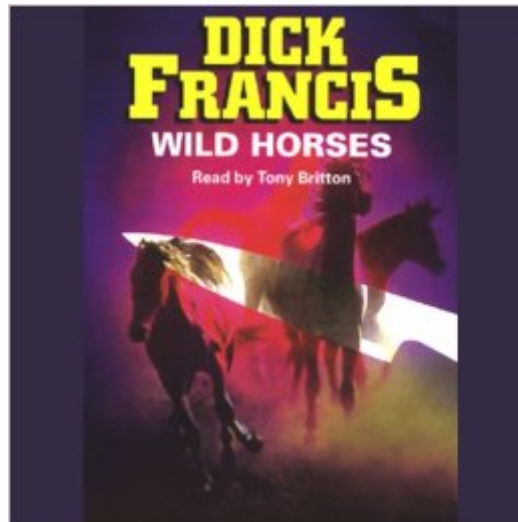


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Wild Horses



Synopsis

A smash hit novel now in trade?from ?a rare and magical talent? who never writes the same story twice.?(San Diego Union-Tribune)When Thomas Lyon decides to make a movie based on an unsolved crime that shocked the horseracing world in *Wild Horses*, he discovers that someone will do anything?including commit murder?to make sure this story isn?t told? --This text refers to the Paperback edition.

Book Information

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Customer Reviews

Dick Francis, *Wild Horses* (Jove, 1994)*Wild Horses* is Dick Francis on top of his game. It stands as one of the highlights of the long and somewhat distinguished career of one of Britain's best-known mystery novelists. The tale is that of Thomas Lyon, ex-jumps jockey and presently filmmaker. He's been signed on to make a movie based on a novel based on a twenty-six- year-old police case regarding the alleged suicide of a trainer's wife. In the small British racing world, Lyon and the trainer are connected through various channels, and Lyon, along with the film's reluctant producer O'Hara, idly speculate that maybe, in the making of the film, they might actually solve the case. As all this is going on, an old friend of Lyon's dies, leaving Lyon all of his racing-related books and ephemera. A number of others want to get their hands on this material, and will stop at nothing to do so, including viciously beating the man's elderly sister. Lyon realizes that everything's tied in a lot closer than it seems, and the chase is on. *Wild Horses* has a readability factor that some of Francis' less consistent books lack. He puts everything in front of the reader in a non-nonsense fashion, adding enough deception to keep the reader wondering what's a clue and what's a falsity, throws in suspects by the score, and lets Lyon go on about making his movie. (Perhaps the fact that the sleuth not only has another job, but actually pays attention to it as the mystery is going on, is one of

the book's strongest points; too often it seems amateur detectives suddenly find themselves with more than enough hours in the day when things get underway.) Them's good reads, folks! A must for any fan of Francis (or any other writer of racing mysteries), and a good intro to him for other mystery readers who haven't yet discovered his work. ****

Dick Francis is always a treat, even as I reread them years after his death. This one is kind of a book inside a book (okay, a book inside a film). It's well done and entertaining. The film making dragged a bit for me, but it was well done and well thought out. Francis' books were always a bit hit and miss in the setting for me. If you like the new profession he chose for every protagonist then it was 5+ stars, if you didn't like the backdrop then it's just 5 stars. You can't go wrong with the early novels.

Francis is a master when it comes to the art of the mystery thriller. He always has been. Even now, with his son at the typewriter, things remain the same - edgy, engaging, and always thrilling. Throw in some horses (and horse people) and you'll have me every time.

Great nostalgia for me here as I recall hearing Dick Francis novels serialized on BBC Radio 4 back in the 1970s. Evidently he remains master of his unique genre of mysteries set to a horse-racing background. And what a career--this is his 33rd novel! "Wild Horses" satisfyingly has no loose ends. The pacing is excellent. At no point was I bored. The characters of Thomas Lyon, the director; O'Hara, the producer; Nash, the star, and Valentine, Lyon's old friend are all nicely developed (one gets a good feel for Valentine even though he dies early in the book as we continue to see him through Lyon's memory). The movie-making is well done. The one race scene is great. Thoroughly entertaining. Good, clean fun.

This book is well written, clear, and interesting. It is not a barn-burner, but it's very pleasant to read. Not every book is great, but many books are okay and worth the money. This is an okay good book and I enjoyed it.

Dick Francis will always stand out because of his versatility of plots. While all have a connection to horse racing, small wonder since this was his world, they do not get boring by staying with one hero, one idea. He is great

One of my favorite novels due to the array of interesting characters--even those with small parts. Francis always brings life to the walk-on people, helping you remember them and ensuring there's a reason for them in the story. Wildhorses takes the time to teach us a bit about movie-making while transporting us back to the hero's childhood by his connection with elderly, dying Valentine. Valentine's surviving sister, Dorthea, suffers an attack which catapults the story forward and backward. Thomas Lyon, film maker, former amateur jockey, becomes our crime solver of the present day--who would attack an elderly woman in her own home?--and the long past as two stories become intertwined. Francis does an artful job of touching on a sexual situation without ever actually going down that road--the one that too many authors take these days (in my opinion). There are attempts on his life--any his leading actor's. There are wild horses dreamt of racing across a wild beach. And in the end, there is a closure that I liked very much.

This is the first Dick Francis novel I've read, and I was favorably impressed. Francis at one time was a jockey, so I learned something of that profession in reading this, as well as something about knives and quite a bit about making movies. But aside from an interesting setting and fascinating characters, the most important thing about a mystery novel is the element of suspense and puzzling murder to solve. Francis delivers on all counts. On the other hand, I still prefer Sarah Paretsky or Robert Parker.

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