

Dead Letter Short Guide

Dead Letter by Jane Waterhouse

The following sections of this BookRags Literature Study Guide is offprint from Gale's For Students Series: Presenting Analysis, Context, and Criticism on Commonly Studied Works: Introduction, Author Biography, Plot Summary, Characters, Themes, Style, Historical Context, Critical Overview, Criticism and Critical Essays, Media Adaptations, Topics for Further Study, Compare & Contrast, What Do I Read Next?, For Further Study, and Sources.

(c)1998-2002; (c)2002 by Gale. Gale is an imprint of The Gale Group, Inc., a division of Thomson Learning, Inc. Gale and Design and Thomson Learning are trademarks used herein under license.

The following sections, if they exist, are offprint from Beacham's Encyclopedia of Popular Fiction: "Social Concerns", "Thematic Overview", "Techniques", "Literary Precedents", "Key Questions", "Related Titles", "Adaptations", "Related Web Sites". (c)1994-2005, by Walton Beacham.

The following sections, if they exist, are offprint from Beacham's Guide to Literature for Young Adults: "About the Author", "Overview", "Setting", "Literary Qualities", "Social Sensitivity", "Topics for Discussion", "Ideas for Reports and Papers". (c)1994-2005, by Walton Beacham.

All other sections in this Literature Study Guide are owned and copyrighted by BookRags, Inc.



Contents

Dead Letter Short Guide.....	1
Contents.....	2
Overview.....	3
About the Author.....	4
Setting.....	7
Social Sensitivity.....	9
Literary Qualities.....	10
Themes and Characters.....	12
Topics for Discussion.....	15
Ideas for Reports and Papers.....	16
For Further Reference.....	17
Related Titles/Adaptations.....	18
Related Web Sites.....	19
Copyright Information.....	20

Overview

G. P. Putnam's Sons published Jane Waterhouse's novel, *Dead Letter*, in 1998.

Waterhouse develops the mysterious happenings of Garner Quinn's life in this third book of the Garner Quinn mystery series.

Garner Quinn, famous celebrity true-crime writer, publishes books about injustices in the hopes of bringing justice.

Quinn receives daily threatening letters from an obsessed fan who has read all of her books, discovered where she lives, taped all of her TV appearances, and has followed her every move. The memorable characters learn to deal with the terror of this stalker while learning whom they can trust.

Waterhouse's eloquent and entertaining style leaves readers wanting to finish the book in one sitting.

About the Author

Best-selling author Jane Waterhouse was born in Perth Amboy, New Jersey, in the 1950s. Her father, Colonel Charles Waterhouse, became the one and only artist-in-residence of the United States Marine Corps. His paintings hang in galleries, historical sites, and museums throughout the United States, including the Pentagon and several famous battleships.

Growing up in an artistic household, Waterhouse's parents encouraged her, and sister, Amy, to pursue all of the creative arts. Her mother, Barbara Waterhouse, an avid fan of the old Perry Mason television series, first piqued the author's interest in whodunits and mysteries.

The Waterhouses remain a tight-knit family today. They run a museum, The Colonel Charles Waterhouse Historical Museum in Toms River, New Jersey, dedicated to her father's art. The author lives on the Jersey shore with her son, Baylen, as she has for the past twelve years. Baylen hopes to be the next Steven Spielberg.

Waterhouse received her Bachelor of Arts in Communications from Seton Hall University in 1974. She earned a Masters in Fine Arts at the Mason Gross School of the Arts, Rutgers University, in 1976. She credits some wonderful teachers for helping to inspire her, particularly Dr. James McGlone of Seton Hall University. She also credits the great writers she has read.

After graduation, Waterhouse landed a job as an assistant to a prominent New York agent. For over three years, she attended six plays a week—Off-Off Broadway, Off Broadway and Broadway. It taught her about characterization and structure, the differences between speech and speechifying, and about the start and finish lines of plots.

For a long while, she believed that she would become an actor. Then she realized that her love for the words of Shakespeare, Chekhov, Tennessee Williams, Arthur Miller, and Eugene O'Neill drew her to theater.

She began to believe that she could write plays.

In 1981, Waterhouse wrote her first play.

She described playwriting as "the toughest kind of writing." It left little margin for error. Small flaws glared under the stage lighting. As she wrote plays, she learned to hone her ear and test her ability to move a story forward.

Her hard work paid off. The New Jersey State Council on the Arts awarded her first effort, *House of Cards*, a fellowship grant.



Her second work, *Private Apartments*, won the John Gassner Award for the Best One Act of 1984. The producer then released *Private Apartments* both regionally and in New York, along with another Waterhouse one act, *Public Domains*.

By 1986, her comedy, *Neon Hearts*, became a finalist for the O'Neill Playwrights' Conference. In 1990, Waterhouse wrote the book to a world premiere musical, *Mikado, Inc.*, directed by Robert Johanson, and given a lavish main stage production at the Paper Mill Playhouse. The American Theatre Alliance again staged *Mikado, Inc.* in New York.

Waterhouse began working in television and multi-media production in New York.

She learned another writer's craft—the deadline. Waterhouse began to write regularly even when she felt over-tired, under-budget, or on strike.

The author's television credits include episodes of *The Parent Survival Guide* and a job as a workshop writer for the popular daytime drama, *Another World*. Waterhouse wrote for the awards special documentary, *Tomorrow's Promise*, which appeared on the Family Channel and TBS.

Waterhouse wrote copy for many major stars and personalities, including Gerald McRandy and Shanna Reed (*Major Dad*), Alan Thicke and Joanna Kerns (*Growing Pains*), Charles Kuralt, Morley Safer, Hugh Downs, Jeff Hostetler, and Mary Lou Retton.

As she developed her playwriting and multi-media production skills (1982-1992), Waterhouse won fame as the most sought-after corporate writer on the east coast. She developed and wrote multi-million dollar presentations and industrial shows for a broad base of clients, including; US Air, Howard Johnson, USA Today, TV Guide, The New York Post, RCA, IBM, Kinney, HBO, American Express, Volvo and M&M/MARS.

She also wrote for a major dramatic project underwritten by Merrill Lynch, which toured the fifty states.

The author wrote her first novel in 1988.

As a newlywed, Waterhouse moved into a basement apartment in Hoboken, New Jersey. A few apartments away lived an elderly couple—sweet and respectable by day — but a few nights a week, the man arrived home drunk, and the woman flew into an angry tirade. Waterhouse could hear this quite clearly from her kitchen.

These interactions inspired the murder mystery *Playing for Keeps*, her first novel.

She walked around with the idea for a while, then wrote it, and sent it to her agent.

It became an immediate success. That experience convinced her that this was what she was meant to do.



Waterhouse continued writing novels: *Graven Images*, *Shadow Walk*, and *Dead Letter* in the Garner Quinn Mystery series. *Shadow Walk* and *Dead Letter* continue to be best sellers in Great Britain. In 2000 she reported working on *Jersey Devil*, a thriller based on the mystery and lore of the Jersey Pine Barrens.

When Waterhouse begins a new project, she writes daily. She gets on her Macintosh computer by 8:30 AM before her "innate resistance" kicks in. Beginning a new book feels like an arduous process for her—"like climbing a mountain, barefoot, carrying a backpack full of lead. The halfway point of the story is like reaching the summit." Once she is "at the summit," all her initial fears dissipate and she feels "alive, edgy, and wired." Often she must forcibly slow herself down. That is when she starts working daily "double sessions"—from early morning until 3:00 PM, then again from 8:00 until 11:00 PM or so.

She takes time off between books and enjoys time with her son. She believes it is all part of the creative process. She is always working on the next project, letting her ideas percolate while she carries on inner dialogues with her characters.



Setting

The novel opens with a prologue and a flashback to protagonist Garner Quinn's childhood at the Jersey shore. On summer nights, in the 1960s, yellow trucks trailed white plumes of mosquito spray that children, including Quinn, ran through. The chemical exposure caused her nightmares.

That is where readers meet Cilda Fields, a hired nanny from Jamaica. Quinn's father, a famous attorney, and her mother, an infamous drunk, hired Cilda to care for Quinn.

The story opens at the Jersey shoreline 30 years later. Quinn, her teenage daughter, Temple, and Cilda live in Quinn's secluded home. Quinn, a single mother, writes from home, while Cilda tends house for Quinn.

Quinn's office sits less than 500 feet from the main house and the guest's quarters.

Quinn describes the buildings of her home as having a dark Gothic architecture. The steeply pitched gables, slanting roofs, and weathered shingles make the buildings appear as if they had been there many years.

In fact, Quinn purchased the land with only a "thatch of pines, a strip of sand, and an old sea wall." Sandwiched between the raging Atlantic and the banks of a river, Quinn's home has become her sanctuary.

Waterhouse shows us glimpses of humor as Quinn adds, "not to mention, when the nor-easters hit, my very own flood zone."

The realistic setting propels readers right into Quinn's life. Nestled in nature off the beaten path, Quinn spends her days writing her novels as the sea splashes against the wall. Many famous real-life authors have worked in seclusion—including Eric Carle, Margaret Wise Brown, Ernest Hemingway, and Robert Frost.

From the book's opening, readers see how cautiously and prudently Quinn handles her life. From her contacts with FBI agents young and old to the security system protecting her home, readers know that her safety, and that of her family, takes priority.

Readers would expect Quinn and her daughter, Temple, to have a secret password like "Snowbear," not only for Temple's safety in speaking with her mother by phone, but also because its origin lies in a tattered stuffed animal that Temple cuddled as a baby. This attention to safety turns out to be a pivotal theme in the mystery as even the Dead Letter 141 most cautious character, Reed Corbin, becomes a target of a terrorist attack.

The author enhances her settings by bringing readers right into the elements. For example, take the Thursday morning that started with a "lashing, blustery downpour that ripped the leaves off of the trees." That happens to be the same day that Temple attends a class trip to South Jersey for a Native American Festival. Cilda lingers over Oprah as waves splash over the sea wall during high tide in the afternoon.



Waterhouse's vivid descriptions let readers experience the surroundings.

Waterhouse writes of events typical of people of this decade, continuing to keep readers highly involved. Quinn flips the remote from Tom Snyder to Conan O'Brien, David Letterman to Jay Leno. Since two of the main characters write books, the author takes us to Reed Corbin's grand book signing at Tiffany's. Waterhouse portrays all the details and elegance readers would expect. Tiffany's windows were like "open jewelry boxes, a richly textured tableau of subdued sparkle and light." The book under promotion, *The Fear Factor*, hangs on poster board amid "a transparent backdrop of Baccarat, through a filigreed maze of Waterford, and around sculpture of blown glass." Madonna cancels at the last minute yet sends kisses and positive thoughts to her "knight in shining armor," Reed Corbin.

Nicole Kidman and Tom Cruise send a video to wish Corbin well, as do senators and the director of the FBI.

The story eventually takes us to the City of Light, Paris. Readers get a feel for Paris—with the view of St-Louis-en-1'île from Quinn's hotel room to the yellow Citroen cab whose driver blows kisses to a huge black poodle sitting in the front passenger's seat.

The author references the popular foods of the time. From mineral water to Diet Coke, and bags of chips to crackers, readers experience the typical eat-on-the-run 1990s.

Moreover, writing a novel during this time must include the latest electronics. The author shows how security alarms, fax machines, beepers, cell phones and computers are a part of the characters' lives. Corbin's self-developed PREDICT program can actually tell who will ultimately become violent. Waterhouse shows that cellular phones run out of battery power, and lose signal at the wrong time.

Social Sensitivity

The author shows sensitivity to the world she creates. She accepts the many cultures in the novel, showing respect for their differences.

Mercedes points out that Quinn's books focus only on white criminal cases. Mercedes, in her candid style, criticizes Quinn for avoiding an African American murder case.

Waterhouse shows sensitivity to social issues by depicting Quinn as questioning her own attitudes. The author leaves Quinn's interest in the murder case open as a possible next adventure for Quinn.

Quinn and her ex-husband, Temple's father, Andy, concern themselves with Temple's welfare. Quinn sends Temple to stay with Andy as the terror escalates. Mercedes concerns herself with Temple's welfare, advising Quinn to let go a little and listen to her daughter more carefully.

Literary Qualities

Waterhouse employs a number of literary techniques including flashbacks, foreshadowing, imagery, interior monologue, verbal irony, situational irony, inferred motivation, first person point of view, regionalism, and suspense.

The novel opens with a flashback to Quinn's childhood where she introduces Cilda Fields as her mothering caretaker.

She also recalls her mother during her trip to Tiffany's for Corbin's book signing.

Waterhouse uses these techniques throughout the book to provide the readers with necessary and appropriate information.

Foreshadowing helps keep the readers in suspense throughout the novel. Readers are constantly reminded of Quinn's longing for Blackmoor—such as the picture on her night stand and her reaction to Blackmoor's endorsement of Corbin's book.

These reminders prepare readers for the resolution where Blackmoor and Quinn reunite at her father's estate.

Waterhouse uses the senses of sight, smell, hearing, and touch in her imagery. Her effective techniques draw readers right into each scene. They become a part of the action. For example, the threat of terror keeps Quinn housebound at times. On one occasion, when Quinn's cabin fever gets the best of her, she decides to jump puddles on her private beach. She sees tidal pools sparkled with "exotic rays of shells, dismembered crabs, dead fish, and ocean effluvia." As readers experience the settings so vividly, they also feel Quinn's terror as if they were there.

The author uses a narrative technique of interior monologue that records Quinn's thoughts and memories. This reveals Quinn's depth of character, as does her verbal irony.

We hear Quinn think something that differs from what she says. For example, in her conflicting relationship with Mercedes, Quinn says, "Hey, you're welcome to join us (on a family vacation) if you can get time off from the show," while thinking Fat Chance.

Situational irony keeps the pace of the novel entertaining and suspenseful. The most vivid example of this occurs at Corbin's book signing for *The Fear Factor: How Your PFQ (Personal Fear Quotient) Can Save Your Life*. Corbin, a long-time investigator and expert in predicting violence so that he can prevent it, does not prevent his own violent death. At the book signing, an anonymous package explodes, killing Corbin and other top investigators. Inferred motivation occurs with Matt Raice's character. This topnotch right-hand investigator to Corbin handles Quinn's case. Yet we find out that Raice anonymously paid Wozniak's bail so that he would continue to pursue Quinn.

As the story unravels, readers find out that Raice orchestrated Corbin's death, and unsuccessfully masterminded Quinn's demise.

His hidden hurt and resentment towards his father, Gerald, becomes evident only at the novel's resolution.

Waterhouse expertly leads us through *Dead Letter* using the first person point of view. Perhaps it is because, as Waterhouse said in an interview, "some characters seem to write themselves. They talk, and I transcribe." Waterhouse employs this technique well using the first person point of view with Quinn. She continues to effectively develop Quinn as she writes these Garner Quinn mysteries.

The regionalism of the novel takes us from the Jersey shore to Paris and back again. Waterhouse uses descriptions that lure readers into the Jersey shore and make readers feel a part of the sea wall at Quinn's home. In France, readers fly into Orly airport with Quinn, and travel the streets of Paris speaking French and English. She captures Cilda Field's Jamaican dialect appropriately, with words like "Ga'ner," "not'ing," and "'ave".

Suspense rivets readers to each page, making it extremely difficult to put this novel down. The complicated multi-layer plot, supported by well-paced twists and turns, will entertain readers and have them asking when the next book in the Garner Quinn Mystery series will be published.



Themes and Characters

Three single women, living alone in an isolated part of the Jersey shore, support each other through a period of terror. The protagonist, Garner Quinn, a brilliant 39-year-old woman, talks to and confides in the readers. Quinn's round character contains many dimensions, which makes it easy to identify with her. She is perceptive, flawed, and readers can likely identify with her status as a divorced mom raising a child on her own. The author reveals Quinn's character by having her describe herself.

For example, Quinn describes her "rules," such as: "Thou shalt not marry a lawyer.

Thou shalt not get emotionally involved with a subject. Remember the deadline date and keep it holy." "Exercise caution." "Danger is my middle name."

Quinn, on hiatus from her true-crime writing, longs for a lover, Dane Blackmoor, who left her in a previous novel in the series. Readers find out that he may return.

He said he would send her a signal when he made his decision. Quinn's hope and longing stays a central theme. As Quinn waits for a sign from Blackmoor, she experiences personal threats from a fanatic fan. She wonders if these threats could be a message from him.

Dealing with the terror provides the main theme in Waterhouse's novel. Readers experience the themes of maturation, love and trust, death, retaliation including the modern day element of terrorism, and beauty.

Waterhouse opens the novel with the threat of terrorism impeding into Quinn's life. A fanatic admirer gone astray, Walter Dean Wozniak, alias Chaz, litters her mailbox with crude letters daily. Using quotes from her books and TV appearances, he lets her know immediately that he is someone to take seriously. As Quinn shops in a nearby town, Chaz mysteriously places a threatening note on the front seat of her unlocked Volvo.

The author lets readers get as close to Wozniak as Quinn does. The explicitness of the letters and the threatening content increases throughout the book, twisting and turning in a complicated plot that unravels itself at the end.

As Quinn reluctantly gets help in dealing with the terror, she learns to trust others and to let others know that she needs their help. The terror forces her to change and mature. The complex web of deceit and perversity that she encounters helps propel her into becoming a more compassionate and understanding person.

Quinn comes face-to-face with the past as she works on selling her deceased father's estate. At first, she feels awkward in Dudley's home. She cannot fall asleep in what used to be his bedroom. Later, after she has used the estate as a sanctuary to escape the terror, she sleeps soundly there and welcomes being in the home. She makes



peace with the conflict they experienced before his death. As a buyer asks to make a contract on the home, she decides that she will not sell.

Death plays a tremendous role in the development of the mystery. Reed Corbin, the developer of the PREDICT system and a top private investigator, suffers a sudden and unexpected death. This tragedy throws Quinn, who had begun to fall in love with Corbin, into a period of soul searching. She questions her developing sense of trust.

The death theme closely links to retaliation, including terrorism, as Quinn tries to figure out whether the threats she sees are personal or more far-reaching.

The significance of beauty unveils itself in the plot as Quinn learns to show both her internal and external beauty. That is where thirty-year-old Mercedes plays an instrumental role in Quinn's transformation. Mercedes, Cilda's youngest child, enjoys her own personal beauty. We see that in the clothes she wears and in the New York lifestyle she leads as a news broadcaster. As Mercedes and Quinn continue to be brought together throughout the book, Mercedes "works" on Quinn. She scolds her for not showing her beauty. She lends her flattering outfits. Mercedes helps Quinn look at things through fresh eyes. Slowly Quinn reevaluates her style, and begins to choose outfits that reflect her external beauty.

In addition, Quinn learns from Temple that Blackmoor will not return, unless Quinn can admit that she needs and appreciates him. Readers see that her longing for Blackmoor never dissipates. She questions herself and wonders if she can trust him. In the end, she admits that she needs him by flying to Paris to seek out his counsel. She shows her internal beauty to Blackmoor through her vulnerability.

Daughter Temple, a smart and vivacious teenager, has a face like Audrey Hepburn and a heart of gold. She is always on an adventure, from coloring her hair purple to buying the latest Eddie Bauer clothes. She confides in Quinn often, but more than likely she will tell all to Mercedes Fields.

She stays an important character in the novel, as Chaz uses Quinn's strong relationship with Temple to trap Quinn and attempt her murder.

Cilda Fields, another important character, provides stability. She has cared for Quinn since childhood. She is the only mother Quinn has really had.

Blackmoor, a sexy, pig-headed, and sought-after artist, captured Quinn's heart in a previous novel in the series. Although he does not appear until close to the end of *Dead Letter*, readers feel his presence. We hear Quinn muse about her loss of Blackmoor.

She checks the mailbox eagerly each day for a word from him. A common friend of theirs, Annie, unexpectedly shows up at Corbin's book signing, and is killed. This event enables Quinn to put aside her pride and to find Blackmoor in Paris, which eventually brings them back together. Blackmoor knows Quinn inside and out. He understands her past, and can help her to really enjoy the present and future. She can be less than

perfect with him, as when her jaw drops open sloppily on his chest as she sleeps in the car.

Matthew Raice, the right-hand-man to Corbin, plays a large role in developing the terror. We are introduced to Matt, a topnotch and busy investigator, when Quinn seeks help and protection against Chaz. He takes on Quinn's case at the request of Corbin, and plays an instrumental part in capturing Chaz. Through a convoluted series of events that delight and entertain readers, we find out the hidden resentments and hurts that motivate Matt. His aging and senile father, Gerald, idolizes Corbin as his son. Through several insights Quinn puts details together, including the unusual appearance of a Faberge egg. She learns that Matt lies at the root of the terrorism. Readers find this out at the resolution.



Topics for Discussion

1. What is the significance of the title *Dead Letter*? Who is the main character?

Which characters conflict with the main character and how does the conflict develop the plot?

2. What point of view does the author use? How does this enhance the mystery?

3. What are Quinn's flaws? How do they make her a more identifiable and believable character?

4. What makes Cilda Fields' role so important and supportive? Why does Waterhouse introduce readers to Cilda in the beginning?

Dead Letter 145 5. Describe Mercedes. How does her conflicting relationship with Quinn and her relationship with Temple help move the story along? What positive changes does she bring to Quinn? To Temple?

6. Both Quinn and Corbin experienced childhood tragedies. How did those tragedies change each character? How does it shape their adult lives?

7. Why is Corbin's relationship with Quinn so important? How does it help develop Quinn's character? What changes does she make because of her relationship to Corbin?

8. Characterize Walter Dean Wozniak. Consider his pen name, Chaz, and his love of true-crime novels written by Quinn.

9. Characterize Temple. How did her mother's line of work affect her high school years? How do you think she dealt with the terror?

10. Locate examples and discuss the author's use of inferred motivation.

11. How does the author use foreshadowing?

12. What are the turning points in the novel that add to the suspense? What scenes surprised you the most and why?



Ideas for Reports and Papers

1. What is life like on the New Jersey shore? How does it differ from life in a large city?
 2. Why do people call Paris the "City of Light"? What are the important aspects of this culture? Why does art play such an important part?
 3. This story involves two impressive and successful writers—Quinn and Corbin. What are the key characteristics that a writer needs to be successful? What does life as a writer entail? What would an average day or week be like?
 4. How does a writer decide what genre to write about? Can a writer write in more than one genre? Research an author that you enjoy. Find out how the author started writing in the genre in which they primarily publish.
 5. Describe how you think Temple handled her parents' divorce. How does she relate to her father's new wife, Candace? How does divorce affect teenagers today? Is there a right way to handle divorce?
 6. How have computers, fax machines, cellular phones, pagers, and other electronics changed the way people do business in the last ten years? How has it made business easier? How does it complicate business?
 7. Temple and Mercedes shop at Eddie Bauer in the story. Who started Eddie Bauer and when? What kinds of merchandise does it sell? To whom?
 8. Mercedes produces news broadcasts in New York. What makes a successful news broadcaster? What education do you need, if any? How do you get your "foot in the door"?
 9. What would a typical day for a news broadcaster be like? What areas of broadcasting are there? If you wanted to try broadcasting, what area would you choose and why?
 10. What makes Dane Blackmoor's art so powerful? Why is he in Paris? What kind of background do you imagine that Blackmoor has and why?
 11. When Quinn was a child Cilda came to the United States from Jamaica to care for her. Describe the events that led U.S. citizens to hire Jamaicans in this way. How long did this practice go on?
- 146 Dead Letter How did it affect Americans? How did it affect Jamaicans?

For Further Reference

Klett, Rex. E. Review of *Dead Letter*. *Library Journal* (January, 1999): 163. Klett praises characters, suspense, and prose.

Review of *Dead Letter*. *Publishers Weekly* (November 30, 1998): 53. Strong praise for characters. Moderate assessment of the "overblown" finale.



Related Titles/Adaptations

Waterhouse began the Garner Quinn Mysteries with *Graven Images*. In this book, we meet Garner Quinn. We find out that she did not get the love she desperately needed as a child. Ignored by her father and deserted by her mother, Quinn turns her tragedy into fame. Now an adult and a successful true-crime writer, Quinn focuses all of her attention on her books, which are probing accounts of true-crime victims and villains. She just finished a story about "Bird" Turner, a country boy accused of a series of brutal murders but ultimately freed after the lone surviving victim recants her testimony. Now she has been asked to write about a controversial sculptor, Dane Blackmoor, whose life-sized works may conceal human body parts of his models.

Waterhouse's second Garner Quinn mystery, *Shadow Walk*, has its roots in Quinn's early adolescence. Sixteen-year-old Lara Spangler, a beautiful, blonde girl and popular friend to Quinn, loses her life when her father, Gordon, shoots and strangles her.

Gordon, who also murdered Lara's mom, brothers, and grandmother, disappears.

Now, thirty years later, he has been spotted by T.J., one of Quinn's colleagues. T.J. winds up dead—an apparent suicide victim. However, Quinn does not believe it and feels compelled to seek the truth and keep a childhood promise with Lara.

Readers might enjoy other thriller books, such as *Candles for the Dead* by Frank Smith.

Frank Smith's dynamic Shropshire village coppers, Detective Chief Inspector Neil Paget and Sergeant John Tregalles, return in another thrilling tale of secrets and lies. Murder victim Beth Smallwood, a middle-aged widow whose domestic and professional lives left much to be desired, ends up brutally beaten to death on the steps just inside the chapel of St. Justin's in Broadminster.

Also consider *Blind Sided* by Clyde Phillips. Homicide inspector Jane Candiotti's personal life gets better: single and approaching forty, she is about to set up housekeeping with Kenny Marks, her partner on the force. Her future at the San Francisco Police Department looks good, until Skip Lacey, a former cop who has fallen on hard times, turns up dead in a railway yard, his eyes brutally gouged out. The killer wants to settle a big score and turns up in the strangest places. Bent on revenge for a fifteen-year-old injustice, he picks off six more cops, all in Jane's precinct.

Readers may also enjoy *Chill Factor*, by Chris Rogers. Dixie Flannigan returns in a novel in which she is the victim of a con, the witness to a crime, and the only bounty hunter in town with the brains, the muscle, and the heart to stop a coldly calculating killer.

Related Web Sites

Thomaston, Carmel. "Profile: Mystery Author Jane Waterhouse." In The Rock Online Magazine for Writers. <http://www.paintedrock.com/memvis/rockmag/files/v2Num6.txt> (November 15, 1997) Interview with Jane Waterhouse about her career and book, Shadow Walk.

Copyright Information

Beacham's Encyclopedia of Popular Fiction

Editor
Kirk H. Beetz, Ph.D.

Cover Design
Amanda Mott

Cover Art is "Pierrot," 1947, by William Baziotès Oil on Canvas, 42 1/8 x 36 Donated by the Alisa Mellon Bruce Fund, ©, 1996 Reproduced with Permission from the Board of Trustees, National Gallery of Art, Washington, D.C.

Library of Congress Cataloging-in-Publication Data Beacham's Encyclopedia of Popular Fiction

Includes bibliographical references and index

Summary: A multi-volume compilation of analytical essays on and study activities for the works of authors of popular fiction. Includes biography data, publishing history, and resources for the author of each analyzed work.

ISBN 0-933833-41-5 (Volumes 1-3, Biography Series)
ISBN 0-933833-42-3 (Volumes 1-8, Analyses Series)
ISBN 0-933833-38-5 (Entire set, 11 volumes)

1. Popular literature—Bio-bibliography. 2. Fiction—19th century—Bio-bibliography. 3. Fiction—20th century—Bio-bibliography. I. Beetz, Kirk H., 1952-

Z6514.P7B43 1996[PN56.P55]809.3—dc20 96-20771 CIP

Copyright ©, 1996, by Walton Beacham. All rights to this book are reserved. No part of this work may be used or reproduced in any form or by any means, electronic or mechanical, including photocopy, recording, or in any information or storage and retrieval system, without written permission from the copyright owner, except in the case of brief quotations embodied in critical articles and reviews. For information, write the publisher, Beacham Publishing Corp., P.O. Box 830, Osprey, FL 34229-0830

Printed in the United States of America First Printing, November 1996