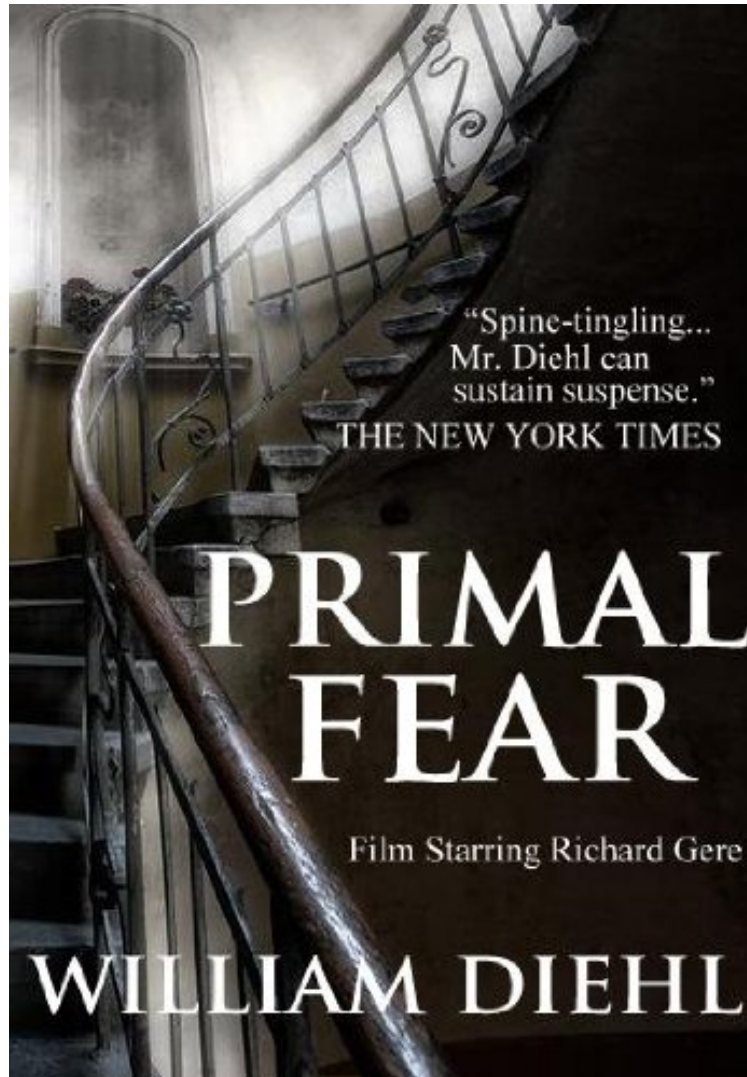


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## Primal Fear (English Edition)

Von William Diehl

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**Von William Diehl : Primal Fear (English Edition)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Primal Fear (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Diehl shares a glimpse of pure evil...Von FashionVictimWow...I read this book some 5 years ago and said then what an excellent movie it would make. Unfortunately I was right, but Hollywood, even with its good attempt, did not do this engrossing story justice. I have lauded this book more than any other I have read, and for good reason. For all those readers who have to read the last page before they finish a book - DON'T! Be patient and let Diehl weave his incredible story...This is one for the ages, as well as one for leaving the lights on at night...True Brilliance!2 von 2

Kunden fanden die folgende Rezension hilfreich. Better than Grisham Von Ein Kunde I must say that I bought this book by seeing an ad of the movie on the TV, but while the movie hadn't come up in Brazil I read it. I've never heard about Diehl before, but as I turned the pages ( fast indeed ), I realized that he is a very good writer, able to create characters that you simply love. Vail is the bad-boy counselour that must take the defense of the angel-looking Stampler, accused of the murder of a well-known bishop in Chicago. As he goes deep in the investigation of the crime, the real truth about stampler begins to come out. And it's amazing, to the last page. Even if the end is kind of predictable, you keep reading just to confirm if it's what you're thinking. When I found out about the sequel to this novel, named " Show of Evil ", I went right to the bookstore to buy it. And I hope that it makes me stay awake in the night just as " Primal " has 0 von 0 Kunden fanden die folgende Rezension hilfreich. Very good except major psychiatric errors Von Ein Kunde I liked it much better than the movie and did not quite understand why the movie-makers needed to change its excellent plot. Well, the author acknowledges the help of Dr. Everett Kugler of the Georgia Mental Health Department -- so I don't know who did not do his homework: in the book "ego" and "superego" are mentioned to operate at the level of consciousness when "id" was said to be unconscious. According to the psychoanalytic theory, however, both "id" and "superego" are unconscious, as well many major functions of the "ego", as well known "defense mechanisms". The author also uses the terms "psychotic" and "psychopath" interchangeably. There is no "psychopathic schizophrenia" in DSM-III (not "DSM3"), for example. "Psychotic" roughly means "unable to tell what is real from unreal", and by definition, all schizophrenic individuals have psychotic episodes. "Psychopathy" however, implies a personality disorder ("antisocial personality disorder" according to DSM-III). Of course a schizophrenic person may also have a personality disorder of this type, but we still would not call it "psychopathic schizophrenia"

Kurzbeschreibung Hotshot attorney Martin Vail must defend a young man accused of brutally murdering Archbishop Rushman, known as the "Saint of Lakeview Drive." This case looks impossible until his psychologist makes a discovery. "Spine-tingling...Mr. Diehl can sustain suspense." --THE NEW YORK TIMES Martin Vail, the brilliant "bad-boy" lawyer every prosecutor and politician loves to hate, is defending Aaron Stampler, a man found holding a bloody butcher's knife near a murdered archbishop. Vail is certain to lose, but Vail uses his unorthodox ways to good advantage when choosing his legal team--a tight group of men and women who must uncover the extraordinary truth behind the archbishop's slaughter. They do, in a heart-stopping climax unparalleled for the surprise it springs on the reader. Clever twists and a bona fide surprise ending make this an above-average courtroom thriller, tapping into the post-O.J. scrutiny of our legal system in the case of a hotshot Chicago defense attorney (Richard Gere) whose latest client is an altar boy (Edward Norton) accused of murdering a Catholic archbishop. The film uses its own manipulation to tell a story about manipulation, and when we finally discover who's been pulling the strings, the payoff is both convincing and pertinent to the ongoing debate over what constitutes truth in the American system of justice. Making an impressive screen debut that has since led to a stellar career, Norton gives a performance that rides on a razor's edge of schizophrenic pathology--his role is an actor's showcase, and without crossing over the line of credibility, Norton milks it for all it's worth. Gere is equally effective in a role that capitalizes on his shifty screen persona, and Laura Linney and Frances McDormand give memorable performances in their intelligently written supporting roles. --Jeff Shannon.de In Chicago, a sainted archbishop is murdered, mutilated, and dismembered in his rectory. Aaron Stampler, an angelic-looking young man, is found crouched in a confessional, covered with blood, clutching a butcher's knife, swearing his innocence. Martin Vail is the brilliant lawyer every prosecutor and politician loves to hate. It is up to him to defend Stampler, the young human monster. But first he must uncover the horrifying truth about the crime. Kurzbeschreibung Hotshot attorney Martin Vail must defend a young man accused of brutally murdering Archbishop Rushman, known as the "Saint of Lakeview Drive." This case looks impossible until his psychologist makes a discovery. "Spine-tingling...Mr. Diehl can sustain suspense." --THE NEW YORK TIMES Martin Vail, the brilliant "bad-boy" lawyer every prosecutor and politician loves to hate, is defending Aaron Stampler, a man found holding a bloody butcher's knife near a murdered archbishop. Vail is certain to lose, but Vail uses his unorthodox ways to good advantage when choosing his legal team--a tight group of men and women who must uncover the extraordinary truth behind the archbishop's slaughter. They do, in a heart-stopping climax unparalleled for the surprise it springs on the reader. Clever twists and a bona fide surprise ending make this an above-average courtroom thriller, tapping into the post-O.J. scrutiny of our legal system in the case of a hotshot Chicago defense attorney (Richard Gere) whose latest client is an altar boy (Edward Norton) accused of murdering a Catholic archbishop. The film uses its own manipulation to tell a story about manipulation, and when we finally discover who's been pulling the strings, the payoff is both convincing and pertinent to the ongoing debate over what constitutes truth in the American system of justice. Making an impressive screen debut that has since led to a stellar career, Norton gives a performance that rides on a razor's edge of schizophrenic pathology--his role is an actor's showcase, and without crossing over the line of credibility, Norton milks it for all it's worth. Gere is equally effective in a role that

capitalizes on his shifty screen persona, and Laura Linney and Frances McDormand give memorable performances in their intelligently written supporting roles. --Jeff Shannon