



Stop, You're Killing Me!

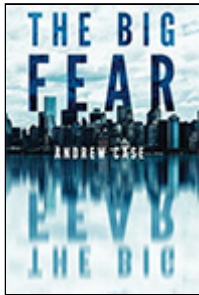
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November 1, 2016



Andrew Case

The Big Fear (Thomas & Mercer 2016) is set in New York City. It's August and the city is sweltering and odorous piles of garbage from the strike line the streets. A series of little disasters, each one worse than the one before, has hit the city: hundreds of rats in the kitchen of a four-star restaurant, a collapsed crane, a capsized water taxi drowning 12 passengers, a leaking chemical plant sickening an entire block. New Yorkers are infected with The Big Fear: a huge disaster on the scale of a falling high-rise building or collapsing bridge is lurking. Veteran NYPD detective Ralph Mulino is called out in the middle of the night to meet the Harbor Patrol and investigate a problem on a ship. Harbor Patrol Sergeant Sparks refuses to go faster than the regulation 22 knots and then suggests calling in for an update before boarding the ship, but Mulino is ready to do what needs to be done and scrambles up the thin ladder bolted to the side of the ship. On board his flashlight reveals a dead body sprawled on the deck and he hears the squeak of shoes. Mulino identifies himself as NYPD and catches a glimpse of a shadow darting through the darkness, the gleam of a weapon in his raised hand. Mulino fires first and hits his target. Discovering a NYPD detective's badge around the neck of the dying man, Mulino realizes his long night has only begun. Leonard Mitchell, the new civilian head of the Department to Investigate Misconduct and Corruption, interviews Mulino after the mandatory 48-hour waiting period. He tends to believe Mulino's story until the evidence report arrives and reveals that no weapon was found on the deck by Brian Rowson's body. Mulino knows it must be a corrupt cop who arranged for Rowson's gun to vanish, and sets out to clear his name. Christine Davenport, Mitchell's boss who just left for the lure of high salary as a law firm investigator, has discovered a string of coded email messages at EHA Investments that indicate someone at the firm is illegally profiting by anticipating company failures. When Davenport's car, the only clunker in a block of luxury automobiles, is set on fire in a presumed failed robbery, she realizes her discovery has threatened someone who knows where she lives. This excellent debut police procedural includes authentic details from the author's years serving as investigator, spokesman, and policy director at the Civilian Complaint Review Board, investigating allegations of misconduct against New York City Police Department officers.



Mick Herron

Real Tigers (Soho 2016) rejoins the failed operatives at MI5's Slough House, condemned to a career of paper pushing as punishment for not resigning after spectacular failures. Catherine Standish, who finally has her alcoholism under control, is kidnapped on the streets of London. Because of the lack of routine at Slough House, Jackson Lamb and his agents don't realize she is missing until the kidnappers make contact, demanding information stored on a secret MI5 computer at headquarters in Regent's Park as ransom. Peter Judd, the new Home Secretary, has challenged Intelligence Service chief Ingrid Tearney by activating a "tiger team" to test MI5's defenses, providing Diana Taverner with a weapon in her attempt to replace

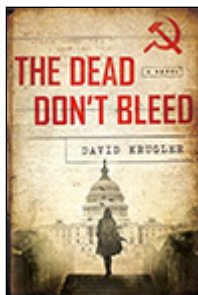
Tearney. Unsure who the kidnappers are, River Cartwright uses a tenuous connection to Taverner to penetrate MI5 areas the Slough House agents are banned from, searching for the file demanded as ransom. When Judd decides to close down Slough House, Lamb is finally prodded into action, uncovering a group of dangerous private mercenaries as well as a conspiracy that threatens to destroy MI5. This third in the deviously clever Slough House series was a finalist for the 2016 Gold and Steel Dagger Awards.



Jim Kelly

Death Wore White (Minotaur 2009) introduces rookie Detective Inspector Peter Shaw, the youngest DI on the force, assigned to work with his father's old partner Detective Sergeant George Valentine in Norfolk, England. During a mishandled investigation into the murder of a child, the judge implied that Shaw and Valentine faked evidence against the suspect, Bobby Mosse. Peter's father left the force, and Valentine was never promoted. Shaw isn't sure if he can trust Valentine, who still insists that Mosse was guilty. While checking out a report of drums of caustic chemicals on the beach, Shaw and Valentine discover the body of a man on an

inflatable raft, a human bite deep in his arm. Without phone reception, they load the body into their car and head back to town, joining a line of eight vehicles stranded in the blizzard. In the truck at the head of the line, blocked by a fallen tree, they find the body of Harvel Ellis, killed by a chisel through the eye. No footprints are found in the snow near the car and the drivers of the cars behind swear that no one left the truck. The elderly man driving one of the cars has suffered a heart attack, a well-dressed woman is frantic that she hasn't been able to fetch her child from school, and the young man at the end of the line abandons his car and flees through the snow into the woods. As Shaw and Valentine check out the witness statements they discover that each of the drivers has lied about something, adding an extra layer of confusion to the investigation. The new partners grudgingly establish a rapport as they work to solve two baffling crimes: Valentine accepting that his inexperienced young superior is blessed with flashes of insight and Shaw coming to realize that Valentine's years of experience have molded him into a solid and trustworthy police officer. This suspenseful mystery is the first in a series that now numbers six.



David Krugler

The Dead Don't Bleed (Pegasus Books 2016) is the story of Lieutenant Ellis Voight of the Office of Naval Intelligence in 1946 Washington DC. Voight and his partner are called to the back alley scene of the murder of Lieutenant Logan Skerrill, Voight's nemesis from the Funhouse, the Navy's training program for undercover work at Coney Island. Skerrill was an egotistical natural spy, outshining all the other recruits with his lock-picking skills and ability to seamlessly assume another persona.

Commander Burton Paslett, Voight's boss at the Sabatoge, Espionage, and Countersubversion section, is sure that Skerrill's murder has something to

do with communist infiltration, and sends Voight undercover to work at H&H Clipping Service, a suspected Communist front Skerrill visited before his death. Assuming the identity of Theodore Barston, the recently deceased son of a union organizer dishonorably discharged from the Navy for selling drugs, Voight convinces owner Henry Himmel to give him a job delivering clippings to customers and sweet talks the secretary into going out for drinks and airing her grievances against everyone in the office. Himmel tells Voight that an occasional customer will give him an envelope to bring back to the office, and Voight receives a postcard from New Mexico with a coded message he believes is the amount of money spent on a secret project. Unfortunately the FBI is also watching H&H Clipping Service and Voight has to use all his tradecraft skills to protect his cover. Voight's tenuous romance with Liv Burling, a free-spirited typist at the Office of War Information he met at the library, also threatens his cover, since he can't seem to stop himself from spending time with her. This mesmerizing historical thriller is the fiction debut of a history professor specializing in Cold War propaganda, nuclear warfare, and racial conflict in the United States.