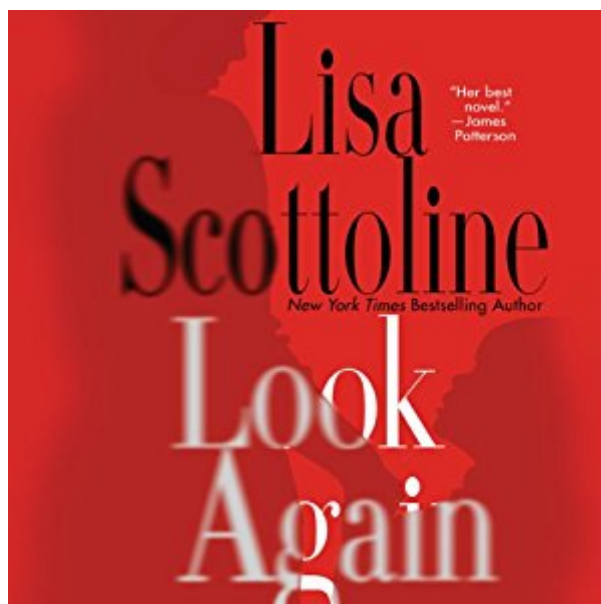


The book was found

Look Again



Synopsis

When reporter Ellen Gleeson gets a "Have You Seen This Child?" flyer in the mail, she almost throws it away. But something about it makes her look again, and her heart stops—the child in the photo is identical to her adopted son, Will. Her every instinct tells her to deny the similarity between the boys, because she knows her adoption was lawful. But she's a journalist and won't be able to stop thinking about the photo until she figures out the truth. And she can't shake the question: if Will rightfully belongs to someone else, should she keep him or give him up? She investigates, uncovering clues no one was meant to discover, and when she digs too deep, she risks losing her own life—and that of the son she loves. Lisa Scottoline breaks new ground in *Look Again*, a thriller that's both heart-stopping and heart-breaking, and sure to have new fans and book clubs buzzing. --This text refers to the Paperback edition.

Book Information

Audible Audio Edition

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ASIN: B0026N9LWW

Best Sellers Rank: #50 in Books > Audible Audiobooks > Mysteries & Thrillers > Legal Thrillers
#399 in Books > Mystery, Thriller & Suspense > Thrillers & Suspense > Legal #8657 in Books > Audible Audiobooks > Fiction & Literature

Customer Reviews

I don't even know where to begin with this thing! First, let me say I'm basing my review on the audio book version of "Look Again", while I don't think it would make much of a difference, Mary Stuart Masterson's monotone narration sure didn't help the tale at all. I was going to compare this story to one of those lousy, awful Lifetime Network Movies, one of those flicks starring Victoria Principal or Loni Anderson, but "Look Again" even makes those stories seem like high art. The basic storyline as outlined in every other review posted, is that a reporter gets one of those "Have You Seen Me?" postcards that feature missing kids on them. She thinks the boy on the postcard looks like her adopted son and begins to investigate. Fair enough, a basic idea that could be

interesting. Unfortunately Lisa Scottoline populates her novel with the most unappealing and unlikable characters imaginable. I can't remember the last time I've read a novel where I actually came to loathe the protagonist of the story as much as I hated Ellen. Her character was astoundingly stupid. She is supposed to be a "working Mom" and yet fails utterly in both categories. She is a working reporter, that is sent by her editor to work a specific story, which she blows off, lies about and just generally disregards. She is a "loving Mom" supposedly, but seems to leave the kid with a babysitter at the drop of a hat, seeing him briefly in the morning, usually arriving home after the kid is asleep? She has no problem running down to Florida for a few days, again leaving her "son" in the care of a nanny, and worst of all, when she suspects that she and her son's life may be in danger, she rushes right home.....

Most people throw away fliers that say "Have you seen this child?" Features writer Ellen Gleeson doesn't- she stares at the image of Timothy Braverman wondering if her adopted son has a twin. As a reporter, it is in Ellen's DNA to question, so it isn't remarkable that the picture of the child continues to trouble her. And even though her newspaper is instigating cutbacks as a response to hard economic realities, Ellen remains obsessed with the face of the missing child. Juggling a jealous coworker, an intriguing boss who looks like Antonio Banderas and an important newspaper deadline, Ellen finds it impossible to turn away from the fear that has invaded every aspect of her life. As wound up and anxious as an overly-stimulated three-year-old, Ellen spends her off hours researching her adoption and tracking persons involved. No matter the answer, Ellen can't stop asking the questions. "Ellen spent the afternoon in Quality Time Frenzy." Whatever else, Scottoline can write circles around her contemporaries on the pandemonium created by small children. Much of the energy in the book is frantic, at least a third of the book's eighty-one chapters devoted to Ellen's interaction with her son. Whether it's a screaming tantrum or a mother-son conversation, Will literally jumps off the page (he has the right name). I desperately wanted this kid to take a long nap. A nap wouldn't have hurt his mother, either. In the context of the story, I found this hopping from intimate child care to serious issues disconcerting. Add in Ellen's crush on her boss and the story gets a bit off balance. I don't know when to be anxious or amused. Then there are the throwaway lines, like, "Time to start stalking."

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