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SPORTS AND THE MYSTERY STORY

by Marvin Lachman

With this article I begin a series in which I hope to explore the relationship between the mystery story which John Dickson Carr once called "the grandest game in the world" and those other games which comprise the world of sports. In doing so I call upon a lifetime of fandom in two camps. I have been a sports fan for even longer than the twenty-nine years I have read mysteries.

Mystery writers have long sought the unusual in backgrounds. Occasionally in using sports as such a background they betray a tendency to use cliches or, even worse, they will sometimes make errors of varying degrees of seriousness, disclosing either a limited knowledge or insufficient research regarding the sport. These errors I feel bound to point out. Happily, I will also be able to discuss books where both the sporting scene and the mystery are well handled. In those circumstances we have what I find to be an irresistible combination.

I. TENNIS

Through the years tennis and the mystery have proved to be surprisingly compatible bedfellows. Many mystery writers have used the sport either as background, a means to advance their plot, or a means to depict character. It is our intent in this article to consider how this literary doubles team of tennis and the mystery has functioned over the years.

Most historians of the game agree that tennis originated as a game for the wealthy and was, at the outset, played on the private courts of exclusive country clubs or wealthy estates. In the latter instance, guests would often gather for a day or a weekend of tennis. It was at such a "tennis party" in Georgette Heyer's Detection Unlimited (1952) that a despicable, unlamented English lawyer was killed. Though Miss Heyer devotes comparatively little space to tennis she does describe, among the guests, the man who is a "bat-ball" player but difficult to beat and a girl with a good game including "a strong backhand, unusual in one of her sex."

Lord Easterfield, the host at the tennis party in Agatha Christie's Easy to Kill (1939), is a poor player but an even poorer sport. He hates to lose, and in a mixed doubles match one of his opponents is his secretary who has designs on becoming his wife. Is it coincidence that she seems to cause her team to "blow" a 5-3 lead by a sudden succession of double faults and errors?

Tennis parties seem to figure quite prominently in the suspense novels of the British writer Francis Iles. He points out in Malice Aforethought (1931) that "An invitation to tennis in rural England does not imply any ability to play the game; the dividing-line between those asked to tennis parties and those not asked is a social, not an athletic one." It is at such a party that his protagonist, the hitherto mild-mannered Dr. Bickleigh, professes his love for an attractive young woman and decides to murder his shrewish wife. In another mystery by Mr. Iles, Before the Fact (1932), there is a very proper tennis party at which such correct refreshments as tea along with strawberries and cream are served. A rather foolish old woman comes to the party improperly overdressed with a diamond pendant around her neck. The diamond predictably disappears, but surprisingly turns up in the tennis flannels of the book's roguish "hero" Johnny Aysgarth. Incidentally, Johnny was played in Suspicion, the 1941 film version of this book, by Cary Grant.

Perhaps the tennis party to end all tennis parties occurs in John Dickson Carr's The Problem of the Wire Cage (1939). Hugh Rowland is teamed in mixed doubles with Kitty Bancroft, an attractive young widow. Their opponents are Frank Dorrance and his fiancée, Brenda White. To complicate matters, Hugh is in love with Brenda and hates Dorrance who, incidentally, cheats on his line calls during the match. A heavy summer thundershower interrupts the match, driving the players indoors. When the rain stops they leave the area, each apparently going in a different direction. Shortly after, Dorrance is discovered, strangled, in the middle of the now muddy clay court. The question: How did the murderer get on to the court to kill

Originally published as "Tennis and the Mystery Story" in World Tennis, Jan-Feb 1972; copyright 1971. Reprinted by permission.

Dorrance and then back again, without leaving footprints. Mr. Carr's description of a tennis court, tennis costumes, and a match are all quite accurate. However, he does permit his players to change sides after the fourth game—an unusual move even during an informal match.

Herbert Adams wrote a number of mysteries having a golfing background. One of these, The Golf House Mystery (1933), incongruously has a chapter entitled "No Love Match", which describes a not-so-sociable mixed doubles match at a tennis party. The two women involved hate each other, and, quite naturally, tempers flare during a hard-fought 11-9 set. One of the girls is described as "the picture of efficiency" because she is playing without stockings. At one point she hits her distaff opponent between the eyes with an overhead smash, but the match continues. Although they are friendly on the surface, the men are competitors in far more than tennis. They are rivals for the love of the same girl.

Two famous American mystery writers are guilty of more serious faults when they describe tennis. Rex Stout sets his scenes at wealthy suburban estates in The Hand in the Glove (1937) and Red Threads (1939), and in each case there is a private court at which a match is played. The tennis descriptions are negligible, and Mr. Stout makes the common error of using the word "volley" when he really is referring to a "rally". More grievous are the errors of Mickey Spillane's narrator, tough detective Mike Hammer, in I, the Jury (1947). To borrow from a famous statement made in a different context, Hammer "should have stood in bed." He is describing an exhibition played on the private court of a wealthy home. In quick succession he calls the umpire a "referee", refers to the tennis court as "a playing field" and confuses "match" and "game". There is no room in Mr. Spillane's limited tennis knowledge for the concept of a "set".

Inaccuracies regarding tennis are not limited to those who write about exclusive matches on private courts. Errors are just as likely to occur when the background is the most prestigious tournament of them all—Wimbledon. A case in point is Gideon's Sport (1970) by J. J. Marris. The usual "game"- "match" confusion is the most minor of the author's errors. He writes of a player who practices by himself and apparently has played few, if any, tournaments. However, this player is considered almost a certainty to win Wimbledon because of his secret weapon, a "fireball" service. It will come as a surprise to anyone aware of the crowded grounds on Wimbledon's opening day to read that despite bright sunlit weather the field courts have a small crowd and even the Center and Number One courts are only half filled. For good measure, Mr. Marris has Wimbledon start very early in June instead of three weeks later, as it has every year since 1946.

A large grain of salt is necessary to accept the tennis in George Goodchild's 1936 mystery Death on the Center Court. Here we have an unsung Australian player, Arnold Wynbolt, who has reached the Wimbledon singles final because he is on drugs which stimulate him to play better than he otherwise would. Wynbolt even has a latenight tryst with a beautiful woman just before his final match. Still, we find him leading his opponent, Count Boranski, who wears a beret and drinks two glasses of ice water when the players change on the odd game. It is a good match despite the fact that at one point the players are described as "at the net volleying and chopping." Then, Wynbolt suddenly collapses and dies of an overdose of drugs which was not self-administered. The first thirty pages of this mystery deal with tennis, but the last three hundred of this long book do not.

Wimbledon is, of course, a great international even, and there are international complications aplenty in a Julian Symons novelet "The Wimbledon Mystery" (EQMM, May 1964). Mr. Symons describes a rather unusual Wimbledon in which only 90, rather than the usual 128, men are entered in the singles. Jimmy Clayton, a young English player, is scheduled to meet Sergei Gladkov, "the first player from the Soviet Union ever to have a chance of winning the men's singles." Clayton wins in an upset despite the rather unorthodox advice he receives from his coach before the match. Though Gladkov is essentially a defensive player, Clayton is told to "Slow up the game, induce him to make mistakes." By winning Jimmy becomes "the first English tennis player in the men's singles semi-final at Wimbledon for goodness knew how many years." However, he disappears from the locker room after his match, triggering a nationwide search. Clayton's fiancée is the daughter of the exiled Minister of State of a country now controlled by the Communists. We ponder many possible Iron Curtain involvements along with the question of whether Jimmy Clayton will be found before his next match. Another mystery which combined Wimbledon tennis and foreign intrigue was Ludovic Peter's Two Sets to Murder (1963).

A long-running TV series, I Spy, which was not based on a book or short story, featured a U.S. foreign agent whose "cover" is that of tennis player. The tennis player, portrayed by Robert Culp, was accompanied everywhere by Bill Cosby as his trainer. It is difficult to conceive of any foreign power being fooled by this unlikely subterfuge. There were few tennis sequences and in those Culp looked as if he needed a professional more than a trainer.

Also presented for the reader's attention, without further comment, are two mysteries which were published only in England. They are Mystery on the Center Court (1933) by Hilda

Willet and Centre Court Murder (1951) by Bernard Charles Newman. Finally, there is a mystery which deals only sparingly with tennis, but, interestingly, includes a real match as a clue. The book is Andrew Garve's Death and the Sky Above (1953) and we have a description of a television film of Maureen Connolly playing at Wimbledon. "Little Mo" is described as "a sturdy young woman who at once lashed a ball with devastating precision into the farthest corner of the court." One character speaks in envy of her backhand drive saying, "Gosh, what wouldn't I give to have a follow-through like that."

Forest Hills, the American equivalent of Wimbledon, has not fared as well in the mystery story. I am aware of only two mysteries which in any way utilize our National Tennis Championships. One of these is a 1960 Mr. and Mrs. North mystery by Frances and Richard Lockridge, The Judge is Reversed. The judge in question is a Forest Hills umpire, and his reversal is very final—he is murdered. The other Forest Hills mystery novel was also published in 1960, and it contains considerably more tennis. It is entitled Death on the Grass and was written by Lillian O'Donnell, a member of the West Side Tennis Club where the tournament is held. In the book a murder occurs on the Stadium Court during the finals of the Women's Singles. One of the players is murdered, and the suspects include her opponent, several circuit players, a tennis coach, and even one of the ballboys. Many of the locales, including the Club Terrace, the marquee, the locker rooms, and the Forest Hills Inn, will be familiar to those who have attended this tournament.

In 1950 when I was making my annual pilgrimage to Forest Hills I noticed a familiar figure busily looking the club over and dictating to an aide. It was Alfred Hitchcock, and I subsequently learned the reason for his visit. He was looking for authentic backgrounds for his 1951 film Strangers on a Train. This film was based on a 1949 Patricia Highsmith mystery. Hitchcock hit upon the excellent idea of converting one of the main protagonists in the book (played in the movie by Farley Granger) into a tennis player.

What is probably the best description of a tennis match within the pages of a mystery novels is found in Helen Simpson's The Prime Minister is Dead (1931). The match is part of a team match between Great Britain and France played at a covered court (indoor) arena known as the "King's Club". Opponents are Dermot Boyne of England, a great athlete who has been plagued by an uncontrollable temper, and Achille Culot of France, who reminds one of the real-life French player, Jean Borotra. The match, a five setter, represents a turning point in the life of Boyne. Miss Simpson has described the tennis vividly and suspensefully. She also has described a tennis crowd's reaction and the exclusive English club with telling accuracy.

After the Boyne-Culot match, the schedule calls for a women's single. We get a description of the court "invaded now by two young women, escaped apparently from the chorus of some revue - Tennis Number - dressed and made up with skill, who bandied the ball about in moving-picture attitudes." Miss Simpson's heroine, who is engaged to Boyne, leaves the match saying "Female singles...no fun...they never lose their tempers or anything interesting." Her attitude toward tennis is enlightened, however, compared to that of her father, a member of Britain's Parliament. He objects to the fact that the results of tennis tournaments get more space in British newspapers than House of Lords speeches. He concludes: "A poor game, lawn tennis; no team spirit, no playing for one's side."

Negative opinions regarding tennis are not confined to fictional characters in the mystery field. Sydney Horler, the author of more than 150 British mysteries, had a good deal to say about the sport in his autobiography, Excitement (1933). Horler felt that the sport is riddled with jealousy and "has become so intensified that, instead of a pastime, it is a deadly business. Of course, far too much tennis is being played. Not only do the players themselves become stale, but their tempers get frayed."

Some (not all) of his words are oddly prophetic, but he was writing of an era 35 years before open tennis. He comments that "It would be interesting to go right behind the scenes and ascertain how some of these all-the-year-round tennis players are able to devote their lives to the sport. The fact is that the great game of tennis has become a mania and not a sport—and in order to make money out of it the rulers of the game encourage rather than otherwise the raging shamateurism which nauseates so many right-thinking people." But Horler's real peeve is the French Riviera including tennis as it is played there. He says, "There is more excitement at the vicarage tennis party than when world tennis champions face each other on the sun-baked courts of Cannes and Monte Carlo. The court on which Helen Wills played her historic match with Suzanne Lenglen would probably be looked at askance by the ordinary club members. But it is on the Riviera..."

Tennis in the mystery is not confined to the private court or the great international match. The sport can appear in many unusual places and circumstances. For example, in Nicholas Blake's The Summer Camp Mystery (English title: Malice in Wonderland) (1940) a deadly practical joker invades a large resort camp for adults in England. His practical jokes are

the prelude to a series of murders. One of these jokes involves his coating a half dozen tennis balls thickly with treacle, a sticky, honey-like substance. There is no tennis in Victor Canning's The Great Affair (1971), but a tennis court is put to unusual use. The wealthy ruler of a small African nation has a baby elephant landed from a helicopter on his private court.

It might be appropriate at this point to digress to some other racquet sport which combines many of the features of indoor tennis and handball. Raffles, the greatest fictional burglar of all time, was known primarily as a cricket player when he appeared in a series of stories by E. W. Hornung. He was also the hero of a series of modern mysteries written by Barry Perowne. In one of these, Raffles and the Key Man (1940), we meet him as he is discussing the fine art of making a backhand drop shot in squash racquets. Another character in a series of English mysteries is Miss Flora Hogg, the creation of writer Austin Lee. One of her mysteries was Miss Hoqq and the Squash Club Murder (1957).

Tennis as we know it (officially called lawn tennis) and all other racquet sports have their origin in court tennis, a venerable game which originated in 14th century France. Hazard Chase (1964), an English mystery by Jeremy Potter, deals with murder and the theft of a manuscript on the history of court tennis.

In mystery fiction we frequently come across characters who are tennis players or fans. Often the detective himself will be a tennis player. For example, there is Jupiter Jones, the young college student who solves such Timothy Fuller mysteries as Harvard Has a Homicide (1936). Although Jones does considerable drinking and is often "hung over" he is still quite fit. In the words of Mr. Fuller "...he could play 5 sets of tennis in a mid-summer sun or an hour's squash in a steam heated court..."

Though Emma Lathen's John Putnam Thatcher is far older (he is in his 60's) he is in remarkably good shape. We learn in Murder Makes the Wheels Go 'Round (1966) that he is a member of the West Side Tennis Club in Forest Hills. He reports, "3 sets of tennis a day keeps me in condition."

Hugh Clevely used the name "Tod Claymore" both as a pseudonym for his mysteries and as the name of the detective hero of these books. 'Tec Claymore's introduction came in You Remember the Case (1939) as he narrates the events by which he interrupted his tennis career to help Scotland Yard solve a murder set in an English country house. After World War II, Claymore resumes his career as a tennis professional in such books as Reunion in Florida (1952), but murder frequently interrupts the tennis activity. Another Florida tennis professional is Chris Monte in Stanley Ellin's The Valentine Estate (1968). Monte is washed up as a player, on the verge of alcoholism, and mixed up with Miami gangsters when he is offered \$50,000 to play another and deadlier game.

The world of Wyndham Martyn's Anthony Trent is a simpler one despite the fact that Trent, who is a chip off the Raffles block, can't decide whether he wants to be a detective or a burglar. In a series of books beginning with Anthony Trent, Master Criminal (1919) we learn that our hero, a former Dartmouth football star, is also a fine tennis player and quite a devotee of the game. He especially enjoyed watching those great tennis stars Norman Brookes of Australia and Anthony Wilding of New Zealand when they played in this country before World War I.

A very down-to-earth detective is Dan Morrison, the creation of writer Joseph Shallit. Morrison earns a living as an athletic instructor, usually at a youth center or in a broken down athletic club in a tough section of Philadelphia. Wherever he is he gets involved in murder and this also holds true for his experience as Athletic Director of a small Pennsylvania summer resort in Yell Bloody Murder (1951). He is running tennis matches for "over-stuffed secretaries", one of whom finds a body.

Frequently the tennis player in mystery fiction is a less than salutary character. The Stanley Ellin mystery mentioned above is a case in point. From the outset there is no secret regarding the identity of the villain in Frederick Knott's 1952 play, Dial "M" for Murder. It is also made clear that this despicable character is an aging tennis champion. In another mystery by the Lockridges, Death by Association (1952), we come upon a character who is a heel both on and off the tennis court. In the former situation he coaches so often in mixed doubles that his partner can scarcely get her racquet on the ball. At one point, while waiting to receive service she calls out in a loud and deliciously sarcastic voice, "Mine."

Douglas Browne portrays two very unlikable British tennis players in his 1934 mystery, Plan XVI. They are called Mr. and Mrs. Hart-Crutchley. Mr. Hart-Crutchley is a British Davis Cup player, and his "life and ambitions, past, present and future, appeared to be summed up in the word 'Wimbledon'. He had a business, indeed, but it was of that mysterious and convenient sort which enables a gifted athlete to devote almost his whole time to pot-hunting." His wife also is a tournament player. They are questioned by the police in connection with her brother

who has disappeared and is a murder suspect. During the interrogation she flexes her arm and practices imaginary tennis strokes. He is mainly concerned with the question of how having a brother-in-law under suspicion will affect his standing with the British Lawn Tennis Association. They are due to leave to play in the Pacific Southwest in Los Angeles and hope that this investigation won't delay their trip.

Probably the ultimate in bad tennis manners was displayed by a real life person in Cortland, New York. According to Ellery Queen, one Chester Gillette got out of marriage to a young farm girl by drowning her in a lake after first beating her with a tennis racket. It was this case which is said to have inspired Theodore Dreiser's An American Tragedy.

In two of his Travis McGee books, John D. MacDonald has his hero visit a tennis club during the course of his investigations. In One Fearful Yellow Eye (1966) McGee waits for the conclusion of a mixed doubles match before conducting his interview. He describes the match as "a blood game" and implies that the sportsmanship shown is less than the best. He also mentions the drinking propensities of the tennis crowd. In The Girl in the Plain Brown Wrapper (1968) he interviews an aging prominent Florida attorney who has just finished a mens' doubles match which his team has won. The lawyer explains his success thusly: "The secret of winning in doubles is to carefully select and train your partner. That blond boy over there is mine. He is constructed of rawhide, steel wire and apparently concealed oxygen tanks. He is keeping my name fresh and new on the old trophies and making all the other players hate me." Subsequent disclosures regarding the attorney do not place him in a favorable light and make one wonder when Mr. MacDonald will present a more balanced picture of tennis players.

Bad manners on and off the tennis court are characteristic of an American patriot gone wrong in Burke Wilkinson's Last Clear Chance (1953). Mr. Wilkinson knows his tennis as well as his suspense. At the time his book was published he was secretary of the Washington D.C. Tennis Association and ranked fourth in doubles in the Middle Atlantic States. In 1948 he had been a quarter-finalist in the Mixed Doubles at Wimbledon.

Burke Wilkinson is not the only person to combine tennis and the writing of mystery fiction. Helen Wills, one of the great women players of all time, collaborated with Robert Murphy on a 1939 mystery which was entitled Death Serves an Ace. Incidentally, a 1936 English mystery by Clive Ryland had carried the reverse title, Death Serves a Fault. The Wills-Murphy book contained three killings, and as Isaac Anderson pointed out in his New York Times review, "Tennis enthusiasts may complain that there is not enough tennis in this story, but nobody can truthfully say there is not enough murder." Reviewer Will Cuppy praised the tennis background and called the mystery "...Grade A and one of the pleasant events of the season.../with a plot/...that nicely fills the bill."

During the 1930's the great rival of Helen Wills in American tennis was Helen Hull Jacobs. Apparently their rivalry extended to the writing of fiction. In 1938 Miss Jacobs wrote a novel which was published in Britain. The book, issued under the pseudonym H. Braxton Hull, concerned two Nevada brothers and the effect of one's death upon the other. The title interestingly was Barry Cort, which reads like a misspelled version of the name of the husband of Australia's great woman champion, Margaret Smith Court.

Axel Kaufmann was an excellent high school and college tennis player as well as a ranking player in New England for many years. The witty Mr. Kaufmann is by profession an architect, but he also writes very well of tennis. One of his best efforts is a short story entitled "A Case of Tennis and Murder" (World Tennis, Oct. 1956; reprinted in Pardon Me, Your Forehand is Showing, 1956). In it Inspector Jameson, a veteran of the New York Police Department, recounts one of his favorite cases, the murder of a tennis star in 1923. It is significant for the solution of the crime that the Inspector is a tennis fan and a student of the game.

World Tennis was published a number of mystery parodies having tennis as their background. For example, there was "Murder at the West Side" (Aug. 1955) which appears above the byline of Art Larsen, the very eccentric player who was U.S. Men's Singles champion in 1950. In this parody Larsen, operating under the guise of Charlie Chan (complete with aphorisms and number 2 son), plays a match and solves the murder of "only a linesman" during the U.S. Championships at Forest Hills. Larsen was also the narrator of a Dragnet parody published in the September 1954 issue of the magazine. No author's name was listed. Emulating the Joe Friday style, Larsen reveals how he and his partner (in doubles), Herb Flam, investigated their default in a tennis tournament for which they showed up two days late.

The following month's World Tennis saw another mystery parody to which no author's name was affixed. The story was "Mickey Spillane—Private Tennis Player", and I suspect the fine Italian hand of Gladys Heldman, the magazine's editor and publisher. Here we have the Mike Hammer type recounting how casual he was when he met his client: "I was standing on the

edge of the sidewalk, my tennis cap pulled nonchalantly over half my face, tossing my racket into the air and catching it on the half-volley." Our hero can be deadly serious, however, as we learn when he describes the vengeance he enacted on the guy who hit a girl in the face with an overhead smash. "I vowed I'd get the guy if it took me the rest of my life. I met up with him a few weeks later and I killed him, 6-1, 6-2, 6-0."

During the 1960's Gordon Forbes, a South African Davis Cup player and Wimbledon doubles finalist, wrote a series of Sam Spade parodies for World Tennis. The hero was inevitably called Sam Shovel. However, there was enough wit in the stories to make them appealing to tennis fans and mystery fans alike. The first of these, called "I Hate Crime. I Like Trouble", was published in December 1964 and opens in typical private eye fashion: "My first case came up. I drank it." Shovel investigates a tournament where there is so great a shortage of umpires that each one has to handle three matches simultaneously. He immediately recalls the time he handled three cases at once, "The Case of the Bullet-Proof Bikini", "The Case of the Blood-Stained Blood Stain", and a case involving the unusual tennis strokes. By calling upon Eric Sturgess, the one man in South Africa who can explain them, Sam reveals that they are ground strokes which became extinct in the country ten years previously.

The sequel to this case is "Sam Shovel Rides Again" (July 1965), a case involving the umpire "who had one glass eye and...was wearing a patch over the other...unwilling to admit that he couldn't see he was trying to call the whole match by ear." Shovel exposes him and receives a death threat from the former umpire. Fearful of his life, Shovel spends the next three days in his office disguised as a desk. He emerges to investigate the expense account situation, adopting the guise of "a plain clothes linesman."

"Pros Without Cons" (December 1965) begins as Shovel recounts his experience as a player. He had once been seeded first in the British Underground Championships because of his experience investigating underground movements. The story also contains Shovel's comments regarding some leading tennis professionals. Re: Ken Rosewall of Australia: "I came to net on a slice to his backhand and distinctly saw him take a compass from his pocket to get his bearings before passing me up the line." Re: Andres Cimenos of Spain: "...thinks in a foreign language. Even if one can read his thoughts one can't understand them."

Shovel is again in a reminiscent mood in "A Delectable Brew" (January 1966) as he recalls being in the semi-finals of the Sand Court Championships. "The courts were laid out on a shifting sand dune, and...I arrived for my match only to find that they had shifted somewhere else." Shovel then investigates a tournament sponsored by a brewery which has an unusually large amount of money to use for expenses. Great players from all over the world are invited; "the Turks lacking a top player are sending their top spectator."

A brief story, "Ladies' Day" (June 1967) is told through the eyes of Shovel's secretary, Effie. She tells of her spying on Teddy Tingling who revolutionized tennis wear for women by designing Gussie Moran's lace panties. Of greater moment are two Forbes parodies which relate to some of the most recent trends in tennis. A February 1967 story carries the strange title "SSSAV Investigates VASSS". It tells of the Sam Shovel Scoring Analysis Venture into the Van Allen Simplified Scoring System. With the tennis world on the threshold of open tennis there was great anxiety ("even the rackets seemed highly strung") because of the need for a different, shorter way of keeping score in tennis. The VASSS, 31 point system, was one device which Sam Shovel thought would require the issuing of adding machines to umpires. With the advent of open tennis Shovel conducts his final investigation, "Sam Shovel Investigates Activities Under the Table" (July 1968). He interviews many people including the famous tennis promoter Owen Williams "who organized a heart transplant operation under floodlights on the centre court..." Sam Shovel's deathless conclusion: IT IS MORE COMFORTABLE TO RECEIVE MONEY ABOVE THE TABLE THAN UNDER THE TABLE.

VASSS; which Mr. Forbes found so amusing, has not proved to be the tennis scoring system of the future—or even the present. The means of limiting the length of matches in order to increase the appeal of tennis to the spectators has been a new form of tie breaker. It is called, appropriately enough for mystery fans: SUDDEN DEATH.

* * * * *

MOVIE NOTE

Three Faces East (Warner Brothers, 1930). Directed by Roy Del Ruth. Scenario by Oliver H. P. Garrett and Arthur Caesar from the play by Anthony Paul Kelly; Camera, Barney McGill; 7 reels. With Erich von Stroheim, Constance Bennett, Anthony Bushell, William Holden, William Courtenay, Charlotte Walker, Crauford Kent, William von Brincken, Ulrich Haupt, Paul Panzer.

Three Faces East is an admittedly old-fashioned movie, but in these days of so many ambiguous and shapeless movies, it's a real pleasure to find one that starts out with a

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MARLOWE'S LONG GOODBYE

By G. A. Finch

Anyone who wishes to undertake a serious appraisal of the fiction of Raymond Chandler must honor the man by avoiding the faintest traces of literary condescension. Any hint of apology about the undertaking runs, I believe, the danger of incurring an accusation of bad faith; and the grounds of consideration must be kept clear all the way, unaffected by any hidden reservations about his work.

However, I do not feel at a disadvantage; I do not find that I am a lonely partisan of Chandler's. In his lifetime he had an experience almost disconcerting to him of discovering that his novels had been exempted from the slighting dismissals of serious criticism which almost all writers of the detective novel had received. Disconcerting because early and late nothing irritated him more than the failure of the critics to give considerate attention to the kind of fiction into which his novels were roughly categorized. In 1948 he observed that "neither in this country nor in England has there been any critical recognition that far more art goes into these books than into any number of fat volumes of goosed history or social-significance rubbish." And with a fine snarl of contempt he noted a year later: "The sort of semi-literate educated people one meets nowadays . . . are always saying to me, more or less, 'You write so well I should think you would do a serious novel.' You would probably insult them by remarking that the artistic gap between the really good mystery and the best serious novel of the last ten years is hardly measurable compared with the gap between the serious novel and any representative piece of Attic literature from the Fourth Century B.C."

While his most successful contemporaries in the genre were evolving durable formulas of structure, Chandler was engaged in breaking some of the given moulds of the detective story and freeing himself from the bonds of the formulas he had worked and re-worked as a pulp writer of novelettes for *Black Mask* and *Dime Detective*. His occupation with the problems of technique, his interest in devices which would circumvent the inherited rigidities of the detective novel, and above all his attention to narrative movement and style separated him forever from a master manipulator of formula like Erle Stanley Gardner.

Chandler's conception of the duties of a writer were fairly simple. (He was old-fashioned enough to think of the obligations of a writer to himself and to his profession as duties.) Like Henry James, he believed that the first duty of a novel was to be well written. He also felt that the prime consideration of the novelist was clear attention to and perception of the immediate experience. Chandler's special gift was an incanny ease in blending into Marlowe's account of his experiences graphic notations on people and places. Marlowe makes people visible and certain to us through his observation alone and he never requires the support of reflective pauses for character guess-work nor the psychological stereotyping which so many writers of his time in and out of the mystery genre fell back upon.

His private detective Philip Marlowe appears as a normally eventempered man, unmarked by the eccentricities of mind or habit that many detective characters acquire as a part of an endowment of unique abilities. He has qualities of person and mind that attract people to him, and if his occupation leads him into a rather unsocial way of life, it does not diminish his interest in people though it does nothing to raise his estimate of human nature. He knows well the terrain of his investigations; his knowledge of the city of Los Angeles and the areas around it is exact and exceptional: his sense of the people who inhabit the canyons and the ugly back streets is sharpened by his whole experience of the area and his awareness of the changes that are constantly taking effect in it. He does not have a 'cop mentality', he does not identify his persona with his occupation; as a private eye he is expressing his character as a man.

By the time Chandler wrote his first novel he fully perceived the private eye who had been evolving in his pulp novelettes as a good man in a dirty business. What started as a peculiarity of Philip Marlowe finally emerged as his distinction. Chandler was able to demonstrate why it was dirty business; also that it was one about which Marlowe had no illusions.

Trouble, Marlowe declares more than once, is his business. The kind of trouble a private investigator is likely to get involved in demands a close knowledge of certain layers of society. First of all, the trouble is of a kind that people cannot readily take to the police. For unusually they cannot afford to explain to the police that they need to be protected from the mistakes of a shady past that have caught up with them. But they can afford to pay money to a freelance operative in order to buy freedom from extortion and blackmail, the common and costly forms of harassment.

Getting hold of other people's money through unlawful means is, by and large, a subject of equal interest in American life to that of getting it by hard work and the approved forms of exploitation. In that large gray territory where seizing a dubious opportunity for gain is honored more than refusing it and where nothing is less certain that equity and honesty in the operations of the law, the temptation to make settlements beyond the reach and

knowledge of the law is very strong. And if your power is money, you may be able to get something done you want done without risking your own neck -- provided you hire the right man.

It is the sense that such moves are necessary and quite feasible that opens the door to the fictional existence of the private investigator. No matter that he has no clear counterpart in American life. Chandler acknowledged himself that the private detective in life is not likely to be cut on the lines of his Marlowe. In response to an inquiry in 1951 he said: "But you must remember that Marlowe is not a real person. He is a creature of fantasy. He is in a false position because I put him there. In real life a man of his type would be a university don. Your private detective in real life is usually either an ex-policeman with a lot of hard practical experience and the brains of a turtle or else a shabby little hack who runs around trying to find out where people have moved to." But even though the activities of the fictional private eye cannot be exactly matched to actual 'cases' in which the predicament of victims and the motivation of victimizers present some parallels, the important consideration is that a sufficiently large number of people accept the prevalence of extortion and the omnipresence of corruption to make the private eye a credible and popular figure.

Credible because he lives and works in milieus which are entirely familiar to the reader. Popular, like the heroes of other times, because he is a man apart; and though his services are bought, he stands among other men as a man unlike them. He has none of their offences, none of their commitments: he is liberated from their slobbish sentiments and egoistic concerns. In the rarer instances when his clients arouse his sympathies, he loses nothing by helping them; in most cases, his marked circumspection about a client's motives and purposes raises his esteem in the eyes of his readers. He exposes his life to all manner of hazards and is customarily a gambler at long odds. His equivocal position between upholders and enforcers of the law and breakers of the law leads him into some fascinating dialectics. He is an independent agent and a catalyst of action, equally capable of administering a rough justice of his own and of showing indifference to official justice. The actions of life turn him into a thoroughgoing nihilist: there is finally nothing in the game for him, yet he keeps on going. -- No wonder that for the past three decades he has kept a hold on a reading audience.

It is true that the authors who have had the greatest success with the detective novel have been those who have established a special identity for the detective hero. His unique markings, his superior skill in detection (often contrasted to the blunderings of the police) have won for him his fame and following.

Yet it is to be observed that rarely is the writer concerned, beyond the solution of the mystery, with what happens to the man; nor, it may be added, with what happens to the man in the course of his experience.

The distinction of Chandler as a novelist is that he moved the center of interest in his novels from the course of the action to the felt consequences of the action. The remarkable thing about Marlowe is that the ambiguities of his occupation show in a continuity their effects upon him as a man: he changes from novel to novel in mood and outlook. The reader discovers that though the human predicaments that keep Marlowe in business remain pretty much the same, his behaviour is not preset in a pattern that dictates the course of the action. His life changes with age and experience. In sequence the next novel presents in one sense the 'old Marlowe'. It is, however, not an outward predictability of behaviour that the reader can count on but an inner consistency of character. And in the honored sense of the fictive imagination at work, consistency means recognition of internal conflict and the contradictory impulses that the person may not be fully aware of. And so -- Marlowe is flexible when one has some expectation of rigidity and rigid at certain moments when one has come to expect flexibility.

Such a moment, I believe, is of crucial importance in The Long Goodbye, certainly Chandler's most ambitious novel and the one that puts the longest distance between Chandler and the conventional detective novel. That the novel exposes to view all the weaknesses and limitations of understanding of Philip Marlowe, I take to be witness to what I have said about his fictional vitality.

The initiating action of the novel arises from what, in the light of later developments, might be thought of as poor judgment on Marlowe's part. On the strength of a strong instinctive liking for a man whom he has known at casual intervals over a short period of time, he assumes a large personal risk. Without adequate knowledge of the man's predicament, he drives him to Tia Juana and so enables him to get out of the country. The name of the man is Terry Lennox. The apparent reason for his hurried flight confronts Marlowe, once he is back home in Los Angeles, in the presence of two detectives waiting for him on his doorstep. From them he learns that Lennox's wife has been brutally murdered; Marlowe's name found on a pad by Lennox's telephone has led them to his door. Marlowe is taken 'downtown' by the detectives, interrogated with some incidental brutality by a sadistic captain of detectives, and held in jail for three days. Then he is informed that Lennox has confessed to the murder of his wife and has committed suicide in an obscure Mexican town.

That the whole matter of crime and its solution has been cleared up with extraordinary ease and dispatch is peculiar in itself; but when Marlowe learns that the murdered woman was notorious for her flagrant infidelities and that her father, a wealthy and powerful man in the state, values his privacy above all else and will go to any means to avoid publicity, he is convinced that a cover-up has taken place and suspects that he has unwittingly been made a part of it.

The expectation of the reader that the full story of Terry Lennox will be uncovered through the interventions of Marlowe is satisfied. Yet the rest of the novel is made interesting not through the raising of suspense but by the experiences of Marlowe with other people who have known Terry Lennox.

I wish now to discuss his experiences for the insights they provide into his character. In the first place his personal difficulties with the police and his run-in with the powerful Mr. Potter show us a man we already know well. By this time Marlowe has developed a sure instinct for coverups and a strong dislike to them. He has encountered venal cops before and he has successfully bucked men of influence. Familiar as he is with the fact that the law at every level is open to the manipulations of money and political power, he never has become reconciled to compliance with "way things are" and easy accommodations with policies of practical realism. One interesting point about The Long Goodbye is that it presents a broad spectrum of police officers -- from the captain of homicide who looks for answers with a sap to the detective who resists the forces moving for a quick wrap-up of the case. But the range of examples has only an incidental effect of exposé. The collaboration between Harlan Potter and the agents of law enforcement rests more upon convenience than it does on connivance. Chandler deftly shows that the department's preference for a quick solution rather than a just one and a built-in propensity to pay heed to men who wield political power direct the course of the investigation into the murder of Sylvia Lennox. There is no personal malevolence in Harlan Potter; he's just looking for the quickest way to quiet an event that might bring him some unwanted publicity. In the police we see complacency and a kind of efficient obliquity in operation. Among the guilty confusion, evasion, and neuroticism are rampant.

It would be much too pat, however, if Marlowe were only to appear as a means of exposing truth and of clearing the roadblocks from the path of obstructed justice. The motif is actually not too congenial in the fiction of the private eye. Frequently this sort of thing occurs as a mere by-product of the work of the detective. It's far better when he has a clear personal stake in pinning the crime on the right person. But it's even better if his stake is not so clear, and if he is beset by doubts -- better as fiction. Once on this path, formula must be forsaken, because moral dilemmas are matters that the private eye is normatively quite superior to.

The moral dilemma of Marlowe arises from a commitment he makes to a man on the basis of a slender appraisal. It would be easy to say that Marlowe has been taken by Terry, but Terry is the sort of person who has taken in a lot of people on fairly thin credentials. He is a gentleman of no profession and no personal fortune who has gotten by on his charm and good manners. Marriage to a wealthy woman has eased him into an idle and aimless way of life, but it has not effaced all of his self-esteem. Marlowe explains Terry to himself by reflecting that "he was the kind of guy who always wants to do the right thing but somehow winds up doing something else." But Marlowe is a man who knows from experience more bitter than sweet what calculated risks are; furthermore, he hasn't asked Terry to prove that he comes to him with clean hands, he prefers to work on his intuitions about Terry. Terry in trouble enlists the sympathies of Marlowe; there is little for him to deliberate. Another man in Terry's predicament, coming out of the Idle Valley milieu, Marlowe would have sent packing.

Consider their first meeting. He has watched Terry slide out of the front seat of a convertible on to the concrete and his wife drive off without bothering to wait for her husband to climb back in. Terry is very drunk and Marlowe helps him off the pavement and takes him home and lets him sleep it off. After Terry leaves under his own power, Marlowe gives some thought to his act of rescue.

I'm supposed to be tough but there was something about the guy that got to me. I didn't know what it was unless it was the white hair and the scarred face and the clear voice and the politeness. Maybe that was enough.

The next time he records his thoughts about Terry Lennox his most recent experiences have severely qualified his interest.

I thought about Terry Lennox in a detached sort of way. He was already receding into the distance, white hair and scarred face and weak charm and his peculiar brand of pride. I didn't judge or analyze him, just as I had not asked him questions about how he got wounded or how he ever happened to get married to

anyone like Sylvia. He was like somebody you meet on board ship and get to know very well and never really know at all. . . No, not quite. I owned a piece of him. I had invested time and money in him and three days in the ice-house, not to mention a slug on the jaw and a punch in the neck that I felt every time I swallowed. Now he was dead and I couldn't even give him back his five hundred bucks. That made me sore. It is always the little things that make you sore.

With his suspicions about the cover-ups very much alive, and with his mind unresolved about his personal commitment to Terry, the keynote to Marlowe's behavior in Idle Valley is reluctance. The satisfaction he can derive from uncovering the truth about who killed Sylvia Lennox (it was not Terry), about Terry (his suicide has been faked by his old buddies in the second cover-up) lies only in opening the truth to himself; and so sharpens his own distaste for his part in it and intensifies his brooding on his unfinished business with Terry.

Thus the ultimate appearance of the resurrected Terry does not serve the normal purpose of unangling a mystery: but it is the imperative occasion for Marlowe's catharsis. Not to avow his weakness, but to let Terry see that he has been wronged, that his trust in him has been violated, and to show him who is the better man.

One quite familiar view of Marlowe is that he is a lonely, somewhat anachronistic figure who achieves exemplary interest by holding aloft as his banner a personal ethic, everywhere affronted by the sordid selfish concerns of the individuals around him. According to this view -- after a largely futile expenditure of mind and body, Marlowe in his novel redeems himself by a final declaration that restores him to his true nature, and he emerges from his adventures untarnished, banner clean and still aloft.

One might suppose that Marlowe does receive the better of it in The Long Goodbye. I choose to doubt it. Maybe Chandler felt that was the way the novel was written. Maybe he didn't.

However that may be, what I believe Chandler showed in a full light was that Marlowe's trouble over Terry Lennox was a kind of moral mix-up that was perfectly suited to the society they were adrift in. In his acute sensitivity to the perplexities of both men he caught the antagonism between the outdated austerities of Marlowe and adaptiveness of Lennox to an affluence that could be enjoyed in the absence of moral compulsion.

Certainly it is well that our interest is directed towards Marlowe's resolution of his moral dilemma, for the circumstances of Terry's change of identity put our standards of plausibility under something of a strain. (Though such questions need not be pressed against the decisive claims of his fiction.)

When Terry does show up in Marlowe's office and finally appears from behind the mask of his fantastic deception, Marlowe speaks his piece.

A part of the dialog must be given. Marlowe is the first speaker.

"...For a long time I couldn't figure you out at all. You had nice ways and nice qualities, but there was something wrong. You had standards and you lived up to them, but they were personal. They had no relation to any kind of ethics or scruples. . . . You're a moral defeatist. I think maybe the war did it and again I think maybe you were born that way."

"I don't get it," he said. "I really don't. I'm trying to pay you back and you won't let me. I couldn't have told you any more than I did. You wouldn't have stood for it."

"That's as nice a thing as was ever said to me."

"I'm glad you like something about me. I got in a bad jam. I happened to know the sort of people who know how to deal with bad jams. They owed me for an incident that happened long ago in the war. Probably the only time in my life I ever did the right thing quick like a mouse. And when I needed them, they delivered. And for free. You're not the only guy in the world that has no price tag, Marlowe." . . .

"You bought a lot of me, Terry. For a smile and a nod and a wave of the hand and a few quiet drinks in a quiet bar here and there. It was nice while it lasted. So long, amigo. I won't say goodbye. I said it to you when it meant something. I said it when it was sad and lonely and final."

That cherished moment! But how naive of the man of Marlowe's long experience to think that his gesture could secure for him the memory of a pure act of disinterested concern and generosity. And what commonplace blindness and self-deception to think that one has been betrayed when one has only imperfect knowledge of the other chance-taker.

Yet Marlowe has to cap his soul-solacing fantasy with one penultimate remark that gives him completely away.

"I know that Terry. You're a very sweet guy in a lot of ways. I'm not judging you, I never did. It's just that you're not here any more. You're long gone. You've got nice clothes and perfume and you're as elegant as a fifty-dollar whore."

If he's not judging him, not telling him that he has proved unworthy of his trust, he must be judging himself -- and with this nasty show of spleen, casting from himself an illusion as elegant and false as the whore he is spurning.

One feels compelled to regard the moral distinctions drawn between the two men as of certain consequence. For the larger part of the novel has shown personal behavior that has been nourished in an affluent but disordered and non-redemptive society. Here it has been narrowed to an exposure of the actions of two men, and a contrast of values to be ordered for our inspection. But what are the true distinctions of consequence?

From other quarters the obliquity of Marlowe's inflexibility is spot-lighted. The one person who seems to understand how to take life in Idle Valley without much distress is wealthy Linda Loring. Unlike the succeeding generation of private eyes, Marlowe is no philandering operative, and when he falls in love with Linda Loring, it is, from the biographical perspective, an historic moment. But her wealth at once becomes an impediment to his thoughts of marriage, for he cannot accommodate himself to the idea of enjoying pleasures paid for by her money and the release from his ascetic ideal of deprivation. His resistance is narrowing and inappropriate since he is too smart to get any satisfaction from the lip service his ethic receives in the society.

As for Terry Lennox he has had his quixotic successes; he had accepted their consequences about as gracefully as he has taken rough payment for the indulgence of other impulses. But he has not attempted to total his experience into a principle. Marlowe is caught in the curious contradiction of admiring a man's style to the point of fatuity and then scoring him off for falling miles short of an unacknowledged ideal.

If I appear to have reached a serious depreciation of a character who may one day achieve stature as the hero of still another American myth, I do it with admiration for Chandler's insight into a characteristic tension in American society. "If you have to have significance," Marlowe said in his letter to James Sandoe from which I quoted earlier in this essay, "it is just possible that the tensions in a novel of murder are the simplest and yet most complete pattern of tensions in which we live in this generation."

I believe that The Long Goodbye stands as a remarkable fulfillment of that idea of Chandler's. For in this novel is a foreshadowing of a problem that is at the heart of Philip Rieff's essay "The Impoverishment of Western Culture." There Dr. Rieff observes that "probably the ethic of tolerance is the one more appropriate and safe for use (than the ethic of perfection) in the age of psychological man." And it is the ethic of tolerance, so admirably encouraged otherwise by Marlowe's sympathies and withholdings of judgment that finally is brought down by his bitter need for self-justification.

In the same essay Dr. Rieff tells us that the only poverty a culture may suffer is the impoverishment of its symbols. How many novels have been able to demonstrate this only by blowing up all the available symbols and by an outrageous disfigurement of the human being?

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MOVIE NOTE

Night Train to Munich (Gainsborough-Fox, 1940). Directed by Carol Reed. Screenplay by Sydney Gilliant and Grank Launder from a story by Gordon Wellesley; producer, Edward Black; camera, Otto Kanturek; Art Director, Vetchinsky; music, Louis Levy; 10 reels. With Rex Harrison, Margaret Lockwood, Paul Henried, Basil Radford, Naunton Wayne, James Harcourt, Felix Aylmer, Wyndham Goldie, Roland Culver, Eliot Makeham, Raymond Huntley, Austin Trevor, Kenneth Kent, C. V. France, Frederick Valk, Morland Graham.

With Hitchcock newly departed for Hollywood, Carol Reed in 1940 assumed the role of Britain's leading director, and retained that mantle until the post-war years, when David Lean surpassed him. At this particular period, Reed was going through a very brief period of Hitchcock thrillers, and Night Train to Munich, scripted by the writer (later producer/director) team of Launder and Gilliat, who had written The Lady Vanishes, is perhaps the most effective imitation-Hitchcock that anyone has ever made. Only in its comedy set-pieces (the hero and heroine forced to spend an innocent night together) does Reed back off, getting out of the situation before it really develops, and getting back to the plot proper. But the approach throughout is generally light, the comedy element stressed by the delicious teamwork of Basil Radford and Naunton Wayne, by the polished theatricality of all the performers, and by the civilized ending in which, as in The Lady Vanishes, the gentlemanly villain is defeated but otherwise unscathed. The miniature work in the actionful climax is perhaps not

JACK RITCHIE

An Interview

by Ray Puechner

Jack Ritchie is the author of A New Leaf and Other Stories. He is a prolific writer of short stories in the mystery field, and perhaps is the most anthologized contemporary author in the genre. Many readers will recall the motion picture, A New Leaf, which was adapted from one of his stories.

I'd met Jack Ritchie several times, had thoroughly enjoyed the lightly sardonic wit expressed in the stories and found his unique style—the words, sentences, and paragraphs fitted together with the precise skill of a Swiss watchmaker—strikingly original. I was naturally pleased to discover that, in person, Jack Ritchie conveyed a similar sly, soft-spoken, subtle sense of fun. He was a bit taller than I had imagined, otherwise exactly right. He wore a conservative mustache, a dark suit, and the out-of-town look of a Mid-westerner who dislikes large cities.

Later, I assembled some news stories and clippings with the idea of doing a profile piece on him. In the process, I sent him a number of questions, hoping to get a few extra quotes to weave into the essay. I received a warmly generous response, even though, as you will see, some of the questions bordered on frivolity. But one reading of the answers convinced me that the material was very good reading as it stood. In fact to tamper with it to any extent might constitute an act tending toward the criminal. So I decided to present this piece in interview form. I feel that you will agree that the profile which emerges is sharply drawn with fine wit and intelligence, thanks entirely to Jack Ritchie.

INTERVIEWER: How tall are you? And how old?

RITCHIE: I'm five feet ten and a half inches tall and an even fifty years old, every one of which I feel.

INTERVIEWER: What was your first sale? Where and when?

RITCHIE: The New York Daily News. Fifty dollars. About 1953 or so. I'm not too good at remembering dates. Light humor. They don't publish short stories any more and for all I know the newspaper itself may have folded.

INTERVIEWER: About how many stories have you had published overall? In about how many magazines?

RITCHIE: I've had about two hundred and seventy five stories published in dozens of magazines, some of which I never knew existed until Larry tried to collect from them. [Ritchie's agent is Larry Sternig.] Actually I've never written anything which couldn't be read at a sophisticated boy scout meeting, but some of the stories got into the damndest magazines.

I've had about fifty stories published in Hitchcock Magazine, half a dozen in Boy's Life, about the same in Mike Shayne, and a whole bunch of et ceteras, which I have forgotten.

INTERVIEWER: About how many have been anthologized?

RITCHIE: I never really kept count, but I think Larry said something like thirty or forty.

I pay attention, basically, to Best Detective Stories of the Year. I've appeared there either eleven or twelve times, which ties me with Ellery Queen.

By the way, I've never been able to sell to Ellery Queen Magazine, despite some thirty or forty submissions. The working editors usually liked them and passed them on, and there they always got the thumb.

INTERVIEWER: I know you occasionally do stories based in Liechtenstein for Boy's Life. Could you describe them, briefly?

RITCHIE: I have a Liechtenstein series running on and off in Boy's Life. Mainly when I can think of a plot. As a matter of fact, at this precise moment, I am monumentally stuck in the middle of one.

The stories are about exchange students—American to Liechtenstein and vice versa, depending upon inspiration. They are humor and sports and I'm sick up to here with teenage sports. So the one I'm trying to write now is mystery and let's hope I finish it and it gets accepted, because I prefer writing mystery.

Actually I never read a mystery story or a mystery novel until I reached the age of twenty-one. I happened to be in the World War II (remember that one?) army and got dumped on one of those No-beer, No-women, No-nothing islands in the Pacific for thirteen months. Its total area was less than two and a half square miles of sand plus half a dozen palm

trees.

So I read every paperback book in the company library (Armed Forces Editions) until there was absolutely nothing left but these here fifty mysteries.

So, desperate for reading matter, I tried and I liked.

INTERVIEWER: Which mystery writers do you most enjoy reading?

RITCHIE: Agatha Christie. As a generally overwhelming rule, I don't think too much of the type of mysteries women write, but Agatha Christie seems to be an exception. She writes like a man. So, Women's Lib...picket me.

Also like and admire John D. MacDonald, Raymond Chandler, and Donald Westlake. Used to have a strong preference for English writers, mainly because they wrote English well. Recently it seems that either American writers are getting better or the English worse. Or both.

Never did see much in Dashiell Hammett, though. Always considered him a Mickey Spillane who revised.

INTERVIEWER: With so many magazines paying by the word, how did you get into your tight, concise style?

RITCHIE: I don't know how I came by my "tight, concise" style. I didn't mean for it to turn out that way. Before I started writing (at the age of about thirty-one or two) I used to dote on the lengthy Gothic mysteries which thoroughly described places, buildings, and people. But once I sat down to a typewriter, I just couldn't seem to do it. Nowadays when I throw an extra adjective into a sentence to earn a spare nickel, the editors accuse me of overwriting.

INTERVIEWER: What sort of writing day do you have? Do you use any tricks to get started?

RITCHIE: I write when I can't think of any more excuses, develop any more sicknesses, or get a king-sized feeling of guilt.

Writing is the hardest thing in the world, barring none. And the reason it is so hard is because your ego is so involved.

I have always felt that any damn fool can become a "brilliant" brain surgeon...and still be an idiot.

Nobody will ever know.

A man can build a dozen Brooklyn (or Verrazano) bridges, and still be mentally and emotionally an idiot.

And nobody will ever really know it.

But once you write, you're damn near naked.

INTERVIEWER: Do you often wish you were in another kind of business?

RITCHIE: Only today, yesterday, and tomorrow.

INTERVIEWER: Do you plot out a story completely before writing it?

RITCHIE: Yes, no, sometimes.

I used to be a pacer, but for short-shorts only. I paced and paced and paced. Back and forth. I would have nearly every word of the story in my head before I put a single word on paper.

However, only for short-shorts.

For the longer stuff (and that brings in the bread and butter), I can't rely on my memory or my arches.

So I use what I call the jigsaw method.

I begin writing the story anywhere...the beginning, the middle, the end. As I'm working, if an interrupting idea occurs, or word, or sentence, or paragraph, I immediately double space a few times and write it down. Then I resume my main writing.

When I think I've got the story complete—though helter-skelter—I get out a scissors and cut the pages into appropriate strips and then roughly fit them together for continuity.

It works for me, but then I'm something of a jigsaw puzzle enthusiast. Worked on them for hours in the old days when I had plenty of time.

INTERVIEWER: What kind of background do you have? Before you came to writing? Any offbeat jobs for example? Was there anyone of a literary bent in your family?

RITCHIE: I was born in 1922 and am a survivor of Boys' Technical High School, also two years of Milwaukee State Teachers' College, now University of Wisconsin-Milwaukee. While going to MSTC, I worked as a stockboy in an A & P store. Golly that was exciting.

Was drafted into the army in 1942 and cried for three years, three months, and twenty-one days.

When I got home I think I invented Beatnik—that's the pre-historic hippy, children—though in my case it was strictly a private thing. I didn't join a commune, raise a goatee—which was "in" in those days—but I studied relaxation as much as possible. I worked mornings in my father's tailor shop and spent the rest of the day doing nothing in

particular, at which I got very good.

I have never been a roustabout, explored the upper Orinoco (or the lower), been a member of the Vatican Guard, panned for gold, or any of those other Gee Whiz things. Generally I've been content to lean against a wall and blink occasionally.

No one literary in my family, except for Uncle Janos, a gardener, who really was Lady Chatterly's lover.

INTERVIEWER: You married in 1954 and settled on Washington Island...?

RITCHIE: Rita and I spent about seven years on Washington Island (Wisconsin). And then came Jennifer, and then Christopher, and then Jessica...four now.

Frankly, I liked the island, but island life seems to drive women up the walls. Mainly because they like to talk and talk and during the course of this talking and talking, they inevitably end up hating each other because of "what she said" or "how she said it."

So an island community is almost an armed camp, as far as the women are concerned.

On the other hand, men don't hardly say nothing to each other besides "yup" and "nope" so they get along fine.

However the compelling reason we moved is simply the matter of education. The island population was declining...down to about 450 when we left (most of them retired) and consequently the school system really went to hell. So one must be practical and figure to send the kids to college.

We used to think of a place to live in terms of forty acres and sheds and barns.

INTERVIEWER: And now you reside near Fort Atkinson, Wisconsin?

RITCHIE: Time, experience, wisdom, and a lack of money have made us settle for one acre and one house, which we just moved into at the end of last year. We are surrounded by mud at the moment, and attached to a garage full of grass seed waiting for a strong back and a rake.

INTERVIEWER: I know your wife also writes. What kind of things does she do?

RITCHIE: Rita writes juvenile books—age range, middle teens to higher. She's written eight "legitimate" hardcover books, two of them Junior Literary Guild selections. In addition she's turned out three Big Little Books. That's like Bugs Bunny and Donald Duck. Plus a "girl's book" on ice skating. A novel.

In her juveniles, she takes the point of view of the juvenile boy. So she's an original Women's Lib.

INTERVIEWER: Do you have any special selected words of wisdom?

RITCHIE: It is my theory that if we could just arrange for the average American family, and the average Russian family, and the average Chinese family to meet together at a table to discuss World Peace, it would probably turn into one hell-of-a-fight.

Actually I gave up on wisdom long ago. Besides, it never works on women.

INTERVIEWER: What do you do for relaxation?

RITCHIE: I sigh a lot.

* * * * *

MOVIE NOTE — continued from page 6

title telling you exactly what is going on, when and where! It was first made as a 1925 silent by Rupert Julian (with Jetta Goudal and Clive Brook), and done for a third time in World War 2 as British Intelligence with Boris Karloff and Margaret Lindsay. This middle version is the most entertaining of them all. What a job to see Stroheim in the lead of such a film, and not shunted aside into odd scenes, stealing every scene with his usual unscripted bits of business (smiling lecherously as he unpacks Miss Bennett's lingerie) and making the most of the barnstorming lines of dialogue—with one priceless one where he talks wistfully of his dreams of a honeymoon in the Black Forest! Miss Bennett is charming, and Anthony Bushell the traditional (Hollywood) boyish British officer who lives in a Windsor Castle-like home and calls his parents "Mater" and "Guv'nor". Via a stroke of unparalleled originality, his mother is not played by Mary Forbes, and his father (the first Sea Lord of the Admiralty) goes by the superb name of Sir Winston Chamberlain! It's one of those standard spy stories about "the" crisis of the war and the master stroke of espionage that can lead to victory. It's rather over-stocked with characters who unquestioningly accept the most irrational explanations, and the double-double-agentry can be traced back so far that it must have had its roots with Atilla the Hun. The film makes no pretense of hiding its theatrical origins, but in its own way, and thanks mainly to Stroheim and Bennett, it's good theatre. Roy del Ruth doesn't yet have the crackling directorial pace that he was to develop in a year or two, but the film doesn't really call for it—any more than you expect to find Ian Fleming sex and shock when you curl up in an easy chair with Agatha Christie.

—William K. Everson

A VISIT TO BAKER STREET

by W. O. G. Lofts

I was ten years old and the year was 1933. I sat at my desk at the school in St. John's Wood, London—a small, slim boy with unruly brown hair, wearing a red jersey and listening to my teacher telling his usual Friday afternoon story. This particular week his tale was entitled "The Blue Carbuncle", written by Arthur Conan Doyle and featuring the immortal Sherlock Holmes. I sat with my head cupped in my hands, listening open-mouthed in wonder at the sheer genius of the great detective. I had heard of him before and I knew he lived in Baker Street, only about ten minutes away.

Such was Holmes' brilliance that he could solve mysteries by means of the slenderest of clues. In the story in question, merely by looking at an old black battered hat, he had deduced all there was to know about the owner—even the fact that his wife had ceased to love him!

"Any questions?" asked my schoolmaster, at the end of the enthralling story.

"Please, sir," I said, in my then piping treble voice, "could you tell me the number in Baker Street where Sherlock Holmes lived?"

"Number 221B," he replied, with a look of amusement on his usually stern face. "Which is at the top end of Baker Street, near Regents Park."

In my childish innocence I believed that Sherlock Holmes was a real live detective and after school lessons had finished, I would go to see his house on my way home. Who knows? I might even be able to get a glimpse of the greatest detective that England ever had!

It was early November and it was already dusk when I went out of the school gates. In those days we always had the traditional London fogs. Fog was everywhere; dense, yellow and choking. It filled the cobbled streets, courts and alleys, and even found its way into houses. It seemed to cling with damp, cold embrace around every object, animate and inanimate; nothing was usually visible more than a few yards and from the point of an observer; beyond that radius the world was hidden in a murky pall.

Arriving at the top end of Baker Street I groped along the side in which number 221B was supposed to be—instead of the house I found a huge grey stone building which belonged to the Abbey Building Society. Thinking I had made a mistake somewhere, I went along further to enquire at the familiar coffee stall which stood on that corner of Marylebone Circus. Despite the gloom, I could see the yellow oil lamp flickering on the side of the counter, and the usual crowd of down-and-outs and working-class labourers huddled in front to keep warm.

Approaching near enough to be heard by the proprietor, busily serving behind the high counter, I shouted out to him:

"Can you tell me where the house is where Sherlock Holmes lives?"

"Get off with you!" he shouted, brandishing a large carving knife which he had just been using on the hot pies and sandwiches. He probably thought I was cheeking him, so feeling rather crestfallen and with the guffaws of several of his customers ringing in my ears, I made my way once more towards the direction where I thought the celebrated detective lived.

The large imposing figure of a policeman suddenly loomed out of a doorway and shone his bullseye lantern (which he wore attached to his belt) into my face.

"What are you looking for, sonny?" he asked, not unkindly.

"I'm trying to find the house of Sherlock Holmes," I replied.

A twinkle came into his blue eyes. "Well, I'm afraid that Mr. Holmes is away on a case just now," he said. "And anyway, the house is very ordinary to look at from outside." He added: "And as no doubt Mr. Holmes would also tell you, a night like this is no place for a young lad to be wandering the streets, and I should get off home straight away if I were you."

So with these comforting words in my ears and still with a faint hope that I might possibly catch a glimpse of the detective arriving back from a case with Dr. Watson, I made my way homeward. Every horse-drawn cab which clopped its way through the fog-laden streets in passing may have seen a small boy trying to peer into the interior, in the hope of seeing the greatest of all sleuths—the one and only Sherlock Holmes. . .

THE SHORT MYSTERY STORIES OF AGATHA CHRISTIE: A CHECKLIST

by Paul McCarthy

With the publication recently of the volume of Agatha Christie's short stories entitled The Golden Ball and Other Stories (reviewed by C. Shibuk, TAD, V.5, p.39), virtually all of Miss Christie's short mystery stories became accessible in book form to the American reader. The exceptions are "The Mystery of the Spanish Chest," which is an expanded version of "The Mystery of the Baghdad Chest," "The Incredible Theft," and "Sing a Song of Sixpence". The second and third are reprinted in EQMM. Some also list "The Adventure of the Christmas Pudding", but it is the same as "The Theft of the Royal Ruby", an unimportant difference being that Poirot's comments in French in the former are translated into English in the latter.

The short mystery stories of Agatha Christie are published in 20 volumes, with not a few of the stories appearing in more than one volume. Many are favorites of anthologists, for example, "Accident," "Philomel Cottage" and "The Witness for the Prosecution." In addition, approximately two-thirds of Miss Christie's stories are reprinted in EQMM and other magazines devoted to mystery and suspense fiction.

It seems appropriate that the fan of Agatha Christie should have available a checklist of her short stories, together with a guide to their location. There are at least two sources of this information already available, G. C. Ramsey's Agatha Christie, Mistress of Mystery, and the Short Story Index and its supplements. In the former (reviewed by C. Shibuk, TAD, v.1, p.25) the short stories are treated incidentally as part of a more comprehensive study: the contents of Surprise! Surprise!, 13 Clues for Miss Marple, and 13 for Luck are not given, and in the alphabetical listing of titles the short stories and novels are intermingled. The Short Story Index may not be accessible to everyone. Each of these sources was quite useful to the author in the preparation of the checklist given below.

The checklist itself consists of an alphabetical listing of all of the short mystery stories of Agatha Christie together with an (incomplete) guide to the location of each story. We indicate simply the volumes of Miss Christie's stories in which each story appears, and the issue of EQMM in which the story is reprinted if, indeed, it is reprinted there. In addition, we give the title of the story in EQMM if it is different from the stated title, and we indicate if the story concerns Hercule Poirot or Jane Marple. The title of the anthologies in which various of the stories appear can be found in the Short Story Index.

We list both "The Adventure of the Christmas Pudding" and "The Theft of the Royal Ruby", even though they are the same story. "Dead Man's Mirror" is a greatly expanded version of "The Second Gong", complete with changes of names of the characters, and "The Mystery of the Spanish Chest" is a less extensive expansion of "The Mystery of the Baghdad Chest." We do not list the chapters of The Big Four as short stories, as did G. C. Ramsey, although we must mention that one of them is often cited, namely "A Chess Problem" (reprinted in Ellery Queen's 101 Years' Entertainment).

The volumes of Agatha Christie's short mystery stories:

1. The Adventure of the Christmas Pudding and a Selection of Entrees
2. Dead Man's Mirror
3. Double Sin and Other Stories
4. The Golden Ball and Other Stories
5. The Hound of Death and Other Stories
6. The Labors of Hercules
7. The Listerdale Mystery and Other Stories
8. The Mousetrap (Three Blind Mice and Other Stories)
9. Mr. Parker Pyne, Detective (Parker Pyne Investigates)
10. Murder in the Mews
11. The Mysterious Mr. Quin (The Passing of Mr. Quin)
12. Partners in Crime
13. Poirot Investigates
14. The Regatta Mystery and Other Stories
15. Surprise! Surprise!
16. 13 Clues for Miss Marple
17. 13 for Luck
18. The Tuesday Club Murders (Thirteen Problems)
19. The Under Dog and Other Mysteries
20. Witness for the Prosecution

These are the titles of the author's copies of these volumes. Alternate titles are given in parenthesis.

Agatha Christie's short mystery stories:

Accident - 7; 17; 20; March 1943
The Adventure of Johnnie Waverly - HP; 8; 15; July 1967 (At the Stroke of Twelve)
The Adventure of the Christmas Pudding - HP; 1
The Adventure of the Clapham Cook - HP; 19; Feb. 1956 (Find the Cook)
The Adventure of the Egyptian Tomb - HP; 13, Dec. 1967
The Adventure of the Italian Nobleman - HP; 13; July 1963 (The Regent's Court Murder)
The Adventure of the Sinister Stranger - 12
The Adventure of "The Western Star" - HP; 13; Jan. 1964 (Poirot Puts a Finger in the Pie)
The Affair at the Bungalow - 18; Nov. 1959
The Affair at the Victory Ball - HP; 19, Oct. 1955 (The Six China Figures); this is the first Poirot short story
The Affair of the Pink Pearl - 12; April 1960 (Blunt's Brilliant Detectives)
The Ambassador's Boots - 12; Sept. 1970
The Apples of the Hesperides - HP; 6
The Arcadian Deer - HP; 6; 15
At the Bells and Motley - 11; 15; Jan. 1954 (The Disappearance of Captain Harwell)
The Augean Stables - HP; 6
The Bird with the Broken Wing - 11; 17
Blindman's Bluff - 12
The Bloodstained Pavement - JM; 18; Nov. 1960 (Miss Marple and the Wicked World)
The Blue Geranium - JM; 16; 17; 18; March 1959
The Call of Wings - 4; 5
The Capture of Cerberus - HP; 6; June 1961 (Hercule Poirot in Hell)
The Case of the Caretaker - JM; 8; 16; March 1969
The Case of the City Clerk - 9
The Case of the Discontented Husband - 9
The Case of the Discontented Soldier - 9
The Case of the Distressed Lady - 9; 15; Oct. 1957 (The Cat and the Chestnut)
The Case of the Middle-Aged Wife - 9
The Case of the Missing Lady - 12
The Case of the Missing Will - HP; 13; Dec. 1961 (Sporting Challenge)
The Case of the Perfect Maid - JM; 8; 15; 16; July 1957 (The Servant Problem)
The Case of the Rich Woman - 9
The Chocolate Box - HP; 13; Nov. 1962 (The Time Hercule Poirot Failed)
A Christmas Tragedy - JM; 18; Jan. 1961 (Never Two Without Three)
The Clergyman's Daughter - 12; Jan. 1960 (Seek, and Ye Shall Find)
The Coming of Mr. Quin - 11
The Companion - JM; 16; 18; Dec. 1968
The Cornish Mystery - HP; 15; 19
The Crackler - 12; July 1968
The Cretan Bull - HP; 6; April 1946 (The Case of the Family Taint)
The Dead Harlequin - 11; Jan. 1955 (The Man in the Empty Chair)
Dead Man's Mirror - HP; 2; 10; Feb. 1966 (Hercule Poirot and the Broken Mirror)
Death by Drowning - JM; 18; Dec. 1947 (Village Tragedy)
Death on the Nile - 9; May 1969
The Disappearance of Mr. Davenheim - HP; 13; Nov. 1958 (Hercule Poirot, Armchair Detective)
The Double Clue - HP; 3; July 1956
Double Sin - HP; 3; 15; May 1971
The Dream - HP; 1; 14; Dec. 1964 (The Three Strange Points)
The Dressmaker's Doll - 3; June 1959
The Erymanthian Boar - HP; 6
The Face of Helen - 11; 17
A Fairy in the Flat - 12
Finessing the King - 12; March 1971
The Flock of Geryon - HP; 6
Four and Twenty Blackbirds - HP; 1; 8; June 1946
The Four Suspects - JM; 16; 17; 18; March 1958 (Some Day They Will Get Me)
The Fourth Man - 5; 20; Oct. 1947
A Fruitful Sunday - 4; 7

The Gate of Baghdad - 9; June 1966 (The Gate of Death)
The Gentleman Dressed in Newspaper - 12
The Gipsy - 4; 5
The Girdle of Hyppolita - HP; 6; 17; Jan. 1946 (The Case of the Missing Schoolgirl)
The Girl in the Train - 4; 7
The Golden Ball - 4; 7
Greenshaw's Folly - JM; 1; 3; 15; 16; March 1957
Harlequin's Lane - 11
Have You Got Everything You Want? - 9; June 1965 (Express to Stamboul)
The Herb of Death - JM; 16; 18; March 1962 (Foxglove in the Sage)
The Horses of Diomedes - HP; 6; Jan. 1945 (The Case of the Drug Peddler)
The Hound of Death - 4; 5
The House of Shiraz - 9; Sept. 1966 (The Dream House of Shiraz)
The House of Lurking Death - 12; Dec. 1969
How Does Your Garden Grow? - HP; 14; Nov. 1954
The Idol House of Astarte - 18; Sept. 1965 (The "Supernatural" Murder)
In a Glass Darkly - 14; March 1970
The Incredible Theft - 10; March 1972
Ingots of Gold - JM; 18; March 1967 (Miss Marple and the Golden Galleon)
Jane in Search of a Job - 4; 7
The Jewel Robbery at the Grand Metropolitan - HP; 13; Nov. 1963 (The Theft of the Opalsen Pearls)
The Kidnapped Prime Minister - HP; 13; June 1960
The King of Clubs - HP; 19; May 1955 (Beware the King of Clubs)
The Lamp - 4; 5
The Last Seance - 3; 5; Nov. 1971
The Lemesurier Inheritance - HP; 19
The Lernean Hydra - HP; 6; Feb. 1946 (The Hydra of Lerneia)
The Listerdale Mystery - 4; 7
The Lost Mine - HP; 13; March 1965 (Poirot Makes an Investment)
The Love Detectives - 8; Dec. 1946
The Man from the Sea - 11
The Manhood of Edward Robinson - 4; 7
The Man in the Mist - 12; Sept. 1961
The Man Who Was No. 16 - 12
The Market Basing Mystery - HP; 17; 19
The Million Dollar Bond Robbery - HP; 13; Aug. 1962 (The \$1,000,000 Bond Robbery)
Miss Marple Tells a Story - JM; 14; Nov. 1969
Motive vs. Opportunity - JM; 16; 18; March 1966
Mr. Eastwood's Adventure - 7; 15; 20; April 1947 (The Mystery of the Spanish Shawl)
Murder in the Mews - HP; 2; 10; June 1964 (Good Night for a Murder)
The Mystery of Hunter's Lodge - HP; 13; July 1958 (Investigation by Telegram)
The Mystery of the Bagdad Chest - HP; 14; Aug. 1969
The Mystery of the Blue Jar - 5; 20; May 1944
The Mystery of the Spanish Chest - HP; 1
The Nemean Lion - HP; 6; 17; Sept. 1944 (The Case of the Kidnapped Pekinese)
The Oracle at Delphi - 9; March 1968
The Pearl of Price - 9; Nov. 1957 (Once a Thief)
Philomel Cottage - 7; 20; April 1951
The Plymouth Express - HP; 15; 19; March 1955 (The Girl in Electric Blue)
A Pot of Tea - 12
Problem at Pollensa Bay - 14; 17
Problem at Sea - HP; 14; March 1964 (The Quickness of the Hand)
The Rajah's Emerald - 4; 7
The Red House - 12; Jan. 1960 (Seek, and Ye Shall Find)
The Red Signal - 5; 20; June 1947
The Regatta Mystery - 14; 17; July 1971
Sanctuary - JM; 3; 16; March 1963 (The Man on the Chancel Steps)
The Second Gong - HP; 20
The Shadow on the Glass - 11; May 1959 (Jealousy is the Devil)
The Sign in the Sky - 11; Jan. 1959
Sing a Song of Sixpence - 7; Feb. 1947
S. O. S. - 5; 20; Dec. 1947

The Soul of the Croupier - 11
 The Strange Case of Sir Arthur Carmichael - 4; 5
 Strange Jest - JM; 8; 16; Sept. 1946
 The Stymphalean Birds - HP; 6; Sept. 1945 (The Case of the Vulture Women)
 The Submarine Plans - HP; 19; Aug. 1955 (Shadow in the Night)
 The Sunningdale Mystery - 12; Winter 1941
 Swan Song - 4; 7
 Tape-Measure Murder - JM; 8; 16; 17
 The Theft of the Royal Ruby - HP; 3; June 1968
 The Third Floor Flat - HP; 8; 15; July 1942
 Three Blind Mice - 8
 The Thumb Mark of St. Peter - JM; 16; 18; June 1967 (Ask and You Shall Receive)
 The Tragedy of Marsdon Manor - HP; 13; Sept. 1944 (Hercule Poirot, Insurance Investigator)
 Triangle at Rhodes - HP; 2; 10; 16; Dec. 1956 (Before It is Too Late)
 The Tuesday Night Club - JM; 18; June 1970
 The Unbreakable Alibi - 12; 17; Jan. 1971
 The Under Dog - HP; 1; 19; May and June 1951
 The Veiled Lady - HP; 13; 17; March 1961 (The Chinese Puzzle Box)
 The Voice in the Dark - 11
 Wasp's Nest - HP; 3
 Wireless - 5; 15; 20; Aug. 1947 (Where There's a Will)
 The Witness for the Prosecution - 5; 15; 20; Jan. 1944
 The World's End - 11
 Yellow Iris - HP; 14; Dec. 1966 (Hercule Poirot and the Sixth Chair)

* * * * *

BOOK EXCHANGE—continued from page 62

Mike Schmidt (633 Ridgewood Lane, Libertyville, Illinois 60048) would like to buy a copy of Drop to His Death (Fatal Descent) by John Rhode and Carter Dickson, and The Department of Queer Complaints by Carter Dickson.

William L. Murphy lacks the following: The Wind Blows Death, by Cyril Hare; Excellent Intentions by Richard Hull; With My Little Eye, by Ray Fuller; The Century of the Detective by Thorwald; The Singing Window by Veronica P. Johns; Enter Three Witches by Paul McGuire; and Ellery Queen Short Story Series #5, 6, 8, 12, 14. Contact Mr. Murphy at 405 Tennis Ave., Ambler, Pa. 19002.

Annon Kabatchnik (Department of Theatre, Ohio State University, 1849 Cannon Drive, Columbus, Ohio 43210) is looking for: H. K. Webster, Who is the Next?; W. F. Nolan, Death is for Losers; E. L. Pearson, The Secret Book; E. M. Poate, Dr. Bentiron, Detective; C. H. Stagge, Thornley Colton, Blind Detective; R. O. Chipperfield, The Second Bullet; T. Warriner, Ducats in her Coffin; J. S. Clouston, After the Deed; J. Lermina, The Exploits of M. Parent; J. M. Vizetelly, The Mendon Mystery; L. L. Lynch, Dangerous Ground.

Veronica M. S. Kennedy (105 West 13th St., Apt. 11-F, New York, N. Y. 10011) is searching for: A. E. W. Mason, The Prisoner in the Opal; "Thomas Kyd", Blood on the Bosom Divine.

Michael L. Cook (3318 Wimberg Avenue, Evansville, Indiana 47712) lacks only Volume 5 Number 1 of TAD to complete his files.

Ivpr A. Rogers (P. O. Box 1068, Des Moines, Iowa 50311) offers free copies of his list No. 107 featuring detective and mystery fiction.

R. E. Briney (245 Lafayette, #3G, Salem, Mass. 01970) needs INFORMATION: For Mystery Book Magazine, title of the Crossword, the True-Crime feature, and Will Cuppy's column are needed for the following issues: Aug, Sep, Nov, Dec 1945, Mar, July, Sep 1946. Complete contents needed for the following issues: Oct 1945, Sep, Nov 1946, Jan 1947, Fall & Winter 1948, and all issues after vol. 8 no. 3 (Summer 1949).

John Logan (6600 South Central Ave., Chicago, Ill. 60638) has the following EQMM's for trade: Nov 43, Nov 47, Jan 48, Sept 49, July 50, Mar and Apr 58. He wants: Jan, Feb, Mar 45; Dec 44, Mar and Nov 46, Feb and Mar 47 and May 48. He also has about 25 Detective Book Club editions (3 stories per volume) for sale or trade.

J. Randolph Cox (R. R. 1, Northfield, Minnesota 55057) wants the following pulps containing stories by George Harmon Cox: Black Mask, March 1936, August 1940, June 1942.

—continued on page 27

THE DRAGON MURDER CASE

First National, 1934

A

Cinematograph by Jon Tuska

Producing Company First National
 Associate Producer Hal B. Wallis
 Director H. Bruce Humberstone
 Screenplay F. Hugh Herbert & Robert N. Lee
 Based on novel by S. S. Van Dine
 Adaptation by Rian James
 Dialogue Director Daniel Reed
 Photography Tony Gaudio, A.S.C.
 Film Editor Terry Morse
 Art Director Jack Okey
 Gowns by Orry Kelly
 Vitaphone Orchestra conducted by Leo F. Forbstein

CAST

Philo Vance Warren William
 Bernice Stamm Margaret Lindsay
 Leland Lyle Talbot
 Sergeant Ernest Heath Eugene Pallette
 Mrs. Starm Helen Lowell
 John F.-X. Markham Robert McWade
 Ruby Steele Dorothy Tree
 Rudolf Stamm Robert Barrat
 Kirwin Tatum George E. Stone
 Hennessey George Meeker
 Doctor Holliday Robert Warwick
 Doremus Etienne Girardot
 Greef William Davidson
 Trainor Arthur Aylesworth
 Garage Attendant Charles Wilson

Running time: 68 minutes

Current owner of all domestic rights: United Artists Corporation

Prints of this feature may be rented for home use or for film circle-non-theatrical exhibition from: Ira Michaels, Director of Sales, United Artists Sixteen, 729 Seventh Avenue, New York, New York 10019.

(NOTE: First National Pictures was purchased by Warner Brothers in 1928, after which it became a wholly owned subsidiary. The Warner-First National Library was later bought, for all titles pre-1949, by Associated Artists Pictures, which merged with United Artists Corporation. The original 35 mm nitrate negative to The Dragon Murder Case was donated in 1969 to the United States of America for deposit at the Library of Congress, while all rights are retained by United Artists. The film was originally released theatrically on 25 August 1934.)

Willard Huntington Wright's mother asked him, after he had become phenomenally successful as S. S. Van Dine, what had made him choose that pseudonym. He replied that it was probably the hope that "Dine" would at last turn into a verb, since he had lived for so many years without having had it in his vocabulary at all. S. S. Van Dine was his way of christening a sea-worthy meal ticket. In an interview, Willard later commented that he thought any author of detective fiction had only six good novels in him. The Dragon Murder Case was Willard's seventh novel. It certainly is not his best tale of detection, but in many ways it's his best novel, or at least his most personal.

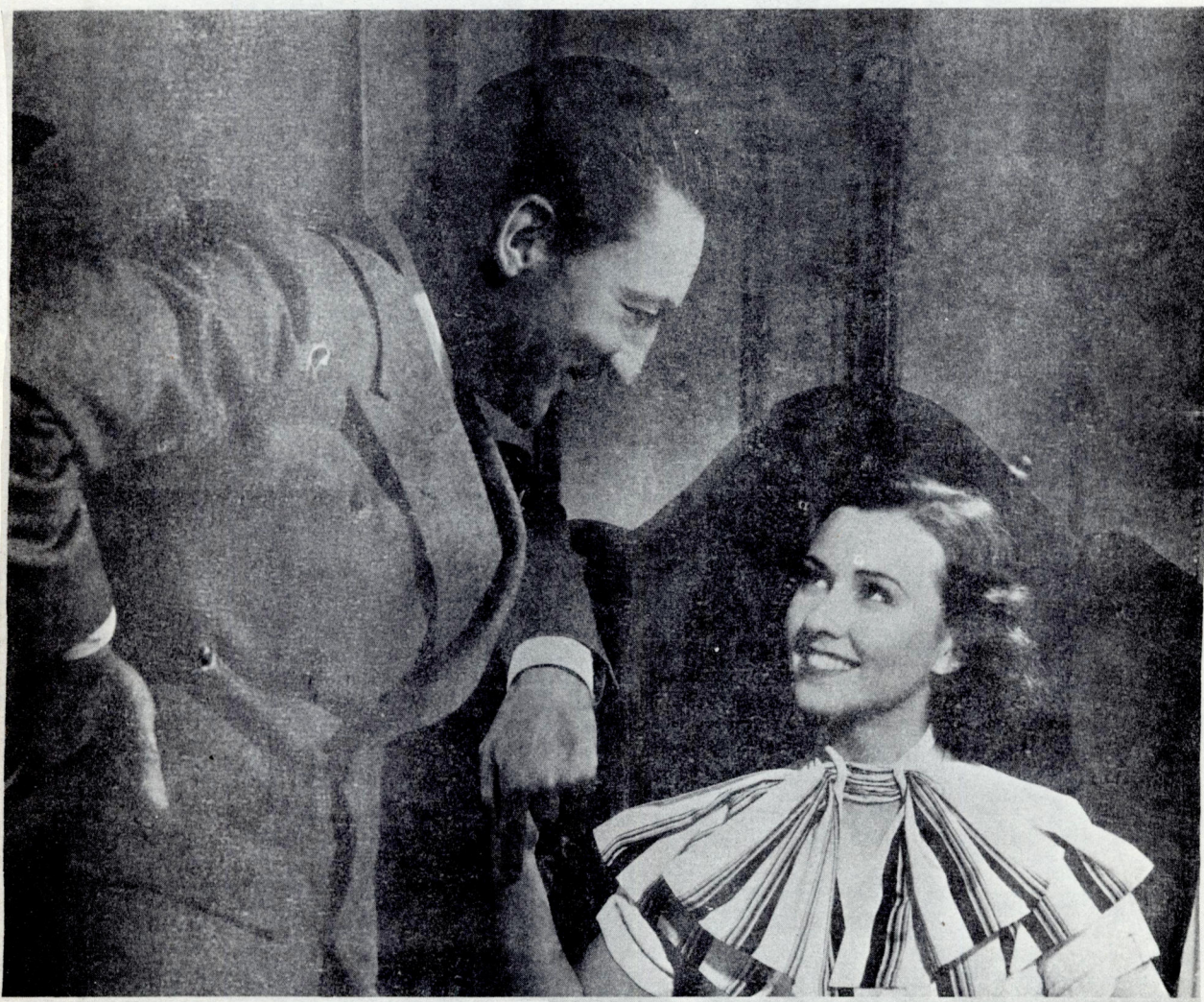
Paramount Publix Corporation made The "Canary" Murder Case, The Greene Murder Case, and The Benson Murder Case into photoplays in the years 1929-1930. Metro-Goldwyn-Mayer followed with The Bishop Murder Case in 1930. Of the four Philo Vance films, character actor



Willard Huntington Wright in his Park Avenue apartment, after he had become famous as S. S. Van Dine. The painting above the mantle is "New China", by Willard's brother, S. MacDonald Wright. Its companion, "New Japan", was sold to Frank Tuttle, who directed the early Philo Vance films for Paramount Publix. Stanton also introduced his brother to Regie cigarettes, imported from the Turkish Tobacco Monopoly. Photo courtesy of S. MacDonald Wright.

and villain William Powell was Philo Vance in the three for Paramount, while Basil Rathbone did a one-time stint for M-G-M. In view of Willard's success in writing novels that were easily turned into screenplays, and aware of his enormous popularity with the reading public, Jack Warner contracted Wright to produce a series of twelve Vitaphone shorts, two reels presenting complete mysteries.

Metro lost interest in the Philo Vance series after only one film, simply because Basil Rathbone as Vance did not catch on the way William Powell had. When a Warner's raid on Paramount led to William Powell's going to work on the Warner lot, Jack Warner bought the two books Van Dine wrote and published in 1933, the year after completing his work on the shorts, The Kennel Murder Case and The Dragon Murder Case. Warner's publicity announced Powell's return to his historic role in The Kennel Murder Case, which was directed by Michael Curtiz. Save for certain plot inconsistencies, stemming from the transposition of the story from the written page to the screen, Kennel was an above-average entry. Before The Dragon Murder Case could be made, Powell changed his affiliation again, this time to Metro-Goldwyn-Mayer. M-G-M immediately purchased screen rights to Van Dine's new book, The Casino Murder Case, with every intention of making it with Powell. However, the picture Manhattan Melodrama (M-G-M, 1934) spoiled their plans. A Clark Gable vehicle basically, William Powell



Warren William as Vance cross-examining vivacious, charming Margaret Lindsey, while investigating the mysterious events at the old Stamm mansion. Photo copyright by First National Pictures.

and Myrna Loy were teamed together for the first time and scored such a hit that the public demanded more pictures with them. Metro had purchased rights to Dashiell Hammett's latest (and, as it turned out, last) novel, The Thin Man, based on Hammett's fun-loving association with Lillian Hellman, and they auspiciously cast William Powell and Myrna Loy as Nick and Nora Charles. The picture was very well received and inspired its own series. M-G-M could do nothing with The Casino Murder Case, save find a new Philo Vance, which they did in Paul Lukas.

Warner Brothers, in the meantime, was stuck with The Dragon Murder Case and no Bill Powell. Hal B. Wallis, in charge of production at the time, selected from the Warner's roster character actor Warren William for the role. Next he tried to line up a contract director to do the picture. He tried Michael Curtiz, who turned it down; then he asked Archie Mayo, but no go; then Mervyn LeRoy, but still nothing doing; finally, in desperation, Wallis approached Alfred Green, but was refused.

H. Bruce Humberstone, who had been an assistant director for over ten years, had given a fine account of himself in directing a segment from the episodic If I Had a Million (Paramount, 1933). As a result, he was signed for a two picture deal by Warner's, his first film

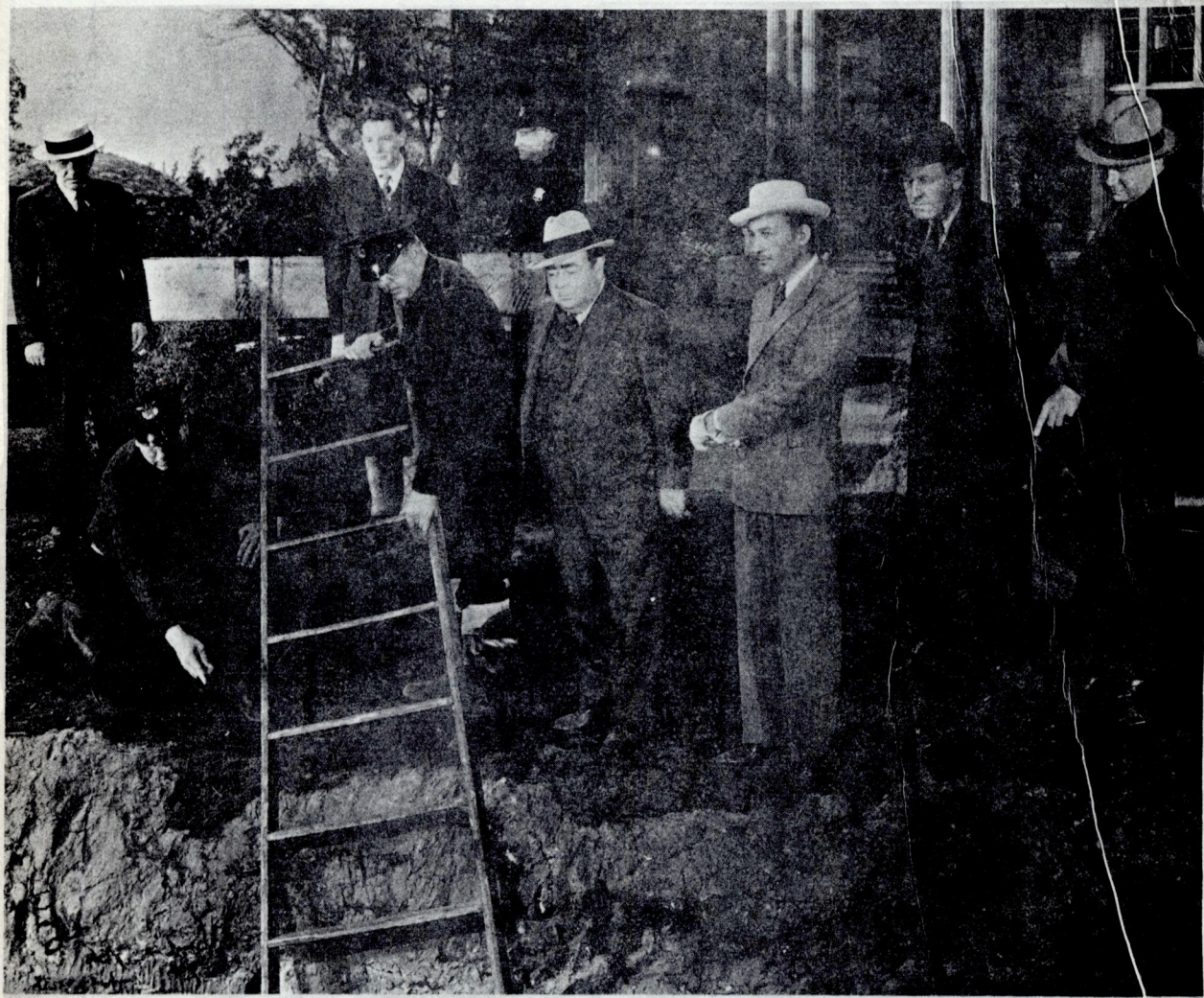


Warren William, Robert McWade as Markham, Lyle Talbot as Leland, and Eugene Pallette as Heath, standing outside the aquarium room at the Stamm estate. Note the fish tanks in the background. Photo copyright by First National Pictures.

being Merry Wives of Reno, a comedy. Wallis was impressed with what Humberstone could do with a script; he really had a talent for visually interesting cinema. Wallis summoned Humberstone to his office and gave him the screenplay to The Dragon Murder Case. "This is going to be your next picture," he told him confidently.

Humberstone took the script home and read it. He showed up the next day and told Wallis, no. He knew that Curtiz, Mayo, LeRoy, Green, and company had the picture down; and, more, he knew why: it was a terrible story. He was just getting started in Hollywood as a director in his own right. This kind of a picture at this time could be disastrous. Again, no. Humberstone vanished from the studio and went on a short vacation. While resting in his hotel, Wallis called him. He said that the writers had gone to work on The Dragon Murder Case and had really improved it. He should return to the lot at once. Humberstone did.

When he walked into Wallis' office, he was handed the same yellow-cover script he had been given before. "I won't do it," he protested, whereupon Wallis arranged for him to see Jack L. Warner personally. Ushered into Warner's office, Warner looked at the new director. "How much are you making?" he asked.



A ladder being lowered into the Dragon Pool, now drained of water. Robert Barrat, as Stamm, is standing directly behind the ladder, with Eugene Pallette and Warren William in the foreground. Photo copyright by First National Pictures.

"Seven hundred and fifty dollars a week," Humberstone replied.

"How old are you?" Warner asked.

"Twenty-nine," Humberstone said.

"Do you know how much I was making when I was your age?" Warner asked. "Twenty bucks a week, selling meat." He paused for emphasis. "So, why don't you want to make this picture?"

"Because it's a lousy story," Humberstone responded.

"Listen," said Warner, "I don't care if it is a lousy story. You're going to make this picture. Do you think it matters that it's lousy? That picture, with my theatre chain, is going to make me fifty thousand dollars, good story or not. So, you're going to make it for me. Or," he paused again for emphasis, "or you're never going to direct another picture in this city."

Humberstone agreed to direct the picture.

Van Dine, who had dedicated the book to his current wife, Claire, had fancied tropical fish as part of the setting. Rudolf Stamm, at whose estate the series of murders takes place, was reputed to have a large collection of such fish, and in one chapter guides Vance and Markham and Heath through his aquarium rooms, showing them many rare and unusual varieties brought back from dark, obscure corners of the globe. But in 1934 collecting tropical fish was almost unheard of in California. Humberstone searched far and wide, but no one could be found whose fish tanks and displays might be used as props. Being a stickler on details, Humberstone was resolved that fish had to be included. Then, as luck would have it (his nickname is "Lucky"), he came upon what could only be described as a fish "nut", a fellow working at the Weber Showcase Co., in the Valley, who not only collected tropical fish but had one of the most extensive arrays of interesting and unique assortments in the country, if not the world. Humberstone worked out the arrangements for Warner Brothers to borrow the entire collection for use in the picture. Unfortunately, neither Lucky Humberstone nor Van Dine anticipated the results of the film's impact on the public. A "fish craze" swept the nation. Shops started specializing in tropical fish displays and an entire industry was born, nearly overnight, until today it is quite commonplace to find tropical fish in abundance, especially in southern California.

Eugene Pallette, who had played Heath in the three Paramount films, signed with Warner Brothers for The Kennel Murder Case, and appeared again in The Dragon Murder Case. Robert McWade, who portrayed Markham in Kennel, also returned for Dragon. Robert Barrat, cast as Archer Coe in Kennel, was used for Stamm in The Dragon Murder Case. And Etienne Girardot, who generally played Doctor Doremus, the Medical Examiner, although he had infinite trouble with his lines and cost dozens of re-takes, was more or less retained throughout the series as it travelled from studio to studio.

Despite Jack L. Warner's rather cavalier attitude toward the picture, The Dragon Murder Case was still an "A" feature, with a budget of \$320,000, released through Warner's First National subsidiary as one of their leading entries for 1934. Jack Okey, the art director, went all out to further Humberstone's eye for details, and dragon symbols constantly recurred, on Vance's dressing gown, on book covers, in the form of statuettes, and so on. Special fish tanks, suspended by chains, were hung in the aquarium room, and the realism of a battle between two Siamese Fighting Fish was re-created from the novel for the cinematic presentation. Many plot ingredients, however, at the recommendation of Lucky Humberstone were altered before production began.

With The Dragon Murder Case (Scribner's, 1933), Van Dine published his second Philo Vance story that year (The Kennel Murder Case having preceded it by only six months), and the literary decline, which had actually been going on since The Bishop Murder Case (Scribner's, 1928) was becoming more obvious. One of the problems which continually plagued Van Dine was the transparency of his murderers. Here the murderer was so apparent as to be painful. Earlier in his career, Van Dine had analyzed detective fiction, and attempted to break the genre down by plot technique. He used the device of a locked-room murder, and elimination of suspects in a serial progression, twice each before the Dragon. Now he put to the test the plot of the perfect alibi, only he did it rather imperfectly. In the novel, all of the suspects, save Rudolf Stamm, go swimming in the Dragon Pool on the Stamm estate. Sanford Montague dives into the water and does not come to the surface. Nearly a day later his mutilated body is discovered a considerable distance from the Stamm mansion in an ancient pothole. Rudolf Stamm, presumably, was too drunk to join the swimming party. However, since he is the only suspect with an opportunity to commit the murder, insofar as all of the other suspects were constantly within sight of each other during the crucial period of the crime, Stamm's guilt is visible even to the dullest reader.

By the time First National released the motion picture the summer following its hard-bound publication (it had run serially in The Pictorial Review prior to the Scribner's edi-

tion), this rather evident fallacy had been somewhat changed. The screenplay removed Kirwin Tatum from the edge of the pool before Monty's fateful dive, and the camera combined with the direction created so much confusion around the water's edge and within the Dragon Pool itself with the search for Montague, that some of the transparency was lost.

In a way the ease of the plot's solution in the novel is especially irritating because The Dragon Murder Case is Van Dine's most lucid book in terms of atmosphere and creative possibilities, to say nothing of the verisimilitude it bears to Willard's world-view and his reactions to people. The psychological principle involved, namely man's primitive fear of creatures and dangers of the deep, gives the narrative a unique fascination. Beyond this, Stamm's hobby as an aquarist with a vast collection of grotesque and beautiful specimens of water life render the mythical and psychic propensities of the story an enhanced sense of natural drama.

Van Dine endeavored to create an analogue between fish-fighting and murderous impulses among humans. "The two fish appeared to look at each other cautiously before attacking," he wrote. "Then, with brilliantly heightened color and with fins and tails twitching and spreading furiously, they rushed about. Coming closer together and nearly parallel, they slowly rose, side by side, to the surface. Soon they seemed to relax, and sank to the bottom of the globe. These preliminary manoeuvres continued for a few minutes. Then, with lightning swiftness, the fight was on. They dashed at each other viciously, ripping off scales, mutilating each other's tails and fins, and tearing bloody bits from the sides. Tatum was offering odds on the purple Betta, but no one paid any attention to him. The blue-green one fastened on the other's gill with a terrific grip, hanging on until he was compelled to rise to the surface for air. The other then attached himself savagely to his antagonist's mouth and relinquished his hold only when forced to go up for air himself. It was a terrible but beautiful sight." The mode of the murder was that Stamm, dressed in a shallow water diving rig, strangled Montague in the pool's depths, while the others were splashing about.

The motion picture version contains, of all the Philo Vance photoplays, the finest example of the intuitive experience Van Dine sought to create in his denouement sections to the novels. At a certain point in the film, the mechanics of the murder, and the murderer's identity, suddenly dawn upon the viewer, almost as a revelation, and the entire plot becomes evident. The screenplay altered the ending substantially, introducing a re-enactment of the circumstances originally surrounding the crime, Stamm substituting for Montague, and fainting when he is grabbed underwater by a policeman in a diver's suit. Warren William makes a credible Philo Vance, and, if I may be permitted a wholly subjective judgment, perhaps he is a bit more satisfying than William Powell, although neither appears to possess Vance's intellectual proclivities. Brilliant bantering dialogue and amusing quips introduced in the person of Eugene Pallette, as Sergeant Heath, are actually one of the film's highpoints.

Humberstone's technique was already mature, polished, and extremely logical at the time he directed The Dragon Murder Case. There is fluidity to the action and motion depicted on the screen. The camera follows Stamm from a room, for example, shows him passing Bernice descending the stairs, then follows her as she enters the room he has just left. A scene also new to the screenplay is that with Trainor, the butler, following Stamm and Greef out of the mansion on their nocturnal walk, where he is hit over the head by the murderer right outside the Stamm family vault. The techniques employed in tracking him, or used in tracking him earlier when he was shown making the rounds and locking doors and windows, add significantly to the suspense and growing sense of the macabre. Above all, the screenplay manages to give Stamm a weightier motive for committing the murder, claiming that he owed Montague money and that Monty was using this as a lever to force Bernice into a marriage. In the novel, Stamm merely disapproved of Bernice's attentions to Monty, and thus removed him, rather foolishly sacrificing his comfortable life, his wealth, his fish, and his explorations, on a ridiculous whim. Vance implies in the book that Stamm was somewhat wrong in the head, and, in any event, he must have been in order to resort to such an outlandish murder scheme, since he might very well have choked Montague slightly, left him in the water to drown, and, in all likelihood, the crime would have been attributed to death by misadventure.

The film is, therefore, an improvement on the novel, so rich and compelling in terms of basic material, with the suggestiveness of the late night swim in the Dragon Pool with its low-hung spotlights, the underwater photography, and the visit to the Stamm burial vault. Overhead camera techniques add an aura of their own, and, perhaps most incredible of all, the viewer is never conscious that the entire photoplay was made indoors on Warner's "tank-room" sound stage. The film stands up amazingly by the most rigorous modern standards.

Van Dine so obviously wrote the work with the eventual photoplay in mind that even the text carries a powerful visual impact. But the oppressiveness of the Stamm estate and the strange mythical allurements of the aquatic elements make a more unforgettable film than they do a novel.

It was shortly before the completion of the typescript to The Dragon Murder Case that Willard again met his brother, Stanton MacDonald Wright, the painter, after some years of being out of touch. They visited together at length. Willard's despair at the futility and impermanence of life had reached a peak. Every half hour his butler placed a pony of Napoleon brandy beside his chair. He was playing for Bright's disease, hoping it would kill him. He was both amused at life and bitterly disillusioned with it. He managed to incorporate much of this despair into the novel—the seeming pointlessness of human existence, the meaninglessness of everything a man does and everything a man might hope or believe in. The characters exude a loss of all significance. Willard had several more years to live, but a substantial part of him was already dead. The Dragon Murder Case was the last book he wrote in the style and according to the structure that had made him world-famous as a detective story author.

For Humberstone, The Dragon Murder Case was also a turning point. At the premier, he and his agent invited most of the noteworthy producers then in Hollywood. The picture was extremely well received. Jack Warner collared him afterwards, saying, "Don't sign with any of these guys. We want you." A contract didn't materialize with Warner Brothers, but a succession of assignments at Twentieth-Century-Fox did, which led to his working on a number of entries in the Charlie Chan series, finally being promoted by Darryl F. Zanuck to strictly "A" productions.

Perhaps, for Van Dine, the Dragon itself, as a mythical creature, held some special fascination. He had commented in the book on "the fact that the imaginative aboriginal fears of man have largely developed from the inherent mysteries enshrouded in the dark hidden depths of water," but this Philo Vance story may give us, equally, a sense of the "dark hidden depths" true of its creator. More than ever before, the reader has the sense of a withdrawal from the stage of life, and views human passions as objectively as Van Dine stages the fish fight, or Humberstone re-creates it on the screen. For Willard Huntington Wright, murder so infrequently had a motive because life, to him, appeared to be so basically without any real meaning. It may seem odd, but it is nonetheless a fact, that the detective story, for Willard, was an expression of despair, of philosophical bankruptcy, and nowhere more cunningly so than in The Dragon Murder Case; while for Humberstone and the cast of players at First National, many of them like Robert Barrat and Margaret Lindsay just beginning their careers, it became a touchstone to better things, and so became a fine thing in itself, a surprisingly effective and masterful motion picture.

* * * * *

BOOK EXCHANGE - Concluded from page 19

Robert H. Schutz (1375 Anderson Ave., Morgantown, W. Va. 26505) would like to trade the following Claude Houghton books for odd volumes of the several Collier collected Sherlock Holmes editions: 1. I Am Jonathan Scrivener, Thornton Butterworth, London, 1930; 2. A Hair Divides, TB, London, 1930; 3. Chaos is Come, TB, London, 1932; 4. Julian Grant Loses His Way, Heinemann, London, 1933; 5. This Was Ivor Trent, Heinemann, London, 1935. All but #4 have dust wrappers. #4 is inscribed by the author. All are first editions in fine condition.

Ed Lauterbach (700 N. Chauncey, West Lafayette, Indiana 47906) would like to trade extra copies of TAD, 1:3, 3:1, 2, 4, for early issues of EQMM or possibly for Sherlockiana. Guy M. Townsend (305 Linn St., Yankton, S. D. 57078) wants desperately to buy all back issues of TAD

Howard C. Rapp (20 Don Court, Redwood City, Calif. 94062) has a free list of mystery fiction for sale.

Boulevard Bookshop (10634 W. Pico Blvd., Los Angeles, Calif. 90064) was a free catalogue of 1500 first edition mysteries. Write for Catalogue 11.

Jack Irwin (16 Gloucester Lane, Trenton, N. J. 08618) wants Black Mask for Oct. 1921, November 1925, June 1928. He has 200 duplicate issues of Black Mask from April 1920 to May 1951 for trade or sale.

Mystery Writers of America (105 East 19th Street, New York, N. Y. 10003) has copies of the 1969, 1970, 1971 (and 1972?) Annuals available at \$1 each.

THE MYSTERY OF SOCIAL REACTION: TWO NOVELS BY ELLERY QUEEN

by J. R. Christopher

Frederic Dannay and Manfred B. Lee, who of course collaborated as Ellery Queen before Lee's death in 1971, are known for their puzzle-plotted novels about a character named Ellery Queen. But two of their hardcover novels are not about him and these two are novels of social comment.¹

The earlier of these two is The Glass Village (Boston: Little, Brown & Co., 1954). The date places this book in the McCarthy era, and, as we shall see, the novel explicitly reacts to its time. The setting is a small, dying New England village named Shinn Corners—a village of thirty-six persons including those on nearby farms. A Puritan village still smarting over the murder of a local boy fifteen years before in a fight with an Italian farm worker.

If our concern were over the novel as art, we could consider the individuality of each character; but for our social purposes we may concentrate on two. One is Superior Court Judge Lewis Shinn, the last of the Shinn line living in the village. Rather like Gavin Stevens sometimes served as Faulkner's expository character, Judge Shinn serves the authors here.

"Oh, I have faith," said Judge Shinn to his visiting "distant kin," Johnny Shinn, formerly a major in Military Intelligence during the Korean war. "A lot more faith than you'll ever have, Johnny. I have faith in God, for instance, and in the Constitution of these United States, for another instance, and in the statues of my sovereign state, and in the future of our country—Communism, hydro-gen bombs, nerve gas, McCarthyism, and ex-majors of Army Intelligence to the contrary notwithstanding." (p.19)

Somewhat later, hysteria has engulfed Shinn Corners after Aunt Fanny Adams, one of its citizens and a New England Grandma Moses, has been killed—and presumably by a tramp named Jusef Kowalczyk. Apropos of this Judge Shinn identifies the Salem witch trials and the McCarthy hearings (as Arthur Miller implicitly did in The Crucible²):

"The adoption of the Bill of Rights, in particular the Fifth and Sixth Amendments, had behind it real fears, fears that had grown out of actual happenings in colonial history. For instance, the witchcraft trials in Massachusetts in 1692.

". . . Not a single person trained in the law was involved with the court or the trial proceedings in any way whatsoever. . . Result: twenty persons smeared note the word choice by hearsay, superstition and hysteria, found guilty, most of them hanged—one, an octagenarian, was actually pressed to death. The same kind of thing is going on today before the so-called Supreme People's Courts in Communist China. So much for the differences between McCarthy and the Communists.³ And for that matter in Washington, where men's reputations are destroyed and their capacity to earn a living is paralyzed without a single safeguard of due process.

". . . The demagogue in Congress couldn't operate for one day in an atmosphere of common horse sense. It's public hysteria that keeps him going strong." (pp. 98-99)

This may seem like a long speech, but it is at least in character for a judge to be concerned with due process—and it does not approach some of Gavin Stevens' speeches in length.

The other character is Johnny Shinn. His is the developing personality in the book. As the first quotation from Judge Shinn has suggested, Johnny does not have much in faith; in a conversation with Aunt Fanny Adams (p. 26) he describes his life: thirty-one years old, unmarried, law school interrupted by World War II, drifting afterwards until the Korean War, now drifting again. His earlier comment to the Judge sums up his beginning position: "I'm all scattered to hell and gone" (p. 6). More specifically, he is like the Hemingway hero who stopped believing in abstract words during World War I:

Judge Shinn asked "Johnny, what do you believe in?"

In the darkness Johnny felt the old man's eyes groping for him.

"Nothing, I guess."

"A man has to believe in something, Johnny."

"I'm not a man, I'm a vegetable," laughed Johnny.

"So you're vegetating."

"It follows, doesn't it?" Johnny suddenly felt too tired to talk. "I used to believe in a great deal."

"Of course you did --"

"It was painful."

"Yes," said the Judge dryly.

"I even did something about my beliefs. I lapped up all the noble sludge, shipped out to be a hero [in World War II]. I know what I was fighting for. You betcha. Democracy. Freedom. Down with the tyrants. One world. Man, those were the days. Remember?"

"[After Hiroshima] I came home. I felt out of sorts . . . out of touch with business-as-usual, but I put that down to the labor pains of readjustment. I really tried. I tried sitting in a law class again. I tried watching movies and TV commercials. I tried to understand prices going up and industry blaming it on labor and labor blaming it on industry. I tried to understand the UN. The one thing I didn't try was Communism. . . . I began to realize that there was no hope anywhere, at all...." (pp. 71-72)

The Korean War simply convinced him that nothing changed: the phases of war and peace were still meaningless. The atomic and hydrogen bombs still hung over the world.

Late in the book, when Johnny sees a discrepancy between the testimony in the trial and the situation in the room where Aunt Fanny Adams was murdered, he is excited:

That was almost an end in itself, knowing you could be excited by something good again. It was, as the Judge would have said, progress. The first step in the miracle cure of an incurable disease.

There I go again, Johnny grinned to himself. The eternally spring hope of the human rubber ball. Well, he thought, it proves I still belong to the species. (p. 187)

Before the end of the novel, two more reversals of his feelings appear -- back to despair and back again to hope -- but this indicates the movement, and suggests the implicit didactic thrust of the book, in which there is meaning after all.⁴

In addition to character in relation to society, we may consider plot. The novel is divided into five sections. As with a five-act play, the first section is exposition: Johnny is introduced to the citizens of Shinn Corners (and the reader to both). The second section is the epitasis or rising action: Aunt Fanny Adams is found murdered, Josef Kowalczyk is captured, and Judge Shinn arranges a fake trial in order to avoid bloodshed over the state police taking Kowalczyk away for trial. (How innocent the novel seems at this point, after we have watched over television the battles between students and police in 1968 and 1969.) The third section (unlike the third act of a play which is in neo-classical theory the crisis or turning point) is still rising action: an interview with Kowalczyk, the impanelling of a jury, the funeral of Fanny Adams. The fourth section is the trial up to the point where Johnny sees the discrepancy (the turning point). Here is perhaps the section in which the plot most clearly reflects, although in an inverted way, the McCarthy era. The hysteria of the town over a foreigner has been referred to; but the trial, with Judge Shinn deliberately making errors in court procedure so the trial is illegal and hence non-valid, is an inverted picture of the McCarthy hearing. Here the jury is prejudiced against the defendant, there the investigator; here the judge and a few others deliberately break due procedures in order to invalidate the trial, as there the investigator used no due processes in order to try and condemn through public opinion.⁵

The final section (the catastrophe of a play) is also the climax of the novel in several senses: the start of a lynching, after the jury has not been able to reach agreement -- the lynching only thwarted by Johnny Shinn's solution of the crime -- is a rousing climax of the action; and the present of money to Kowalczyk by the citizens of Shinn Corners, as conscience money, to make amends ("It's an old American custom," says Johnny [p. 216]), is a fitting climax to the ironies. Obviously, as a detective story, the novel is well structured; but the puzzle elements are balanced by a thematic concern with the question of justice.

The other novel under consideration, Cop Out (New York and Cleveland: The World Publishing Company, 1969), is unusual in the Queen canon simply because it does not have a primary puzzle plot. (It is also unusual in that the authors use commas instead of semicolons to join two independent clauses -- part of the attempt in style and vocabulary to write in a contemporary manner). A number of minor puzzles or problems appear in the course of the novel: Wesley Malone, a policeman in the New Bradford Police Department, figures out where some criminals are (pp/ 49-50) and how to rescue his daughter, whom they have kidnapped (p. 61); after one of these criminals has stolen the money they left with the Malones,

he also solves the questions of which one stole the money (pp. 81-83), who this criminal really is (pp. 85-86), where she hid the money (p. 106), and where she hid the key to the bank box (pp. 161-162). But each of these deductions is just a step in the plot, and only the final question is fully developed as a puzzle -- rather like one of the short-short puzzles the authors collected in Q.B.I.: Queen's Bureau of Investigation (1955). This final puzzle also involves a more thorough strip-and-search scene (p. 158) than that which Sam Spade put Brigid O'Shaghnessy through in the next-to-last chapter of The Maltese Falcon (1930). Also related to the above series of problems solved are two solutions which are produced by Police Chief John Secco: he produces a general plan to split the criminals among themselves (pp. 128-129), and he provides a plan to rescue Malone's daughter (for a second time) from the criminals (pp. 174-175). As the parenthetical page numbers in this paragraph indicate, these problems -- or minor puzzles -- are spread out throughout the book and are hardly on the level of the major puzzle of The Glass Village.

But I called this a novel of social comment. To a slight degree this depends on the references to current social events: Ellen and Wes Malone discussing the movie Bonnie and Clyde (pp. 18-19) -- a symbolic anticipation of Goldie and Furia in the novel⁶; a description of Furia as looking like Pat Paulsen on the Smothers Brothers Comedy Hour, then on CBS (p. 77); and such an idiomatic sentence as "Ellen shuddered again and burrowed closer, a big smart girl who knew the difference between a fairy tale and seeing it like it is, baby" (p. 79). But more than such references are basic elements of plot and characterization.

The personality of Wesley Malone resembles in an essential way that of Johnny Shinn. Both are alienated from society, although Shinn by his times and Malone by his background:

His father, a cold and silent man, had worked on the roads for the state, and Malone's memories of him were colored by the black oil he could never seem to clean off his hands and face. He had died when Malone was thirteen, a stranger, leaving a bed-fond widow who chainsmoked and never combed her hair, and four younger children. . . . It still made him mad when he thought of the monthly check from the town welfare fund. It provided just enough to keep them from starving, and an inexhaustible supply of ammunition for the town kids. He had hunted up work after school, swearing to himself that the first time he could make enough to turn down the town handout he would kick somebody's teeth in. (pp. 26-27)

This isolation is repeated in his wife's nickname for him:

Until he had met Ellen, with her snapping Irish eyes and tongue, he had never been serious about a girl. . . . It was Ellen, with her insight into people, who had quickly seen him for what he was a dubbed him The Malone Ranger, from which he became "Loney" to her and to her alone. (p. 26)

He also contrasts with Johnny Shinn in his military career. Although "too young for Korea and too old for Vietnam," he enlisted in the Marines between wars: "He was not, his C.O. told him, a good Marine, too much rugged individualism and not enough esprit de corps. He was a lance corporal twice and a corporal once; he wound up a Pfc" (p. 28). When he was hired as a policeman, the Chief asked him if he could obey orders (p. 29).

Obviously Wesley Malone's isolation is psychological rather than social, but nevertheless it reflects the alienation of our current society indirectly. The Negro, for example is alienated because of the reactions of others to him -- like Maline and the town kids. (Is this a symbolic import of Malone's father -- ". . . colored by the black . . . he could never . . . clean off his hands and face"? Does his father's early death suggest the maternal hierarchy made famous by Moynihan?)

The plot, as was suggested in the discussion of the puzzles, is not as straightforward as that in the earlier novel; the seven sections here do not have the traditional economy of the five sections; and Cop Out is filled with shifts, with reversals of position, unlike the major peripeteia and anagnorisis of Johnny Shinn's solution in The Glass Village. But the plot, essentially, may be seen as a Bildungsroman, or if not actually a "growing up" novel then as the final step, as a "coming of age" story. It records Wesley Malone's realization that he cannot go "it" -- life -- alone. And this is the point of the book's epigraph, "No man is an island, entire of itself." Thematic passages abound. In chapter four, "The Bottom," Malone meditates on what to do, with his daughter and wife held hostage by the criminals: "taking is giving in. . . . Giving in is crawling on your belly to the sonofabitch world" (p. 109). Nevertheless he is in a corner and goes to the chief of police, only to be turned down on the way in which he wants to buy the criminals off. Two chapters later, in "The Deal," he still regrets asking anyone else to help.

"Don't worry, Wes," Chief Secco said, "It's going to be all right.
"Give me a written guarantee?"
"What you are and how you operate," Secco said, "That's the only
guarantee there is, Wes."
There was no communication after that. (p. 148)

This failure to receive help on his terms leads to the titular peripeteia which Malone shifts to the criminal side in hopes of rescuing his daughter:

Malone took the badge out of his pocket and Secco stopped talking. It said NEW BRADFORD POLICE and the number 7. Lucky seven. He hurled it at the trees. It caught the sun and glittered like a hooked fish. It fell and was lost. (p. 154)

This is followed by an exchange between Malone and the Chief:

"I've done it your way. It doesn't work. All I have left is me, myself."
"That's not true."
"It's always been true."
"Then it's always been wrong. Nobody makes it by copping out."
"Is that what I'm doing?"
"What would you call it, Wes?"
"All right, then I'm copping out." (p. 155)

But this episode is followed by the final reversal in which Chief Secco rescues Malone from one of the criminals and provides the plan to rescue his daughter from another:

The billy club landed over Furia's ear with a waterlogged thunk. Everything fell, the Colt trooper, the hunting rifle, Furia, his hat. The Colt and the rifle struck the floor first....

"I thought you could use some help, Wes," The chief said. (pp. 173-174)

As Malone changes clothes with the gangster in order to effect the rescue of his daughter --

Then the other thoughts started in, like why am I doing this and it's all wrong. Or is it. I made my bed and I was lying in it and along comes John Secco and pulls it out from under me. I'll kill him, I mean it, [if] anything goes wrong. But then why do I feel groovy all of a sudden like I'm swinging for the first time in my life. Like we're socking it to 'em. (p. 174)

The omission of several question marks and the if which I supplied are, of course, part of the contemporary style, as are the colloquial phrases. But the point is that this is the major psychological reversal of the book, paralleling on the level of action the aid given by but not requested from Chief Secco, "I thought you might need some help." (One should notice that, in contrast to the legal society, the society of criminals breaks up: Furia shoots Hinch after Hinch has tried to turn state's evidence; Goldie steals the money from the other two.)

This reversal remains throughout the last few pages of the novel. Malone tells his wife he dislikes and has always disliked the nickname of "Loney" (p. 177), and he feels a glow as a catalogue of citizens rushes toward him, in the historic present tense, yet! (pp. 178-180). The moral is made extremely obvious:

Malone is feeling the sneaky glow you feel like when you have first dug the Sermon on the Mount or some of that Golden Rule stuff the priests and ministers and rabbis are always spouting on the desert air, or learned about no man being an island or however it was the guy said it, or in other words when you have joined the human race. (p. 180)

Obviously, as a counterblast to amorality, as shown in Bonnie and Clyde, and as a counterblast to alienation from society, as suggested by the radical or separatist Negro groups, Cop Out cops in.

Both The Glass Village and Cop Out are novels which defend the social order. Perhaps this is inherent in the traditional detective novel (although the hard-boiled novel sometimes becomes a story of vengeance). But the emphasis which Dannay and Lee make in these thematic fictions is far beyond the conventional: in The Glass Village, they are concerned with alienation from ideals -- and especially with the ideals which result in practices, such as due procedure of the law, upon which a democracy rests; in Cop Out, their concern has become more elemental -- a concern for simple cooperation, for mutual concern, which is the basis

of any society.

FOOTNOTES

- ¹Their only other hardcover novels without Queen as detective are four they wrote under a second pseudonym, Barnaby Ross, about a detective named Drury Lane. There have been a dozen novels in paperback under the Queen by-line, but these -- some with series detectives, some without -- are largely trivial entertainments.
- ²According to the New York Times (February 22, 1969; p. 36) Manfred B. Lee and Arthur Miller both lived in Roxbury, Connecticut; Lee once beat Miller in an election to the local library board. Whether there was any serious connection between them I do not know; The Crucible was produced in 1953, the year before The Glass Village was published.
- ³Cf. also Johnny Shinn's thoughts on p. 195.
- ⁴On pp. 213-4 a religious influence -- in which there is Meaning -- is suggested by Judge Shinn. It is noteworthy that Mr. Sheare, the Congregational minister of the village, is one citizen of Shinn Corners outside the Judge who is able to withstand the hysteria (cf. pp. 199-201).
- ⁵According to Contemporary Authors, vol. I (ed. by James M. Ethridge), p. 170, Manfred B. Lee served as a Justice of the Peace in Roxbury for 1957-1958. Some of his background may be reflected in a reversed mirror-like way in this fourth section.
- ⁶Part of the technique of the novel is its imitation of movie conventions, as was observed in a review by Elston Brooks in the Fort Worth Star Telegram (11 May 1969, p. 7-G). In addition to the echoes of movies, one also notices some of the language. For example, "the filming stopped. No that was wrong, they had already shot the film, it was the projection that stopped, cold dead in the machine. The whole scene was the film including the invisible director and cameraman, they were invisibly part of it along with the visibles. The whole picture froze on the screen outside Fairhouse's window" (p. 171) and the concluding sentence of the book, "So we just count our blessings and fade out." This comment on technique ties to the contrast between Bonnie and Clyde and Cop Out which is made later in the above paper: thesis and antithesis, without a Hegelian synthesis.

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Thomas and Enid Schantz

GIBSON'S NON-SHADOW DETECTIVE

By Edward Lauterbach

Walter B. Gibson will always be remembered as the creator of the pulp hero The Shadow. The Shadow magazine appeared 325 times from 1931 to 1949 and Gibson wrote 282 of these novels.¹ As is well known, Gibson's pseudonym was Maxwell Grant, a name more familiar in the mystery field than his own because of the number of Shadow stories he wrote.

Occasionally, however, Gibson used his own name for non-Shadow mystery stories.² An example of this is A Blonde for Murder (1948). This book is a digest-sized paperback printed on pulp stock, sold for a quarter, and containing 128 pages. The cover is in the best lurid, flamboyant pulp tradition, showing a luscious, bosomy blonde menaced from behind by a man with a brutish face and clenched hands about to grab her. The cover states that this book is "An Atlas Publication No. 2," which indicates it was one of the many series of digest-sized paperbacks that proliferated in the 1940s. The title-page also states the book was published by Vital Publications, Inc. And to confuse matters further, the book was published by Vital for Current Detective Stories, Inc. There are enough typographical errors in the book to be noticeable, which, along with the paper and the cover, shows that this book was published in the cheapest possible way.

Since Gibson is one of the all time great pulp writers, A Blonde for Murder is interesting as an example of his effort to write a story about another character outside The Shadow tradition. The detective hero of A Blonde is John Arden, a young magician known by his stage name Ardini and often called Johnny by his friends.³ Ardini's assistants are Trixie, a vivacious one hundred-pound redhead who helps him in his magic shows and Steve Morrow who also accompanies the act. The foil for Ardini is police detective Gassaway. As in The Shadow novels, Gibson starts his story with action and mystification and continues to compound these elements through various twists and surprises in a pulp-fast pace until the solution at the end. Actually, there are two sets of crimes involving jewel thieves and spiritualism, one interlinked with the other, and trouble arises through a double cross and the efforts of Irene Delmet (the blonde of the title) to trace jewels stolen from her aunt.

The opening scene is well done as Gibson (who is an expert magician in his own right, author of several books of magic, and once edited various magazines devoted to professional magicians) describes the stage show of Ardini and what happens when Irene comes on stage and unintentionally runs into a disappearing machine. As in The Shadow novels, Gibson likes detail but uses it economically as in his description of the first seance:

Unseen hands flapped the faces of the sitters. Visitant ghosts rose from nowhere, sailed across the circle and disappeared. A clutching hand open[ed] and closed in threatening fashion while a skull face alternately grinned and straightened elsewhere in the darkness. A shining, bodiless head dropped on the middle of the circle, bounced and gave a shriek as it gave a whizzing twist into oblivion.

Voices were speaking, hollow and ghostly, into the ears of the sitters, who gasped back in such horrified fashion that the others thought the members of their own circle were part of the ghostly throng. And yet Ardini recognized it all as a one man job and knew that the one man was Ed Thurbolt. (p. 83)

Inevitably, a reader familiar with The Shadow will compare Ardini with Lamont Cranston. Ardini is equally quick witted and clever. Like Cranston, Ardini is a master of disguise, and Gibson devotes loving description to Ardini's quick change abilities:

Strips of Scotch tape worked into the corners of the eyes drew them into broadness that wasn't Ardini's. This produced too much space between the eyebrows so Ardini narrowed it with little tufts that he affixed with spirit gum, except at the inner ends, where he used rubber cement.

The rubber cement in its turn gripped a curved, flesh-colored device which could best be termed as artificial nose bridge. To hide the lower portion of the thing, Ardini put on a pair of glasses with plain lenses; not tortoise shells, which were always too suggestive of a disguise, but a pair with white-gold rims connected by an aristocratic cross-bar that added to the widened effect of Ardini's forehead.

There was a slight hollow to Ardini's cheeks, an ascetic effect which it was normally good business to cultivate. He puttied these hollows with the proper make-up stuff, then used spirit gum to give himself a mustache, which, as with all of his disguise, was not a conspicuous detail. (p. 78)

Such ability at makeup rivals that of Lon Chaney, of silent movie fame, and is equal to that of Lamont Cranston -- or Kent Allard. Ardini is as agile and acrobatic as Cranston, and in fights he handles his body and muscles with the skill of a trained performer. Like The Shadow too, Ardini is at home in the dark, for among his many magic acts is a Black Act Scene which is performed on stage in the dark. Once after shifting chairs and a desk and plunging the room into darkness, Ardini discovers information about his opponents by their movements and lack of movement. Ardini, of course, has fun producing cards and cigarettes from the air at odd moments and even uses a packet of trick, exploding matches to turn the tables on his gangland captors. The same matches are used later for a touch of comedy.

A Blonde for Murder is an above average pulp novel. It is equal to most of Gibson's Shadow novels and better than some of the poorer Shadow yarns. The pulpish flavor of A Blonde is unmistakable -- it's Gibson at his best, entertaining action. A Blonde was published in a period when Gibson was not writing Shadow stories.⁴ Perhaps by 1948 he foresaw the demise of The Shadow magazine and attempted to create a new series character with the magician-detective Ardini. With Gibson's own familiarity with professional magic and magicians, a magician-detective would be a logical character to develop. And with the experience of writing nearly 300 Shadow novels of mystery and action, Gibson had no trouble with plot and development. Apparently, however, Ardini never had the success of The Shadow, and Ardini is merely a footnote to the career of his more illustrious and mysterious predecessor, the Master of Darkness.

There are some questions about A Blonde for Murder that still need to be resolved. On both the spine and front cover of this paperback the words "An Ardini Story" appear as if to indicate that it is one title in a series. It would seem from the background description in the novel that A Blonde for Murder is the first Ardini story. Did Gibson write other stories featuring the magician-detective? If so, did they appear in paperback? Did A Blonde and other Ardini stories (if any?) appear in pulp magazines? And if so, were they printed under Gibson's by-line or under a pseudonym? The title-page states that A Blonde was published by Vital Publications "for Current Detective Stories," and the book is copyrighted by Current Detective Stories. Though I own several detective pulps and have checked various books and articles on pulp history, I have not yet traced the Current Detective Stories tag. Did a pulp with such a title exist and did the Ardini story (stories?) appear first in its pages? If there are other Ardini stories and they did not appear under the Gibson or Maxwell Grant names, it will be interesting to trace them. Perhaps some reader of TAD knows the answers to these questions and can add to the list of Walter Gibson's non-Shadow mystery stories. Or, perhaps only The Shadow knows!

NOTES

1. Various aspects of The Shadow are analyzed by Fred. S. Cook, "A Full-Length 'Shadow' Novel As Told To---," Bronze Shadows, No. 3 (February, 1966), 12-13; Walter Gibson, "Me and My Shadow: A Sentimental Glance Over My Shoulder," The Weird Adventures of the Shadow (New York: Grosset & Dunlap, 1966), pp. 5-6; George Wolf, "The Shadow Speaks," Bronze Shadows, No. 14 (March, 1968), 11-12; Lohr McKinstry and Robert Weinberg, The Hero-Pulp Index (Hillside, New Jersey: Robert Weinberg, 1970), pp. 33-40; Robert Sampson, "The Vulnerable Shadow," Pulp, 1 (Fall, 1970), 24-33; Don Hutchison, "The Shadow," The New Captain George's Whizzbang, 2 (Number 8, 1970), 22-27, 40; Robert Sampson, "A Footnote for Shadow Collectors," Mystery Reader's Newsletter, 4 (January, 1971), 9-13; J. Randolph Cox, "That Mysterious Aide to the Forces of Law and Order," The Armchair Detective, 4 (July, 1971), 221-29; Frank P. Bisgruber, Jr., "Only the Shadow Knows," Pulp, 1 (Summer, 1971), 28-37.
2. When Belmont paperbacks began their series of "new" Shadow stories, the first title, Return of the Shadow (1963) used Gibson's name as author and a note opposite the title-page explained the earlier Maxwell Grant pseudonym. Grosset's Weird Adventures of the Shadow (1966) listed Walter Gibson as the author followed by "(Alias Maxwell Grant)" as did the separately published Grosset Tempo paperback edition of Grove of Doom (1969).
3. Gibson's magician-detective was, of course, anticipated by Clayton Rawson's Merlini stories.
4. McKinstry and Weinberg, p.39, indicate that Gibson published no Shadow stories from August, 1946 to July, 1948. The Shadow novels at this period were by Bruce Elliot; then the last five Shadow stories were by Gibson. Gibson, therefore, probably had ample time to write non-Shadow material during this interval.

THE PAPERBACK REVOLUTION

by Charles Shibuk

If one considers the enormous number of meritorious novels and volumes of short stories that have been published within our genre during the twentieth century, it seems incredible that the recent three month period has yielded so little in terms of quantity (and I'm almost tempted to add quality) in the paperback reprint market.

Leslie Charteris

Curtis Books continues to reprint further installments in the saga of Simon Templar. The Saint in Miami (1940) literally starts with a bang that heralds the destruction of an oil tanker as the first step in an elaborate Nazi conspiracy. The Saint Sees It Through (1946) is a hardboiled adventure that involves both the illegal traffic in opium and the cold, calculated crime of murder. While these two novels do not represent high points in the career of the gay swashbuckler, their action, suspense and wit will provide excellent entertainment for those of us who can still summon that old spirit of battle, murder and sudden death.

Agatha Christie

I'm sure that most dentists are excellent and inoffensive fellows, although many of us are hesitant about availing ourselves of their professional services. Only a fiendishly ingenious novelist of the calibre of Miss Christie would select one to be the victim of foul play. Fortunately, a client, M. Hercule Poirot, is able to pin the crime on the correct culprit while a nursery rhyme provides inspirational background music in An Overdose of Death (Dell). This novel was originally published in England as One, Two, Buckle My Shoe in 1940. The following year saw its publication in America as The Patriotic Murders. It is highly regarded by Messrs. Barzun and Taylor, who consider it one of its author's half-dozen triumphs of plotting and detection.

Dick Francis

A down-at-luck pilot who serves as an air-taxi driver to racing people is confronted by a series of almost but not quite lethal disasters as he tries to make ends meet in Rat Race (1971) (Berkley). This is only average Francis with the usual skill in depicting the worlds of racing and flying—with the accent this time on the latter, and the mastery of character, dialogue and suspense that slowly builds to a whirlwind conclusion.

Ross Macdonald

Trouble Follows Me (1946) was the second novel published by Kenneth Millar. It was later reprinted by a minor paperback house and then proceeded to disappear for the next 20 years. After several acidulous comments in this column, Bantam Books, who have recently been amassing a small fortune with numerous reprints of Mr. Macdonald's opera, have chosen to publish this early and unpretentious work. A sailor's shore leave turns into a holiday for murder as he travels through space (rather than time) via the railroad in order to solve a baffling series of murders.

Rex Stout

Pyramid Books constantly reprints the early Wolfe-Goodwin cases. Some Buried Caesar (1939) and Over My Dead Body (1940) have reached a combined total of twelve editions in less than a decade. In the former caper Mr. Stout's heroes travel over 200 miles to protect the life of a prize bull. In the latter escapade (reviewed in Vol. 2 No. 2 of this journal) murder strikes at the previously underutilized locale of a fencing academy, and one of the instructors is a lady who claims to be Wolfe's daughter. Join the avoirdupoical investigator and his brash co-worker as they bicker and probe two of their better crime problems.

* * * * *
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 * MOVIE NOTE - continued from page 11
 * always too convincing, but it hardly matters.
 * The propaganda element is generally 'soft-sell'
 * too, but then in 1940 the British didn't really
 * know much more about the Nazis than Chaplin
 * did in The Great Dictator, and were using them
 * more as conveniently topical villains than as
 * hate-worthy enemies!

—William K. Everso

WILLIAM HAGGARD: ALL-PURPOSE REVIEW

by Mark Purcell

Higgledy-piggledy
 Russell and water, turns
 Heroes simplistic. The
 Villains are not:

Oppenheim Hotspurs who've
 Dyed themselves redder. But
 Pink, titled peers always
 Melt in the plot.

REVIEWS OF MYSTERY AND CRIME FILMS

by Richard S. Lochte II

MOTION PICTURES

Slaughter (producer: Monroe Sachson; director: Jack Starrett; screenplay: Mark Hanna, Don Williams; studio: American International).

Jim Brown, in the title role, is an ex-Green Beret ripping his way through the Syndicate to get the hood who murdered his mother and father. Acting is poor, direction poorer and most guilty of all are the writers for patching together an exploitation film that is blatantly out to make bucks instead of sense.

The New Centurions (producers: Winkler and Chartoff; director: Richard Fleischer; screenplay: Sterling Silliphant, from the novel by Joseph Wambaugh; studio: Columbia)

Though Academy Award-winner Silliphant is credited with the old hat screenplay, the rumor is that his efforts were discarded and that a new script was ground out almost coincidentally with the day-to-day shooting. Unfortunately, this has not resulted in a fresh, improvised-looking production but rather a feature-length version of Jack Webb's TV'er Adam-12. George C. Scott is Kilvinski, a secondary character from the novel, pumped up to epic proportions. Of the book's three rookie-protagonists, only Roy Fehler (Stacy Keach) is featured in the film. Most of the scenes involving Gus (Scott Wilson) and Sergio (Eric Estrada) wound up on the cutting room floor. The acting is fine, but the potential of the novel was barely tapped.

The Saltzburg Connection (producer: Ingo Preminger; director: Lee H. Katzin; screenplay: Oscar Millard, based on the novel by Helen MacInnes; studio: 20th)

Ms. McInnes' bestselling book was been transformed into a laughably complex spy melodrama that is non-acted by a group of international second stringers. The only one to register at all is Anna Karina, possibly because her years with Jean-Luc Godard have hardened her to cinematic obfuscation to a degree that even a clinker like this makes some kind of sense.

Hickey and Boggs (producer: Fouad Said; director: Robert Culp; screenplay: Walter Hill; studio: United Artists)

Robert Culp and Bill Cosby are together again, this time as a team of seedy private eyes, down on their luck, yet oddly heroic. As a director, Culp uses too many closeups and tells Hill's story in a strangely fragmented style. But he knows how to handle an action scene. And he catches the city of Los Angeles very nicely, from its smog-filled mornings to its death-defying mansions perched precariously over slide areas. The storyline has a hustle-bustle pulp style, as do the killings, beatings, etc. But a machine gun is used to turn a magnificent Rolls Royce into scrap iron, which seems a trifle wasteful for the likes of Dime Detective.

TV

The Streets of San Francisco (exec. producer: Quinn Martin; producers: Adrian Samish, Arthur Fellows; director: Walter Grauman; teleplay: Edward Hume, based on Carolyn Weston's Poor, Poor Ophelia; studio: Warner Bros.; network: ABC-TV; length: 120 minutes)

Though soundly panned by the critics, this two-hour version of a new, weekly hour series seemed pretty good to me. But then, I thoroughly enjoyed Ms. Weston's novel which was filled with everything from a mad satanist (perhaps a redundancy) to dope addicts to karate experts and yet managed to make sense and maintain a sense of style. Most of the elements have been carried over in the teleplay. The location has shifted from Santa Monica to San Francisco. The emphasis has switched from young cop (Michael Douglas) to old cop (Karl Malden) but none of this gets in the way of the suspense and the clever clue-dropping and -retrieving.

The Family Rico (producer: George LeMaire; director: Paul Wendkos; teleplay: David Karp from Georges Simenon's The Brothers Rico; network: CBS-TV; length: 90 minutes)

Ben Gazzara is the elder Rico, James Farentino the middle brother and Sal Mineo is the kid (a little long in the tooth, but what the heck) whom "The Committee" orders removed for disobedience. It's a dull, luke-warm production, essentially a character study, which makes it tough sledding if you don't like the characters. Who could? Simenon deserves better.

Banyon (a Quinn Martin production; Fridays, 10 p.m., NBC-TV)

Premiere episode was "The Decent Thing to Do," written by William P. McGivern. The time is the 30's. But the sensibility belongs to Race Williams instead of Sam Spade and the first outing (past a two-hour pilot that wasn't too bad) is a flimsy caper sluggishly performed. As Miles Banyon (Ross Macdonald stole the last name of Sam Spade's partner; these folks have finished off the job) Robert Forster just doesn't cut it. Especially in the voice department. The action is bridged by a first-person narrative that cries out for witty lines and hard-boiled delivery. Where is Howard Duff when we really need him? The best line in McGivern's script is one I remembered from the pilot. A cop asks the coroner the cause of death. "One slug," the doc replies, "right through the pump." That sound you hear is Hammett twirling like a dervish.

* * * * *

REVIEWS

Sexton Blake—Star of Union Jack and Detective Weekly: An Omnibus. London: Howard Baker. (illus.; pagination not continuous: 170 p). £2.75.

This is easily one of the most delightful yet most irritating publications of the year. The volume is a collection of reprints (in facsimile) of five issues of the Union Jack and one of its successor, Detective Weekly, all featuring Sexton Blake, that most durable and longest-lived of series detectives. The jacket with its bright red letters reproduces the cover of one of the issues: Union Jack No. 1,493 (28 May 1932) with an illustration by Eric Parker from Gwyn Evans' "The Plague of Onion Men" (called on the cover and title page, but not on the story itself, "The Plague of the Onion Men"). Part of the blurb refers to these stories as being from "the halcyon days of 'pulp' crime fiction." Technically, I suppose, this is an incorrect label since the UJ (to my knowledge) was never referred to as a "pulp," a peculiarly American tag. On another level, it is perhaps an apt phrase since Sexton Blake can be considered a part of the general pulp tradition, if one uses the stories themselves (irrespective of the type of paper on which they are printed) as a criterion.

The weeklies themselves are well reproduced on good, stiff white paper (the originals, covers and all, were on a sort of newsprint). Color has been added to the covers to capture the blues and reds (if not the yellows) of the originals.

Sexton Blake's career has been outlined in numerous articles in the Story Paper Collectors' Digest (available from Eric Fayne, Excelsior House, Crookham Road, Crookham, Hampshire, England), in Chapter 8 of E. S. Turner's Boys Will be Boys (London: Michael Joseph, 1948; rev. ed., 1957), and in W. O. G. Lofts' "Sexton Blake" in The Saint Magazine (December 1966). There is no need to go into this at this point. Indeed, it is difficult to do justice to the series at all in so short a space—each writer took the basic characters (Sexton Blake, Tinker, Mrs. Bardell, and Inspector Coutts) and wove his own stories, limited only by his own creative imagination.

Such a voluminous number of stories (almost uncountable) require special methods for collecting, cataloguing, and reading. Two approaches have been to follow Blake's career as told by a particular author (six of the best are represented in the present volume) or about a particular villain or recurring character (several are found here) or a particular "series" of stories (three are found here).

Therein lies this volume's main irritation...there is almost too much represented without anything being quite complete. Although each story is complete in itself (and so advertised on the covers), each forms part of a longer series. "The Plague of Onion Men" forms part of a longer series about "the great Royalist plot of Le Duc de Bretagne." "Behind the Fog" and "Sexton Blake Wins" by Robert Murray are the final episodes in the year-long struggle between Blake and the Criminals' Confederation lead by Mr. Reece. "The House of Light", by E. S. Brooks, and "The Land of Lost Men", by Rex Hardinge, can stand alone, but even they are parts of a series of stories with recurring characters—Waldo the Wonder Man and Lobangu (chief of the Etbaia in Africa). The final story, "Sexton Blake's Secret", by Lewis Jackson, is the first of a trilogy about Blake's wastrel brother, Nigel. To end the volume with only one third of this important story told is unfortunate. One could wish for the book to have been printed on thinner paper so that these other two stories ("Sexton Blake at Bay" and "Sexton Blake's Triumph") could have been included. It is hoped that this whetting of the appetite was intentional—and an assurance that a second collection will follow.

The Union Jack was a smallish publication (9 x 6 inches) and the facsimiles here are close to that (with less margin). After issue No. 1,531 (18 Feb. 1933), the title changed

to Detective Weekly and the numbering began again from No. 1 (25 Feb. 1933). The size also changed and became 8 x 11 inches with distinctive yellow covers. Neither the size nor the color has been retained for the reprint. The pages have been reduced and the print is smaller accordingly. There is a certain irony in this since the previous issue advertises that the type in the new publication would be larger than in the old.

Gracing these facsimiles are the original illustrations by the dean of Blake illustrators, Eric R. Parker, whose cartoon-like sketches certainly added their own distinctive touch to the Blake saga. Each issue as reprinted here includes the column discussing future stories, a true crime feature ("From Information Received"), and an episode of a serial. Chapters from Anthony Skene's "Five Dead Men," "The Next Move" (a Blake serial, each chapter of which was written by a different writer—Robert Murray and G. H. Teed are found in these selections) and Leslie Charteris' The White Rider are included. Advertised is the coming serialization of Margery Allingham's The Gyrth Chalice Mystery.

One might have expected an introduction (perhaps a reprint of either Lofts or Turner) but instead there is a series of biographical sketches of the five authors of the complete stories (Teed is omitted).

In spite of the reservations expressed above, this is still a delightful volume to take from the shelf, to leaf through, and to read. When one takes into consideration the relative scarcity and cost of acquiring the originals, it is good value for the money.

(NB. For those interested, the publisher will supply a catalogue of forthcoming titles (including, it is hoped, more Sexton Blake) in their series of facsimilies of British boys' weeklies. Write to Howard Baker Publisher, The Greyfriars Press, 27a Arterberry Road, Wimbledon, London, S.W. 20.)

—J. Randolph Cox

The Saint and Leslie Charteris by W. O. G. Lofts and Derek Adley. 135 pp., \$4.00 clothbound, \$2.00 paperback. Bowling Green University Popular Press, Bowling Green, Ohio 43403.

The 1920's produced a more varied crop of detectives than any other decade. Witness tough Sam Spade and the Continental Op, erudite Philo Vance, debonair Lord Peter Wimsey, intellectual Ellery Queen, patient Inspector French, and that swashbuckling modern Robin Hood, Simon Templar—the Saint. As testimony to the great popularity of the Saint over the years we have this short biography of his creator, Leslie Charteris. Make no mistake, this is not the definitive biography of Charteris. It is brief and serves largely to whet the reader's appetite regarding this man who was born in Singapore, the son of a father reputed to be a direct lineal descendant of the Shang Dynasty. If we are never fully satisfied, we have, at least, a book which can be read in one sitting due to its readability and its brevity.

The most valuable part of this book is its very extensive bibliography of the works of Charteris. Unfortunately, this is only complete with regard to British publication information. Still, there is much useful information for the bibliophile, including the opening words of each story or novel, its locale, and the dedications of Charteris' books. Incidentally, this dedicatory material provides an excellent supplement to the sparse biography. For example, The Saint in Miami (1941) was dedicated to Baynard H. Kendrick "because he introduced me to so many of the scenes in this story."

Equally useful is a complete listing of all Saint stories reprinted in the now-defunct The Saint Mystery Magazine. However, Messrs. Lofts and Adley include the rather astounding statement that one of the reasons this publication failed was the spate of imitators which came after it. One seeks in vain for any recognition that TSMM was very similar in format to the successful Ellery Queen's Mystery Magazine, which preceded it by more than a decade.

Inspector Teal, Patricia Holm, Hoppy Uniatz and the others who worked with (or against) the Saint are all mentioned here but in very sketchy fashion. The complete biography of Leslie Charteris' creations is also yet to come.

While we look forward to new (not TV adaptations) stories of the Saint, we may be thankful for even this small tribute to Leslie Charteris, a man who has given readers so much pleasure. To sum up his own contribution to the literature of the rogue-detective, it is appropriate to use the same words Charteris used, in a different context in the foreword to Enter the Saint (1931): "...it should be remembered that in the end he did that which may yet set him above them all."

—Marvin Lachman

Abacadaver by Peter Lovesey. 220 pp. New York: Dodd, Mead & Co. \$4.95.

Most detective story writers will concentrate on plot and people first and then work in the background details later. This is not so with Peter Lovesey, who has obviously spent

a great deal of time and effort researching the English music halls (ca. 1881) for this his third effort.

Abracadaver again features Sergeant Cribb and his aide Detective Constable Edward Thackaray. This time their efforts to investigate a series of ridiculous (but in several instances almost fatal) accidents to various music hall performers are eventually "rewarded" by an obvious case of murder.

Abracadaver, although well-written and decently plotted, is not quite as good as its predecessors Wobble to Death and The Detective Wore Silk Drawers. As a matter of fact, it's just a bit too dull for this reader's taste.

In previous work Lovesey's use of sporting elements as part of his plots—the six day walking race in the former novel and bare-knuckled boxing in the latter—provided elements of drama and conflict to enliven his narratives.

These sorely-needed elements are missing in Abracadaver, which moves too placidly to its final revelation.

—Charles Shibuk

Shadow of a Tiger by Michael Collins. 184 pp. New York: Dodd, Mead & Co. \$4.95.

Eugene Marais of French extraction had owned and operated a pawn shop in New York City's Chelsea district for many years. He was completely inoffensive and well-liked by everyone he had so generously dealt with, including private detective Dan Fortune.

Bright and early one morning when Fortune entered the shop to redeem a pledge he found a disturbed chess set and a very dead Eugene Marais tied to a chair—the victim of a fatal blow on the head from an iron bar. The apparent motive seems to be robbery, but Fortune investigates the friends and relatives of the deceased and sees the police finger of suspicion pointing first in one direction and then another.

Fortune must disprove several inaccurate police theories, struggle with an impending crisis in his personal life, and strive to maintain his own set of values in a sordid and materialistic world.

Shadow of a Tiger is an intricate and briskly-paced whodunit written with the same level of craftsmanship that we have seen in previous work and come to expect from Mr. Collins.

—Charles Shibuk

Behind the Bolted Door? by Arthur E. McFarlane. Dodd, Mead & Co., 1916.

Published more than half a century ago, Behind the Bolted Door? is an early attempt to incorporate psychoanalysis into the detective novel. Dr. Laneham, commissioned to investigate a baffling murder, is a follower of Zancray, the French psychologist who has been making a study of criminal investigation, and whose pet theory is that "In general no friend of the victim ever tells everything. Either for what they imagine are the victim's best interests, or for their own, they always hold out something. Learn what those hold-outs are, and five times out of six you will have the solution of your mystery."

And true enough, in this case of the murder of a rich and generous woman in a younger and wiser New York City, all her relatives, friends and servants have something to conceal. Dr. Laneham tackles them one by one in order to untangle the puzzle and solve the case. However, the motivation of concealment by many of the suspects is quite illogical, and it is evident that the author had to stretch a point or two to prove his hero's theories and to justify the inclusion of psychoanalysis into the investigative process.

As the title indicates, the crime is an "impossible" one. While the solution of the bolted doors is disappointing, the method of committing the murder is interesting. For obvious reasons, let us leave it at that, with the exception of a hint that a variation of the method was used by Edgar Wallace prior to the publication of this book, and by Carter Dickson years later.

The yarn contains a few period flaws (among others: a cumbersome love affair, stock police characters, an unrealistic manner with which the amateurs take over the investigation), but it is still readable and entertaining in its old fashioned way.

A Retrospective Review — by Amnon Kabatchnik

Thanks to Murder by Joseph Krungold. Vanguard Press, 1935.

Mr. Vestry is an academic-looking young man who had formerly taught Latin at a school in Hillborough, which is only a short distance from New York. He had come to the big city ten months previously in order to pursue the career of a detective as the first step in a somewhat dubious scheme to become part of a more carefully ordered universe that was surely soon to come.

In spite of the fact that his uncle is District Attorney, and extremely accommodating

too, all of Mr. Vestry's efforts have ended in ignominious failure. His best (and last) chance occurs late one spring night in June, 1933, when a wild party in his apartment is interrupted by reporter friend Hank Devlin, who tells him that a gangster paroled that very afternoon from Sing Sing has just met his death in the penthouse of Mr. Vestry's building.

They immediately investigate, but all the evidence seems to point to suicide. "Murder," says Mr. Vestry, who then sets out to prove his theory in "a case, all things considered, which was at once his crowning disaster and his dearest reward."

The author, Joseph Krungold, has had a varied and colorful career that included a long stint in Hollywood, where he ranged from press agency to writing and producing. This, his one effort at crime fiction, is an unusually conceived and rewarding mystery novel.

It's written with a great deal of charm and is fresh, lively, romantic and very readable. It also has some resemblance to Trent's Last Case, especially when its very human hero falls in love with the beautiful actress, Nora Godell, who appears to be the chief suspect.

Thanks to Murder is another good example of the interesting and practically unknown work from the Golden Age that richly merits rediscovery and revival today.

A Retrospective Review — by Charles Shibuk

Flight Characteristics and Stain Patterns of Human Blood by Herbert L. MacDonell. U.S. Department of Justice/Law Enforcement Assistance Administration/National Institute of Law Enforcement and Criminal Justice, 1971. 45¢ (Stock No. 2700-0079, available from Supt. of Documents, U.S. Gov. Printing Office, Washington, D. C. 20402).

Everything you always wanted to know about bloodstains but were afraid to ask. Thirty pages of text and 68 graphs and illustrations resulting from a study designed to help law enforcement agencies "reconstruct the conditions at the moment of bloodshed" and "assist a jury in resolving the matter as murder, accident, or suicide."

Various technical characteristics of bloodstains are presented—size, shape, spatter, splash, and impact angle. The receiving surfaces include hard glossy cardboard, polyethylene plastic, a blotter, plastic wall tile, astestos floor, newspaper, textured wallpaper, flocked wallpaper, and a dimpled kitchen towel. Among the different patterns shown are those from "a shod foot stamped into a pool of blood," "an overhead swing by hatchet that was covered with human blood," not to mention what resulted when "a hand covered with human blood was swung in front of the target."

Mr. MacDonell, a "consulting criminalist," thanks the Corning, N. Y., Hospital for supplying "most of the human blood used" in the tests. (Where did he get the rest?) There are two photographs from England's Northern Forensic Science Laboratory that should be kept away from children.

A rather disconcerting use of tax money, perhaps, but the author does explain how bloodstain-detection has been of importance in solving several criminal investigations, including the Dr. Stephen Shaff case. One feels, however, that a dedicated researcher could prove that much of this type of evidence was used decades ago by fictional sleuths of the Golden Age to solve some baffling crimes. For example, "Strings taped to a bedroom ceiling parallel to bloodstains showing their projection back to a common area of origin" does sound faintly paleolithic, doesn't it? Does forensic science lag that far behind fiction?

—Tom Balow

BITS AND PIECES...

First off I'd like to tell a story which at once illustrates the curiosities and the joys of bibliomania, a dread disease to which I cheerfully acknowledge a mortal affliction. Loot of Cities by Arnold Bennett is a tough volume of crime fiction to lay hands on, in spite of its several reprintings by Nelson beyond its first edition in 1904. I'd never had a chance at a copy, till a few years ago when a TADian put up a reprint to the highest bidder. Bids escalated to \$35, where I bowed out, thinking that a bit steep for but a reprint edition. Surely, I thought, one will come my way someday at a more reasonable price. I had, in this lonely instance, but to wish it and it were mine, for soon I was offered a reprint at \$3.50. I bought. Then, hot on the heels of this, came a letter from a chap in England having my wants list, and he told me another reprint was on its way at \$1.50. Then last April, rummaging in England with Bob Adey and others, I came across another reprint—perhaps at 10 pence—but embarrassment of riches, I scarcely needed another, and passed it up. Finally, more recently, while browsing in a totally undistinguished bookstore in St. Paul, Minnesota, I espied on the shelf—at 96¢—the first edition of The Loot of Cities, Alston Rivers, 1904. I thought it over carefully (for perhaps four microseconds) and decided to make the purchase—and all but dislocated my arm in diving at the book. It is one of the

more notable bargains of my career. I'm told it's a \$50 book—when you can find it.

Do not, I beg, deduce that your luck on this particular title is likely to be as good, for then you might overlook the first American edition, just published by Oswald Train (P.O. Box 1891, Philadelphia, Pa. 19105) at \$4.50. Ossie Train puts together a nice book, as many of you will know, and Loot is a pleasant read indeed, wearing as it does its years very nicely. A few specific comments on the episodes which comprise Loot may be in order.

In "The Fire of London" Mr. Bruce Bowering, having constructed a London skyscraper of paper corporations which is about to be blown over, plans to debunk with 60,000 pounds. However, an eccentric young American millionaire, Cecil Thorold, has somehow discovered all, and extracts 50,000 of the booty from Bowering. Then a young newspaperwoman, who witnesses the dental surgery, induces in Thorold a most impulsive gesture. "A Comedy on the Gold Coast" is an amusing caper in which Thorold manipulates the stock market to smooth the course of true love. In "A Bracelet at Bruges" Thorold interests himself in a lost bracelet, and upsets the doings of an enterprising pair of schemers. "A Solution of the Algiers Mystery" has a nice sense of irony—maybe Bennett had less than the highest regard for wealth and social elegance. At any rate, here is a nice puzzle: five pound notes mysteriously turn up all over a swank Algiers hotel, causing it to fill to the brim—but to what end? "In the Capital of the Sahara" is a sequel to the foregoing, in which a part of its mystery turns out not to be solved after all. In "Lo! Twas a Gala Night" Thorold makes what appears to be a stupid wager that he can get tickets to a completely sold out gala in Paris... One might almost think him to be a bit larcenous, since he ends up with extra booty so often. Or, as it ultimately happens, so seldom, since that newspaperwoman is always about...

Thus ends the Train edition, and thus ends the Rivers first British edition. The several Nelson reprints, however, include seven additional tales taken, I would guess, from Bennett's earlier Grand Babylon Hotel: "Mr. Penfound's Two Burglars", "Midnight at the Grand Babylon", "The Police Station", "The Adventure of the Prima Donna", "The Episode in Room 222", "Saturday to Monday", and "A Dinner at the Louvre." These also are largely criminous and quite diverting.

The Steam Pig by James McClure (Harper & Row, \$5.95) won the Crime Writers Association Golden Dagger award as the best mystery of 1971, and the book was surprisingly slow in finding an American publisher—an oversight now happily corrected, since this is an expressive tale of misplaced bodies and murder in South Africa. Mr. McClure offers a bit of humor; he probes something more than skin deep into a few of his characters, and achieves a rather telling poignancy—particularly in the matter of the division of the races. I shall long remember his portrayal of the catastrophic emptiness and loss that struck a family which discovered—through the impersonal steamroller of governmental reclassification—that it was not white, that its members were suddenly non-persons... The puzzle is somewhat less impressive but worth attention, and I might only take issue with the let-down which ends the mystery of the meaning of the titular expression.

Attention is directed to another social problem in Frank Leonard's Box 100 (Harper & Row, \$5.95), a cheerfully astringent novel about swindle and murder in the New York City welfare system—an operation which I'm afraid might be as bad—or even worse—as described. Ross Franklin is an investigator for Box 100, the office of the NYC ombudsman. He gets embroiled in welfare complaints—which start with a few individual swindles and lead to the big jackpot: a thousand stolen welfare checks, which the Welfare Department seems to have no way of tracing, and about the fate of which the department is grandly unconcerned. Ross, stubborn in the face of orders to go back to fussing with small potatoes, keeps prowling among the human dregs—who despite abject poverty have spirit, and character, and humor. And, treading where angels fear, Ross surely stumbles upon a killer in the end, not to mention a compatible woman and the general perversity of mankind.

The appearance of Nicolas Freeling's Aupres de ma Blonde (Harper & Row, \$5.95) gives me occasion to rail against reviewers. I have read two notices in national magazines (Time and Saturday Review, as I recall) in which the critics took considerable pains to disclose to one and all a stunning surprise which Mr. Freeling had prepared for readers in the first half of his book—and one critic even gave the page number on which it could be found. Such reviewers owe Mr. Freeling—and all readers—and abject apology for destroying the literary and emotional effect of the shock, for hauling it out of the timing and context so carefully prepared by Mr. Freeling and flinging it baldly at the reading public. Ah, well, I grow old and irascible, perhaps, but I fear the effect of the reviews (encountered before I read the book) is to make it most difficult for me to react rightly to Blonde. So let me say only that it flows slowly and sometimes a bit awkwardly, but with much feeling and worthy cumulative effect.

Fanciers of the crime fiction from middle years and antiquity should be aware of the modest but noteworthy reprinting program by Dover Publications under the discerning hand of

E. F. Bleiler, who will surely be known to all science fiction devotees. From those middle years comes Best Max Carrados Detective Stories by Ernest Bramah (\$3.00, paper), offering ten stories selected from the three Carrados collections, Max Carrados, 1914 (4 stories), The Eyes of Max Carrados, 1924 (4 stories), and Max Carrados Mysteries, (1927 (2 stories). The completist will want all the stories in the original volumes, but for a sampling this array will do nicely—and the advantage of a knowledgeable introduction by editor Bleiler will also be his.

From antiquity we may stand in awe at what is regarded as one of the best of the penny dreadfuls: two volumes, 220 chapters, 868 pages, and half-a-million words of Varney the Vampyre; or, The Feast of Blood by James Malcolm Rymer (Dover, \$10, paper). I freely confess I did but peak into this mammoth work from 1847, and I should think its entire perusal would be an undertaking of heroic proportions. But for the student of the origins of popular crime literature and for the serious aficionado some familiarity with the multi-part phenomenon of the penny dreadful is obligatory, and I should think this episodic novel—and more particularly editor Bleiler's long and very informed introduction—might be indispensable.

Jon Breen has provided a most valuable service in indexing all the paperback original reviews in "Criminals at Large" in the New York Times Book Review for 1953-1970. A few copies of this mimeographed compilation, The Girl in the Pictorial Wrapper, may yet be available gratis from Mr. Breen at California State College, 1000 East Victoria Street, Dominguez Hills, California 90246. As Jon points out, paperback originals receive vanishingly little critical attention, and to my knowledge virtually all of what there is has appeared in "Criminals at Large", chiefly under Anthony Boucher's byline. What we sadly lack is Mr. Boucher's collected reviews in toto, but in the meantime Jon Breen's guide will be most useful.

I should also call attention to the availability of SF Bibliographies: An Annotated Bibliography of Bibliographical Works on Science Fiction and Fantasy Fiction, by Robert E. Briney and Edward Wood (Advent: Publishers, Inc., Post Office Box 9228, Chicago, Illinois 60690, \$1.95, paper, 49 pp.). Serious followers of our sister genre will not want to do without this compilation (which includes the Boucher and Creasey bibliographies which appeared in earlier years in TAD), and the rest of us must control our impatience until someone does the same sort of job on crime fiction.

—AJH

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LETTERS

From Bob Adey (7 Highcroft Avenue, Wordsley, Stourbridge, Worcs. DY8 5LX, England):

My locked room etc. project progresses nicely but I need help badly from American fans and am in some difficulty to obtain issues of the following U.S. mystery magazines: Mike Shayne, Alfred Hitchcock, The Saint, Mystery Digest, Mystery Book Magazine, when they contain impossible crime stories by Arthur Porges, Joseph Commings, Brett Halliday and Ed Hoch. The last two magazines mentioned were never published in any form in the U.K. and they contain stories by Commings and Halliday I may otherwise not see. Oh, for a publishing house that would issue a few of these modern collections! I also need Mystery Book Magazine, Spring 1948, and the issue of Fantastic Stories that contains Chandler's "Professor Bingo's Snuff."

From Randy Cox:

In the Bibliography, Marmaduke Dey was a pen name of Frederick Van Rensselaer Dey. Dey's middle name was Merrill, but due to his using this pen name, it is often mis-titled as Marmaduke...

Addition to Iwan Hedman's list of short stories and articles by Ian Fleming:

"How to Write a Thriller", Show (August 1962).

I don't believe this article is listed in any of the many books and bibliographies concerned with Fleming (at least none that I have seen). I preserved a copy in my files when I first became interested in Fleming, way back when...

I wonder if The Smiling Corpse by Wylie and Bergman or The John Riddell Murder Case by Corey Ford could qualify as full length parodies of detective fiction? Their episodic nature (though Ford's does a masterful job of spoofing S. S. Van Dine) may put them in the same category as Mainwaring's Murder by Pastiche, which Mr. Shibuk mentions as not quite qualifying. One can hardly resist mentioning books (and authors) which are unintentional parodies, such as Peter Cheyney's Lemmy Caution stories. These read like Dashiehl Hammett

dipped in Damon Runyon. I wonder which type of detective story is easier to parody, the classic or the hard-boiled?

Addition to Charles MacDonald's MWA Anthology list:

1960: Richard S. Prather, The Comfortable Coffin

Since Hugh Pentecost's Cream of the Crime is labeled the "15th Mystery Writers of America Anthology", one can assume that the addition of the Prather title would make the list complete. The Quality of Murder has all the appearance of being a bona fide MWA anthology, but perhaps it is only an "extra volume" since the 1963 book (A Pride of Felons) is called "the 16th annual..." on the jacket.

I should point out that there is a minor misprint in Frank McSherry's article... "A Scandal in Bohemia" appeared in The Strand in 1891, not 1892.

And I've been lying in wait for someone to criticize The Alphabet Murders, as Charles Shibuk does in his article on films. While admittedly not real Agatha Christie (the original novel is closer to a Hitchcock type of story...with the focus on the poor boob who begins to think he really has committed the murder)...but there are touches which ought not to be missed. Robert Morley (as Hastings) tells Tony Randall (as Poirot) at one point that something he has done makes one almost think he is British. Poirot says: "You flatter me." Hastings assures him he really means it. As a complement to this is another bit of dialogue when Hastings refers to Poirot as a Frenchman. Poirot bristles: "I am Belgian!" Hastings considers this to be much the same thing. This traditional myopia between Britain and France may be found in some of Agatha Christie's own work as well...and is also the subject of scores of cartoons in Punch.

But be that as it may, I must admit here that I had never been much of a fan of Poirot until I saw this film. We all have our blind spots and it took the film that Mr. Shibuk (and others) criticizes to open up a new world for me...

On the other hand, I will dispute any claim that The 39 Steps (in either film version) has the slightest connection with the spirit of the original Buchan story, or that Robert Donat was anything like Richard Hannay. An enjoyable film, but more Hitchcock than Buchan.

While I'm thinking about Mr. Shibuk's contributions to this past issue of TAD, I should touch on an idea he suggests in "The Paperback Revolution": that the availability of certain writers (or titles) in paperback may influence the view of the field held by the general mystery reader. Ask anyone in an airport newsstand to name a mystery writer or a detective and he's likely to mention certain ones (Agatha Christie, Mike Hammer, Perry Mason, Rex Stout) because these are the prominent figures on that newsstand. Row upon row of titles, stack upon stack of books, and these (plus a mere handful of others, current best sellers among them) would represent what this "general reader" thinks of as a mystery story. It's almost futile to try to point out anything else to broaden his understanding.

Perhaps connected with this myopia is the still present embarrassment by some (happily not as many as in the past) on being caught reading a detective story. "Oh, I don't read mysterys," is an often heard phrase, "but I do read..." Here the chances are likely that the name given will be either Dorothy Sayers or Georges Simenon, because these are not really mystery writers, you know... Hopeless to mention that Miss Sayers ceased writing detective fiction thirty years ago and turned to other interests; after all, she had those other interests and that raises her in the eyes of the reader to something more than a "mere" entertainer. Sometimes one has the feeling that people imagine Miss Sayers as writing a Lord Peter story on the week ends and translating Dante during the weekdays (one can toss those things off in an evening, don't you know...). Some of them even seem to find it difficult to believe that she is no longer living, such is the total dis-interest in the personality behind the work.

Simenon, of course, is full of psychology. No mention is made of the fact that he may write well or tell a good story.

Nearly any other name mentioned (Agatha Christie or Rex Stout, perhaps) is qualified by the hasty assurance that these writers are read as relaxation. "Don't imagine I don't read anything but detective fiction," is the implied statement behind this. It is at this point that I usually state that I can't read anything but detective fiction. (This sort of slight exaggeration often kills any further conversation.)

And while I'm thinking about Dorothy Sayers: I've heard it said (or read it somewhere) that no one reads her any more. This odd notion must be held only by residents of Outer Mongolia (or whatever metaphor for a land of isolation you wish to employ). One does expect a certain amount of decline in active interest in a writer after she has ceased to write her most popular works. There must be few examples in detective fiction where the entire oeuvre of a writer is available. Sherlock Holmes has never, to my knowledge, been either out of fashion or out of print. I believe that both The Complete Father Brown and the cases of Philip Trent have been kept in print in hardcover for many years (I do think that Knopf fin-

ally allowed the omnibus of Trent's Case Book to go out of print). For a time one could buy the complete Raymond Chandler in four fat volumes (at least in England).

At present Dorothy Sayers' Lord Peter Wimsey stories are all in print in hard cover editions (and have been since they were re-issued about ten years ago) from Harper & Row and Harcourt Brace (who seem to have sewed up the rights to The Nine Tailors a long time ago). Avon reprinted them several times in paperback (where they may still be for all I know). Someone must be reading them, once they have bought them... I've found that complete sets make excellent gifts.

I see that Charlie Chan has finally made it to television again as an animated series for children on Saturday mornings. There has been so much publicity about a "major special" starring Ross Martin for so many years now that one ceases to believe it will ever be broadcast...or is this another example of a film being made that is so bad that it is being shelved? I can't imagine any film being too bad to be shown on television.

By suggesting that Van Dine deserves "academic attention" I did not mean a course of instruction in which his books would be assigned reading, although I have had some of my own students choose them as outside reading in my course in detective fiction. I do think that the "Van Dine phenomenon" deserves at least a footnote in any study of American social history. Once tremendously popular, now dated and considered to be unintentional parodies of the detective story, what did the books have that appealed to the mentality of the reading public in their day? Perhaps if Fawcett had packaged them as gothics (and there have been some strange titles under that label on the newsstands) they could have found a new audience among those same little old ladies who read Lee Thayer. Come to think of it, the audience might have been broader than that since the readers of gothics are not confined to either the little or the old. Maybe they could have sold as juveniles.

A further footnote on Lee Thayer: about the same time TAD appeared with those two articles, Ed Lauterbach sent me a newspaper clipping about her. In an interview she said she was working on her autobiography, but that it was not for publication.

From Robert L. Lauritzen:

The July issue, as usual, was well worth the money, and I am surprised you have kept the cost as low as it was for so long. I always enjoy the articles and letters--although I am not as fond of Harry Stephen Keeler as some people are. It was nice to read a short defence of Lee Thayer, and extremely pleasant to hear that she is still with us. Most of the aficionados seem to prefer the hard-boiled to the soft--what about some articles on Virginia Rath, Constance and Gwyneth Little (I would like to acquire copies of The Black Goatee and The Black Smith), Ellis Peters and the like? What about Gladys Mitchell? I have lots of other favorites--some good, some not-so-good--to suggest as suitable for critical but sympathetic treatment.

And why not a vote of thanks for the 3-in-one volumes of the Detective Book Club? The texts may sometimes be corrupt, but the retrospective value of a collection of them is fantastic. My family has subscribed since 1945--that's over 900 different novels by authors famous and not-so-famous. To replace them with original editions would be not only prohibitively expensive, but next to impossible.

From Steve Schultheis:

One short query, which you might find room for in the letters column: Has anyone compiled a cumulative index to Ellery Queen's Mystery Magazine? Over the years, I have spent many an hour going through issues or volume indexes looking for a particular story, and this has become so much of a problem to me in the last couple of years that I am at last forced to the conclusion that if no one else has compiled a cumulative index I've got to do the job myself. Naturally, I'd rather not devote a great deal of time to it if it's already been done and is available elsewhere.

From Bengta Woo:

Once again, anger has moved me to take my pen to paper. Sorry I only write when I'm mad. I would like to discuss two books, and plagiarism. A curse on all authors, not worthy of the title, who need someone else's ideas and plots, so they can lay claim to the title "author". The books are as follows:

Bridge House by Lee Crosby; Belmont, 1965

House by the Bridge by Melissa Napier; Avon, 1972

The plot is basically "gothic", except that a swaying bridge is the object of menace and terror, instead of a brooding house or weeping ghost as one usually encounters in today's "gothic". The plots of both books are the same. Only names and locales have been changed. The murders are done by the characters in the same roles, and for the same reasons. The

heroine ends up with a different male character, and Miss Napier has taken the trouble to add a few more words, and unimportant conversations, but nothing that changes the plot or final outcome. The plot is the same, the words spoken have the same meanings. In other words, Miss Napier has taken someone else's work, made a few minor changes (not enough to disguise it) and signed her name. Then she no doubt sat back and waited for her money to come in.

Avon, having previously published two other novels by Miss Napier, published the third and sold it to an unsuspecting reading public. On the top of the copyright page Avon has printed the assurance that "This is the first publication of House by the Bridge in any form." Well, someone should tell Avon (and the reading public) it isn't so. We all know authors, composers, artists, etc., do "borrow" sometime. But to steal a whole book, song, etc., with no original thought added is to be guilty of the lowest form of literary theft.

Anyone not capable of designing his or her own plot, story matter or what have you, does not belong in the profession of writing. Miss Napier is not an author. Miss Napier's two other books (The Haunted Woman, Avon 1971, and Mermaid of Dark Mountain, Avon 1972) are standard "gothics" and not very well written. Perhaps this is why she has resorted to stealing someone else's work. She has not the skill to do her own.

I would like to say a word or two in defense and also condemnation of gothics. Today's general term includes the HIBK school. Gothics are at this point on the bottom of the ladder in the scale of mystery writing. Mysteries are, we all know, considered to be on the bottom of the whole literary ladder by most critics. My sympathies to them (the critics, I mean). At the rate gothics are being published, I can only assume someone (besides me) is reading them. This is an easy assumption, since publishers are not noted for their good works in the field of philanthropy. In the course of my reading in this field, I've read some very good ones. I've also read some very bad ones. Mostly they are somewhere in between, and more or less directed at the female reading public. This is not a reason for condemning them, as most critics do in their reviews. There are only two reasons for putting a book down, in my opinion: lousy writing and boredom. I do think that with a little more selectivity by both the reading public and the publishers, gothics could rise above the bottom rung of the ladder. I realize that gothics and HIBKs could never reach the heights or standards of the well written, well plotted mystery and detective story.

But there is definitely room for improvement. Unfortunately, since the rising popularity of gothics the market has been flooded with them. The publishers have taken advantage of us by raising their prices, and publishing everything they could get their greedy little hands on, expecting us the reading public to just sit back and buy buy buy. I think it's a pity that we have allowed them to get away with it. We have allowed a flood of badly written novels to drag a whole form of writing down. It's time to stop and pick our reading matter with a little more consideration, not only to our pocketbooks, but to our brains as well.

Since I'm a coward and chary of suits for libel, I asked Bengta to see the books before I ran the above. Inspection leaves no doubt that the one is a somewhat rewritten and expanded version of the other. However, it's not entirely clear where the blame should be placed. Since the Avon version is copyrighted by "Script Associates", it is possible that Melissa Napier is a house name and that the two books are the products of the same hand(s). In such event, Avon may have innocently taken the book as an original work, and blame should mostly be directed at the hounds hiding behind "Script Associates". On the other hand, Avon may entered into the publishing of this incestuous book with full knowledge, and blame should be shared. In any case, as Bengta says, it's the reader who is bilked and Avon and "Script Associates" who illicitly profit. I'm inclined to send this section of TAD to Avon and see what if anything develops.

—AJH

More from Bob Adey (about the April TAD):

The Erle Stanley Gardner title, The Case of the Queenly Contestant, should be deleted from the list of stories containing "miraculous" crimes. It was included on the basis of a blurb that I read of it on one of those book club offers. I now have the book and can confirm that the locked room element was a figment of the blurb-writer's imagination. As a consolation for Gardner fans, an impossible crime is featured in "The Case of the Runaway Blonde", one of the two novelettes that appear in a Gardner book called Two Clues.

The idea of a TAD anthology is an excellent one but I think I favor your counter suggestion. To reprint each volume in book form, perhaps omitting only the book exchange page from the original would probably make it easier for you and would certainly satisfy those

numerous (so it seems) subscribers who missed out on many of the earlier numbers. An anthology would inevitably miss out pieces that many would want included and would leave the unfortunate late comers still in search of their full, missing numbers. Incidentally, a fully comprehensive name and title index would be extremely valuable, but having started an abortive one of my own some time ago which I gave up after spending two whole evenings on the first five pages of volume 1 number 1, I fear that the compilation is not a practical proposition for someone whose free time is limited. Do we have a literary Samson out there somewhere?

If you are interested [I am, I am!—AJH], I would be happy to produce, in the fullness of time no doubt, a checklist for the London Mystery Magazine, of which I shall shortly have a full set. As I don't have any sets of pulps, this is the best that I can offer. I heartily commend the idea of magazine checklists and wonder whether through your columns it might be possible to put in touch collectors who have between them, if not individually, complete sets of such pulps as Black Mask, Flynns, etc.

I was interested to see further reference to the film, Get Carter. I agree in the main with the views that have been expressed, but would like to point out one feature of the film that I found very irritating and which may well have escaped American fans. The main action of the film is set in Carter's home town, which is supposed, and looks to be, one of our Northern towns (Doncaster?), and yet there was our hero, a native born and bred, speaking with a Cockney accent two feet thick. It was like playing a scene in the Bronx with a cast of drawling Southerners.

Reader Lofts may be interested to know that I recently bought two volumes which appear to consist of bound parts from magazines to make up a complete tale, or in truth, no less than four separate tales. The author's name is given only on the spines of the two volumes and is none other than Harcourt Burrage. The first, and thinner, volume contains only one story, "Young Ching Ching", while the second contains three, "Cheerful Ching Ching", "Darling Ching Ching or The Mysterious Cruise of the Swallow" and "Wonderful Ching Ching, His Further Adventures." Probably more in the province of the Old Boys' Books fans, they nevertheless show in their illustrations, of which there are plenty, a predominance of policemen and the like, so may well qualify to be adjudged as detection along with the volume which Lofts himself has. They were also published by Lucas (in the late seventies or eighties?) and an advertisement appears in one of them for a boys' magazine called "Ching Ching's Own".

Bob Aucott asked about the dates and titles of those early locked room pieces. Le Fanu (1851) referred in fact to a story called "The Murdered Cousin", which appeared in a book published in Dublin in 1851 called Ghost Stories and Tales of Mystery. Though his name did not appear on it, the book was indeed by Le Fanu and the story in question contained all the main incidents, including a locked room murder, which appeared later on in the much better known novel, Uncle Silas (1864). What is even more interesting is that "The Murdered Cousin" was itself a rewrite of a story called "A Passage in the Secret History of an Irish Countess". This story can be found in The Purcell Papers (1880), but originally appeared in The Dublin University Magazine for December 1838. Le Fanu's publishing history is to be found in some detail in Madam Crowl's Ghost and other tales of mystery, published by Bell in 1923. The epilogue to that volume, which contains the relevant data compiled by another famous writer of ghost stories, M. R. James, mentions in particular the stories that foreran Uncle Silas. Furthermore, I recently had a letter from a friend and fellow book collector, Andrew Stevens, who pointed out these facts, and having actually read the 1838 version, confirmed that the locked room motif appeared in it. The net result of all this is that it was Le Fanu, not Poe, who was first to dream up the locked room situation!

Finally, having recently bought for myself a tape recorder, I am now eagerly seeking tapes of the radio plays written by Queen and by Carr. I am particularly interested in those by Carr called "The Dead Sleep Lightly", "Talk (Speak) of the Dead" and "Inspector Silence Takes the Underground". A fourth story in the same series was called "Inspector Silence Takes the Air". I understand, however, that this was never broadcast in the U.K. owing to a dispute with the leading actor. Was it ever broadcast in the States, or does anyone, in any case, know where the script might be located? On this and any other general matters concerning plays on tapes or in books by Carr and Queen, I should be very pleased to hear from knowledgeable readers. I have plenty of books to exchange for the tapes that I want.

From Marv Lachman:

Volume 5 Number 4 of TAD arrived late, but it was certainly worth waiting for. A vintage issue! I especially enjoyed Mr. Nolan's moving, anecdotal article about the late Fredric Brown. Mike Nevins' article on Keeler was just as funny to read as it was to hear. If memory serves, Mike broke us all up one year at the Mystery Readers' party when he described some of these Keeler plots... Bob Aucott makes a good case for 1930 as the golden age of the

detective story. A strong case could also be made for 1934 with such titles as:

The Chinese Orange Mystery	The Adventures of Ellery Queen
Murder in 3 Acts	The Thin Man
Fer-de-Lance	Murder in the Calais Coach
Death of a Ghost	The Nine Tailors
A Man Lay Dead	The Case of the Howling Dog

And what about 1938 with:

The Four of Hearts	A Blunt Instrument
The Beast Must Die	Trent Intervenes
Warrant for X	Death from a Top Hat
Lament for a Maker	Appointment with Death
Death in a White Tie	The Fashion in Shrouds

However, no single author has ever matched, in one year, the performance of Ellery Queen in 1932 with the following:

The Egyptian Cross Mystery	The Tragedy of X
The Greek Coffin Mystery	The Tragedy of Y

Most mystery writers would be happy to write four books as good in an entire career, let alone having them published all in one year.

From P. Schuyler Miller:

William White is entirely right: a new issue of TAD is an immediate incentive to correspondence and research. Your correspondent, John Herzog, called my attention to it a few years ago, and I guarantee a customer for the resurrected volumes I have missed.

Can you, perhaps, set Charles Shibuk on the road to an article, or exposé, or whatever, about the policies paperback publishers follow in deciding what books to reprint? My early 'tec reading (apart from the Street & Smith magazines I snatched out of my father's desk and read them in the kneehole, or out in the barn, in the days of Thubway Tham and the Avenging Twins) was based primarily on what the Schenectady Public Library bought from 1927 on (after I had moved upstairs from the junior department). As I recall, in its days of amateurism when it still bought mysteries, it played pretty safe and primarily by publisher—Doubleday and the Crime Club, of course, but also Knopf and Simon & Schuster, plus some of the English writers in U.S. editions.

I have consequently been delighted to see some of the older books coming out in paperback, but baffled at the way the publishers are skipping back and forth in a series, especially a closely connected series. The Johnny Fedora reprints apparently started in the middle of the Nazi diamond sequence, skipped backward, moved forward again, bounced around like spit on a stove lid, and now have disappeared entirely (at least, in Pittsburgh).

Now the same thing is happening with the early Creasey books, and in particular the "Department Z" series. It began to appear here about the time your last issue came out, and the juxtaposition sent me off to the library for clarification as to what was published when. I have a kind of sequence from the Cumulative Book Index and F. M. Gardner's Sequels which seems inferior to Aldred and Parke's old Sequel Stories, and Popular Library seems to have begun with the third book (First Came a Murder, 1935), skipped the first and second (Death Miser, 1932, and Redhead, 1934), and worked their way up through No. Z-10 (Death Stands By, 1938), then switched over to the Dawlish books, which they are bringing out in even more confusing sequence.

I presume they look at the sales figures for the original edition, and buy the titles that sold best, but can't somebody point out that a good series is cumulative? (In fact, can't someone persuade them to read the books they publish, before writing cover blurbs?)

I wondered then, and wonder even more after reading Iwan Hedman's note on Fleming, whether James Bond doesn't owe a good deal to the staff of Department Z, and especially to Creasey's James Burke.

The Craigie stories (to use the pb publisher's tag) began in 1932 (according to Gardner and CBI), and came along at Creasey's fantastic rate of two or three a year until some of his other series began to compete for writing time. By the time Fleming got the urge, they were thinning out—two in 1943 (Nos. 19 and 20), one in 1944, none in 1945, one each in 1946 and 1947 (these dates may be wrong; both Gardner and CBI shuffle English and American editions mercilessly), none in '48, one in '49...

I don't know to what extent Creasey has revised these oldies, but they read amazingly well, especially the earlier books, and Burke in particular is every bit as tough as James Bond, and a good deal more believable. Creasey's touch of varying his star and keeping an excellent cast of bit players and character actors on stage (a cue from English films?) is especially effective.

By 1951, when Fleming started his first 007 book, the "Z" series was turning a bit too

gadgety and "save the world." I rather wonder now whether Fleming wasn't subtly parodying them by making Bond an outrageously exaggerated Burke, the villains exaggerations of the ones Department Z was encountering, and Bond's women a deliberate antithesis of the ones Craigie's best men were forever marrying (thereby stepping out of the action—with the exception of Burke, who couldn't be kept down).

I'd like to know, too, what connection there may be between Craigie's Department Z and Professor Palfrey's Z-5. As I've said, Z was going save-the-worldish by 1938, and Z-5 seems always to have been that way, though I understand (perhaps from TAD?) that the first title or two were relatively conventional. According to Gardner et al the two series overlapped—Z continuing at least until 1954 (Z-27 according to one tally, Z-29 according to the CBI), while Z-5 had begun in 1942, so Palfrey can't have simply taken over from Craigie. Information, please...

All this probing has brought me, through fond memory of scattered titles I recall from the library days, to "Dornford Yates" (Cecil William Mercer). I'd dearly love to see someone who has read more than a handful of his many books do an article on him and them, disentangling the relationships among his various sets of characters, who interlocked and interplayed even more intricately than John Buchan's.

Yates' books had a unique blend that I've missed—a touch of Bulldog Drummond, a little of Buchan, and rather a lot of P. G. Wodehouse...but a gentler, less zany humor. (I've split my sides over "Berry and Co." learning to drive what would now be a classic car, and I doubt that Jeeves got more than a snort out of me.)

In most of the books there were deeply dark (but basically gentlemanly) dastards, and all manner of second-order skulduggery—thefts, plots, lost treasures, a fair amount of bludgeoning but little if any bloodshed. Richard Chandos and Jonathan Mansel worked their way in and out of their own and each others' and other people's series, usually but not always handling most of the action. Mercer evidently traveled a good deal in southern Europe, loved the countryside, and showed it in all his books (how many of us insulated Americans have shaped our stereotypes of Europe, and especially of England, from mysteries?).

There are differences in English and American titles to cope with (Gardner lists five books in Sequels that I couldn't locate in a hurried run through the CBI, but I'll try again). So, SOS on Yates. (Are they too gentle for paperback? Are they in paperback in England?)

From John Harwood:

I was especially interested in Ed Lauterbach's request for information about Wu Fang. I can't answer his question but his query reminds me of the time I was discussing Wu Fang with several fans. Here is an extract from my letter of March 20th to Bob Briney:

"This brings to mind another fictional character who has been written about by four different authors. Have you ever heard of Wu Fang?

"The first mention I have of him is in The New Exploits of Elaine (1915) written by Arthur B. Reeve. This was the second in the series of Craig Kennedy serials featuring Pearl White.

"This story was published in book form under the title The Romance of Elaine in 1916.

"In 1919 Pearl White appeared in another serial entitled The Lightning Raider, in which appeared a character named Wu Fang. The scenario was written by George B. Seitz and Bertram Milhauser. No writer was given so it is possible the story was originally written as a scenario and not adapted from a story.

"A book by Roland Daniel entitled Wu Fang was published in 1929. There were at least three other books about Wu Fang published by the author: The Return of Wu Fang; The Son of Wu Fang; and Wu Fang's Vengeance. Hagen's Who Done It? lists quite a few other books but none with the name of the character. However, there are several other titles listed with an Oriental flavor that might possibly be about Wu Fang.

"Starting with the September 1935 issue and ending after seven issues with the March 1936 number was a pulp magazine called The Mysterious Wu Fang. A reproduction of the cover of one of the issues in color in The Pulps gives the name of the author of the lead story as Robert J. Hogan.

"Here we have four different Wu Fangs, all by different writers. Could the character have been passed along from one author to another? This doesn't seem too likely. Would it be a coincidence? Maybe one time, but with four different writers, this doesn't seem very likely either. Have you any ideas on the subject?"

In his letter of March 26th, Bob said:

"I think it is entirely possible that the use of the name Wu Fang by several authors was coincidental. Or perhaps the later authors picked up the name from the silent movie serials... "Wu" is a common Chinese name, and "Wu Fang" is a sort of obvious coinage for a sinister sounding Oriental name; "Yen Sin" is another obvious choice. (This is no different

from writers using the names "Ah Foo" or "Hung Low" when they want supposedly humorous Chinese names...)

From David Brownell:

I'd like to argue a few books included in the Bibliography. First, I don't think Isak Dinesen can be counted as a mystery writer. She's a marvelous writer, but in none of her stories does it seem to me that the solution of a mystery is of great importance. As for her novel The Angelic Avengers (under the further pen name of Pierre Andrezel), it's a gothic, a gothic allegory, if you want to accept all the claims made for it. But again no mystery is involved.

In allowing Dorothy Eden onto your list, aren't you edging even further into gothic country and costume romances? It seems to me the difference between the gothic and the mystery is that in the first romance with danger to the heroine (or hero) predominates strongly over puzzle-solving (if any), while in the second, the relationship is reversed. But Eden is too bad a writer to hang a real discussion of gothica on.

I don't count gothics among my favorite reading material, but I do count them within the mystery or crime fiction genre. Inclusion in the Bibliography, as I conceive of it, requires no element of puzzle-solving whatsoever, but does require that crime or the threat thereof be an important plot element. I will agree, however, that the term gothic as applied in practice today covers a wide range of country, including some (such as where the thrust and resolution of the story is clearly supernatural) which should be excluded from the Bibliography. And on either inclusion or exclusion, I need the help of those more familiar with this sub-genre than I.

—AJH

I don't object to your including Dickens in a list of mysteries, though some of my more pompous professorial colleagues might. But if you have him at all, why not add more of his books? In Oliver Twist, after all, a major plot point is the mystery of Oliver's parentage, however unsuccessful this element of the book is. There are attempted mystifications, if not mysteries, in Barnaby Rudge (Poe solved it), Our Mutual Friend, and Little Dorrit. And Great Expectations has a mystery at its core whose solution provides its moral. (If you call The Secret Agent and Under Western Eyes mysteries, so is Great Expectations.)

I'd like to write a piece for you when I have the time on the development of the mystery as an organizing device for plots in novelists from the 1840's through the 1880's. Most of the major novelists in that period, and lots of interesting minor ones, experimented with the use of mystery elements. They succeeded to varying degrees, often combining mystery elements with a tone or with subjects or with a serious purpose which authors now would feel the mystery form excludes. The two De Forest novels you list are examples of what I mean: one of them combines a rather ludicrous mystery plot with satirical portraits of literary types obviously influenced by the "Young America" movement in whose context Poe and Melville were writing. (Perry Miller's fascinating The Raven and the Whale describes the members of this literary group.) Would you be interested in a piece, or several pieces, in which I talked about the De Forest novels, and mystery elements in authors like Dickens, Collins, Trollope, James and lesser writers of the period?

Indeed, indeed! —AJH

From R. W. Hays:

Mr. Bleiler's question about Edward Arnold as a blind detective seems to refer to the series of movies that he made about Captain Duncan Maclain, based on Baynard Kendrick's stories. Many of your contributors will have much more information on these movies than I have. I mention them largely because I have a particular interest in books in which the detective (or other leading character, e.g., the detective's wife or his Watson) is physically handicapped. In this connection, let me point out an error in Barzun and Taylor's Catalogue of Crime. On page 262, they say that the action of The Last Express (1937) takes place before Maclain became blind. But Maclain is blind in all the stories in which he appears, including The Last Express, the earliest of the series. Kendrick has recently written about the blind English soldier who provided the initial inspiration for the Maclain stories ("Birth of a Blind Detective," Mystery Writers' Annual, 1972, pp. 8, 11-12). In pursuit of this interest of mine, I list on a separate sheet some items for the Book Exchange.

Speaking of movies, Rausch's article about John P. Marquand might well be supplemented by a discussion of the Mr. Moto series, starring Peter Lorre. No adverse criticism of the article is meant, since it would be unreasonable to expect contributors, in discussing the work of a writer, to include descriptions of all movies based on his work, but it may well be that some reader has the necessary knowledge for an article such as I suggest.

From Ed Demchko:

The Cornell Woolrich Bibliography in TAD 1968-9 and in Nightwebs (1971) apparently omitted at least two original short stories that he wrote in the mid 60's for men's magazines. One was entitled "Warrant of Arrest" and was published in a 1968 issue of Escapade which included a small photo of Woolrich. Another of these magazines had a large hazy photo of Woolrich's face.

Collectors of Rex Stout may not be aware of "Why Nero Wolfe Likes Orchids" by Archie Goodwin, published in Life, April 19, 1963.

From Amnon Kabatchnik:

Without challenging Frank D. McSherry's statement that so far William F. Nolan's Death is for Losers "is the first and only novel-length parody of the detective proper to date" (though, I must confess, something is gnawing at the back of my mind with a tinge of disagreement), there are two books or three that belong in this category and should be added to the ones mentioned by McSherry simply as a point of information.

The John Riddell Murder Case by John Riddell is sub-titled A Philo Vance Parody and was actually written by Corey Ford. It was published by Scribner's in 1930 with a caricature of S. S. Van Dine as a frontispiece. It contains 20 chapters, each satirizing "the manner" of another author. The first chapter is "in the manner of S. S. Van Dine" with a ground-plan of the victim's library and elaborate footnotes.

The story is preceded by a character list, headed by Philo Vance, John F.-X. Markham and Ernest Heath. Vance and Markham are running characters in all the episodes. Towards the end of the book there is a seal to be broken for the revelation of "the hideous truth" by Philo Vance.

Another book that should be mentioned in one breath with Murder in Pastiche by Marion Mainwaring is the delightful A Case for Three Detectives by Leo Bruce (Bles, 1935), in which the author is throwing satirical darts at Lord Peter Wimsey, Father Brown and Hercule Poirot. It is a tour de force of fun and games, and a very good detective yarn to boot.

Less subtle and somewhat heavy-handed is The Smiling Corpse by Anonymous (Farrar & Rinehart, 1935). The book's sub-title is indicative of its contents: "Wherein G. K. Chesterton, S. S. Van Dine, Sax Rohmer and Dashiell Hammett are surprised to find themselves at a murder." In addition to these four leading characters, the anonymous author mixes reality and fiction by utilizing the services of Achmed Abdullah, Tallulah Bankhead, Robert Benchley, James M. Cain, Will Cuppy, George Gershwin, Ben Hecht, and many others, in the guise of assorted characters who find themselves at the murder of Wendel Hyat, "New York's most celebrated critic."

In another matter, I found Charles MacDonald's list of the MWA annual anthologies most helpful. One paperback original in addition to that cited earlier in the Letters column by Randy Cox should be added:

Dolls are Murder, edited by Harold Q. Masur (a Lion Book, by arrangement with Revere Publishing Corp., 1957).

P.S. As indicated above, I could not accept wholeheartedly Frank McSherry's statement that Death is for Losers by W. F. Nolan "is the first and only novel-length parody of the detective proper to date." A vague notion of disagreement has suddenly bloomed into a definite realization that McSherry is mistaken, for Nolan's book, published in 1968, is 33 years late to be called first. 1935 was the year that has brought to the world not only the above mentioned A Case for Three Detectives and The Smiling Corpse, which do not fit exactly McSherry's parodic assumptions, but also The Julius Caesar Murder Case by Wallace Irwin (Appleton-Century, 1935), a full-length novel that brilliantly pokes fun at the genre as a whole.

The first paragraph of the book explains it all: "Early in the afternoon of March 12th, in the year 44 B.C., Publius Manlius Scribo, star reporter and sports columnist on the Evening Tiber, came down from the local room and started out to solve a murder." What follows in the next 306 pages is an ingenious parody of a double murder in ancient Rome, utilizing the technique of the classical puzzle. The amateur detective is a nosy newspaperman who clashes with the dumb police inspector. His Watson is an English slave, representing the manners of that noble society. They follow up such stock clues as a long red hair found in the palm of the victim and the establishment of the exact time of murder. They search the victim's house, interrogate witnesses, check alibis, make a list of suspects, look into motives, visit the Roman-style morgue, night-club and water-front. The elements of disguise, a will (the attorney is none other but Cicero), political overtones, an impossible murder, the supernatural that is explained logically—all play a part in this satirical tour de force that parodies successfully detective fiction, the historical novel and the Victorian melodrama.

In his narrative, Irwin mixes historical and fictional characters and plays around with

facts and figures to achieve his end. This mixture of fact and fantasy manifests itself in his "Bibliography", where the source material includes, among others, Napoleon III, Encyclopedia Britannica, S. S. Van Dine, Edgar Wallace, Dashiell Hammett, Anthony Abbot, Ellery Queen, Mary Roberts Rinehart and Shakespeare.

Is The Julius Caesar Murder Case the first full-length parody of detective fiction ever written? Possibly. But something is gnawing at the back of my mind...

From William F. Nolan:

Lots of interest in Donald E. Westlake of late—since he cracked through into the Hollywood Big Money League, so I think it's time I started a Westlake checklist rolling by offering a listing of the "Parker" novels published to date (all under his pen name of "Richard Stark"). There have been 14 thus far, as follows:

The Hunter, Pocket Books, 1962
The Man with the Getaway Face, PB, 1963
The Outfit, PB, 1963
The Mourner, PB, 1963
The Score, PB, 1964
The Jugger, PB, 1965
The Seventh, PB, 1966
The Handle, PB, 1966

Above all paperback originals. Westlake switched to Fawcett for the next four in the series, also paperback originals.

The Rare Coin Score, Fawcett Gold Medal, 1967
The Green Eagle Score, FGM, 1967
The Black Ice Score, FGM, 1968
The Sour Lemon Score, FGM, 1969

Switched to hardcover as the series continued.

Deadly Edge, Random House, 1970
Slayground, Random House, 1971

(These final two are not yet in paperback editions.)

So much for the tough, amoral Mr. Parker. Of course, Westlake has done several books as "Tucker Coe" and many under his own name. I've been told he's published books under another pen name in the science fiction field, but have not been able to trace the rumor. Time someone did a complete Westlake checklist as he is now one of the hottest crime-suspense novelists going. Interesting to note that his Hot Rock novel (and film) began as a "Parker" caper novel, but got out of hand by becoming "too damn funny" according to Westlake, "and Parker is never funny."

In the last few years we've had a number of books about the work and career of Orson Welles, but I think TAD readers should be alerted to a new paperback by Joseph McBride published by Viking (called Orson Welles). Part of the "Cinema One" series. It is unique and worth buying (for three bucks) due to the extensive checklist on Welles following the main text. This is the first attempt at any kind of listing beyond his films, and contains sections on "Welles as Writer" with listings of his books, plays, scripts and articles. Plus a listing of his work in radio. Many of the works he involved himself in were of a mystery/suspense nature and this checklist is a goldmine of Welles data (such as a listing of his Mercury Theatre radio dramas, including his versions of Sherlock Holmes, The Bishop Murder Case, etc.). He began in radio in 1934, and performed through 1953. Among his final performances, he played Moriarty for the BBC's Sherlock Holmes, in London.

Another book which might easily be overlooked by TAD readers is the new Bruccoli/Clark checklist on Ken Millar, titled A Checklist: Kenneth Millar/Ross Macdonald, published (at eight dollars per copy) by Gale Research Co. and compiled by Matthew J. Bruccoli (who did the Chandler checklist not so long ago for Kent State). This is a lovely job, with a new biographical intro by Millar, repro pages of his notebooks, plus photos and other goodies. His 25 books are covered in full, plus his short stories, articles, verse, reviews, letters, interviews, etc. At least 200 items.

And while I'm "pushing" new books, let me add another new volume to the bag: Cheap Thrills: An Informal History of the Pulp Magazines by Ron Goulart from Arlington House (at eight dollars). This lively and well-researched pulp history has a section on "The Shadow", another on "Doc Savage", another on "Special Agents", and one on "Dime Detectives." Full coverage of the crime pulps from Black Mask to Hollywood Detective. As usual, Goulart is crisp, often funny, and always to the point. A must for any TAD reader who grew up in the pulpwoods.

A final title: The Steranko History of Comics: Vol. 2, which at five bucks, is even better than Jim Steranko's Vol. 1—and with a wonderful chapter on "The Spirit" (along with a complete Spirit adventure reprinted) and lots of data and personal info on many other of

the mystery/suspense comics. Hundreds of covers are reproduced from the "Golden Age" of the super hero (the early 1940s) and the crimebusters are represented in fine style! This one is out from Supergraphics in a large size paperback edition.

I found out that the letters of Dashiell Hammett have been collected at the Univ. of Texas as part of the Lillian Hellman Papers, but I don't know if they are available to the public. A couple of these letters are printed in a new book on Hellman, and if any TAD reader is in Austin, Texas, he should try for a look at these items. (Wish I had them when I did my study on Hammett.)

I may be working on the new "Inner Sanctum" TV show if and when this series is slotted into a network position next year. Producer Dan Curtis and writer Richard Matheson have developed this horror/suspense series (using the name of the old radio show). I may be one of the writers. (I just finished a 90-min. TV script for Curtis, titled "Demon", which should make a rather wild Movie of the Week next year—all about a psychic detective who battles a walking dead man. It now awaits an NBC okay for production.)

Final item: Matthew Brucoli (who is going to bring out a book-length Ray Bradbury checklist of mine in 1973) wants to publish Hammett's original Thin Man, an 18,000-word unfinished crime novel (bearing no relation to the published book by Hammett beyond the title) which Hammett wrote in 1930. I supplied the typescript and may do the Preface if Matt can clear the rights to publish this one. Not a word of this original Thin Man has seen print, so it would have great value for crime buffs. I'll keep TAD informed.

From William R. Loeser:

Although I've been a subscriber to TAD for almost three years I've not written you my comments on your publication—mainly because I'm a very lazy correspondent. Now that I have some favors to ask, I'll preface my requests with the comments.

Too many of your writers seem to be fans of "pop culture" rather than detective fiction. Thus, articles on our field get surrounded by or even pushed aside (?) by movie notes, TV reviews, articles on fantasy writers (Merritt and Keeler in the last issue), articles on second-rate fictional spies (Mr. Moto and Bond in the last issue), and articles on science fiction (McSherry's on Nolan's book being incestuous besides). Maybe there is no one interested in detective fiction except JB, WHT, you, me, and one other guy.

Secondly, your letters column reminds me of being a slightly embarrassed guest at an exclusive and tight knit club. Each issue, the same names: Nevins, Aucott, Briney, Breen, Lauterbach, McSherry, Christopher, and Nolan. Each taking up valuable space to pat one another on the back.

I think if those problems can be solved (I won't be so presumptuous as to suggest how), the magazine will be greatly improved.

Now for the help I need. A friend—Guy Conner of Los Angeles—and I are planning to compile a book tentatively entitled A Reader's Guide to John Dickson Carr. Our basic intention is to help the reader recall whether he has read a particular Carr title out of the 76 published by giving him a 1 to 2 page summary of each book. In addition, we plan to include as much bibliographical data as possible and some critical comments. Do you know of anyone who is in the midst of a similar project? Is it OK to use the information from your Bibliography of Crime Fiction? Of course. —AJH Do you know of anyone—other than Carr or people we can get in touch with through him—who can provide information about hardcover and paperback reprint dates, etc? If all else fails over the next year, can you help us find copies of the books we're missing then? Can but try! The Book Exchange will give you access to lots of sources. —AJH

From John Nieminski:

Like Everett F. Bleiler (Vol. 5, No. 4), I'd like to see a full bibliography of T. S. Stripling's Professor Poggioli stories. With the considerable help of Bill Clark I've built my list up to 33 items and have information on three additional tales which also may belong. The following data is not as complete as I would like (mainly with regard to first book appearances of some of the EQMM-published items), but it might be helpful to reader Bleiler and may generate the reporting of additional citations. I have verified the accuracy of all but the asterisked entries.

<u>Title</u>	<u>Word Length</u>	<u>First Appearance</u>
1. The Refugees	11,500	Adventure, 10/10/25*
2. The Governor of Cap Haitien	26,000	Adventure, 11/10/25*
3. Cricket	17,600	Adventure, 12/10/25*
4. The Prints of Hantoun	13,300	Adventure, 1/20/26*
5. A Passage to Benares	10,100	Adventure, 2/20/26*

These first five titles were later collected in Clues of the Caribbees, Garden City, New York: Doubleday, Doran & Co., 1929.

6. A Pearl at Pampatar	?	Adventure, 6/1/29*
7. Shadowed	?	Adventure, 10/15/30*
8. The Resurrection of Chin Lee	6,800	Adventure, 4/15/32*
Item 8 was anthologized by Ellery Queen in <u>101 Years' Entertainment: The Great Detective Stories, 1841-1941</u> . Boston: Little, Brown & Co., 1941.		
9. Bullets	5,500	Adventure, 5/1/32*
Item 9 was anthologized by Ellery Queen in <u>Challenge to the Reader</u> , 1938.		
10. The Cablegram	5,400	Adventure, 11/1/32
Item 10 was anthologized by Ellery Queen in <u>Rogues' Gallery: The Great Criminals of Modern Fiction</u> , Boston: Little Brown & Co., 1945.		
11. The Pink Collonade	7,200	Adventure, 2/1/33
12. Private Jungle	?	Bluebook, 8/33
13. The Shadow	5,300	?
Item 13 was anthologized by Ellery Queen in <u>20th Century Detective Stories</u> , Cleveland and New York: The World Publishing Co., 1948. The Acknowledgements page reports it as "copyright, 1934, <u>Red Book</u> ."		
14. The Mystery of the Chief of Police	7,200	EQMM, 7/45
15. The Mystery of the Sock and the Clock	6,800	EQMM, 1/46
16. The Mystery of the Paper Wad	7,700	EQMM, 7/46
17. Count Jalacki Goes Fishing	7,700	EQMM, 9/46
18. A Note to Count Jalacki	7,700	EQMM, 10/46
19. The Mystery of the 81st Kilometer Stone	7,000	EQMM, 7/47
20. The Mystery of the Seven Suicides	5,800	EQMM, 4/48
21. A Daylight Adventure	6,000	EQMM, 3/50
22. The Mystery of the Personal Ad	5,200	EQMM, 5/50
23. The Mystery of the Choir Boy	6,000	EQMM, 1/51
24. The Mystery of Andorus Enterprises	6,500	EQMM, 9/51
25. The Mystery of the Half-Painted House	6,600	EQMM, 4/52
26. The Warning on the Lawn	4,900	EQMM, 3/53
27. The Mystery of the Five Money Orders	6,200	EQMM, 3/54
28. Poggioli and the Fugitive	6,100	<u>The Saint Detective Mag.</u> , 12/54
29. The Telephone Fisherman	6,900	EQMM, 1/55
30. Murder at Flowtide	6,300	TSDM, 3/55
31. The Case of the Button	7,500	TSDM, 9/55
32. Murder in the Hills	7,500	TSDM, 2/56
33. The Man in the Shade	5,600	TSDM, 4/57

The following three Stribling stories were published in Columbia pulps. Can Robert A. W. Lowndes, who edited the magazines, recall if any of these concerned Poggioli?

1. Death Deals Diamonds: Famous Detective Stories, 11/52
2. Figures Don't Lie: Famous Detective Stories, 2/53
3. Dead Wrong: Smashing Detective Stories, 3/53

Some interesting biographical data concerning Poggioli's creator appears in Wilton E. Eckley's The Novels of T. S. Stribling: A Socioliterary Study, Western Reserve University, Ph.D., 1965. Included is a checklist of his fiction which the author states "is as complete as Mr. and Mrs. Stribling and I have been able to make it." It cites only 25 of the 36 titles listed above.

I also have a letter from Walker Martin on the Poggioli stories. Mr. Martin confirms the entries above from Adventure, and indicates that at least the first two of the three doubtful items feature Poggioli. —AJH

From Frank M. Halpern:

In connection with Julian Symons letter in the July TAD: According to The National Union Catalog: Pre-1956 Imprints, the following German editions of Hermann Ottomar Friedrich Goedsche's Nena Sahib are located in U.S. libraries:

- Cincinnati [1863?] 3 vols. in 1. Location: University of Illinois, Urbana
- Berlin, Kogge & Fritze, 1879. 3 vols. Location: Northwestern University, Evanston
- Cincinnati, G. Hof and M. A. Jacosi [1881?] 3 vols. in 1. Location: Univ. of Cincinnati
- New York: G. Munro [1882?] 3 vols. Location: Library of Congress; and Yale University
- Radebeul bei Dresden, Retcliffe-verlag [1940?]. Location: Harvard University
- Radebeul bei Dresden, Retcliffe-verlag [1942?]. Locations: Library of Congress, New York Public Library, Princeton University, University of California (Los Angeles), University of Wisconsin, University of Illinois (Urbana), Harvard University.

From Ed Lauterbach:

There seems to be a growing interest in stage and film portrayals of Sherlock Holmes (letter from Wm. Nolan, TAD 5:3, 183; from Peter Blau, TAD 5:4, 234; and the request by Larry E. Latham in Baker Street Journal, 22:3, 195). There are several photos of actors who have portrayed Holmes on stage and screen in the "Reader's Supplement," following page 144, in The Great Adventures of Sherlock Holmes, edited by Harry Shefter (Washington Square Press/Pocket Books, 1972). I would like to urge some Sherlockian film buff, perhaps Mr. Latham, to put together a book, similar to la Cour and Mogensen's The Murder Book, devoted entirely to photos and stills from stage and film versions of the Holmes saga, including parodies. What a fine book this would be and how pleasing to see the many dramatic interpretations of the Great Detective. Let's hope some editor and publisher get together and produce a definitive study of the dramatic Sherlock Holmes. Incidentally, though many of the Rathbone films of Holmes are horrible from nearly every aspect, each one of these movies has a few frames in which the character of Holmes is nicely evoked, and it is for these few scenes that they are worth seeing.

Herman McGregor, of Evansville, Indiana, mentioned in John Harwood's letter, also presented synopses of the first 43 Doc Savage novels in issues 2 through 15 of the fan magazine Bronze Shadows, the last issue of which was, alas, published in November, 1968. When I met McGregor last summer, he was debating whether to try to publish his complete synopses of The Spider and Doc Savage novels himself; he wondered whether there would be enough interest in his outlines and criticisms of each pulp novel in the two series so that he could at least break even with such a publication. I've found McGregor's synopses and comments very useful, and I hope that he will get his guide to these two pulp series published.

For anyone interested in pulp magazines or pulp series characters, I would like to recommend the second edition of The Hero Pulp Index by Robert Weinberg and Lohr McKinstry and Popular's Weird Menace Pulp: Essay and Index by Bob Jones. Both booklets are published by Opar Press, P. O. Box 550, Evergreen, Colorado 80439. Both give an amazing amount of information about specialized aspects of pulp magazines, and both contain good black and white reproductions of the covers of many pulps. Another fine bibliographical tool is Jon L. Breen's The Girl in the Pictorial Wrapper: An Index to Reviews of Paperback Original Novels in the New York Times "Criminals at Large" Column, 1953-1970. Breen sees rightly the original detective paperback novel as the successor to the detective pulp novel. His index is useful in indicating detective stories that appeared in first edition in paperback. However, these are only titles that received reviews, and one wonders how many other hundreds (thousands?) of original paperback detective stories have appeared. First editions in paperback open up a whole new facet of collecting mystery-detective fiction. Like the paper in so many dime novels, the paper in these first paperback editions is, in many books, already turning brown and brittle, but the collector of firsts must have them to be complete.

I'm still bothered by a lack of cross references to Coryell's Nick Carter stories (C-46) in TAD's bibliographical listings. So often you include a phrase like "all Sexton Blake" after an author's name. I'm glad to have this information, and I also want to have an indication that Coryell wrote Nick Carter stories regardless of whether the author's name on the title-page is Carter or Coryell. With the Coryell entry as it stands there is no way of connecting Coryell with Nick Carter unless one happens to have that type of information stored in his mind. Perhaps some type of simple cross reference can be added to such entries in a revised version of the bibliography.

John Tuska must know that unless a critic is a master of pastiche and parody it is dangerous to try to let his style "give of itself a suggestion of the man and his times." Too often an effort to convey idiosyncracies of style leads a reader to feel a lack of clarity in what is being stated by the critic, especially when the reader is not aware of this effort. It is safer to discuss style in a straightforward manner. It is surprising too that nowhere in Mr. Tuska's booklet is there any reference to Walter B. Crawford's "Willard Huntington Wright: A Bibliography", published in Bulletin of Bibliography, 24 (May-August, 1963), 11-16. At the time of its publication, the Crawford bibliography was the most comprehensive list of works by and about Wright-Van Dine. It still serves as the basic tool for any work on Van Dine, and in a booklet like Philo Vance... it should be mentioned. It is not as if the Crawford bibliography is an obscure work. I called it to the attention of mystery readers as early as October, 1968, in TAD, 2:1, 65. I mentioned this Van Dine bibliography again in Startling Mystery Stories, March 1971, page 118. It is for such peculiarities of style and omission that Mr. Tuska is criticized. However, if Mr. Tuska feels he is being unduly attacked by his critics, perhaps he could mix himself a couple of Canary Murder Case Cocktails (see So Red the Nose, New York, 1935, Cocktail Number 11), drink them, and relax.

And then Bob Aucott writes his letter:
With verse satire, there is none better!

Sketches each TAD contributor
So deftly we must laugh and roar,
Points out the fallacies and fads,
Of critics bright, those scribbling lads
So filled with facts, Al's Hatchet men,
Who praise or blame with prescient ken,
The things we do, and we ought not!
Bless'd be the pen of Bob Aucott!

From Richard S. Lochte:

I'm doing a little low-key investigation into comic strip versions of fictional detectives. So far, I've come up with Sherlock, Nero Wolfe, Charlie Chan, James Bond, Perry Mason, Mike Hammer, The Saint, but surely there must be more. Would appreciate information on any additions to the list from TAD readers.

From Ed Hoch:

Re Frank McSherry's letter: Yes, indeed, Harper & Row did publish Dorothy L. Sayers' "Talboys" in pamphlet form, with pages numbered 431-453. And the story is included in the second printing of Lord Peter.

Re Charles MacDonald's letter: As editor of the 1972 MWA anthology, I must make one addition to the list of MWA volumes. No anthology was published in either 1948 or 1949, but there was indeed a 1960 volume—Richard S. Prather's The Comfortable Coffin, a collection of humorous mysteries published by Gold Medal. In both 1959 and 1960 the MWA anthology was paperbound. All others were published first in hard covers. And yes, Brett Halliday's 1958 anthology, Big Time Mysteries, was a juvenile—though all the stories were from adult magazines.

From Mike Nevins:

I appreciated Charley Shibuk's "Notes on the Film and the Detective Story," but it seemed to me to leave the key question unanswered. Considering how infinitely superior to even the best pure detective films are such "no detection" crime pictures as Psycho, Point Blank, Bullitt, The French Connection, The Godfather, and Frenzy, why should any first-rate screenwriter or director tackle the deductive form, which—as Charley in his article shows—is by its nature almost impossible to make visually interesting?

Just to spread some more obscurity about When Was the Golden Age, I should mention that recently when I worked out the syllabus for my Mystery Fiction as Literature course I found it useful to date the British Golden Age as beginning with Christie's first book (1920) and the American Golden Age as starting with Van Dine's (1926), with both ages terminating when World War II broke out.

And while I'm thinking of Mr. Aucott's hosanna to the year 1930,
Remind me next time we meet to throw him a look of the most dirty,
And pending that meeting I will be thinking up appropriate temrs in which to express my fury,

That he saw fit to mention not one of the four mad masterworks published by the one and only Harry Stephen Keeler in that glorious year, namely The Amazing Web, The Fourth King, The Green Jade Hand and The Riddle of the Yellow Zuri!

The film Mr. Bleiler is looking for, with Edward Arnold as a blind detective, has to be Eyes in the Night (1942), directed by Fred Zinnemann and based on Baynard Kendrick's novel The Odor of Violets. The detective played by Arnold, of course, is Duncan Maclain.

I've just spent a fruitless half-hour hunting for a vaguely remembered homage by Anthony Boucher to Erle Stanley Gardner among my files of Boucher's Times columns. I thought I knew where Boucher had made these remarks and I knew I knew that they'd be the perfect squelch to the canards of that low hound AJH! Which suggests that after you finish the complete bibliography of mystery fiction, your next project ought to be The Complete Criticism of Anthony Boucher, organized by author like Catalogue of Crime. Properly edited, such a project would give us critical/bibliographical essays on virtually every mystery writer of the last 30 years. (On second thought, better not do it, it might put TAD out of business...)

From Bob Briney:

One tiny item in connection with Wendell Taylor's letter in TAD (p. 239): the main "series character" in the fourth Michael Delving book is not Dave Cannon, but Cannon's American Indian partner, Bob Eddison, who also appeared in The Devil Finds Work. But it is still the same series, anyway.

Regarding William Nolan's comments on Michael Crichton: the rumor that Crichton wrote the "Gor" sf adventures (a series of Ballantine paperbacks) under the byline John Norman arose first in the sf newsletter LOCUS, and was picked up and broadcast by Ted White in Amazing Stories; it was quickly squelched, however, and appears to have been the result of a mistaken deduction. John "Gor" Norman's real name is John Lange, and Crichton uses the pseudonym John Lange. (The latter circumstance may in fact be the reason why the "Gor" novels were not published under the author's real name.) But the two John Langes are not the same...

In connection with Randy Cox's review of Master of Villainy, it is not surprising that he finds it "the sort of book that...Rohmer himself might have written." Rohmer did write part of it—approximately 25,000 words, including the Limehouse episode in Chapter 1 and many other portions of the first third of the book. And Van Ash was, after all, Rohmer's protege and close associate for many years, and would inevitably have picked up some of the Master's style and attitudes.

The mention of Orson Welles as The Shadow (in Randy's letter) reminds me of an advertisement which I saw in the September 1972 issue of films and filming, from Soundtracks Unlimited (60 Old Compton Street/London W1V 5PA/England). The firm advertises soundtracks and old radio programs on lp records, and one of the items listed as "soon available" is an lp of Welles' Shadow programs. The company will send a catalogue of their offerings for \$1.50.

On the Sax Rohmer front, you might be interested in the news that Tom Stacey Ltd. (London) will published The Wrath of Fu Manchu sometime early next year. This is a new collection of Rohmer stories, four of them concerning Fu Manchu. The title novelette, previously published as "The Green Devil-Mask", is probably the least known of all Fu's exploits. There are twelve stories in all (4 Fu, 4 fantasies, 4 crime stories), plus an introduction by me.

The most amusing feature of the book, from my point of view, is that it provided an opportunity for posthumous collaboration with Rohmer. One of the stories, "Nightmare House", was rescued from The Illustrated Detective Magazine, and due to editorial or typesetting carelessness there was a noticeable gap in the magazine version: one crucial scene simply stopped abruptly at the bottom of a page and was not completed. Rohmer's papers contained no manuscript for the story, and in fact no mention of it at all, so there was no way of knowing what he had intended for this scene. I wrote a brief passage to fill in the gap, and showed it to Anthony Lejeune, the editor at Tom Stacey Ltd., who decided to include it in the book version of the story. I'll be interested to see if anyone (anyone not familiar with the magazine version, that is) can locate the alien material...

From Hans Larsen:

As for the April issue, which I just received and which caused the usual pleasant one-day delay in all other reading, I should like to comment on a couple of minor points.

First, a correction. William Nolan mentions the fact that the first actor to portray Sherlock Holmes on the screen was a Danish actor playing the part in 1908. The name of the actor is given as Forrest Holger-Madsen—which was probably the wording of a picture-caption somewhere, as the word forrest is Danish for in front and the name of the actor in question is only Holger-Madsen.

Concerning Marvin Lachman's review of The Murder Book, it pleases me, of course, that one of the few Danish contributions in this field ever translated into English is well received. I largely agree with Mr. Lachman—although I am not quite sure that I like his statement that Tage la Cour and Harald Mogensen—authors of The Murder Book—together with Iwan Hedman and the Wahloos of Sweden "have spearheaded a mystery renaissance in Scandinavia." With all due respect to the excellent Swedes mentioned, it is a fact that Mr. la Cour and—to some extent—Mr. Mogensen have been pioneers in this field for more than twenty years, and that the "mystery renaissance" in Denmark had, in my opinion, started long before Sjowall-Wahloo began writing crime novels and Iwan Hedman started his DAST Magazine.

(In order to prevent any angry comment from Swedish TAD-readers, I shall admit at once that when it comes to writing mysteries, and not just writing about them, the Swedes have for years been far ahead of us—although we are catching up.)

From Lawrence G. Blochman:

William K. Everson's retrospective review of the 1942 film Quiet Please, Murder, called to my attention by Managed Editor Eleanor Sullivan of EQMM, brought nostalgic tears as big as road apples to these otherwise undimmed eyes. It occurs to me that something of its rather curious publishing history might interest you.

The original story was commissioned by the late Henry LaCossitt, then fiction editor

of late-lamented American Magazine, who telephoned me that he wanted me to commit murder in the NY Public Library for a 25,000-word novelette. The author's title: "Death From the Sanskrit". Henry's title: "Death Walks in Marble Halls", American Magazine for September 1942.

John Larkin's screen play for 20th Century Fox (Quiet Please, Murder) contained almost nothing of the original except the library and a chase through the stacks. In fact, it was not a mystery-detective story at all, as my original was, and six months after magazine publication RKO made an offer for film rights. I wanted to accept, as it was a completely different story from the film. However, my agent, the late Sydney A. Sanders, insisted this would be dishonest.

In September 1948 EQMM reprinted the original story under still a different title: "Murder Walks in Marble Halls." In 1951 Dell, experimenting with a vest-pocket edition selling at 10¢, reprinted it under the American Magazine title, and in 1952 Bolsi-libros published a Spanish translation in Mexico City at 1 peso. Title: "Marmoles Sangrientos" (Bloody Marbles). The author was paid but I suspect the jacket design was pirated from Dell. As far as I know, the story has been dormant for the last 20 years until Everson's mention.

From Bill Pronzini:

Correction on my Evan Hunter article (which seems to hold up fairly well in print, and I thank you, sir, for according it the lead-off spot in the April TAD): Hunter had two stories in David C. Cooke's Best Detective Stories of the Year - 1955, not one as reported, and thus a total of five selected by Cooke in the 50's. In addition to Richard Marsten's "Chinese Puzzle" in the 1955 volume, he was also represented with "Ticket to Death", by Evan Hunter, reprinted from Argosy; this is a long novelette featuring a third-person private detective named Davis hired to investigate the mysterious explosion of a privately chartered DC-4, and while there is some good aeronautical background and some crisp writing, it is not as good as the other four short stories chosen by Cooke for the annual volumes.

I was much pleased by the reader reaction to my article on Evan Hunter in the July TAD (particularly Mike Nevins' highly flattering comments). If time permits, I hope to do future articles for TAD—perhaps on such authors as Geoffrey Homes and Thomas B. Dewey. My thanks to Bill Nolan and Bob Briney for pointing up the omissions and mistakes in the Evan Hunter piece; I did send a copy of the article to Hunter before submitting it to TAD, but apparently he didn't read it or the bibliography that carefully. (Incidentally, Hunter published science-fiction shorts, and perhaps a Western or two under his birth name of S. A. Lombino—but no mysteries at all.) Also enjoyed Bob Aucott's pointed verse in re my comments on Hunter's abilities with dialogue; I deserved that...

In answer to Mr. Briney's query on the legal name change from S. A. Lombino to Evan Hunter, there's no real mystery about it. After the sweeping success of his first major novel, The Blackboard Jungle, Hunter simply decided to legally adopt the name by which he was making his fame and fortune; his family readily agreed, and the change was made in the mid-50's (I don't know the exact year).

After my savage attacks on Catalogue of Crime, I was surprised, pleased, and made to feel somewhat sheepish by Wendell H. Taylor's favorable comments on my first two novels—and especially on The Snatch. Tongue-in-cheek: Anyone who likes my work can't be all bad (probably should read "all good"). I still maintain my objections to Catalogue, but in retrospect I wish I hadn't been quite so angry in voicing them; after all, and no matter which side of the fence we're on, we're each of us involved in a love affair with the mystery genre. I also wish I had the capacity for Mr. Taylor's type of calm, rational expression...

From Frank D. McSherry, Jr:

The loss of Fredric Brown is another tragic event in a field that has seen all to many such losses of giants in the last few years. His short story, "The Death of Riley", in Mostly Murder (Dutton, 1953), is perhaps the funniest short in the entire mystery field. Brown is also the author of what are perhaps the shortest mystery stories ever written; so short they lead to one of those arguments that can probably never be settled: just how short can a story get and stay a story rather than a note for one? In 1963 Brown did a series of "Instant Novellas", billed as "complete novels told in four lines or less", for Rogue (April, May, June and July) that have all the punch and off-beat way of looking at things that his longer stories do. Judge for yourself: here's one, complete: "Howard thought the perfect crime would be the murder of a perfect stranger. He tried it, but was caught. The police learned the stranger had not been perfect; he had been Howard's wife's lover." End. (June 1963).

Madball, a hard-boiled paperback novel about love, death and stolen money in the richly colorful world of carny sideshows, neons, pickled punks, torchlights and cheap, lost

chisellers with an odd morality of their own, is perhaps his best mystery novel, ranking with Night of the Jabberwock, and deserves the hardcover reprinting it has never received.

Brown's style was so sheerly, easily readable that it didn't seem like a style at all; it was, seemingly, the language your neighbor used when he told you a story; and I suspect that this led some critics to underrate Brown, for much the same reason Chandler believed Hammett was underrated for a long time. "He had style, but his audience didn't know it, because it was in a language not supposed to be capable of such refinements. They thought they were getting a good meaty melodrama written in the kind of lingo they imagined they spoke themselves...this style, which does not belong to Hammett or to anybody, ...is the American language..." (from "The Simple Art of Murder", in The Art of the Mystery Story, ed. by Howard Haycraft, 1946, p. 234.)

Speaking of Chandler, what his views on the Ten Best Detective Novels might be is suggested in his Introduction to his collection The Smell of Fear, Hamish Hamilton 1965: "It is a good deal more than unlikely that any writer now living will produce a better historical novel than Henry Esmond... a more graceful and elegant evocation than The Spoils of Poynton, a wider or richer canvas than War and Peace... But to devise a more plausible mystery than The Hound of the Baskervilles or "The Purloined Letter" should not be too difficult. Nowadays it would be rather more difficult not to. There are no "classics" of crime and detection. Not one. Within its frame of reference, which is the only way it should be judged, a classic is a piece of writing which exhausts the possibilities of its form and can never be surpassed. No story or novel of mystery has done that yet. Few have come close. Which is one of the principal reasons why otherwise reasonable people continue to assault the citadel."

Mr. Nevins' almost-completed, full-length study of the life and works of Ellery Queen, Royal Bloodline, contains the behind-the-scenes facts about the Doyle Estate's suppression of his anthology, The Misadventures of Sherlock Holmes, as well as the thorough, intelligent, and powerful writing that TAD readers automatically associate with the Nevins byline. I hope no one missed his fine Queen pastiche, "An Open Letter to Survivors" (EQMM, May 1972), easily the best Queen pastiche ever written and one of the few pastiches to capture not only an author's trademarks and gimmicks but his spirit as well. Both this and his second story, "After the Twelfth Chapter", about Dr. Loren Mensing, Professor of Law, contain central clue devices never before used, as far as I am aware, in detective fiction. (EQMM, September 1972.) The device in the second story is flashed especially boldly and blandly right before the reader's eyes; and you will have no one but yourself to blame if, like me, you missed it completely.

Mr. Nolan's remark that "Paul Cain's" life story was never told (and his hope—I second the motion—that Mr. Blosser will do an article on Cain) leads to a suggestion. I'd like to see a brief article, say a page or two, each issue, by an author giving his life in general, some comments on his work, an autobiography and background, which would be of great help to future scholars of the field. Perhaps Mr. Hoch could lead the parade. Or Mr. Gores? Or—? Step right up, anybody!

I would like to see reprinted Robert W. Lowndes' article published as an editorial in Startling Mystery Stories, Fall 1970, #17, on Father Brown. Here Lowndes makes several interesting points, one being that many of the Father Brown stories depend for their effect on Protestant misunderstandings of Catholicism, which are exposed for the final punch line or conclusion. (Recall how Father Brown determines that the seeming Catholic priest he talks to is really the criminal Flambeau in disguise in "The Blue Cross"—not the oversimplified, unbelievable method used in the Alec Guinness film, either.) Also worth looking at is Lowndes' editorial on Philo Vance in Startling Mystery Stories, Winter 1969, #14.

I hate to do this to Miss Gormley, who complains that constant references to earlier articles unavailable to late subscribers such as herself are driving her up the wall on roller skates, but there are a couple of additional entries I should have included in an earlier article of mine, concerning efforts by detective story writers to solve real-life crimes. Rafael Sabatini, creator of Captain Blood, tries his hand in "The Barren Wooting", one of The Historical Night's Entertainments, Second Series. In 1560 Elizabeth's rule of England has been surprisingly successful, and at age 27 it's rumored she will soon announce her engagement to a foreign prince. This is bad news to the unscrupulous Robert Dudley, Lord Leicester, who is besotted with her. Lord Robert is, however, married—though he creates the impression his wife is desperately ill (which she wasn't). Days later, when Lady Leicester has been alone all day in their large isolated home, she is found with a broken neck at the foot of a flight of stairs. Was it murder, and who was involved? Sabatini provides a convincing answer, one fully fitting the known character of the people involved, one he says "seems to me to be ... the only theory that will convincingly explain the events." Interestingly, if his theory is true, physical evidence supporting it may yet be found in the old

house at Cumnor.

Lillian de la Torre solves a tricky historical problem in "The First Locked Room" in Detective, Winter 1951. Four stories high above the cobbles of Tanfield Court in London in 1733 lives elderly Mrs. Duncomb, a woman known to have a fortune, "a silver tankard and a green purse of gold moidores" and only a sick old woman and a young girl as servants to guard it. So her neighbor Mrs. Love worries when there is no answer to her knock; she sends Sarah Malcolm, a charwoman, for the locksmith, for the door is locked on the inside.

Another charwoman, Mrs. Oliphant, offers to climb out on the ledge, break in the window and open the door from the inside. A tinkle of glass breaking, the rasp of a drawn bolt and a horrible sight meets Mrs. Love's eyes. The old woman and the old servant have been strangled, the young girl knifed to death in a welter of blood, and murder weapon and treasures are gone! More, the windows are locked on the inside, as was the dead woman's custom. Who killed the three women; how did he or they get in and how did they get out? The tankard and the gold pieces are found and their holder hung, but if her story is true she could not have committed the killings. Who did and how is well and plausibly explained by Miss de la Torre in another first for Woman's Lib that that organization will not want to claim. A good article.

It appeared in a digest-sized, much retitled companion magazine to EQMM, most often known as True Crime Detective, first edited by Edward D. Radin and later and largely by Anthony Boucher. It tried to do for the true crime field what EQMM did for fiction—provide a quality market for its kind of writing, of serious, informative, entertaining accounts of real crime. It lasted only a dozen issues, regrettably. Every issue was of high quality.

Such unfortunately cannot be said of the season's new TV shows, but there are several detective series premiering and their quality is at least a little better than most of last season's offerings. Many of them incidentally seem to be regularly concerned with vanishing people—Search, Banyon, and Banacek all started out (and Banacek will continue) with a missing persons theme. In fact, "Let's Here It for a Living Legend", Banacek, NBC, 13 September 1972, by Del Reisman, directed by Jack Smight, is a classic Vanisher case and starts with an intriguing idea. After and while participating in a Theatrical Performance—a pro football game—famous professional athlete Hank Ives in the red jersey of the Philadelphia Cougars, gets the ball, is tackled by a crowd of white-jersied players. The camera switches for a second or so to another player who catches the ball but is flattened too; when it swings back the white-clad players are getting up and the red-clad Ives is nowhere to be seen. He has vanished, somehow, right from the football field before thousands of cheering spectators and millions of watchers on TV screens, and the only evidence of his going is his red helmet, left behind him at the bottom of the pileup. Alas, the solution is unbelievable, depending on all the cameras cutting away at just the right moment, with little or no effort made by anybody to try and insure they would; and making Ives vanish before TV cameras and thousands of watchers in the stands would bring news of his disappearing to the police faster than any other method—yet the method is used allegedly to delay notifying the police. Still the opening scene is ingenious and attention-getting, a good idea, though the rest of the script isn't up to it.

My thanks to Readers Jason, White, Lauterbach, Briney and Aucott for their kind words about my letter on the Ten Best Detective Stories; but what is that remark about "old" McSherry in Mr. Aucott's letter?

Egad, sir, what a vile, baseless canard! I'll have you know I'm in the veritable prime of life; and to testify to my vigor I have here a photo of me in my old Army unit, the Rough Riders; and a letter from—where did I put my glasses? Oh yes—from the lovely Miss Lillian Russell; and another, from the incomparable Lily Langtry—the Jersey Lily herself, sir—my card, Mr. Aucott!

When you call, sir—pistols for two and brandy for one!

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BOOK EXCHANGE

Otto Penzler (2771 Bainbridge Ave., New York, N. Y. 10458) is looking for books by Sax Rohmer, Edgar Wallace and E. Phillips Oppenheim—first English and first American editions (FINE in D/W ONLY).

R. W. Hays (University of Wisconsin, Stevens Point, Wisconsin 54481) is interested in obtaining the following: Ernest Bramah, Max Carrados; Clinton Stagg, Thornley Colton, Blind Detective and Silver Sandals; any of Baynard Kendrick's books about Duncan Maclain (first editions only, in the case of Kendrick). Please state condition and price.

—continued on page 19

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 The Case of Robert Robertson. Lane, 1930;
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 The Man Who Plundered the City. McBride,
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 The Mystery of the Abbe Montrose. Jarrolds,
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- ELWIN, MALCOLM. 1902-
 Little Hangman. Macdonald, 1953 (?)
- ELY, DAVID. Pseudonym of David E. Lillenthal,
 Jr.
 Poor Devils. Houghton, 1970
 Seconds. Pantheon, 1963; Deutsch, 1964
 Time Out. Delacorte, 1968; Secker, 1968 ss
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- EMERICK, LUCILLE
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- EMERSON, DAVID
 A Murder in the Family. Hutchinson, 1970
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- EMERY, SAMUEL
 The House That Whispered. Dutton, 1929;
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- ENDORE, GUY. 1900-1970.
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- ENEFER, DOUGLAS. Series characters: Dale
 Shand = DS; Sam Bawtry = SB
 The Avengers. Consul, 1963
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 The Alibi. Small Maynard, 1916
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 The Greater Crime. Cassell, 1907
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- ENGLISH, RICHARD
 The Sugarplum Staircase. Simon, 1947
- ENGSTRAND, STUART. 1905-1955.
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 The Sling and the Arrow. Creative Age, 1947
- ENRIGHT, RICHARD E. 1871-1953.
 The Borrowed Shield. Watt, 1925
 Vultures of the Dark. Brentano, 1924;
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- ENSOR, DAVID
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 tion?)
- EPHESIAN. Pseudonym of Bechhofer Roberts
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 A.B.C. Investigates. Jarrolds, 1937
- EPPLEY, LOUISE and REBECCA GAYTON
 Murder in the Cellar. Morrow, 1931; Gray-
 son, 1932
- ERICKSON, NANCY WATSON
 Splinters of Fear. Avon, 1960
- ERICSON, SIBYL; see Alexandra Dick
- ERICSON, WALTER. Pseudonym of Howard Fast,
 q.v. Other pseudonym: E. V. Cunningham,
 q.v.
 Fallen Angel. Little Brown, 1952. Also
 published as: The Darkness Within. Ace,
 1953; and as: Mirage. Crest, 1965
- ERIKSON, SIBYL. Pseudonyms: Alexandra Dick,
 Frances Hay, q.v.

ERNST, PAUL

The Bronze Mermaid. Mill, 1952; Cassell, 1954
 Hangman's Hat. Mill, 1951; Muller, 1952
 Lady, Get Your Gun. Mill, 1955. British title: A Rose from the Dead. Cassell, 1956
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 Short of Murder. Bouregy, 1959

ERSKINE, FIRTH. Pseudonym of Gladys Shaw Erskine, 1895- , and Ivan Eustace Firth, 1891-

Naked Murder. Macaulay, 1933; Butterworth, 1935

ERSKINE, LAURIE YORK

The Confidence Man. Appleton
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ERSKINE, MARGARET. Pseudonym of Margaret

Wetherby Williams. Series character:
 Inspector Septimus Finch, in all titles
 And Being Dead. Bles, 1938. U.S. title:
 The Limping Man. Doubleday, 1939
 The Brood of Folly. Hodder, 1971; Doubleday, 1971
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ESHLEMAN, JOHN M.

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The Secret Cargo. Hutchinson, 1945

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ESSER, ROBIN

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The Paper Chase. Joseph, 1

ESSEX, LOUIS. Pseudonym of Levi Isaacs

The Crook of Crauford Court. Amalgamated Press, 1930 (Sexton Blake story)

ESSEX, RICHARD. Pseudonym of Richard Starr,

1878- , q.v. Series characters:

Slade = S; Lessinger = L

Assisted by Lessinger. Jenkins, 1939 L

Lessinger Comes Back. Jenkins, 1935 L

Lessinger Laughs Last. Jenkins, 1938 L

Marinova of the Secret Service. Jenkins, 1937

Murder in the Bank. Jenkins, 1936 L

Slade of the Yard. Jenkins, 1932; McBride, 1933 S

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ESTES, CARROLL COX

Eavesdropping on Death. Arcadia, 1952

Embrace of Death; see The Moon Gate

- The Moon Gate. Doubleday, 1954; Barker, 1958. Also published as: Embrace of Death. Bestseller, 1955
 Unhappy New Year. Doubleday, 1953
- ESTEVEN, JOHN. Pseudonym of Samuel Shellabarger, 1888-1954. Series character: Inspector Rae Norse = RN
 Assurance Double Sure. Hodder, 1939
 Blind Man's Night. Hodder, 1938
 By Night at Dinsmore. Doubleday, 1935; Harrap, 1935
 The Door of Death. Century, 1928; Methuen, 1929 RN
 The Graveyard Watch. Modern Age, 1938 - ?
 Voodoo. Doubleday, 1930; Hutchinson, 1930 RN
 While Murder Waits. Doubleday, 1937; Harrap, 1936
- ESTRIDGE, ROBIN. Pseudonym: Philip Loraine, q.v.
- ETHAN, JOHN B. Series character: Victor Grant, in all titles
 The Black Gold Murders. Detective Book Club, 1959
 Call Girls for Murder. PB, 1960
 Murder on Wall Street. Mill, 1960
- ETHERIDGE, A. I.
 The Elvin Court Mystery. Stockwell, 1929
- EUSTACE, ROBERT. Pseudonym of Eustace Rawlins, 1854-. See L. T. Meade, Dorothy L. Sayers, and Gertrude Warden, with whom he collaborated.
- EUSTIS, HELEN. 1916-
 The Fool Killer. Doubleday, 1954; Secker, 1955
 The Horizontal Man. Harper, 1946; H. Hamilton, 1947
- EVANS, ALFRED JOHN. 1889-
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 The Escaping Club. Lane, 1921
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- EVANS, DEAN
 No Slightest Whisper. Abelard, 1955
- EVANS, GENE
 Murder on Queer Street. Brandon, 1968
- EVANS, GEORGE and KAY. Pseudonyms: Brandon Bird, Harris Evans, qq.v.
- EVANS, GWYN (FIL ARTHUR). 1899-1938. Series character (with many other authors): Sexton Blake, in all titles below without publisher (which is Amalgamated Press).
- The Abandoned Car Crime. 1931
 The Barton Manor Mystery. 1925. Also published as: The Curse of the Santyres. 1937
 The Black Cap. 1934
 Bluebird's Keys. Wright, 1937
 The Case of the Climbing Corpse. Wright, 1939
 The Case of the Crimson Conjuror. 1928
 The Case of the Jack of Clubs. 1928
 The Case of the Man Who Never Slept; see The Man Who Never Slept!
 The Case of the Poisoned Pen. 1927
 Castle Sinister. Wright, 1936
 The Clue of the Missing Link. Wright, 1938
 Coffins for Two. Wright, 1939
 The Crook of Fleet Street. 1926
 The Crystal Cell. 1931
 The Curse of the Santyres; see The Barton Manor Mystery
 Death in the Jungle. 1933
 The Death Sign. 1931
 Death Speaking. Wright, 1934
 Dr. Sinister. 1933
 The Fatal Friendship. 1933
 The Great Waxworks Crime. 1932
 The Hanging Judge. Wright, 1936
 Hercules, Esq. Shaylor, 1930. U.S. title: Mr. Hercules. Dial, 1931
 His Majesty—the Crook. Wright, 1935
 The Homicide Club. Shaylor, 1931; Dial, 1932
 Iron Mask. Wright, 1938
 King of the Underworld. 1928
 The Man from Dartmoor. 1932
 The Man Who Never Slept! 1925. Also published as: The Case of the Man Who Never Slept. 1936
 The Man With the Scarlet Skull and other Tales. Wright, 1935 ss
 The Mission of Doom. 1930
 Mr. Hercules; see Hercules, Esq.
 Murderers Meet. Wright, 1934
 The Mysterious Miss Death. Wright, 1937
 The Mystery of Mitcham Common. 1928
 The Prisoners of Peru. 1927
 The Return of Hercules, Esq. Wright, 1937
 The Riddle of the Red Dragon. Wright, 1935
 The Riddle of the Turkish Baths. 1931
 Rogue Royal. Wright, 1936
 Satan Ltd. Wright, 1935
 The Sign of the Saracen. Wright, 1936
 The Silent Jury. 1930
 Sinister Castle. 1932
 Sleepless Man. Wright, 1940
 Steel Face. 1931
 Triangle of Terror. Wright, 1938
- EVANS, HARRIS. Pseudonym of George Evans, 1906- , and Kay Evans, 1906- .
 Other pseudonym. Brandon Bird, q.v.
 The Pink Carrara. Dodd, 1960; Allen, 1960

EVANS, HOWEL

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 Crabtree House. Richards, 1919
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 The Sixth Commandment. Jarrolds, 1925
 Who Killed George Dunn? Pearson, 1935

EVANS, HUGH AUSTIN. Pseudonym: Hugh Austin, q.v.

EVANS, J. ROLAND. Series character: Bruce Brandon, in both titles
 Clue of the Shakespeare Head. SPCK, 1933
 Seven Giants. SPCK, 1931

EVANS, JOHN. Pseudonym of Howard Browne, 1908- , q.v. Series character: Paul Pine (= PP), who is continued under Browne's own name.
 Halo for Satan. Bobbs, 1948; Boardman, 1949 PP
 Halo in Blood. Bobbs, 1946 PP
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 If You Have Tears. Mystery House, 1947.
 Also published as: Lona. Lion, 1952
 A Mind Filled with Murder. Curl, 1947
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EVANS, JULIA RENDEL. Pseudonym: Polly Hobson, q.v.

EVANS, KAY. Pseudonyms with George Evans:
 Brandon Bird, Harris Evans, qq.v.

EVANS, KENNETH
 Shadows of Violence. Hale, 1971

EVANS, PHILIP
 Next Time You'll Wake Up Dead. Hodder, 1972

EVARTS, HAL G. 1915- .
 The Turncoat. GM, 1961.

EVELYN, JOHN MICHAEL. 1916- . Pseudonym: Michael Underwood, q.v.

EVERETT, PETER

A Day of Dwarfs. Spearman, 1962
 The Fetch. Cape, 1966; Simon, 1967
 The Instrument. Hutchinson, 1962
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EVERETT-GREEN, E.

Duckworth's Diamonds. Low, 1912
 The Fiery Chariot.

EVERMAY, MARCH. Pseudonym of Mathilde Eiker, 1893- .

They Talked of Poison. Macmillan, 1938; Jarrolds, 1939
 This Death Was Murder. Macmillan, 1940; Jarrolds, 1940

EVERTON, FRANCIS. Pseudonym of Francis W. Stokes, 1883- .

The Dalehouse Murder. Collins, 1927; Bobbs, 1927
 The Hammer of Doom. Collins, 1928; Bobbs, 1929
 Insoluble. Collins, 1934
 Murder at Plenders. Collins, 1930. U.S. title: Murder Through the Window. Morrow, 1930
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 The Young Vanish. Collins, 1932; Morrow, 1932

EYLES, ALFRED W.

Murder at Out-Patients. Worlds Work, 1948
 Murder Brewing. Worlds Work, 1947
 Murder in Hospital. Worlds Work, 1944

EYLES, (MARGARET) LEONORA

Death of a Dog. Hutchinson, 1936
 No Second Best. Hutchinson, 1939
 They Wanted Him Dead! Hutchinson, 1936

EYRE, KATE

A Step in the Dark. Cassell, 1894

EYRE, KATHERINE WIGMORE. 1901-1970.

Amy. Appleton, 1963; Hodder, 1964
 The Chinese Box. Appleton, 1959; Hodder, 1960
 The Lute and the Glove. Appleton, 1955; Hodder, 1957
 Monk's Court. Appleton, 1966
 The Sandalwood Fan. Meredith, 1968

F, INSPECTOR. Pseudonym of William Russell.
 Other pseudonym: "Waters," q.v.
 Experiences of a Real Detective. Ward, 1862
 Mrs. Waldegrave's Will and other tales.
 Ward, 1870

FABER, CHRISTINE
 The Guardian's Mystery; or, Rejected for
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FACOS, JAMES
 The Silver Lady. Atheneum, 1972

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 An Act of Violence. Signet, 1957
 One-Eyed King. Allen, 1972
 Who Will Watch the Watchers. Little, 1970;
 Allen, 1971

FAGAN, NORBERT
 The Crooked Mile, GM, 1953; Fawcett (Lon-
 don), 1955
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 (London), 1955

FAGYAS, M. Pseudonym of Maria Bush-Fekete.
 The Devil's Lieutenant. Putnam, 1970;
 Blond, 1970
 The Fifth Woman. Doubleday, 1963; Hodder,
 1965
 The Widowmakers. Doubleday, 1966; Cassell,
 1967

FAHERTY, ROBERT
 Better Than Dying. Doubleday, 1935;
 Gollancz, 1935

FAIR, A. A. Pseudonym of Erle Stanley Gard-
 ner, 1889-1970, q.v. Other pseudonyms:
 Carleton Kendrake, Charles J. Kenny,
 qq.v. Series characters: Donald Lam and
 Bertha Cool, in all titles
 All Grass Isn't Green. Morrow, 1970;
 Heinemann, 1970
 An Axe to Grind; see Give 'em the Ax
 Bachelors Get Lonely. Morrow, 1961; Heine-
 mann, 1962
 Bats Fly at Dusk. Morrow, 1942; Hale, 1951
 Bedrooms Have Windows. Morrow, 1949; Heine-
 mann, 1956
 Beware the Curves. Morrow, 1956; Heinemann,
 1957
 The Bigger They Come. Morrow, 1939. Brit-
 ish title: Lam to the Slaughter. H. Ham-
 ilton, 1939
 Cats Prowl at Night. Morrow, 1943; Hale,
 1949
 The Count of Nine. Morrow, 1958; Heinemann,
 1959
 Crows Can't Count. Morrow, 1946; Heinemann,
 1953
 Cut Thin to Win. Morrow, 1965; Heinemann,
 1966

Double or Quits. Morrow, 1941; Hale, 1949
 Fish or Cut Bait. Morrow, 1963; Heinemann,
 1964

Fools Die on Friday. Morrow, 1947; Heine-
 mann, 1955

Give 'em the Ax. Morrow, 1944. British
 title: An Axe to Grind. Heinemann, 1951
 Gold Comes in Bricks. Morrow, 1940; Hale,
 1942

Kept Women Can't Quit. Morrow, 1960;
 Heinemann, 1961

Lam to the Slaughter; see The Bigger They
 Come

Owls Don't Blink. Morrow, 1942; Hale, 1951
 Pass the Gravy. Morrow, 1959; Heinemann,
 1960

Shills Can't Cash Chips. Morrow, 1961.
 British title: Stop at the Red Light.
 Heinemann, 1962

Some Slips Don't Show. Morrow, 1957;
 Heinemann, 1959

Some Women Won't Wait. Morrow, 1953; Heine-
 mann, 1958

Spill the Jackpot! Morrow, 1941; Hale, 1948
 Stop at the Red Light; see Shills Can't
 Cash Chips

Top of the Heap. Morrow, 1952; Heinemann,
 1957

Traps Need Fresh Bait. Morrow, 1967; Heine-
 mann, 1968

Try Anything Once. Morrow, 1962; Heinemann,
 1963

Turn on the Heat. Morrow, 1940; H. Hamilton,
 1940

Up for Grabs. Morrow, 1964; Heinemann, 1965
 Widows Wear Weeds. Morrow, 1966; Heinemann,
 1966

You Can Die Laughing. Morrow, 1957; Heine-
 mann, 1958

FAIRFAX, DENNIS
 The Masked Ball Murder. Jenkins, 1934

FAIRFAX-BLAKEBOROUGH, J.
 The Disappearance of Cropton. Allan, 1933

FAIRLIE, GERARD. 1899- . Series characters:
 Victor Caryll = VC; Bulldog Drummond = BD
 (continuing the series created by H. C.
 McNeile, alias Sapper, q.v.); Johnny
 Macall = JM; Mr. Malcolm = MM
 Birds of Prey. Hodder, 1932
 Bulldog Drummond Attacks. Hodder, 1939;
 Gateway, 1940 BD
 Bulldog Drummond on Dartmoor. Hodder, 1938;
 Hillman-Curl, 1939 BD
 Bulldog Drummond Stands Fast. Hodder, 1947
 BD
 Calling Bulldog Drummond. Hodder, 1951 BD
 Captain Bulldog Drummond. Hodder, 1945 BD
 Copper At Sea. Hodder, 1934
 Deadline for Macall. Hodder, 1956; Mill,
 1956 JM

- Double the Bluff. Hodder, 1957 JM
 The Exquisite Lady. Hodder, 1929. U.S.
 title: Yellow Munro. Little, 1929
 Hands Off Bulldog Drummond! Hodder, 1949 BD
 Macall Gets Curious. Hodder, 1959 JM
 The Man Who Laughed. Hodder, 1928; Little,
 1928 VC
 The Man With Talent. Hodder, 1931
 Men for Counters. Hodder, 1933 MM
 Mr. Malcolm Presents. Hodder, 1932 MM
 The Muster of the Vultures. Hodder, 1929;
 Little, 1930
 No Sleep for Macall. Hodder, 1955 JM
 The Pianist Shoots First. Hodder, 1938
 Please Kill My Cousin. Hodder, 1961 JM
 The Reaper. Little, 1929
 The Return of the Black Gang. Hodder, 1954
 BD
 The Rope Which Hangs. Hodder, 1932
 Scissors Cut Paper. Hodder, 1927; Little,
 1928 VC
 Shot in the Dark. Hodder, 1932; Doubleday,
 1932 MM
 Stone Blunts Scissors. Hodder, 1928; Little,
 1929 VC
 Suspect. Hodder, 1930; Doubleday, 1930
 That Man Returns. Hodder, 1934 VC
 They Found Each Other. Hodder, 1946
 The Treasure Nets. Hodder, 1933
 Unfair Lady. Hodder, 1931
 Winner Take All. Hodder, 1953; Dodd, 1953
 JM
 Yellow Munro; see The Exquisite Lady
- FAIRMAN, PAUL W. (all mysteries?)
 The Cover Girls. Macfadden, 19 .
 The Glass Ladder. Handibooks, 1950
 The Joy Wheel. Lion, 1954
 Pattern for Destruction. Macfadden, 19 .
 Playboy. Macfadden, 19 .
 Rest in Agony. Lancer, 19 .
 Search for a Dead Nympho. Lancer, 1967
 To Catch a Crooked Girl. Pinnacle, 1971
 Terror by Night. Curtis, 197 .
- FAIRWAY, SIDNEY. Pseudonym of Sidney Herbert
 Daukes, 1879- .
 The Long Tunnel. Paul, 1935; Doubleday,
 1936
 The Yellow Viper. Paul
- FALKIRK, RICHARD
 The Chill Factor. Arlington, 1971; Joseph,
 1971
 The Twisted Wire. Doubleday, 1970; Corgi,
 1972
- FALKNER, J(OHN) MEADE. 1858-1932.
 The Lost Stradivarius. Blackwood, 1895
 The Nebuly Coat. Edwin Arnold, 1903
- FALKNER, LEONARD
 M. Henry Holt, 1931
- Murder Off Broadway. Holt, 1930; Hamilton,
 1930
- FALLON, GEORGE
 Rendezvous in Rio. Hale, 1967
- FALLON, MARTIN. Pseudonym of Henry Patterson.
 Other pseudonyms: Hugh Marlowe, Harry
 Patterson, qq.v. Series character: Paul
 Chavasse, in all titles
 Dark Side of the Street, Long, 1967
 A Fine Night for Dying. Long, 1969
 The Keys of Hell. Abelard (London), 1965
 Midnight Never Comes. Long, 1966
 The Testament of Caspar Schultz. Abelard
 (London & New York), 1962
 Year of the Tiger. Abelard (London), 1963
- FALSTEIN, LOUIS
 Slaughter Street, Pyramid, 1959; Panther,
 1961
 Sole Survivor. Dell, 1954
- FAMOUS, WILLIAM N.
 Colonel Crook Stories. Excelsior, 1909
- FANE, ANTHONY
 The Wycliffe-Pepin Case. Poe, 1931
- FANGER, HORST. 1919-
 A Life for a Life. Ballantine, 1954; Hale,
 1956
- FARHI, MORIS
 The Pleasure of Your Death. Constable, 1972
- FARJEON, B(ENJAMIN) L(EOPOLD). 1838-1903.
 Here listed are known titles: which are
 crime fiction?
 Aaron the Jew. Hutchinson, 1894. U.S.
 title: A Fair Jewess. Cassell, 1894
 The Amblers. Hutchinson, 1904
 At the Sign of the Silver Flagon. Tinsley
 (?), 1876; G. Munro, 1877
 Basil and Annette. White, 1890; U.S. Book
 Co., 1890
 The Bells of Penraven. Tinsley, 1879;
 Harper, 1879
 The Betrayal of John Fordham. Hutchinson,
 1896; Fenno, 1896
 The Blood White Rose. Trischler, 1889
 The Clairvoyante. Hutchinson, 1905
 Devlin the Barber. Ward & Downey, 1888
 Doctor Glennie's Daughter: A Story of Real
 Life. Hurst, 1889
 The Duchess of Rosemary Lane. Tinsley (?),
 1876
 A Fair Jewess; see Aaron the Jew
 For the Defense. Trischler, 1891; Lovell,
 1891
 Gautran; see The House of White Shadows

- The Golden Land; or, Links from Shore to Shore. Ward Lock, 1886
- Great Porter Square: A Mystery. Ward & Downey, 1885; Harper, 1885. Also published as: 119 Great Porter Square. G. Munro, 1881
- The House of White Shadows. Tinsley, 1884. U.S. title: Gautran; or, The House of White Shadows. Lovell, 1883
- In a Silver Sea. Ward & Downey, 1886
- Jessie Trim. Tinsley (?), 1874
- Joshua Marvel. Tinsley, 1871
- The Last Tenant. Hutchinson, 1893; Cassell, 1893
- London's Heart. Tinsley, 1873
- Love's Victory. Tinsley, 1875
- The March of Fate. White, 1893
- The Mesmerists. Hutchinson, 1900
- Miriam Rozella. White, 1898
- Miser Farebrother. Ward & Downey, 1888; Harper, 1887
- Mrs. Dimmock's Worries. Hutchinson, 1906
- The Mystery of M. Felix. White, 1890; Lovell, 1890
- The Mystery of Roaring Meg. Tinsley, 1878. U.S. title: The Widow Cherry; or, The Mystery of Roaring Meg. Carleton, 1878
- The Mystery of the Royal Mail. Hutchinson, 1902
- The Nine of Hearts. Ward, 1886; Harper, 1886
- 119 Great Porter Square; see Great Porter Square
- The Peril of Richard Pardon. White, 1890; Harper, 1888
- The Pride of Race. Hutchinson, 1901; Jacobs, 1901
- The Sacred Nugget. Ward & Downey, 1885; Harper, 1885
- Samuel Boyd of Catchpole Square: A Mystery. Hutchinson, 1899
- A Secret Inheritance. Ward & Downey, 1887
- Self-Doomed. Griffith Farran, 1885; Harper, 1885
- Shadows on the Snow. Hay, 1865; Munro, 1878
- The Shield of Love. Arrowsmith, 1891; Holt, 1891
- Something Occurred. Routledge (London & New York), 1893
- A Strange Enchantment. White, 1889
- Three Times Tried. 1886
- Toilers of Babylon. Ward & Downey, 1888; Harper, 1889
- The Tragedy of Featherstone. Ward & Downey, 1887
- A Very Young Couple. White, 1890; U.S. Book Co., 1890
- The Widow Cherry; see The Mystery of Roaring Meg
- A Young Girl's Life. Ward & Downey, 1889
- character: Ben the tramp = B
- Adventure at Eighty. Macdonald, 1948
- Adventure for Nine. Macdonald, 1951
- The Appointed Date. Longmans, 1929; Dial, 1930
- At the Green Dragon. Harrap, 1927. U.S. title: The Green Dragon. Dial, 1926
- Aunt Sunday Sees It Through. Collins, 1940. U.S. title: Aunt Sunday Takes Command. Bobbs, 1940
- Aunt Sunday Takes Command; see Aunt Sunday Sees It Through
- Back to Victoria. Macdonald, 1947
- Ben on the Job. Collins, 1952 B
- Ben Sees It Through. Collins, 1932; Dial, 1933 B
- Black Castle. Collins, 1944
- Bob Hits the Headlines. Bodley Head, 1954
- The Caravan Adventure. Macdonald, 1955
- Castle of Fear. Collins, 1954
- Cause Unknown. Collins, 1950
- Change With Me. Macdonald, 1950
- The Confusing Friendship. Brentano's (London), 1924
- The Crooks' Shadow. Harrap, 1927; Dial, 1927
- Dangerous Beauty. Collins, 1936
- Dark Lady. Collins, 1938
- Dead Man's Heath. Collins, 1933. U.S. title: The Mystery of Dead Man's Heath. Dodd, 1934
- Death in Fancy Dress; see The Fancy Dress Ball
- Death in the Inkwell; see End of an Author
- Death of a World. Collins, 1948
- Detective Ben. Collins, 1936 B
- The Disappearance of Uncle David. Collins, 1949
- The Double Crime. Collins, 1953
- End of an Author. Collins, 1938. U.S. title: Death in the Inkwell. Bobbs, 1942
- Exit John Horton. Collins, 1939. U.S. title: Friday the 13th. Bobbs, 1940
- Facing Death. Quality, 1940 ss (crime?)
- The Fancy Dress Ball. Collins, 1934. U.S. title: Death in Fancy Dress. Bobbs, 1939
- The 5.18 Mystery. Collins, 1929; Dial, 1929
- Following Footsteps. Dial, 1930
- Friday the 13th; see Exit John Horton
- The Green Dragon; see At the Green Dragon
- Greenmask. Collins, 1944; Bobbs, 1944
- Holiday at Half-Mast. Collins, 1937
- Holiday Express. Collins, 1935
- The House of Disappearance. Harrap, 1928; Dial, 1927
- The House of Shadows. Collins, 1943
- The House on the Marsh; see The Mystery of the Creek
- The House Opposite. Collins, 1931; Dial, 1931 B
- The House Over the Tunnel. Collins, 1951
- The Impossible Guest. Macdonald, 1949

PARJEON, J(OSEPH) JEFFERSON. 1883-1955.

Pseudonym: Anthony Swift, q.v. Series

- The Judge Sums Up. Collins, 1942; Bobbs, 1942
- Little God Ben. Collins, 1935 B
- The Lone House Mystery. Collins, 1949
- The Master Criminal. Brentano's (London), 1924; Dial, 1925
- Money Walks. Macdonald, 1953
- Mountain Mystery. Collins, 1935
- Murderer's Trail. Collins, 1932. U.S. title: Phantom Fingers. Dial, 1931 B
- Mystery in White. Collins, 1937; Bobbs, 1938
- The Mystery of Dead Man's Heath; see Dead Man's Heath
- The Mystery of the Creek. Collins, 1933. U.S. title: The House on the Marsh. Dial, 1933
- The Mystery on the Moor. Collins, 1930
- Mystery Underground; see Underground
- Number Nineteen. Collins, 1952 B
- No. 17. Hodder, 1926; Dial, 1926 B
- Old Man Mystery. Collins, 1933
- The Oval Table. Collins, 1946
- Peril in the Pyrenees. Collins, 1946
- The Person Called "Z". Collins, 1930; Dial, 1929
- Phantom Fingers; see Murderer's Trail
- Prelude to Crime. Collins, 1948
- Rona Runs Away. Macdonald, 1945
- Room Number 6. Collins, 1941
- Seven Dead. Collins, 1939; Bobbs, 1939
- The Shadow of Thirteen. Collins, 1949
- Shadows by the Sea. Harrap, 1928; Dial, 1928
- Sinister Inn. Collins, 1934; Dodd, 1934
- Sometimes Life's Funny. Methuen, 1933 (crime?)
- The Third Victim. Collins, 1941
- Thirteen Guests. Collins, 1936; Bobbs, 1938
- Trunk Call. Collins, 1932. U.S. title: The Trunk Call Mystery. Dial, 1932
- The Trunk Call Mystery; see Trunk Call
- Underground. Collins, 1929; Dial, 1928. Also published as: Mystery Underground. Collins, 1932
- Uninvited Guests. Brentano's (London), 1925; Dial, 1925
- The Windmill Mystery. Collins, 1934
- Yellow Devil. Collins, 1937
- The "Z" Murders. Collins, 1932; Dial, 1932
- The following are WWII pamphlets:
- Down the Green Stairs and other stories. Todd, 1943 16 pp.
- The Invisible Companions and other stories. Todd, 16 pp. Polybooks, 1946, 62 pp.
- Midnight Adventure and other stories. Polybooks, 1946. 62 pp.
- The Twist and other stories. Vallancey, 1944. 16 pp.
- Waiting for the Police and other stories. Todd, 1943. 16 pp.
- FARMER, BERNARD JAMES. 1902- . Series character: P.C. James Wigan, in all titles
- Death at the Cascades. Heinemann, 1953
- Death of a Bookseller. Heinemann, 1956
- Murder Next Year. Heinemann, 1959
- Once, and Then the Funeral. Heinemann, 1958
- FARMER, LUCY
- Chronicles of Cardewe Manor. Hutchinson, 1891
- FARNDALE, JOHN. Pseudonym of John Wilfred Harvey
- The Nine Nicks. Methuen, 1930
- FARNOL, (JOHN) JEFFERY. 1878-1952. Series character: Sgt. Jasper Shrig = JS
- Heritage Perilous. Low, 1946; McBride, 1947 JS
- Justice by Midnight. Low, 1956
- The Loring Mystery. Low, 1925; Little, 1925 JS
- A Matter of Business and other stories. Low, 1940; Doubleday, 1940 (one about JS)
- Murder by Nail. Low, 1942. U.S. title: Valley of Night. Doubleday, 1942 JS
- The Ninth Earl. Low, 1950 JS
- The Shadow and other stories. Low, 1929; Little, 1929
- Valley of Night: see Murder by Nail
- FARR, CAROLINE
- A Castle in Spain; see Web of Horror
- Dark Citadel. Signet, 1971
- Granite Folly. Signet, 1967
- House of Destiny. Signet,
- The House of Tombs. Signet, 1966
- The Mansion of Evil. Signet, 1966
- The Secret of Castle Ferrara. Signet,
- The Secret of the Chateau. Signet, 1967
- Terror on Duncan Island. Signet,
- Web of Horror. Signet, 1966. Also published as: A Castle in Spain. Signet, 1967
- Witch's Hammer. Signet, 1967
- FARR, FINIS
- The Elephant Valley. Arlington, 1967
- FARR, JOHN. Pseudonym of Jack Webb, 1920-q.v.
- The Deadly Combo. Ace, 1958
- Don't Feed the Animals. Abelard-Schuman, 1955. British title: The Zoo Murders. Foulsham, 1956
- The Lady and the Snake. Ace, 1957
- The Zoo Murders; see Don't Feed the Animals
- FARR, SEBASTIAN. Pseudonym of Eric Walter Blom
- Death on the Down Beat. Dent, 1941

- FARRAN, ROY
Never Had a Chance. Bles, 1967
- FARRAR, F.
The Great Mine Mystery. Donohue, 1888
- FARRAR, HELEN
Murder Goes to School. Ziff-Davis, 1948
- FARRAR, STEWART. Series character: Inspector Elwyn Morgan, in all titles
Death in the Wrong Bed. Collins, 1963; Walker, 1964
The Snake on 99. Collins, 1958; Washburn, 1959
Zero in the Gate. Collins, 1960; Walker, 1961
- FARRELL, HENRY. Pseudonym: Charles Henry, q.v.
Death on the Sixth Day. Holt, 1961; Eyre, 1962
How Awful About Allan. Holt, 1963; Eyre, 1964
Such a Gorgeous Kid Like Me. Delacorte/Dial, 1967
What Ever Happened to Baby Jane? Rinehart, 1960; Eyre, 1960
- FARRER, KATHERINE. 1911-. Series character: Inspector Richard Ringwood = RR
At Odds with Morning. Hodder, 1960
The Cretan Counterfeit. Collins, 1954 RR
Gownsmen's Gallows. Hodder, 1957 RR
The Missing Link. Collins, 1952 RR
- FARRERE, CLAUDE. Pseudonym of Frederic C.P.E. Bargone, 1876-
The House of the Secret. Dutton, 1923; Dent, 1923
- FARRIMOND, JOHN
Kill Me a Priest. Harrap, 1965
- FARRINGTON, FIELDEN. 1909-
A Little Game. Walker, 1968; Macdonald, 1968
The Strangers in 7-A. McKay, 1972
- FARRINGTON, JOSEPH
The Hand. Jenkins, 1961
Night Train to Mombasa. Jenkins, 1962
- FARRINGTON, JOSEPH J.
The Uncrowned Prince; or, The Mystery of the Yellow Manse. (New York), 1900
- FARRIS, JOHN. 1936(?) -
The Captors. Trident, 1969; New English Library, 1971
The Corpse Next Door. Graphic, 1956
When Michael Calls. Trident, 1967; New English Library, 1970
- FAST, HOWARD. Pseudonyms: E. V. Cunningham, Walter Ericson, qq.v.
The Winston Affair. Crown, 1959; Methuen, 1960
- FAST, JULIUS. 1918-
The Bright Face of Danger. Rinehart, 1946
Down Through the Night; see Walk in Shadow A Model for Murder. Rinehart, 1956; Hale, 1957
Street of Fear. Rinehart, 1958; Hale, 1959
Walk in Shadow. Rinehart, 1947. Also published as: Down Through the Night. Crest, 1956
Watchful at Night. Farrar, 1945
- FAULEY, WILBUR FINLEY. 1872-
Fires of Fate. Metropolitan Book Service, 1923
Queenie. Macaulay, 1921
The Shuddering Castle. Green Circle, 1936
- FAULKNER, WILLIAM. 1897-1962. Series character: Gavin Stevens = GS
Intruder in the Dust. Random, 1948; Chatto, 1949 GS
Knight's Gambit. Random, 1949; Chatto, 1951 GS ss
Sanctuary. Cape, 1931; Chatto, 1931
- FAUR, MICHAEL P., JR.
A Friendly Place to Die. Signet, 1966; Tandem, 1967
- FAURE-BIGUET, JACQUES NAPOLEON. Pseudonym: Jacques Decrest, q.v.
- FAUST, FREDERICK. 18 -1944. Pseudonyms: Max Brand, Walter C. Butler, Frederick Frost, qq.v.
- FAWCETT, F. DUBREZ
Journey to Genoa. Amalgamated, 1960 (Sexton Blake)
- FAY, DOROTHY. Pseudonym of Anna C. Lindholm, 1870-
The Black Pearl of Passion. Galleon, 1936
- FEAGLES, ANITA MacRAE. 1926- . Pseudonym: Travis MacRae, q.v.
- FEAKES, G. J.
Moonrakers and Mischief. Chapman, 1961
- FEAR, WILLIAM H.
The Killers. Digit, 1964
- FEARING, KENNETH. 1902-1961.
The Big Clock. Harcourt, 1946; Bodley Head, 1947
Clark Gifford's Body. Random, 1942; Lane, 1943

- The Crozart Story. Doubleday, 1960
 Dagger of the Mind. Random, 1941; Lane, 1941
 The Generous Heart. Harcourt, 1954; Bodley Head, 1955
 The Hospital. Random, 1939
 The Loneliest Girl in the World. Harcourt, 1951; Bodley Head, 1952. Also published as: The Sound of Murder. Mercury, 195 .
 The Sound of Murder; see The Loneliest Girl in the World
- FEARN, JOHN RUSSELL. Pseudonyms: Hugo Blayn, John Slate, qq.v.
- FEARNLEY, JOHN BLAKEWAY
 A Corpse to Bury. Jarrolds, 1956
 Murder by Degrees. Hale, 1940
- FEARON, DIANA. Series character: Arabella Frant = AF
 Death Before Breakfast. Hale, 1959 AF
 Murder-on-Thames. Hale, 1960 AF
 Nairobi Nightcap. Hale, 1958
 A Rhino for Rosamund. Hale, 1959
- FEIN, HARRY H.
 The Flying Chinaman. Knopf, 1938
- FEIST, AUBREY
 The Eyes of St. Emlyn. Long, 1938
 Key Men. Long
- FELIX, CHARLES. Pseudonym
 The Notting Hill Mystery. Saunders Otley, 1865
 Ram Dass. 1875
 Velvet Lawn. Saunders Otley, 1864
- FELTNER, BERT, JR.
 Death Comes Easy. Carlton, 1964
- FENISONG, RUTH. Series character: Gridley Nelson = GN
 Bite the Hand. Doubleday, 1956. British title: The Blackmailer. Foulsham, 1958
 The Blackmailer; see Bite the Hand GN
 But Not Forgotten. Doubleday, 1960. British title: Sinister Assignment. Foulsham, 1960 GN
 The Butler Died in Brooklyn. Doubleday, 1943; Aldor, 1946 GN
 The Case of the Gloating Landlord; see The Schemers
 Dead Weight. Doubleday, 1962; Hale, 1964 GN
 Dead Yesterday. Doubleday, 1951 GN
 Deadlock. Doubleday, 1952 GN
 Death is a Gold Coin; see The Lost Caesar
 Death is a Lovely Lady; see Jenny Kissed Me
 Death of the Party. Doubleday, 1958 GN
 Desperate Cure. Doubleday, 1946
 The Drop of a Hat. Doubleday, 1970; Hale, 1971
- Grim Rehearsal. Doubleday, 1950; Foulsham, 1951 GN
 Ill Wind. Doubleday, 1950; Foulsham, 1952
 Jenny Kissed Me. Doubleday, 1944. Also published as: Death is a Lovely Lady. Popular Library, 194 .
 The Lost Caesar. Doubleday, 1945; Aldor, 1946. Also published as: Death is a Gold Coin. Popular Library, 194 .
 Miscast for Murder. Doubleday, 1954. Also published as: Too Lively to Live. Bestseller, 195 . GN
 Murder Needs a Face. Doubleday, 1942 GN
 Murder Needs a Name. Doubleday, 1942; Swan, 1950 GN
 Murder Runs a Fever. Doubleday, 1943 GN
 The Schemers. Doubleday, 1957. British title: The Case of the Gloating Landlord. Foulsham, 1958
 Sinister Assignment; see But Not Forgotten
 Snare for Sinners. Doubleday, 1949; Foulsham, 1951
 Too Lively to Live; see Miscast for Murder
 Villainous Company. Doubleday, 1967; Hale, 1968
 The Wench is Dead. Doubleday, 1953 GN
 Widows' Blackmail; see Widow's Plight
 Widow's Plight. Doubleday, 1955. British title: Widows' Blackmail. Foulsham, 1957
- FENN, CAROLINE K.; see Fenn McGrew, pseudonym
- FENN, GEORGE MANVILLE. 1831-1909. Probably some of the titles below are boys' books or other non-mysteries: which titles should be deleted?
 The Adventures of Don Lavington. Partridge, 1896
 Aynsley's Case. Long, 1906
 The Bag of Diamonds. Ward & Downey, 1887; Lovell, 1887
 Beneath the Sea: A Story of the Cornish Coast. Crowell, 1896
 Bent, Not Broken. Tinsley (?), 1867
 The Black Bar. Low, 1893
 Black Blood: A Peculiar Case. Lovell, 1888
 Black Shadows. Chatto, 1902
 Blind Policy. Long, 1904
 By Birth a Lady. Tinsley (?), 1871
 The Cankerworm: Being Episodes in a Woman's Life. Chatto, 1901
 The Case of Ailsa Gray. White, 1896
 The Chaplain's Craze; Being the Mystery of Findon Friars. Ward & Downey, 1886; Harper, 1886
 The Clerk of Portwick. Chapman, 1880
 Coming Home to Roost: A Tale of a Welsh Haven. White, 1904
 Commodore Junk. Cassell, 1888; Munro, 1889
 Cormorant Crag: A Tale of the Smuggling Days. Partridge, 1895; Dodd, 1895
 A Country Squire: Being an Impossible Story. White, 1907

- A Crimson Crime. Chatto, 1899
 Cursed by a Fortune. White, 1896
 The Dark House: A Knot Unravalled. Ward & Downey, 1885; Harper, 1885
 Double Cunning: A Tale of a Transparent Mystery. Chapman, 1896
 A Double Knot. Methuen, 1890; U.S. Book Co., 1891
 Dutch the Diver; or, A Man's Mistake. Cassell, 1883
 An Electric Spark. Methuen, 1895
 Eli's Children; or, The Chronicles of an Unhappy Family. Chapman, 1882; Lovell, 1890
 Fire Island: Being the Adventures of Uncertain Naturalists in an Unknown Track. Low, 1894
 A Fluttered Dovecote. Ward & Downey, 1890
 In an Alpine Valley. Hurst, 1894
 In Jeopardy and other stories of Peril. Ward & Downey, 1889
 It Came to Pass. White, 1903
 Jack the Rascal: A Country Story. Everett, 1909
 King of the Castle. Ward & Downey, 1892
 Lady Maude's Mania: A Tragedy in High Life. Warne, 1890; U.S. Book Co., 1890
 The Lass That Loved a Soldier. Ward & Downey, 1889
 Mad: A Story of Dust and Ashes. Tinsley (?), 1868
 Mahme Nousie. Hurst, 1891
 The Man With a Shadow. Ward & Downey, 1888
 The Master of the Ceremonies. Ward & Downey, 1886
 Midnight Webs. Tinsley, 1872
 Morgan's Horror: A Romance of the "West Coun-tree." Cassell (London), 1885; Cassell (New York), 1888
 The Mynns' Mystery. Warne, 1890; Lovell, 1889
 The New Mistress. Chatto, 1891
 Nic Revel. Chambers, 1898
 Nurse Elisia. Hurst, 1893; Cassell, 1892
 Of High Descent. Ward & Downey, 1889
 Off to the Wilds: Being the Adventures of Two Brothers. Low, 1881
 One Maid's Mischief. Ward & Downey, 1887; Appleton, 1888
 The Parson o' Dumford. Chapman, 1879; Cassell, 1883
 The Queen's Scarlet: Being the Adventures and Misadventures of Sir Richard Frayne. Cassell (London), 1895
 The Rajah of Dah. Chambers, 1891
 Real Gold: A Story of Adventure. Chambers, 1894
 The Rosery Folk: A Country Tale. Chapman, 1884; Munro, 1884
 Running Amok: A Story of Adventure. Chatto, 1901
 Sappers and Miners; or, The Flood Beneath the Sea. White, 1896
 The Sapphire Cross. Tinsley (?), 1871
 Sawn Off. Henry, 1891
 A Secret Quest. Taylor, 1893
 The Silver Canyon; A Tale of the Western Plains. Low, 1884
 Sir Hilton's Sin: A Novel. White, 1908
 So Like a Woman. Chatto, 1905
 The Star-Gazers. Methuen, 1894
 The Story of Antony Grace; or, Some Shared Pages. Ward & Downey, 1888; Appleton, 1888
 Sweet Mace: A Sussex Legend of the Iron Times. Chapman, 1884; Cassell (New York), 1885
 Thereby Hangs a Tale. Tinsley (?), 1876
 This Man's Wife. Ward & Downey, 1887; Lovell, 1887
 Three People's Secret: A Tale of the Faculty. Simpkin Marshall, 1889
 The Tiger Lily: A Story of Two Passions. Chatto, 1894; Cassell, 1895
 The Traitor's Gate and other stories. Digby Long, 1906
 The Vibart Affair. Pearson, 1899
 The Vicar's People: A Story of a Stain. Chapman, 1881; Munro, 1881
 Webs in the Way. Tinsley (?), 1867
 The White Virgin. Chatto, 1894; Rand McNally, 1896
 Witness to the Deed. Chatto, 1893; Cassell, 1893
 A Woman Worth Winning. Chatto, 1898; Rand McNally, 1898
- FENN, LOUIS ANDERSON
 The Killing Bottle Murder. Methuen, 1936
- FENNERTON, WILLIAM
 The Lucifer Cell. Atheneum, 1968; Hodder, 1969
 The Potentate. Gollancz, 1963
- FENTON, EDWARD
 The Double Darkness. Doubleday, 1947
- FENWICK, E. P.
 The Inconvenient Corpse. Farrar, 1943
 Murder in Haste. Farrar, 1944
 Two Names for Death. Farrar, 1945; Wells Gardner, 1949
- FENWICK, ELIZABETH. 1920-
 Disturbance on Berry Hill. Atheneum, 1968; Gollancz, 1968
 A Friend of Mary Rose. Harper, 1961; Gollancz, 1962
 Goodbye, Aunt Elva. Atheneum, 1968; Gollancz, 1969
 A Long Way Down. Harper, 1959; Gollancz, 1959
 The Make-Believe Man. Harper, 1963; Gollancz, 1964

- A Night Run. Gollancz, 1961
 The Passenger. Atheneum, 1967; Gollancz, 1967
 Poor Harriet. Harper, 1957; Gollancz, 1958
 The Silent Cousin. Atheneum, 1966; Gollancz, 1962
- FERGUSON, ANTHONY**
 The Big Snatch. Hale, 1971
 A Game of Chance. Hale, 1970
 A Running Man. Hale, 1969
- FERGUSON, JOHN (ALEXANDER)**. 1873- . Series character: Francis MacNab = FM
 Dalgarney Goes North. Collins, 1938
 The Dark Geraldine. Lane (London & New York), 1921 FM
 Death Comes to Perigord. Collins, 1931; Dodd, 1931 FM
 The Death of Mr. Dodsley. Collins, 1937 FM
 The Grouse Moor Murder; see The Grouse Moor Mystery
 The Grouse Moor Mystery. Collins, 1934. U. S. title: The Grouse Moor Murder. Dodd, 1934 FM
 The Man in the Dark. Lane, 1928; Dodd, 1928 FM
 Murder on the Marsh. Lane, 1930; Dodd, 1930 FM
 Night in Glengyle. Collins, 1933; Dodd, 1933
 The Secret Road. Lane, 1925; Dodd, 1925
 Stealthy Terror. Lane (London & NY), 1917
 Terror on the Island. Collins, 1942; Vanguard, 1942
- FERGUSON, MARGARET**
 The Sign of the Ram. Hale, 1943; Blakiston, 1945
- FERGUSON, RUBY**
 A Woman with a Secret. Hodder, 1965
- FERGUSON, W(ILLIAM) B(LAIR) M(ORTON)**. 1882-
 Pseudonym: William Morton, q.v.
 The Big Take. Long, 1952
 Black Bread. Long, 1933
 The Black Company. Jenkins, 1925; Chelsea, 1924
 Bobo Marches. Long, 1937
 Boss of the Skeletons. Long, 1945
 The Clue in the Glass. Jenkins, 1927. U.S. title: The Clew in the Glass. Chelsea, 1926
 Crackerjack. Long, 1936
 Dog Fog. Long, 1938
 Escape to Eternity. Long, 1944
 The Island of Surprises. Long, 1935
 Lightnin' Calvert. Long, 1930; McBride, 1930
 London Lamb. Long, 1939
 The Murder of Christine Wilmerding. Liveright, 1932
- Other Folks' Money. Nelson, 1928
 The Pilditch Puzzle. Liveright, 1932
 Phonies. Long, 1951
 Prelude to Horror. Long, 1943
 The Reckoning. Long, 1933
 The Riddle of the Rose. Jenkins, 1929; McBride, 1929
 Sally. Long, 1940
 The Shayne Case. Long, 1947
 The Singing Snake. Long, 1932
 Somewhere Off Borneo. Long, 1936
 The Vanishing Men. Long, 1932
 Wyoming Tragedy. Long, 1935
- FERGUSON, BERNARD**
 The Rare Adventure. Collins, 1954; Rinehart, 1955
- FERNANDES, J. R.**
 Yokohama Hood. Vantage, 1967
- FERNANDEZ, ALONZO**
 The Castle of Lugas. Jamaica, 1927
- FERNEE, HERBERT**
 The Narrow House, Christophers, 1948
 Now, Gentlemen, Please. Faber, 1940
 They Wetted His Head. Faber, 1943
- FERRARS, ELIZABETH**. (U.S. byline: FERRARS, E.X.) Pseudonym of Morna D. M. Brown, 1907-
 Alibi for a Witch. Collins, 1952; Doubleday, 1952
 Always Say Die. Collins, 1956. U.S. title: We Haven't Seen Her Lately. Doubleday, 1955
 Breath of Suspicion. Collins, 1972
 The Busy Body. Collins, 1962. U.S. title: Seeing Double. Doubleday, 1962
 Cheat the Hangman; see Murder Among Friends
 The Clock That Wouldn't Stop. Collins, 1952; Doubleday, 1952
 Count the Cost; see Unreasonable Doubt
 Death in Botanist's Bay. Hodder, 1941. U.S. title: Murder of a Suicide. Doubleday, 1941
 The Decayed Gentlewoman; see A Legal Fiction
 Depart This Life; see A Tale of Two Murders
 Don't Monkey with Murder. Hodder, 1942. U.S. title: The Shape of a Stain. Doubleday, 1942
 The Doubly Dead. Collins, 1963; Doubleday, 1963
 Enough to Kill a Horse. Collins, 1955; Doubleday, 1955
 Fear the Light. Collins, 1960; Doubleday, 1960
 Furnished for Murder. Collins, 1957
 Give a Corpse a Bad Name. Hodder, 1940

- Hunt the Tortoise. Collins, 1950; Doubleday, 1950
- I, Said the Fly. Hodder, 1945; Doubleday, 1945
- Kill or Cure; see Murder Moves In A Legal Fiction. Collins, 1964. U.S. title: The Decayed Gentlewoman. Doubleday, 1963
- The Lying Voices. Collins, 1954
- The March Hare Murders. Collins, 1949; Doubleday, 1949
- The Milk of Human Kindness. Collins, 1950
- Murder Among Friends. Collins, 1946. U.S. title: Cheat the Hangman. Doubleday, 1946
- Murder in Time. Collins, 1953
- Murder Moves In. Collins, 1956. U.S. title: Kill or Cure. Doubleday, 1956
- Murder of a Suicide; see Death in Botanist's Bay
- Neck in a Noose; see Your Neck in a Noose Ninth Life. Collins, 1965
- No Peace for the Wicked. Collins, 1966; Harper, 1966
- Rehearsals for Murder; see Remove the Bodies
- Remove the Bodies. Hodder, 1940. U.S. title: Rehearsals for Murder. Doubleday, 1941
- Seeing Double; see The Busy Body
- The Seven Sleepers. Collins, 1970; Walker, 1970
- The Shape of a Stain; see Don't Monkey with Murder
- Skeleton Staff. Collins, 1969; Walker, 1969
- Sleeping Dogs. Collins, 1960; Doubleday, 1960
- A Stranger and Afraid. Collins, 1971; Walker, 1971
- The Swaying Pillars. Collins, 1968; Walker, 1969
- A Tale of Two Murders. Collins, 1959. U.S. title: Depart This Life. Doubleday, 1958
- Unreasonable Doubt. Collins, 1958. U.S. title: Count the Cost. Doubleday, 1957
- The Wandering Widows. Collins, 1962; Doubleday, 1962
- We Haven't Seen Her Lately; see Always Say Die
- With Murder in Mind. Collins, 1948
- Your Neck in a Noose. Hodder, 1942. U.S. title: Neck in a Noose. Doubleday, 1943
- Zero at the Bone. Collins, 1967; Walker, 1968
- FERRARS, FRANCIS**
Jim Cummings; or, The Crime of the Frisco Express. RR Publishing, 1887 (Later rewritten and published as by Frank Pinkerton)
- FERRIS, TOM**
Espionage for a Lady. Hale, 1969
- FERRIS, WALLY**
The Hunt. MacGibbon, 1971
- FESSIER, MICHAEL**
Fully Dressed and In His Right Mind. Knopf, 1935; Gollancz, 1935
- FETHALAND, JOHN**
The Murder at Charters. Gollancz, 1939
- FETTA, EMMA LOU**
Dressed to Kill. Doubleday, 1941
Murder in Style. Doubleday, 1939
Murder on the Face of It. Doubleday, 1940
- FETTER, ELIZABETH HEAD.** 1904- . Pseudonym: Hannah Lees, q.v.
- FFORDE, BROWNLOW**
The Subaltern, the Policeman and the Little Girl. Low, 1890
The Trotter: A Poona Mystery. Low, 1891
- FIASCHETTI, MICHAEL**
You Gotta Be Rough. Doubleday, 1930
- FICK, CARL**
The Danziger Transcript. Putnam, 1971
- FICKLING, G. G.** Joint pseudonym of Gloria Fickling and Forrest E. Fickling. Series characters: Honey West = HW, Erik March = EM
Blood and Honey. Pyramid, 1961 HW
Bombshell. Pyramid, 1964 HW
The Case of the Radioactive Redhead. Belmont, 1963 EM
The Crazy Mixed-Up Nude. Belmont, 1964 EM
Dig a Dead Doll. Pyramid, 1960 HW
Girl on the Loose. Pyramid, 1958 HW
Girl on the Prowl. Pyramid, 1959 HW
A Gun for Honey. Pyramid, 1958 HW
Honey in the Flesh. Pyramid, 1959 HW
Honey on Her Tail. Pyramid, 1971 HW
Kiss for a Killer. Pyramid, 1960 HW
Naughty But Dead. Belmont, 1962 EM
Stiff as a Broad. Pyramid, 1971 HW
This Girl for Hire. Pyramid, 1957 HW
- FIDLER, HENRY J.**
Chronicles of Dennis Chetwynd. Hutchinson, 1927
- FIELD, HERBERT N.**
The Marsh Gang. Jarrolds, 1929
The Needle. Jarrolds, 1929
- FIELD, KATHERINE**
Disappearance of a Niece. Murray
The Two-Five to Mardon. Murray, 1942

FIELD, MEDORA

Blood on Her Shoe. Macmillan, 1942;
Jarrols, 1943
Who Killed Aunt Maggie? Macmillan, 1939;
Jarrols, 1940

FIELD, MOIRA

Foreign Body. Bles, 1950; Macmillan, 1951
Gunpowder Treason and Plot. Bles, 1951

FIELD, TEMPLE

Five. Farrar, 1931
Killer's Carnival. Farrar, 1932

FIELDING, A. Pseudonym of Dorothy Feilding, 1884-

Series character: Inspector Pointer = IP. (Note: A few U.S. titles have the byline A. E. Fielding.)
Black Cats are Lucky. Collins, 1937; Kinsey, 1938, as by AEF IP
The Case of the Missing Diary. Collins, 1935; Kinsey, 1936 IP
The Case of the Two Pearl Necklaces. Collins, 1936; Kinsey, 1936, as by AEF IP
The Cautley Conundrum. Collins, 1934. U.S. title: The Cautley Mystery. Kinsey, 1934 IP
The Cautley Mystery; see The Cautley Conundrum
The Charteris Mystery. Collins, 1925; Knopf, 1925 IP
The Clifford Affair. Collins, 1927; Knopf, 1929. Also published as: The Clifford Mystery. Collins, 1933 IP
The Cluny Problem. Collins, 1928; Knopf, 1929 IP
The Craig Poisoning Mystery. Collins, 1930; Cosmopolitan, 1930 IP
The Death of John Tait. Collins, 1932; Kinsey, 1932 IP
Deep Currents. Collins, 1924
The Eames-Erskine Case. Collins, 1924; Knopf, 1925 IP
The Footsteps That Stopped. Collins, 1926; Knopf, 1926 IP
Murder at the Nook. Collins, 1929; Knopf, 1930 IP
Murder in Suffolk. Collins, 1938; Kinsey, 1938, as by AEF
The Mysterious Partner. Collins, 1929; Knopf, 1929 IP
Mystery at the Rectory. Collins, 1936; Kinsey, 1937, as by AEF IP
The Net Around Joan Ingilby. Collins, 1928; Knopf, 1928 IP
The Paper Chase. Collins, 1934. U.S. title: The Paper-Chase Mystery. Kinsey, 1935 IP
The Paper-Chase Mystery; see The Paper Chase
Pointer to a Crime. Collins, 1944; Mystery House, 1945 IP

Scarecrow. Collins, 1937; Kinsey, 1937, as by AEF IP
The Tall House Mystery. Collins, 1933; Kinsey, 1933 IP
Tragedy at Beechcroft. Collins, 1935; Kinsey, 1935 IP
The Upfold Farm Mystery. Collins, 1931; Kinsey, 1932 IP
The Wedding-Chest Mystery. Collins, 1930; Kinsey, 1932 IP
The Westwood Mystery. Collins, 1932; Kinsey, 1933 IP

FIELDING, HOWARD. Pseudonym of Charles W. Hooke, 1861-1929.

The Confederate: A Detective Story. Nelson, 1929
Hidden Out. Chelsea, 1927
Straight Crooks. Chelsea, 1927

FIELDING, PETER

Text for Murder. Evans, 1951

FINDLEY, FERGUSON. Pseudonym of Charles W. Frey, 1910-

Counterfeit Corpse. Ace, 1956
Dead Ringer; see The Man in the Middle
A Handful of Murder; see The Man in the Middle
The Man in the Middle. Duell, 1952. British title: A Handful of Murder. Reinhardt, 1955. Also published as: Dead Ringer. Bestseller, 195 .
Murder Makes Me Mad. Popular Library, 1956
My Old Man's Badge. Duell, 1950; Reinhardt, 1950
Remember That Face; see Waterfront
Waterfront. Duell, 1951. British title: Remember That Face! Reinhart, 1951

FINDLEY, TIMOTHY. 1931(?)-

The Butterfly Plague. Viking, 1969; Deutsch, 1970
The Last of the Crazy People. Meredith, 1967; Macdonald, 1967

FINKEL, MAX. Pseudonyms: Max Catto, Simon Kent, qq.v.

FINLEY, GLENNA

Death Strikes Out. Arcadia, 1957

FINLEY, SCOTT. Pseudonym of Winifred Clark, 1909-

The Case of the Black Sheep. Phoenix, 1950

FINNEGAN, ROBERT. Pseudonym of Paul W. Ryan, 1906-1947. Series character: Dan Banion, in all titles

The Bandaged Nude. Simon, 1946; Boardman, 1949
The Lying Ladies. Simon, 1946; Bodley Head, 1949

- Many a Monster. Simon, 1948; Boardman, 1950
- FINNEY, JACK. 1911-
 Assault on a Queen. Simon, 1959; Eyre, 1960
 Five Against the House. Doubleday, 1954;
 Eyre, 1954
 The House of Numbers. Dell, 1957; Eyre,
 1957
- FINNEY, R. C.
 Coleville Skeleton. Scion, 1950
 Crimson Hand. Scion, 1949
 Death in the Mist. Burrell, 1947
 Death Takes a Ride. Scion, 1951
 Find the Lady. Scion, 1949
 Honeymoon Murder. Burrell, 1947
 Lover's Feud. Scion, 1949
 Love's Prisoner. Scion, 1952
 Meet Inspector Bourne. Newcoll, 1945
 Talking Clue. Scion, 1949
 Three Point Murder. Scion, 1949
- FIRTH, ANTHONY
 Tall, Balding, Thirty-Five. Hutchinson,
 1966; Harper, 1967
- FIRTH, N. W.
 Concerto for Fear. Bear Hudson, 1945
 Dames Play Rough. Murray, 1946
 Murder for Sale. Bear Hudson, 1945
 Mystery Crime Cases. Spencer, 1948 ss
 Phantom Detective Cases. Spencer, 1948 ss
 Terror Stalks by Night. Bear Hudson, 1945
 This is Murder, Lady! Mitre, 1945
 Trouble Buster. Mitre, 1946
 The Woman of Danger. Modern Fiction, 1946
- FISCHER, BRUNO. 1908- . Series characters:
 Ben Helm = BH, Rick Train = RT
 The Angels Fell. Dodd, 1950; Boardman,
 1951. Also published as: The Flesh Was
 Cold. Signet, 1951
 The Bleeding Scissors. Ziff-Davis, 1948.
 British title: The Scarlet Scissors.
 Foulsham, 1950
 Croaked the Raven; see Quoth the Raven
 The Dead Men Grin. McKay, 1945; Quality,
 1947 BH
 The Fast Buck. JM, 1952; Red Seal, 1959
 The Flesh Was Cold; see The Angels Fell
 Fools Walk In. GM, 1951; Red Seal, 1958
 The Girl Between. GM, 1960
 The Hornet's Nest. Morrow, 1944; Quality,
 1947
 House of Flesh. GM, 1950; Red Seal, 1958
 Kill to Fit. Five Star, 1946; Instructive
 Arts, 1951 RT
 Knee-Deep in Death. GM, 1956; Fawcett
 (London), 1957
 The Lady Kills. GM, 1951
 The Lustful Ape. GM, 1959; Red Seal, 1959
 More Deaths Than One. Ziff-Davis, 1947;
 Foulsham, 1950 BH
- Murder in the Raw. GM, 1957; Fawcett (Lon-
 don), 1959
 The Paper Circle. Dodd, 1951; Boardman,
 1952. Also published as: Stripped for
 Murder. Signet, 1953. BH
 The Pigskin Bag. Ziff-Davis, 1946; Foul-
 sham, 1951
 Quoth the Raven. Doubleday, 1944. British
 title: Croaked the Raven. Quality, 1947
 The Restless Hands. Dodd, 1949; Foulsham,
 1950
 Run for Your Life. GM, 1953; Fawcett (Lon-
 don), 1954
 The Scarlet Scissors; see The Bleeding
 Scissors
 Second-Hand Nude. GM, 1959; Muller, 1960
 The Silent Dust. Dodd, 1950; Boardman,
 1951 BH
 So Much Blood. Greystone, 1939. Also pub-
 lished as: Stairway to Death. Pyramid,
 1951
 So Wicked my Love. GM, 1954; Fawcett (Lon-
 don), 1957
 The Spider Lily. McKay, 1946; Quality, 1953
 Stairway to Death; see So Much Blood
 Stripped for Murder; see The Paper Circle
- FISH, ROBERT L. 1912- . Pseudonym: Robert
 L. Pike, q.v. See also: London, Jack.
 Series characters: Jose da Silva = JdS,
 Kek Huuygens = KH, Schlock Homes = SH,
 Carruthers, Simpson and Briggs = CSB
 Always Kill a Stranger. Putnam, 1967 JdS
 Brazilian Sleigh Ride. Simon, 1965; Board-
 man, 1966 JdS
 The Bridge That went Nowhere. Putnam, 1968;
 Long, 1970 JdS
 Death Cuts the Deck; see Rub-a-Dub-Dub
 The Diamond Bubble. Simon, 1965; Boardman,
 1965 JdS
 The Fugitive. Simon, 1962; Boardman, 1963
 JdS
 The Green Hell Treasure. Putnam, 1971 JdS
 The Hochmann Miniatures. NAL, 1967 KH
 The Incredible Schlock Homes. Simon, 1966
 SH ss
 Isle of the Snakes. Simon, 1963; Boardman,
 1964 JdS
 The Murder League. Simon, 1968; New English
 Library, 1970 CSB
 Rub-a-Dub-Dub. Simon, 1971. Also published
 as: Death Cuts the Deck. Ace, 1972 CSB
 The Shrunken Head. Simon, 1963; Boardman,
 1965 JdS
 Trials of O'Brien. Signet, 1965 (Noveliza-
 tion of the TV series.)
 The Tricks of the Trade. Putnam, 1972 KH
 Whirligig. World, 1970 KH
 The Xavier Affair. Putnam, 1969 JdS
- FISHER, DAVID E.
 Crisis. Doubleday, 1971; Allen, 1971

FISHER, DOUGLAS

Corpse in Community. Hodder, 1953
 Death at Pyford Hall, Hodder, 1952
 Poison-Pen at Pyford. Hodder, 1951
 What's Wrong at Pyford? Hodder, 1950

FISHER, GERARD

Hospitality for Murder. Hale, 1959; Wash-
 burn, 1959
 It's Your Turn to Die. Hale, 1960

FISHER, LAWRENCE

Death by the Day. Berkley, 1961
 Die a Little Every Day. Random, 1963;
 Boardman, 1963

FISHER, NORMAN. Series character: Nigel Morrison, in all titles

The Last Assignment. Triton, 1972
 Rise at Dawn. Triton, 1971; Walker, 1972
 Walk at a Steady Pace. Triton, 1970

FISHER, RUDOLPH. 1897-

The Conjure Man Dies. Covici Friede, 1932

FISHER, STEVE. 1912- . Pseudonyms: Stephen Gould, Grant Lane, qq.v.

The Big Dream. Doubleday, 1970
 Destination Tokyo. Appleton (NY & London),
 1943
 Forever Glory. Macaulay, 1936
 Giveaway. Random, 1954
 I Wake Up Screaming. Dodd, 1941; Hale, 1943;
 revised ed.: Bantam, 1960
 Image of Hell. Dutton, 1961
 Murder of the Pigboat Skipper. Hillman-Curl,
 1937
 The Night Before Murder. Hillman-Curl, 1939
 No House Limit. Dutton, 1958
 Satan's Angel. Macaulay, 1935
 Saxon's Ghost. Sherbourne, 1969
 The Sheltering Night. GM, 1952
 Take All You Can Get. Random, 1955
 Winter Kill. Dodd, 1946

FISHER, J(ACOB) FRANZ. 1904-

The Ambassador of Death. Macaulay, 1937

FISON, PETER. Pseudonym: Milo Ainsworth, q.v.

FITT, MARY. Pseudonym of Kathleen Freeman,
 1897-1959. Series character: Inspector
 Mallett = IM (and probably in other
 titles not yet identified)
 Aftermath of Murder; see Death and Mary
 Dazill
 The Banquet Ceases. Macdonald, 1949 IM
 Bulls Like Death. Nicholson, 1937
 Case for the Defence. Macdonald, 1958;
 British Book Centre, 1958
 Clues to Christabel. Joseph, 1944; Double-
 day, 1944 IM

Death and Mary Dazill. Joseph, 1941. U.S.
 title: Aftermath of Murder. Doubleday,
 1941 IM

Death and the Bright Day. Macdonald, 1948
 IM

Death and the Pleasant Voices. Joseph,
 1946; Putnam, 1946 IM

Death and the Shortest Day. Macdonald,
 1952 IM

Death at Dancing Stones. Nicholson, 1939 IM
 Death Finds a Target; see Death on Herons'
 Mere

Death on Herons' Mere. Joseph, 1941. U.S.
 title: Death Finds a Target. Doubleday,
 1942 IM

Death Starts a Rumor. Nicholson, 1940
 Expected Death. Nicholson, 1938

A Fine and Private Place. Macdonald, 1947;
 Putnam, 1947 IM

An Ill Wind. Macdonald, 1951 IM

The Late Uncle Max. Macdonald, 1957

Love from Elizabeth. Macdonald, 1954

The Man Who Shot Birds and other tales.
 Macdonald, 1954 IM ss

Mizmaze. Joseph, 1959; British Book Centre,
 1959 IM

Murder Mars the Tour. Nicholson, 1936

Murder of a Mouse. Nicholson, 1939

The Night-Watchman's Friend. Macdonald,
 1953

Pity for Pamela. Macdonald, 1950; Harper,
 1951

Requiem for Robert. Joseph, 1942

Sky-Rocket. Nicholson, 1938

Sweet Poison. Macdonald, 1956 IM

There Are More Ways of Killing... Joseph,
 1960; British Book Centre, 1960

Three Hunting Horns. Nicholson, 1937

Three Sisters Flew Home. Nicholson, 1936;
 Doubleday, 1936

FITTS, JAMES FRANKLIN. 1840-1890.

Sharp Night's Work. Laird, 1888

FITZ, JEAN deWITT

The Devon Maze. Geron-X, 1969

The Viper's Bite. Geron-X, 1969

FITZHAMON, LEWIN

The Rival Millionaires. Ward Lock, 1904

FITZGERALD, KEVIN. 1902-

Dangerous to Lean Out. Heinemann, 1960;
 Macmillan, 1961

It's Different in July. Heinemann, 1955

It's Safe in England. Heinemann, 1949

Kill Him Gently, Nurse. Heinemann, 1966

Not So Quickly. Heinemann, 1948

Quiet Under the Sun. Heinemann, 1953;
 Little, 1954

A Throne of Bayonets. Heinemann, 1952

Trouble in West Two. Heinemann, 1958

- FITZGERALD, NIGEL. 1906- . Series characters: Inspector (later Superintendent) Duffy = D; Alan Russell = AR
 Affairs of Death. Collins, 1967
 Black Welcome. Collins, 1961; Macmillan, 1962 D
 The Candles Are All Out. Collins, 1960; Macmillan, 1961 AR
 The Day of the Adder. Collins, 1963. U.S. title: Echo Answers Murder. Macmillan, 1965 D
 Echo Answers Murder; see The Day of the Adder
 Ghost in the Making. Collins, 1960 AR
 The House is Falling. Collins, 1955 D
 Imagine a Man. Collins, 1956 D
 Midsummer Malice. Collins, 1953; Macmillan, 1959 D
 The Rosy Pastor. Collins, 1954 D
 The Student Body. Collins, 1958 D
 Suffer a Witch. Collins, 1958 D
 This Won't Hurt You. Collins, 1959; Macmillan, 1960
- FITZSIMMONS, CORTLAND. 1893-1949. Series characters: Arthur Martinson = AM, Ethel Thomas = ET
 The Bainbridge Murder. McBride, 1930; Eyre, 1930 AM
 Crimson Ice. Stokes, 1935
 Death on the Diamond. Stokes, 1934
 Death Rings a Bell. Lippincott, 1942; Boardman, 1943
 The Evil Men Do. Stokes, 1941; Boardman, 1942 ET
 The Girl in the Cage (with John Mulholland). Stokes, 1939
 The Manville Murders. McBride, 1930 AM
 The Moving Finger. Stokes, 1937 ET
 Murder is Swift; see One Man's Poison (probable correlation)
 Mystery at Hidden Harbor. Stokes, 1938; Lane, 1939 ET
 No Witness! Stokes, 1932; Hutchinson, 1933
 One Man's Poison. Stokes, 1940. British title (probable correlation): Murder is Swift. Boardman, 1944
 Red Rhapsody. Stokes, 1933
 70,000 Witnesses. McBride, 1931
 Sudden Silence. Stokes, 1938; Lane, 1939
 This—Is Murder! (with Gerald Adams). Stokes, 1941
 Tied for Murder. Lippincott, 1943; Boardman, 1945
 The Whispering Window. Stokes, 1936; Boardman, 1943 ET
- FLAGG, JOHN. Pseudonym of John Gearon
 Dear, Deadly Beloved. GM, 1954
 Death and the Naked Lady. GM, 1951; Muller, 1953
- Death's Lovely Mask. GM, 1958; Fawcett (London), 1960
 The Lady and the Cheetah. GM, 1951; Fawcett (London), 1954
 Murder in Monaco. GM, 1956; Red Seal, 1959
 The Paradise Gun. GM, 1961; Muller, 1962
 The Persian Cat. GM, 1950
 Woman of Cairo. GM, 1953; Muller, 1954
- FLANAGAN, T. J.
 Harry Blount, the Detective. Ogilvie, 1895
- FLATTEAU, RONALD
 Appointment with Fear. Fenmore, 1948
- FLAVIN, MARTIN. 1883- .
 Cameron Hill. Harper, 1957; Muller, 1958
- FLEETWOOD, HUGH
 A Painter of Flowers. H. Hamilton, 1972
- FLEISCHMAN, A(LBERT) S(IDNEY). 1920- .
 Blood Alley. GM, 1955; Fawcett (London), 1956
 Chinese Crimson; see Look Behind You, Lady Counterspy Express. Ace, 1954
 Danger in Paradise. GM, 1953; Jenkins, 1964
 The Deadly Companions; see Yellowleg
 Look Behind You, Lady. GM, 1952; Fawcett (London), 1953. Also published as: Chinese Crimson. Jenkins, 1962
 Malay Manhunt; see Malay Woman
 Malay Woman. GM, 1954; Fawcett (London), 1955. Also published as: Malay Manhunt. Jenkins, 1966
 Murder's No Accident. Phoenix, 1949
 Shanghai Flame. GM, 1951; Fawcett (London), 1957
 The Straw Donkey Case. Phoenix, 1948
 The Venetian Blonde. GM, 1963; Muller, 1964
 Yellowleg. GM, 1960; Muller, 1960. Also published as: The Deadly Companions. GM, 1961
- FLEMING, BRANDON
 The Crime Maker. White, 1923
 The Crooked House. Clode, 1921
- FLEMING, EDWARD L.
 Nazi Shadows. Williams, 1935
- FLEMING, ETHYL
 Murder Takes a Honeymoon. Gateway, 1940
- FLEMING, GERALDINE
 \$5000 Reward; or, The Missing Bride.
- FLEMING, H. K.
 The Day They Kidnapped Queen Victoria. Frewin, 1969

- FLEMING, IAN. 1908-1964. Series character:
James Bond, in all titles
Casino Royale. Cape, 1953; Macmillan, 1953.
Also published as: You Asked for It.
Popular Library, 1955
Diamonds Are Forever. Cape, 1956; Macmil-
lan, 1956
Doctor No. Cape, 1958; Macmillan, 1958
For Your Eyes Only. Cape, 1960; Viking,
1960 ss
From Russia, With Love. Cape, 1957; Mac-
millan, 1957
Goldfinger. Cape, 1959; Macmillan, 1959
Live and Let Die. Cape, 1954; Macmillan,
1954
The Man with the Golden Gun. Cape, 1965;
NAL, 1965
Moonraker. Cape, 1955; Macmillan, 1955.
Also published as: Too Hot to Handle.
Perma, 1957
Octopussy; see Octopussy and The Living
Daylights
Octopussy and The Living Daylights. Cape,
1966. U.S. title: Octopussy. NAL, 1966.
ss (Note that the paperback edition,
Signet 1967, contains one additional
story.)
On Her Majesty's Secret Service. Cape,
1963; NAL, 1963
The Spy Who Loved Me. Cape, 1962; Viking,
1962
Thunderball. Cape, 1961; Viking, 1961
Too Hot to Handle; see Moonraker
You Asked for It; see Casino Royale
You Only Live Twice. Cape, 1964; NAL, 1964
- FLEMING, JOAN
Be a Good Boy. Putnam, 1972
The Chill and the Kill. Collins, 1964;
Washburn, 1964
A Cup of Cold Poison; see The Man Who Looked
Back
A Daisy-Chain for Satan. Hutchinson, 1950;
Doubleday, 1951
Death of a Sardine. Collins, 1963; Washburn,
1964
The Deeds of Dr. Deadcert. Hutchinson,
1955; Washburn, 1957
The Gallows in My Garden. Hutchinson, 1951
The Good and the Bad. Hutchinson, 1953;
Doubleday, 1953
Grim Death and the Barrow Boys. Collins,
1971
He Ought to Be Shot. Hutchinson, 1955;
Doubleday, 1955
Hell's Belle. Collins, 1968; Washburn, 1969
In the Red. Collins, 1961; Washburn, 1961
Kill or Cure. Collins, 1968; Washburn, 1968
Maiden's Prayer. Collins, 1957; Washburn,
1958
Malice Matrimonial. Collins, 1959; Wash-
burn, 1959
The Man from Nowhere. Collins, 1960; Wash-
burn, 1961
The Man Who Looked Back. Hutchinson, 1951;
Doubleday, 1952. Also published as: A
Cup of Cold Poison. H. Hamilton, 1969
The Midnight Hag. Collins, 1966; Washburn,
1966
Miss Bones. Collins, 1959; Washburn, 1960
No Bones About It. Collins, 1967; Washburn,
1967
Nothing Is the Number When You Die. Collins,
1965; Washburn, 1965
Polly Put the Kettle On. Hutchinson, 1952
Screams from a Penny Dreadful. H. Hamilton,
1971
Two Lovers Too Many. Hutchinson, 1949
When I Grow Rich. Collins, 1962; Washburn,
1962
You Can't Believe Your Eyes. Collins, 1957;
Washburn, 1957
Young Man, I Think You're Dying. Collins,
1970; Putnam, 1970
- FLEMING, JOHN C.; see EBY, LOIS
- FLEMING, MAY AGNES. Pseudonym: Cousin May
Carlton, q.v.
One Night's Mystery: A Novel. Carleton,
1876; Low, 1876
A Terrible Secret: A Novel. Carleton, 1874;
Low, 1874
- FLEMING, NICHOL. 1939- .
Counter Paradise. Joseph, 1968; Coward,
1968
Czech Point. Joseph, 1970
Hash. Joseph, 1971
- FLEMING, OLIVER. Pseudonym of Philip Mac-
Donald, q.v., and Ronald MacDonald
Ambrotox and Limping Dick. Ward Lock, 1920
The Spandau Quid. Cecil Palmer, 1923
- FLEMING, PETER. 1907- .
The Sixth Column. Hart-Davis, 1951;
Scribner, 1951
A Story to Tell. Cape, 1942; Scribner, 1942
ss
- FLEMING, ROBERT. 1891- .
The Night Freight Murders. Smith & Durrell,
1942. British title: Murder Comes to
Dinner. Lane, 1943
- FLEMING, RUDD. 1908- .
Cradled in Murder. Simon, 1938; H. Hamil-
ton, 1938
- FLEMING, THOMAS J. 1927- .
A Cry of Whiteness. Morrow, 1967
- FLETCHER, DOROTHY
Beyond Recall. Lancer,

- Farewell to Vienna. Lancer,
House of Hate. Lancer, 1967
Meeting in Madrid. Lancer,
Shadows on the Water. Beagle, 197 .
Still Waters. Paperback Library,
- FLETCHER, H(ARRY) L(UFT) V(ERNE). 1902-
Pseudonyms: John Garden, John Hereford,
qq.v. Which of the following are not
crime fiction?
The Devil Has the Best Tunes. Macdonald,
1947
Forest Inn. Macdonald, 1946
High Pastures. Macdonald, 1957
The Lonely Island. Macdonald, 1958
Miss Agatha. Gardner, 1946. U.S. title:
Miss Agatha Doubles for Death. Messner,
1947
Miss Agatha Doubles for Death; see Miss
Agatha
The Reluctant Prodigal. Macdonald, 1958
The Rising Sun. Macdonald, 1951
The Storm. Macdonald, 1954
The Whip and the Tongue. Macdonald, 1949
The Woman's House. Macdonald, 1944
- FLETCHER, J(OSEPH) S(MITH). 1863-1935. Ser-
ies character: Ronald Camberwell = RC.
Doubtful inclusions and unverified cor-
relations marked ?. (Help!)
- The Adventures of Archer Dawe, Sleuth-
Hound. Digby Long, 1909. Also published
as: The Contents of the Coffin. Novel
Library, 1928 ss
The Air-Ship. Digby Long, 1903 ss
The Amaranth Club. Ward, 1918; Knopf, 1926
The Ambitious Lady. Ward, 1923. U.S.
title (?): And Sudden Death. Hillman-
Curl, 1938
And Sudden Death; see The Ambitious Lady
? Andrewlina. Kegan Paul, 1889
The Annexation Society. Ward, 1916; Knopf,
1925
? The Arcadians. Long, 1903
? At the Blue Bell Inn. Rand McNally, 1898 ss
(British title?)
? At the Gate of the Gold. Ward & Downey,
1896
The Bartenstein Case. Long, 1913. U.S.
title: The Bartenstein Mystery. Dial,
1927
The Bartenstein Mystery; see The Barten-
stein Case
The Bedford Row Mystery. Hodder, 1925. U.
S. title: The Strange Case of Mr. Henry
Marchmont. Knopf, 1927
Behind the Monocle. Jarrolds, 1928;
Doubleday, 1930 ss
Behind the Panel; see In the Mayor's
Parlour
The Black House in Harley Street; see The
'Million-Dollar Diamond
? Bonds of Steel. Digby Long, 1902 ss
The Borgia Cabinet. Jenkins, 1932; Knopf,
1930
The Borough Treasurer. Ward, 1919, Knopf,
1921
? Both of This Parish. Nash, 1914
The Box Hill Murder. Jenkins, 1931; Knopf,
1929
? The Builders. Methuen, 1927. Also pub-
lished as: The Furnace of Youth. Pearson,
1914
The Burma Ruby. Benn, 1932; Dial, 1933
The Canterbury Mystery; see The Ravenswood
Mystery
The Carrismore Ruby. Jarrolds, 1935 ss
The Cartwright Gardens Murder. Collins,
1924; Knopf, 1926
The Charing Cross Mystery. Jenkins, 1923;
Putnam, 1923
The Chestermarke Instinct. Allen & Unwin,
1918; Knopf, 1921
The Clue of the Artificial Eye; see Paul
Camphenhaye, Specialist in Criminology
Cobweb Castle. Jenkins, 1928; Knopf, 1928
The Contents of the Coffin; see The Advent-
ures of Archer Dawe, Sleuth-Hound
The Copper Box. Hodder, 1923; Doran, 1923
? David March. Methuen, 1904
Dead Men's Money; see Droonin' Watter
The Death That Lurks Unseen. Ward, 1899 ss
The Diamond Makers; see The Diamonds
The Diamonds. Digby Long, 1904. U.S.
title: The Diamond Murders. Dodd, 1929
The Double Chance. Nash, 1928; Dodd, 1928
The Dressing-Room Murder. Jenkins, 1930;
Knopf, 1931
Droonin' Watter. Allen & Unwin, 1919. U.S.
title: Dead Men's Money. Knopf, 1930
The Ebony Box. Butterworth, 1934; Knopf,
1934 RC
The Eleventh Hour. Butterworth, 1935;
Knopf, 1935 RC
? The Enchanting North. Nash, 1908
Exterior to the Evidence. Hodder, 1920;
Knopf, 1923
False Scent. Jenkins, 1924; Knopf, 1925
? Families Repaired. Allen & Unwin, 1916
The Fear of the Night. Routledge, 1903 ss
Find the Woman. Collins, 1933 ss
? The Fine Air of Morning. Nash, 1912; Estes,
1913
The Flamstock Mystery; see The Malachite
Jar
? For Those Were Stirring Times! Everett,
1904 ss
Frank Carisbroke's Stratagem; or, Lost and
Won. Jarrolds, 1888
? From the Broad Acres. Richards, 1899 ss
The Furnace of Youth; see The Builders
? God's Failures. Lane, 1897 ss
The Golden Spur. Long, 1901; Dial, 1928
? The Golden Venture. Nash, 1912
? Grand Relations. Unwin, 1905

- The Great Brighton Mystery. Hodder, 1925; Knopf, 1926
- Green Ink. Jenkins, 1926; Small Maynard, 1926 ss
- The Green Rope. Jenkins, 1927; Knopf, 1927
- ? The Grocer's Wife. Hutchinson, 1933
- The Guarded Room. Long, 1931; Clode, 1931
- Hardican's Hollow. Everett, 1910; Doran, 1927
- The Harringtons of Highcroft Farm; see Highcroft Farm
- The Harvest Moon. Nash, 1908; Doran, 1927
- ? The Harvesters. Long, 1900
- The Heaven-Kissed Hill. Hodder, 1922; Doran, 1924
- The Heaven-Sent Witness. Doubleday, 1930. Contains 14 of the 27 ss in The Ivory God and 7 of the stories in The Man in No. 3
- The Heaven-Sent Witness. Doubleday, 1930. (Contains 14 of the 27 ss in The Ivory God and 7 of the ss in The Man in No. 3, qq.v.)
- The Herapath Property. Ward Lock, 1920; Knopf, 1921
- ? Highcroft Farm. Cassell, 1906. U.S. title: The Harringtons of Highcroft Farm. Dodge, 1907
- The House in Tuesday Market. Jenkins, 1930; Knopf, 1929
- ? I'd Venture All for Thee! Nahs, 1913; Doubleday, 1928
- In the Mayor's Parlour. Lane, 1922. Also published as: Behind the Panel. Collins, 1931
- The Investigators. Long, 1902; Clode, 1930
- The Ivory God. Murray, 1907. (14 of the 27 stories in this volume were included in The Heaven-Sent Witness, q.v.)
- The Kang-He Vase. Collins, 1924; Knopf, 1926
- The King Versus Wargrave. Ward, 1915; Knopf, 1924
- ? Life in Arcadia. Macmillan, 1896 (British title?)
- The Lost Mr. Linthwaite. Hodder, 1920; Knopf, 1923
- ? Lucian the Dreamer. Methuen, 1903
- The Lynne Court Spinney. Ward, 1916. U.S. title: The Mystery of Lynne Court. Norman Remington, 1923
- ? A Maid And Her Money. Digby Long, 1906; Doubleday, 1929
- ? The Making of Matthias. Lane, 1898
- The Malachite Jar. Collins, 1930. Also published as: The Flamstock Mystery. Collins, 1932. First 11 stories also reprinted separately as: The Manor House Mystery. Collins, 1933.
- Malvery Hold. Ward, 1917. U.S. title: The Mystery of the Hushing Pool. Hillman-Curl, 1938
- The Man in No. 3. Collins, 1931. (7 of the stories were included in The Heaven-Sent Witness, q.v.) ss
- The Man in the Fur Coat. Collins, 1932 ss
- The Manor House Mystery; see The Malachite Jar
- ? The Mantle of Ishmael. Nash, 1909
- ? Many Engagements. Long, 1923
- Marchester Royal. Everett, 1909; Doran, 1926
- The Markenmore Mystery. Jenkins, 1922; Knopf, 1923
- The Marrendon Mystery. Collins, 1930 ss
- The Massingham Butterfly. Jenkins, 1926; Small, 1926 ss
- The Matheson Formula. Jenkins, 1930; Knopf, 1929
- The Mazaroff Murder. Jenkins, 1923. U.S. title: The Mazaroff Mystery. Knopf, 1924
- The Mazaroff Mystery; see The Mazaroff Murder
- The Middle of Things. Ward, 1922; Knopf, 1922
- The Middle Temple Murder. Ward, 1919; Knopf, 1919
- The Mill House Murder; see Todmanhawe Grange
- The Million-Dollar Diamond. Jenkins, 1923. U.S. title (?): The Black House in Harley Street. Doubleday, 1928
- The Missing Chancellor; see The Stolen Budget
- ? Mistress Spitfire. Dent, 1896
- ? Morrison's Machine. Hutchinson, 1900
- The Mortover Grange Affair; see The Mortover Grange Mystery
- The Mortover Grange Mystery. Jenkins, 1926. U.S. title: The Mortover Grange Affair. Knopf, 1927
- ? Mothers in Israel. Murray, 1908; Moffat Yard, 1908
- ? Mr. Spivey's Clerk. Ward & Downey, 1890
- Murder at Wrides Park. Harrap, 1931; Knopf, 1931 RC
- Murder in Four Degrees. Harrap, 1931; Knopf, 1931 RC
- The Murder in Medora Mansions. Collins, 1933 ss
- The Murder in the Pallant. Jenkins, 1927; Knopf, 1928
- Murder in the Squire's Pew. Harrap, 1932; Knopf, 1932 RC
- Murder of a Banker; see The Mystery of the London Banker
- Murder of the Lawyer's Clerk; see Who Killed Alfred Snowe?
- Murder of the Ninth Baronet. Harrap, 1932; Knopf, 1932 RC
- Murder of the Only Witness. Harrap, 1933; Knopf, 1933 RC
- Murder of the Secret Agent. Harrap, 1934; Knopf, 1934 RC
- The Mysterious Chinaman. Jenkins, 1924. U.S. title: The Rippling Ruby. Putnam, 1923
- The Mystery of Lynne Court; see The Lynne Court Spinney
- The Mystery of the Hushing Pool; see Malvery Hold

- The Mystery of the London Banker. Harrap, 1933. U.S. title: Murder of a Banker. Knopf, 1933 RC
- Old Lattimer's Legacy. Jarrolds, 1892; Clode, 1929
- The Orange-Yellow Diamond. Newnes, 1920; Knopf, 1921
- Paradise Court. Unwin, 1908; Doubleday, 1929
- The Paradise Mystery; see The Wrychester Paradise
- Pasquinado. Ward, 1898 ss
- The Passenger to Folkestone. Jenkins, 1927; Knopf, 1927
- ? The Paths of the Prudent. Methuen, 1899; Page, 1899
- Paul Campenhaye, Specialist in Criminology. Ward, 1918. U.S. title: The Clue of the Artificial Eye. Hillman-Curt, 1939
- The Perilous Crossways. Ward, 1917; Hillman-Curt, 1938
- ? Perris of the Cherry-Trees. Nash, 1913; Doubleday, 1930
- ? The Pigeon's Cave. Partridge, 1904
- ? The Quarry Farm. Ward & Downey, 1893
- ? The Queen of a Day. Unwin, 1907; Doubleday, 1929
- The Ransom for London. Long, 1914; Dial, 1929
- Ravensdene Court. Ward, 1922; Knopf, 1922
- The Ravenswood Mystery. Collins, 1929. Also published as: The Canterbury Mystery. Collins, 1933 ss
- The Rayner-Slade Amalgamation. Allen & Unwin, 1917; Knopf, 1922
- The Rippling Ruby; see The Mysterious Chinaman
- The Root of All Evil. Hodder, 1921; Doran, 1929
- Safe Number Sixty-Nine. International Pocket Library, 1931
- The Safety Pin. Jenkins, 1924; Putnam, 1924
- Scarhaven Keep. Ward Lock, 1920; Knopf, 1922
- Sea Fog. Jenkins, 1925; Knopf, 1925
- The Secret Cargo. Ward, 1913
- The Secret of Secrets. Clode, 1929 (British title?)
- The Secret of the Barbican. Hodder, 1924; Doran, 1925 ss
- The Secret Way. Digby Long, 1903; Small, 1925
- The Seven Days' Secret. Jarrolds, 1919; Clode, 1930
- The Shadow of Ravenscliffe. Digby Long, 1914; Clode, 1928
- The Solution of a Mystery. Harrap, 1932; Doubleday, 1932
- The South Foreland Murder. Jenkins, 1930; Knopf, 1930
- The Stolen Budget. Hodder, 1926. U.S. title: The Missing Chancellor. Knopf, 1927
- The Strange Case of Mr. Henry Marchmont; see The Bedford Row Mystery
- The Talleyrand Maxim. Ward, 1919; Knopf, 1920
- The Three Days' Terror. Long, 1901; Clode, 1927
- The Threshing Floor. Unwin, 1905
- The Time-Worn Town. Collins, 1929; Knopf, 1924
- Todmanhawe Grange. Butterworth, 1937. U.S. title: The Mill House Murder. Knopf, 1937 (Completed after JSF's death by Torquemada, pseudonym of Edward Powys Mathers, 1892- .)
- The Valley of Headstrong Men. Hodder, 1919; Doran, 1924
- ? The Wheatstack. Nash, 1909 ss
- ? Where Highways Cross. Macmillan (London), 1895; Macmillan (NY), 1896
- Who Killed Alfred Snowe? Harrap, 1933. U.S. title: Murder of the Lawyer's Clerk. Knopf, 1933 RC
- ? The Winding Way. Kegan Paul, 1890
- The Wolves and the Lamb. Ward, 1914; Knopf, 1925
- ? The Wonderful Warpentake. Lane, 1895 ss
- The Wrist Mark. Jenkins, 1929; Knopf, 1928
- The Wrychester Paradise. Ward, 1921. U.S. title: The Paradise Mystery. Knopf, 1920
- The Yorkshire Moorland Murder. Jenkins, 1930; Knopf, 1930
- FLETCHER, LUCILLE
...And Presumed Dead. Random, 1963; Eyre, 1963
Blindfold. Random, 1960; Eyre, 1960
The Girl in Cabin B54. Random, 1968; Hodder, 1969
The Strange Blue Yawl. Random, 1964; Eyre, 1965
- FLETCHER, MARY MANN
The Scorpion of Chateau Laverria. Beagle, 1970
- FLETCHER, ROBERT HOWE
The Mystery of a Studio and other stories. Lawrence, 1892
- FLETCHER, VERNE
Death and the Durlings. Swan, 1942
- FLINN, JOHN JOSEPH
The Mysterious Disappearance of Helen St. Vincent: A Story of the Vanished City. Hazlitt, 1895
- FLOOD, CHARLES BRACELEN
Trouble at the Top. McGraw, 1972

- FLORA, FLETCHER. 1914-1969. See also: Stuart Palmer. (Some titles below more sex than crime?)
- The Brass Bed. Pyramid, 195
- Desperate Asylum. Lion, 1955. Also published as: Strange Lovers. Pyramid, 195 ; and as: Whisper of Love. Pyramid, 196 .
- The Hot Shot. Avon, 1956
- The Irrespressible Peccadillo. Macmillan, 1962; Boardman, 1963
- Killing Cousins. Macmillan, 1960; Cape, 1961
- Let Me Kill You, Sweetheart. Avon, 1958
- Most Likely to Love. Monarch, 1960
- Park Avenue Tramp. GM, 195 ; Fawcett (London), 1959
- The Seducer. Monarch, 1961
- Skuldoggery. Belmont, 1967
- Strange Lovers; see Desperate Asylum
- Strange Sisters. Lion, 1954
- Take Me Home. Monarch, 1959
- Wake Up with a Stranger. Signet, 1959
- Whisper of Love; see Desperate Asylum
- Whispers of the Flesh. Signet, 1958
- FLOWER, ELLIOTT. 1863-1920.
- Policeman Flynn. Century, 1902
- FLOWER, PAT
- Fiends of the Family. Hale, 1966
- Goodbye, Sweet William. Angus, 1959
- Hell for Heather. Hale, 1962
- Hunt the Body. Hale, 1968
- One Rose Less. Angus, 1961
- Term of Terror. Hale, 1963
- Wax Flowers for Gloria. Angus, 1958
- A Wreath of Water-Lilies. Angus, 1960
- FLOWERDEW, HERBERT
- The Villa Mystery. Paul, 1912
- FLOWERS, CHARLES
- It Never Rains in Los Angeles. Coward, 1970
- FLOYD, LESLIE
- The Case of the Frantic Ladies. Harrap, 1938
- FLOYD, LOUISE MCKNIGHT
- The Commencement Day Murders. Vantage, 1954
- FLOYD, MORDIE
- The Secret of Saraband. Bouregy, 1961
- FLYNN. BRIAN. 1885- . Series character: Anthony Bathurst in all 37 titles inspected and probably in all titles.
- And Cauldron Bubble. Long, 1951
- The Billiard-Room Mystery. Hamilton, 1927; Macrae Smith, 1929
- Black Agent. Long, 1950
- Black Edged. Long, 1939; Macrae Smith, 1939
- The Case of Elymas the Sorcerer. Long, 1945
- The Case of the Black Twenty-Two. Hamilton, 1928; Macrae-Smith, 1929
- The Case of the Faithful Heart. Long, 1939
- The Case of the Painted Ladies. Long, 1940
- The Case of the Purple Calf. Long, 1934.
- U.S. title: The Ladder of Death. Macrae Smith, 1935
- Cold Evil. Long, 1938
- Conspiracy at Angel. Long, 1947
- The Creeping Jenny Mystery. Long, 1930. U.S. title: The Crime at the Crossways. Macrae Smith, 1932
- The Crime at the Crossways; see The Creeping Jenny Mystery
- The Dice are Dark. Long, 1956
- The Doll's Done Dancing. Long, 1954
- The Ebony Stag. Long, 1938
- The Edge of Terror. Long, 1932
- Exit Sir John. Long, 1947
- Fear and Trembling. Long, 1936. U.S. title: The Somerset Murder Case. Mill, 1937
- The Feet of Death. Long, 1954
- The Five Red Fingers. Long, 1929; Mill, 1938
- The Fortescue Candle. Long, 1936
- Glittering Prizes. Long, 1942
- The Grim Maiden. Long, 1944
- The Hands of Justice. Long, 1957
- The Horn. Long, 1934
- Invisible Death. Hamilton, 1929
- The Ladder of Death; see The Case of the Purple Calf
- The League of Matthias. Long, 1934
- Men for Pieces. Long, 1949
- The Mirador Collection. Long, 1955
- Murder En Route. Long, 1930; Macrae Smith, 1932
- The Murders Near Mapleton. Hamilton, 1929; Macrae Smith, 1930
- The Mystery of the Peacock's Eye. Hamilton, 1928; Macrae Smith, 1930
- The Nine Cuts. Long, 1958
- The Orange Axe. Long, 1931
- Out of the Dusk. Long, 1953
- The Padded Door. Long, 1932
- Reverse the Charges. Long, 1943
- The Ring of Innocent. Long, 1952
- The Running Nun. Long, 1952
- The Saints are Sinister. Long, 1958
- The Seventh Sign. Long, 1952
- The Shaking Spear. Long, 1955
- The Sharp Quillet. Long, 1947
- The Somerset Murder Case; see Fear and Trembling
- The Spiked Lion. Long, 1933; Macrae Smith, 1934
- Such Bright Disguises. Long, 1941
- The Sussex Cuckoo. Long, 1935
- The Swinging Death. Long, 1948
- They Never Came Back. Long, 1940
- The Toy Lamb. Long, 1956
- Tragedy at Trinket. Nelson, 1934

- Tread Softly. Long, 1937; Mill, 1938
 The Triple Bite. Long, 1931
 Where There Was Smoke. Long, 1951
 The Wife Who Disappeared. Long, 1957
- FLYNN, J. M. (Also uses byline: Jay Flynn, q.v.)
 The Deadly Boodle. Ace, 1958
 Deep Six. Ace, 1962
 Drink With the Dead. Ace, 1959
 The Girl from Las Vegas. Ace, 1961
 The Hot Chariot. Ace, 1960
 One for the Death House. Ace, 1961
 Ring Around a Rogue. Ace, 1960
 The Screaming Cargo. Ace, 1962
 SurfSide 6. Dell, 1962 (Novelization of the TV series.)
 Terror Tournament. Bouregy, 1959
- FLYNN, JAY. (Also uses byline: J. M. Flynn, q.v.) Series character: McHugh = M
 The Action Man. Avon, 1961
 A Body for McHugh. Avon, 1960; Consul, 1961 M
 Five Faces of Murder. Avon, 1962 M
 It's Murder, McHugh. Avon, 1960; Consul, 1961 M
 McHugh. Avon, 1959; Consul, 1961 M
 Viva McHugh. Avon, 1960 M
- FLYNN, T(HOMAS) T(HEODORE). 1902-
 It's Murder! Hector Kelly, 1950
 Murder Caravan. Hector Kelly, 1950
- FLYNN, WILLIAM JAMES. 1867-1952.
 The Barrel Mystery. McCann, 1919
 Eagle's Eye. McCann, 1920
- FLYNT, JOSIAH
 Notes of an Itinerant Policeman. Page, 1900
 Powers That Prey (with Francis Walton). McClure, 1900
 The Rise of Ruderick Clowd. Dodd, 1903
- FOLDES, YOLANDA
 Mind Your Own Murder. Hutchinson
- FOLEY, PEARL
 The Gnome Mine Mystery. Hamilton, 1933
 The Octagon Crystal. Carrier & Isles, 1929; Brentano's (London), 1929
 The Yellow Circle. Lippincott (Philadelphia & London), 1937
- FOLEY, RAE. Pseudonym of Elinore Denniston, 1900- . Other pseudonym: Dennis Allan, q.v. Series characters: John Harland = JH, Hiram Potter = HP.
 An Ape in Velvet. Dodd, 1951; Boardman, 1952 JH
 Back Door to Death. Dodd, 1963; Boardman, 1964 HP
 Bones of Contention. Dodd, 1950
- A Calculated Risk. Dodd, 1970; Hale, 1972
 Call It Accident. Dodd, 1965; Hale, 1966 HP
 Dangerous to Me. Dodd, 1959; Hammond, 1960
 Dark Intent. Dodd, 1954; Boardman, 1955
 The Deadly Noose; see Repent at Leisure
 Death and Mr. Potter. Dodd, 1955; Boardman, 1955 HP
 Don't Kill, My Love; see Wake the Sleeping Wolf
 Fatal Lady. Dodd, 1964; Boardman, 1964 HP
 Fear of a Stranger. Dodd, 1967; Hale, 1968
 Girl from Nowhere. Dodd, 1949 JH
 Girl on a High Wire. Dodd, 1969; Hale, 1971
 The Hundredth Door. Dodd, 1950; Boardman, 1951
 It's Murder, Mr. Potter. Dodd, 1951; Hammond, 1961 HP
 The Last Gamble. Dodd, 1956; Boardman, 1957
 Malice Domestic. Dodd, 1968; Hale, 1969
 The Man in the Shadow. Dodd, 1953; Boardman, 1954
 Nightmare House. Dodd, 1968; Hale, 1969
 No Hiding Place. Dodd, 1969; Hale, 1970
 No Tears for the Dead. Dodd, 1948; Cherry Tree Books, 1949
 Ominous Star. Dodd, 1971
 Repent at Leisure. Dodd, 1962. British title: The Deadly Noose. Hammond, 1963
 Run for Your Life. Dodd, 1957; Boardman, 1958
 Scared to Death. Dodd, 1966; Hale, 1967
 The Shelton Conspiracy. Dodd, 1967; Hale, 1968
 Sleep Without Morning. Dodd, 1972
 Suffer a Witch. Dodd, 1965; Hale, 1966
 This Woman Wanted. Dodd, 1971
 Wake the Sleeping Wolf. Dodd, 1952; Boardman, 1953. Also published as: Don't Kill, My Love. Bestseller, 195 .
 Where is Nancy Bostwick? Dodd, 1958; Boardman, 1958
 Wild Night. Dodd, 1966; Hale, 1967
- FOLLIOTT, DORIA
 Signpost to Murder. Popular Library, 1964
- FONBLANQUE, ALBANY
 Tom Rocket. Ward Lock, 1860
- FONSECA, ESTHER HAVEN
 The Affair at the Grotto. Doubleday, 1939
 Death Below the Dam. Doubleday, 1936
 The Thirteenth Bed in the Ballroom. Doubleday, 1937
- FOOTNER, HULBERT. 1879-1944. Series characters: Madame Rosika Storey = RS; Amos Lee Mappin = AM. Northwest romantic mystery adventure stories = *
 The Almost Perfect Murder. Lippincott, 1937; Collins, 1933 RS ss
 Anybody's Pearls. Doubleday, 1930; Hodder, 1929

- A Backwoods Princess. Doran, 1926; Hodder, 1926 *
- Cap'n Sue. Doubleday, 1928; Hodder, 1927 (light romance with bootlegging)
- The Casual Murderer. Lippincott, 1937; Collins, 1932. RS ss All but the title story reprinted as: The Kidnapping of Madame Storey. Collins, 1936
- The Chase of the Linda Belle. Hodder, 1925
- Dangerous Cargo. Harper, 1934; Collins, 1934 RS
- The Dark Ships. Harper, 1937; Collins, 1937
- Dead Man's Hat. Harper, 1932; Collins, 1932
- The Death of a Celebrity. Harper, 1938; Collins, 1938 AM
- Death of a Saboteur. Harper, 1943; Collins, 1944 AM
- The Deaves Affair. Doran, 1922; Collins, 1922
- The Doctor Who Held Hands. Doubleday, 1929; Collins, 1929. Also published as: The Murderer's Challenge. Collins, 1932
- Easy to Kill. Harper, 1931; Collins, 1931 RS
- The Folded Paper Mystery; see The Mystery of the Folded Paper
- The Fugitive Sleuth. Hodder, 1918
- The Fur-Bringers. McCann, 1920; Hodder, 1916 *
- The House with the Blue Door. Harper, 1942; Collins, 1943 AM
- The Huntress. McCann, 1922; Hodder, 1917 *
- The Island of Fear. Harper, 1936; Cassell, 1936
- Jack Chanty. Doubleday, 1913; Hodder, 1917 *
- The Kidnapping of Madame Storey; see The Casual Murderer
- Madame Storey. Doran, 1926; Collins, 1926 RS ss
- Murder in the Sun; see The Obeah Murders
- Murder of a Bad Man. Harper, 1936; Collins, 1935
- Murder Runs in the Family. Harper, 1934; Collins, 1934
- The Murder That Had Everything. Harper, 1939; Collins, 1939 AM
- The Murderer's Challenge; see The Doctor Who Held Hands
- Murderer's Vanity. Harper, 1940; Collins, 1941 AM
- Mystery at Ramshackle House; see Ramshackle House
- The Mystery of the Folded Paper. Harper, 1930. British title: The Folded Paper Mystery. Collins, 1930 AM
- The Nation's Missing Guest. Harper, 1939; Collins, 1939 AM
- The New Made Grave; see The Whip-Poor-Will Mystery
- The Obeah Murders. Harper, 1937. British title: Murder in the Sun. Collins, 1938
- Officer!. Doran, 1924; Collins, 1924
- On Swan River; see The Woman from Outside
- Orchids to Murder. Harper, 1945; Collins, 1945 AM
- The Owl Taxi. Doran, 1921; Collins, 1922
- The Queen of Clubs. Doran, 1927; Collins, 1928
- Ramshackle House. Doran, 1922; Collins, 1923. Also published as: Mystery at Ramshackle House. Collins, 1932
- The Ring of Eyes. Harper, 1933; Collins, 1933
- Scarred Jungle. Harper, 1935; Cassell, 1935
- The Sealed Valley. Doubleday, 1914; Hodder, 1915 *
- A Self-Made Thief. Doubleday, 1929; Collins, 1929
- The Shanty Sled. Doran, 1926; Hodder, 1925 *
- Sinfully Rich. Harper, 1940; Collins, 1940
- The Substitute Millionaire. Doran, 1919; Collins, 1921
- Thieves' Wit. Doran, 1918; Hodder, 1919
- Tortuous Trails. Collins, 1937
- Trial by Water. Farrar, 1931; Hodder, 1930
- Two on the Trail. Doubleday, 1911; Methuen, 1911 *
- The Under Dogs. Doran, 1925; Collins, 1925 RS
- Unneutral Murder. Harper, 1944; Collins, 1944 AM
- The Velvet Hand. Doubleday, 1928; Collins, 1928 RS ss
- The Viper. Collins, 1930. (Three stories, 2 from The Velvet Hand.)
- The Whip-Poor-Will Mystery. Harper, 1935. British title: The New Made Grave. Collins, 1935
- The Wild Bird. Doran, 1923; Hodder, 1923 *
- Who Killed the Husband? Harper, 1941; Collins, 1942 AM
- The Woman from Outside. McCann, 1921. British title: On Swan River. Hodder, 1919 *
- FORBES, LADY ANGELA
Should She Have Spoken? Nash, 1923
- FORBES, DELORIS STANTON. 1923- . See Stanton Forbes, Forbes Rydell, Tobias Wells, pseudonyms.
- FORBES, DIANA R.
The Man Behind the Tinted Glasses. Holden
The Murder of an Unpopular Man. Bles, 1942
- FORBES, DONALD
The Eleventh Hour. Hutchinson, 1955; Roy, 1955
- FORBES, JOHN
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- FORBES, MURRAY
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