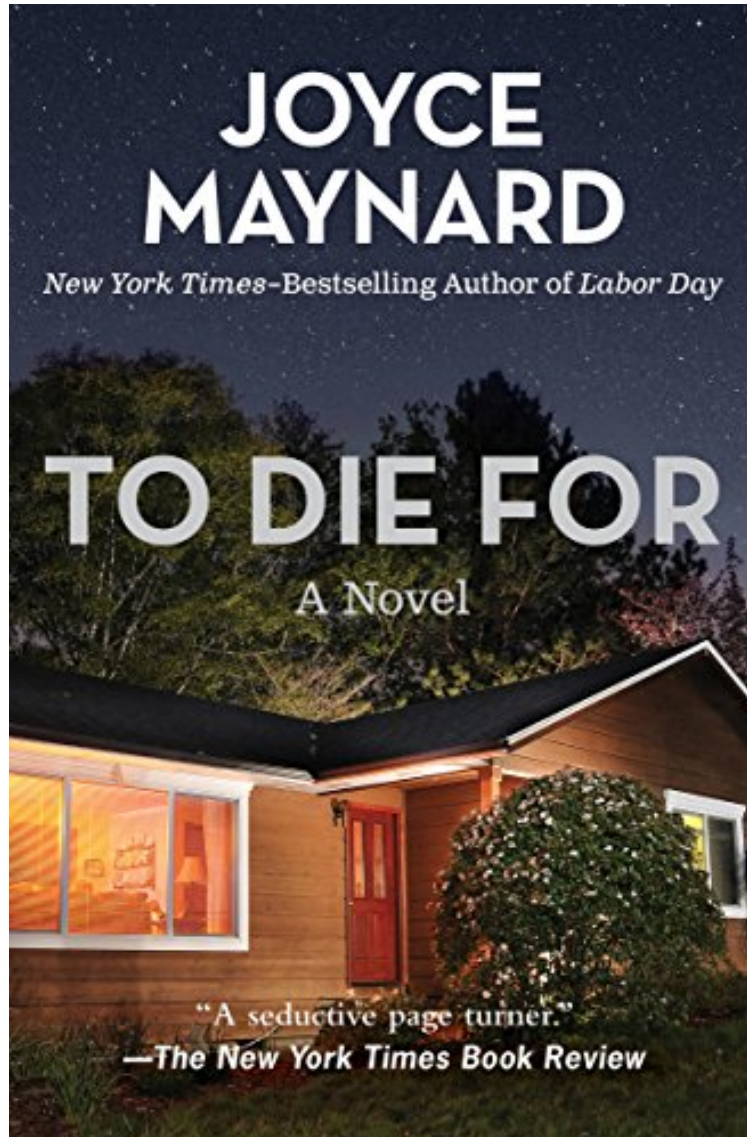


(Download ebook) To Die For: A Novel

## To Die For: A Novel

Joyce Maynard

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#836362 in Books Maynard Joyce 2014-05-20 2014-05-20Original language:EnglishPDF # 1 8.00 x 1.06 x 5.25l, 1.06 #File Name: 1497643821422 pagesTo Die for | File size: 67.Mb

**Joyce Maynard : To Die For: A Novel** before purchasing it in order to gage whether or not it would be worth my time, and all praised To Die For: A Novel:

2 of 2 people found the following review helpful. Chasing Fame Turns SourBy 500 BooksSuzanne Maretto, the main character of Joyce Maynard's To Die For, desperately wants to be famous. She wants nothing more in life than to be a national news anchor, and she pursues that goal with relentless determination. Not even just like Jim Harbaugh levels of determination. Attacking each day with an enthusiasm unknown to mankind isn't enough. She will do whatever it

takes. If that means taking out her good-natured husband because he has the gall to want to start a family, well, that's what it means. She begins an affair with an underprivileged, not especially bright high school student and convinces him and his friends to carry out the hit. The story is told in a multiple-narrator format. We don't know at the beginning that this is the story of a murder, just that something big must have happened. Chapters are told from the viewpoints of Suzanne's parents, her teenage lover, his friends, her husband's parents and friends, and even Suzanne herself (among others). Slowly, the story emerges: the affair, the murder, the arrests, the aftermath. It's well-written, with several very different perspectives that each maintain their own voice (her parents both think she's the bee's knees, but the tone of each parent varies from the other) and so engaging that you keep thinking "just one more chapter" (they're all short) and before you know it you've gobbled through half the book. I remember seeing the movie treatment of this book several years ago, and enjoying both the sharp satire and the strong performances (Nicole Kidman as Suzanne and Joaquin Phoenix as her young boyfriend were both particularly good). Both the book and the movie depict that rare beast: the sociopathic female. It seems that career ambition is the new social climbing for ladies with anti-social personality disorder. While Scarlett O'Hara and Becky Sharp schemed to land themselves wealthy husbands, Suzanne Maretto and her obvious counterpart, Tracy Flick, maneuver to achieve professional goals. This makes me a little uncomfortable, honestly. I don't think you need to look further than the discourse that has surrounded Hillary Clinton during her time in public office to see that a woman who is too obviously interested in power is treated as some sort of freakish anomaly. I'm in my second traditionally male profession (the law, now lobbying) and the double standards at work are very real and very persistent. 1 of 1 people found the following review helpful. Highly recommend. By plasteredkat A quick read with unique storytelling methodology. Instead of prose, it's written as though a collection of statements. I had seen the film based on this novel several times and had always enjoyed it. Although the film doesn't follow the novel exactly, they are close. I enjoyed having more insight from the ancillary characters (parents, siblings, etc.), as well as hearing the different "voices" of the main characters. Highly recommend. 2 of 2 people found the following review helpful. One of my favorite books of all time. I keep going back to it. By Ada Ardor One of my favorite books of all time. This book just resonated with me. Powerful story - and not because of its relation to Pamela Smart or her counterpart, Suzanne Stone, but because of the other lives: the boy who loved her, James, who just wanted something special in his life; his mother, who thought her son was the best thing that ever happened to her, and the other lives, where tragedies just meld into life.

"That's the beauty of television. It's like an eye that's on you all the time. . . . Kind of like God, if you want to get heavy." Local weather reporter Suzanne Maretto craves nothing more than to transcend life at her suburban cable television news station and follow in the footsteps of her idol: Barbara Walters. When she concludes that her unglamorous husband is getting in the way of her dream of stardom, the solution seems obvious: Get rid of him. She seduces a fifteen-year-old admirer, Jimmy, and persuades him to do her dirty work. Mission accomplished, Suzanne takes to the airwaves in her new role as grieving widow, in search of a TV deal. If that means selling Jimmy down the river, she's ready. Maynard's brilliant, funny, and groundbreaking novel—adapted by Gus Van Sant into the cult classic movie of the same name, starring Nicole Kidman—was first published in 1992 before the era of manufactured stardom and the phenomenon of televised murder trials as entertainment. The book still stands as a razor-sharp satire of celebrity-fixated culture and the American obsession with TV—a novel that imagined the phenomenon of reality television before its creation, with alternately bone-chilling and hilarious accuracy.

From Publishers Weekly A ruthlessly ambitious young woman recruits three high school misfits to kill her husband in Maynard's carefully constructed but somewhat unconvincing fact-based fiction, a Literary Guild selection in cloth. Copyright 1992 Reed Business Information, Inc. From Kirkus sPerky, aspiring newscaster Suzanne Maretto persuades her teenaged lover and his buddy to kill her straight-arrow husband; just deserts follow for all. Suzanne, who thinks that "if people could just be on TV all the time, the whole human race would probably be a much better group of individuals," sets out to captivate the none-too-bright kids she's interviewing for a demo tape that'll get her out of her local (suburban Boston) station and onto the network fast track. There's Jimmy Emmet, who worships her as stupidly as does her hapless restaurant-family husband Larry; Russell Hines, who's just in it for the thousand dollars; and Lydia Mertz, who's so hopelessly smitten with Suzanne's big-sister glamour that she's willing to supply the gun. But the real culprits, as bestselling author/media-child Maynard (Baby Love, 1981; Domestic Affairs, 1987, etc.) keeps screaming in an amusingly flat series of self-revealing monologues, are Malibu Barbie, Victoria's Secret, Wheel of Fortune, abusive (or adoring) parents, and Donahue—all the accoutrements of cut-rate acculturation that give her characters such venal dreams and mindless determination. Maynard's ear for sincere garbage ("We're so connected, I can taste her Tic Tac," boasts Jimmy after Suzanne deflowers him) is as sharp as ever, but after 50 pages of such homogeneous stuff you'll start looking for the exit—unless, of course, your own taste for pulp romances of sex, power, and violence are just as depraved as the ones so lovingly excoriated here. What's most offensive here, as in Bret Easton Ellis's notorious American Psycho, is the raised-nostril pretense that this revolted attack on pop culture, already due for serialization in Penthouse, stands above it all. A more penetrating writer could have a field day analyzing recent

popular fiction's disavowal of the tawdry culture that continues to grip it as tightly as Suzanne holds Jimmy. --  
Copyright ©1991, Kirkus Associates, LP. All rights reserved. "A seductive page turner." —The New York Times  
Book "A triumph." —The Boston Globe "A powerful novel of murder and sexual obsession. . . . Chilling." —The Star-  
Ledger