. John Snow, in all titles.
Snow Along the Border. Heinemann, 1968; Harcourt, 1968
Snow in Paradise. Heinemann, 1967; Harcourt, 1967
Snow on High Ground. Heinemann, 1966; Harcourt, 1967

SAWYER, EUGENE T. 1846-1924.
The Coleraine Tragedy. Street (Magnet)
The Los Huecos Mystery. Street, 1888

The Maltese Cross. Street, 1887
Old Quartz, the Nevada Detective. Street (Magnet), 1897
The Prince of Fraud. Rose (Toronto), 1891
A Strike of Millions. Street (Magnet)
The Tiger's Head Mystery. Street (Magnet)

SAXBY, CHARLES
Death Cuts the Film, with Louis Molnar. Dutton, 1939
Death in the Sun. Dutton, 1940; Hale, 1941
Death Joins the Woman's Club. Dutton, 1940
Death Over Hollywood, with Louis Molnar. Dutton, 1937
Death Wore Roses. Dutton, 1942
Even Bishops Die. Dutton, 1942
Murder at the Mike, with Louis Molnar. Dutton, 1938
Out Of It All. Dutton, 1941

SAXE, R. B.
The Ghost Does a Richard III. Long

SAXON, ALEX. Pseudonym of Bill Pronzini, q.v. Other pseudonym: Jack Foxx, q.v.
A Run in Diamonds. Pocket Books, 1973

SAXON, JOHN A. 1886(7)-1947. Series character: Sam Welpton, in both titles.
Half-Past Mortem. Mill, 1947; Foulsham, 1951
Liability Limited. Mill, 1947. British title: This Was No Accident. Foulsham, 1949
This Was No Accident; see Liability Limited

SAXON, PETER. Pseudonym of William Howard Baker, 1925- , q.v. Series character: Sexton Blake, in all titles
Act of Violence. Amalgamated, 1957
Black Honey. Mayflower, 1968
A Cry in the Night. Amalgamated, 1957
Danger Ahead. Amalgamated, 1956
The Darkest Night. Mayflower, 1966
Decoy for Murder. Amalgamated, 1956
The Disoriented Man. Mayflower, 196
Flight into Fear. Amalgamated, 1956
Front Page Woman. Amalgamated, 1956
The Last Days of Berlin. Amalgamated, 1957
Lovely But Lethal. Amalgamated, 1961
The Naked Blonde. Amalgamated, 1958
Satan's Child. Mayflower, 1967
The Sea Tigers. Amalgamated, 1958
This Spy Must Die. Mayflower, 1967
Vengeance is Ours. Mayflower, 1965
The Violent Hours. Amalgamated, 1957
The Violent Ones. Amalgamated, 1959
The Voodoo Drum. Amalgamated, 1958
White Mercenary. Amalgamated, 1962
Woman of Saigon. Amalgamated, 1956

SAXTON, MARK. Are these adult crime fiction?
Broken Circle. Farrar, 1941
Danger Road. Farrar, 1939; Heinemann, 1940
Paper Chase. Bobbs, 1964
Prepared for Rage. Sloane, 1947
Year of August. Farrar, 1943

SAYER, W. W. 1892- . All titles without publisher feature Sexton Blake and were published by Amalgamated Press. Many of the books were reprinted (and retitled) and published as by a Sayer pseudonym, P. Quiro(u)le, as indicated.

The Adventure of the Albanian Avenger. 1925. Reprinted as: The Mystery of the Albanian Avenger. 1936
The Black Limousine. 1926. Reprinted as: The £100,000 Insurance Swindle. 1936
The Case of the Cabaret Girl. 1923
The Case of the Five Dummy Books. 1923; reprinted, 1934
The Case of the King's Spy. 1920. Reprinted as: The Missing Spy. 1934
The Case of the Strange Wireless Message. 1920
The Crimson Domino. 1922. Reprinted as: The Red Domino. 1934
The Ethiopian's Secret. 1926; reprinted, 1936
The Forest of Fortune. 1924; reprinted, 1935
The Lost Expedition. 1923; reprinted, 1936
Mine Sinister Host. Wright, 1948
The Mystery Box. 1920; reprinted, 1934
The Mystery of the Living Shadow. 1920. Reprinted as: The Living Shadow. 1934
The Mystery of the Lost Battle-Ship. 1924. Reprinted as: The Havana Mystery. 1935
The Mystery of the Platinum Nugget! 1925. Reprinted as: The Soho Cafe Crime. 1935
The Mystery of the Turkish Agreement. 1920
The Nemesis Club. Wright, 1946
The Outlaws of Yugo-Slavia. 1923; reprinted, 1934
The Phantom of the Pacific. 1922; reprinted, 1934
The Riders of the Sands. 1922; reprinted, 1934
The Sacred City. 1921; reprinted, 1934
The Secret of the Black Wallet. 1924. Reprinted as: The Man with the Black Wallet. 1935
The Secret of the Frozen North. 1921
The Secret of the Oblong Chest. 1922
The Secret of the Red Mountain. 1921. Reprinted as: The Red Mountain. 1934
The Secret of the Six Black Dots. 1921. Reprinted as: The Mystery of the Missing Aviator. 1937
The Secret of Thirty Years! 1925
The Sellers of Death. Wright, 1940
The Vanished Million. 1924; reprinted, 1935

SAYERS, DOROTHY L(EIGH). 1893-1957. Series character: Lord Peter Wimsey, in all but the starred title.
Busman's Honeymoon. Gollancz, 1937; Harcourt, 1937
Clouds of Witness. Unwin, 1926; Dial, 1927
The Dawson Pedigree; see Unnatural Death
The Documents in the Case, with Robert Eustace. Benn, 1930; Brewer, 1930
The Five Red Herrings. Gollancz, 1931. U.S. title: Suspicious Characters. Brewer, 1931
Gaudy Night. Gollancz, 1935; Harcourt, 1936
Hangman's Holiday. Gollancz, 1933; Harcourt, 1933 (12 stories: 4 about Lord Peter, 6 about Montague Egg, 2 non-series.)
Have His Carcase. Gollancz, 1932; Brewer, 1932
The Image in the Mirror. Todd, 1943 (16 page booklet containing a short story from Hangman's Holiday.)
In the Teeth of the Evidence. Gollancz, 1939; Harcourt, 1940. (17 stories: 2 about Lord Peter, 5 about Montague Egg, 10 non-series.)

The Incredible Elopement of Lord Peter Wimsey. Todd, 1943 (16-page booklet containing a short story from Hangman's Holiday.)
Lord Peter. Harper, 1972 (All 21 Lord Peter short stories, complete under one cover in the second edition, including the 3 uncollected in Sayers' lifetime.)
Lord Peter Views the Body. Gollancz, 1928; Brewer, 1929 (12 ss about Lord Peter.)
The Man With No Face. Todd, 1943 (16 page booklet containing a ss from Lord Peter Views the Body.)
Murder Must Advertise. Gollancz, 1933; Harcourt, 1933
The Nine Tailors. Gollancz, 1934; Harcourt, 1934
Striding Folly. New English Library, 1972 (The 3 Lord Peter ss uncollected in Sayers' lifetime.)
Strong Poison. Gollancz, 1930; Brewer, 1930
Suspicious Characters; see The Five Red Herrings
Unnatural Death. Benn, 1927. U.S. title: The Dawson Pedigree. Dial, 1928
The Unpleasantness at the Bellona Club. Benn, 1928; Payson, 1928
Whose Body? Unwin, 1923; Boni, 1923

SCANNELL, VERNON
The Big Chance. Long, 1960
The Shadowed Place. Long, 1961

SCANLON, D.
Big Shot. World Distributors, 1953
School for Murder. World Distributors, 1953

SCANLON, NOEL
Quinn. Murray, 1973

SCARBANENCO, GIORGIO
Duca and the Milan Murders. Cassell, 1970; Walker, 1970

SCARBOROUGH, GEORGE
At Bay. Macaulay, 1914
The Lure. Dillingham, 1914

SCARLETT, ROGER. Pseudonym of Dorothy Blair and Evelyn Page, 1902- . Series character: Inspector Kane, in all titles.
The Back Bay Murders. Doubleday, 1930; Selwyn, 1931
The Beacon Hill Murders. Doubleday, 1930; Heinemann, 1930
Cat's Paw. Doubleday, 1931
In the First Degree. Doubleday, 1933
Murder Among the Angells. Doubleday, 1932

SCARLETT, S.
Murder While You Work. Hodder, 1944

SCARPETTA, FRANK. Series character: Philip Magellan (The Marksman), in all titles.
Body Count. Belmont, 1974
Counterattack. Belmont, 1974
Death Hunt. Belmont, 1973
Death to the Mafia. Belmont, 1973
Die, Killer, Die. Belmont, 1975
Headhunter. Belmont, 1973
Icepick in the Spine. Belmont, 1975
Kill. Belmont, 1974
Killer on the Prowl. Belmont, 1975
Kill Them All. Belmont, 1973
Mafia Massacre. Belmont, 1974
Mafia Wipe-Out. Belmont, 1973
Open Contract. Belmont, 1974
Slaughterhouse. Belmont, 1973
Stone Killer. Belmont, 1974
This Animal Must Die. Belmont, 1975
The Torture Contract. Belmont, 1975

SCHABELITZ, R(UDOLPH) F(REDERICK). 1884-
See BARBER, WILLETTA ANN.

SCHERF, MARGARET. 1908- . Series characters: Emily & Henry Bryce = B; Rev. Martin Buell = MB; Grace Severance = GS.
Always Murder a Friend. Doubleday, 1948; Low, 1949 MB
The Banker's Bones. Doubleday, 1968; Hale, 1969 GS
The Beautiful Birthday Cake. Doubleday, 1971 GS
The Case of the Hated Senator; see Dead: Senate Office Building
The Case of the Kippered Corpse. Putnam, 1941
The Cautious Overshoes. Doubleday, 1956
The Corpse Grows a Beard. Putnam, 1940; Partridge, 1946
The Corpse in the Flannel Nightgown. Doubleday, 1965; Hale, 1966 MB
The Corpse with One Shoe; see The Green Plaid Pants
The Curious Custard Pie. Doubleday, 1950. Also published as: Divine and Deadly. Bestseller pb, 195 . MB
Dead: Senate Office Building. Doubleday, 1953. Also published as: The Case of the Hated Senator. Ace pb, 1954
Death of the Diplomat; see The Diplomat and the Gold Piano
The Diplomat and the Gold Piano. Doubleday, 1963. British title: Death of the Diplomat. Hale, 1964 B
Divine and Deadly; see The Curious Custard Pie
The Elk and the Evidence. Doubleday, 1952 MB
For the Love of Murder; see Gilbert's Last Toothache
Gilbert's Last Toothache. Doubleday, 1949. Also published as: For the Love of Murder. Bestseller pb, 195 . MB
Glass on the Stairs. Doubleday, 1954; Barker, 1955 B
The Green Plaid Pants. Doubleday, 1951. Also published as: The Corpse with One Shoe. Detective Book Club, 1951
The Gun in Daniel Webster's Bust. Doubleday, 1949 B
If You Want a Murder Well Done. Doubleday, 1974
Judicial Body. Doubleday, 1957
Murder Makes Me Nervous. Doubleday, 1948; Low, 1952
Never Turn Your Back. Doubleday, 1959 MB
The Owl in the Cellar. Doubleday, 1945; Nimmo, 1947
They Came to Kill. Putnam, 1942
To Cache a Millionaire. Doubleday, 1972 GS

SCHINKE. NORMA S.
The Devil Wolf. Small, 1924

SCHISGALL, OSCAR. 1901-
Baron Ixell, Crime Breaker. Longmans, 1929
The Devil's Daughter. Fiction League, 1932

SCHLEY, STURGES MASON. Series character: Dr. Quentin Toby = QT
The Deepening Blue. Doubleday, 1935
Dr. Toby Finds Murder. Random, 1941 QT
Dream Sinister. Morrow, 1950
Who'd Shoot a Genius? Random, 1940 QT

SCHLIEFER, GERRY
Five Million Francs. Joseph, 1973

SCHMALZ, FLORA
The Constable's Stories. Gardner, 1903 ss

SCHMIDT, JAMES NORMAN. 1912- . Pseudonym: James Norman, q.v.

SCHMITT, LEO F.
The Shyster Lawyer. Schmitt, 1929

SCHNURR, WILLIAM
Johnny Death. Pocket, 1974

SCHOENFELD, HOWARD
Let Them Eat Bullets. GM, 1954

SCHOFIELD, WILLIAM GREENOUGH
Payoff in Black. Macrae-Smith, 1947

SCHOLEY, ERIC
Answer in the Negative. Ward, 1952

SCHOLEY, JEAN
The Dead Past. Macmillan, 1962

SCHRADER, LEONARD
The Yakuza. Futura pb, 1975

SCHURMACHER, EMILE C.
Assignment X: Top Secret. Paperback Library, 1965

SCHURR, CATHLEEN
Dark Encounter. Holt, 1955. British title (?): Dark Death. Foulsham, 1957

SCHWARTZ, ALVIN
The Blow-Top. Dial, 1948

SCHWEITZER, GERTRUDE
The Ledge. Delacorte, 1972; Macdonald, 1973

SCIASCIA, LEONARDO. 1921- .
Equal Danger. Harper, 1973; Cape, 1974
The Mafia Vendetta. Cape, 1963; Knopf, 1964

SCIPIO
Tudor Gates. Muller, 1968

SCOBIE, ALASTAIR. 1918- .
The Cape Town Affair. Cassell, 1952
Kangaroo Shoots Man. Cassell, 1949
Murder a la Mozambique. Cassell, 1950

SCOFIELD, CHARLES J.
A Subtle Adversary. Scofield, 1891

SCOTLAND, JAY
The Seventh Man. Bouregy, 1958

SCOTT, BARBARA MONTAGU
The Devil Within. Hutchinson, 1956
The Road Back. Hutchinson, 1952

SCOTT, DANA. Pseudonym of Constance Noyes Robertson, 1897-
Five Fatal Letters. Farrar, 1937

SCOTT, DENIS. Pseudonym of Mary Means and Theodore Saunders. Series character: Mike James, in both titles.
The Beckoning Shadow. Bobbs, 1946; Hammond, 1956
Murder Makes a Villain. Bobbs, 1944; Hammond, 1955

SCOTT, G. FIRTH
Possessed. Rider
The Twillford Mystery. Everett, ca.1900

SCOTT, GENEVIEVE
The Water Horse. Gollancz, 1974

SCOTT, HEDLEY. Pseudonym of Hedley O'Mant. Series character (with many other authors): Sexton Blake, in both titles.
The Mystery of the Missing Refugee. Amalgamated, 1939
The Suspected Six. Amalgamated, 1938

SCOTT, J(AMES) M(AURICE)
I Keep My Word. Heinemann, 1957
The Other Half of the Orange. Dutton, 1955
Seawife. Dutton, 1955. Also published as: Seawyf. Crest, 1957
A Touch of the Nettle. Hodder, 1951

SCOTT, JACK DENTON. See also DAMER, ANNE.
Spargo. World, 1972

SCOTT, JEFFRY
Trust Them and Die. Hale, 1969

SCOTT, JODY. 1923- . Joint pseudonym with George Thurston Leite: Thurston Scott, q.v.

SCOTT, JOHN REED. 1869-
The Cab of the Sleeping Horse. Putnam, 1916
The Man in Evening Clothes. Putnam, 1917
The Red Emerald. Lippincott, 1914
The Woman in Question. Lippincott, 1909

SCOTT, JUNE (MEINDL)
Bitter Honeycomb. Dorrance, 1972

SCOTT, JUSTIN. Pseudonym: J. S. Blazer, q.v.
Many Happy Returns. McKay, 1973
Treasure for Treasure. McKay, 1974; Barker, 1975

SCOTT, LEROY. 1875-1929.
Children of the Whirlwind. 1921
Counsel for the Defense. Doubleday, 1912
Folly's Gold. Houghton, 1926
The Living Dead Man. Washburn. 1929
Mary Regan. Houghton, 1918
No. 13 Washington Square. Houghton, 1914
Partners of the Night. Century, 1916
The Walking Delegate. Doubleday, 1905

SCOTT, LILY K.
A House of Women. Pyramid, 1966

SCOTT, MANSFIELD. Series character: Kendall "Dizzy" McArthur = KM
Behind Red Curtains. Small, 1919; Nash, 1920

The Black Circle. Clode, 1928; Lane, 1929
The Phantom Passenger. Clode, 1927; Lane, 1930
The Spider's Web. Clode, 1929 KM
The Sportsman-Detective. Clode, 1930 KM

SCOTT, MARGERIE
Mrs. Tenterden. Milton House, 1975

SCOTT, MARIAN (GALLAGHER). Pseudonym: Gail Oliver, q.v.
Dead Hands Reaching. Macmillan, 1932

SCOTT, MARY CLARKE and JOYCE WEST
The Mangrove Murder. Paul, 1963

SCOTT, MARY SEMPLE
Crime Hound. Scribner, 1940

SCOTT, MAURICE
The Devil You Don't. Chilton, 1968
The Mark of the Broad Arrow. Henderson

SCOTT, NATALIE ANDERSON
Husband. Macdonald, 1950

SCOTT, PAUL
The Corrida at San Feliu. Morrow, 1964

SCOTT, R(EGINALD) T(HOMAS) M(AITLAND). 1882- . Series characters: Aurelius Smith = AS; Richard Wentworth (The Spider) = RW.
The Agony Column Murders. Dutton, 1946 AS
Ann's Crime. Dutton, 1926; Heinemann, 1927. Also published as: Smith of the Secret Service (no author given). Amalgamated, 1929 AS
Aurelius Smith—Detective. Dutton, 1927; Heinemann, 1928 AS
The Black Magician. Dutton, 1925; Heinemann, 1926 AS
The Mad Monk. Kendall, 1931; Rich, 1933
Murder Stalks the Mayor. Dutton, 1936; Rich, 1935 AS
The Nameless Ones. Dutton, 1947 AS
Secret Service Smith. Dutton, 1923; Hodder, 1924 AS
Smith of the Secret Service; see Ann's Crime
The Spider Strikes! Berkley pb, 1969 (First published in 1933.) RW
The Wheel of Death. Berkley pb, 1969 (First published in 1933.) RW

SCOTT, RONEY
Shakedown. Ace pb, 1953

SCOTT, STEVE
The Cop-Killers. Manor, 1972

SCOTT, SUTHERLAND. Series character: Dr. Septimus Dodds, in at least those marked SD.
The A.R.P. Murder. Paul, 1939 SD
Capital Punishment. Paul, 1949
Crazy Murder Show. Paul, 1937; Hillman-Curl, 1937. Also published as: Murder on Stage. Mystery Novel of the Month pb, 1941
Diagnosis—Murder. Paul, 1954 SD
Doctor Dodd's Experiment. Paul, 1956 SD
Escape to Murder. Paul, 1946
The Influenza Mystery. Paul, 1938 SD
The Mass Radiography Murders. Paul, 1947
Murder in the Mobile Unit. Paul, 1940
Murder Is Infectious. Paul, 1936
Murder on Stage; see Crazy Murder Show
Murder Without Mourners. Paul, 1936
The Night Air is Dangerous. Paul, 1943
Operation Urgent. Paul, 1947
Tincture of Murder. Paul, 1951

SCOTT, TARN
Don't Let Her Die. GM, 1957

SCOTT, THURSTON. Pseudonym of George Thurston Leite, 1920- , and Jody Scott, 1923-
Cure It With Honey. Harper, 1957

SCOTT, VIRGIL. 1914- .
The Dead Tree Gives No Shelter. Popular Library, 1950
The Kreutzman Formula, with Dominic Koski. Simon, 1974
The Savage Affair. Methuen, 1958; Popular Library, 1959

SCOTT, WARWICK. Pseudonym of Elleston Trevor, 1920- , q.v. Other pseudonyms: Mansell Black, Trevor Burgess, Simon Rattray, Adam Hall, Caesar Smith, qq.v.
Cockpit; see Image in the Dust
Doomsday; see The Doomsday Story
The Doomsday Story. Davies, 1952. U.S. title: Doomsday. Lion, 1953
Image in the Dust. Davies, 1951. U.S. title: Cockpit. Lion, 1953
The Naked Canvas. Davies, 1954; Popular Library, 1955

SCOTT, WILL. Series character: Disher, in all titles
The Black Stamp; see Disher-Detective
Disher-Detective. Cassell, 1925. U.S. title: The Black Stamp. Macrae-Smith, 1926
The Mask. Paul, 1928; Macrae-Smith, 1929
Shadows. Cassell, 1928; Macrae-Smith, 1928

SCOTT, WILLIAM
Getting the Boy. Elek, 1966

SCOWCROFT, RICHARD
Back to Fire Mountain. Atlantic-Little Brown, 1973

SCRIBNER, FRANK
The Secret of Frontellac. Gay, 1912

SCRIBNER, HARVEY
My Mysterious Clinets. Clarke, 1900 ss, some criminous

SCROPE, MASON
The Man with the Big Head. Wells Gardner

SEABROOKE, JOHN PAUL
The Eye Witness. Chelsea, 1925; Jarrolds,
Four Knocks on the Door. Chelsea, 1925
The Green Bag. Chelsea, 1926
Shadow Hall. Chelsea, 1925; Jarrolds, 1927
The Woman in 919. Chelsea, 1926

SEAFARER. Pseudonym of Clarence Hedley Barker, q.v. Other pseudonym: Frank Hedley, q.v.
Bold Buccaneer. Ward, 1953
Captain Firebrace. Ward, 1958
Crooks' Cruise. Ward, 1962
Firebrace and Father Kelly. Ward, 1960
The Haunted Ship. Ward, 1958
The Sailor and the Widow. Ward, 1957
Santa Maria. Ward, 1955

Smuggler's Pay for Firebrace. Ward, 1961
Voyage into Peril. Ward, 1956

SEA-LION. Pseudonym of Geoffrey Martin Bennett
Cargo for Crooks. Collins, 1948
Damn Desmond Drake. Hutchinson, 1953; McGraw, 1953
Death in Russian Habit. Long, 1958
Operation Fireball. Long, 1959
Phantom Fleet. Collins, 1946
Sink Me a Ship. Collins, 1947
When Danger Threatens. Collins, 1949

SEALIS, HEATHERLY
The Veiled Lady. Broadway, 1905

SEAMAN, DONALD
The Bomb That Could Lip Read. H. Hamilton, 1974; Stein, 1974
The Defector. H. Hamilton, 1975
Island of Death. Muller, ca.1957

SEAMARK. See SMALL, AUSTIN J.

SEARLE, WESTON
The Honeyfall. Regency, 1972

SEARLS, HANK
Pentagon. Geis, 1971

SEARS, RUTH McCARTHY
Port of No Return. Lenox Hill, 1974

SEA-WRACK. Pseudonym.
McInnes of the N.I.D. Rich, ss
The Mystery of the C.2. Casemate.

SEATON, STUART
Cage of Fear. Long, 1960
Don't Take It to Heart. Boardman, 1955
Dust in Your Eye. Boardman, 1957

SEBASTIAN, PAUL
The Red Boulders Mystery. Fiction House
Secret Service. Fiction House
The Spy Gang. Fiction House

SEBENTHAL, ELIZABETH ROBERTA. 1917- .
Pseudonym: Paul Kruger, q.v.

SECRET AGENT X
City of the Living. Corinth, 1966
Curse of the Mandarin's Fan. Corinth, 1966
The Death-Torch Terror. Corinth, 1966
Octopus of Crime. Corinth, 1966
Servants of the Skull. Corinth, 1966
The Sinister Scourge. Corinth, 1966
The Torture Trust. Corinth, 1966

SECRIST, KELLIHER. Pseudonym of Dan T. Kelliher and W. G. Secrist. Series character: Sham Payne, in both titles.
Murder Makes By-Lines. Mystery House, 1941
Murder Melody. Phoenix, 1939

SEDERBERG, ARELO
Sixty Hours of Darkness. Sherbourne, 1974

SEDGEWICK, MRS. ALFRED and CROSBY GARSTEN
The Black Knight. 1920

SEE, INGRAM
No Scars to See. Bouregy, 1965

SEELEY, CLINTON
Storm Fear. Holt, 1954

SEELEY, MABEL (HODNEFIELD). 1903- .
The Beckoning Door. Doubleday, 1950; Collins, 1950
The Blonde with the Deadly Past; see The Whistling Shadow
The Chuckling Fingers. Doubleday, 1941; Collins, 1942
The Crying Sisters. Doubleday, 1939; Collins, 1940
Eleven Came Back. Doubleday, 1943; Collins, 1943
The Listening House. Doubleday, 1938; Collins, 1939
The Stranger Beside Me. Doubleday, 1951; Muller, 1953
The Whispering Cup. Doubleday, 1940; Collins, 1941
The Whistling Shadow. Doubleday, 1954; Jenkins, 1958. Also published as: The Blonde with the Deadly Past. Mercury pb, 195 .

SEIBERT, ELIZABETH G.
Death Follows the Flower Show. Arcadia, 1958

SEIFERT, ADELE
Death Stops at the Old Stone Inn, with Shirley (Louise) Seifert (1889-). Hillman-Curl, 1938
Deeds Ill Done. Mill, 1939
Shadows Tonight. Mill, 1939
Three Blind Mice. Mill, 1942

SEIGNOLLE, CLAUDE
The Accused. Coward, 1967

SEILAZ, AILEEN
The Veil of Silence. Ace, 1965

SELA, OWEN
The Bearer Plot. Hodder, 1972; Pantheon, 1973
The Bengali Inheritance. Hodder, 1975; Pantheon, 1975
The Kiriov Tapes. Hodder, 1973; Pantheon, 1974
The Portuguese Fragment. Hodder, 1974; Pantheon, 1973

SELBORNE, JOHN
The Thousand Secrets. Everett, 1911

SELDES, GILBERT VIVIAN. 1893- . Pseudonym: Foster Johns, q.v.

SELLARS, ELEANORE KELLY
Murder a la Mode. Dodd, 1941; Muller, 1943

SELLERS, MARY
The House on the Black Bayou. Warner, 1975.

SELMAN, ROBERT
Once Upon a Crime. Mill, 1947; Foulsham, 1949

SELMARK, GEORGE. Pseudonym of Seldon Truss, 1892- , q.v.
Murder in Silence. Cassell, 1939; Doubleday, 1940

SELTZER, CHARLES ALDEN
Mystery Range. Doubleday, 1928; Hodder, 1928
Parade of the Empty Boots. Doubleday, 1937; Hodder, 1938

SELVER, PAUL
Private Life. Jarrolds, 1929; Harper, 1930

SELWYN. Pseudonym of Selwyn Victor Watson
Operation Ballerina. Hodder, 1953

SELWYN, FRANCIS. Series character: Sgt. Verity, in both titles
Cracksman on Velvet. Deutsch, 1974; Stein, 1974
Sergeant Verity and the Imperial Diamond. Deutsch, 1975

SEMPRUN, JORGE
The Second Death of Ramon Mercader. Grove, 1973

SEMYONOV, JULIAN SEMENOVICH
Petrovka 38. MacGibbon, 1965; Stein, 1965

SENNOCKE, T. J. R.
Inquest on a Lady. Rudkin, 1941
Inquest on a Mistress. Rudkin, 1943
Inquests Betraying. Rudkin, 1943
Inquests by Jury. Rudkin, 1944
Inquests on the Deceased. Rudkin, 1944
What is Your Verdict? Eyre, 1936

SERENY, GITTA
The Medallion. Gollancz, 1957

SERGE, VICTOR
The Case of Comrade Tulayev. H. Hamilton, 1951

SERGEANT, ADELINE
The Great Mill Street Mystery. Lovell, 1890. Also published as: The Mill Street Mystery. Westbrook, ca.1920
My Lady's Diamonds. Buckles, 1901
The Mystery of the Moat. Methuen, 1905
The Quest of Geoffrey Darrell. Methuen, 1907
Sir Anthony's Secret; the Story of a Mysterious Marriage. Ogilvie
Under Suspicion. Methuen

SERLING, ROBERT J.
The President's Plane is Missing. Doubleday, 1967

SERNER, MARTIN GUNNAR. Pseudonym: Frank Heller, q.v.

SERRESTER, LEONARD
The Frog Murders. Dorrance, 1955

SERVICE, ROBERT W(ILLIAM). 1874-1958.
The House of Fear. Dodd, 1927
The Master of the Microbe. Barse, 1926
Poisoned Paradise. Dodd, 1922

SETH, RONALD
Anatomy of Spying. Hale
Operation Ormer. Bles, 1956
Smoke Without Fire. Bles, 1959
The Spy and the Atom Gun. Bles, 1957
Spy in the Nude. Hale, 1962

SETON, GRAHAM. Pseudonym of Graham Seton Hutchison, 1890-
According to Plan. Rich, 1938
Blood Money. Hutchinson, 1934
Colonel Grant's Tomorrow, Farrar, 1932
Eye for an Eye. Farrar, 1933
The K Code Plan. Rich, 1938
Scar 77. Rich, 1937
The Sign of Arnim. Cosmopolitan, 1931
The V Plan. Smith, 1941
The W Plan. Butterworth, 1929; Cosmopolitan, 1930

SEUFFERT, MUIR
Devil at the Door. Hale, 1972
Hand of a Killer. Hale, 1967
Trespassers Will Die. Hale, 1968

SEVERN, DAVID
The Girl in the Grove. Allen & Unwin, 1974

SEVERN, RICHARD
An Array of Eagles. Hale, 1971
The Desperate Rendezvous. Hale, 1966
The Forest and the Damned. Hale, 1965
A Game for Hawks. Hale, 1968
The Killing Match. Hale, 1970
Quest to Kill. Hale, 1974
Stalk a Long Shadow. Hale, 1967

SEVERNE, FLORENCE
In the Meshes. Osgood, 1894

SEVERY, MELVIN (LINWOOD). 1863-
The Darrow Enigma. Dodd, 1905
Maitland's Master Mystery. Ball, 1912
The Mystery of June 13. Dodd, 1905

SEVILLE, MARJORIE
The Quest of the Emerald. Hutchinson, 1927

SEWARD, JACK
Assignment: Find Cherry. Tower, 1969
The Cave of the Chinese Skeletons. Tuttle, 1964

SEWARD, WILLIAM WARD, Jr.
Skirts of the Dead Night. Bookman, 1950

SEYMOUR, ARTHUR
The Fall of the Mighty. Odhams

SEYMOUR, GERALD
Harry's Game. Collins, 1975; Random, 1975

SEYMOUR, HENRY. Pseudonym of Helmut Hartmann.
Appointment with Murder. Gifford, 1962
The Big Steal. Hale, 1972
The Bristol Affair. Gifford, 1960
Cold Wind of Death. Hale, 1972
Hot Ice. Gifford, 1966
In the Still of the Night. Gifford, 1966
Intrigue in Tangier. Gifford, 1958
The Paperchase Murder. Gifford, 1961
Run for Your Money. Gifford, 1959

SHAFER, ROBERT
Conquered Place. Putnam, 1954

SHAFFER, ANTHONY (JOSHUA). 1926-
Sleuth. Dodd, 1970 (play)

SHAFFER, ANTHONY (JOSHUA), 1926- , and PETER SHAFFER, 1926- . Pseudonym: Peter Antony, q.v.
Withered Murder. Gollancz, 1955; Macmillan, 1956

SHAFFER, ERVIN ADAM
Major Washington. Hobson, 1947

SHAGAN, STEVE
City of Angels. Putnam, 1975; Joseph, 1975. Also published as: Hustle. Signet, 1975

SHALLIT, JOSEPH. Series character: Dan Morrison, in all titles.
The Billion Dollar Body. Lippincott, 1947; Hammond, 1952. Also published as: Case of the Billion Dollar Body. Avon pb, 1954
Case of the Billion Dollar Body; see The Billion Dollar Body
Kiss the Killer. Lippincott, 1952; Hammond, 1954
Lady, Don't Die on My Doorstep. Lippincott, 1951; Hammond, 1952
Yell Bloody Murder. Lippincott, 1951. British title: Yell Ruddy Murder. Hammond, 1953
Yell Ruddy Murder; see Yell Bloody Murder

SHAMBROOK, RONA GREEN. Pseudonym: Rona Randall, q.v.

SHAND, WILLIAM. Series character: Bill Tempest, in all titles.
A Man Called Tempest. Jenkins, 1957
Tempest in a Tea-Cup. Jenkins, 1958; Roy, 1959
Tempest Weaves a Shroud. Jenkins, 1957

SHANE, MARK
Borrowed Time. Comyns
Jail and Farewell. Comyns
Lady Bites the Dust. Comyns
Obsession to Kill. Comyns
They Kill to Live. Comyns

SHANE, SUSANNAH. Pseudonym of H(arriette Cora) Ashbrook, q.v. Series character: Christopher Saxe = CS.
The Baby in the Ash Can. Dodd, 1944; Nicholson, 1947 CS
Diamonds in the Dumplings. Doubleday, 1946 CS
Lady in a Million. Dodd, 1943 CS
Lady in a Wedding Dress. Dodd, 1943 CS?
Lady in Danger. Dodd, 1942 CS
Lady in Lilac. Dodd, 1941

SHANKS, EDWARD. 1892-
The Dark Green Circle. Bobbs, 1936. British title: Old King Cole. Macmillan, 1936

SHANN, B. V.; see CUMBERLAND, MARTEN

SHANNON, ALISTAIR
The Black Scorpion. Bles, 1926

SHANNON, BRAD
The Big Snatch. Scion, 1950
The Body Was Lonely. Scion, 1952
Bury the Guy! Scion, 1951
I Wake Screaming. Scion, 1953
The Lady's for Killing. Scion, 1950
Murder!—So What? Scion, 1951
Sadie Swings the Blues. Scion, 1953
Some Get It. Scion, 1953
"Stir" Crazy. Scion, 1950
They Say I'm Bad. Scion, 1953

SHANNON, CARL. Pseudonym of Wilbur Owings Hogue
Fatal Footsteps. Phoenix, 1948; Boardman, 1951
Lady, That's My Skull. Phoenix, 1947; Boardman, 1948
Murder Me Never. Boardman, 1951

SHANNON, DELL. Pseudonym of Elizabeth Linington, 1921- , q.v. Other pseudonyms: Anne Blaisdell, Lesley Egan, qq.v. Series character: Lt. Luis Mendoza, in all titles. Starred titles were published in England as by Barbara Elizabeth Linington.
The Ace of Spades. Morrow, 1961; Oldbourne/London Daily Express, 1963 *
Case Pending. Harper, 1960; Gollancz, 1960
Chance to Kill. Morrow, 1967; Gollancz, 1968
Coffin Corner. Morrow, 1966; Gollancz, 1967
Crime File. Morrow, 1974; Gollancz, 1975
Crime on Their Hands. Morrow, 1969; Gollancz, 1970
Death by Inches. Morrow, 1965; Gollancz, 1967
The Death-Bringers. Morrow, 1965; Gollancz, 1966
Death of a Busybody. Morrow, 1963; Oldbourne London Daily Express, 1963 *
Deuces Wild. Morrow, 1975; Gollancz, 1975
Double Bluff. Morrow, 1963; Oldbourne/London Daily Express, 1964 *
Extra Kill. Morrow, 1962; Oldbourne/London Daily Express, 1962 *
Kill with Kindness. Morrow, 1968; Gollancz, 1969
Knave of Hearts. Morrow, 1962; Oldbourne/London Daily Express, 1963 *
Mark of Murder. Morrow, 1964; Gollancz, 1965
Murder With Love. Morrow, 1972; Gollancz, 1972
No Holiday for Crime. Morrow, 1973; Gollancz, 1974
Rain with Violence. Morrow, 1967; Gollancz, 1969
The Ringer. Morrow, 1971; Gollancz, 1972
Root of All Evil. Morrow, 1964; Gollancz, 1966
Schooled to Kill. Morrow, 1969; Gollancz, 1970
Spring of Violence. Morrow, 1973; Gollancz, 1974
Unexpected Death. Morrow, 1970; Gollancz, 1971
Whim to Kill. Morrow, 1971; Gollancz, 1971
With a Vengeance. Morrow, 1966; Gollancz, 1968
With Intent to Kill. Morrow, 1972; Gollancz, 1973

SHANNON, DORIS
22 Hallowfield. GM, 1974

SHANNON, JIMMY. Pseudonym.
The Devil's Passkey. Appleton, 1952

SHAPIRO, LIONEL
The Sealed Verdict. Doubleday, 1947; Jarrolds, 1950
Torch for a Dark Journey. Doubleday, 1950; Jarrolds, 1951

SHAPLEIGH, MARY YALE
Johnny Counterfeit. Hopkins, 1938

SHARD, JOHN
I Am Maud Latimer. Laurie, 1941

SHARKEY, JACK [JOHN] (MICHAEL). 1931-
Death for Auld Lang Syne. Holt, 1962; Joseph, 1963
Murder, Maestro, Please. Abelard, 1961

SHARLAND, MICHAEL
Nervestorm. Ellis, 1975

SHARMAN, MIRIAM
Death Pays All Debts. Gollancz, 1965
The Face of Danger. Gollancz, 1967
The Law of Probability. Macdonald, 1971
Seeds of Violence. Gollancz, 1966

SHARP, ALAN
Nightmoves. Paperback Library, 1975

SHARP, DAVID. Series character: Professor Henry Arthur Fielding = HF.
The Code-Letter Mystery; see None of My Business
Disputed Quarry. Jenkins, 1938 HF
Elderly Gentleman Shot. Jenkins, 1937
Everybody Suspect. Jenkins, 1937 HF
Exit Second Murderer. Jenkins, 1940
The Frightened Sailor. Jenkins, 1939 HF
I, the Criminal. Benn, 1932; Houghton, 1933 HF
Marriage and Murder. Benn, 1934 HF
My Particular Murder. Benn, 1931; Houghton, 1931 HF
None of My Business. Benn, 1931. U.S. title: The Code-Letter Mystery. Houghton, 1932 HF
When No Man Pursueth. Benn, 1930 HF

SHARP, GUSTAVIO
The Confessions of an Attorney. Cornish, 1852 ss

SHARP, JACK
The Telltale Tattoo. Street (Magnet)
The Wall Street Swindlers. Street (Magnet)

SHARP, LUKE. Pseudonym of Robert Barr, 1850-1912.
From Whose Bourne? Chatto, 1893; Stokes, 1896, as by Robert Barr

SHARP, ROBERT
The Blonde Gangster. Fiction House
The Cry from the Ether. Fiction House
Horror Castle. Gray, 1936
In the Hands of the Enemy. Fiction House

SHARP, ROBERT GEORGE
Death Comes to Rehearsal. Hutchinson, 1951
Death in the Headlines. Hutchinson, 1950

SHARP, WILLOUGHBY
Murder in Bermuda. Kendall, 1933; Eyre, 1935
Murder of the Honest Broker. Kendall, 1934

SHATTUCK, DORA RICHARDS. Pseudonym: Richard Shattuck, q.v.

SHATTUCK, RICHARD. Pseudonym of Dora Richards Shattuck
The Body in the Bridal Bed; see The Wedding Guest Sat on a Stone
The Half-Haunted Saloon. Simon, 1945
Said the Spider to the Fly. Simon, 1944
The Snark Was a Boojum. Morrow, 1941; Hale, 1941. Also published as: With Blood and Kisses. Mercury pb, 1954.
The Wedding Guest Sat on a Stone. Morrow, 1940; Hale, 1941. Also published as: The Body in the Bridal Bed. Mercury pb, 1953.
With Blood and Kisses; see The Snark was a Boojum

SHAW, BYNUM
The Nazi Hunter. Norton, 1968

SHAW, CHARLES. 1900- . Pseudonym: Bant Singer, q.v.

SHAW, D. B.
Ten True Secret Service Stories. Ogilvie, ca. 1895

SHAW, DAVID
The Levy Caper. Macmillan, 1974

SHAW, FRANK H. 1878-
Atlantic Murder. Matthews, 1932; McBride, 1933
Criminal Amateur.

SHAW, JOSEPH T(HOMPSON). 1874-1952.
Blood on the Curb. Dodge, 1936
Danger Ahead. Mohawk, 1932
Derelict. Knopf, 1930
It Happened at the Lake. Dodd, 1937

SHAW, ROBIN
Running. Putnam, 1973; Gollancz, 1974

SHAW, STANLEY GORDON. 1884-ca.1938
The Secret of the Monastery. Amalgamated, 1928 (Sexton Blake)

SHAW, W. J.
Solomon's Story. Thomson, 1880

SHAY, FRANK. 1888-1954. Series character: Dan Doner (DeeDee), in both titles.
The Charming Murder. Macaulay, 1930
Murder on Cape Cod. Macaulay, 1931

SHAYNE, GORDON. Pseudonym of Bevis Winter, 1918- , q.v. Other pseudonyms: Al Bocca, Peter Cagney, qq.v.
And So to Death. Jasmit Pub., 1952
Ticket to Eternity. Jasmit Pub., 1952

SHEA, JOSEPH
A Private Detective: The Marvelous Career of a Notorious Criminal. Laird, 1889

SHEAHAN, K. M.
Dangerous Men. Jenkins, 1935
The Stromberg Jewel Case. Jenkins, 1931

SHEARING, JOSEPH. Pseudonym of Gabrielle Margaret Long, 1886-1952. Other pseudonyms: Marjorie Bowen, George Preedy, qq.v.
The Abode of Love. Hutchinson, 1945
Airing in a Closed Carriage. Harper, 1943
Album Leaf. Heinemann, 1933. U.S. title: The Spider in the Cup. Smith, 1934
Aunt Beardie. Harrison-Hilton, 1940
The Crime of Laura Sarelle; see Laura Sarelle

For Her to See. Hutchinson, 1947. U.S. title: So Evil, My Love. Harper, 1947
Forget-Me-Not. Heinemann, 1932. U.S. titles: Lucille Clery; A Woman of Intrigue. Harper, 1932; and The Strange Case of Lucille Clery. World, 1944
Golden Violet. Smith, 1941
The Heiress of Frascati; see Within the Bubble
The Lady and the Arsenic. Smith, 1944
Laura Sarelle. Hutchinson, 1940. U.S. title: The Crime of Laura Sarelle. Smith, 1941
Lucille Clery: A Woman of Intrigue; see Forget-Me-Not
Mignonette. Heinemann, 1949; Harper, 1948
Moss Rose. Smith, 1935
Orange Blossoms. Heinemann, 1938
So Evil My Love; see For Her to See
The Spectral Bride. Smith, 1942
The Spider in the Cup; see Album Leaf
The Strange Case of Lucille Clery; see Forget-Me-Not
To Bed at Noon. Heinemann, 1951
Within the Bubble. Heinemann, 1950. U.S. title: The Heiress of Frascati. Berkley, 1966

SHECKLEY, ROBERT. 1928- . Series character: Stephen Dain = SD.
Calibre .50. Bantam pb, 1961 SD
Dead Run. Bantam pb, 1961 SD
The Game of X. Delacorte, 1965; Cape, 1966
Live Gold. Bantam pb, 1962 SD
The Man in the Water. Regency pb, 1962
The Tenth Victim. Ballantine pb, 1965; Mayflower pb, 1966. (Novelization of the movie.)
Time Limit. Bantam pb, 1967; New English Lib. pb, 1967 SD
White Death. Bantam pb, 1963 SD

SHEDD, GEORGE CLIFFORD. 1877-1937.
The Invisible Enemy. Macaulay, 1918
The Lady of Mystery House. Macaulay, 1917; Gardner, 1920

SHEDD, MARGARET
Run. Doubleday, 1956; Gollancz, 1956

SHEEHAN, PERLEY POORE. 1875-
The House with a Bad Name. Boni, 1920
Three Sevens. Chelsea, 1928
The Whispering Chorus. Watt, 1927

SHEEN, G.
Assignment Greece. Digit, 1958
The Traitor. Digit, 1958

SHEERS, JAMES C.
Counterfeit Courier. Dell, 1961

SHEFLER, HARRY F.
Devil Take the Hindmost. Exposition, 1955

SHELDON, MRS. GEORGIE
Max; A Cradle Mystery. Burt
The Welfleet Mystery. 1885

SHELDON, RICHARD. Pseudonym.
Harsh Evidence. Hutchinson, 1950
Poor Prisoner's Defense. Hutchinson, 1949; Simon, 1950

SHELDON, SIDNEY
The Naked Face. Morrow, 1970; Hodder, 1971
The Other Side of Midnight. Morrow, 1974; Hodder, 1975

SHELDON, WALTER J.
The Blue Kimono Kill. GM, 1965
The House of Happy Mayhem. Banner, 1967
The Man Who Paid His Way. Lippincott, 1955
The Red Flower Kill. GM, 1971
The Yellow Music Kill. GM, 1974

SHELLABARGER, SAMUEL. 1888-1954. Pseudonym: John Esteven, q.v.

SHELLEY, JOHN
Hired Gun. Berkley pb, 1963

SHELLEY, MARY WOLLSTONECRAFT (GODWIN)
Frankenstein. 1818

SHELLEY, SIDNEY
Bowmanville Break. Delacorte, 1968. Also published as: The Mackenzie Break. Dell, 1970
Francine. Belmont, 1963
The Mackenzie Break; see Bowmanville Break

SHENKIN, ELIZABETH
Brownstone Gothic. Holt, 1961
Midsummer Nightmare. Rinehart, 1960; Ward, 1961

SHEPHERD, ERIC. Series characters: The Nuns and others of Harrington Convent, in both titles.

SHEPHERD, JOAN. Pseudonym of B. J. Buchanan.
The Girl on the Left Bank. Washburn, 1953
Tender is the Knife. Washburn, 1956

SHEPHERD, JOHN. Pseudonym of Willis Todhunter Ballard, 1903- , q.v. Other pseudonyms: P. D. Ballard, Harrison Hunt, Neil MacNeil, qq.v. Series character (continued from the W.T. Ballard byline): Bill Lennox
Lights' Camera, Murder. Belmont pb, 1960

SHEPHERD, L. P.
Cape House. Dell, 1974

SHEPHERD, MICHAEL. Pseudonym.
The Road to Gandolfo. Dial, 1975

SHEPHERD, NEAL. Pseudonym of Nigel Morland, 1905- , q.v. Other pseudonyms: Mary Dane, John Donavan, Norman Forrest, Roger Garnett, Vincent McCall, qq.v. Series character: Chief Inspector Michael "Napper" Tandy, in all titles.
Death Flies Low. Constable, 1938
Death Rides Swiftly. Constable, 1939
Death Walks Softly. Constable, 1938
Exit to Music. Constable, 1940

SHER, JACK
The Cold Companion. Rinehart, 1948

SHERARD, ROBERT H.
Agatha's Quest. Minerva, 1890
By Right Not Law. Cassell
An Underground Mystery. Digby, 1903

SHERATON, NEIL
Cairo Ring. Hale, 1958

SHERIDAN, JUANITA. See also: Dorothy Dudley, 1884- . Series characters: Lily Wu and Janice Cameron, in all titles.
The Chinese Chop. Doubleday, 1949; Barker, 1951
The Kahuna Killer. Doubleday, 1951; Heinemann, 1955
The Mamo Murders. Doubleday, 1952. British title: While the Coffin Waited. Heinemann, 1953
The Waikiki Widow. Doubleday, 1953
While the Coffin Waited; see The Mamo Murders

SHERIDAN, LEE
The Pit and the Pendulum. Lancer, 1961 (Novelization of the movie.)

SHERIDAN, SOLOMON NEILL
The Typhoon's Secret. Doubleday, 1920

SHERIDAN, W.
The Five Brains. Jarrolds, 1924

SHERLOCK, A. B.
Red Darkness. Hurst
The Yellow Beetle. Sheldon, 1931

SHERMAN, EDITH
Mystery at High Hedges. Goldsmith, 1937

SHERMAN, ROBERT
Picture Mommy Dead. Lancer, 1966 (Novelization of the movie.)

SHERMAN, ROGER
Beware of the Cat. Apollo, 1972

SHERRING, A(LBERT) W(ILLIAM)
The Big Haul. Hale, 1962
Double Exposure. Hale, 1965
Night of Vengeance. Hale, 1960
The Pay-Off. Hale, 1961
The Tip-Off. Hale, 1959

SHERRY, EDNA. -1967. See also: GROPPER, MILTON HERBERT.
Backfire. Dodd, 1956; Hodder, 1957. Also published as: Murder at Nightfall. Dell pb, 1957
Call the Witness. Dodd, 1961; Hodder, 1962
The Defense Does Not Rest. Dodd, 1959; Hodder, 1960
Girl Missing. Dodd, 1962; Hodder, 1963
Murder at Nightfall; see Backfire
No Questions Asked. Dodd, 1949; Hodder, 1950
She Asked for Murder; see Tears for Jessie Hewitt
Strictly a Loser. Dodd, 1965; Hodder, 1966
Sudden Fear. Dodd, 1948; Hodder, 1949
The Survival of the Fittest. Dodd, 1960; Hodder, 1961
Tears for Jessie Hewitt. Dodd, 1958; Hodder, 1959. Also published as: She Asked for Murder. Dell pb, 1959

SHERRY, JOHN
The Loring Affair. PB, 1964

SHERWOOD, EVELYN
A Candidate for Danger. London Press

SHERWOOD, JOHN. 1913- . Series character: Charles Blessington, in at least those marked CB.
Ambush for Anatol. Hodder, 1952; Doubleday, 1952. Also published as: Murder of a Mistress. Mercury pb, 1954 CB
Disappearance of Dr. Bruderstein. Hodder, 1949. U.S. title: Dr. Bruderstein Vanishes. Doubleday, 1949 CB
Dr. Bruderstein Vanishes; see Disappearance of Dr. Bruderstein
The Half Hunter. Gollancz, 1961. U.S. title (?): The Sleuth and the Liar. Doubleday, 1961
Mr. Blessington's Imperialist Plot; see Mr. Blessington's Plot
Mr. Blessington's Plot. Hodder, 1951. U.S. title: Mr. Blessington's Imperialist Plot. Doubleday, 1951 CB
Murder of a Mistress; see Ambush for Anatol
The Sleuth and the Liar; see The Half Hunter
Two Died in Singapore. Hodder, 1954
Undiplomatic Exit. Hodder, 1958; Doubleday, 1958
Vote Against Poison. Hodder, 1956

SHIEL, M(ATTHEW) P(HIPPS). 1865-1947. Sometime joint pseudonym with Louis Tracy: Gordon Holmes, q.v.
The Best Short Stories of M. P. Shiel. Gollancz, 1948
The Black Box. Vanguard, 1930
Dr. Krasiniski's Secret. Jarrolds, 1929
How the Old Woman Got Home. Vanguard, 1928
Prince Zaleski. Lane, 1895; Roberts, 1895
The Rajah's Sapphire. Ward, 1896
The Weird O't. 1902
Yellow Peril. Gollancz, 1929

SHILL, J.
Murder in Paradise. Blackfriars, 1946

SHIMER, R(UTH) H.
The Correspondent. Popular Library pb, 1974
The Cricket Cage. Harper, 1975
Squaw Point. Harper, 1972

SHIPMAN, NATALIE. Pseudonym: Phyllis Arthur, q.v.

SHIPPEY, LEE
The Girl Who Wanted Experience. Houghton, 1937
Where Nothing Ever Happens. Houghton, 1935

SHIVELLEY, ANGELA
Dread of Night. Paperback Library, 1966

SHOLL, ANNA McCLURE.
Carmichael: Blue Blood and Red. Hodder, 1915
The Mystery of Lostland Academy. Federation, 1925
This Way Out. Hearst, 1915 ss
Unclaimed Letters. Dorrance, 1921

SHORE, JULIAN
Rattle His Bones. Morrow, 1941

SHORE, NORMAN
Hong Kong Nightstop. Hale, 1973

SHORE, P. R.
The Bolt. Methuen, 1929; Dutton, 1929
The Death Film. Methuen, 1932

SHORE, VIOLA BROTHERS. 1895- . Series characters: Colin Keats and Gwynn Leith, in both titles.
The Beauty-Mask Murder. Smith, 1930. British title: The Beauty-Mask Mystery. Hamilton, 1932
The Beauty-Mask Mystery; see The Beauty-Mask Murder
Murder on the Glass Floor. Smith, 1932; Harrap, 1933

SHORT, CHRISTOPHER
The Big Cat. Chapman, 1962; Dodd, 1965
The Black Room. Cape, 1964; Dodd, 1966
The Blue Eyed Boy. Dodd, 1966; Stacey, 1972
Dark Lantern. Scribner, 1961; Chapman, 1962
The Naked Skier. Stacey, 1972

SHORT, ERNEST (HENRY), 1875- , and ARTHUR COMPTON-RICKETT, 1869-1937
The Hope Strange Mystery. Jenkins, 1927
The Railway Hotel Mystery. Jenkins, 1931

SHORT, LUKE. Pseudonym of Frederick Dilley Glidden
Barren Land Murders. GM, 1951. Also published as: Barren Land Showdown. GM, 1957

SHORTELL, L(ESLIE) T.
The Hounds are Restless Tonight. Rich, 1949

SHORTT, CHARLES RUSHTON. 1904- . Pseudonym: Charles Rushton, q.v.

SHORTT, VERE DAWSON and FRANCES H. SHORTT MATHEWS
The Rod of the Snake. Lane, 1918

SHOUBRIDGE, DONALD
Yard Lengths. Pendulum, 1946 5 ss

SHRIBER, IONE SANDBERG. 1911- . Series character: Bill Grady = BG.
As Long as I Live. Rinehart, 1947
A Body for Bill. Farrar, 1942; Nicholson, 1946 BG
The Dark Arbor. Farrar, 1940; Nicholson, 1945 BG
Family Affair. Farrar, 1941 BG
Head Over Heels in Murder. Farrar, 1940 BG
Invitation to Murder. Farrar, 1943; Nicholson, 1946 BG
The Last Straw. Rinehart, 1946
Murder Well Done. Farrar, 1941 BG?
Never Say Die. Rinehart, 1950
Pattern for Murder. Farrar, 1944 BG
Ready or Not. Rinehart, 1953; Boardman, 1954

SHROYER, FREDERICK
There None Embrace. Nash, 1974
Wayland 33. Quandriga, 1962

SHUB, JOYCE
Moscow by Nightmare. Coward, 1973; Collins, 1973

SHUBAEL.
The Dark Stain. Abbey, 1903

SHUBIN, SEYMOUR
Stranger to Myself. Benn, 1954

SHULMAN, IRVING
The Amboy Dukes. Doubleday, 1947
Cry Tough. Paperback Library, 1963
The Notorious Landlady. GM, 1962 (Novelization of the movie.)
Platinum High School. Bantam, 1962 (Novelization of the movie.)

SHULMAN, MILTON
Kill 3. Random, 1967; Collins, 1967

SHULMAN, SANDRA
Castlecliff. Paperback Library
The Menacing Darkness. Paperback Library, 1966

SHUTE, NEVIL. Pseudonym of Nevil Shute Norway
So Disdained. Cassell, 1928. U.S. title: Mysterious Aviator. Houghton, 1929

SHUTE, WALTER. -ca.1940. Pseudonym: Walter Edwards, q.v. All titles below feature Sexton Blake and were published by Amalgamated Press.
The Affair of the Rival Cinema Kings. 1928
The Case of the Discharged P.C. 1929
The Fatal Number. 1929
The Mystery of Merlyn Mansions. 1929
The Mystery of the Uninvited Guest. 1929
The "Talkie" Murder Mystery. 1930

SHUTTUCK, DORA
The Wailing Woman. Warner pb, 1973

SIBLEY, CELESTINE
The Malignant Heart. Doubleday, 1958; Gollancz, 1958

SIBLEY, PATRICIA
A Walk to Wandlemore. Hodder, 1972

SIBLY, JOHN
Girl on the Run. Cape, 1958

SIBSON, FRANCIS
Unthinkable. Methuen, 1933; Smith, 1933

SIDDELL, R. B.
Travers—A Mystery Story. 1952

SIDDLE, CHARLES. 1892- . Joint pseudonym with Frederick Peel, 1888- : Rufus Slingsby, q.v.

SIDGWICK, CHRISTOPHER
Manhunt in Dalmatia. Davies, 1959

SIEGAL, BENJAMIN
The Jurors. Delacorte, 1973
A Kind of Justice. Harcourt, 1960
The Witch of Salem. GM, 1953

SIEGEL, DORIS. Pseudonym: Susan Wells, q.v.
How Still, My Love. Mill, 1957; Gollancz, 1958

SIEGEL, JACK
Dawn at Kahlenberg. Pyramid, 1966
The Ruby. Pyramid, 1972

SIEVEKING, LANCELOT DE GIBERNE. 1896-
Stamped. Brentano, 1928
Tomb with a View. Faber, 1950
Ultimate Island. International Pub., 1925

SIGEL, EFREM
A Grave Affair. Doubleday, 1973
The Kermanschah Transfer. Macmillan, 1973

SILBERRAD, UNA L.
The Mystery of Barnard Hanson. Hutchinson, 1915

SILBERSTANG, EDWIN
Rapt in Glory. PB, 1964

SILLER, VAN. Pseudonym of Hilda Van Siller. Series characters: Richard Massey = RM; Allan Stewart = AS.
Bermuda Murder. Hammond, 1956 (U.S. title?)
The Biltmore Call. Ward, 1967 (U.S. title?) AS
A Complete Stranger. Doubleday, 1965; Ward, 1966 AS
The Curtain Between. Doubleday, 1947; Jarrolds, 1949. Also published as: Fatal Bride. Mercury pb, 1948 RM
Deception of Death. Hale, 1974 (U.S. title?)
Echo of a Bomb. Doubleday, 1943; Jarrolds, 1944 RM
Fatal Bride; see The Curtain Between
Fatal Lover; see The Last Resort
Good Night, Ladies. Doubleday, 1943; Jarrolds, 1945
The Hell with Elaine. Doubleday, 1974; Hale, 1975
It Had to be You. Doubleday, 1970 (British title?)
The Last Resort. Lippincott, 1951; Hammond, 1954. Also published as: Fatal Lover. Bestseller pb, 1953
The Lonely Breeze. Doubleday, 1965. British title: The Murders at Hibiscus Key. Hammond, 1965
The Mood for Murder. Doubleday, 1966; Ward, 1967 AS
Murder Is My Business. Hammond, 1958 (U.S. title?)
The Murders at Hibiscus Key; see The Lonely Breeze
The Old Friend. Doubleday, 1973 (British title?)
One Alone. Doubleday, 1946; Jarrolds, 1948
Paul's Apartment. Doubleday, 1948; Hammond, 1953
The Red Geranium. Hammond, 1966 (U.S. title?)
The Road; see Thy Name is Woman
Somber Memory. Doubleday, 1945; Jarrolds, 1946
Sudden Storm. Jenkins, 1968 (U.S. title?)
Thy Name is Woman. British title: The Road. Hammond, 1960
Under a Cloud. Doubleday, 1944; Jarrolds, 1946
The Watchers. Doubleday, 1969; Hale, 1969
Whisper of Death. Hale, 1971 (U.S. title?)
The Widower. Doubleday, 1958; Hammond, 1959

SILLIMAN, VERA
Haunted Wood Hollow. Commercial, 1928

SILLIPHANT, STERLING. See also: EINSTEIN, CHARLES
Maracaibo. Farrar, 1955
The Slender Thread. Signet pb, 1966

SILVER, R. NORMAN
A Daughter of Mystery. Page, 1901
The Golden Dwarf. Page, 1903; (London), 1903

SILVERMAN, MARGUERITE RUTH
Nine Had No Alibi. Nicholson, 1951
The Vet It Was That Died. Nicholson, 1945
Who Should Have Died? Nicholson, 1948

SILVERWOOD, ROGER
Deadly Daffodils. Hale, 1970
Dying for a Drink. Hale, 1971
The Illegitimate Spy. Hale, 1972

SIMENON, GEORGES. 1903- . This entry is in two parts: the first, the Jules Maigret series; the second, the non-series novels, many if not all of which are criminous.
At the Gai-Moulin. (Included in the twosome Maigret Abroad.) Routledge, 1940; Harcourt, 1940. (Translation of La Danseuse du Gai-Moulin. Fayard, 1931.)
A Battle of Nerves. (Included in the twosome The Patience of Maigret.) Routledge, 1939; Harcourt, 1940. (Translation of La Tete d'un Homme. Fayard, 1931.)
The Crime at Lock 14. (Included in Britain in the twosome Triumph of Inspector Maigret. In the U.S., published in a twosome with The Shadow in the Courtyard, q.v.) Hurst, 1934; Covici, 1934. (Also published as: Maigret Meets a Milord. Penguin pb, 1963.) (Translation of La Charretier de la 'Providence'. Fayard, 1931.)
A Crime in Holland. (Included in the twosome Maigret Abroad.) Routledge, 1940; Harcourt, 1940. (Translation of Un Crime en Hollande. Fayard, 1931.)
The Crime of Inspector Maigret. (Included in Britain in the twosome Introducing Inspector Maigret; published as a separate volume in the U.S.) Hurst, 1933; Covici, 1932. (Also published as: Maigret and the Hundred Gibbets. Penguin pb, 1963.) (Translation of Le Pendu de St.-Pholien. Fayard, 1931.)
The Crossroad Murders. (Included in Britain in the twosome Inspector Maigret Investigates; published as a separate volume in the U.S.) Hurst, 1933; Covici, 1933. (Also published as: Maigret at the Crossroads. Penguin pb, 1963.) (Translation of La Nuit du Carrefour. Fayard, 1931.)
Death of a Harbourmaster. (Included in the twosome Maigret and Monsieur Labbe.) Routledge, 1941; Harcourt, 1942. (Translation of Le Port des Brumes. Fayard, 1932.)
The Death of Monsieur Gallet. (Included in Britain in the twosome Introducing Inspector Maigret; published as a separate volume in the U.S.) Hurst, 1933; Covici, 1932. (Also published as: Maigret Stonewalled. Penguin pb, 1963.) (Translation of M. Gallet Décédé. Fayard, 1931.)
A Face for a Clue. (Included in the twosome The Patience of Maigret.) Routledge, 1939; Harcourt, 1940. (Translation of Le Chien Jaune. Fayard, 1931.)
Five Times Maigret; see A Maigret Omnibus
The Flemish Shop. (Included in the twosome Maigret to the Rescue.) Routledge, 1940; Harcourt, 1951. (Translation of Chez les

Flamands. Fayard, 1932.)
The Guinguette by the Seine. (Included in the twosome Maigret to the Rescue.) Routledge, 1940; Harcourt, 1941. (Translation of La Guinguette a Deux Sous. Fayard, 1932.)
Inspector Maigret and the Burglar's Wife; see Maigret and the Burglar's Wife
Inspector Maigret and the Dead Girl; see Maigret and the Dead Girl
Inspector Maigret and the Killers; see Maigret and the Gangsters
Inspector Maigret and the Strangled Stripper; see Maigret in Montmartre
Inspector Maigret in New York's Underworld; see Maigret in New York's Underworld
Inspector Maigret Investigates. Hurst, 1933. (A twosome consisting of The Crossroad Murders and The Strange Case of Peter the Lett, qq.v.)
Introducing Inspector Maigret. Hurst, 1933. (A twosome consisting of The Death of Monsieur Gallet and The Crime of Inspector Maigret, qq.v.)
Liberty Bar. (Included in the twosome Maigret Travels South.) Routledge, 1940; Harcourt, 1940. (Translation of Liberty Bar. Bayard, 1932.)
The Lock at Charenton. (Included in the twosome Maigret Sits It Out.) Routledge, 1941; Harcourt, 1941. (Translation of L'Ecluse No. 1. Fayard, 1933.)
Madame Maigret's Friend. H. Hamilton, 1960. U.S. title: Madame Maigret's Own Case. Doubleday, 1959. (Translation of L'Amie de Mme. Maigret. Presses de la Cite, 1950.)
Madame Maigret's Own Case; see Madame Maigret's Friend
The Madman of Bergerac. (Included in the twosome Maigret Travels South.) Routledge, 1940; Harcourt, 1940. (Translation of Le Fou de Bergerac. Fayard, 1932.)
Maigret Abroad. Routledge, 1940; Harcourt, 1940. (A twosome consisting of A Crime in Holland and At the Gai-Moulin, qq.v.)
Maigret Afraid. H. Hamilton, 1961. (Translation of Maigret a Peur. Presses de la Cite, 1953.)
Maigret and Monsieur Charles. H. Hamilton, 1973. (Translation of Maigret et Monsieur Charles. Presses de la Cite, 1972.)
Maigret and Monsieur Labbe. Routledge, 1941; Harcourt, 1942. (A twosome consisting of Death of a Harbourmaster, q.v., and The Man from Everywhere, a non-Maigret story listed in Part II hereof.)
Maigret and the Bum; see Maigret and the Dosser
Maigret and the Burglar's Wife. H. Hamilton, 1955. U.S. title: Inspector Maigret and the Burglar's Wife. Doubleday, 1956. (Translation of Maigret et la Grande Perche. Presses de la Cite, 1951.)
Maigret and the Calame Report; see Maigret and the Minister
Maigret and the Dead Girl. H. Hamilton, 1955. U.S. title: Inspector Maigret and the Dead Girl. Doubleday, 1955. (Also published as: Maigret and the Young Girl. In: The Second Maigret Omnibus. H. Hamilton, 1964. U.S. title: Maigret Cinq. Harcourt, 1965.) (Translation of Maigret et la Jeune Morte. Presses de la Cite, 1954.)
Maigret and the Dosser. H. Hamilton, 1973. U.S. title: Maigret and the Bum. Harcourt, 1974. (Translation of Maigret et la Clochard. Presses de la Cite, 1963.)
Maigret and the Enigmatic Lett; see The Strange Case of Peter the Lett
Maigret and the Flea. H. Hamilton, 1972. U.S. title: Maigret and the Informer. Harcourt, 1973. (Translation of Maigret et l'Indicateur. Presses de la Cite, 1971.)
Maigret and the Gangsters. H. Hamilton, 1974. U.S. title: Inspector Maigret and the Killers. Doubleday, 1954. (Translation of Maigret, Lognon et les Gangsters. Presses de la Cite, 1952.)
Maigret and the Headless Corpse. H. Hamilton, 1967; Harcourt, 1968. (Translation of Maigret et le Corps sans Tete. Presses de la Cite, 1955.)
Maigret and the Hundred Gibbets; see The Crime of Inspector Maigret
Maigret and the Informer; see Maigret and the Flea
Maigret and the Killer. H. Hamilton, 1971; Harcourt, 1971. (Translation of Maigret et le Tueur. Presses de la Cite, 1969.)
Maigret and the Lazy Burglar. (Published as a separate volume in Britain; included in the U.S. in the collection A Maigret Trio) H. Hamilton, 1963; Harcourt, 1973. (Translation of Maigret et le Voleur Paresseux. Presses de la Cite, 1961.)
Maigret and the Loner. H. Hamilton, 1975; Harcourt, 1975. (Translation of Maigret et l'Homme Tout Seul. Presses de la Cite, 1971.)
Maigret and the Madwoman. H. Hamilton, 1972; Harcourt, 1972. (Translation of La Folle de Maigret. Presses de la Cite, 1970.)
Maigret and the Man on the Bench. H. Hamilton, 1975; Harcourt, 1975. (Translation of Maigret et l'Homme du Banc. Presses de la Cite, 1953.)
Maigret and the Man on the Boulevard. H. Hamilton, 1975
Maigret and the Millionaires. H. Hamilton, 1974; Harcourt, 1974. (Translation of Maigret Voyage. Presses de la Cite, 1958.)
Maigret and the Minister. H. Hamilton, 1969. U.S. title: Maigret and the Calame Report. Harcourt, 1969. (Translation of Maigret chez le Ministre. Presses de la Cite, 1955)
Maigret and the Nahour Case. H. Hamilton, 1967. (Translation of Maigret et l'Affaire Nahour. Presses de la Cite, 1967.)
Maigret and the Old Lady. (Published as a separate volume in Britain; included in the U.S. in the collection Maigret Cinq.) H. Hamilton, 1958; Harcourt, 1965. (Translation of Maigret et la Vieille Dame. Presses de la Cite, 1950.)
Maigret and the Reluctant Witnesses. (Published as a separate volume in Britain; included in the U.S. in the twosome Versus Inspector Maigret.) H. Hamilton, 1959; Doubleday, 1960. (Translation of Maigret et le Temoins Recalcitrants. Presses de la Cite, 1959.)
Maigret and the Saturday Caller. H. Hamilton, 1964. (Translation of Maigret et le Client du Samedi. Presses de la Cite, 1962.)
Maigret and the Wine Merchant. H. Hamilton, 1971; Harcourt, 1971. (Translation of

Maigret et le Marchand de Vin. Presses de la Cite, 1970.)
Maigret and the Young Girl; see Maigret and the Dead Girl
Maigret at the Crossroads; see The Crossroad Murders
Maigret Cinq; see The Second Maigret Omnibus
Maigret Goes Home; see The Saint-Fiacre Affair
Maigret Goes to School. (Published as a separate volume in Britain; included in the U.S. in the collection Five Times Maigret) H. Hamilton, 1957; Harcourt, 1964. (Translation of Maigret a l'Ecole. Presses de la Cite, 1954.)
Maigret Has Doubts. H. Hamilton, 1968. (Translation of Une Confidence de Maigret. Presses de la Cite, 1959.)
Maigret Has Scruples. (Published as a separate volume in Britain; included in the U.S. in the twosome Versus Inspector Maigret.) H. Hamilton, 1959; Doubleday, 1960. (Translation of Les Scrupules de Maigret. Presses de la Cite, 1958.)
Maigret Hesitates. H. Hamilton, 1970; Harcourt, 1970. (Translation of Maigret Hesite. Presses de la Cite, 1968.)
Maigret in Court. H. Hamilton, 1961. (Translation of Maigret aux Assises. Presses de la Cite, 1960.)
Maigret in Montmartre. (Included in Britain in the twosome Maigret Right and Wrong.) H. Hamilton, 1954. U.S. title: Inspector Maigret and the Strangled Stripper. Doubleday, 1954. (Translation of Maigret au 'Picratt's'. Presses de la Cite, 1951.)
Maigret in New York's Underworld. Doubleday, 1955. (Also published as: Inspector Maigret in New York's Underworld. Signet pb, 1956.) (Translation of Maigret a New-York. Presses de la Cite, 1947.)
Maigret in Society. (Published as a separate volume in Britain; included in the U.S. in the collection A Maigret Trio.) H. Hamilton, 1962; Harcourt, 1973. (Translation of Maigret et les Vieillards. Presses de la Cite, 1960.)
Maigret in Vichy; see Maigret Takes the Waters
Maigret Keeps a Rendezvous. Routledge, 1940; Harcourt, 1941. (A twosome consisting of The Sailors' Rendezvous and The Saint-Fiacre Affair, qq.v.)
Maigret Loses His Temper. H. Hamilton, 1965; Harcourt, 1974. (Translation of La Colere de Maigret. Presses de la Cite, 1963.)
Maigret Meets a Milord; see The Crime at Lock 14
Maigret Mystified; see The Shadow in the Courtyard
Maigret Omnibus. H. Hamilton, 1962. U.S. title: Five Times Maigret. Harcourt, 1964. (A collection of five Maigret novels, of which the underlined titles were first U.S. appearances: Maigret in Montmartre; Maigret's Mistake; Maigret Has Scruples; Maigret and the Reluctant Witnesses; Maigret Goes to School.)
Maigret on Holiday. Routledge, 1950. (A twosome consisting of A Summer Holiday and To Any Lengths, qq.v.)
Maigret on the Defensive. H. Hamilton, 1966. (Translation of Maigret Se Defend. Presses de la Cite, 1964.)
A Maigret Quartet. H. Hamilton, 1972. U.S. title: A Maigret Trio. Harcourt, 1973. (A collection of four Maigret novels, of which the last-named was omitted from the U.S. edition: Maigret's Failure; Maigret in Society; Maigret and the Lazy Burglar; Maigret's Special Murder. All three included in the U.S. edition are first U.S. appearances.)
Maigret Rents a Room; see Maigret Takes a Room
Maigret Returns. (Included in the twosome Maigret Sits It Out.) Routledge, 1941; Harcourt, 1941. (Translation of Maigret. Fayard, 1934.)
Maigret Right and Wrong. H. Hamilton, 1954. (A twosome consisting of Maigret in Montmartre and Maigret's Mistake, qq.v.)
Maigret Sets a Trap. H. Hamilton, 1965; Harcourt, 1972. (Translation of Maigret Tend un Piege. Presses de la Cite, 1955.)
Maigret Sits It Out. Routledge, 1941; Harcourt, [illegible]. (A twosome consisting of The Lock at Charenton and Maigret Returns, qq.v.)
Maigret Stonewalled; see The Death of Monsieur Gallet
Maigret Takes a Room. H. Hamilton, 1960. U.S. title: Maigret Rents a Room. Doubleday, 1961. (Translation of Maigret en Meuble. Presses de la Cite, 1951.)
Maigret Takes the Waters. H. Hamilton, 1969. U.S. title: Maigret in Vichy. Harcourt, 1969. (Translation of Maigret a Vichy. Presses de la Cite, 1968.)
Maigret to the Rescue. Routledge, 1940; Harcourt, 1941. (A twosome consisting of The Flemish Shop and The Guinguette by the Seine, qq.v.)
Maigret Travels South. Routledge, 1940; Harcourt, 1940. (A twosome consisting of Liberty Bar and The Manman of Bergerac, qq.v.)
A Maigret Trio; see A Maigret Quartet
Maigret's Boyhood Friend. H. Hamilton, 1970; Harcourt, 1970. (Translation of L'Ami d'Enfance de Maigret. Presses de la Cite, 1968.)
Maigret's Dead Man; see Maigret's Special Murder
Maigret's Failure. (Published as a separate volume in Britain; included in the U.S. in the collection A Maigret Trio.) H. Hamilton, 1962; Harcourt, 1973. (Translation of Un Echec de Maigret. Presses de la Cite, 1956.)
Maigret's First Case. (Published as a separate volume in Britain; included in the U.S. in the collection Maigret Cinq.) H. Hamilton, 1958; Harcourt, 1965. (Translation of La Premiere Enquete de Maigret. Presses de la Cite, 1949.)
Maigret's Little Joke. H. Hamilton, 1957. U.S. title: None of Maigret's Business. Doubleday, 1958. (Translation of Maigret s'Amuse. Presses de la Cite, 1957.)
Maigret's Memoirs. H. Hamilton, 1963. (Translation of Les Memoires de Maigret. Presses de la Cite, 1951.)
Maigret's Mistake. (Included in Britain in the twosome Maigret Right and Wrong and in the U.S. in the collection Five Times Maigret.) H. Hamilton, 1954; Harcourt, 1964.

(Translation of Maigret Se Trompe. Presses de la Cite, 1953.)
Maigret's Pickpocket. H. Hamilton, 1968; Harcourt, 1968. (Translation of Le Voleur de Maigret. Presses de la Cite, 1967.)
Maigret's Revolver. H. Hamilton, 1956. (Translation of Le Revolver de Maigret. Presses de la Cite, 1952.)
Maigret's Special Murder. H. Hamilton, 1964. U.S. title: Maigret's Dead Man. Doubleday, 1964. (Translation of Maigret et son Mort. Presses de la Cite, 1948.)
The Methods of Maigret; see My Friend Maigret
My Friend Maigret. H. Hamilton, 1956. U.S. title: The Methods of Maigret. Doubleday, 1957. (Translation of Mon Ami Maigret. Presses de la Cite, 1949.)
No Vacation for Maigret; see A Summer Holiday
None of Maigret's Business; see Maigret's Little Joke
The Patience of Maigret. Routledge, 1939; Harcourt, 1940. (A twosome consisting of A Battle of Nerves and A Face for Clue, qq.v.)
The Patience of Maigret. H. Hamilton, 1966. (Translation of La Patience de Maigret. Presses de la Cite, 1965.)
The Sailor's Rendezvous. (Included in the twosome Maigret Keeps a Rendezvous.) Routledge, 1940; Harcourt, 1941. (Translation of Au Rendez-Vous des Terre-Neuvas. Fayard, 1931.)
The Saint-Fiacre Affair. (Included in the twosome Maigret Keeps a Rendezvous.) Routledge, 1940; Harcourt, 1941. (Also published as: Maigret Goes Home. Penguin pb, 1967.) (Translation of L'Affaire Saint-Fiacre. Fayard, 1932.)
The Second Maigret Omnibus. H. Hamilton, 1964. U.S. title: Maigret [illegible]. Harcourt, 1965. (A collection of five Maigret novels of which the underlined titles were first U.S. appearances: Maigret and the Young Girl; Maigret's Little Joke; Maigret and the Old Lady; Maigret's First Case; Maigret Takes a Room.)
The Shadow in the Courtyard. (Included in Britain in the twosome Triumph of Inspector Maigret. In the U.S., published in a twosome with The Crime at Lock 14, q.v.) Hurst, 1934; Covici, 1934. (Also published as: Maigret Mystified. Penguin pb, 1964.) (Translation of L'Ombre Chinoise. Fayard, 1932.)
The Short Cases of Inspector Maigret. Doubleday, 1959. (Five stories taken from various collections of Maigret's short cases published in France.) ss
The Strange Case of Peter the Lett. (Included in Britain in the twosome Inspector Maigret Investigates; published in the U.S. as a separate volume.) Hurst, 1933; Covici, 1933. (Also published as: Maigret and the Enigmatic Lett. Penguin pb, 1963.) (Translation of Pietr-le-Letton. Fayard, 1931.)
A Summer Holiday. (Included in Britain in the twosome Maigret on Holiday.) Routledge, 1950. U.S. title: No Vacation for Maigret. Doubleday, 1953. (Translation of Les Vacances de Maigret. Presses de la Cite, 1948.)
To Any Lengths. (Included in Britain in the twosome Maigret on Holiday.) Routledge, 1950. (Translation of Signe Picpus. Gallimard, 1944.)
Triumph of Inspector Maigret. Hurst, 1934. (A twosome consisting of The Shadow in the Courtyard and The Crime at Lock 14, qq.v.)
Versus Inspector Maigret. Doubleday, 1960. (A twosome consisting of Maigret and the Reluctant Witnesses and Maigret Has Scruples, qq.v.)

II.

The Accomplices. H. Hamilton, 1966; Harcourt, 1964. (U.S. edition in a twosome with The Blue Room, q.v.) (Translation of Les Complices. Presses de la Cite, 1955.)
Account Unsettled. H. Hamilton, 1962. U.S. title: The Fugitive. Doubleday, 1955. (Translation of Crime Impuni. Presses de la Cite, 1954.)
Across the Street. Routledge, 1954. (Translation of La Fenetre des Rouet. Editions de la Jeune Parc, 1945.)
Act of Passion. Routledge, 1953; Prentice-Hall, 1953. (Translation of Lettre a Mon Juge. Presses de la Cite, 1947.)
Affairs of Destiny. Routledge, 1952; Harcourt, 1945. (A twosome consisting of Newhaven-Dieppe and The Woman of the Grey House, qq.v.)
Aunt Jeanne. Routledge, 1953. (Translation of Tante Jeanne. Presses de la Cite, 1951)
Banana Tourist. (Included in the twosome Lost Moorings.) Routledge, 1946. (Translation of Touriste de Bananes. Gallimard, 1938.)
Belle. (Included in Britain in the twosome Violent Ends and in the U.S. in the collection Tidal Wave.) H. Hamilton, 1954; Doubleday, 1954. (Translation of Le Mort de Belle. Presses de la Cite, 1952.)
The Bells of Bicetre; see The Patient
Betty. H. Hamilton, 1975; Harcourt, 1975. (Translation of Betty. Presses de la Cite, 1961.)
Big Bob. H. Hamilton, 1969. (Translation of Le Grand Bob. Presses de la Cite, 1954.)
Black Rain. (Included in Britain in the twosome Black Rain; published in the U.S. as a separate volume.) Routledge, 1949; Reynal, 1947. (Translation of Il Pleut, Bergere. Gallimard, 1941.)
Black Rain. Routledge, 1949. (A twosome consisting of The Survivors and Black Rain, qq.v.)
Blind Alley; see Blind Path
Blind Path. (Included in Britain in the twosome Lost Moorings; published in the U.S. as a separate volume.) Routledge, 1946. U.S. title: Blind Alley. Reynal, 1946. (Translation of Chemin sans Issue. Gallimard, 1938.)
The Blue Room. H. Hamilton, 1965; Harcourt, 1964. (U.S. edition in a twosome with The Accomplices, q.v.) (Translation of Le Chambre Bleue. Presses de la Cite, 1964.)
The Bottom of the Bottle. (Included in the collection Tidal Wave.) Doubleday, 1954. (Translation of La Fond de la Bouteille. Presses de la Cite, 1949.)
The Breton Sisters. (Included in the twosome Havoc by Accident) Routledge, 1943; Harcourt, 1943. (Translation of Les Demoi-