



Sharp Objects

By Gillian Flynn

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FROM THE #1 NEW YORK TIMES BESTSELLING AUTHOR OF *GONE GIRL*

Fresh from a brief stay at a psych hospital, reporter Camille Preacher faces a troubling assignment: she must return to her tiny hometown to cover the murders of two preteen girls. For years, Camille has hardly spoken to her neurotic, hypochondriac mother or to the half-sister she barely knows: a beautiful thirteen-year-old with an eerie grip on the town. Now, installed in her old bedroom in her family's Victorian mansion, Camille finds herself identifying with the young victims—a bit too strongly. Dogged by her own demons, she must unravel the psychological puzzle of her own past if she wants to get the story—and survive this homecoming.

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Sharp Objects By Gillian Flynn Bibliography

- Sales Rank: #2267 in Books
- Brand: Three Rivers Press CA
- Published on: 2007-07-31
- Released on: 2007-07-31
- Original language: English
- Number of items: 1
- Dimensions: 8.00" h x .58" w x 5.14" l,
- Binding: Paperback
- 254 pages

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Editorial Review

Amazon.com Review

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. Reviewing 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 is 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.

From Publishers Weekly

Flynn gives new meaning to the term "dysfunctional family" in her chilling debut thriller. Camille Preaker, once institutionalized for youthful self-mutilation, now works for a third-rung Chicago newspaper. When a

young girl is murdered and mutilated and another disappears in Camille's hometown of Wind Gap, Mo., her editor, eager for a scoop, sends her there for a human-interest story. Though the police, including Richard Willis, a profiler from Kansas City, Mo., say they suspect a transient, Camille thinks the killer is local. Interviewing old acquaintances and newcomers, she relives her disturbed childhood, gradually uncovering family secrets as gruesome as the scars beneath her clothing. The horror creeps up slowly, with Flynn misdirecting the reader until the shocking, dreadful and memorable double ending. She writes fluidly of smalltown America, though many characters are clichés hiding secrets. Flynn, the lead TV critic for *Entertainment Weekly*, has already garnered blurbs from Stephen King and Harlan Coben. *5-city author tour; foreign rights sold in 10 countries. (Oct.)*

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From [Bookmarks Magazine](#)

Critics agree that Gillian Flynn's psychological thriller and murder mystery is a far more sophisticated offering than a debut novel has any right to be. Flynn, the Chicago-based television critic for *Entertainment Weekly*, paints a clever, sensitive, and scathing portrait of small-town America—"Wind Gap truly is the home town from hell," notes the *Washington Post*—while portraying a convincing heroine consumed by violence, past and present. Flynn's vivid prose captures human foibles perfectly. If Camille's career is an old trick of the trade, it's a minor flaw in an otherwise stunning novel, "a tough tale told with remarkable clarity and dexterity, particularly for a first-time author" (*Denver Post*).

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Users Review

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Wanda Crane:

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