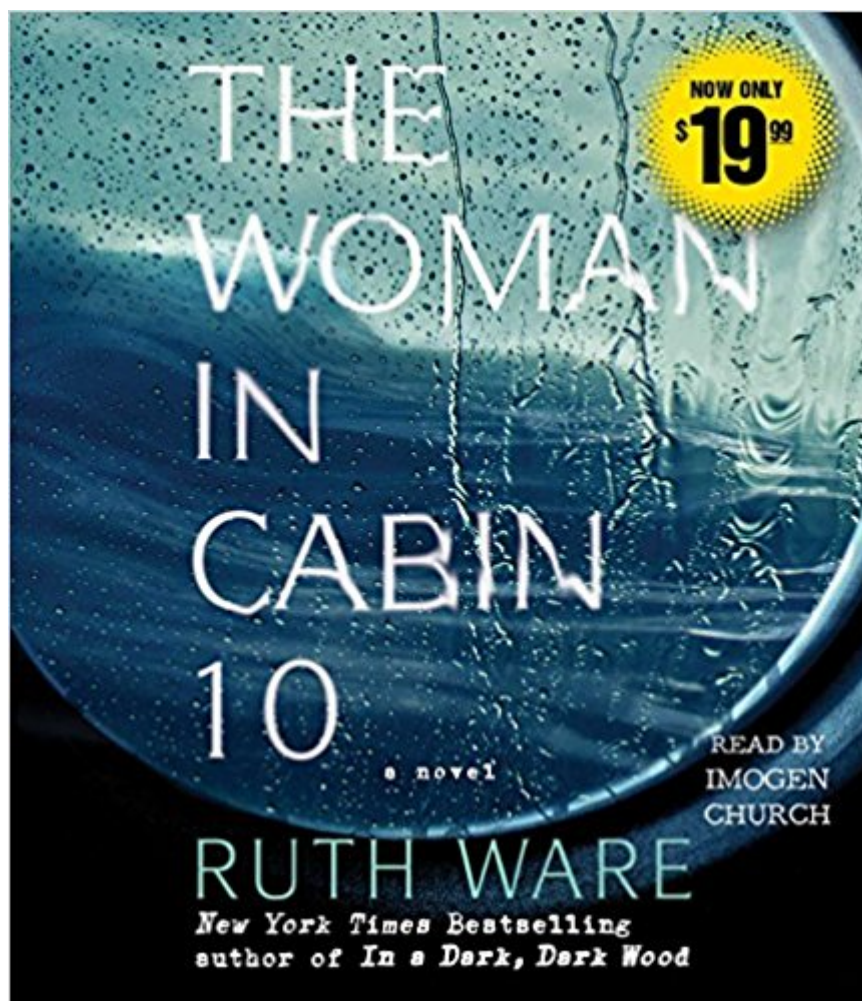


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The Woman In Cabin 10



Synopsis

INSTANT NEW YORK TIMES AND USA TODAY BESTSELLER FROM THE AUTHOR OF IN A DARK, DARK WOOD Featured in TheSkimm An Entertainment Weekly “Summer Must List” Pick A New York Post “Summer Must-Read” Pick Included in Summer Book Guides from Bustle, Oprah.com, PureWow, and USA TODAY From New York Times bestselling author of the “twisty-mystery” (Vulture) novel In a Dark, Dark Wood, comes The Woman in Cabin 10, an equally suspenseful and haunting novel from Ruth Ware—this time, set at sea. In this tightly wound, enthralling story reminiscent of Agatha Christie’s works, Lo Blacklock, a journalist who writes for a travel magazine, has just been given the assignment of a lifetime: a week on a luxury cruise with only a handful of cabins. The sky is clear, the waters calm, and the veneered, select guests jovial as the exclusive cruise ship, the Aurora, begins her voyage in the picturesque North Sea. At first, Lo’s stay is nothing but pleasant: the cabins are plush, the dinner parties are sparkling, and the guests are elegant. But as the week wears on, frigid winds whip the deck, gray skies fall, and Lo witnesses what she can only describe as a dark and terrifying nightmare: a woman being thrown overboard. The problem? All passengers remain accounted for—and so, the ship sails on as if nothing has happened, despite Lo’s desperate attempts to convey that something (or someone) has gone terribly, terribly wrong. With surprising twists, spine-tingling turns, and a setting that proves as uncomfortably claustrophobic as it is eerily beautiful, Ruth Ware offers up another taut and intense read in The Woman in Cabin 10—one that will leave even the most sure-footed reader restlessly uneasy long after the last page is turned.

Book Information

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Customer Reviews

"Agatha Christie meets The Girl on the Train in this stupendously good read... Scary and unsettling, it's edge-of-your-seat stuff" * Sun on Sunday * "A tense, moody drama set on a press trip that goes horribly wrong... Ware has produced a fantastic variation on the woman-in-peril theme, with a plucky protagonist and a brilliantly claustrophobic setting" -- Joan Smith * Sunday Times * "A rollicking page-turner that reads like Agatha Christie got together with Paula Hawkins to crowdsource a really fun thriller" * Stylist * "A fantastic read. A fog-enshrouded cruise ship, a twisty puzzle of a murder mystery reminiscent of Agatha Christie, and unrelenting suspense. Batten down the hatches and prepare to read it in one sitting!" -- Shari Lapena, author of The Couple Next Door "The Woman in Cabin 10 is an edge-of-your-seat thriller full of great characters and twists" -- Reese Witherspoon "[It] channels Agatha Christie's murders at sea in a satisfying contemporary direction." -- Mark Lawson * Guardian, Book of the Year * "Taut and provocative " * Independent * "This atmospheric thriller will have you gripped " * Closer * "Ware's virtues are gloriously old-fashioned: an ability to combine a sense of menace with the lightness of touch...and sharp prose." * Sunday Express * "I absolutely swallowed it whole; she takes that classic golden-age premise of a locked room and turns it into something completely right for the twenty-first century" -- Erin Kelly "A deeply intriguing slow-burn mystery that has you wondering if anyone can be trusted. Ware draws you in deep and holds you tight until the very end. Fantastic" -- S.J.I. Holliday "A claustrophobic page-turner that'll have you suspecting everyone. Agatha Christie for the Whatsapp generation" -- Tammy Cohen, author of When She Was Bad "The Woman in Cabin 10 is a deliciously compulsive read. At once up-to-the-minute and timeless, it blends classic suspense writing with twenty-first-century twists and turns. A book to keep you reading late into the night and leave your mind and pulse racing long after the final page" -- Ann Morgan, author of Beside Myself "A compelling thriller... It gave me nightmares - but only in the way a juicy thriller ought to do." * Running in Heels * "All the glamour of Agatha Christie's Murder on the Orient Express with a titanic dose of intrigue and mystery... fast and addictive and will keep you guessing until the very end" -- T.R. Richmond, author of What She Left "A dark and gripping thriller that will enchant readers" -- Sarah Ward, author of In Bitter Chill "A tense, twisty delight that powers along at a heart rattling pace" -- Angela Clarke, author of Follow Me --This text refers to the Hardcover edition.

" Ã¢âÂ“A classic" "paranoid woman" story with a modern twist in this tense, claustrophobic

mystery...The cast of characters, their conversations, and the luxurious but confining setting all echo classic Agatha Christie; in fact, the structure of the mystery itself is an old one: a woman insists murder has occurred, everyone else says she's crazy. But Lo is no wallflower; she is a strong and determined modern heroine who refuses to doubt the evidence of her own instincts.

•Publication: Kirkus Reviews "Ware's follow-up to her best-selling debut, *In a Dark, Dark Wood*, is a gripping maritime psychological thriller that will keep readers spellbound. The intense final chapters just might induce heart palpitations.

•Publication: Library Journal, Starred Review "Ruth Ware is back with her second hair-on-the-back-of-your-neck-tingling tale."Publication: Marie Claire "[The Woman in Cabin 10] generate[s] a dark, desperate tension that will appeal to Ware's and Gillian Flynn's many fans. This is the perfect summer read for those seeking a shadowy counter to the sunshine."Publication: Booklist, Starred Review "A fantasy trip aboard a luxury liner turns nightmarish for a young journalist in *The Woman in Cabin 10*, the pulse-quickenning new novel by Ruth Ware, author of *In a Dark, Dark Wood*.

•Publication: O Magazine "[A] snappy thriller set on the high seas| The first chapter will grab your attention, force it against a wall and hold it there until the end.

•Publication: Associated Press "Ruth Ware's *The Woman in Cabin 10* is an atmospheric thriller as twisty and tension-filled as her 2015 debut, *In a Dark, Dark Wood*... The novel's tone is dark and claustrophobic as Lo continues her search for the woman even though someone is trying to stop her • maybe even kill her."Publication: The Washington Post "If you're a fan of Agatha Christie, get ready to curl up with this suspenseful mystery."Publication: Bustle "Haunting and absurdly suspenseful."Publication: PureWow "A great modern whodunit!"Publication: New York Post "Ruth Ware's thrilling suspense novel captivates.

•Publication: US Weekly "The Woman in Cabin 10 bucks the trend of disappointing follow-ups, and is every bit as taut and provocative as the earlier book."Publication: Independent "With a flawed but likeable heroine, and a fast moving plot, it makes for a stylish thriller."Publication: Sunday Mirror "A twisted and suspenseful mystery that entangles friendship, identity and memory with a possible murder|. Subtly tips its hat to authors such as Agatha Christie and Dorothy L. Sayers

•Publication: Metro "With a churning plot worthy of Agatha Christie, and fresh on the heels of her bestselling thriller *In a Dark, Dark Wood*, Ruth Ware twists the wire on readers' nerves once again. "Cabin 10 just may do to cruise vacations what *Jaws* did to ocean swimming. You'll be afraid to go out on the water.

•Publication: StarTribune "This beach read thriller has sun, suspense, and goes well with SPF."Publication: TheSkimm "Ware does

something more than write the next *Gone Girl* or *The Girl on the Train*, even if she writes in that wheelhouse. Ware puts her own stamp on the genre... *The Woman in Cabin 10* is good: it's creepy, it's frustrating, and it's interesting. It brings elements of our current fixations into the realm of the thriller/mystery in the best possible way." Publication: Electric Literature "With a churning plot worthy of Agatha Christie, and fresh on the heels of her bestselling thriller *In a Dark, Dark Wood*, *The Woman in Cabin 10* twists the wire on readers' nerves once again. "Cabin 10" just may do to cruise vacations what *Jaws* did to ocean swimming." Publication: Minneapolis Star Tribune "Ware's propulsive prose keeps readers on the hook and refuses to let anyone off until all has been revealed." Publication: Shelf Awareness Named by the Washington Post as "One of the best mystery books and thrillers of 2016" "No one does spooky without the supernatural element better than Ruth Ware, and *The Woman in Cabin 10* is proof for any who doubt it." Publication: New York Journal of Books "Lots of twists and surprises in an old-fashioned mystery." Author: R.L. Stine Publication: Thrillist" --This text refers to the Hardcover edition.

Your friend-- let's call her Debbie Downer-- is a claustrophobic, alcoholic, neurotic insomniac. She's also a total screwup at her job, and honestly, not very bright. Her house was just broken into so you're trying to cut her a break, but her nonstop complaining it's too hot, it's too cold, the ceilings are too low, the room's too small, my clothes smell, I'm too sleepy, I'm too hungry, I'm not hungry, I'm hungover, etc. is getting to you. Plus there's the counting to herself (One, Two, Three!) and the constant, random weeping.

She's a hot mess. Would you want to spend a lot of time hanging around her? Well, if you can stand to spend 352 pages with her, then you'll love *Lo Blacklock*, the protagonist of this book. I won't go into a plot synopsis, others have done that already. I managed to solve the "mystery" into the book (I'm on a Kindle), so kudos to the author for making the plot two-thirds difficult. As a reader it's no fun being more clever than the protagonist. The only mystery to me was how the author was going to fill the other 33% of the book. Some weird things in this book:--In an early chapter, which I can only guess is used as a plot device by the author to introduce the boyfriend, Lo has a nonsensical argument with him on par with: "You did it" "No you did it" "No you did it" "No

you. "No you. "I love you and breaks up with him. I sat there thinking "What the hell did I just read? - At another point, during the cruise Lo locks herself in her cabin and spends a number of chapters trying to figure out how to get out. Ok, I made that up, but if it had happened, it wouldn't have been out of place. - Throughout, there was an absolute lack of modern communication on the luxury cruise Lo was on. No phone, no internet, like it's a pirate ship from 1633. I'm no expert on Wifi at sea, but come on. The Bushmen in the Kalahari have iPhones at this point. It felt like a ruse to support the plot. - And finally, the casual, illogical, loss of the evidence. It's like Hercule Poirot saying, "Hey, I think I'll leave the murder weapon right here, in this house full of suspects. Yeah, it'll be here tomorrow when I come back for it. Not worried. at. all. I know I'm being really hard on the author, but that's because the critics' reviews heightened my expectations by making the book out to be on par with *The Usual Suspects*, in terms of plot twists. It's not. And that's not the author's fault. The book is a straight up mildly entertaining mystery, and not badly written, but there's not a lot here to hang your hat on.

I should have read the reviews. How did this book get on the best sellers list? Is every heroine from the UK a drunken, whining, "unreliable" witness? The author even goes so far to tell us numerous times that her heroine is a drunken unreliable witness as if we couldn't figure this out by ourselves. There are so many things wrong with this book, and yet to my own frustration it becomes a best seller. Are we as readers so numb to bad writing that we accept the rave reviews by the publisher? The protagonist whines, drinks heavy, and mixes it with anti-depressants. She is a confused woman; one moment she is in love and the next she is breaking up. She repeats herself often, giving the reader no credit and a headache. She repeats herself...oh, I already said that. She curses for drama. The F bomb is used often as a one word sentence. She breathes and proves to us that she can count, one...two...three...breathe. The entire first portion of the book is long and drawn out about how she really doesn't deserve being on a cruise to write a review. She's right, Lo doesn't deserve to be on this ship. She is a complete idiot. Most of her vocabulary is "Um...I...uh..." This is not the type of story that gets my heart pounding. Once we ride over the hump of someone being murdered, the story DOES become somewhat readable. I remember thinking, here we go! But the story never produces anything more than a snore. For the remainder of the book we are led to

believe that anyone on the cruise could have murdered someone that we don't even know other than the woman in cabin 10. The characters are flat. Each one of the characters kind of mesh together as the same. There is no emotional attachment to any of them. There is little show and all tell. Lo explains throughout the book who did what and why, but we as a reader are never really shown the characters because they are too busy getting a massage or taking a tour of the bridge. On a small boat, there is little to no interaction with any of the passengers. The little interaction we have is down below with the crew when Lo checks to see if she can recognize any of them as the woman in cabin 10. Of course, none of these people actually have anything to do with the murder and are a waste of time for the reader. It could have been shortened and replaced with the characters we never really know that are supposed to be so integral to the story. Once we are told who the murderer is, the story goes as flat as the thin paper that it's written on. In fact, a terrible part of the book is that we never actually have any type of dialogue or interaction with the murderer.

NONE!*SPOILER ALERT*****The opening of the book starts with a break-in to the apartment of Lo. She is a clumsy person and the attacker slams the door into her face: another example of why I ask if every protagonist from the UK has to be a drunken idiot. She walks around for the remainder of the book with a bruise on her face reminding us as readers that we are fools for giving a book like this anything above 2 stars. This part of the book did intrigue me however and I could see why people picked up the book with interest wondering who and why the attacker broke into Lo's apartment. But that part never materializes. The break-in to Lo's apartment has absolutely nothing to do with the book, other than giving her the anxiety that we have beaten into our heads of being attacked. The other issue is that we never have any real interaction with the murderer, Richard. It could have been a much better book if we actually had a thriller with Richard chasing Lo maybe with a knife and beating the hell out of her. Wouldn't that be exciting? Instead we are told how she feels bad for the woman in cabin 10 who locked her up in a cell for countless boring chapters of all the same. We never have any, and I repeat, any real interaction with Richard other than the hot tub and a brief encounter while Lo is drunk. There I go again. Lo was drunk. The only information we are told about Richard is that he is like Richard Branson; funny how the author didn't even change the first name obviously referencing the famous billionaire in real life. We are later told how dangerous he is, though we never see any of that. It could have been more interesting if Richard had planned the break-in to Lo's apartment in the beginning. That was my guess. It would have been more sinister. Richard the conniving bastard had the entire murder planned and broke into Lo's apartment to set her up as the murderer. But alas, the break-in meant absolutely nothing and we never really meet Richard other than a couple of brief encounters because he is too busy running his large

corporate world. I have always felt the opening line of a book should give us a hint to what a story is about. "The first inking that something was wrong was waking in the darkness to find the cat pawing at my face. I must have forgotten to shut the kitchen door last night. Punishment for coming home drunk." This has to be one of the least driving opening statements in a book, but it is telling. She tells us she is drunk. She uses the word was twice in the opening sentence. I give her one star for being published. Hey, she made it as a published author and a best seller. That's better than I can say, but I'm still giving it a bad review because she put me through the torture of forcing myself to read such a boring book. Will someone please tell me there are agents and publishers out there who really enjoy a good book and not the same old crap they keep publishing about a drunken unreliable witness? I'm tired of it and you as a reader should be too.

Awful. Extremely slow, plodding story line with a completely unlikeable protagonist. The repetition (alcohol, pills, anxiety, hangover - WE GET IT ALREADY!) is torture. Chapter 28 and I still can't figure out why there is such a myriad of characters that aren't contributing a thing to the story. Torture, but I'll plug along to the end. Can't imagine anything happening to boost this to even a 2 star review.

I thought this was one of the most poorly written books I have ever read. It could easily be condensed into a short story if all the repetitious fretting and complaining of the "heroine" were eliminated. Just can't say how bad I found the writing to be - like the product of a high school creative writing class! The protagonist was, for me, unlikeable - self-involved, self-pitying, weak and scatter-brained. Awful!

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