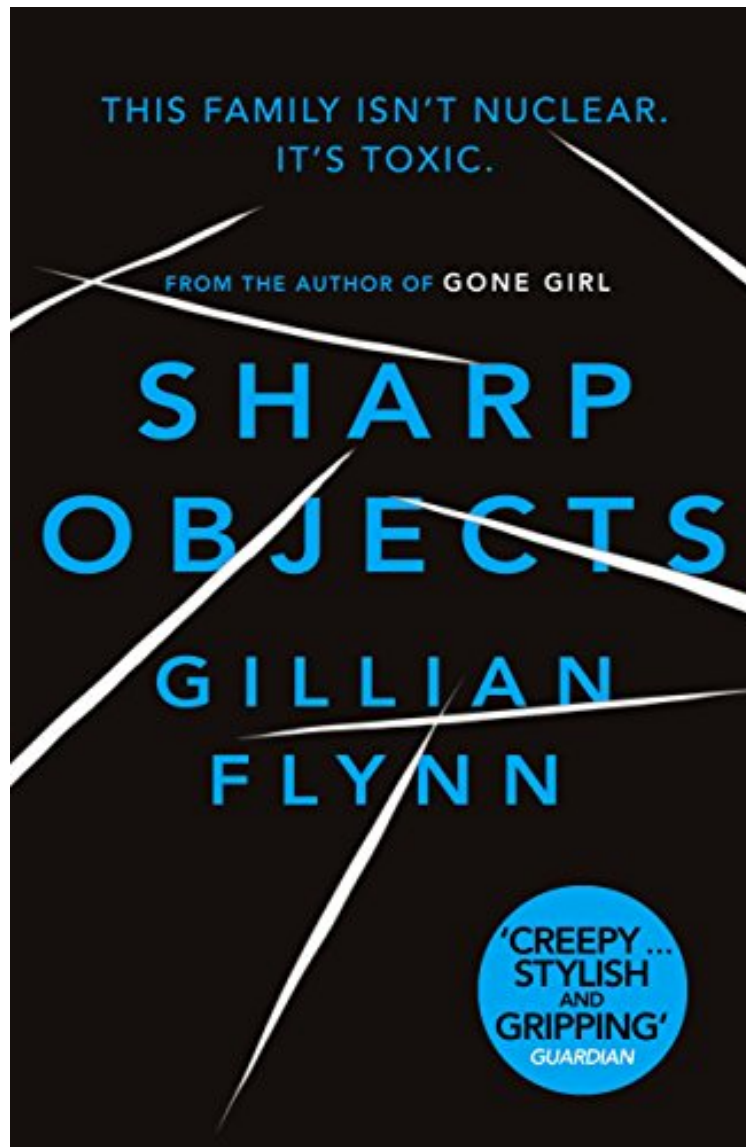


(Mobile book) Sharp Objects (English Edition)

Sharp Objects (English Edition)

Von Gillian Flynn

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Von Gillian Flynn : Sharp Objects (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Sharp Objects (English Edition):

Kurzbeschreibung Some scars never heal . . . An addictive thriller from the author of the mega bestseller GONE GIRL. When two girls are abducted and killed in Missouri, journalist Camille Preaker is sent back to her home town to report on the crimes. Long-haunted by a childhood tragedy and estranged from her mother for years, Camille suddenly finds herself installed once again in her family's mansion, reacquainting herself with her distant mother and the half-sister she barely knows - a precocious 13-year-old who holds a disquieting grip on the town. As Camille works to uncover the truth about these violent crimes, she finds herself identifying with the young victims - a bit too strongly. Clues keep leading to dead ends, forcing Camille to unravel the psychological puzzle of her own past to get at the story. Dogged by her own demons, Camille will have to confront what happened to her years before if she wants to survive this homecoming.

As loyal Entertainment Weekly subscribers, we have been fans of Gillian Flynn for her smart, funny, and spot-on reviews of books, movies, and TV, but we were not prepared for her stunning debut novel *Sharp Objects*, a wickedly dark thriller that Stephen King calls a "relentlessly creepy family saga" and an "admirably nasty piece of work." We're calling it a cross between *Twin Peaks* and *Secretary*--sinister, sexy, and stylish. Perfect fall reading.

--Daphne Durham 10 Second Interview: A Few Words with Gillian Flynn

Q: Do you prefer writing novels or reviewing? A: I think writing is more pure--and actually a bit easier for me. It's just me and my laptop, not me and my laptop and a TV show that 30 people have worked on. ing keeps you sharp--I can hardly watch or read anything without taking notes now--but plain old writing I find actually relaxing.

Q: Do think your writing is influenced more by books that you have read, or shows/movies that you have seen? A: My mom spent her career as a reading teacher and my dad is a retired film professor, so I was really steeped in both books and movies growing up. To this day, when I get my dad on the phone, pretty much his first sentence is "Seen anything good lately?" I love putting words together (I've never met a simile I didn't like), but when I write I often think in "scenes"--I want these two people, in a dirty bar, with this song playing in the background.

Q: I hear you are working on your second book...is it too early to ask what it's about? A: I'm still playing around with the whole plot--when I wrote *Sharp Objects*, I wasn't even sure who the killer was for a bit. But I can say [the new book] has to do with family loyalty, false memories, a wrenching murder trial, and a dash of good 'ole 1980s hair metal and devil worship.

Q: What is your writing process like? Have you changed anything about how you work since your first book? A: My writing process is incredibly inefficient, and hasn't changed between books. I really don't outline: I know basically how I want the story to start, and vaguely how I want it to end (though like I said, with *Sharp Objects* even that changed!). Then I just write: Some characters I start finding more interesting, some less. I write entire swaths that I pretty much know I'll cut. I have an entire file of "deleted scenes." I guess the one thing that has physically changed is I moved into a new place since my first book--it has a great bathtub, and I'll prop my laptop up and write in the bath for hours. Which is, admittedly, weird.

.co.uk Gillian Flynn is TV critic for US magazine Entertainment Weekly, but after the highly impressive thriller debut that is *Sharp Objects*, she may have to re-think the day job particularly as such masters of the thriller as Harlan Coben and Stephen King are falling over each other to praise her novel. Flynn's conflicted heroine is journalist Camille Parker, who is holding down a job on a low-rent newspaper, convinced that she's inspiring only feeling of disappointment in her editor, who has nursed unfulfilled hopes for her journalistic career. Camille, from a small town called Wind Gap in Missouri, sees herself as white trash, but actually hails from a moneyed family. To maintain her sanity, she has escaped from the town and her highly-strung, hypochondriac mother. But bad news beckons: she is summoned by her editor, who suggests she return to her home town to cover the abduction and murder of two young girls. Despite all her reservations (not least for her own mental equilibrium), she feels she must go, returning to the impressive Victorian mansion that was her home. She is quickly back in dangerous territory with her demanding mother and reminding herself how she fell into a dark cycle of self-harm. Another problem is her Lolita-ish half-sister, a precocious teenager with a following of alienated girlfriends and some dark secrets of her own. Back in this destabilising territory, Camille is reminded of the childhood tragedy that left a mark on her. Looking into the deaths of the murdered girls, she starts to make big mistakes: going to bed with the investigator assigned to the case, and, worse, getting involved with the prime suspect, a disturbed teenager. This heady brew of Southern gothic is dispatched with an assurance that totally belies the fact that this is a debut novel and, what's more, will have most readers hungry for more of Gillian Flynn's individual brand of sexually-charged menace.

--Barry Forshaw