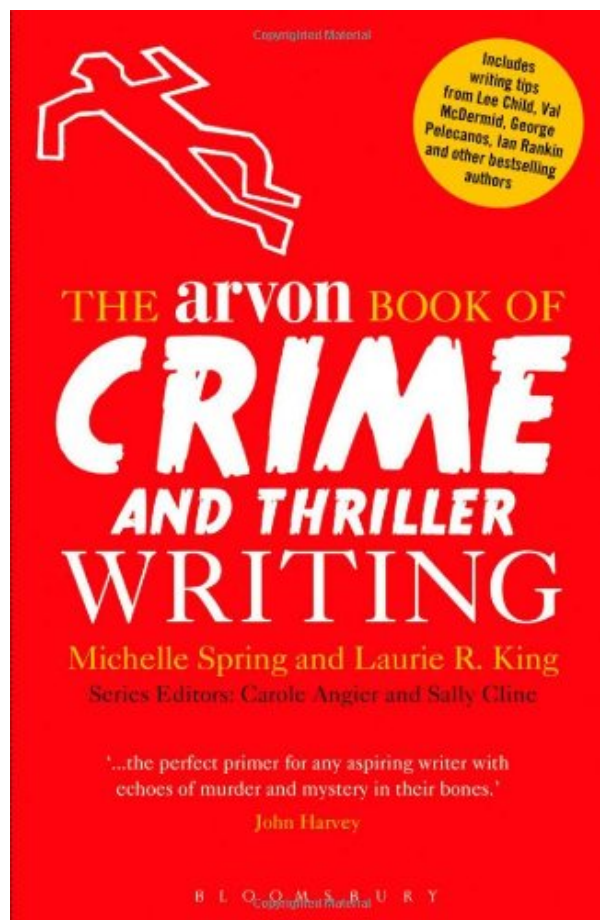


THE ARVON BOOK OF CRIME AND THRILLER WRITING BY MICHELLE SPRING, LAURIE R. KING



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THE arvon BOOK OF
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WRITING

Michelle Spring and Laurie R. King

Series Editors: Carole Angier and Sally Cline

'...the perfect primer for any aspiring writer with
echoes of murder and mystery in their bones.'

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Review

This well organized, welcoming volume will be of interest to writers who are embarking upon writing crime fiction. Readers of the genre might also enjoy finding out more about the process that their favorite writers go through to create gripping works of mystery and suspense. The volume works as a reference resource, to identify specific items of interest, but could also be read from cover to cover. (Annette Haldeman, Dept. of Legislative Services, Maryland General Assembly, USA Library Journal)

About the Author

Michelle Spring, a Canadian who has lived in England for much of her adult life, taught social science before becoming a full-time writer. Her six published crime novels include *Every Breath You Take* (short-listed as Best First Novel for both an Anthony and an Arthur Ellis Award), *Nights in White Satin*, *In the Midnight Hour* (winner of the Arthur Ellis Award for Best Novel), and *The Night Lawyer*. She mentors novelists, and teaches both creative writing and academic writing. She is currently Royal Literary Fellow at Magdalene College, Cambridge. Laurie R. King is a third generation Californian with a background in theology, whose first crime novel (*A Grave Talent*) won the Edgar and Creasey awards. Her yearly novels range from police procedurals and stand-alones to a historical series about Mary Russell and Sherlock Holmes (beginning with *The Beekeeper's Apprentice*). Her books have won the Edgar, Creasey, Wolfe, Lambda, and Macavity awards, and appear regularly on the New York Times bestseller list. King mentors novelists, and teaches both creative writing and academic writing. She is currently Royal Literary Fellow at Magdalene College, Cambridge.

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The Arvon Foundation runs professional writing courses by published writers and provides expert tuition and creative support. The Arvon Book of Crime Writing captures the essence of Arvon teaching into a practical handbook for writers, packed with tips and advice from leading novelists as well as reflections on the genre itself and practical instruction on great storytelling. Contributors include Lee Child, P. D. James, and Ian Rankin. The Arvon Book of Crime Writing is divided into three sections: Part 1 Essays on critical issues in the genre Part 2 Guest Writers—twenty-five contributors offering advice and tips Part 3 How to Write Crime

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Most helpful customer reviews

3 of 3 people found the following review helpful.

Not genre-specific enough and a very weak chapter on "Plotting"

By Ewe Paik Leong

If you own Writer's Digest's "Write Great Fiction" series, like I do, or a collection of similar books, you will regret buying this book. Chapters 1 and 2 of Part 1 seemed to promise great stuff with introductory discussions about crime and crime writing. But further down the line, things start to get watered down from crime-specific tips to general guidelines on storycraft applicable to almost any genre. The chapter on "Plotting" (only 13 pages) was a wishy-washy discussion on the "organic approach" vs the "orderly approach" (pantser vs outliner). It was a far cry from my expectation of solid nuts-and- bolts on plotting. Which brings me to my recommendation. For an excellent and detailed step-by-step treatment on plotting a thriller and mystery, go for James Frey's "How to Write a Damn Good Mystery" and "How to Write a Damn Good Thriller". Don't get both, buy either, as there's duplication of material.) "Part II: Tips and Takes" did not keep me from nearly dozing off. For example, Lee Child's essay in large part discussed that homo sapiens out-survived the Neanderthals because the former were able to communicate. Then story-telling over a roaring fire in caves was invented, blah, blah, blah. Two other contributors defended the relevancy of the locked-room mystery (for which British writer Agatha Christie was famous for) in current times. Maybe they being British had something to do with their opinions. "Part 3: Write on: Getting Your Story Across" is near-useless to published writers. Only the chapter "Distinctive Elements of Crime Fiction" hit the bull's eye on what this book was supposed to deliver. But overall, as a touted how-to on crime and thriller writing, this book misses its target by a mile!

0 of 0 people found the following review helpful.

So You Want To Write a Crime or Thriller Novel? Buy This!

By Rebecca Swope

A primer on how to write crime and thriller novels, this book takes you through the process, and gives you pointers from the best in the business. A definite thumbs-up!

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