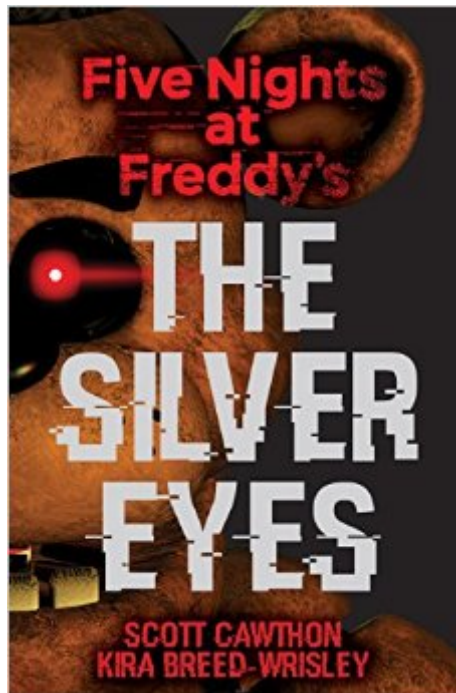


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Five Nights At Freddy's: The Silver Eyes



Synopsis

Ten years after the horrific murders at Freddy Fazbear's Pizza that ripped their town apart, Charlie, whose father owned the restaurant, and her childhood friends reunite on the anniversary of the tragedy and find themselves at the old pizza place which had been locked up and abandoned for years. After they discover a way inside, they realize that things are not as they used to be. The four adult-sized animatronic mascots that once entertained patrons have changed. They now have a dark secret . . . and a murderous agenda.

Book Information

Series: Five Nights at Freddy's

Paperback: 400 pages

Publisher: Scholastic Inc. (September 27, 2016)

Language: English

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ISBN-13: 978-1338134377

Product Dimensions: 0.8 x 5.2 x 8 inches

Shipping Weight: 11.8 ounces (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars [See all reviews](#) (1,366 customer reviews)

Best Sellers Rank: #2,469 in Books (See Top 100 in Books) #5 in [Books > Teens > Literature & Fiction > TV, Movie, Video Game Adaptations](#) #19 in [Books > Teens > Science Fiction & Fantasy > Horror](#) #31 in [Books > Children's Books > Science Fiction & Fantasy > Spine-Chilling Horror](#)

Age Range: 12 and up

Grade Level: 7 and up

Customer Reviews

Too many people are reviewing this book as if it were written as an extension of the game. I'm a fan of the franchise, but I'm here to do an objective review of JUST the book itself, not how it plays into the series. Short summary: It's okay. It's worth the \$3 for a quick read. This book has glimmers of some really talented writing but it's totally bogged down by a lack of sound editing. Thankfully I can just skip over typos, grammatical issues, and things like tense changes or confused pronouns without it drawing me too far out of the story but if this book weren't sailing self-published on an already established franchise those would be huge issues. Hopefully they fix it for the paperback issue. I'm a fan of horror/thriller books. I re-read Shirley Jackson's *The Haunting of Hill House* after finishing this book and it's like night and day in terms of suspense and ambiance. This book is less

of a thriller/scary book and more a book about a group of teenagers coming of age. I know that sounds ridiculous since there's an animatronic on the cover, but the focus isn't on the robots - it's on the teens. The game focuses on dark corners and jumpscare. The book focuses on the teens going to diners to hang out, a scholarship dedication and once in a while popping into a haunted restaurant. (Almost like an afterthought.) It's a little scooby-dooish, but since it's probably intended for tweens - that's okay. In fact, I think if you approach this as a teen coming of age story that just happens to have some animatronics in it, it'd be a more satisfying read. I'm being serious here. I can tell you more about the type of man the main character's dad was than I can about the motivation of the killer robots.

This book release proves it: Scott Cawthon is a multi-medium genius! If you have any inkling of what kind of human being Scott is, then you should know that he is brilliant when it comes to storytelling. However, there is a difference in method when it comes to showing a story through a video game and showing one from a book. Scott can do both with profound talent. Keep in mind that Kira Breed-Wrisley co-wrote this book with Scott. He explained on the Steam forums that she is a professional writer and he sought out her help, but other than that there's not much known about her. So, not knowing how much she influenced or helped with this book, I'll be referring to Scott and Kira in the plural sense. Writing Style There are so many things that pleasantly surprised me about this book, but I will lay out some key points. To start, Scott and Kira display a scene or moment through describing the characters' feelings instead of going down the usual descriptive word route. Yes, there are descriptive scenes (how can there not be, it's a book for crying out loud), but they don't overwhelm the moment or distract from the characters' emotions. Instead they put those at the front of the train and take their time to delicately continue the writing procedure. They also use emotions, such as panic, nostalgia, and sorrow, to paint different scenes with a cinematic flourish. I've said this before about few authors--on how they can describe a scene in a way that instantaneously places an image or movement with a specific point of view in my head as if I am seeing it on-screen like a movie. I don't know if anyone else has ever done this before or if it's just my passion for film talking.

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