

A moan went up around the pit. The only two faces that hadn't fallen belonged to Mrs. Hadley, who looked relieved, and Dr. Tallion, who was as calm and poised as ever. Perhaps she was consoled by the possibility of an alternative universe in which she'd found her *Utica*. Or another in which a far more serious tragedy had never occurred.

"We'll find it yet," she promised her flock from her station above it. "We won't give up until we do." Her steady eyes sought me out in the crowd. "We'll never give up hope."

She nodded to me one last time, a nod so deep it was almost a bow. I nodded back and took my leave. ●

#### THE JURY BOX (Continued from p. 139)

Jordan dismisses the concerns, but when he later learns that the kid has died of an overdose, he's immediately suspicious. He goes undercover as an undergraduate to get a backstage look at drugs, passion, and various abuses of power.

\*\*\* Philip Cioffari, *The Bronx Kill*, Livingston Press, \$16.95. Five teenagers challenge each other to cross New York's East River in the summer of 1998. Five years later, the three survivors are trying to carry on with their lives, but remain haunted by the events of that night. As one of the young men prepares for marriage, things take an ugly turn. A crooked cop, bent on blind revenge for his brother's drowning, begins a campaign of terror against the three young men. There are a couple of interesting revelations in this tale of loyalty, lost innocence, and redemption.

\*\*\* James Runcie, *Sidney Chambers and the Persistence of Love*, Bloomsbury, \$27.00 HC, \$17.00 TPB. Runcie's stories about Father Sidney Chambers are the basis for the ITV *Grantchester* series, which has been renewed for a third season. *Sidney Chambers and the Persistence of Love* is the sixth and, according to Runcie, the final book in the series. The series traces the career and incidental sleuthing of Chambers between 1953

and 1977. The first of the six novellettes in *The Persistence of Love* opens in 1971 and involves old hippies dabbling in recreational pharmacology and taking a deadly turn. The final story in this volume, set in 1977, is sad, quietly moving, and ultimately ends on a perfect upbeat note.

\*\*\* Stacey Bishop, *Death in the Dark*, Locked Room International, \$24.99. At the home of a wealthy concert manager, the lights suddenly go black and a shot rings out. When the power is switched back on, the concert manager is dead, shot through the forehead. Brilliant criminologist Stephan Bayard is called in to help the police, and before he gets to the bottom of it, three more impossible crimes are committed. The background to this madcap Jazz-Age thriller is as interesting as the book itself. When *Death in the Dark* was published in Britain in 1930, it received accolades from T.S. Eliot, W.B. Yeats, and Ezra Pound, and then promptly disappeared, never reprinted until now. The author, George Antheil (writing under the name Stacey Bishop), was an avant-garde composer in the 1920s and 30s who wrote *Death in the Dark* partly out of revenge for a disastrous Carnegie Hall concert. This edition includes an introduction by Martin Edwards and an afterword by music scholar Mauro Piccinini. (Continued page 192)

"SUMMER OF THE SEVENTEEN POLL" headline. The editor was an editor and a stand-up comic moonlighting. A recent primary vote in the Premier's motherland pared to vote Labor and were reduced to themselves and didn't understand the question numbers weren't considering it had both Days of Political Nighting up to Christmas, twelve pollies booted to five front-page harassment situations; two spinners spending January to get knifed.

Anyone working start the new year fieds yet. My problem

You see, I'm a that be, even before know the truth. If the public never do cockup, I'm the first

Actually, to be correct

First is my boss—Red

Man of Steel, despite

He is an incorruptible

highly unusual in Victoria