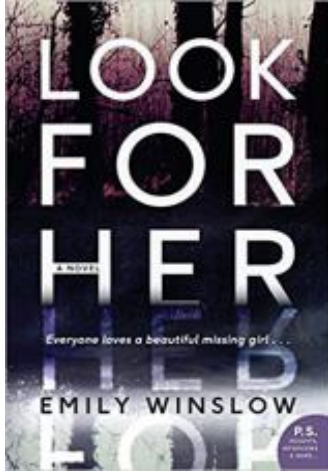


Look for Her

by Emily Winslow



About the Book

Everyone loves a beautiful missing girl?

Lilling might seem like an idyllic English village, but it's home to a dark history. In 1976, a teenage girl named Annalise Wood disappeared, and though her body was later discovered, the culprit was never found. Decades later, Annalise maintains a perverse kind of celebrity, and is still the focus of grief, speculation, and for one young woman, a disturbing, escalating jealousy.

When DNA linked to the Annalise murder unexpectedly surfaces, cold case detective Morris Keene and his former partner, Chloe Frohmann, hope to finally bring closure to this traumatized community. But the new evidence instead undoes the case's only certainty: the buried body that had long ago been confidently identified as Annalise may be someone else entirely, and instead of answers, the investigators face only new puzzles.

Whose body was unearthed all those years ago, and what happened to the real Annalise? Is someone interfering with the investigation? And is there a link to a present-day drowning with eerie connections? With piercing insight and shocking twists, Emily Winslow explores the dark side of sensationalized crime in this haunting psychological thriller.

Discussion Guide

1. The original title of the book was "Still Life," meant to evoke Hannah-Claire's "still alive" and the truth about Annalise. Another considered title was "Only the Gone Are Good," referring to perfection existing only in cherry-picked memory (as of Annalise or Tom), not in messy, in-progress life as it's currently happening. The published title refers succinctly to the Annalise investigation. What would you have chosen as the title for the book, and why?
2. People grieved for Annalise for decades on a scale that very few deaths inspire. Why do you think some deaths are put

in the spotlight and remembered more than others? Should they be?

3. Morris and Chloe have the benefit of the discoveries from investigations that went before them, but also the hindrance of all the old assumptions. If you had started with Annalise's case where Morris and Chloe started, would you have approached it differently? Do you think you would have solved it sooner, or at all?

4. Anna's obsession with Annalise is a kind of jealousy. What is there about Annalise for Anna to have been jealous of? Do you think her envy is justified? Why or why not?

5. Anna finally gets to be 'like Annalise' when she becomes a victim herself. What do you think she gets out of that experience, if anything? What is it about being a victim that was appealing to her? Do you think it's still appealing after she is attacked?

6. Do you think Anna's obsession with Annalise will continue now that she knows the truth? If yes, in what way? If not, why not?

7. How is Laurie's relationship to the Annalise case different from Anna's? She also grew up in the shadow of the murder, but has not developed the same obsession with it. Why do you think that is?

8. Laurie has to respect her clients' privacy, but she has some leeway. What in your opinion is the justified tipping point in this story for sharing information with the police? Do you think Laurie should have done so sooner, or later, or not at all? Do you think there should be stricter, more specific rules, that either better restrict the sharing of information, or that obligate the sharing of it more quickly?

9. Laurie loves both Tom and Simon, and only gradually through the course of her relationship with Simon is she able to let Tom go. Do you think she should have fully let Tom go before committing to Simon, or was her relationship with Simon part of what enabled her to finally move on?

Author Bio

Emily Winslow is an American living in Cambridge, England. She is the author of the novels *THE WHOLE WORLD*, *THE START OF EVERYTHING*, *THE RED HOUSE* and *LOOK FOR HER*.

Critical Praise

'Impressively twisty and [a] flawlessly constructed plot.' An intriguing, suspenseful, and briskly paced story with complex characters, evocative descriptions of England's Cambridgeshire, plenty of clever misdirection, and a satisfying ending.'

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Publication Date: February 13, 2018

Genres: Fiction, Mystery, Psychological Suspense,
Psychological Thriller, Suspense, Thriller

Paperback: 304 pages

Publisher: William Morrow Paperbacks

ISBN-10: 006257258X

ISBN-13: 9780062572585