

Thrillers - A Guide for Readers' Advisors

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Overview

Thrillers are now considered to be one of the most popular sub-genres of fiction. Authors such as Robert Ludlum, Lee Child and Robert B Parker are consistently atop the best sellers list with each new release. It is also interesting to note that many of today's top grossing feature films are based on thrillers, e.g. The Bourne Supremacy.

Thriller selection can sometimes be difficult for our readers and staff. Thrillers are not a separate genre like mysteries and are therefore interfiled with our general fiction. Many readers are often unaware that they are reading thrillers and may refer to them as mysteries.

The main areas that this guide will cover are:

1. Thrillers definition and Crossover with other genres
2. Characteristics and defining features (appeals)
3. History of thrillers
4. Sub-genres of thrillers
5. Authors, titles, series and publishers
 - a) Key authors
 - b) Key titles

Thrillers - Definition and Crossover with other genres

The Thriller genre is difficult to define because it shares elements with other genres of popular literature, i.e. suspense, mystery and adventure. Thrillers as a genre very often contain an element of suspense, or action as in the Adventure genre, but these are not the primary elements of thrillers.

There is a common misperception that thrillers are a subgenre of mysteries. This may be because there weren't many thrillers published at first, and the least awkward fit among available categories was mystery. Whatever the reason, thrillers are often found at many bookstores under "mystery" - though they are also found under general fiction and romance.

Many "*thriller*" titles could easily, and correctly, be categorized in any of several different genres. Don't rely solely on the genre designations, rather consider the appeal elements.

Mysteries versus Thrillers:

Mystery and detective fiction emphasizes the puzzle aspect of the plot, with clues and "fair play" for the reader - i.e. the readers should be able to determine the solution at the same time as the protagonist. Thrillers are fast-moving, propelled by action, chase scenes, and violence, and frequently involve larger-scale villainy such as espionage, terrorism and conspiracy.

In a mystery the hero already has the skills that he needs to solve the puzzle. In thrillers, the hero must learn new skills to survive.

In mystery, thinking is the most important. In thrillers, feeling is paramount. Readers of mysteries are looking for clues. Readers of thrillers are expecting surprises.

In mystery the hero is looking for suspects. In thrillers the hero looks for betrayers.

Mystery endings must be intellectually satisfying. Thrillers endings must provide emotional satisfaction.

The main focus of the thriller genre generally is:

On the frame of the story;

The details of the profession (law, medicine, technology, etc.); and

The way in which the hero uses his skill and knowledge within that profession to rescue himself from a dangerous situation.

So what is a thriller?

A gripping, plot-centred story, set in the detailed framework of a particular profession, which places heroes and heroines in dangerous situations from which they must extricate themselves.

There is always a villain and a hero, a struggle of good versus evil. Part of the allure of thrillers comes from not only what their stories are about, but also how they are told. High stakes, non-stop action, plot twists that both surprise and excite, settings that are both vibrant and exotic, and an intense pace that never lets up until the adrenalin packed climax.

In short, a thriller thrills!

Characteristics and Defining Features (appeals) of Thrillers

1 **Frame** - Extensive details and technical language related to each sub-genre (and occupation) are vital. For example, readers, when reading legal or medical thrillers, expect the lawyers or doctors in the story to sound just like the ones they know - or see on television.

2 **Story Line** - Stories center on the plot and the action, which is contain national or international elements. To achieve their goal, protagonists or heroes must pass through frightening situations, physical or emotional. Violence is often present. Story lines tend to be complicated, with frequent plot twists that surprise the hero and the reader alike. Power is often at the heart of the action. The antagonist plots to gain power and the hero is out to stop her. There is a sense of constantly changing action and movement. The emphasis of the story line is action and conflict, the prevention of the power hungry villain from gaining control. Hero triumphs over evil and survives, although sometimes there is a price to pay (sometimes the hero or somebody dear to him/her dies).

3 **Pacing** - Generally thrillers are fast-paced. Thrillers are compelling reads. They pull the reader in with the sympathetic portrayal of the hero and his plight, and the action as well as the detail keep the reader turning the pages. Sometimes readers are pulled into the hero's moral dilemmas.

4 **Characterization** - Protagonists or heroes are usually strong, sympathetic characters who sometimes operate under their own personal codes. Secondary characters are less developed, except in crime thrillers where the villain is frequently the protagonist. Heroes often operate alone, as they can never be certain, in their worlds of betrayal and deception, whom they can trust. This dilemma creates moral questions and drives the plot. Often turning the hero from the police or anyone in authority as a possible betrayer, forcing him to use his own skills and knowledge to overcome obstacles in his way. Often characterizations are black and white, with the hero portrayed as very good and the antagonist very bad. Readers generally have no doubt which are the good guys and which the bad.

History of Thrillers

Homer's ***Odyssey*** is one of the oldest stories in the Western world and is regarded as an early prototype of the thriller. The poem is commonly dated circa 800 to 600 BC. The hero Odysseus makes a perilous voyage home after the Trojan War, battling extraordinary hardships in order to be reunited with his wife Penelope. He has to fight with villains such as the Cyclops, a one-eyed giant, and the Sirens, whose sweet singing lures sailors to their doom. In most cases, Odysseus uses cunning instead of brute force to overcome his adversaries.

The Count of Monte Cristo an 1844 book by Alexandre Dumas is a swashbuckling revenge thriller about a man named Edmond Dantès who is betrayed by his friends and sent to languish in the notorious prison. The book is primarily concerned with themes of justice, vengeance, mercy, and forgiveness, and is told in the style of an adventure story. As you probably know, a number of movies were made based on this book (you remember Richard Chamberlin in one of them).

The Thirty-nine Steps is an adventure novel by the Scottish author John Buchan, first published in 1915 by William Blackwood and Sons, Edinburgh. It is the first of five novels featuring Richard Hannay, an all-action hero with a stiff upper lip and a miraculous habit of getting himself out of sticky situations. The novel formed the basis for a number of film adaptations, notably Alfred Hitchcock's 1935 adaptation *The 39 Steps*, a 1959 colour remake and a more authentic 1978 version. In this early thriller by John Buchan an innocent man becomes the prime suspect in a murder case and finds himself on the run from both the police and enemy spies.

The Spy Who Came in from the Cold is a 1963 espionage novel by John le Carré, adapted into a 1965 film starring Richard Burton. The novel received good reviews and was a best seller. The book is about espionage and helped to usher in an era of more realistic thriller fiction, based around professional spies and the battle of wits between rival spymasters.

The Bourne Identity is a 1980 spy fiction thriller novel by Robert Ludlum about an amnesiac who must discover who he is and why several different groups, including an assassin and the CIA, are trying to kill him. It is the first in a series of novels written by Ludlum, and later Eric Van Lustbader, featuring Jason Bourne. In 2002 it was adapted into a movie starring Matt Damon. *The Bourne Identity* is one of the first thrillers to be written in the modern style that we know today.

Novelists closely associated with the thriller genre include Robert Ludlum, Eric Ambler, David Morrell, Frederick Forsyth, Dan Brown, James Phelan, Tom Clancy, Michael Crichton, Ian Fleming, Ken Follett, John Grisham and Alistair MacLean. We will talk about them in more detail when we talk about subgenres of thrillers.

Sub-genres of Thrillers

Legal thrillers
Medical/scientific thrillers
Political/corporate thrillers
Crime thrillers
Espionage thrillers
Techno thrillers

Legal thrillers

Perhaps the most popular among the thrillers today are legal thrillers. The birth of the true legal thriller can be traced to Scott Turow's 1987 seminal work, *Presumed Innocent*. In fact, the popularity of legal thrillers is driven by two authors who represent the opposite ends of this sub-genre. John Grisham and similar authors represent an opposite trend of the fast-paced, easy-reading story, while Turow and his followers are focused more on measured pacing and detailed, complexly developed psychological studies.

The main focus, and probably the reason why legal thrillers earned their popularity, is the character of the hero. Earlier when legal thrillers were emerging on the scene, the focus was on the cases. Today, the emphasis of the story line is on the characters, their lives, and how the cases affect their life. The key to success is that the readers need to relate to the character. They must identify with the character and the battles that he or she faces. Characters must be likable, whether they are naive heroes from Grisham's early novels, fighting against corruption both inside and outside of profession.

What separated the legal thriller from legal mystery or legal courtroom drama is that there is much more action going on beyond simply trying to solve a mystery. In the legal mystery, the lawyer is solving the case, but the fact that he or she is a lawyer has little bearing on the story - the individual could easily be a private detective or journalist. In the legal thriller, the law (and usually its corruption) is an integral part of the plot.

In summary, the main characteristics of legal thrillers are:

Heroes are portrayed sympathetically and readers care about them and their fate.

In a typical legal thriller hero is caught in a complex web of corruption and greed, forced to make a difficult decision that will affect his life and others connected to the case. Moral and social issues are crucial, and the justice is served in the end. For example, *A Time to Kill*, by Grisham or *The Colour of Law*, by Mark Giminez, when the hero faces a difficult

decision between protecting an innocent client and losing his status in the society which will affect his life professionally and privately. Justice is served at the end.

Stories are fast-paced, or they called them "page-turners". Characters are compelling and pull readers into the stories, so that they seem to move quickly, even if they are more densely written.

Legal details and technical language is required by fans.

Advising the Reader

The key element to remember when advising the reader and suggesting appropriate titles are the following:

Many actual attorneys write in this subgenre. Does this level of realism and a professional background appeal to the reader?

The legal elements that are primary to this sub-genre can also be found in many of the political thrillers.

There are nearly as many female protagonists as male in this subgenre. Does the reader have a preference?

Readers who have exhausted this subgenre may be guided to financial thrillers, which offer similar "real-life" premises, as well as authors who write from their own experiences.

If the reader has exhausted this subgenre, guide the reader to nonfiction titles about famous trials and lawyers.

Readers looking for new titles can be introduced to legal mystery series written by such authors as Linda Fairstein, Joe L. Hensley, Michael Kahn, Micheal Nava, or Barbara Parker.

Judge a Book by Its Cover: Look for judge's gavels or robes, the columned entrance to a courthouse, running men or women carrying a portfolio case, the "scales or justice", or blindfolded statue of "Justice".

Key Authors and Titles - Legal Thrillers:

Key Authors:

David Baldacci
William Bernhardt
Dominick Dunne
John Lescroart
James Grippando
John Grisham
Phillip Margolin
Steve Martini
Brad Meltzer
Richard North Patterson
Lisa Scottoline
Scott Turow
Kate Wilhelm
Stuart Woods

Popular Legal Thriller Titles:

The Last Juror, by John Grisham
Lincoln Lawyer, by Michael Connelly
In The Company of Liars, by David Ellis
Bad Blood, by Linda Fairstein
A Killer's Kiss, by William Lashner
Proof Positive, by Phillip Margolin
Limitations, by Scott Turow
Daddy's Girl, by Lisa Scottoline
Wrongful Death, by Kate Wilhelm
Malice, by Robert Tanenbraun

Medical / Scientific thrillers

Second in popularity among fans of the Thriller genre are those that feature medical or scientific background and details. These thrillers are characterized with suspense-full stories of experiments gone wrong and maniacal doctors.

Although the standard Thriller hero is an important part of the appeal of this subgenre, even more important here may be the topical nature of the story lines and the way the authors make readers believe they too could be caught p in this kind of situation. The situation in these types of thrillers seems all too real - and frightening. Often the hero is a doctor or researcher who uncovers this terrifying abuse or conspiracy, but we readers see ourselves intuitively as potential victims. The authors skilfully manipulate the plot and characterization to play on our worst fears. Issues in Legal and Political thrillers may affect us as well, but note do so as intimately as the possibilities raised in Medical Thrillers. We can imagine us in a hospital with a mad doctor conducting secret tests or exposed to a deadly virus while riding in an airplane. These plots strike very close to home and thus pull the reader deftly into the story.

At the heart of the plot may be a conspiracy, with people as the villains; or there may be a virus, a natural disaster, or a catastrophe, often caused by a human villain.

Some samples of topical issues in this subgenre are the Ebola virus or insensitive and even evil health organization, and they find their way into the news.

There seem to be more female protagonists or at least strong female characters in Medical/Scientific Thrillers than in any of the other subgenres. As usual, the heroine is fighting against corruption, conspiracy, or deadly virus or disease. The danger persists, with the protagonist in mortal danger, so the plot moves quickly.

Medical and scientific details remain of prime importance.

In summary, the main characteristics of Medical/Scientific Thrillers are:

Stories are plot driven;

Story focuses on newsworthy medical and science themes and plays upon the fears of the readers;

Stories are fast paced with dangerous situation moving quickly;

The hero is usually a good doctor or researcher caught in a dangerous situation;

Medical and scientific details are important and they are presented in the way that reader feels he receives an inside look at the profession or research topic.

Advising the Reader

What type of books in this subgenre interests the reader? Is it medical, biological or computer related?

If the reader has exhausted the medical thrillers, suggest serial killers because they have similar elements such as intelligent maniacs and horrible deaths.

Disaster novels are also a good subgenre to suggest especially those related to biological disaster.

Several medical doctors write in this genre. Does this level of realism and professional background appeal to the reader?

Judge a Book by Its Cover: Look for medical signs such as bandages, scalpels, needles, etc. The three interlocking rings that form international symbol for biological contamination is often present on the covers of bio-thrillers.

Key Authors and Titles - Medical Thrillers :

Key Authors:

Peter Clement
Robin Cook
Patricia Cornwell
Michael Crichton
Ken Follett
Tess Gerritsen
Leonard S. Goldberg
Michael Palmer
Kathy Reichs
Stephen White
F. Paul Wilson

Popular Medical Thriller Titles:

Do No Harm, by Greg Andrew Hurwitz
Fear Nothing, by Dean Koontz
The Cobra Event, by Richard Preston
When the Wind Blows by James Patterson
The Tangled Web, by Ken McClure
Chromosome 6, by Robin Cook
Flashback, by Gary Braver
Mind Catcher, by John Darnton
Deep Storm, by Lincoln Child
A Marked Man, by Stella Cameron

Political/Corporate Thrillers

In the story line in these types of thrillers the readers can find the political terrorists, the conspiracies to overthrow governments, the non espionage assassination attempts, and frequently revenge, as well as financial and corporate schemes and machinations within corporations and governments.

Twists of plot drive the pacing, as they do in the other subgenres. And as in all the Thriller genres, it is the background frame that drives the plot and attracts readers. The background frame is focused on the details of politics, of financial machinations, and of power. A good example of political types of thrillers is found in Frederick Forsyth's masterpiece, *The Day of the Jackal*. The wealth of details in this story about an attempted assassination of de Gaulle makes the story more real and more frightening.

On the other side David Baldacci's plot focuses on corporations (*Total Control*), financial manipulations (the lottery in *The Winner*), abuse of power in the office of the president (*Absolute Power*), and more.

In this subgenre of thrillers, novels of terrorists also fall here.

The main characteristics of Political/Corporate Thrillers are:

Typical themes of these types of thrillers primarily deal with current issues in the news: conspiracy, computer manipulation, corruption. Danger is always there, and it might have personal, national, or international implications;

Protagonists have background in government, finance and/or management. The hero operates according to his or her own moral code, which may or may not be in accordance with the law of the country;

Plot twists, the story line is complex, and action drives the pacing;

Realistic details relating to corporate life, finance, politics, or government provide added insight into the story line and complications.

Advising the Reader

When we advise the reader and suggest appropriate titles we should have the following elements and factors in mind:

What types of books in this subgenre are they interested in, political, corporate or financial?

Is it the dangerous secret aspect that interests the reader? Would the reader be interested in political as well as corporate/financial thrillers, and vice versa?

The reader may like the legal elements of the political thriller - so we should suggest legal thrillers;

Readers may enjoy titles about the paranormal because many of these feature government conspiracies.

Key Authors and Titles - Political Thrillers :

Key Authors

David Baldacci
Tom Clancy
Stephen Coonts
Richard North Patterson
Tim Green
Vince Flynn
Stephen Frey
Jack Higgins
Oliver North
Stuart Woods
Sidney Sheldon

Popular Political Thriller Titles

The Pardon, by James Grippando
The President's Assassin, by Brian Haig
Capital Crimes, by Stuart Woods
Shot, by Phillip Kerr
Free Fall, by Kyle Mills
The Hunters, by W.E.B. Griffin
Exile, by Richard North Patterson
Capitol Threat, by William Bernhardt
The First Commandment, by Brad Thor
The Fourth Order, by Stephen Frey

Crime Thrillers

These types of thrillers are told from the criminal's point of view. Crime thrillers deal with the underworld. This is a world many readers know less about, but one that fascinates them. Criminal thrillers provide a great level of detail about the planning and commission of crime. Even though in Crime thrillers generally there is an investigation into the crime, the focus of the story is on the criminals and their escape, not the investigative team.

Crime thrillers are also characteristic by the complicated plots, including the requisite double cross and the final twist at the end. As with all Thrillers, the more complicated and coiled the plot, the more pleasure for the reader.

Story lines often feature the Mafia or other organized criminal groups of the criminal underworld. Dirty business dealings, rogue cops, and scams all can be found in criminal thrillers.

The main characteristics of Crime thrillers are:

Details of the criminal world - the criminals and their crimes - dominate the stories. Although there may be an investigation, it is generally secondary to the activities of the criminals. Attention to the small details gives readers an insider's view of the preparations for and execution of the crime;

Complicated and twisted plots characterize the Crime thrillers. Double crosses are essential, and a final twist at the end often completes the story;

Protagonists are flawed, even amoral. As criminals, or part of the underworld, they are not always characters with whom we can comfortably sympathize;

Although action is important, the preparations for the crime and the aftermath drive the pacing. Although there are usually chases or other suspenseful scenes, much of the energy is mental, rather than physical.

Key Authors and Titles - Crime Thrillers :

Key Authors:

Ace Atkins
David Bowker
Richard Condon
Charles Fleming
Dan Simmons
Mario Puzo
Stephen White
Robert Crais
James Burke
Michael Walsh

Popular Crime Thrillers Titles

Mafia Summer, by Vincent E. Duke
Dark End of the Street, by Ace Atkins
Godfather Series, by Mario Puzo
Joe Kurtz Series, by Dan Simmons
Hammerheads, by Dale Brown
Hostage, by Robert Crais
And All the Saints, by Michael Walsh
Midnight Runner, by Jack Higgins
Godfathers Revenge, by Mark Winegardner
Prizzi Series, by Richard Condon

Espionage Thrillers

In the 1970s and 1980s, the genre Thriller meant only one thing: Espionage Thrillers. During the cold war, these dramas of spies and intrigue dominated the genre and headed the best-sellers lists. Then, with the end of the cold war and the loss of an "evil empire" as villain, they lost their popularity to other forms of thrillers.

While extremely popular 20-30 years ago, today, unfortunately, these Thrillers are not so popular, neither with writers nor readers. Of the subgenres of Espionage Thrillers, only the Super hero subgenre, for example, Ian Fleming's James Bond, remains somewhat popular, although mostly through movies. Also, Techno thrillers, for example, Tom Clancy, remained an active subgenre of Espionage Thrillers. As the nature of techno thrillers has changed, and Clancy and others continue to write and expand the boundaries of that subgenre, their books depend less on the Espionage aspect and more simply on the technical details of weaponry and politics.

Again here, the character of the hero sets the tone for the story. Historically the heroes were male protagonists, although currently it seems there are more female protagonists.

The hero here operates under his own personal moral code. He or she may be a highly trained intelligence agent, or intelligence amateur, caught up in the game of spies.

The heroes operate primarily alone, and often until the very end, he does not know to whom he can trust. Usually the characters, especially villains, are less black and white. It is not always clear who is good or bad in these stories.

Many Espionage thrillers are series. Espionage Thrillers take place in worlds of international spies and intrigue, and only the hero can save the world. Although they are often suspenseful, they are not the Suspense, but rather the complexity of the plot, with its unexpected twists and turns, attracts readers.

The main characteristics of Espionage Thrillers are:

The protagonist may or may not be trained as an actual spy, but he always has skills that serve this purpose. He operates under a personal moral code, and this may not always correspond with that of the government he represents.

The complex plot relies heavily on twists and puzzles within puzzles. Betrayals, secrets, conspiracies, and revenge make up many story lines.

The political focus and implications emphasize Espionage and the gaining of information, rather than actual politics. Story lines have international, not merely national, implications.

There is violence, or threat of violence or both. The protagonist passes through frightening perils, both physical and mental. Those stories that emphasize action move more quickly than those that focus on the mental deliberations of the hero.

The tone and mood are often dark, and there are senses of alienation and paranoia that trouble these agents.

Key Authors and Titles - Spy Thrillers :

Key Authors

David Aaron
Evelyn Anthony
Jeffrey Archer
Clive Egleton
Ken Follett
Frederick Forsyth
Ian Fleming
Thomas Craig
James Carroll
Robert Ludlum

Popular Spy Thriller Titles

Agent of Influence, by David Aaron
The Eleventh Commandment, by Jeffrey Archer
Jason Bourne Series, by Robert Ludlum
Peter Ashton Series, by Clive Egleton
Eye of the Needle, by Ken Follet
The Day of the Jackal, by Frederick Forsyth
Sean Dillon Series, by Jack Higgins
James Bond Series, by Raymond Benson
James Bond Series, by Ian Fleming
The Company of Strangers, by Robert Wilson

Techno-Thrillers

As mentioned earlier, once these might have been considered a part of the Espionage Thrillers, but as the technology have increased in these stories, and the emphasis of the Espionage missions decreased, they seem to grow up as a separate subgenre. It is no longer the Espionage aspect that is important to readers but the technology and complex details, primarily of a military nature. The emphasis on military is important; computer technology in business, for example, does not have the same appeal for readers. Here, as in Espionage Thrillers, the fate of the Free World is often at stake.

A good example of this subgenre is Tom Clancy and his followers who provide trained military men as heroes. The heroes may not be in a position of authority, but somehow they save their friends and their country with their skillful handling of weapons and technology. The heroes are mostly men, with almost no women in Techno-Thrillers. If women appear in the stories, they are usually good (the little wife, waiting patiently at home) or very bad (trying to lure the hero from his mission).

The men are also stereotypes: courageous, moral heroes, driven to fight for their country, to succeed in whatever mission they are sent.

There is a political element in these books; the politics of the heroes typically lean to the right. Historically these were the stories dealing with cold war paranoia, but more recently, deal with fear of terrorists. The villains are always evil, in contrast to the more personable heroes. Pacing is fast, plots are filled with action, and there is always a war between good and evil. That is what keeps the readers turning the pages.

Although there may be interesting characters, it is the technology and the detail that are really the most important aspects of the story.

Clancy is said to be the father of this subgenre. He created the Techno-Thriller subgenre with the appearance of Jack Ryan in *The Hunt for Red October* in 1984. Currently, Clancy is concentrating his action-demanding adventures on John Clark, ex-SEAL, who seems more violent than Ryan. John Clark appears in many of Clancy's novels.

After the end of the cold war, and since the Soviet Union is no longer a military threat, authors have found new enemies to fight, including South American drug lords, Middle Eastern terrorists, specifically after 9/11 events, and an increasingly militant Communist China.

The main characteristics of Techno-Thrillers are:

Protagonists are almost exclusively male, often part of a community or team of men.

The protagonist uses creativity and problem solving techniques, not to mention exotic weaponry and military technique, to save himself and others from dangerous situations.

Story lines focus on military activities, and they have an international scope.

Technical expertise is important, because this story focuses on the technical details in the plot. Accuracy of these details is vital.

Political affiliation is clearly right wing.

Advising the Reader

"I have read all Tom Clancy books" - direct the reader to the various paperback series Clancy has created (for example, Op-Center, Net Force, or Power Plays).

Does the reader prefer a particular weapon system (nuclear bombs, naval adventure as opposed to action that takes place in the skies)?

If a reader enjoyed a book by a particular author, check to see if the author has written more titles. Many techno-thrillers authors often carry over characters into other books.

What type of antagonist does the reader enjoy? The old Soviet Union, terrorists, and China are all popular villains in techno-thrillers.

Does the reader enjoy military fiction? Think of suggesting general military fiction to the techno-thriller fan who has read "everything".

The reader may like the spy element of this subgenre and be interested in other espionage books.

Science fiction readers who enjoy the battles and advanced weaponry might be a good audience for techno-thrillers.

Judge a Book by Its Cover: Many techno-thrillers have weapons prominently displayed on the jacket cover, such as a fighter jet, a submarine, a tank, or an aircraft carrier.

Key Authors and Titles - Techno Thrillers :

Key Authors:

Dale Brown
Lincoln Child
Tom Clancy
Dan Brown
Patrick Robinson
Michael Crichton
Clive Cussler
Greg Dinallo
Stephen Coonts

Popular Techno Thriller Titles:

The Hammer of Eden, by Ken Follet
Killing Time, by Caleb Carr
Call to duty, by Richard Harman
Cold fall, by John Gardner
Sword Point, by Harold Coyle
Darwin's Children, by Greg Bear
Digital Fortress, by Dan Brown
The Bear and the Dragon, by Tom Clancy
Cyclops One, by Jim DeFelice
Utopia, by Lincoln Child

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Readers' Services Staff Tutorials

Thrillers - A Guide for Readers' Advisors Evaluation

Please help us by taking a few moments to complete this evaluation form. All comments are welcome. Please return this form to your supervisor.

	Strongly Agree	Somewhat Agree	No Opinion	Somewhat Disagree	Strongly Disagree
1. The tutorial increased my knowledge and skills on the topic presented.					
2. The information presented will be of practical value for my job.					
3. The content of the tutorial was logical and well-organized.					

5. The most important or useful thing(s) I learned from this tutorial was:

6. Suggestions for improvement include:

7. Suggestions for future Readers' Advisory tutorials/training include:

8. Any other comments:

Thank you,

David Hansen
Resource Manager for Readers' Services