

THE MARCH OF CRIME

MYSTERY WRITERS OF AMERICA — SOUTHERN CALIFORNIA CHAPTER

Graphology:

So It Is Written. Or Is It?

Remember Jack Kevorkian? You know — “*Doctor Death*”? In the 1990’s, the opinionated (some say cantankerous) pathologist faced a jury five times in right-to-die cases before his eventual murder conviction in Michigan. In all three of the successful trials where high profile attorney Jeffrey Fieger represented Kevorkian, his jury consultants included a handwriting expert.

Although some handwriting experts focus solely on forgery identification, a second category splits their practice into two separate but related areas: handwriting authentication and, more controversially, behavioral profiling. I’ll focus on the latter, which in both my private and courtroom practice, has proven highly

effective.

Like body language and facial expressions, handwriting is an expressive behavior that reveals the writer’s personality. When Mom

their own unique style of writing that clearly reflects their personality and behavior.

As a form of behavioral psychology, handwriting analysis

pine splinters driven under their nails + then burned. Others shall be placed in cages + fed salt beef untill they are gorged then I shall listen to their pleass for water- and I shall laugh at them. Others will hang by

Sample of the Zodiac Killer’s handwriting.

(the generic term is graphology) is based largely on common sense. It doesn’t take a

sends you a letter the old fashioned way, by snail mail, you recognize her handwriting on the envelope. You don’t wonder if it’s from Uncle Bob, or your old pal, Mike. That’s because your Mom, Uncle Bob, and Mike have all developed

rocket scientist to recognize that an outgoing, exuberant trial attorney is unlikely to write in a small, neat script that timidly hugs the left margin. Likewise, a shy, retiring first year law clerk will avoid taking up vast amounts of

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The President’s Rap Sheet

Last Saturday, I was in the audience for a panel of four of our mystery-writer members at a local library. One of the authors was talking about the real legal case that was the basis for her newest novel, when a woman in the audience asked to explain how the case came out. The author declined, saying that she didn’t want to “spoil” the ending. “Oh, don’t worry,” exclaimed the audience-member. “I don’t plan to read your book.”

Don’t worry? What was this woman thinking? What idea did she have about why mystery writers

write? I’ve heard many of our members—including these very panel member—talk about the pain of the writing process, the false starts, the numerous first drafts, the encouragement of writing groups and instructors, and the labor of bringing forth the manuscript. I’ve heard story after story of the long, agonizing search for an agent, often followed by an equally long, agonizing search for a publisher. Finally, when the goal of publication is reached, for many, the financial reward is a small advance, often accompanied by

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(Graphology Continued from page 1)

space on the paper or creating large, elaborate capital letters (unless, of course, she aspires to be an exuberant trial attorney).

Analyzing handwriting involves far more than a quick glance at how you cross your t's and dot your i's. The spatial arrangement on the page, the style of writing, and the way the handwriting moves across the paper offer clues to the mystery of your ego—how you feel about yourself, how you think, your social attitudes, how well you organize your life, and where your fears come from. Thousands of subtle variables that go unnoticed by the untrained eye are carefully examined and measured by the handwriting professional. But don't worry, handwriting doesn't reveal *all* your secrets. People are just too complex for that.

In fact, there's plenty that is not revealed in your handwriting. Gender, for example, can't be determined with any certainty, but traditionally masculine/feminine traits can. Chronological age can't, but emotional maturity can—a woman in her late thirties may write like a sixteen-year-old Valley Girl, while an eighteen-year-old who's been through the wringer may have far greater maturity. What shows up in handwriting is your response to life experiences, the good, the bad, and the oh-so-painful. That's why your handwriting probably doesn't look exactly as it did twenty years ago—unless, of course, you are exactly the same person now as you were then.

The most popular application for handwriting analysis is in employment screening, followed closely by compatibility assessment in personal and business relationships. The courts in at least ten states have allowed the testimony of handwriting experts in cases involving behavioral issues, and jury consulting started gaining a foothold in the early 1990's. Which juror is likely to become the foreperson? Which will be most sympathetic to the client? Whose stubborn resistance is going to offer

the greatest challenge? The handwriting analyst can add vital pieces of information to the personality puzzle.

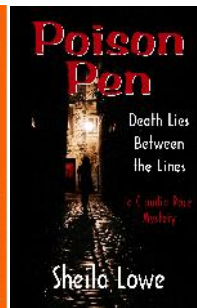
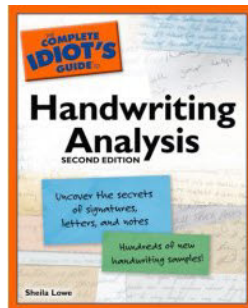
With the release of the new movie, *Zodiac*, the killer who wrote many letters to the media in the late '60s and during the '70s is back in the news. His printed handwriting (yes, printing can be analyzed, too) reflects all too well the lack of emotional development and control, the inability to connect to others and relate to them, the potential for explosive behavior, which resulted in the savage deaths of at least seven people (he claimed there were 37 victims).

When handwriting analysis is mentioned in books, it sometimes causes the hair of professional graphologists to stand on end. A Perri O'Shaughnessy, Nina Reilly courtroom drama depicted a handwriting expert as little more than a gypsy when she gave courtroom testimony, mixing graphology with handwriting authentication, and not very well. On the other hand, in *The Devil's Teardrop*, Jeffrey Deaver did his homework and created a believable handwriting expert. And of course, Sherlock Holmes used graphology when it was first becoming known.

In writing fiction, we create a specific personality for each of our characters with its own traits and foibles, which makes them behave in a way that the reader "gets" what we want them to think of that character. Like a living person, the character on the page behaves as he does because of his experiences in life, the way he was raised, both nature and nurture, and the resulting personality traits will be reflected in his handwriting. So, it might not be an essential plot element, but if your character handwrites a note, make sure that his handwriting matches his character. Otherwise, you might receive a poison pen letter from a graphologist.

Sheila Lowe

Sheila Lowe is a court-qualified handwriting expert and graphologist, and the author of The Complete Idiot's Guide to Handwriting Analysis and a new mystery novel, Poison Pen, featuring—what else—a handwriting expert. www.sheilalowe.com www.claudiaroseseries.com



Ask the Experts:

"I have already self-published several books. Do you have any advice for how to transition to a regular publisher?" - Patrick O'Donnell

Having three books 'published' by iUniverse is considered unpublished by most literary agents. The reason is that iUniverse accepts almost everything for publication; there's no editorial selection process. Most literary agents will not consider a previously published book for representation. The exceptions tend to be non-fiction with sales in the thousands.

There used to be a blog called POD-dy Mouth where you could send self published, POD printed books, and the blogger would read and review them. Several books got some attention in that forum. She's closed down just recently due to the overwhelming volume of work (500 emails a day!).

If you're asking how to get an agent's attention I advise you to quit publishing on your own, focus on writing a great book and a great query letter and start mailing it out to agents who represent mystery.

All good novelists have a couple of books under the bed that will never see the light of day. Yours just happen to be bound and printed.

Janet Reid, Agent, Imprint Agency

Self-publishing is a great start since it gives authors a 101 into the publishing process, which is the first step to success. Plus, self-published authors can show a "track run"- whether it's impressive sales or press/reviews generated- it's a start.

Sadly, major trade publishers are not that impressed with sales unless they are sky high (10,000+ at a minimum and I think this is even generous) but they are impressed with an author who knows how to self-promote and is willing to put in the hours. So, I would take what you've accomplished and craft your pitch letter to agents (or small publishers, if you decide to deal direct) to emphasize this aspect.

Whitney Lee, Agent, The Fielding Agency

So much depends on the kind of book--what category of fiction (mystery, thriller, literary, romance, erotic, African American, etc), or what subject area of nonfiction.

If you have self published a book, then publishers are most likely to be interested if you have an agent.

Besides the book itself, the most persuasive things to a publisher will be how many you've sold (and where those copies have sold), reviews from major newspapers, and what you are doing to promote the book via appearances at booksellers and through local or regional media.

On the few occasions where we have bought a self published book, the most persuasive reason has been the editor falling in love with the book--nothing else. If that happens, then it's helpful to know if the book has sold, what channels have sold it (B & N, Borders, independent booksellers, Amazon, and library wholesalers), where it has been reviewed (if it has been reviewed), and what the author has done to help promote it.

George Witte, Editor-in-Chief, St. Martins Press

The best advice for working with an agent and then, hopefully, with a publisher is simple enough—write a great book. Hook them with a combination of brilliant writing and skilled storytelling. If you do it well enough, you should have no problems getting their attention.

As far as your self-publishing past goes, I don't know how relevant it is, or how much I'd make of it, unless you've got considerable sales for the titles and/or strong reviews from major daily newspapers or trade publications like *Publishers Weekly* and *Library Journal*.

Good luck. And remember, the most important building block is having a great book.

Benjamin LeRoy, Publisher, Bleak House Books

Research Driven Racing

Start ‘er up!” A hand waves in the air. I’m sitting in a racecar with my finger on the switch. I’m sweating. Lots. The engine rumbles to life. I try to ignore my terror and wonder how the hell I got here.

The basics are easy. Two years ago I decided to write a series of auto racing mysteries, starring Kate Reilly, female racecar driver. Timely, I thought. Friends and acquaintances agreed, and dozens of people gave generously of their time to help me breathe life into Kate’s world.

That led to the racecar.

Because I was taking great care to get every detail of racing life correct ... except for one big gap. The problem? I can’t drive a racecar ... or maybe that should be Drive A Racecar, because we’re talking speed and threshold braking and heel and toe downshifting and loud noises and helmets and firesuits and the possibility of crashing ... and who thought this was a good idea?

I’d always been a “Slow down! Be careful!” type, not a “Go faster!” type. Even tire squeal scared the hell out of me. It took me two years to sign up for a racing school, and then I didn’t tell anyone about it. Didn’t want to think about it. I just knew I’d pee my pants when they told me to go fast.

Back to the racecar. Sweat’s dripping down my face and pooling under my butt. My head’s sweating inside the helmet. My racecar is rumbling along in a “I like to go fast, not idle” kind of way. I’m about to go out on the track ... alone, for the first time.

I’d made it through the first day without hyperventilating. Barely. Sliding a car around on a wet circle, learning to control a skid. Darting around a small autocross course in first a street car, then a racecar. Finding the optimum racing line on the track. But this was the second day. I’d been fine telling myself to go at my own pace. Then we followed a professional around the track. Disaster.

The instructors lied to me, wonderfully, to calm me down. I half believed them. Going out alone meant I could go my own pace, but it also meant I had to remember where and how to brake, accelerate,

and turn.

Then it was time. Ready or not, I was waved onto the track. Three minutes later, a miracle occurred: I had fun. Really, honestly, had fun. I was still scared, still terrible. But I was improving.

On the third and last day of school, I was good—not fast, but I was doing it right. Butterflies of excitement replaced dread in my stomach. The instructors observing key corners stopped offering corrections and told me I was consistent and precise. My grin still hasn’t worn off.

The relief I felt at mastering a racecar was overwhelming. On a personal level, I had a new yardstick for measuring my capabilities. Nothing has ever been as hard for me as racing school. On a professional level, I now understand the sights, sounds, smells, and feel of being in a racecar. Finally, I can make Kate roar around the track.

The best indication of what I’d learned and how far I’d come was a single moment as I headed for the pits on the last day of school. I wrapped my car around Turn 10a and heard the tires squeal. I thought: Gee, I love squealing my tires around that turn. And I laughed out loud right there in the car.

Tammy Kaehler

The Panoz Racing School offers the definitive racing experience with instruction in purpose-built racecars at world-class tracks. Get more information at www.panozracingschool.com.



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Helga Schier, Ph.D.: 310-828-8421, withpenandpaper@verizon.net

Transom Notes

Deals: We followed the clues in *Publisher's Lunch* and discovered that *Paul Levine* has sold two crime novels to Kate Miciak at Bantam Dell. www.paul-levine.com. *Sheila Lowe*, whose mystery, *Poison Pen*, was just released by Capital Crime Press, has accepted an offer by Kristen Weber at Penguin's New American Library for the first two books in the Claudia Rose series. www.claudiaroseseries.com. *Eric Stone* has inked a deal with Bleak House Books. A trade paperback of *The Living Room of the Dead* will come out in August, followed by a simultaneous hardcover and trade paperback of the next book in his series of detective thrillers, *Grave Imports*, in September. www.ericstone.com.

Publications: *Dick Lochte* has a new standalone thriller. *Croaked!* (Five Star), which is based on his years working for Playboy. It's slated for release near the end of April. His story, "Devil Dog," featuring his series character, Leo Bloodworth, appears in the upcoming *Hollywood and Crime* anthology. *The Vampire of Venice Beach: A Novel*, (Broadway) by *Jennifer Colt*, was released at the end of March. www.jennifercolt.com. The *Monk* novels are arriving in hardcover, says *Lee Goldberg*. *Mr. Monk and the Two Assistants* (NAL) will be out in July. Lee's final Diagnosis Murder novel, *The Last Word*, will be out in paperback in May, and the two-hour movie/series pilot, *Fast Track*, which he wrote and will produce, goes into production in Berlin. www.leegoldberg.com. From *Taffy Cannon*, *Blood Matters* (Perseverance Press) will be released in April. www.taffycannon.com. *One..Two..Buckle My Shoe* (Whooo Do Mysteries, Treble Heart Books) is a new psychological paranormal suspense novel by Arizona member *Pinkie Paranya*. www.pinkieparanya.com.

Awards & Nominations: *Jacqueline Winspear's Messenger of Truth* (Henry Holt, 2006), has been nominated for the Agatha Award for Best Novel. This is Jacqueline's fourth nomination (including two wins) for an Agatha. www.jacquelinewinspear.com. *Paul Levine* has picked up another award nomination for *The Deep Blue Alibii*, for Best Paperback Original, this one for a Thriller Award, from the International Thriller Writers.

Opportunities: Looking for a critique group or a critique partner in South Orange County? *Cheryl Arguile* (AKA *Emily Brightwell*) would like to meet weekly. If you're interested, email her at arguile@cox.net. *Gary Phillips* told us about "the nation's only online book exchange store." www.NovelAction.com allows users to select any books from their site and exchange them for an equal number of books. Flat rate shipping and no transaction fees. *Joan Hansen* is still looking for a few good Men of Mystery, scheduled for November 3: Published male writers who'd like to be considered for inclusion should email her at jhansen36@juno.com.

Help Wanted: *Robert Reginald* is seeking "old pros" with fiction or nonfiction backlists. He's working with John Betancourt's Wildside Press and Amazon.com's BookSurge, targeting small niche markets, so if you have something you'd like to see back in print, contact him at robert@millefleurs.tv.

Events & Signings: LA Times Festival of Books party hosted by the Mystery Bookstore in Westwood April 27, 5PM for all its authors. This is "just" a party, no talks or readings. *Tom Sawyer* will be Keynote Speaker/Presenter at the Las Vegas Writers Conference in Las Vegas, April 19-22.

www.lasvegaswritersconference.com. *Gay Toltl Kinman's* short play "The Audition" will be performed April 13-15 at the Lizard Theater in Alhambra. www.lizardtheater.com. *Gwen Freeman* and *Sheila Lowe* will be signing and talking about their books, *Murder, Suicide, Whatever...* and *Poison Pen*, both from Capital Crime Press, on April 14 at Mysteries to Die For in Thousand Oaks at 1:00 PM. www.gwenfreeman.com and www.sheilalowe.com. The San Diego chapter of Romance Writers of America invites SoCal MWA members to attend their special mystery workshops on April 21. *Men, Mystery and Mayhem* features a morning panel that includes *Ken Kuhlken*, *Gene Riehl*, Alan Russell, Jim Tenuto, Rick Watkins, and Bob Wade (mystery reviewer for the Union Trib). \$30 includes lunch. Reservations must be paid for by April 11. PayPal at www.Rwasd.com or contact Mary Galusha: marydave66@yahoo.com. Authors of the *Los Angeles Noir* anthology, many of them MWA SoCal members, will be signing at the following venues: *Denise Hamilton*,

(Transom Notes Continued from page 5)

Janet Fitch, Lienna Silver, Emory Holmes II at Duttons Brentwood April 11, 7PM. Patt Morrison, *Naomi Hirahara*, Emory Holmes II, Janet Fitch, Neal Pollack and *Denise Hamilton* will be signing at Vrauman's Bookstore in Pasadena April 13, 7PM. Jim Pascoe, Diana Wagman, Christopher Rice, *Denise Hamilton*, Neal Pollack, Pat Morrison, Emory Holmes II, *Gary Phillips*, and Lienna Silver at a cocktail party and reception at the Mystery Bookstore in Westwood on April 14 at 5:00 PM. *Gary Phillips*, Jim Pascoe, *Denise Hamilton*, Emory Holmes II at Mysterious Galaxy San Diego April 15, 3 PM. A panel discussion on Women Writing Noir with *Denise Hamilton*, *Naomi Hirahara* and Diana Wagman at Barnes & Noble 3rd Street Promenade in Santa Monica April 17. *Denise Hamilton*, Patt Morrison, Christopher Rice, Susan Straight, Neal Pollack and Jim Pascoe at Skylight Books in Los Angeles April 21, 5PM. American Cinematheque is sponsoring a Reception/Book signing/Classic Film Screening on opening night of the 8th Annual Los Angeles Noir Film Festival at the Egyptian Theater on April 12 at 6:30-8:30. The 1948 MGM (Warner Classics) films, *Act of Violence* and *Force of Evil* will be screened following the reception. Jim Pascoe, Diana Wagman, Christopher Rice, *Denise Hamilton*, Neal Pollack, Pat Morrison, Emory Holmes II, Gary Phillips, and Lienna Silver are confirmed. *Taffy Cannon*, *Doug Lyle*, and *Theresa Schwegel* will be sharing a panel called *Murder by the Book* at Literary Orange on April 21. *Robert Fate* announces the party and book launch for *Baby's Shark's Beaumont Blues*, the second in his crime/thriller series set in 1950's Texas. Y'all are invited on May 19th 7:30-9:30 at Mystery & Imagination in Glendale. www.robertfate.com

Correction: Apologies to *Jennifer Colt*, whose info we got wrong last issue. Correct dates and locations for her appearances: Mystery Bookstore in Westwood April 7, 6:00 PM. Signing/discussion at Mysterious Galaxy in San Diego April 21st. www.jennifercolt.com.

Fresh Blood: Affiliate - *Margaret Mackie*, reinstatement (Surprise, AZ), *Katie Lynch* (Honolulu).

Compiled by Sheila Lowe

(President's Rap Continued from page 1)

little or no additional royalty payments as the first book fails to "earn out."

Did this reader—at least I assume that she was an *occasional* reader—think that authors (maybe just mystery writers) do it for the money? The fame? The glory? Or to find the solution to an invented mystery and then share the solution with readers, as some sort of public service? As an avid fan of magic, it occurred to me that this attitude was akin to that of most audiences of magic shows. As a magic instructor once explained to me, "When people go to the ballet or the symphony, they go to enjoy the performance; when they go to see a magician, they hope that the magician will screw up, so that they can figure out how the trick was done! Most magic tricks rely on "secrets" so simple, so obvious (once they're known) that if an audience knew the "secret," they'd say, 'Oh, is that all you did? I thought you did something *special!*' That's why we don't reveal our 'secrets'!"

Writing—a good book—is not about the "secret" any more than is a magic performance. Writing is definitely not about the money, the fame, or the glory (except for a very, very few, and even for those, I believe, these are only side-benefits). It's about the journey, not the destination. It's about the urge, the irresistible compulsion, to tell a story—whether that story be fiction or nonfiction. When we put on panels talking about "craft," "technique," finding an agent, working with publishers, contracts, and the whole panoply of the business of writing, sometimes we ourselves may lose sight of *why* we do what we do, and we may confuse an audience of readers. Clearly this woman in the audience forgot about the intimate connection between the author and her book and had her eye on the "trick," not the performance. It should be our mission, first and foremost, to remind the public to honor the telling of tales.

Les Klinger
Chapter President

Richard Prather: 1921—2007

I used to laugh out loud reading Richard Prather's Shell Scott books. As a kid, I found them both tantalizing (for all the leering and implied sex) and hilarious (for all the brilliant one liners). Because the books were such entertaining, easy reads, I'm sure people took for granted the hard work that Richard put into them. The critics certainly did. In his heyday, Richard had ninety million copies in print -- which is why I find it astonishing, and sad, that he is virtually unknown today except among a handful of Gold Medal collectors. It's a shame, because his writing is every bit as memorable as anything by Chandler, Hammett, Spillane or McDonald. For example:



"She was tall, and lovely all over, maybe five-seven, and she wore a V-necked white blouse as if she were the gal who'd invented cleavage just for fun. I gawked, and she smiled with plump, red lips, beautiful lips that undoubtedly had said yes much more often than no..." Always Leave'em Dying

"Lita was a gal so female that she made most other females seem male," Take a Murder, Darling

"I think they lease Rodeo Drive by the carat rather than front foot," Kill Him Twice

"She came toward me with a walk that wouldn't

have been allowed back home on Hollywood Boulevard. And even if it had been allowed, I doubt that anybody else could have duplicated it. She went this way, and then she went that way, but most important of all, she kept coming my way." Darling, It's Death

"He nodded, waving a mass of brown hair that needed some oil. It stuck up in the air like weeds and swelled out above each temple as if his brain were bulging out. I felt pretty sure that wasn't the reason." Find That Woman

I'm fortunate that I got a chance to know Richard Prather over the last few years. We traded lots of letters (his were handwritten or typed, no computers for him), talked every month or so, and even spent a day together in Sedona a couple of years back. He suggested several times over the years that I adapt the Shell Scott books for TV...and I was certainly willing...but every time we tried to make a deal, it never seemed to happen. Nevertheless, we never had a cross word between us and we remained friends throughout. Lately, Richard was very excited about the reprint of THE PEDDLER. He felt a renewed interest in his work was coming. I hope he was right.

Lee Goldberg

Sleuthiness: Convincing facts from far-away places

Write what you know. It's good advice, but limiting. Exotic locations add zip to a story, but you don't know any more about Singapore than you do about quantum physics.

To put your protagonist in Melbourne or Marrakech, Las Vegas or Ljubljana, navigate over to the World Travel Guide at www.worldtravelguide.net/. This site has information by country, continent or city, on anything from

currency, hotels, and how to get around to scenic sites and intriguing districts where you can set a scene to give color to your action. If you're looking for photos to help you better describe a scene, the website of Getty Images, the world's largest stock photo agency, can be very helpful at www.creative.gettyimages.com. Now that you've nailed your location, if you want to toss in a few choice local phrases, there's

plenty of places to go and phrase books to buy, but you can get an amusing start at www.slanguage.com/. If you're looking for swear words in foreign languages, you can go to www.insultmonger.com where you can "learn to insult, swear, cuss and curse in 180 languages." (A word of warning, it's a sleazy website with naked pictures on it. It can, however, be useful.)

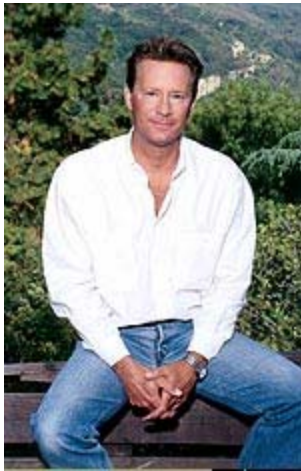
Patti Shinnors

April Event:

T. Jefferson Parker Talks With Christopher Rice

Jeff Parker's first novel, LAGUNA HEAT, written on evenings and weekends while he worked as a journalist, was published to rave reviews and made into an HBO movie starring Harry Hamlin, Jason Robards and Rip Torn. The paperback made The New York Times Bestseller list in 1986.

Parker's following novels have been published to rave reviews and appeared on many bestseller lists. His writing has been called "potent and irresistible" (L.A. Times) and "resonant, literate and powerful" (Kirkus). The New York Times wrote that "T. Jefferson Parker is a powerhouse writer." Writing in the Washington Post, reviewer Carolyn See called THE TRIGGERMAN'S DANCE



"a masterpiece." WHERE SERPENTS LIE and THE BLUE HOUR appeared for five weeks on the L.A. Times bestseller list. RED LIGHT and SILENT JOE made number one on that list in May of 2000 and 2001, respectively and SILENT JOE went on to win the Mystery Writers of America's Edgar Award for Best Novel and the Los Angeles Times Book Prize for Best Mystery/Thriller. COLD PURSUIT was named Novel of the Year by the Southern California Booksellers Association. CALIFORNIA GIRL won Jeff his

second Best Novel Edgar.

When not working on his books, Parker spends his time with his family, hiking, hunting and fishing, and haunting the public tennis courts. He enjoys diving, snorkeling, and travel. He escapes to a trailer in the desert in the spring and fall, to hike the country and not answer telephones.



At 29, Christopher Rice is the author of three New York Times best selling novels and a regular columnist for The Advocate magazine. His first novel, A Density of Souls was published when the author was 22.

Christopher's column, *Coastal Disturbances*, offers a sometimes passionate, sometimes irreverent take on contemporary gay life. His recent short fiction appears in the anthologies *Thriller* and *Los Angeles Noir*. He has also written for *Salon*, *Talk* magazine and *The Washington Post*. A native of California but a Southerner by blood, Christopher returned to the west coast five years ago. He lives in West Hollywood. This past fall he was visiting faculty member in the graduate writing program at Otis College of Art and Design, and he currently sits on the board of the Lambda Literary Foundation.

Sunday, April 22, 2007, 2:00 p.m.

**Los Angeles Central Library / Mark Taper Auditorium
630 West Fifth Street, Los Angeles CA 90071**

Parking is available in the lot under the library. Enter on Flower Street.
(\$1.00 on Sundays for those with a library card; \$8.00 for all others)

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THE MARCH OF CRIME



MYSTERY WRITERS OF AMERICA

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The Crime Calendar

Sleuthfest—April 19-22, Miami Beach, FL
www.mwa-florida.org/sleuthfest.htm

Edgars Symposium & Banquet—Apr. 25-26,
New York, NY, www.mysterywriters.org

L.A. Times Festival of Books—Apr. 28-29, Los Angeles, CA, www.latimes.com/extras/festivalofbooks/

Malice Domestic - May 4-6, Arlington, VA,
www.malicedomestic.org

Mayhem in the Midlands—May 24-27, Omaha, NE, www.omahapubliclibrary.org/mayhem/

Murder in the Grove— June 8-9, Boise, ID,
www.murderinthegrove.com

No Crime Unpublished—June 10, Los Angeles, CA www.sistersinrimela.com

Hardboiled Heroes & Cozy Cats—June 15-16,
Dallas, TX, www.mwasw.org/conf.html

Bloody Words—June 15-17, Victoria, British Columbia, bloodywords.com

Book Passage Mystery Writers Conf.—June 21-24, Corte Madera, CA www.bookpassage.com

Deadly Ink—June 29-July 1, Parsippany, NJ,
www.deadlyink.com

Thrillerfest—July 12-15, New York, NY,
www.thrillerfest.org

West Hollywood Book Fair—Sept., W. Hollywood, CA, www.westhollywoodbookfair.org/

Killer Nashville—Sept., Nashville, TN,
www.killernashville.com

Bouchercon 38—Sept. 27-30, Anchorage, Alaska,
www.bouchercon2007.com

Cape Fear Crime Festival—Oct., Wilmington, NC, www.capefearcrimefestival.org/

Magna cum Murder—Oct., Muncie, IN,
www.magnacummurder.com

The Great Manhattan Mystery Conclave—Oct., Manhattan, KS, www.manhattanmysteries.com

Men of Mystery—Nov. 3, Irvine, CA, jhan-sen36@juno.com

New England Crimebake—Nov., Lowell, MA,
www.mwane.org/crimebake/