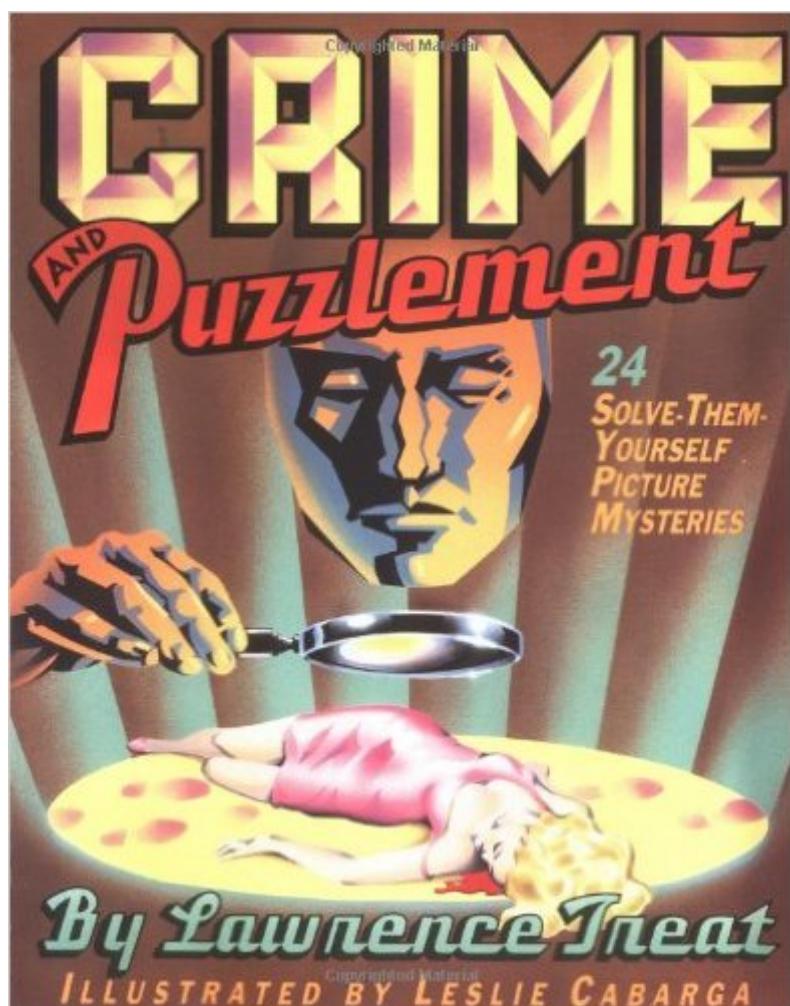


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Crime And Puzzlement: 24 Solve-them-yourself Picture Mysteries (Bk.1)



Synopsis

Eli P. Harvard was found dead inside his ski lodge, a revolver in his hand and a bullet in his brain. He'd broken up with Sally the night before. Had despondency driven him to suicide? Or had the vengeful Sally done him in? The clues are in the picture; it's up to you, the closet detective, to find out who killed Harvard and why. Read the Story Ponder the picture Seize pencil in fist And solve it yourself!With Lawrence Treat as your escort you'll discover detecting powers you never dreamed you had. Who stole the Van Bliven necklace? Did Mrs. Falwell really fall out of her twelfth-floor window? Where did Little William go? You find out!

Book Information

Paperback: 69 pages

Publisher: David R Godine; New Ed edition (October 1, 2003)

Language: English

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Product Dimensions: 6.9 x 0.3 x 8.5 inches

Shipping Weight: 8.8 ounces (View shipping rates and policies)

Average Customer Review: 4.1 out of 5 starsÂ See all reviewsÂ (54 customer reviews)

Best Sellers Rank: #35,913 in Books (See Top 100 in Books) #53 inÂ Books > Children's Books > Activities, Crafts & Games > Games > Puzzles #2700 inÂ Books > Children's Books > Literature & Fiction #4561 inÂ Books > Mystery, Thriller & Suspense > Mystery

Age Range: 10 and up

Grade Level: 5 and up

Customer Reviews

Man, these books were my _favorites_ in middle school. Fifteen years later, the original still hasn't lost its sheen. Looking for mystery picture puzzles with charm and wit? Plunk your \$8.95 here. Adults will like them as well as teenagers. Each puzzle greets the reader with a detailed mise-en-scene (or piece of evidence) and a few short but vivid expository paragraphs. Each of the subsequent yes-or-no questions prompts the armchair detective to examine a different aspect of the evidence closely, leading her down the path of deduction toward the proper conclusion ("Do you think Rubitsch had been fishing?" "Is there evidence of a fight?"). Not that these will always make the solution apparent, of course, but if you don't care for the hand-holding, you can, as the text suggests, dive right for the final question. Do, though, stick to working through the entire question

list for the toughies; it points your eyes to the details which pack the pictures and might otherwise escape notice. (Bonus: the questions are a useful aid in teaching logic to younger readers - if the perp used an everyday object from the scene as a weapon, for example, was the crime likely premeditated or spontaneous?) Competently-constructed mystery puzzles litter the market, though; the style is why these books have stuck with me for fifteen years. Cabarga illustrates with homey detail but also deliberately co-opts the dramatic lighting and shading (and occasional fedoras) of '40's noir. (There's even the tiniest splash of Art Deco.) As a result, every focal point has stage presence and a little "Maltese Falcon" mystique.

Bottom line: is "Crime & Puzzlement 3" the best of its series? No, 'fraid not. Is it a solid entry in a unique and witty series of quality puzzle books that previously-enthralled readers will snap up like corn chips? Well, come on. No question so lovingly phrased is going to be answered with a "no". You want a synopsis? You're on Vol. 3 of this series; what, did the Unisom kick in over the last 48 puzzles? OK, OK. You've got a) a crime scene, b) a list of facts, and c) a series of Pythagorean questions. You read b) and use c) to guide you through a). Basically, you're David Caruso, except you have to provide your own Shades of Justice to flip. The series has a revolving door of illustrators - Deco-influenced Leslie Cabarga in the first, Treat's wife in the second, and Paul Karasik here. No one reaches the heights of Cabarga, but I'm afraid that art quality does over the series slightly but steadily slide toward the simplistic. Karasik's art, while perfectly serviceable and friendly, is a step further away from the first installment's panache and delightful play of light and shadow. It's still solid (and it's clear, something that couldn't always be said of the art in "2"); it just doesn't paint in the corners. I bemoaned CP2's lack of CP1's playful macabre streak. Thank you, then, for the opener here, with the jockey who was brained with a skillet during a fatal carousel ride on Halloween. *No*, you don't see brains (just blood caked on top of his head), though the tots gathered about the corpse slumped over on the horsie looking bewildered in trick-or-treat masks compensates. Treat's sense of humor endures. That said: I think this installment might go a touch overboard.

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