

AUTHOR BIOGRAPHY



Kare Morton is the award-winning, international bestselling author of seven novels: *The House at Riverton (The shifting fog)*, *The forgotten Garden*, *The Distant Hours*, *the Secret Keeper*, *The Lake House*, *The Clockmaker's Daughter*, and, most recently, *Homecoming*. Her books are published in 38 languages across 45 territories and have all been #1 bestsellers around the world. *The House at Riverton* was one of the most successful UK debuts of all time.

Kate was born in the Riverland of South Australia, and moved with her family many times before they settled finally on Tamborine Mountain. There, within the rainforests of South East Queensland, she attended a small country school and spent much of her childhood inventing and playing games of make-believe with her two sisters.

After finishing school, Kate enrolled in a law degree, but her passion for theatre soon took over. She studied for, and earned, a Licentiate in Speech and Drama from Trintiy College, London, and completed a summer Shakespeare course at the royal Academy of Dramatic Art. Kate continued to act in community productions whilst completing her

Honours and Masters degrees in English Literature, before realizing that it was words and storytelling that she loved more than performing.

[Author's Website.](#)

DISCUSSION QUESTIONS

1. The title *Homecoming* holds significance for Jess's story as she embarks on a journey to uncover the truth about her family's connection to the Turner Family Tragedy. However, does the concept of homecoming hold deeper meaning for any other character in the novel? Explore the various characters' personal journeys and their quest for a sense of belonging and completion. How does the theme of homecoming resonate with their experiences?

2. The book features a dual timeline, exploring the Turner Family Tragedy in 1959 and the present-day events surrounding Jess and her grandmother, Nora. How does the author use the dual timeline to create suspense and build tension? How does the past inform and influence the present in the story?
3. Secrets play a significant role in *Homecoming*, with characters hiding their true intentions and actions. Explore the theme of secrecy in the book and discuss its impact on the characters' lives. How do the secrets shape the narrative and contribute to the overall mystery of the story?
4. Kate Morton presents the idea that home is not merely a physical place but a feeling of completeness and the absence of loneliness. The opposite of home is not being away, but rather feeling lonely. Reflect on this statement and discuss whether you agree or disagree with it. How does this concept shape the characters' desires for homecoming and their pursuit of connection throughout the novel?
5. At the beginning of the story, what were your initial thoughts about what happened to the Turner family in 1959? Did your theories evolve and change as the narrative unfolded? Analyze the twists and turns of the plot and discuss how the author masterfully played with your expectations and assumptions.
6. If you had the opportunity to ask a question of any character in the book, who would it be and what would you ask? Consider the complexities and motivations of the characters, and dive deeper into their perspectives, actions, or secrets that intrigued you the most.
7. Motherhood serves as a recurring theme in *Homecoming*, explored through the characters of Isabel, Meg, Polly, and Nora. Did you find yourself forming judgments about these characters based on your own beliefs and definitions of motherhood? Discuss the complexities and challenges faced by each character as they navigate their roles as mothers, and how their choices shaped the narrative.
8. Kate Morton is known for her descriptive writing style, often incorporating vivid descriptions of settings and landscapes. Discuss the role of descriptive writing in *Homecoming*. How does Morton's use of descriptive language contribute to the atmosphere and mood of the story? Does it enhance or detract from your reading experience?
9. *Homecoming* explores the concept of home and what it means to come back to one's roots. Discuss the different interpretations of home presented in the book. How do characters grapple with the idea of homecoming, both physically and emotionally? Explore the themes of belonging and identity in relation to the concept of home.
10. In *Homecoming*, secrets play a significant role in the lives of the characters. Reflecting on their experiences, do you believe that keeping secrets from one's family can ever be justified? Discuss the complexities and consequences of secrecy within the context of the story, examining both the motivations and the potential impact on relationships and personal growth.
11. Guilt permeates the hearts of many characters in *Homecoming*, stemming from their actions in the aftermath of the Turner family tragedy. As the narrative unfolds, explore whether any of these characters can be deemed guilty of a crime. Delve into their moral dilemmas, decisions, and the repercussions that

haunt them, evaluating the boundaries between right and wrong in their quest for love, protection, and justice.

12. Reflect on the ending of Homecoming and share your thoughts on the resolution of the story. Did you find the ending satisfying, or were there unresolved elements that left you wanting more closure?

Wroteabook.org.

BOOK REVIEWS

Booklist

It's Christmas 1959, and Isabel Turner is planning a picnic for her four children--Matilda, 15; John, 13; Evie, nine; and baby Thea--on the grounds of their estate, Halcyon, in southern Australia. Percy Summers happens upon the scene, but what he thought was a peaceful tableau was actually a nightmare. The four older Turners are all dead, and baby Thea is missing. In 2018, journalist Jess Turner-Bridges learns that her beloved grandmother, Nora, has taken a bad fall on the treacherous attic stairs, so she flies to Sydney. Nora is barely conscious in the hospital, talking nonsense like "don't let them take her away." Jess finds that Nora has been reading *As If They Were Asleep*, a true-crime book about the Turner case. And what was Nora doing in the attic after all these years? Morton's skill at the parallel-narrative style is on full display here as she alternates between the perspectives of various townsfolk in 1959, Jess in 2018, and excerpts from *As If They Were Asleep*. Readers will think they know the connection between the two story lines, but Morton keeps the secrets coming, leading up to a powerful, emotional conclusion. This is storytelling at its finest. **HIGH-DEMAND BACKSTORY:** A new book from bestseller Morton is always a treat, and expect the true-crime angle to bring in even more readers.

Publisher's Weekly

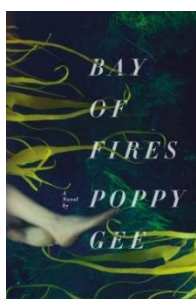
Morton (*The Clockmaker's Daughter*) delivers an eerie epic involving a wealthy family's mysterious deaths in Adelaide Hills, South Australia. It's Christmas Eve 1959, and patriarch Thomas Turner is abroad on business, leaving behind his wife, Isabel, and their four children. One day, neighbor Percy Summers happens upon the family while riding his horse. At first, it appears they're resting on blankets after a swim, but upon closer inspection, he realizes they're dead and that baby Thea is missing from her basket. A painstaking investigation begins, and Percy is grilled by a detective who was brought in from out of town. Morton then cuts to 2018 as journalist Jess Turner leaves her London home to travel back to Adelaide after her grandmother, Nora, injures herself in a bad fall. At Nora's house, she finds an old book about the unresolved Turner deaths, which Jess never knew about, and discovers the family's connection to her own. Jess's gripping inquiry into what happened brings up staggering revelations. Along the way, there are beautiful descriptions of the region's landscape and canny insights into the neighborhood's tight-knit community. This is Morton's best yet. Agent: Lizzy Kremer, David Higham Assoc. (Apr.)

Kirkus Reviews

A woman discovers that everything she knows about her family is a lie. When journalist Jess Turner-Bridges receives a call that her grandmother Nora is in the hospital following a fall, she leaves her chosen home of London and returns to Darling House in Sydney, Australia. Nora, who raised Jess for much of her childhood, suffered her fall when climbing to the attic. Jess is perplexed by this--what could her elderly grandmother have needed so badly that she couldn't wait for her home aide to help her?--and when she arrives at the hospital, her confusion is heightened by Nora's panicked utterances: "The pages," she says. "Help me....He's going to take her from me." Jess is determined

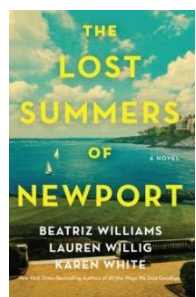
to seek out answers to help comfort her grandmother, which leads her to find Nora's copy of a book called *As If They Were Asleep* by Daniel Miller. This journalistic work details the story of the shocking deaths in 1959 of Nora's sister-in-law Isabel and three of Isabel's children and the disappearance and presumed death of Isabel's baby. Jess knew nothing about the deaths--presumed to be murder-suicide--and while she does feel betrayed that her grandmother kept this from her, she immediately vows to do whatever it takes to learn more about her family. Morton weaves together Jess' sleuthing with segments of Daniel Miller's book along with flashbacks from 1959 and moments told from Jess' estranged mother Polly's perspective. At times Morton's pacing could use some tightening. And while mystery readers will likely figure out a big twist long before it's revealed, Morton's layered writing--realized most successfully in the scenes from the past--leaves surprises for even the keenest of detectives. A slow-paced novel that rewards patient readers. Copyright (c) Kirkus Reviews, used with permission.

SOLITO READALIKES - FOOTNOTES



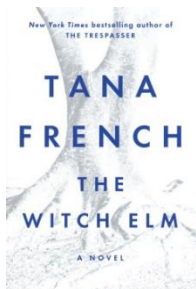
***Bay of Fires* by Poppy Gee**

Sarah Avery, home for Christmas after beating her boyfriend bloody and walking out on her job, finds the body of a young backpacker washed up on the shore. When she questions the disappearance of another young woman who went missing the summer before, she begins to mistrust the odd assortment of folks she's known forever in her parents' beach community: the nosy shopkeeper, the middle-aged vamp and her horny son, the weathered innkeeper who smokes too much, and redneck campers who return year after year.



***The Lost Summers of Newport* by Beatriz Williams**

In 2019, Andie Figuero arrives at Sprague Hall, a crumbling Newport, R.I., summer home, to host an episode of *Makeover Mansions*, a TV reality show. An architectural historian, Andie has seen her job dwindle from dispensing information about authentic restoration techniques to doing kitchen makeovers "while keeping up a rambling stream of salacious details about the families." She must also contend with the demands of elderly heiress Lucky Sprague, who lives in the hall. Meanwhile, in 1899, Ellen Daniels teaches music to sweet and simple 17-year-old Maybelle Sprague, whose stepbrother is determined to marry her off to an Italian prince, and, in 1957, a young Lucky shows a penchant for choosing unsuitable men.



***The Witch Elm* by Tana French**

Toby, an easygoing 20-something who has always taken his wild good fortune as a matter of course. He's attractive, clever, and universally liked. A publicist for a Dublin art gallery, he has a saintly girlfriend. Then robbers break into his apartment and beat him so badly that the physical damage permeates every aspect of his life, fundamentally altering his appearance, his gait, and his sense of self. His memory is newly riddled with gaps; his frustration as he attempts to discern what's real, what's remembered, and what's paranoia. While he's in the hospital, his beloved Uncle Hugo, keeper of the Ivy House, a family property that's rendered with French's signature attention to real estate, is diagnosed with terminal brain cancer. Toby moves in with him, both to keep him company and because he, too, needs a caretaker. When a human skull turns up in a hollow of a witch elm in the backyard of the Ivy House. Who does the skull belong to?