



# Mystery Press

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**President's Message:** A long time ago, in a galaxy far, far away...

Not so long ago—November 8, 2001, to be exact—and not so far away, at Brenda Collins' house, eleven writers met and decided that Calgary needed a new mystery writers' group. From 2002-2004, most of the directors were drawn from the first sixteen founding members.

Last year, many of the "old hands" stepped down, claiming they yearned to spend more time writing. Two directors, Suzanne Stengl and Donna Tunney continued, joined by Margaret Brick, Fiona Pinnell, and me. In January, Sandra Einarson replaced Suzanne as Secretary. This year's board had a tough act to follow.

We need not have worried. It was a great year because of the contributions of many people:

Speakers: Gayle Laird (Enneagram); Sharon Wildwind/Lorna Schultz-Nicholson (Bouchercon recap); Jani Meyers (war and murder); Joan Hendrikson (poisons); Sgt. Sean Doyle (undercover cop); Eileen Coughlan (setting); Cecilia Frey (writing); gun expert Jeff Collins (handguns); December panelists (Jayne Barnard, Garth Benson, Phil Elder, Sherry Wilson McEwen, Lorna Schultz Nicholson, Suzanne Stengl, Donna Tunney, and Sharon Wildwind); and Piano Corner speakers.

The people who made events happen: Lorna Schultz Nicholson (Program Chair); Fiona Pinnell, who sets up readings; Donna Wickens, who arranged the field trip to criminal court; Bernie Visotto (reception); Suzanne Stengl, who arrives at meetings early to set up the room; Sandra Einarson and Catherine Saykaly-Stevens, who organized the Medical Examiner field trips, and the staff of the ME's office.

Our communications team: Sherry Wilson McEwen (Webmaster); Brenda Collins (Database manager); Phil Elder (email response); Susan Calder (Library Chair); Jayne Barnard, Peter O'Brien, and Sharon Wildwind (newsletter team); all the members who wrote articles for the newsletter this year; and all the members who participated in Word on the Street booth.

Our bean-counters: Marg Brick (Treasurer), and Bernie Visotto and Donna Wickens (Auditors).

Thanks for all you did in 2004-2005, with apologies if I overlooked anyone!

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Anne Jayne

**Book Review:** The Word Finder  
By J. I. Rodale, Rodale Books Inc.  
Emmaus, Pennsylvania

First, let me make this perfectly clear – The Word Finder by J. I. Rodale is not a thesaurus! A thesaurus is a book that one looks in to find substitutes for the word he or she has in mind. The title of this reference book tells you exactly what it is – a reference source full of words that you might need if you have just the right word in mind but need to modify, expand, quantify or otherwise improve on the word you have in mind. The Word Finder lists thousands of nouns, verbs and adjectives with associated modifiers that allow the writer to grow each sentence into a full literary picture.

My current story takes place in the Atlantic Ocean so in almost every chapter I need to refer to that setting. By chapter 4, I was starting to run out of ways to refer to *waves* so I borrowed The Word Finder from the Ink Library and looked up the word, “WAVE”. Within a few minutes I had compiled a full page of adverbs and adjectives to embellish the references to my setting – everything from *waves tossing their manes* to *circumfluous waves*. Yes, I had to look that last one up in the dictionary too but it’s a very good word for my story since the waves do flow around or surround the pontoons of an offshore oil rig.

The Word Finder doesn’t seem to have an ISBN, and is copyright 1947, but I would still recommend it. For any aspiring writer who is struggling with flat or clichéd descriptions, this may be just the tool to stimulate the creative vocabulary needed for a truly great manuscript.

---Brenda Collins

The Ink website address is  
[www.mysterywritersink.com](http://www.mysterywritersink.com)

Check there regularly for news, articles, and websites of interest to mystery writers

**Program Review: February**

**Without Closure – by Virginia Janes**

**The Cop:** Staff Sgt. Sean Doyle never imagined himself with a career in police work. He was a longhaired band-playing guitarist studying history when he was arrested - during a march - and that landed him in the police academy. He now has 14 years of background experience: two years in uniform; nine years in different capacities including surveillance; two years undercover with the Hells Angels (2000-2002). He’d never been exposed to drugs, and then he ended up buying them. He now holds an Award of Excellence for exemplary performance through diligent and sustained effort throughout the investigation of Hells Angels operations called Shadow and – he was in charge of - Daredevil. It was one of the most stressful times in Staff Sgt. Doyle’s life.

**The Crime:** When police received a missing person’s report from Paul Resvick’s mother, they took six months to piece together the events leading up to Paul’s disappearance. Resvick [had] found a grow operation and stolen marijuana plants which he dragged to a friend’s home, leaving a trail of leaves behind. The man who cultivated the marijuana was 41-year-old Terrance Alexander Siminot, a known Hells Angel member. Paul returned the plants, however one of the kingpins of Calgary’s Hells Angels informed 19-year-old Paul that he now worked for them as a crop sitter. A terrified Paul was taken for a drive. It is believed that during the drive, a psychopathic Hells Angels member decided to drill (shoot) Paul.

**The Undercover Operation:** Calgary couldn’t convince the RCMP to get involved, so they decided to inject their own undercover people into the Hells Angels group. The two operations, Shadow and Daredevil worked parallel. Sorry, I don’t know how they broke down the operations. Daredevil [’s operatives] went to every seedy bar in Calgary just to be seen and accepted within the faction. Gradually, they purchased methamphetamine [and] guns [to earn the gang’s trust]. Staff Sgt. Doyle was the only one armed. Undercover operatives don’t carry arms, as a Glock hand gun is a dead police give away. If

things went sideways, Staff Sgt. Doyle was their only protection.

Daredevil became expensive but started to get into colour-wearing members of the Hells Angels. They had phones, cellphones and homes tapped, as well as scanners on vehicles so they could track where their targets were going. Daredevil finally bought an ounce of cocaine from a colour member of the Hells Angels. It was a huge coup, because no other Canadian police agency and only two in the US have ever infiltrated the Hells Angels. Through this operation, one wiretap that was taken off had Hells Angels members talking about how they'd gotten away with murder.

**The Complications:** How do you manage to keep a secret with all the paperwork going through murder, drugs, federal / provincial crowns? Assign a single judge and isolate police. Staff Sgt. Doyle did everything for his operatives, their banking, their personnel qualifications, their meetings. There was danger of being followed every time they went home. They essentially lived two lives.

Their largest obstacle was that they didn't have a corpse. Investigators got a tip and went up north where they found a huge mound in a backyard, and thought they had Paul Resvick's grave. Police got into the property with depth finders, heat equipment, and judges' papers, but all they found was a buried dog.

**The Arrests:** It was getting expensive, so operatives were under pressure to end the investigation. Phone taps alone were \$300 per month for every line tapped. Calgary now has a fund for organized crime operations, but back then Daredevil needed RCMP funding and mobility to leave the province of Alberta, as Hells Angels don't suffer from boundaries.

The Mounties got involved in Sept. 2000. They chased a heavy trafficking West-coast operator to Vancouver with \$500,000 CDN [minor change in the order here, since CDN dollars were worth less than American] to buy, and found the operator only had 3 kilos in the house -Canadian grown marijuana is much better than anything they grow in Mexico. Investigators took this group off, and Daredevil continued, as the group didn't know it was an undercover operation that had hit them. In March 2001 they did takedown day. Forty-two arrests

were made over two days, and more than two hundred and fifty charges were laid.

**The Aftershocks:** The last night of the takedown, one of the operators, Detective Richard Stewart, was threatened [by the] Hells Angels. Staff Sgt. Doyle and the deputy of organized crime visited [his wife] Nancy to tell her that her life had just changed. They started the car with a remote control because they were afraid of how Hells Angels would go after Detective Stewart. Staff Sgt. Doyle's wife was upset that he'd put her in a bad position. He warned her, "Anybody follows you, or you feel out of place, report it to me."

The operatives were never debriefed. Staff Sgt. Doyle says, "I have a pre and post Shadow life. Ricky ended up cracking in Montreal; he spilled everything in a bar. Thankfully, Ricky spilled it to an RCMP who called me. Ricky became bitter. There is no reward. It was a job."

Operatives ended up getting plaques, but they didn't go to the awards ceremony. They definitely need more support for operators on this type of thing in the future.

Police still haven't found Paul Resvick. Staff Sgt. Doyle interviewed the known psychopath they had suspected of the murder. Staff Sgt. Doyle asked about Paul. The psychopath looked through Staff Sgt. Doyle and asked, "Are you done, because I don't care."

Though charges for the murder of Paul Resvick have not been laid, and his body has never found, it is only a matter of time and error before justice prevails. Sadly, there is no closure on the Paul Resvick case for Staff Sgt. Sean Doyle, YET...

**If you hear a voice within you say 'you cannot paint,' then by all means paint, and that voice will be silenced.**

**-Vincent Van Gogh**

## Program Reviews: March

### Where Am I?

by Suzanne Stengl

Setting is description, right?

Partly. Eileen Coughlan, INK member and published author, says that the purpose of this type of description is not to give the reader a *general* background, but rather to give the reader a *specific* background. You need to sprinkle in just enough words about setting to ground your reader.

Eileen has completed three novels so far. The first is set in Calgary, the second in Banff, and the third in San Francisco. Why did she choose these settings?

She chose Calgary because she wanted a Canadian setting and because it was familiar. She's lived here fourteen years and they do say "write what you know." As well, Calgary had the right personality. Calgary is oil and ranching and growth and new, shining things. Like the shiny new university Eileen created in the South West part of the city. Calgary's personality fit with this new university. Eileen admits she never decided that in the beginning; it just came about on a subconscious level.

Choosing her hometown as a setting gave her the confidence to ignore it. This story evolved without being weighed down by thoughts of setting, so much so that she ended up not putting enough setting into the story and the publisher asked to see more.

Why a fictional university? Eileen was, for a time, a graduate working in the Department of Psychology at U of C. But she has also attended U of A and Carlton. With a fictional university, she could freely draw on all three universities, and let her characters do what they wanted. When you are not writing about a real place, you can write with impunity.

And sometimes you can get stuck when you are writing about real things. The hotel in *Dying By Degrees* needed to be fictionalized because there was no need to criticize an existing business. And besides, Eileen had lots of experience with seedy hotel atmospheres from the days when she attended them with other underage researchers.

The original plan was for Emily Goodstriker to be a series character. But in *Grisly Lies*, Eileen's second novel, Emily Goodstriker didn't belong in Banff. That was the first problem Eileen encountered with this second novel. The second problem was setting. Unlike Calgary, Eileen researched Banff before she wrote. Eileen is an interviewer. She had tea with senior citizens and wardens. She toured the drunk tank at the local RCMP station. She bought a lot of maps.

And she became paralyzed.

Emily Bearn, in the *The Daily Telegraph*, reports on Ruth Rendell, a crime novelist, who has published about 50 books:

*She has invented one of Britain's most famous detectives, but has "never met a policeman, except when my house has been burgled." Nor has she interviewed criminals: "Quite unnecessary".*

Eileen notes the difference between herself and Ruth Rendell. We each need to do our own level of research. Somehow we need to learn the balance between getting the facts right . . . and procrastinating.

We've all heard of stories written about cops by writers who apparently know nothing about cops, and yet their stories have been published. And sometimes, there are stories of other writers, who know too much about their topic. They are unable to step back and write about it.

So, Eileen ignored setting in Book 1 and overdid it in Book 2. In fact, Eileen says, she did so much research on Banff that she couldn't say anything bad about Banff. "The more people I met, the more I felt I owed them."

She either had to change the setting, or get the author out of the way. She got the author out of the way, and then she was able to let the characters do what they wanted.

No longer concerned about having a Canadian setting, Eileen's third book, *Whispers from the Ashes*, is set in San Francisco. After all that patriotic talk about setting books in Canada, why go to the

States? For a couple of reasons: This book is romantic suspense and may have better publishing prospects if it's set in the States. And, more importantly, San Francisco's personality suits this book. *Whispers from the Ashes* is about art and fire. San Francisco can be both art and fire. We need to set the book where it needs to be set.

Part of setting is verbs. Eileen read the first few paragraphs of *To Kill A Mocking Bird* and brought our attention to the verbs. The court house sagged, the black dog suffered. Verbs paint a picture: hitched, wilted, bathed, ambled, shuffled.

How does she begin setting? She writes by hand, closes her eyes and visualizes what she sees. Sometimes she starts with *baby sentences*, or sometimes just single words. What are you seeing? Make a list.

And remember, you can spend so much time researching your setting that you want everyone to know what you did. That's an essay, not a story. Don't write essays.

Ask your characters how this setting makes them feel? Compare and contrast this setting with other settings your characters know. Setting is specific description that is *relevant* to your story. Specific, not general.

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## Program Review: April

**Cecelia Frey**  
by Catherine Saykaly-Stevens

In April 2005, Mystery Writers Ink was honored to receive guest speaker, Cecelia Frey. An author of several genres herself, editor and publisher of Touch Wood Press, she is also a twice recipient of the WGA short fiction award.

Cecelia informed us how the gothic and murder mystery genres are actually first cousins. Both depend on dark and foreboding settings such as the gothic Transylvanian castle, the country manor or dark, seedy bars.

Both genres also centre on dark characters including Jane Eyre's Mr. Rochester, Wuthering

Heights' Heathcliff, Dracula and the crazed psychopath or sociopath.

Both genres include a mystery at the core. Rebecca inquires: Who was Rebecca? What happened to Rebecca? Jane Eyre asks: What are the screams Jane hears at night? Neither character, like the reader, learns the answer until near the conclusion.

The first thing an editor looks for is if the story is a page-turner. Otherwise the novel will not be read beyond the first page. Cecelia suggested building tension and suspense early in the plot. Most readers want to know what has happened. If they are satisfied with the first sentence they will continue to read a few more sentences, pages then chapters.

Novel plotting depends on problems:

- The main problem isn't solved until the end.
- Each chapter has its own secondary problems leading into the next chapter, the story flows from chapter to chapter.

- Ask what if? constantly throughout.

Cecelia conducted an exercise in hooking the audience immediately by killing the victim in the first sentence, thus starting the novel in the right place. This sets a good pace while too much setup before starting the story slows the pace, killing the reader's interest.

The first sentence also provides the novel's tone. A gruesome start (i.e. flies buzzing around a corpse) sets the tone of a gruesome novel. Where a comedic start may provide a comedic or lighter mystery.

The point of the murder mystery is to discover who the murderer is? During the course of the novel, other questions arise:

- Where - must be answered right away, offering immediate discussion of setting
- Who the viewer is - the character solving the murder - must be establish right away
- Who the victim is - does not have to be answered immediately
- Why - can be answered eventually offering discussion for plot
- When - the murder occurs must be answered soon
- What was the victim killed with/ How was the victim killed - does not have to be answered right away, offering discussion for setting and inviting forensics

The reader needs to know *where* they are in the setting in order to relate to the story. Whole chapters can be written to describe when it takes place. What time of day is it? What time of year is it? Would it have made a difference had it been another time?

Has the Main Character been introduced in the first sentence? Are they the same person who finds the body or has been called in to solve the mystery? Is the Main Character a detective, sleuth, cop, PI or amateur? By giving these characters flaws and good points allows them to develop (i.e. an under/over achiever who never gives up). Should the main character be the murderer, the novel can follow him until he gets caught. This character must be likeable, have redeeming characteristics, and be sympathetic but not too sympathetic (i.e. Patricia Hyde Smith's Talented Mr. Ripley).

The Murder Mystery has changed over time. The two main styles remain; Cozy (i.e. Agatha Christie), and the Hard Boiled PI/Detective/Cop (i.e. Raymond Chancellor, Phillip Marlow). Today, there is also the Soft Boiled PI.

Our thanks to Cecelia Frey.

### Two Views of Criminal Court:

**Susan:** In a small Calgary court room, I listened to testimony from crime scene detectives and a victim's father relating to a murder charge. I watched the court clerk enter exhibits which would be used to prosecute the case. Later, a judge would determine if the evidence was sufficient to proceed to trial.

On September 15, 2004, Kelly Anne Quinn disappeared from her Southwood residence. A month later, police found her body. They arrested her boyfriend, Arden Diebel, and charged him with murder. The preliminary hearings began February 22, 2005. INK members Donna Wickens, Suzanne Stengl, Grace Panko and I attended the opening session.

While hearings and trials are open to the public, we were the only people present without a role in the proceedings. We grabbed seats in the back row and observed the lawyers (prosecution and defense) milling around the front of the room. The court clerk

sat facing them. The bailiff paced the prisoner's box as she waited for Diebel to be brought up. The judge took his seat behind the bench and declared a publication ban so that future jurors would not be influenced by the hearing evidence. This made reporting tricky for the media members scattered in the visitors' rows.

Diebel entered through a door to the prisoner's box. He sat behind the railing, which blocked my view of his face, and listened to the evidence against him. Standing behind a podium, the crown lawyer presented the police findings, all of which were entered as exhibits without protest by the defense. It would seem that the lawyers had ironed-out any disputes beforehand.

Next, witnesses were called one by one into the room. They took the stand and answered questions posed by the crown. The first witness, John Quinn, the victim's father, remained in the courtroom while two detectives from the crime scene unit discussed the technical aspects of their investigation. Mr. Quinn struck me as a strong man, physically and emotionally. Beneath his self control, I sensed a life forever changed.

For the mystery novel I am writing, I may not need the technical information I learned that day. But I will need some understanding of the real people involved in murder hearings and trials.

**Susan Calder Arnold**

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**Suzanne:** On a sunny Tuesday morning in February, four members of INK attended the preliminary hearing of a Calgary murder trial.

We sit in the back of a small court room at the Provincial Court House, and watch a judge in black robes, lawyers in black suits, and the "accused" in blue prison garb. Outside the court room signs are posted saying cameras and recording devices are not allowed. They mean electronic recording devices. Paper and pen are okay.

I sit next to Donna Wickens, who organized this trip. She's a lawyer, non-practicing, but she knows

criminal procedure: that's the Crown, that's the Defense. Today the Crown will present evidence. The Judge will determine if there is sufficient evidence to go forward with a trial.

It's a little court room. A railing divides it. This is the *bar*. The judge, the court reporter and the lawyers are one side of the bar. Three wooden benches, for visitors, are on the other side of the bar. The "accused" sits in his own railed off area, with a police officer.

Witnesses must all be out of the court room so they can't hear what each other say.

That leaves the four INK members in the back row, an older gentleman in front of us taking notes, and a young man and a young woman also taking notes.

A black sign on the court reporter's desk says: Ban on Publication.

Two police officers testify. From CSI. One of them is Jim Edwards, who spoke to INK last year. The officers basically say that exhibits presented in the case were indeed made by them. The father of the victim testifies and we all feel his pain.

Following these testimonies, Court recesses until 2 p.m. We leave. The young man asks who we are. He's from Global News. Obviously he can't write about any evidence presented, but he would like to interview "family" - on either side of the case. He seems somewhat discouraged to learn we are writers.

The young woman is from CFCN. And there is the older gentleman, who must also be a reporter because he's hurrying with CFCN and Global, to talk to the lawyer for the defense.

And we are alone. We decide to go for coffee, right next door at the Central Library. And then, the older gentleman comes rushing after us. Turns out he's been listening in on our conversations in the back row -- knowing we are a Special Interest Group, not family, because we are taking notes.

He can't say much about the court proceedings but we can give him a story on Mystery Writers Ink. And an invitation to speak to our group.

Later, we learn that this preliminary hearing succeeds in becoming a trial. The four of us have decided to meet again, in the back row, to hear the opening day of trial and then to meet again at the sentencing. You are welcome to join us. Contact Donna Wickens: [dwickens@shaw.ca](mailto:dwickens@shaw.ca)

Thank you to Donna Wickens and Anne Jayne for helping to organize INK's first Criminal Court Field Trip.

**Suzanne Stengl**

*John Gradon, crime reporter for the Calgary Herald, will be speaking at INK for our "welcome back" meeting in September, the usual Second Thursday.*

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## Death and Decomposition, Edmonton Style

**by Anne Rothery**

Ever wonder if fingerprints can be taken from an inner layer of skin when the outer layer has sloughed away? Or why one body might be very pink after death while another is purple? Or if a toe tag is a legal document? If so, and you're not the peculiar cat lady in the scary house down the block, you're probably a mystery writer and a Saturday at the Edmonton Medical Examiner's Office (MEO) is just another day of research to you.

After attending the afternoon session at the Calgary MEO, I was on the lookout for more opportunities to learn about death and decomposition. I found the Edmonton MEO's full day seminar brimming with new information and perspective. Our hosts for the day were the office's regional administrator, Linda, and one of four investigators, Dennis. They began with a brief orientation, a few statistics, and the reasons the MEO gets involved in sudden death investigation. Dennis gave an overview of the differences between the coroner system and the ME's system, and where each is used in Canada. He went on to explain what constitutes a sudden death, an unexpected death, and a reportable death.

Because he has over 20 years' experience as an ME's investigator, Dennis provided a lot of information about his work. Anyone can call the MEO to ask them to become involved in a case, however the

request usually comes from hospitals, police and emergency services. Families can ask the MEO to review charts and medical files about their loved ones, but the MEO's investigator will make the decision to proceed or decline based on a reasonable expectation of legal or medical concern in the case.

Dennis explained the protocol at a death scene after a 911 call. He noted that police cannot enter a residence without a warrant, but an ME's investigator can enter by applying reasonable doubt or expectation and due diligence. He described *The Golden Triangle* of body, scene and history, which makes up the three main considerations in any investigation. Dennis also detailed the chain of custody for bodies, but noted he has never seen this procedure challenged in court.

After a coffee break, we toured the autopsy suite including the walk-in cooler where up to 50 bodies can be stored. And yes, I now know how decomposing and burned bodies smell. (Note to self: breathing through the mouth leaves a bad taste.) In the cooler, Dennis showed us an example of livor mortis (also known as hypostasis or lividity), which occurs when blood settles as a result of lack of active circulation. Then it was on to toxicology's wet and dry labs. Tox results take a minimum of four weeks (if rushed).

In the afternoon Linda gave us an overview of the documentation generated by the MEO. Dennis followed up with a slide show that made Quentin Tarantino look like an amateur: a man who'd blown his head off with a large gauge rifle, bodies that had lain unnoticed so long fungus had grown in the eyes and ears, bodies in the purging stage of wet decomposition, bodies with adipocere, skeletal remains, and more. He also discussed the issues surrounding time of death determination including body temperature, phases of rigor mortis, ocular changes, and the two stages of decomposition: autolysis and putrefaction. There were more than a few green faces in the room when he was finished.

Our day ended with a presentation from the Comprehensive Tissue Centre in Edmonton, which collects bodies and organs for transplantation. The fellow who spoke had been a high school intern with the MEO, worked there while studying anthropology

at the U of A, and went on to the Tissue Centre afterwards.

Oh, and those first three questions? Yes, fingerprints can be taken from inner layers of skin under certain circumstances; the sloughing process is called *gloving*. Carbon monoxide adheres to red blood cells, making them pink, but hypothermia can also turn skin pink. Skin turns purple from low oxygen levels. And yes, toe tags are legal documents and must indicate identification status. Conversely, a driver's license cannot be used for a positive I.D.

If you have any questions about this seminar, please give me a call or look up my detailed notes on the MWI website.

Anne Rothery

**Ink members were saddened to learn that**

**Det. Peter Bellion,**

**a detective with the Major Crimes Unit of the Calgary Police Service, died on**

**Dec. 2, 2004**

**at the age of fifty. Det. Bellion spoke to us about the investigation of bank robberies. His presentation was terrific--informative, gripping, and with many touches of humour.**

**Det. Bellion was an example of the best kind of police officer--intelligent, resourceful, tenacious, brave, and honourable. And, on top of that, he was a great storyteller.**

**Anne**



**And the Runner-Up IS.....**

Mystery Writers Ink's Postcard Perps contest runner-up was **Lyle Lachmuth**:

I stopped. Got out of my Beemer. Jogged to the constable guarding Green's mansion.

"Paul Plum. Mr. Green's lawyer. I want to go inside"

"Can't. Crime scene," said the officer.

"I know it's a crime scene," I said in the tone I reserved for idiots and cops.

"I have important information about this murder the officer in charge will want to hear." "Go. Ask," I ordered.

Luckily, he did.

I thought about Green as I waited. I doubted his neighbors knew his real name and business. As Green he'd built a reputation as a financial genius and humanitarian. The real Slevko Grenitzi was anything but. His wealth came from pimping innocent girls. He was slime, a pedophile. And, he was my client. But not anymore, I thought.

The constable arrived. "Follow me. Detective Parker wants to talk."

Oh. Oh. Parker, one of two brothers serving on the force, was a give-no-mercy cop with an enviable quick-solve record.

I followed the officer through the familiar, hated house, decorated in early Bordello: flocked wallpaper, smoked mirrors, cast iron lighting fixtures, and heavy furniture.

I entered the kitchen. Scarlett, a female investigator from the M.E.'s office, said, "...there's some lividity on his back which suggests he's been lying here for several hours." Yeah, since supper.

Parker stood next to Green's housekeeper, Mrs. White. He was tall, thin, with dirty blond hair, and a large, sharp nose he insisted helped him ferret out the clue.

Scarlett continued, "the back of his skull is caved in. I'm fairly certain forensic examination will show as being caused by massive trauma to the brain."

Holding up a lead pipe with a latex gloved hand, she

added, "I'm also pretty certain the victim was struck repeatedly by this." A pipe for a pimp.

Parker said, "Plum! Good to see you. I thought I'd have to come get you."

Parker and I were next door neighbors. We had argued over fence lines and kids. But, more often we were courtroom foes. With me he often lost. He'd be gunning for me.

"I came to clear this up", I said.

"I just bet you did," he said. "Started looking around." He held up a Polaroid, "found this picture of your daughter giving Mr. Sleaze a ..."

"How dare you wave that picture around! You're as bad as that," I said, pointing to Green's bloody corpse.

Parker said, "it doesn't take a genius, just someone as quick as me, to figure out that you're the one that likely did Green. We had heard he was recruiting young flesh among the daughters of his friends and acquaintances. The minute we got the call you were a possible suspect."

He added, "you became the suspect when we found the lead pipe."

I looked quizzically.

"Plum. Everyone knows how you always brag that winning your cases is a lead pipe cinch. Who else could it be? Clear it up."

"Okay. I killed Mr. Green in the kitchen with a lead pipe."

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**Editor's Note:**

Apologies to **Lyle Lachmuth** for lacking the accurate spelling of his last name in last issue's announcement.

**And, Last and Best: The GOOD NEWS!**

[right where you'll see it every time you check the schedule]

**Eileen Coughlan's second book, 'Grizzly Lies,' was launched on Friday, May 27<sup>th</sup> at Pages Books in Kensington, to a standing-room only crowd.**

**Grizzly Lies**

**Publisher: Sumach Press. Toronto**

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**Lorna Schultz Nicholson's latest children's hockey novel 'Against the Boards' is out. Check your local bookstore--and if they don't have it in--bug them to get it.**

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**Sharon Wildwind's first mystery novel 'Some Welcome Home' has sold out of its first print run. The second printing should be available by the time this newsletter is out. Check out this review for Sharon's book on-line:**

**[http://www.onspec.ca/bkreviews\\_template.php?review=mcmahon52](http://www.onspec.ca/bkreviews_template.php?review=mcmahon52)**

**Some Welcome Home**

**Publisher: Five Star Press**

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**Meeting Schedule:****Third Thursdays, Old Y**

**7:00 to 9:00 p.m.** (except where noted)

**June 9, 2005**

AGM, Members' Readings, and Death By Chocolate (sponsored by 4k Consulting Inc.)

**There will be no member meetings in July or August.**

**The first meeting after the summer will take place on September 8, 2005.**

John Gradon, crime reporter for the Calgary Herald, will be speaking.

**Baby names from 1880-2004:**

You can do a search for the top names (20 / 50 / 100 / 500 / 1000) for any year, or chart the popularity of a particular name over the years.

<http://www.ssa.gov/OACT/babynames/>

(This website is offered by the U.S. Social Security Administration.)

## Mystery Writers Ink Society

223 – 12<sup>th</sup> Avenue SW, Calgary Alberta T2R 0G9

**Mission Statement:** *Mystery Writers Ink shall support writers of mystery fiction by providing networking opportunities and by educating and informing writers about writing techniques, publishing, and marketing.*