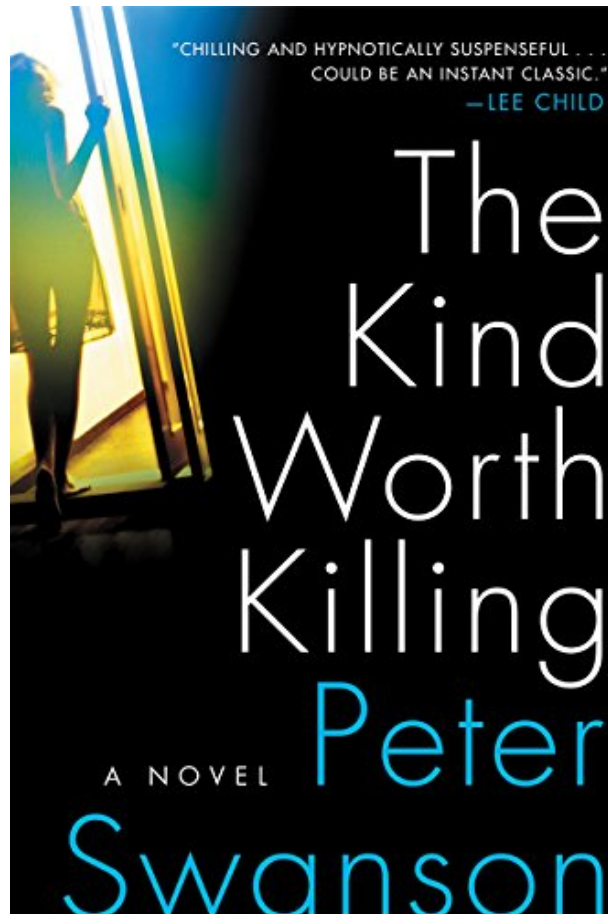
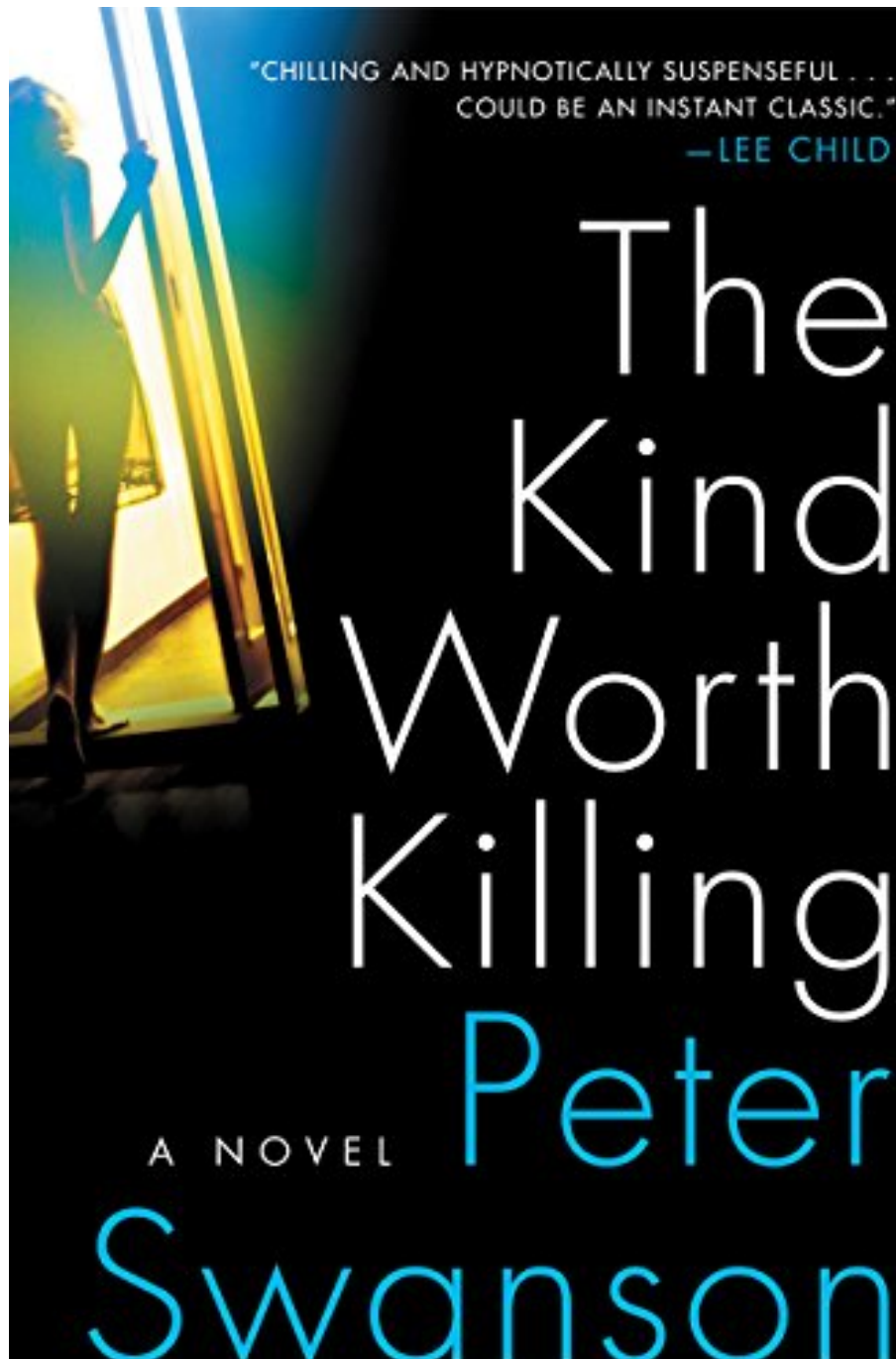


THE KIND WORTH KILLING: A NOVEL BY PETER SWANSON



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A devious tale of psychological suspense so irresistible that it prompts Entertainment Weekly to ask, “Is The Kind Worth Killing the next *Gone Girl*?” From one of the hottest new thriller writers, Peter Swanson, a name you may not know yet (but soon will), this is his breakout novel in the bestselling tradition of Paula Hawkins’ *The Girl on the Train*—and is soon to be a major movie directed by Agnieszka Holland.

In a tantalizing set-up reminiscent of Patricia Highsmith’s classic *Strangers on a Train*... On a night flight from London to Boston, Ted Severson meets the stunning and mysterious Lily Kintner. Sharing one too many martinis, the strangers begin to play a game of truth, revealing very intimate details about themselves. Ted talks about his marriage that’s going stale and his wife Miranda, who he’s sure is cheating on him. Ted and his wife were a mismatch from the start—he the rich businessman, she the artistic free spirit—a contrast that once inflamed their passion, but has now become a cliché.

But their game turns a little darker when Ted jokes that he could kill Miranda for what she’s done. Lily, without missing a beat, says calmly, “I’d like to help.” After all, some people are the kind worth killing, like a lying, stinking, cheating spouse. . . .

Back in Boston, Ted and Lily’s twisted bond grows stronger as they begin to plot Miranda’s demise. But there are a few things about Lily’s past that she hasn’t shared with Ted, namely her experience in the art and craft of murder, a journey that began in her very precocious youth.

Suddenly these co-conspirators are embroiled in a chilling game of cat-and-mouse, one they both cannot survive . . . with a shrewd and very determined detective on their tail.

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Most helpful customer reviews

61 of 67 people found the following review helpful.

A book that actually delivers on the promise of "The Next Gone Girl"!

By Paul

This is the first book that actually DOES fulfill the promise on the jacket: "The Next Gone Girl"! Many books start with a thrilling premise (in this case, a "Strangers on a Train/Plane" scenario), but only a few can carry it through to the end. "The Kind Worth Killing" is perfectly plotted, revealing a few blockbuster surprises at key points to keep the reader engaged. When the first major plot twist happened about 1/3 of the way into the book, I laughed out loud and thought, "Hang on, we're in for a bumpy ride!" Like other reviewers, I did find that Swanson failed to distinguish the narrative voices of his four narrators: he could have given each of them a more unique voice by adding more local New England dialect to the striving, aspirational Miranda/Faith; making nerdy Ted's sentences more short and declarative, and giving his detective the linguistic airs of a faded English major as he is described to be. I actually found Lily, with her emotionless delivery and jaded sense of life borne out of her artistic commune childhood where she was forced to parent herself, to be the most realistic voice. Although the language of each narrator could have been more unique, this is not to say that their personalities and characters weren't fully developed; in fact, I got a great sense of each of the main characters and consider the lack of linguistic distinction among the narrators to be book's only flaw. This is a GREAT mystery that kept me reading and guessing through a day of cancelled flights and travel delays! I was happy NOT to arrive on time so that I could race to the last shocking sentence of this "NEXT GONE GIRL" thriller! Note: I received this book as a digital galley from Edelweiss--no strings attached.

48 of 52 people found the following review helpful.

"Be mindful of death."

By Denise Crawford

Absolutely riveting thriller full of completely deranged psychopaths with murder on their minds. This one is twisted and unpredictable with characters you can lovingly loathe. The chapters shift in point of view as the

narrative unfolds -- teasing the reader to stick glued to the pages. This is definitely one you'll want to read in one sitting!

Ted Severson, married man, meets Lily Kintner late one night in an airport bar. That's when the trouble begins... Alcohol consumed, secrets spilled, plans made. But all of the players in this complicated scheme have not been entirely truthful, and things fall apart for them in completely unexpected ways.

Great writing and complex characters propel this suspenseful novel to a satisfying conclusion that might send a few chills down your spine. Recommended for anyone who enjoys surprises in a very entertaining second book by this author. I have *The Girl with a Clock for a Heart: A Novel* up next on my Kindle Fire.

Thank you to William Morrow Books and Harper Collins for the e-book ARC to review.

30 of 32 people found the following review helpful.

The narrative bounces back and forth and around, though one never gets lost, thanks to Swanson's surefooted guidance.

By Bookreporter

Peter Swanson's debut novel, *THE GIRL WITH A CLOCK FOR A HEART*, was full of anticipation for surprises and presented a story that never disappointed from first page to last. *THE KIND WORTH KILLING*, his sophomore effort, meets and exceeds the high-water mark that its predecessor established with a tale that will keep you guessing and perhaps leave you worried afterward.

There have been comparisons made between *THE KIND WORTH KILLING* and Patricia Highsmith's classic, *STRANGERS ON A TRAIN*. It does indeed seem like an update, with the strangers --- Ted Severson and Lily Kintner --- meeting not on a train but at a bar in an airline hospitality suite at Heathrow Airport. Ted is intrigued with Lily almost from the jump, and given Swanson's descriptive powers, who wouldn't be? The pair strike up a conversation, the kindling of which is set afire with multiple martinis --- first at the bar and later on the flight to Boston, which the two share. They begin playing a boozy game, each telling things about themselves to the other that would be better left untold even in more familiar company. Ted eventually begins describing his dissatisfaction with his marriage to Miranda. He is an extremely successful businessman and thus has the financial wherewithal to build the fantasy dream home that the artistic Miranda wants.

Unbeknownst to Miranda, Ted has witnessed her engaging in a sexual betrayal of their marriage. He is feeling hurt and angry, and as he reveals to Lily, he would love to kill Miranda for her betrayal. As it develops, Ted has come to the right place. To his surprise, Lily offers to help. She has an extremely interesting philosophy: that everyone is going to die anyway, so what if the inevitable is hastened along a bit? The reader may not agree with her somewhat blasé attitude towards mortality, but she makes an interesting if twisted point: Most people don't really want to die now, so how do their wishes enter into it? If one notices the room temperature going downward while reading, it may not be your imagination.

The two new friends strike an agreement and begin what appears to be a well-thought-out plan. Naturally, neither has engaged in anything that approaches full disclosure. About halfway into the story, something extremely unexpected happens, leaving the reader with absolutely no clue as to what will unfold next. Talk about unsettling! The floor underneath the novel doesn't just shift, it turns upside down. Let's just say that there are depths to Lily that one can hardly imagine, and the effects of her actions --- and Ted's --- will resonate all the way to the end of the book.

The narrative bounces back and forth and around in time and place, though one never gets lost, thanks to

Swanson's surefooted guidance throughout. I will confess that --- with a sadistic streak firmly in hand --- I recommended **THE KIND WORTH KILLING** to a friend of mine who is building a house somewhat on the scale of that contemplated by Ted and Miranda. While they haven't noticeably cooled toward me, we don't talk quite as often since then. Of course, they may be busy reading this top-notch thriller, which has enough twists and surprises for three books.

Reviewed by Joe Hartlaub.

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“The next *Gone Girl*? . . . There aren’t just two unreliable narrators, there are four. There isn’t just one enormous, game-changing twist. Try three. . . . You’ll also lose count of all the sociopaths . . . they’re each deranged but oh-so-compelling.” (*Entertainment Weekly*)

“Grabbed me right from the beginning, and kept me hooked until the end. . . . The author did a great job pulling off a difficult challenge and writing style. The uniqueness of this, and the skill with which it was executed, made for a really great book.” (*Mysteryplayground.net*)

“This devilishly clever noir thriller [has] head-spinning surprises that make it an intoxicating read. . . . The book will inevitably earn comparisons to *Gone Girl*. . . . This one makes good on the promise, right down to the chilling final paragraph.” (*Fort Worth Star-Telegram*)

“Suspenseful twists and turns, expert pacing and a breathless race to a surprise ending. . . . [A] captivating, powerful thriller about sex, deception, secrets, revenge, the strange things we get ourselves wrapped up in, and the magnetic pull of the past.” (*Shelf Awareness*)

“*THE KIND WORTH KILLING* . . . meets and exceeds the high-water mark that its predecessor established. . . . The floor underneath the novel doesn’t just shift, it turns upside down. . . . This top-notch thriller has enough twists and surprises for three books.” (*Bookreporter.com*)

“His central premise may be borrowed from *Strangers on a Train*, but Swanson takes the notion in some truly startling directions, excelling in the vividly etched characterisation of his protagonists. . . . But what makes *The Kind Worth Killing* so enjoyable is the beautifully constructed plotting.” (Financial Times (UK))

“*The Kind Worth Killing* has made me fall in love with plot twists again. . . . A brilliantly written thriller with a heart of darkness, executed with great skill and style. Seriously impressive writing.” (Big Issue (UK))

“An intricate tale of murder planned and plans gone hopelessly awry. . . . There are Hitchcockian overtones, as well as the sort of last-page narrative tweak that would undoubtedly bring a Mona Lisa smile to Sir Alfred’s usually taciturn countenance.” (BookPage)

“The Year’s Best Fiction: Publishers now love to dub any sociopathic take on a broken marriage ‘the next *Gone Girl*.’ Swanson’s vicious little novel actually earns that comparison, but it has just as much in common with Patricia Highsmith [and] Raymond Chandler... So ruthlessly clever it’s criminal.” (Entertainment Weekly)

From the Back Cover

“Shares a lot of *Gone Girl*’s hallmarks but cranks up the volume . . .”—Entertainment Weekly

On a flight from London to Boston, Ted Severson meets the stunning Lily Kintner. Over martinis, the strangers play a game in which they reveal intimate details about themselves. But what begins as playful banter between Ted and Lily takes a turn when Ted claims, half-seriously, that he would like to kill his wife. Then Lily surprises him by saying that she’d like to help.

Back in Boston, Ted and Lily forge an unusual bond and talk about the ways Ted can get out of his marriage. But Lily has her own dark history she’s not sharing with Ted. As Ted begins to fall in love with Lily, he grows anxious about any holes in their scheme that could give them away. And suddenly the two are pulled into a very lethal game of cat and mouse, one in which both are not likely to survive when all is said and done.

“[It] would have made a great Hitchcock movie.”—Fort Worth Star-Telegram

“Extraordinarily well-written.”—Nelson DeMille

About the Author

Peter Swanson is the author of *The Girl with a Clock for a Heart*. He has degrees from Trinity College, the University of Massachusetts at Amherst, and Emerson College. He lives with his wife in Somerville, Massachusetts, where he is at work on his next novel.

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