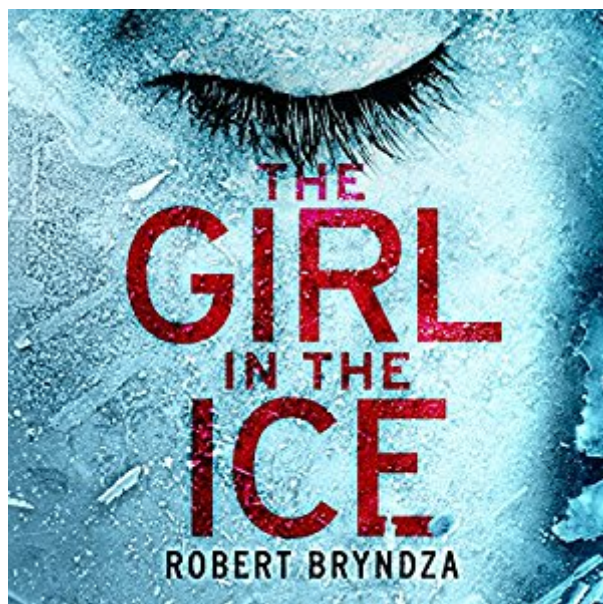


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The Girl In The Ice: Detective Erika Foster Crime Thriller, Book 1



Synopsis

Her eyes are wide open. Her lips parted as if to speak. Her dead body frozen in the ice...She is not the only one. When a young boy discovers the body of a woman beneath a thick sheet of ice in a South London park, Detective Erika Foster is called in to lead the murder investigation. The victim, a beautiful young socialite, appeared to have the perfect life. Yet when Erika begins to dig deeper, she starts to connect the dots between the murder and the killings of three prostitutes, all found strangled, hands bound, and dumped in water around London. What dark secrets is the girl in the ice hiding? As Erika inches closer to uncovering the truth, the killer is closing in on Erika. The last investigation Erika led went badly wrong...resulting in the death of her husband. With her career hanging by a thread, Erika must now battle her own personal demons as well as a killer more deadly than any she's faced before. But will she get to him before he strikes again? A pause-resisting thriller packed with suspense. If you like Angela Marsons, Rachel Abbott, and Karin Slaughter, discover Rob Bryndza's new series today.

Book Information

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Customer Reviews

I don't like to disagree with everyone else, but I was asked for an honest review in return for my Netgalley ARC and this is it. The prologue, written from the victims point of view, seemed promising, full of intrigue and tension, and the anticipation of getting a good read hooked me. Sorry to say it, but for me it all went downhill from there on, my disillusionment began with Erika. Erika is the lead character and, like so many fictional female detectives, is emotionally damaged and socially inept.

She resents authority and goes her own way against all orders and common sense. She is hell bent on her own theory and won't cooperate with anyone else. That her presence will engender resentment from her new colleagues pretty much goes without saying. I'm not even sure she should even have been placed in that particular setting. Would the Metropolitan Police Force, with all their resources really bring in an officer from another territory to investigate a murder? Would the officers really act in the manner portrayed? I don't think it likely, not these days but then, I'm sure the author would have used the services of a police media advisor. There were far too many stereotypical characters for my liking, even the old prostitute is a dirty, foul mouthed, ill mannered, drug addicted woman with crooked brown teeth. The working classes and criminals are portrayed as arrogant and ill mannered because they are poor, and the are rich portrayed as arrogant and ill mannered because they are privileged. I thought it was a real shame because the actual plot itself is quite good and that is what earns it the 3rd star.

I feel like I have started so many series as of late that they are all starting to run together in my head a bit. I am pleased to say that *The Girl in the Ice* had enough redeeming qualities that it stood apart from some of the others. Overall, I would give this novel a strong 3.5 star rating. The story starts out with a very well-written scene in which a woman's body is found frozen in ice. (I must admit I was a bit intrigued by the discoverer of her body, so I was a bit disappointed when he didn't really play any significant role in the story.) Since the young woman's family belonged to upper-class society, the case is handled with kid gloves so as to not upset the powerful family. Erika Foster, DCI, takes the lead on the case and quickly becomes frustrated by its' handling. She seems unwilling to leave any stone unturned and quickly gets in over her head in several ways. Enough about the plot, here are my basic opinions about the story. I thought the characters in the story were well developed. It's quite interesting to learn about Erika's recent troubles and to witness the effects they have on her life. She teams with two other detectives, Moss and Peterson, and I liked them both as well. Bryndza does a good job giving the reader just enough backstory on both of them to make them relatable. Concerning the plot, I thought it was solid. The story is filled with several potential suspects, as well as red herrings, and I was not completely sure who the murder was until well into the story. My only negative thought about this novel concerned the relationship between Foster and Marsh (her boss). I can't really specify what the issue was for me. Perhaps, I felt as if she pushed the envelope so far with him that at times it almost didn't seem realistic.

I haven't read the other works by this author, but this is apparently a genre switch, with opening of

this thriller being quite good. That's the sequence where we meet the girl the title tells us is headed for an icy end, intoxicated and vulnerable as she stumbles through a sketchy neighborhood on a winter night where more than the weather is turning nasty. The descriptions are vivid enough to induce some shivers for readers following the young lady lurching toward death, and the daylight discovery of the body in eerie circumstances delivers more. Yet the promise of that introduction goes largely unfulfilled, as the book quickly devolves from a story well told to a generic conglomeration of characters and events printed up as if from a basic police procedural template 1.0. The leading detective arrives in a new position as a widow trying to recover from policeman hubby's on-duty death, practically with a sign blinking "Tragic Past" over her head, but her fellow detectives need the newspapers to give them the scoop. That occurs when her first-case-back, high-profile investigation quickly goes sour, thanks to her maverick, f-the-politics attitude that bucks against the lords and ladies in the peerage and the Met set of command officers, portrayed as sycophants all too eager to carry "establishment" water. Before long, we discover there hasn't just been a murder, but a whole string of them, committed by "the figure," a gender-free moniker used to preserve the not-so-surprise identity of the killer before the big reveal scene.

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