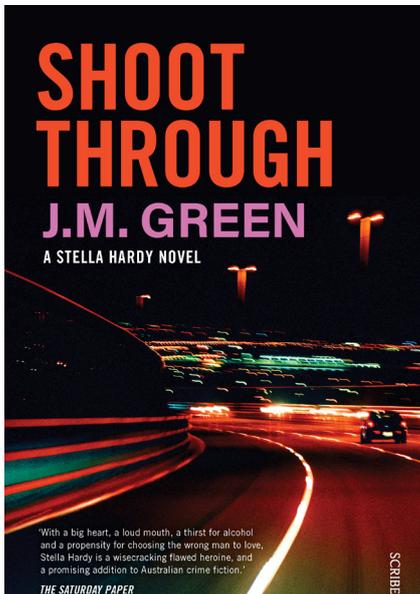


Shoot Through

J.M. GREEN



BOOK DETAILS

Format: Paperback

ISBN: 9781925713848

RRP: \$29.99



AUTHOR'S BIOGRAPHY

J.M. Green is a crime writer based in Melbourne's western suburbs. Her debut novel, *Good Money*, the first hardboiled-crime novel featuring Stella Hardy, was shortlisted for a 2016 Ned Kelly Award, the Sisters in Crime's Davitt Award for best debut, as well as the 2014 Victorian Premier's Literary Award for an Unpublished Manuscript. She divides her time between writing in her backyard studio and working as a librarian. *Shoot Through* is the third in the Stella Hardy series, following *Too Easy*.

Stella Hardy, the wisecracking social worker, is back to tackle crooked private contractors, an exotic cattle scam, and a delicious Mushroom Jalfrezi.

All Stella Hardy wants is a romantic country getaway with her artist boyfriend, Brophy. Instead, she must head to the Athol Goldwater Agricultural Prison (aka Arsehole Bogwater) to visit her jailbird brother, Ben, and sort out some 'urgent' family paperwork. But Stella has barely set foot in the prison when a prisoner, Joe Phelan, is found dead.

Before she knows it, Stella finds herself tasked, against her will, with investigating Joe's suspicious death away from the eyes of police, including her best friend, Detective Phuong Nguyen. Her old nemesis Minister for Justice Marcus Pugh is pressuring her from above to save his election-year bacon, and Joe's old friend and former gang member, Percy Brash, is providing a much more chilling form of pressure from below, promising to reduce her to mush and bone fragments if she doesn't give him the name of Joe's killer, and soon.

As the clock counts down, Stella becomes embroiled in a story of corruption, conspiracy, and high-tech cattle-wrangling, all while trying to manage her brother's pregnant girlfriend, Loretta, get to the bottom of Brophy's increasingly strange behaviour, and evade the murderous intentions of a shadowy mercenary. And then things get really crazy. It's Stella's last hurrah, and she's going out with a bang.

QUESTIONS TO CONSIDER

1. How much is Stella's family a factor in her actions and decisions?
2. Do you think Stella has a good relationship with her family?
3. Phuong and Stella's friendship has been central to the series. How does this friendship change in third book? What factors affect this change?

REVIEWS

Praise for *Too Easy*:

'Green's heroine is sharp and sassy and as hard-boiled as a 10-minute egg ... There is more than enough intrigue to keep the pages turning and enough classy dialogue to raise a wry smile. Bleak but chic.'

— **THE HERALD SUN**

Praise for *Too Easy*:

'Stella Hardy rips through her world with wit, guts, brains and vulnerability, blazing fresh trails through the twisted urban landscapes of modern Australia. J.M. Green's prose is blistering — funny, real and nuanced in just the right proportions. This is my kind of crime writing'

— **PETER DOYLE, AWARD-WINNING AUTHOR OF THE BILLY GLASHEEN CRIME NOVELS**

Praise for *Good Money*:

'With a big heart, a loud mouth, a thirst for alcohol and a propensity for choosing the wrong man to love, Stella Hardy is a wisecracking flawed heroine, and a promising addition to Australian crime fiction.'

THE SATURDAY PAPER

4. In *Too Easy*, Stella says she's aware of her dark side. In *Shoot Through*, she hurls invective at her brother and lies to nearly everyone. At the same time, she is a hopeless romantic and fiercely loyal. Is she a likeable character?
5. And following from that ... Stella is a moralising left-wing social justice warrior yet often acts in morally compromised ways: committing theft, trespass etc. Are her criminal activities justifiable?
6. What do the different locations in *Shoot Through* — rural Victoria, Melbourne's west, outback Queensland, Darwin — bring to the story?
7. By the end of this story, what did you make of Australia's prison system, private contractors, and the live-cattle export trade as Stella experiences them?
8. Has Stella changed from the woman we met in *Good Money* and *Too Easy* to the character in *Shoot Through*? If so, how?
9. Against a political backdrop of waste, shonk, and grift, Stella is told not to accept a bag of lemons from a grateful client at work because it might constitute conflict of interest. Are the cultures of political and corporate power on the one hand, and the everyday lives of working people on the other, effectively portrayed?
10. Each book in the series begins with domestic/local crimes, and ends by addressing broader political power issues. Why does Stella the social worker continue investigating, as she wades further out of her depth, into international abuses of power?