

Mystery Lurks at —

Left Coast

Crime 7



LEFT COAST CRIME 7
FEBRUARY 14 - 17, 1997
MADISON HOTEL, SEATTLE, WA

GUESTS OF HONOR: FAYE & JONATHAN KELLERMAN

TOASTMASTER/BRUSCHETTA: LIA MATERA

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The Chair wishes to thank the following people, ~~without whom she would not have made it to February of 1997~~ who provided so much support advice and assistance. Special appreciation goes to Buff Hirko for the great artwork, the bags and the pins and the contacts.

Thanks first and foremost, to the members of this incredible convention committee: to Thom Walls for that great Bouchercon, and for all his counsel and advice (and unflappability) ; to Beryl Kolafa for keeping track, and the times she reassured me that I wasn't imagining things; to Judy Lyen for working so well with the hotel and settling matters repeatedly to *everyone's* satisfaction; to Helen Keiser for being unflappable (another one!), getting it and making it simple; to Louise Saylor for willingly taking on the job-from-heck and dealing with chaos; to Mary Peretz for the Peretz taxi service and endless good humor and taking on a job late and doing it so well; to Heidi Wolf, whom I've known far longer than *anyone* else on the committee for coffee, limo service, endless cheerful errand running and sympathy, and that's not even counting the convention itself.

To Janet Rudolph, Leila Laurence, Jan Burke, Elizabeth Quinn, Sue Henry, Bryan Barrett for advice, support and help of many kinds. To Dr. Stephen White - never enough words, Stephen. To Don Sandstrom, who isn't here this weekend and should be. To Bill Crider, for finding the right words. To Tom, Enid and MaryElizabeth. To Bruce and Parnell and Maggie for the dazzling auction work. And of course, to Polly Whitney, Listmaker to the World.

To Faye and Jon for bringing a special touch of class to our convention, for being charming and funny and gracious. To Jon for really existing after all.

To Nancy Atherton, Out Standing in Her Field and to Lia Matera, the Best Damn Bruschetta in the World.

Finally, to my partner Stu Shiffman. You folks would not buh-lieve what he's put up with during all this time. For a great great pocket program, advice on the program book, all the help, all the pats, all the formatting and reassurance and insight. For always knowing what to say. And for Murray.

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**OUTSTANDING
AUTHORS ON ANY COAST!**

JONATHAN KELLERMAN

by Stephen White

When I first met Jonathan Kellerman he was already at the top of our profession.

The year was 1980.

The profession was clinical psychology.

I was working as the psychologist in the pediatric oncology program at The Children's Hospital in Denver and had stumbled across a stunning new book by a colleague in Los Angeles. *Psychological Aspects of Childhood Cancer* was Dr. Jonathan Kellerman's first book and it was so authoritative it immediately established an academic foundation for our fledgling field. Dr. Kellerman was kind enough to allow me to visit with him and to observe the revolutionary program he had developed at Los Angeles Children's Hospital to provide psychological support for kids who had cancer.

As we said good-bye after that visit, I remember being taken aback when Dr. Kellerman mentioned that he was in the midst of writing a novel. At the time, he was the top pediatric psychologist in the United States, one of the top young academics anywhere, and he was telling me he was cutting back his professional work to write a mystery. I clearly recall thinking, that as talented as he was, Dr. Kellerman was nuts.

So much for my clinical acumen.

Few of us ever achieve greatness in one endeavor, let alone reach the pinnacle in two. Though still a young man, Jonathan Kellerman has already managed to watch the sun rise from the tops of at least two vaulted peaks. I know it to be true because I've found myself standing in his long shadow both times. I think it's important for many admirers of his literary work to know that as accomplished a writer as he is, Dr. Kellerman is that good a psychologist, or better.

As modern mystery writers, we all owe a debt to the pioneers who preceded us. The person who blazed the trail for professionals who wanted to be novelists, and especially for psychologists who thought they could turn a tale, was Jonathan Kellerman. Those of us burdened with capital letters after our names and a yearning to write fiction owe him an enduring debt.

I welcomed the opportunity to pen this short tribute because it gives me the chance to salute Dr. Jonathan Kellerman for almost twenty years of astonishing accomplishment, to honor him for the suffering he has eased, directly and indirectly, in thousands of pediatric cancer patients, and to recognize him for the pleasure he has provided to millions of readers.

And personally, it gives me a chance to say "thank you" to him for being the unwitting horse I rode in on.

Stephen White, Ph.D. is a clinical psychologist and author of five novels. He has worked for almost twenty years in the ruts left by Jonathan Kellerman's various wagons. His newest novel is Remote Control (Dutton, 1997).

BANTAM BOOKS
salutes

Left Coast Crime 7
Guests of Honor

JONATHAN
KELLERMAN

and

FAYE
KELLERMAN



Bantam

F AS IN FASCINATION

by Don Sandstrom

The selection of Faye Kellerman as the 1997 Left Coast Guest of Honor is appropriate not only for her ten excellent novels, but also for the fact that she is a Left Coast Author - Left Coast by adoption. Faye Marder was born in St. Louis, Missouri, and married Jonathan in 1972. The couple are the parents of four children. Reinforcing the Left Coast connection is the fact that Faye is also a graduate of the University of California at Los Angeles with an AB in Mathematics and a DDS. She also is a Regents Research Fellow in Oral Biology.

The Left Coast connection for Ms. Kellerman has significance for me as well. First, it was in 1988 following the San Diego Bouchercon that I was attracted by a copy of *The Ritual Bath* at the Los Angeles Airport. I found it to be a fascinating debut novel and became an instant Faye Kellerman fan. Webster defines "fascinating" to mean "1. To transfix and hold spellbound by an irresistible power; 2. To command the interest of; 3. To be irresistibly attractive." I use the adjective in all three meanings and apply it to the next nine novels as well. For the second Left Coast applicability, fast forward to the 1991 Bouchercon at Pasadena where I was again fascinated by the author in person as she and her husband discussed their writings and their life. All this by explaining my objectivity in composing what is intended to be a sincere tribute to a remarkable author/lady.

Her series novels have several plusses working for them. Although billed as "A Rina Lazarus/Peter Decker Mystery", each of the nine is a police procedural with the added fillip of the love affair, and subsequent marriage of Rina and Peter as a sub-text. Another large plus is the incorporation of the doctrine and practice of Orthodox Judaism in the series - but always in context. Rina and Peter are not merely characters on a page; they are as human and understandable as they are likable. The same is true for the third lead, Marge Dunn, who until Peter's promotion in the latest book, was his partner, but still Rina's good friend. Rina is not an amateur sleuth although in the seventh book, *Sanctuary*, she does accompany Peter to Israel and helps him in his investigation, since she speaks Hebrew and he does not. Rina had also lived in Israel at one time. Still another plus is the variety of plots, locales, and crimes in the series. She does not write boilerplate novels. A large plus for me is the authentic dialogue. It is always in character and utterly believable. It is also the means by which she unfolds each story; often as much as 90% (my estimate) presented via realistic dialogue. This attribute as well as the other ingredients of her stories bespeak her solid research and enrich her striking story-telling ability.

In 1989, her one non-series novel, *The Quality Of Mercy*, was published. Truly a fascinating *tour de force* based on several months of intensive research in England, it is basically a historical story with a marvelous heroine, Rebecca Lopez, daughter of Queen Elizabeth's personal physician. Doctor Roderigo Lopez was a historical figure, who was drawn and quartered at Tyburn in 1594, having been found guilty of plotting to poison the queen. In a note at the end of the book, Ms. Kellerman suggests the doctor could have been the inspiration for Shylock in Shakespeare's *Merchant Of Venice*. The fictional "Shakespear" in this book is passionately in love with Rebecca who is involved with her family in smuggling Jews out of Spain to escape the Inquisition. As in her modern novels, her Jewish characters have a deep faith and she brings to life the customs and practices of the *conversos* in a crypto-Jewish community in 16th century England. There is also a mystery involving the murder of Shakespear's close friend with Rebecca helping the playwright find the culprit. Fanciful, but as I said above, still a fascinating story.

During this same decade — 1986-96 — Ms. Kellerman has also written several short stories. Her "Holy Water", published in *Deadly Allies II* (1994) was selected by mystery short story expert Marvin Lachman as one of the best stories of that year. Frankly, I haven't a clue on how she does all that she does, but am awfully glad she does. I am indeed honored to have been asked to write this fan letter to one of my favorite authors.

Don Sandstrom, witty and talented reviewer and fan is home this weekend recovering from a serious illness, (dammit). His article on Decker and Dunn, "The Dees" appeared in the recent Winter 1996 issue of Deadly Pleasures.

W I L L I A M M O R R O W

a n d A V O N B O O K S

s a l u t e

Left Coast Crime VII

Seattle 1997

G u e s t o f H o n o r

Faye Kellerman

A u t h o r o f :

The Ritual Bath

Sacred and Profane

The Quality of Mercy

Milk and Honey

Day of Atonement

False Prophet

Grievous Sin

Sanctuary

Justice

Prayers for the Dead

GETTING TO KNOW JONATHAN AND FAYE KELLERMAN

An Informal Interview by Andi Shechter

In November, 1996, I conducted a lengthy, often funny, and often serious telephone interview with our Guests of Honor. The feeling I brought away from the two hours I spent on the phone, first with Faye, then with Jon, was this: that while these are two talented and gifted people who are fully aware of their gifts and who feel that their lives are blessed. They do *not* take things for granted, although when you're dealing with multiple book contracts and best seller lists, starred reviews in *Publishers Weekly* and praise from LA to DC and beyond, you'd think they might start relaxing. Jon and Faye live somewhat of a charmed life — they are extraordinarily aware of this, and are grateful for it. They've had hard times to deal with as well, and they take that into consideration in the way they see how life is dealing with them now. You'll see what I mean.

(A is Andi Shechter: F is Faye, J is Jonathan.)

A: As a working writing couple, how do you work? Do you discuss your work in progress with each other, write at different times, offer critiques?

F - We write independently; I have no idea where Jon's going in his work. He doesn't know my plot or outline; but he does read my work in progress at certain intervals, after I've composed a block (it used to be every chapter or so, but no more). He reads it and like an educated reader, he reads mostly for pleasure, but if something jumps out he will say something.

It took me a long time to be able to take his criticism; now I can separate my personal reaction and listen to what he's saying. He's almost always right. If he'd been discouraging when I began, I wouldn't have continued writing. He said I had talent, and to keep going.

J - Working with another writer is very very helpful; even if we don't discuss work detail. We don't collaborate in our writing- we've tried (we've been asked). That's the one thing we don't collaborate on; we've been married for 24 years. That's the one private thing we've got. It helps to have another writer here. We do show each other a few chapters at a time - useful to have feedback from a professional and we respect each other's opinion. Faye's an excellent writer.

We have separate offices - Faye gets more distracted by family and outside stuff and deals with external things better than I. Maybe it's a result of the days that I worked as a psychologist - she just ran things. She deals with the outside. She can concentrate better than I can.

Living with another writer is helpful, because we understand what it's like, to keep those strange hours.

A: What do each of you want to be writing in 5 years?

F - I love thrillers and mysteries, anything where suspense is involved. Not necessarily the traditional mystery, although that's part of it, but any psychological bent where you don't know the end. The book I'm working on now, *Serpent's Tooth* is not part of the Decker series, and will involve supernatural and horror. I want to expand my horizons but still like my series characters and wants to continue with them.

J - I want to write more Delawares - I really like writing crime novels. I like dealing with life and death issues. I have no desire to write film — I love writing books.

Dealing with the notion of "writing a novel" is too scary - if I break it up in daily pieces, I can deal with it. That's how I work and how I expect I'll continue to work. I'm not a long term kind of person, I'm very day to day.

A: What do you do in their spare time? And is the answer to that question "what's spare time?"

F- I have always had hobbies. I love gardening and music. Gardening relaxes me. I love getting my hands dirty in that way. I don't get to do as much as I used to, because my time tends to be divided between my family and my work. I write and I have the children, the dog, the house. [Jon and Faye have four children; their oldest just started college, the youngest is 4 years old.]

J - I'm basically lazy — people laugh at that but it's why I like to get my work done. I always had multiple interests, even when I was a "failed writer with a real good day job." I wanted to be a doctor, never planned to write books even though I wrote since age of 9. I won the Samuel Goldwyn award in 1971, but my first published mystery *When The Bough Breaks* didn't get published until 85; before then I'd written scientific articles, books on psychology.

One part of my interests and life was scientific — the other was artistic. I always loved to play guitar and taught guitar, and I've always drawn and painted. When I was psychologist, I'd do all those things — paint and draw, play guitar and write.

I wrote my first 3 books while I was still in full-time practice.

A: Is there anything either of you has wanted that you have yet to attain?

F - Nothing really. There's travel — I enjoy it. And certainly watching the kids grow. Life has certainly exceeded what I expected — I'm thrilled with things, entranced with life. I'm one helluva lucky person, and I don't take it for granted.

J- The important things are watching your children grown up. Professionally, I'm thrilled. I'm blessed — it's a great job. I used to work with kids with cancer and then I had cancer. Being religious — I see each day as a living unit — I don't like feeling like I've wasted time. If no disasters have occurred, if I have gotten something written, it's a good day. I'm task-oriented. Today I'll do this, get through the day. It's very gratifying.

A: Jon, tell me something we might not know about Faye.

J - She's a genius. She is very self-effacing, she downplays herself. Faye is less taken with herself than anyone I know. She seems to be saying "I'm just this mom who writes these books on the side." I'm much more likely to be pompous. She can sit down and write exceptional short stories — there's no way

I can do that. Especially in terms of things like writing relationships, writing dialogue, very few writers today are as powerful as Faye today.

I mean, she's got a degree in theoretical math and she was doing math, physics, chem for the *fun* of it. She was a math major and then pre-dental and always was an A student — zipped through. She does everything — plays bunch of instruments — she was a champion fencer. She's one of the most exceptional people I've ever met. She's *haimish*, very down to earth. She amazes me.

A: Faye, tell me something we might not know about Jon.

F - Jon is amazingly very unstubborn; he's one of the most reasonable people you'll ever want to meet. He's easy to deal with and live with. In personality, Jon is much closer to Milo than to Alex — Alex is his academic mode; but in Jon as Milo, we see the wise guy, the risktaker, the humor, the one obsessed with his work. He's very adaptable — and has a fabulous sense of humor.

A: What else do you enjoy reading?

F - When I'm writing, I like to read magazine - art magazines, *Smithsonian*, food magazines. [A: the reading version of gardening? F: Yes]

Of course I read Jon's stuff. I do read fiction and non-fiction, but when I'm working on my book, I don't tend to read other fiction.

J - I'm now much more critical than I used to be. I can't get into a novel nearly as much. I find myself thinking I would have *donethis*, or *saidthat*.

Getting books for blurbs is hard. I really want to read something different. I get sent "children-in-jeopardy" books, because I'm known as a children-in-jeopardy writer, but I don't want to read that. I do read what I'm sent, but it's hard.

I do read suspense and other fiction and I read non-fiction - lots of periodicals from psychology to art to landscaping to forensics. I have a very wide range of interests. I'm also attracted by anything weird and bizarre. Extremes fascinate me. It's part of why I was involved in psychology.

A: What are the best questions you've been asked?

F- I like questions that pertain to my work — what I'm trying to say, references, how I examine certain topics. I appreciate it if the questioner got how a character was developed or the themes I'm developing, biblical themes like greed, jealousy. That they "got it".

J - I don't mind any question — even if I've heard the question fifty times, it's always someone's first time asking something.

A: What's the worst question an interviewer has ever asked?

F - Anything of a personal nature, how much money I make. Sometimes I get tired of questions about film interest in my books or "who do you see as Decker?". I understand the question and the interest, but the written word is the important thing.

J - The cheeky ones are the British journalists. It seems like British people are more polite, but journalists are ruder. In one book Alex has broken up with Robin, and is involved with a woman named Linda. She's blonde, and the British interviewer asked me if that was because I'm Jewish and I'd always wanted to have an affair with a non-Jew.

A: Jon, President Bill Clinton is known to be a fan of your work. What's your reaction to this? How does it feel to know you're being read in the White House?

J - I find it mildly humorous and amusing. The first time I heard it about one book, two weeks later I heard John Gotti was reading another.

When Ruth Rendell sent me a fan letter, that was amazing. She is one of the greats, and it meant something big to me. But basically I write for myself.

A: How and where and when did you meet?

F - It was at a volleyball game — when I was 18 and Jon was 21. We were introduced by a mutual friend. Then Jon asked me to come over to his house when his parents weren't there and being a good little 18 year old I said "Sure, I'll come over" and brought 12 other people.

J - She was 18, I was 21 - it was part of collegiate social group that I never went to and she never went to. I had just parted ways with a girlfriend. I went to a party that was awful and a friend dragged me to this volleyball game. Everyone was watching "the new girl" who was really adorable. We hit it off. Then, being a senior and knowing I was going to go to grad school, I had time to date. I asked her out on a Tuesday night — she couldn't go out on Tuesday — she had homework. We were engaged a half a year later.

I didn't expect to marry at 22. I wanted to have fun dating 'til I was 30.

It's a great marriage — we wouldn't be where we are professionally if we weren't married to each other. There's a synergy, not a competition.

A: Do you miss your "other" careers (assuming that your first career now is writing)?

F - I never had one (Faye studied dentistry but never actually practiced) I was a student, then a mom (and a mom, and a mom and a mom) and then a writer.

J - No, I was very young. I had a Ph.D. at 24, and was directing a program by 27. I loved the work. Maybe down the line I would like to go back, but this job is too good. I'm still on USC faculty, involved

still, I still read the journals. But I don't miss the loss of freedom that being a psychologist involves and the gut-wrenching work.

A: Is there was anything you want to say that I haven't asked you about?

Faye: I am very grateful for all my fans — they're worth more than critics and I really appreciate their support.

Jon - I'm always afraid I draw things too rosy in my life and in my writing. I've gotten some criticism that Alex is too perfect. I grew up in the time of the anti-hero and that influenced me. I wrote a good guy, someone who does good.

It is a great life but it's one that requires a lot of effort and energy.

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TO CATCH A THIEF

by Faye Kellerman

Unrelentingly logical, I have always been a math-science person. I graduated high school in 1970 as a math major, went on to UCLA where I received a Bachelors of Arts in Theoretical Mathematics in 1974. Then, being a practical sort who aspired to employment, I entered UCLA Dental School and graduated with a Doctorate of Dental Surgery four years later. At that time, I had fully intended to pursue a career as a dentist. One doesn't usually attend dental school for self-actualization.

That was twenty-two years ago. And during those past twenty-two years, I've never picked up a drill — euphemistically known as a handpiece — nor have I scraped a single tartar-coated tooth. Instead, I am now a writer of detective fiction, choosing to explore the human condition instead of oral hygiene.

I couldn't pinpoint the metamorphosis, but I am glad it worked out that way. I could list several factors that steered me toward mystery writing - a desire for justice, a suspicious nature, an overactive imagination and of course, a penchant for the bizarre. All of the above can be summed up by the day I nabbed a mugger.

On that particular morning, my then four-year old son — now a strapping lad of eighteen — had chosen to sport a high fever and a burning sore throat. I suspected Strep. My mother was at the house, lending a comforting hand while caring for my year old daughter. Rather than drag the entire crew to the pediatrician, I suggested that my mother take a walk with the baby to the corner bakery while I run my preschooler into the doctor's. It was a fine LA day — sunny, but not too hot. Yes, I thought, a walk would be refreshing for both Grandma and Baby. Not to mention the fact that the soft-hearted bakery lady was always good for a couple of extra sprinkle cookies for my tyke.

Mom, Baby and stroller left first. I followed a few minutes later, could see them easily about a half-block up. As I pulled out of my driveway, I noticed a car near them but on the opposite side. . . slowing. . . then stopping. A young man got out from the front passenger's seat and started walking. And walking. And walking. Across the street from my mother and daughter, about twenty feet behind them.

But keeping pace with them.

I straightened the wheel of my automobile and shifted into Drive. The car up the street was still there. . . creeping by. . . slowly.

And the man kept walking. Still across the way from my mother and child, still keeping pace.

That is odd, I thought dully. When *I* let someone out of the car, that person usually goes into a house. He doesn't keep walking for a block or two.

I'm being paranoid, I decided. Nevertheless, this was my daughter, this was my mother. I drove down the street, pointedly behind the creeping car. And then it drove away.

Just like that.

And I felt a little better.

Meanwhile, the man across the street kept strolling aimlessly. Doing nothing suspicious other than being there. I waved to my mom and she waved back. Then I drove off.

But something nagged at my gut.

I turned the corner, made a series of right turns and circled around the block. Caught up with my mother who was blithely ambling in the sunshine. Again, we exchanged waves although she did have a puzzled look on her face. It said, "Why had I come back?"

And the man across the street continued to keep pace with my mother.

Too much TV, I chided myself.

Too many detective novels.

I drove off. One block, then another.

But this was my daughter, this was my mother.

Again, I retraced my steps.

By the time I returned, my mother was down on her knees, hands gripping her head. The stroller had been tipped over. My heart raced as I pulled over, screaming was she all right.

"He took my purse," she shouted hysterically. Frantically, she pointed around the corner.

Again, I asked if she was all right. Was the baby all right?

Yes, my mother answered. Despite the fact that she had two scraped knees from her fall, she was fine.

Anger coursed through my body. This was my *baby*, this was my *mother*!

With my son firmly ensconced in his car seat, I gave chase. Admittedly, not the brightest decision I've ever made. But I *reacted* rather than *considered*.

The French Connection it wasn't. I was in a car and he was on foot, so I caught up rather handily. Leaning on the horn, I rolled down the window and screamed at the top of my lungs, "Drop the purse, you son of a bitch!"

"Son of a bitch!" my son imitated from the back seat.

But the sucker kept running. In retrospect, I think it was more fear than obstinance. He pumped his legs hard and fast, racing with the wind. *Chariots of Felony*. But even Jesse Owens wouldn't have had a chance against a V-8 engine. I kept honking the horn, shrieking at him to drop the goddamn purse.

"Goddamn purse," my son aped.

Up ahead was a pedestrian. Two of them. I don't remember much about them. Except that they were male and one of them was wearing a yellow plaid sportscoat. I don't know why that particular fact registered, but it did. And it was the one in the plaid coat who pulled out the gun. . . pointed it at the runner and yelled, "*Freeze!!*"

And the man froze.

Just like in the movies.

I jerked the car into the driveway, not really understanding what was going on.

Plaid Coat instructed the runner to drop the purse. "Drop it," he shouted. "*Drop it, drop it, drop it!*"

The runner had that deer-in-the-headlights look on his face. He dropped the purse.

Plaid Coat told him to hit the ground.

The jogging felon hit the ground.

Just like in the movies.

I bounded out of the car, spoke to Plaid Coat. I pointed to the runner, pointed to my mother's stolen handbag and angrily said, "That's *not* his purse!"

Neighbors began filing out, offering to call the police. Which was kind of redundant.

Because Plaid Coat had turned out to be an off-duty policeman who had been visiting his father, heard me leaning on the horn, and came out to investigate.

Now he took off his belt and began to secure the suspect. At that point, I went back to my mother. She was upright and so was the stroller. I pulled the car over, loaded them both inside. Her palms were sore, her pants were ripped at the knees. But as promised, both she and my baby were all right.

"He took my purse!" my mother sobbed.

"We caught him, Ma."

"You what?"

"We caught him. We have your purse!"

"Oh, that's good," my mother answered. "That's very good."

"Very good," my son coughed from the backseat.

We returned to the Scene of the Crime, now thick with patrol cars. I explained my story as I held my baby, my mother explained her story from inside of my car. The uniformed police officers were amazed.

"We never catch these guys," one of them told me.

My mother was required to come down to the station to claim the purse. It would all be there waiting for her. Just give them a couple of hours to process the paperwork.

"She can't just take it now?" I asked, naively. "Save us both a trip?"

"Nope. Evidence."

"Fine," I said.

They congratulated me. I took my mother and baby home. We were all pretty shaken, but life does go on.

I loaded my son back into his carseat and zipped him over to the pediatrician. A good move on my part.

Indeed, it was Strep.

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For fans of MisterE's, turn to the Left and you'll be right!

LIA MATERA

by Jan Burke

I'll let others tell you about Lia's writing. Better yet, let the writing speak for itself. For some other writers' works, I might preface such an invitation with caveats of one kind or another — no need to do so with Lia's.

One of the best benefits of being involved in mysterydom is that you just might get to know Lia Matera. My own introduction was at Left Coast Crime IV in Anaheim. I had suffered a horrible attack of "the shys" on the first night of that convention, and worried that the second night would find me chickening out again, running home early. But then I met Lia. She not only immediately put me at ease, I found myself not wanting to leave the convention at all.

Her sense of humor snared me first. Few people with so sharp a wit refrain from using it cruelly, yet I've never heard her use hers as a weapon. This is not to say her aim isn't true: as her readers know, she's a keen observer. Her friends know that Lia's humor often finds the ridiculous heart of some matter we are all taking far too seriously.

Example:

Jan: "I'm putting together a list of ten things no writer ever wants to experience again."

Lia: "Any review which praises your previous work in paragraph one, and begins paragraph two with the words, 'But sadly . . .'"

With such a gift, a lesser person might have settled for being the class clown. Not Lia. She's perfectly capable of being serious. A list of some of the things Lia takes seriously comes to mind: her family, her friendships, fairness. If, at the heart of her books, you've detected a desire for justice that extends beyond some narrow "catch the crook" definition - then you've come closer to knowing Lia.

She likes good conversation, Chinese food, and big, soft sweaters. She worries more than she needs to, but still dares to push limits. She's the friend who will make the most comforting remark when you're hurt, will talk you off the ledge when your anxiety is high, will share the contents of the only fresh item in the hotel room mini-bar, will always make you feel as though she's having a better time because you're there.

With all the accolades she's received, given her many achievements, you'd think her head would be permanently swollen. No. In fact, the only thing that made this difficult to write was that I knew I'd have to do some gushing, and she'd be embarrassed by it.

Forgive me, Lia. We'll laugh about it later.

MY FRIEND LIA, OR THE PERFECT BRUSCHETTA EVERY TIME

by Andi Shechter

The right thing to do here is to list all of Lia's book titles and bring attention to her writing strengths—flawless setting descriptions so you know you're right *there*, accurate dialogue, the willingness to take on oddball or non-traditional subjects, the humor of Willa Jansson, the depth of Laura Di Palma. And I should, I really should. But I'd rather tell you why Lia Matera is the Toastmistress for Left Coast Crime 7 and how much fun it was along the way.

One of the few perks you get when you work on or run a convention is that you often have input into the people you're honoring. Over the years, having attended dozens of conventions, I developed ideas about the requirements of toastmaster. Here's what I came up with:

- 1) The toastmaster should be witty;
- 2) The toastmaster should be charming and gracious.

That was it. Being known in the field was a plus, but you want someone who can stand up in a crowd of people, friends and strangers, and make it a memorable occasion. A *positive* memorable occasion.

Lia Matera was my first choice for Toastmistress for Left Coast Crime. She is a west coast author, her characters are west coast residents, she's got a slew of books out and she's an Anthony and two-time Edgar nominee (take a look some time at the nominee list for the Edgars; what an honor roll). But you have to know what made this entire journey fun.

When the time came to ask her about being LCC 7's Toastmistress, I couldn't use email — it seemed rude. Or maybe I knew how easy it would be to turn me down. So I called her. And called her. And called her. She wasn't ignoring me, it turned out. It was simply that time of year for Santa Cruz to flood — or something — and her power had gone out and well, you know those battery back-ups on answering machines? Don't trust them.

When I finally had the opportunity to talk with Lia and pop the question, her immediate response was "Isn't that supposed to be someone famous and funny?"

I started laughing at this outrageous and oblivious comment. Lia still refuses to believe she meets those criteria admirably, as well as the two I mentioned above. I haven't stopped laughing since that day.

After convincing Lia I was serious about the offer, she said she'd think about it. The following day, I received The World's Funniest Email from Lia Matera about how she wasn't funny and this really wasn't right for her. And that hasn't stopped either.

Along the way, as Lia's been, well, hesitant about her ability to serve Our Esteemed Convention as our toastmistress, I've eased her fears by reminding her that I keep email from her in a computer file. All of it. Now, granted, she has some from me that I'd, er, really rather no one else ever see, but at least I can now add a third, and final "rule" to the rules of choosing toastmistresses:

- 3) Ensure that you keep all email from your toastmasters and toastmistress. As reminders of how witty, charming and gracious they really are. Or as blackmail.



**POCKET
BOOKS**

PROGRAM SCHEDULE

FRIDAY

TRACK 1

12 noon - Convention 101

So this is your first convention. What should you do? What should you expect? Open to writers **and** fans coming to their first mystery convention.

Nancy Atherton, Janet Rudolph, Andi Shechter

1 pm - Why Does Every Heroine Have to be Beautiful?

Let's talk real life. The toned, buffed p.i. versus the p.i. who can no longer leap tall buildings at a single bound. Supersleuth v. realistic people who age.

Moderator: Betsie Corwin

Panelists: Christine T. Jorgensen, Marion Rosen, Claire Youmans

2 pm - CPA Detectives, Artist Detectives

Unlikely professions that lead to convincing amateur detectives

Moderator: Leslie O'Kane

Panelists: Jaqueline Girdner, Renee Horowitz, Kris Neri, Keith Snyder, Denise Dietz Wiley

3 pm - Mysteries That Teach

You never knew that much about horses (the lottery, ancient Rome) before. Learning something painlessly while you read.

Moderator: Antonia Levi

Panelists: Bill Moody, Tiina Nunnally, Serita Stevens

4 pm - Too Much Sex?

Is there a backlash? Is sex spoiling the mystery novel? We talk about the value of character development and the distraction, or enhancement, of sex.

Moderator: Jeremiah Healy

Panelists: Shari Geller, Max Jakubowski, Dianne Pugh, Eric L. Stone

TRACK 2

No program until 1

1 pm - Why is the Movie Different From the Book?

Why does Hollywood change the city, the gender, the name, the story?

Moderator: To be determined

Panelists: Burl Barer, Lee Goldberg, Martha Nelson

2 pm - Writing from a Different POV

Alternating books, alternative cultures, alternating chapter narrators. The first or third person point of view in the narrative. Gender switching, alternating series. All the issues.

Moderator: Michael Allen Dymmoch

Panelists: Harlan Coben, Pete Hautman, Bruce Most, Maxine O'Callaghan

3 pm - The Outsider as Detective

Subversive protagonists, protagonists who can't, don't or won't fit in.

Moderator: Terence Faherty

Panelists: Jay Finkelstein, Dale Furutani, Ed Goldberg, Penny Warner

4 pm - Put Your English Accent On

American writers who write British or continental books. What special knowledge or skills are required? Why go to all that trouble?

Moderator: Candace Robb

Panelists: Stephanie Barron, Carola Dunn, William Seil, Sheila Simonson

SATURDAY

TRACK 1

10 am - Everything Writers Wished Readers Knew About the Business

Just what it says.

Moderator: Earl Emerson

Panelists: Mary Daheim, Eileen Dreyer, Aaron Elkins, Lia Matera

11 am - Violence

If we acknowledge that this country has gotten more violent, what are we saying about it? What are mysteries saying about it? Is violence portrayed realistically? Is violence inevitable in society? Do we prefer action to intellect?

Moderator: Betsie Corwin

Panelists: Janet Dawson, Jonnie Jacobs, Lise McClendon, Gary Phillips

12 noon - Can You Teach People Creativity?

Writers programs, classes and workshops — do they lead to publishing and success? What's the point? *Can* you teach people to write well, or better?

Moderator: Janet L. Smith

Panelists: Sarah Andrews, Ken Kuhlken, Sarah Lovett, Patricia McFall, David Patneaude

1 pm - What are the Differences Between and the Similarities in Female and Male Private Eyes?

Why do some appeal to one reader and not to the other? And let's talk about some similarities for a change, too.

Moderator: Jean Swanson

Panelists: Janet Evanovich, Jeremiah Healy, Carroll Lachnit, Maxine O'Callaghan, Michael Stone

2 pm - What's the Role Model that Mysteries Provide for Women?

Women, we are told, make up the majority of mystery readership. Why? Is it that mysteries offer a variety of lifestyles, possibly romance, idealized or true to life?

Moderator: Dana Stabenow

Panelists: Tami Hoag, Alex Matthews, Donna Huston Murray, Sharan Newman, Abigail Padgett

TRACK 2

No program until 11

11 am - The Specific Northwest

Writing in Seattle and the Olympic peninsula, Vancouver, the San Juans. What's so special? Is there a fictional Pacific Northwest emerging?

Moderator: Pat Rushford

Panelists: Debbi Chipman, Vince Kohler, Fr. Brad Reynolds, Laurali (L.R.) Wright

12 noon - How a Book Happens

What do they *do*? Writers, other professionals answer all our questions about how books get done.

Moderator: Alice Volpe

Panelists: Linda French, Michael Kurland, Marlys Millhiser

1 pm - Mystery On-Line

There's a world out there on the internet and the Worldwide Web. For some it's the chance to reach a new readership; for others, the chance to talk to about our favorite subject. What are the drawbacks and advantages of being online?

Moderator: Joanne Pence

Panelists: Meg Chittenden, Kate Derie, Martha C. Lawrence

2 pm - Who Do You Recommend?

Reference book writers and bookstore owners talk about how to find books to suit your taste.

Moderator: Gary Warren Niebuhr

Panelists: Christine Burke, Mary Mason, Jean Swanson

SATURDAY (continued)

3 pm - Are Writers Storytellers?

What do writers see as their main task or goal? Do writers write for themselves or for readers? What the difference between a writer and an author? We're not talking semantics here, but somewhat lofty concepts like purpose and the meaning of creativity.

Moderator: Janet Rudolph

Panelists: Aaron Elkins, J.A. Jance, Elizabeth Quinn, David J. Walker

4 pm - The Cheap Laughs Panel

Copy editor horror stories and/or autograph session horror stories. We hope to hear from all sides, the good, the bad, the ugly, the really *really* ugly...just kidding. Maybe.

Moderator: Lora Roberts

Panelists: Burl Barer, Lawrence Block, Jan Burke, Parnell Hall

3 pm - Detectives With a Difference

Detectives with different ethnic, racial or social backgrounds add to our understanding of their culture and ours (depending on definitions). Is it tokenism? Are we appropriating cultures for the sake of entertainment?

Moderator: To be Determined

Panelists: Dale Furutani, Robert Greer, S.J. Rozan, Elizabeth Daniels Squire

4 pm - What Did You Read that Influenced You as a Writer?

Let's get comfortable and just talk books. Doesn't even have to be mysteries. Didn't I see a touch of [fill in here] an homage to [fill in here] in your latest book?

Moderator: Ruthe Furie

Panelists: Nancy Atherton, G. M. Ford, Sue Henry, Mary Logue

SUNDAY

TRACK 1

1:30 pm - What's the Attraction? An Explanation of Psychological Suspense
Some types of mystery fiction scare the dickens out of us. The traditional mystery hides a lot of the scary parts; psychological suspense makes us confront fear. And yet, readers come back to it over and over. Are we interested in evil? Or do we just like to be scared out of our wits?

Moderator: Anne S. Tracy

Panelists: Donna Anders, Jonathan Kellerman, Ridley Pearson

2:30 pm - Finding A Balance

Writers sit around creating murder and mayhem all day and then they make dinner, make conversation, they come to conventions and they're so nice and stable and friendly. What's going on here? Is it therapy to write murder and mayhem? How do you manage to live a regular normal-type life while you're dealing with ugliness and chaos?

Moderator: Ronnie Klaskin

Panelists: Meg Chittenden, Faye Kellerman, Michael Newton

Feminist Mysteries from Spinsters Ink



Joan Drury

Silent Words (1996)

Tyler Jones travels to the shores of Lake Superior to shake skeletons in the family closet. 240 pp. \$10.95 pb

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Who would remove victims' shoes after killing them and why? Therapist Morgan McRain is determined to find out. 224 pp. \$10.95 pb

Melanie McAllester

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Val McDermid

Common Murder (1995)

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Mary Morell

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Final Rest (1993)

Elizabeth Pincus

The Two-Bit Tango (1992)

The Solitary Twist (1993)

The Hangdog Hustle (1995)

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PROGRAM PARTICIPANTS

Donna Anders is the author of seven published novels. Her first psychological suspense thriller, *The Flower Man*, was a lead title from Pocket Books in November, 1995 and is in development by Hearst Entertainment for a television movie. Anders has published nearly 400 manuscripts (short stories, serials, novelettes, poems and articles) in national publications. Anders was an instructor for the Writer's Digest School for 15 years, has spoken/taught at many writer's conferences and writing groups, and won the P.N.W.C. Achievement Award in 1993. She is currently writing her second psychological thriller, *Another Life*.

Sarah Andrews is a geologist who has worked on oil drilling rigs in the badlands of Wyoming, planned an oil recovery project under condos and townhouses in downtown Long Beach, directed groundwater contamination investigations on an air force base with B-52 bombers taking off and landing next to the rigs, and has researched the growth and migration patterns of sand dunes at home and abroad for the U.S. government. Her work has taken her physically from Texas to Australia and Montana to Peru, and via cyberspace to Chile, Canada, and Zimbabwe.

Nancy Atherton was born in Chicago and raised in Oak Park, Illinois. She's held many different jobs, lived in more places than she cares to recall, and traveled from Land's End to John O'Groats in the British Isles. She never dreamt of being a writer until she wrote *Aunt Dimity's Death*, but *Aunt Dimity And The Duke* and *Aunt Dimity's Good Deed* soon taught her that writing is the most fun a woman can have by herself. She's currently living in a cornfield in central Illinois, where she's hard at work on her fourth novel, *Aunt Dimity Digs In*.

Edgar Award winner and two-time Anthony Award nominee **Burl Barer** was, for two decades, one of Seattle's highest-rated and best-known radio personalities. His extensive experience in the entertainment and advertising industries garnered him numerous media awards for writing, producing, and directing. He has appeared on screen in numerous television commercials and "one minor motion picture." His Anthony Award

nominated *Man Overboard* is currently in development as a made-for-TV movie. Barer writes the new adventures of Leslie Charteris' *The Saint*. He is also a frequent contributor to *March Of Crime* and *The Epistle* (UK).

Lawrence Block's books range from the urban noir of Matthew Scudder to the urbane effervescence of Bernie Rhodenbarr. His new book, *Even the Wicked*, is just out from Morrow.

Christine Burke is a stockbroker and co-owner of Clues Unlimited, a mystery bookstore in Tucson, AZ, which she, Pat Davis, and Charlene Taylor purchased in January, 1996. Clues Unlimited specializes in new and collectors editions of mysteries, with retail, mail order, and internet sales. The bookstore mascot is Emily, an Abyssinian guinea pig.

Jan Burke is an award-winning author of novels and short stories. *Hocus*, the fifth in her series featuring Southern California newspaper reporter Irene Kelly, will be published in May. Her short story, "Mea Culpa," will appear in the *Malice Domestic 6* anthology, and a limited edition of her first Irene Kelly short story, "A Fine Set of Teeth," will be published by A.S.A.P. this spring.

Debbi Chipman is co-chair of the Puget Sound chapter of Sisters in Crime and a member of the Seattle chapter of Mystery Readers of America. She is both an avid mystery/suspense fan and an aspiring mystery novelist. She is currently working on two novels, one set in 1956 coastal Washington and the other set in 1964 Silver Valley, Idaho.

English-born **Margaret (Meg) Chittenden** has been writing since 1970, and has published short stories, articles, three children's books and 26 novels in various genres. Most recent publications are: *How to Write YOUR Novel*, and *Dying To Sing*, the first Charlie Plato Mystery. The second, *Dead Men Don't Dance*, is due out in July 1997. Meg lectures at writers conferences across the country. She is on the literary council of the Pacific Northwest Writers Conference, and a recipient of their Achievement Award. A

columnist for *Murderous Intent*, Meg is also on the faculty of the on-line Hollywood Network.

Harlan Coben is the author of the critically-acclaimed Myron Bolitar mysteries, the first of which, *Deal Breaker*, won the 1996 Anthony Award at Bouchercon and was nominated for the 1996 Edgar Award by the Mystery Writers of America. The second Myron Bolitar novel, *Dropshot*, came out in March, and the third, *Fade Away*, has just been released to rave reviews. Harlan is also the author of the medical thriller *Miracle Cure* and the suspense thriller *Play Dead*. His books are published in eight countries. Harlan graduated from Amherst College and lives in New Jersey with his pediatrician wife Anne and his daughter Charlotte.

Betsie Corwin has been an avid reader forever. Since discovering a pile of hand-me-down Nancy Drew mysteries in a window seat when she was a child, she has had a special fondness for mysteries and crime fiction of all kinds. She is a member of Sisters in Crime, past president of the Northern California Chapter, Associate Member of Mystery Writers of America, Norcal chapter, and member of the Bouchercon 1997 planning committee.

Alameda author **Janet Dawson's** sleuth is Oakland private investigator Jeri Howard. Jeri's first case, *Kindred Crimes*, won the St. Martin's Press/Private Eye Writers of America contest for best first private eye novel, as well as Shamus, Macavity and Anthony nominations. Other Jeri Howard cases include *Till The Old Men Die*, *Take A Number*, *Don't Turn Your Back On The Ocean*, *Nobody's Child*, and most recently, *A Credible Threat*. Due for publication in Fall 1997 is *We'll Always Have Paris*.

Michael Allen Dymmoch, who has degrees in chemistry and law enforcement, lives and works in Chicago's northern suburbs. Dymmoch is currently working on the third book in the John Thinnes/Jack Caleb series.

Aaron Elkins is currently at work on his fifteenth mystery, having won an Edgar in 1988, an Agatha (with his wife Charlotte) in 1992 and a Nero Wolfe Award in 1993. His two series feature anthropologist Gideon Oliver and art curator-sleuth

Chris Norgren. In addition, he and Charlotte co-author a mystery series about struggling female golfer Lee Ofsted. His novels have been made into a major TV series and have been published in seven languages. His latest book, *Twenty Blue Devils*, is a selection of The Mystery Guild and the Readers Digest Condensed Mystery Series.

Earl Emerson is the author of two series set in the Northwest and is a lieutenant with the Seattle Fire Department, which is the inspiration for his series featuring Staircase fire chief and ex-arson investigator, Mac Fontana. *The Dead Horse Paint Company* (June 1997) will be the fifth Fontana mystery. Emerson's other series features Seattle gumshoe Thomas Black, a bicycling enthusiast, as is Emerson. The ninth Black mystery is *The Million-Dollar Tattoo* which follows *The Vanishing Smile*, a Shamus nominee and winner of the Spotted Owl award given to the year's best mystery by a Pacific Northwest author.

Janet Evanovich is the beer-drinking, pizza-eating disorganized author of *One for the Money* and *Two for the Dough*. She is a very nice person and thinks you should buy her new book *Three to Get Deadly*, which is about a beer-drinking, pizza-eating, disorganized bounty hunter in Trenton, New Jersey. The first two books in the series won and/or were nominated for a bunch of awards, are rumored to have made some best seller lists and contain full frontal nudity and lots of good cuss words. Evanovich lives in New Hampshire with her beer-drinking, pizza-eating, disorganized husband.

Jay Finkelstein was born in New Rochelle, New York. He has lived in Washington, DC, Bloomington, Indiana, Tel Aviv, Israel, and New York City. He has a BA in Public Affairs from George Washington University and a masters degree in Public Administration/Information Systems from Indiana University. He has worked as a systems analyst, classroom instructor, editor and technical writer. *See No Evil* is his first novel in a series featuring the character of Leo Gold. *Idle Gossip*, the second in the series is due out in September. Jay's hobbies include snowboarding, travel, tennis and reading.

G.M. Ford lives and writes in beautiful downtown Seattle, Washington, where, at considerable personal risk, he makes frequent forays into the sordid underbelly of the city, in search of the type of gritty realism his legions of devoted readers have come to expect. Mr. Ford, a graduate of The Sorbonne, is a retired astronaut and former Grand Dragon of the B'nai B'rith.

Linda French is the author of the new Ramsey Morelli series from Avon Books. Featuring a short, spunky historian as heroine, the series' first volume is titled *Talking Rain* and is slated for December 1997 publication. Linda's earlier "Laura Ireland" series — *Body English* and *Snake Dance* — were published under the name Linda Mariz. She lives in coastal Bellingham, Washington, where she has had careers in college teaching and NEH grant administration.

Dale Furutani is one of the few Asian Americans writing mysteries and the first to have a series featuring an Asian American detective. *Death in Little Tokyo* (St. Martin's Press) is his first novel, and it is garnering praise from both the mystery and Asian American communities. It is a selection of the Quality Paperback Book Club. Dale was born in Hilo, Hawaii. He has a degree in Creative Writing and an MBA. He has written three non-fiction books and over 250 articles. His web site is <http://members.aol.com/dfurutani>.

Shari Geller is a former trial attorney with a Master's degree in Marriage, Family, and Child Counseling. During the Master's program, she interned at an out-patient treatment center counseling convicted sex offenders. Distressed by her experience, she decided to combine her legal and psychological training in the form of *Fatal Convictions*, a mystery/thriller about an anonymous killer who targets child molesters. Geller has written and spoken on issues concerning the criminal justice system and its treatment of child molesters. Geller currently lives in Southern California with her husband and two children and is working on her second novel.

Jaqueline Girdner is the author of seven Kate Jasper mystery novels: *Adjusted To Death*, *The Last Resort*, *Murder Most Mellow*, *Fat-Free And Fatal*, *Tea-Totally Dead*, *A Stiff Critique*, and now,

Most Likely To Die. Jaqueline has been a psychiatric aide, a family law attorney, and an incorrigible entrepreneur during her forty-six years in California. Her enterprises have included both a pinball refurbishing business and Jest Cards, a greeting card company. Jaqueline lives, works, practices tai chi, and eats her vegetables in Marin County, California, along with her favorite computer peripheral, Famous Spouse Greg Booi.

Ed Goldberg was born in the Bronx, New York. His family gave him three interests which have stayed with him: good food, baseball and music. Ed cites the influences of H.L. Mencken, "Waiting for Godot", Lenny Bruce, Jean Sheperd and Dodger first-baseman, Gill Hedges in his life. After years in New York's garment industry and an attempt at stand-up comedy, he went back and finished college, and began writing. Ed's first novel, *Served Cold*, won the Shamus in 1995 for best original paperback. He's worked in radio, doing movie reviews and programming music and producing original comedy, and he still loves baseball.

Lee Goldberg is an Edgar-nominated writer/producer ("Diagnosis Murder," "Spenser: For Hire," "SeaQuest") who writes about what he knows -- the cut-throat and ridiculous world of television. His first novel, the dark comic thriller *My Gun Has Bullets*, was hailed by *Kirkus Reviews* as "the giddiest debut of the year" that will, *Entertainment Weekly* says, "make you cackle like a sitcom laugh track." The sequel, *Beyond the Beyond*, which takes on TV and psychopathic science fiction fans, makes its debut at Left Coast Crime. Goldberg lives in Los Angeles and is president of the Southern California chapter of MWA.

Robert Greer, author of the C. J. Floyd mystery series, *The Devil's Hatband* and *The Devil's Red Nickel* (Mysterious Press) lives in Denver, where he is a practicing surgical pathologist, research scientist and Professor of Pathology and Medicine at the University of Colorado Health Sciences Center. His short stories have appeared in numerous national literary magazines and two recent short story anthologies showcasing western fiction. He also edits the *High Plains Literary Review* and raises Black Baldy cattle on his ranch

near Steamboat Springs, Colorado. He is currently working on a third C. J. Floyd novel.

Parnell Hall writes the Stanley Hastings mystery novels. His latest are *Trial* and *Scam*. His first novel, *Detective*, was nominated for an Edgar award by MWA, and a Shamus award by the PWA. Last year, his book *Movie* was nominated for a Lefty award for funniest mystery novel, and a Shamus award for Best Private Eye Novel. The last time Parnell was in Seattle someone hit him in the face with a cream pie. [now, wait just a minute...ed.] It is possible that he remembers this incident, and has come back looking for revenge. Consider him armed and dangerous, and approach with caution.

Pete Hautman has written four novels: *Drawing Dead*, *Short Money*, *The Mortal Nuts*, and *Mr. Was*, all published by Simon & Schuster. *The Mortal Nuts*, a crime novel set at the Minnesota State Fair, was selected as a *New York Times Book Review* Notable Book for 1996. His latest book, *Mr. Was* is a YA novel set in southeastern Minnesota. He has also written more than forty non-fiction books for children under the pen name Peter Murray. Pete Hautman lives in Minneapolis with mystery writer and poet Mary Logue and a ninety-six ounce poodle named René.

Jeremiah Healy is a graduate of Rutgers College and Harvard Law School. Formerly a professor at the New England School of Law, he's the creator of John Francis Cuddy, a Boston-based P.I. Healy's first novel, *Blunt Darts*, was selected by the *New York Times* as one of the seven best mysteries of 1984. *The Staked Goat* received the Shamus for Best Private Eye Novel of 1986. Healy has served as a judge for the Shamus and Edgar awards. He is on the Executive Council of the IACW, was president of PWA for two years and was toastmaster at the 1996 Bouchercon.

Since the publication of her first novel in 1988, **Tami Hoag** has penned 22 books, including *New York Times* best sellers *Night Sins*, a cop thriller and its sequel, the court thriller *Guilty as Sin*. This duo kept her on the paperback and hardcover lists for 14 of the first 18 weeks of 1996. Hoag's next release *A Thin Dark Line*, set in Louisiana's bayou country, will be released in March. Tami

has held a wide range of jobs from training show horses to selling designer toilet seats. She is a lifelong Minnesotan, living in southern Minnesota with her husband and their pets on a horse farm.

Renee B. Horowitz introduces fifty-something pharmacist Ruthie Kantor Morris in *Rx for Murder*, her first published novel. *Deadly Rx* will follow (August, 1997). Authentic background material comes not only from her pharmacist husband but also from both their pharmacist dads. A native New Yorker, she holds a Ph.D. in comparative literature and is a professor of technology at Arizona State. The Horowitzes recently returned from a "fabulous" trip to Turkey, so she's trying to figure out how to use that background in a mystery featuring a Scottsdale, Arizona pharmacist. "If it works, think of the other great trips we can take," she says.

Jonnie Jacobs writes the Kate Austen mysteries (*Murder Among Neighbors*, *Murder Among Friends*), which have been noted for their wry take on murder, malice and motherhood in modern suburbia. She has a second series, featuring attorney Kali O'Brien. (*Shadow of Doubt*, *Evidence of Guilt*.) Like Kate, she is a mother and carpool chauffeur; like Kali she is an attorney. Jonnie has a bachelor's degree and a law degree from UC Berkeley, and graduate degrees in English and in counseling. She has been a teacher, counselor, and practicing attorney. She lives near San Francisco with her husband and two sons.

Maxim Jakubowski owns London's Murder One Bookstore, is a contributing editor to *Mystery Scene*, an Anthony award winner and reviews crime in a column in *Time Out*. He has edited over 30 anthologies in mystery, science fiction and fantasy, as well as erotic volumes. His collection of interlinked erotic stories (many of which are crime) *Life in the World of Women*, (1996) evoked comparisons to Hammett, Kerouac and Henry Miller, which has him puzzled. As a result, he was inspired to pen the erotic thriller *It's You That I Want To Kiss*, and is awaiting reviews to see who he will be compared to next.

Christine T. Jorgensen writes a humorous mystery series set in Denver, Colorado, featuring Stella the Stargazer, author of an astrological column for the

lovelorn and her pet chameleon, Fluffy (actually a green anole.) Her most recent release, *Curl Up and Die* (Walker), has been well received; *A Love to Die For* (3/97) and *You Bet Your Life* (8/97) have sold in paperback to Worldwide. Christine is a member of SinC, MWA, Novelists Ink and Rocky Mountain Fiction Writers. She is currently working on the fourth in the Stella series, *Death of a Dustbunny*.

Vince Kohler's new novel is *Raven's Widows* (February, St. Martin's Press). It's the fourth in his popular series of humorous mysteries about the adventures of reporter-detective Eldon Larkin on Oregon's rainy and rustic South Coast. Earlier titles in the critically acclaimed series are *Rainy North Woods* (1990), *Rising Dog* (1992) and *Banjo Boy* (1994). Kohler lives in Portland, where he is a reporter for *The Oregonian*. He is working on another novel.

Ken Kuhlken's first novel, *Midheaven*, was honored as a finalist for PEN's Ernest Hemingway Award for best first published fiction book of the year. His second novel, *The Loud Adios*, the first of a mysteries series set in the 1940's, won the St. Martin's/PWA best first novel award. *The Venus Deal* and *The Angel Gang* continued that series. Lately he has returned to and completed a thriller, a contemporary mystery, an autobiography and a mainstream novel about baseball players in Mexico.

A native of New York City now living in the Northwest, **Michael Kurland** is the author of over 30 books, many of them in mystery and detection. His non-fiction includes *A Gallery of Rogues; How to Solve a Murder: the Forensic Handbook* and the soon to be published *How to Try a Murder: The Handbook for Armchair Lawyers*. He has won Edgar scrolls for his mysteries *A Plague of Spies* and *The Infernal Device*. The first book in his new mystery series set in New York City in the 1930's, *Too Soon Dead*, has just been published by St. Martin's Press.

Carroll Lachnit is a former newspaper reporter who now freelances when she's not writing mysteries. At *The Orange County Register*, she was a general assignment news reporter and also covered civil, criminal and juvenile courts. She

also spent five weeks in Yugoslavia in 1986, covering the war-crimes trial of an aging alleged Nazi. Her freelance articles have appeared in *The Los Angeles Times*, *Writer's Digest*, *California Lawyer* and *Orange Coast Magazine*. She has done special writing projects for the California State University system and has a weekly book-events column in the *Long Beach Press Telegram* newspaper.

Martha C. Lawrence's first novel, *Murder in Scorpio* was nominated for the Edgar, Agatha and Anthony awards for Best First Mystery. The book introduces Dr. Elizabeth Chase, a parapsychologist turned private eye. In *The Cold Heart of Capricorn*, Elizabeth uses her psychic ability to track down a serial rapist. The author comes by her interest in psychic detection honestly: she grew up in a haunted house. She began her publishing career at Simon & Schuster and for several years served as an acquisitions editor for Harcourt Brace. She currently lives and writes in Escondido, California.

Antonia Levi is an ex-hippie, ex-ESL teacher, ex-translator, ex-college professor, and ex-several other things she doesn't plan to tell you about. She holds a Ph.D. in Japanese history, and is the author of *Samurai From Outer Space: Understanding Japanese Animation*, as well as number of academic articles. She is new to crime fiction, but is trying to make up for lost time by writing two novels simultaneously: an historical mystery set in 1860s Japan, and a contemporary mystery set in the Pacific Northwest. She lives in Walla Walla with her three cats.

Mary Logue, a native Minnesotan, graduated from the University of Minnesota with a degree in French and English. After publishing two mysteries, *Red Lake of the Heart* and *Still Explosion*, children's books and a book of poetry, Logue brought out a collection of essays called *A House in the Country* (fall, 1994). Her latest book is *Halfway Home: A Granddaughter's Biography*, published by the Minnesota Historical Society (1996). She is finishing up another mystery entitled *Blood Country*. Logue has taught creative writing and is an editor at the Creative Company, a children's publishing company. She lives in

Minneapolis with Pete Hautman and René the poodle.

Alex Matthews' recently published book *Secret's Shadow* launches Cassidy McCabe in her first appearance as a psychotherapist-sleuth who sees clients and solves mysteries out of her Oak Park, Illinois, home. In Cassidy, Matthews set out to create a character most women will identify with: a woman who struggles to develop healthy relationships, succeed in her career, retain her independence, and get her mother's voice out of her head. Matthews, a psychotherapist in private practice with her husband, writes mysteries that reflect her interest in feminism, relationships, and cats (her fictional cat is a character, not a pet.)

Lise McClendon has written two mysteries featuring art dealer Alix Thorssen, who owns a gallery in Jackson Hole, Wyoming. The first, *The Bluejay Shaman*, appeared in 1994, and is set in western Montana. The second, *Painted Truth*, came out from Walker and Company in late 1995. Both were reprinted in paperback in 1996. Lise got her journalism education on the prairie — in Nebraska and Missouri — but lives in sight of the mountains now, in Billings, Montana, where she is blessed with two strong boys for shoveling snow and the weatherman has run off in fear for his life.

Patricia McFall's first novel, *Night Butterfly*, an intercultural thriller based on her experiences living in Japan, was chosen one of the year's best ten crime novels by the *Los Angeles Times*. McFall is a native of Southern California. She currently serves on the advisory board of California State University, Fullerton's creative writing certificate program, in which she teaches fiction. She has also been on the local boards of Mystery Writers of America and Sisters in Crime. Patricia's second novel, *Soft Money*, is forthcoming. She is working on her third, *Shades of Red*.

Marlys Millhiser is the author of ten published and two unpublished novels and numerous short stories, including two in *Ellery Queen Mystery Magazine*. Her latest mystery, *It's Murder Going Home*, is the fourth in the Charlie Greene series and features an unwed mother, Hollywood literary agent, natural psychic in denial, and reluctant sleuth — all the same person. She has

written articles for *The Fine Art of Murder*, *The Armchair Detective*, *Mystery Scene Magazine*, and *The Writer*. Marlys is past president of the Rocky Mountain Chapter of MWA and has served this past year on the board of Sisters in Crime. Marlys lives in Boulder.

Bill Moody grew up in Southern California, but now makes his home in Las Vegas, where he is a musician, jazz DJ, and writing teacher at the University of Phoenix and Community College of SN. He has toured and recorded with Maynard Ferguson, Earl Fatha Hines and Jon Hendricks. Moody has written for *Jazz Times*, *Jazz Now*, *The Armchair Detective* and *Ellery Queen Mystery Magazine*. *Solo Hand* was his first Evan Horne mystery; *Sound of the Trumpet* (January 1997) is the third in the series.

A graduate of the University of Iowa, **Bruce W. Most** worked briefly as a newspaper reporter before turning to freelance writing. He's written numerous articles for national magazines, ghosted a book and works today primarily as a public relations writer in the area of personal finance. *Bonded for Murder* is not the first novel he's written, but it is the first one he's gotten published. He lives in Denver with his wife, two children, and a pushy cat named Claypool.

Donna Huston Murray's series features Gin Barnes, a Ms. Fixit type who — like the author — relocated to Philadelphia's Main Line from the wrong side of the river when her husband became headmaster of a small school. In *School Of Hard Knocks*, released 1/97, murder moves into Gin's quiet neighborhood. *Final Arrangements* digs into the world-famous Philadelphia Flower Show, and *The Main Line Is Murder*, the series opener, employs Murray's intimate knowledge of private schools. Murray served on the 1993 Edgar Short Story committee, and her work has appeared in *Mystery Scene*, *The Fine Art Of Murder*, and the *Lethal Ladies* anthology.

Martha (Marty) Nelson collects modern first editions novels in the mystery genre, Southwestern novels, Native American novels written by Native Americans and non-Native Americans, mysteries set in Colorado, of-interest novels set in the late

1800s, novels by promising new authors with good credentials, books into films. She is a member of the Denver International Film Society, an avid festival participant at Sundance, Telluride and Taos and has attended several Left Coast Crime conventions.

In her first few years as a freelance writer, **Kris Neri** earned seventy-plus credits, mostly in magazines with national distribution. Since then she has had mystery stories in many magazines including *Mystery Forum*, *Over my Dead Body!*, *Red Herring Mystery Magazine* and *Mystery Time* and has completed two suspense novels. Kris is currently President of the LA chapter of Sisters in Crime, and is an active member in MWA. She lives in Southern California (where she had to take close to a year off to manage reconstruction of her quake-damaged home) with her husband and their two dogs.

Sharan Newman has written four mysteries set in twelfth-century France, *Death Comes As Epiphany* (1993), winner of the Macavity award, *The Devil's Door* (1994), *The Wandering Arm* (1995), nominated for an Agatha award, and *Strong As Death* (1996). She is also a card-carrying medieval historian and will lecture on various aspects of the period with almost no provocation. She becomes vociferous when told that medieval women were chattel and all Jews lived in ghettos, but can be calmed with large quantities of good champagne.

Michael Newton has published 126 books since 1977, with thirteen more scheduled for release from various houses over the next two years. While his work ranges from Westerns to the paranormal and erotica, the heaviest concentration lies in police procedurals, true crime and action-adventure. Recent titles include *Hunting Humans*, *Raising Hell* and *Silent Rage*. His study of the Charles Starkweather case, *Waste Land*, is scheduled for release by Pocket Books in 1997.

Gary Warren Niebuhr is the Library Director for the Village of Greendale in Wisconsin. He holds an MA in Library Science from the University of Wisconsin - Milwaukee. Gary is the author of Anthony-nominated *A Reader's Guide To The Private Eye Novel* published by G. K. Hall (1993). He is a regular contributor of articles, interviews,

and reviews to various publications including *DAPA-EM*, *Deadly Pleasures*, *Mystery And Detective Monthly* and *Mystery News*. In 1995, Niebuhr was conference coordinator for the first-ever Eyecon'95. He was the Fan Guest of Honor at Magna Cum Murder, in Muncie, Indiana, in 1995.

Tiina Nunnally's new novel, *Runemaker*, introduces amateur sleuth Margit Andersson, a feisty Seattle translator who becomes entangled in the murder investigation of an old Danish fisherman. Nevada Barr called the work "a beautifully crafted first mystery." Nunnally is known for her prize-winning translations of Scandinavian fiction into English, including the best-selling *Smilla's Sense of Snow*. She is also the author of *Maija*, a mainstream novel about two Finnish sisters, which won a 1996 Governor's Writers Award from the State of Washington.

Maxine O'Callaghan writes two mystery series as well as novels of horror and dark suspense. Her series include Orange County PI Delilah West, credited by some as the first of the current crop of female PIs. The fifth book, *Trade-Off*, is available from Worldwide; the sixth, *Down For The Count*, is coming soon from St. Martin's Press. A second series is set in Phoenix and features Dr. Anne Menlo. The first book, *Shadow Of The Child*, is available from Berkley/Jove. The second, *Only In The Ashes*, will be published in June, 1997. O'Callaghan is a member of MWA, SinC, ACWL, and HWA.

Leslie O'Kane is the author of *Death And Faxes* and *Just The Fax, Ma'am*, both published by St. Martin's Press in 1996. Though she began writing mysteries five years earlier, she considers her start as a crime writer to be when she was taken hostage in a robbery while she was a journalism student. At school the following day, her professor happened to instruct the class to "write a human-interest piece about what you did during the weekend."

Abigail Padgett is celebrating the February release of *The Dollmaker's Daughters*, fifth in her unusual Bo Bradley series, while brooding gleefully over a new series sleuth as yet only seen on Padgett's San Diego-based computer. Previous Bo Bradley titles

include *Child of Silence* (1992), *Strawgirl* (1993), *Turtle Baby* (1994), and *Moonbird Boy* (1995).

David Patneude was born in St. Paul, Minnesota, but has spent most of his life in Seattle. He has a degree from the University of Washington in Communications, and is married with two children. David's books include *The Last Man's Reward*, *Dark Starry Morning* and *Someone was Watching*. He writes young adult work "to reach kids' imaginations the way [mine] was reached" in a lifetime of reading.

Best-selling suspense writer **Ridley Pearson's** literary background is far from conventional. His first love, music, consumed his early life. After his touring band broke up in 1974, Pearson, who had written more than 300 songs, turned to writing, attempting screenplays for television shows like "Columbo" and "Quincy." Eventually, Pearson started writing suspense. His first novel, *Never Look Back*, was published in 1985. In 1991, Pearson was the first American to be awarded the Raymond Chandler Fulbright at Oxford University. His newest release is *Beyond Recognition* (February 1997). He plays bass guitar in the literary garage band, the Rock Bottom Reminders, and lives in Idaho.

Joanne Pence's series combines mystery with humor, romance and food, and features Angelina Amalfi, an underemployed journalist and gourmet cook, and San Francisco homicide inspector Paavo Smith. Angie wants two things in life--a good job, and Paavo--but culinary crime and murder interfere. The critically-acclaimed, award-winning mystery series includes *Something's Cooking*, *Too Many Cooks*, *Cooking Up Trouble*, and *Cooking Most Deadly*. A fifth book, *Cooks Night Out*, will be released later this year. Joanne lives north of San Francisco with her husband, two teen-age sons, three cats and a Golden Retriever.

Gary Phillips has written three novels featuring black L.A. private eye Ivan Monk. The first one, *Violent Spring*, has been optioned as an HBO movie, and the third one, *Bad Night is Falling*, will be out this year. The second one, coincidentally, is *Perdition, U.S.A.*, and is partially set in the Pacific Northwest. Gary has a short story in the Anthony-nominated *Spooks, Spies and Private Eyes*

anthology, and the upcoming *Careless Whispers* anthology from Avon.

Dianne Pugh has a BA in philosophy and an MBA in marketing and finance from UCLA. She has worked as a fashion boutique buyer, packaging company marketing manager, and software company marketing director. Pugh is the author of three mysteries (*Cold Call*, *Slow Squeeze*, *Fast Friends*) featuring Los Angeles investment counselor, Iris Thorne, who runs with the wolves in LA's financial district, thinks on her feet, likes designer labels, Oreos, money and can't seem to un-complicate her life. "Not every gumshoe hits the streets with as much style as Iris Thorne." *Los Angeles Times*.

Elizabeth Quinn wrote three mainstream novels -- including a crime novel, *Blood Feud* (1992) -- before creating the Lauren Maxwell mysteries for Pocket Books, featuring a wildlife biologist who is the Alaska investigator for a national environmental organization. *Murder Most Grizzly* (1993), *A Wolf in Death's Clothing* (1995), *Lamb to the Slaughter* (1996), and *Killer Whale* (June 1997) highlight some of the interests -- wilderness, natural history, muscle-powered sports and family -- that she shares with her husband, son and daughter. A graduate of Boston University and Skidmore College, Quinn lives in Grants Pass, OR, where she teaches courses in composition and the novel.

Father Brad Reynolds, a Jesuit priest, is the author of *The Story Knife*, the first Father Mark Townsend mystery published by Avon Books in December. Reynolds joined the Society of Jesus in 1967 and was ordained a priest in 1977. He is the formation director for Jesuits in the northwest. A successful writer and photographer, Father Reynolds has published over 500 photos and 300 articles in publications throughout the U.S. Two pieces for *National Geographic*, both on indigenous peoples of Alaska, helped form the basis for his novel. His second mystery will be out this summer.

Candace Robb's Owen Archer mysteries are set in late 14th century England, featuring Owen Archer, former captain of archers for the Duke of Lancaster, now a spy for John Thoresby, Archbishop of York. Robb's graduate work in

medieval literature was the inspiration for the historical setting; she now spends a month or two each year in the UK doing on-site research. Robb is presently working on *The Riddle of St. Leonard's*. The series is published in the U.S., and nine countries around the globe. Robb writes full-time and teaches writing in the University of Washington's Extension College.

Though born and raised in Missouri, **Lora Roberts** lived for twenty years in Palo Alto, California, where her mystery series featuring vagabond Liz Sullivan takes place. After doing newspaper work, public relations work, technical editing, and romances, she turned to writing mysteries. She sets most of her books where she lives, "to avoid research", but fictional Palo Alto shares only physical characteristics with the real one, and perhaps a certain mind-set. Like her sleuth Liz Sullivan, she gardens, and she writes for a living. Her life is much duller than Sullivan's, she says, and she's thinking of getting herself a fictional life.

Marion Rosen received a B.S. in English from Kutztown State University in Pennsylvania. She then moved to Los Angeles and received her Master's Degree from California State University. After twenty years of teaching English and Creative Writing, she was hired by Macmillan/McGraw Hill for several textbook projects. In 1993, Marion's first mystery, *Death By Education*, was published by St. Martin's Press. *Don't Speak to Strangers* was released in 1993 as well. Her book *The Undertaker*, a psychological thriller, has been optioned for television. Marion is a member of Sisters in Crime and a board member of the Southern California Chapter of MWA.

S.J. Rozan writes the Lydia Chin/Bill Smith series, which includes *China Trade*, *Concourse*, *Mandarin Plaid*, and *Dead Load* (due 1997). *Concourse* won the 1996 Shamus award for Best Novel from PWA. S.J.'s work has also appeared in many magazines and anthologies. Born and brought up in the Bronx and living now in Manhattan, S.J. is an architect in a New York City firm whose practice includes police stations, firehouses, and zoo buildings. A New York Knicks fan and a lousy but dogged point guard

herself, S.J. has also worked as a self-defense instructor, jewelry saleswoman, and janitor.

Edgar Nominee **Patricia H. Rushford** has written numerous articles and authored over twenty books (both fiction and non-fiction). A registered nurse, Pat holds a Master's Degree in Counseling. She conducts writer's workshops and is co-director of Writer's Weekend at the Beach and has appeared on numerous radio and television talk shows across the U.S. and Canada. Pat writes the popular Jennie McGrady Mysteries for kids (latest-- #8 *In Too Deep*) and is now writing mysteries for grown-ups as well. Her newest release, book one of The Helen Bradley Mysteries for adults, is *Now I Lay Me Down To Sleep*.

William Seil, a resident of Bellevue, Washington, began his career as a newspaper reporter in Illinois. He has won several journalism awards, including two for investigative reporting. In the spring of 1996, he launched his first mystery novel, *Sherlock Holmes and the Titanic Tragedy*. *The Baker Street Journal*, the publication of the Baker Street Irregulars, said the book "may be the most entertaining and well-written pastiche since 'The Seven-Per-Cent Solution.'" A long-time Holmes enthusiast, Seil is a member of Holmes societies in several countries. He works as a writer and public relations consultant in the Seattle area.

Andi Shechter is a feminist and a disability rights and political activist who has attended and worked on genre conventions for close to twenty years. She has a fascinating but useless MA in Criminal Justice, and a very checkered work history. Her interests include figure skating, spicy food and organic gardening. Andi was the head of programming for Bouchercon 25, has been a member of DAPA-EM, writes "Conventional Wisdom" for *Murderous Intent* and shows up on DorothyL as "Cass Jameson". She is chair of Left Coast Crime 7, and warns that anyone using the term "glutton for punishment" will owe her a drink.

Sheila Simonson, author of the Lark Dodge series, lives in Vancouver, Washington, and teaches history and English at Clark College. Her current mysteries are *Malarkey*, set in Ireland, from St. Martin's, and *Meadowlark*, set on the Washington

coast, from Worldwide. She is married and has a son and two cats.

Janet L. Smith is the author of the Annie MacPherson mystery series, set in the Pacific Northwest. *Sea of Troubles*, set on Orcas Island, was nominated for an Agatha Award for best first mystery. Her most recent book, *A Vintage Murder*, is set in the wine country of the Washington's Yakima Valley. Like MacPherson, Smith is a practicing trial attorney. In her spare time (ha!) she teaches a class in mystery and suspense through the University of Washington Extension.

Keith Snyder is a computer and multimedia producer whose first novel *Show Control* is about a musician who looks into the on-stage death of a performance artist. Keith's music scores appear in Norton Utilities for Windows, Symantec PC Handyman, and short films "Session 52" and "Lady's Man" which he co-produced, and "I is for Gun" which he co-produced/wrote/directed. He is currently producing *Enraptured*, an album of music he wrote for his wife, mezzo-soprano Kathleen Haaversen and finishing his second novel, *Coffin's Got The Dead Guy On The Inside*.

Elizabeth Daniels Squire is an Agatha winner who writes a series about an absent-minded sleuth, Peaches Dann. *Whose Death Is It, Anyway?* is the most recent. Squire has been a reporter, covering everything from murder trials to floods. She wrote a nationally syndicated newspaper feature about character and talents in the hands of such famous folks as Salvador Dali, Carl Sandburg and Eleanor Roosevelt. "Never waste anything," Squire figures. So an unusual line in Dali's handprint is a clue in *Whose Death Is It, Anyway?*, the fourth book in her series. Ask her to read your hand!

Dana Stabenow was born in Anchorage and raised on a 75-foot fish tender in the Gulf of Alaska. When she wasn't seasick she wrote stories about normal children who lived on shore. It took her thirty years to get up the nerve to write something for someone else to read. She won the 1993 Edgar for her first Kate Shugak mystery, *A Cold Day for Murder*. The sixth, *Blood Will Tell*, came out in May, 1996, and the seventh, *Breakup*, debuts on

June 2, 1997. She is also the author of the Star Svendsdotter science fiction series.

Jean Swanson, with Dean James, has written *By A Woman's Hand: A Guide to Mystery Fiction by Women* (Berkley, 1994). It won both Agatha and Macavity Awards, and was nominated for an Edgar. A second edition was published in Fall 1996, with many updated entries. Jean and Dean have just finished a third reference book, tentatively titled *Killer Books: A Popular Culture Guide to Mysteries*. Jean is now writing a mystery set in Scotland during World War II, and recently spent a sabbatical leave doing research for it in the Orkney Islands. She works as a librarian at the University of Redlands.

Anne S. Tracy aka ASTRacy is a former teacher and artist who never expected to leave Seattle. Today she resides in Davis, California, and commutes to State Department of Mental Health headquarters in Sacramento. A psychiatric social worker, she has worked in public mental health for 16 years. Her first mystery, *Hotshot*, was called "an impressive debut" by John Lescroart, who was kind enough to guide her through the first-novel tortures.

Alice Volpe has worked in book publishing for over 25 years. Before starting the Northwest Literary Agency in 1982, she'd been an editor, publisher, book publicist and sales associate. As an agent, she is primarily interested in commercial adult fiction and non-fiction, both mainstream and genre. This includes romance, science fiction, psychological suspense (not horror), international intrigue, police procedurals, hard and soft-boiled P.I.s and cozies. The non-fiction work she seeks is aimed at the general reader in areas like, but not limited to, cooking self-help, women's issues and spirituality.

David J. Walker is the author of *Half the Truth* (St. Martin's 1996) which features Chicago p.i. Malachy P. Foley, an ex-lawyer. *Fixed in His Folly* (1995) was an Edgar nominee for Best First Novel. Walker is working on the third Foley, *A Fragment of an Underdone Potato*. He recently completed a novel featuring a wife-husband detective team. Walker was a parish priest on Chicago's South Side, and worked for the Chicago

P.D., investigating police shootings and allegations of police brutality. He practices law part-time, defending lawyers charged with illegal or unethical conduct.

Penny Warner's first mystery, *Dead Body Language* (Bantam Books, 6/97), features Connor Westphal, who relocated to the California Gold Country to publish her own weekly newspaper. Westphal lives in a refurbished fifties style diner and owns a "signal dog" - Connor Westphal is deaf. The second book, *Sign Of Foul Play*, will be published in 1998, the third in 1999. Penny has been writing adult and children's non-fiction and fiction for 20 years. These include three do-it-yourself mystery games. She and her husband Tom write and produce murder mystery events for organizations nationwide. She teaches special education, sign language, and creative writing.

Denise Dietz Wiley's novels have been described as "witty psychological chillers." Her first two mysteries, *Throw Darts At A Cheesecake* and *Beat Up A Cookie* star a diet club leader/sleuth. *Dream Dancer*, a history-mystery-romance set in an 1875 circus, will hit the stores next month. Denise lives in Colorado, where she gains inspiration from the majestic mountains, her incredible hockey team, and her beloved Denver Broncos. Her webpage address is:

<http://www.ids.net/~rebecca/denise/denise.html>

Claire Youmans is the author of *Rough Justice*, the first in the mystery series featuring prosecuting attorney Janet Schilling. Her next book, *The First Death*, will begin the Sandy Whitacre series as the Seattle lawyer tracks her husband's killers despite an official verdict of suicide. Youmans, a Seattle native, has practiced law since 1975. Also the author of *How to Live Aboard and Like It*, she writes, sails and otherwise amuses herself on her 43' sailboat, Afterglow.

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Death in Little Tokyo

A Ken Tanaka Mystery

by Dale Furutani

St. Martin's Press, ISBN 0-312-14580-2

When I was a kid, I'd read and watch Charlie Chan and Mr. Moto. They were entertaining in their way, but neither Chan nor Moto looked, talked and acted like any Asians I knew. Now, of course, I realize that there is no reason they should have. Both characters were written and played by non-Asians whose understanding of Asian culture was, to put it kindly, limited.

Surprisingly, almost none of the many books featuring Asian detectives are written by Asians, so when I started writing mysteries I set myself two goals: First, I wanted to tell a terrific story and second, I wanted to tell it with a distinctively Asian American voice and viewpoint.

In *Death in Little Tokyo*, you won't find Asian characters mumbling "Confucius says" or brilliant detectives who can't master English prepositions. Instead, you'll find living, breathing Asian Americans grappling with issues like alcoholism, corporate downsizing and growing up Asian in America. Of course, you'll also find a hacked-up body, a mysterious client, the seedy side of L.A., Japanese organized crime (the *Yakuza*), and a fun read!

Lambda Award winner Michael Nava, author of *The Death of Friends*, said, "In *Death in Little Tokyo*, Dale Furutani introduces Ken Tanaka in a wittily-written, tightly constructed story that weaves together such disparate elements as strippers, armchair detectives and Japanese-American survivors of World War II internment camps. Holding them together is Tanaka, a down-sized computer programmer on the wrong side of 40 who manages to be naïve and nifty and utterly charming. Ken Tanaka is definitely a detective for the

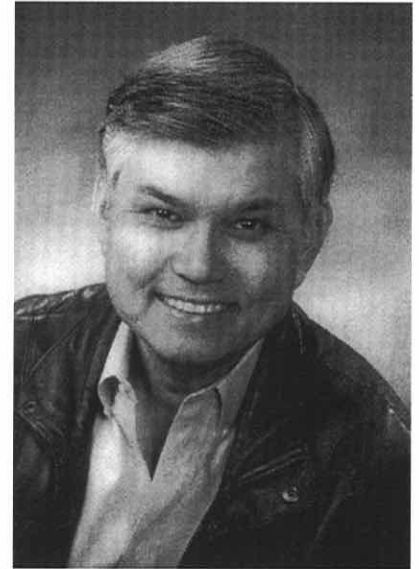
'90's and *Death in Little Tokyo* is an auspicious debut."

In addition to the kind reception by the mystery community, the book has also been embraced by the Asian American community. The Japanese American National Museum, located in the heart of L.A.'s Little Tokyo, used the launch party for my book as a fundraiser. This was a first for the Museum.

Brian Niiya, editor of the definitive reference book about Japanese Americans, *Japanese American History*, wrote, "I recognized and identified with Ken Tanaka... I liked the overall 'Japanese Americanness' of the characters and how culture and history contribute to the solving of the crime. I laughed out loud at several passages, most notably the descriptions of the cultural games Ken plays with the two Nisei women he interacts with. And it's nice to see a seemingly healthy, non-exoticized romantic relationship between two contemporary Asian Americans. Furutani brings the reader into the Japanese American community of the 1990's, a community dealing with cultural negotiation, identity conflicts, and echoes of concentration camps. Funny, smart, and thoroughly entertaining, *Death in Little Tokyo* is a blast to read."

Every year approximately 1,000 hardcover mystery books are published, all vying for your reading attention. If you'd like to try a book with a distinctive voice that presents an insider's view of a unique community, then please consider *Death in Little Tokyo*.

- Dale Furutani



Left Coast Crime Schedule

Thursday evening Reception and reading

Co-hosted by the Wing Luke Asian Museum and the Japanese American Citizen's League. Call the Museum at (206) 623-5124 for details.

Friday - 3 PM Panel

"The Outsider as Detective"

Saturday - 3 PM Panel

"Detectives with a Difference"

Visit the Furutani Web Site at
<http://members.aol.com/dfurutani>

IN MEMORIAM

William DeAndrea, creator of the Matt Cobb series, anthologist and non-fiction writer, creator of Spot

Barry Gardner, quintessential fan, reviewer, critic, best of the best

Eugene Izzi, Chicago crime writer

Harry Kemelman, author of the popular Rabbi Small series

Collin Wilcox, creator of Frank Hastings and Alan Bernhardt

Ann M. Williams, editor and publisher of "The Criminal Record", author of *Flowers for the Dead*, St. Martin's, 1991

BARRY GARDNER

by Bill Crider

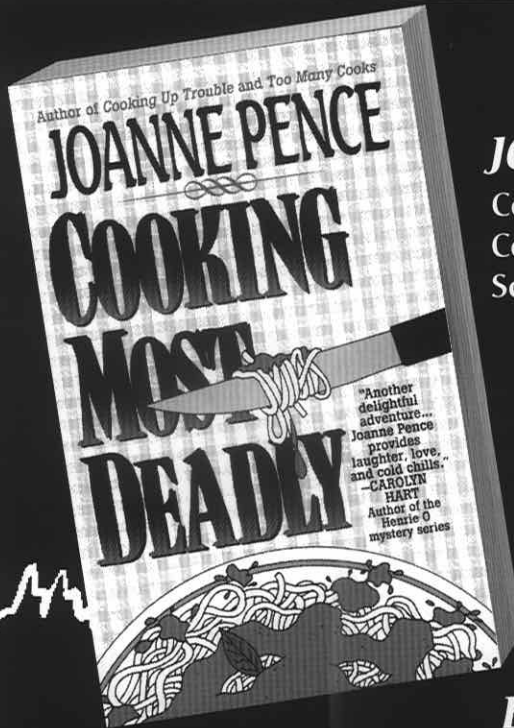
In July 1996, Barry Gardner attended Cluefest, the convention where he'd been Fan Guest of Honor the previous year, and then went on a book-hunting tour of Texas with two of his good friends, booksellers Bruce Taylor and Steve Stilwell. After his return to his home in Dallas, he wasted no time in making a visit to the Mystery Book Store and talking to the staff there, one of whom called him at his home shortly after he'd left the store. Barry suffered a fatal heart attack soon after hanging up the phone, sitting in his office, surrounded by his collection of mystery novels, including a complete set of first editions by one of his favorites, Ross Thomas. The fact that Barry died after a week of doing the things he loved best is a small comfort, I suppose, but it doesn't make his loss any easier to take.

It's hard to overestimate Barry's impact on mystery fandom. Almost from the appearance of his first review, it was as if he'd been there all along, and pretty soon he was everywhere, appearing at conventions, writing letters to *Mystery and Detective Monthly*, doing his own fanzine for *DAPA-EM*, writing many thoughtful reviews for nearly every mystery publication you can name. And then, just as suddenly as he appeared, he was gone.

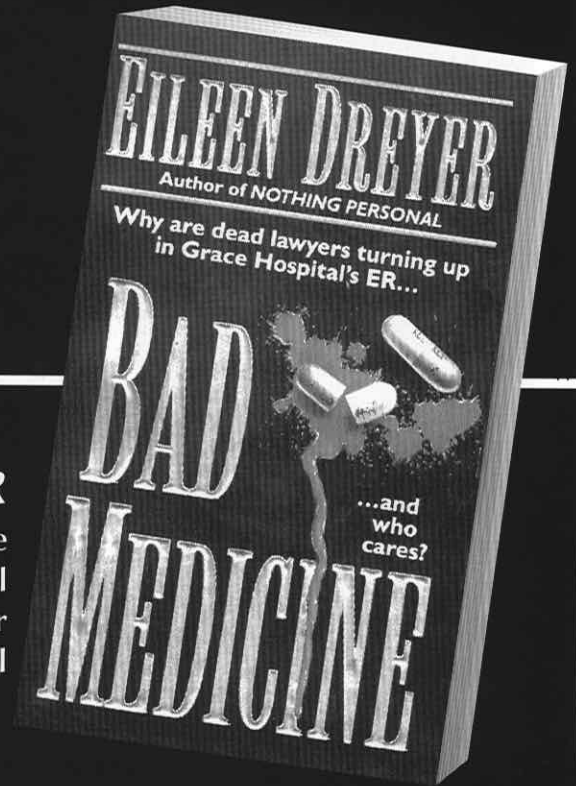
As anyone who read Barry's reviews or articles or who was fortunate enough to have met him in person can tell you, Barry's reading in the mystery field was wide and deep. He might have preferred hardboiled tales with literary overtones, but he didn't restrict himself to one kind of book. He read cozies, psychological suspense, and even serial killer novels. He didn't restrict himself to mysteries, either. He was especially knowledgeable about science fiction, but he could also discourse on Damon Runyon or William Faulkner if the conversation was running that way.

With Barry's death, the mystery field lost a great fan, reader, critic, scholar, and supporter. But what many of us feel even more keenly is the loss of a friend. There won't be another like him.

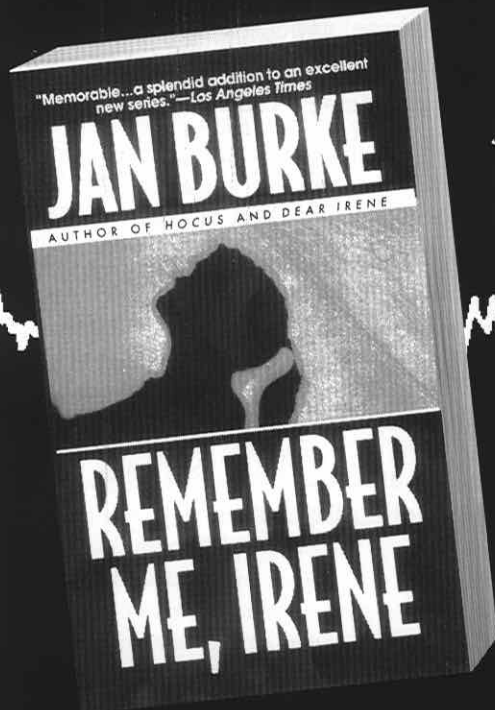
**We don't have a clue
what we'd do without them.**



JOANNE PENCE
Cooking Most Deadly
Cooking Up Trouble
Something's Cooking



EILEEN DREYER
Bad Medicine
Nothing Personal
A Man To Die For
If Looks Could Kill

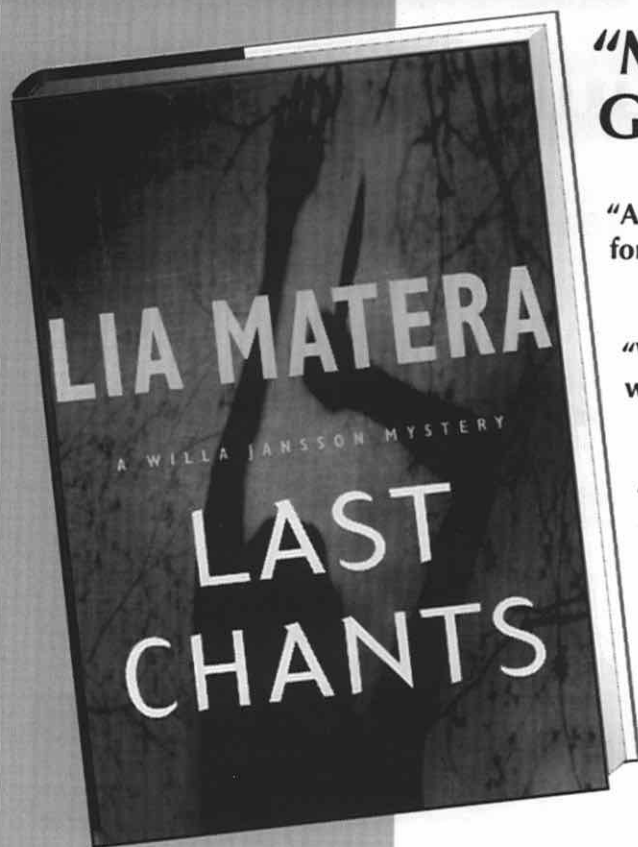


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—Marilyn Stasio, *The New York Times*

"Few mystery writers possess Lia Matera's wry humor."

—Susan Cohen, *San Jose Mercury-News*

"This is one mystery that you'll close with a smile on your face, as Matera eases more chuckles than thrills from her motley cast of characters, proving once again she's the master of the playfull mystery, witty without being silly."

—Tom and Enid Schantz, *The Denver Post*



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HOW HISTORICAL MYSTERIES ARE DONE

1. There can be no doubt that *the map* is the key to Historical Mysteries. These navigational aids are not present in cozies or hardboiled fiction— or, if they are, the author has perpetrated a cross-genre *faux pas*. The map is to show the dimmer reader *where things are in relation to each other*.
2. The map must be, for all practical purposes, unintelligible. This creates suspense, particularly for the dim, as we attempt to decipher the tiny Old English typeface of the placenames.
3. A pond is required on the map, whether it has anything to do with the crime or not. The pond, ideally, will be named after a wealthy family represented in the book; i.e., "The Witherspoon Pond," "Pembroke's Water," or "O.J. Simpson's Pool."
4. The story itself must be preceded by at least five epigraphs. This device shows scholarship, especially if one of the epigraphs comes from a vaguely familiar source that makes the reader feel stupid for being such a clod and cultural outsider. A good example is from *The Alienist* — "These bloody thoughts/from what are they born?" (from Verdi's *Macbeth*)
5. The rules dictate that at least one of the jacket blurbs includes the word "atmospheric."
6. Fabio is not on the cover. That's a different kind of book, and, besides, it only *seems* like Fabio is everywhere.
7. The first sentence of the Historical Mystery contains a reference to the corpse or corpses, as well as some word that is not in our modern vocabulary, some variation of "There were seven bodies ready to be taken out of the natron."
8. The murder may occur in one of three ways:
 - a) a blunt instrument (thus making a Neanderthal Historical Mystery not unthinkable, although, what would one name the pond?)
 - b) drowning (water was always around — it is only in the 20th century that we have eliminated water — and justifies the pond, the only intelligible feature of the map)
 - c) a cannonball in the chest (although, nix for the Neanderthal Historical Mystery — *I know that much history*)
9. MUD.
10. The dialogue sounds peculiar.
11. No nudity or foul language — remember, those were the good old days before we became the wretches that inhabit modern fiction. Nobody knows how people reproduced in the past. Or, for that matter, how they let off steam, although the logical assumption is that the only steam valve was *murder most foul*.
12. The story takes place a long time ago.

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