



Reading 6

You are going to read an article containing reviews of novels.
For questions **1–14**, choose from the list **A–E**. Some of the choices may be used more than once.

In which review is the following mentioned?

1. a book successfully adapted for another medium
2. characters whose ideal world seems totally secure
3. a gripping book which introduces an impressive main character
4. a character whose intuition is challenged
5. an original and provocative line in storytelling
6. the main character having a personal connection which brings disturbing revelations
7. the completion of an outstanding series of works
8. the interweaving of current lives and previous acts of wickedness
9. a deliberately misleading use of the written word
10. a rather unexpected choice of central character
11. a character seeing through complexity in an attempt to avert disaster
12. a novel which displays the talent of a new author
13. the characters' involvement in a crime inevitably leading to a painful conclusion
14. a certain epoch in the history of the country

A

Zoe, Countess Ashby, may not be the obvious heroine for a crime novel, but November sees her debut in Frida Morgan's thriller. A boisterous, bawdy romp through Restoration England, *Unnatural Fire* introduces a pair of unlikely heroines and sets them on a merry chase through London just before the dawn of the 18th century. Countess Ashby has lost her place in society with the death of Charles II, her former paramour, and the subsequent disappearance of her husband, a swindler who's gone to America to seek his fortune. Featuring a colourful cast of misfits and brilliantly researched period detail *Unnatural Fire* has a base in the mysterious science of alchemy, and will appeal to adherents of both crime and historical fiction.

B

Minnie Walters is one of the most acclaimed writers in British crime fiction whose books like *The Sculptress* have made successful transitions to our silver screens. Preoccupied with developing strong plots and characterization rather than with crime itself, she has created some disturbing and innovative psychological narratives. *The Shape of Snakes* is set in the winter of 1978. Once again Walters uses her narrative skills to lead the reader astray (there is a clever use of correspondence between characters), before resolving the mystery in her latest intricately plotted bestseller which is full of suspense. Once again she shows why she is such a star of British crime fiction.

C

Elizabeth Woodcraft's feisty barrister heroine in *Good Bad Woman*, Frankie, is a diehard Motown music fan. As the title suggests, despite her job on the right side of the law, she ends up on the wrong side — arrested for murder. No favourite of the police - who are happy to see her go down - in order to prove her innocence she must solve the case, one that involves an old friend and some uncomfortable truths a bit too close to home. *Good Bad Woman* is an enthralling, fast-paced contemporary thriller that presents a great new heroine to the genre.

D

Black Dog is Stephen Booth's hugely accomplished debut, now published in paperback. It follows the mysterious disappearance of teenager Laura Vernon in the Peak District. Ben Cooper, a young Detective Constable, has known the villagers all his life, but his instinctive feelings about the case are called into question by the arrival of Diane Fry, a ruthlessly ambitious detective from another division. As the investigation twists and turns, Ben and Diane discover that to understand the present, they must also understand the past - and, in a world where none of the suspects is entirely innocent, misery and suffering can be the only outcome.

E

Andrew Roth's deservedly celebrated Roth Trilogy has drawn to a close with the paperback publication of the third book, *The Office*, set in a 1950s cathedral city. Janet Byfield has everything that Wendy Appleyard lacks: she's gorgeous, she has a handsome husband, and an adorable little daughter, Rosie. At first it seems to Wendy as though nothing can touch the Byfields' perfect existence, but old sins gradually come back to haunt the present, and new sins are bred in their place. The shadows seep through the neighbourhood and only Wendy, the outsider looking in, is able to glimpse the truth. But can she grasp its twisted logic in time to prevent a tragedy whose roots he buried deep in the past?

Reading 6 — Keys

- 1 — B
- 2 — E
- 3 — C
- 4 — D
- 5 — B
- 6 — C
- 7 — E
- 8 — E
- 9 — B
- 10 — A
- 11 — E
- 12 — D
- 13 — D
- 14 — A

EXPLANATION

A

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