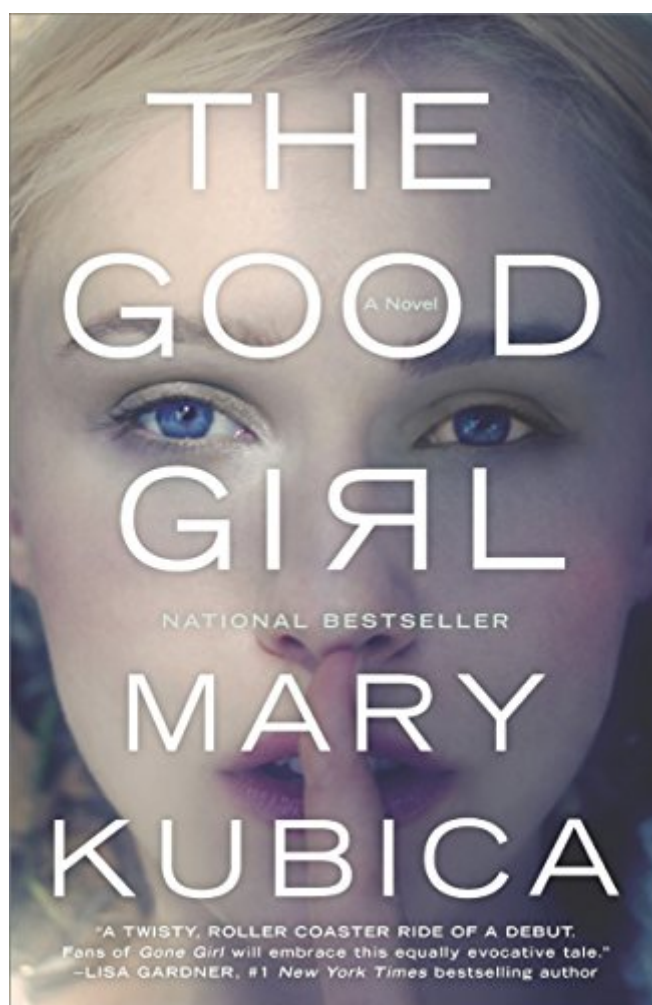


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# The Good Girl



## Synopsis

Read the bestseller everyone is talking about! "A cleverly constructed suspense thriller." —Chicago Tribune, Printer's Row "A twisty, roller coaster ride of a debut. Fans of *Gone Girl* will embrace this equally evocative tale." —Lisa Gardner, #1 New York Times bestselling author "Riveting psychological thriller." —Lisa Scottoline, New York Times bestselling author on *Don't You Cry* "I've been following her for the past few days. I know where she buys her groceries, where she has her dry cleaning done, where she works. I don't know the color of her eyes or what they look like when she's scared. But I will." One night, Mia Dennett enters a bar to meet her on-again, off-again boyfriend. But when he doesn't show, she unwisely leaves with an enigmatic stranger. At first Colin Thatcher seems like a safe one-night stand. But following Colin home will turn out to be the worst mistake of Mia's life. When Colin decides to hide Mia in a secluded cabin in rural Minnesota instead of delivering her to his employers, Mia's mother, Eve, and detective Gabe Hoffman will stop at nothing to find them. But no one could have predicted the emotional entanglements that eventually cause this family's world to shatter. An addictively suspenseful and tautly written thriller, *The Good Girl* is a propulsive debut that reveals how even in the perfect family, nothing is as it seems. More Praise "Kubica's powerful debutâ will encourage comparisons to *Gone Girl*." —Publishers Weekly, starred review "A high-intensity thriller, a psychological puzzle that will keep readers on their toes." —BookPage Read the New York Times bestselling follow-up novel *Pretty Baby* by Mary Kubica. Look for Mary's latest complex and addictive tale of deceit and obsession, *Don't You Cry*. Order your copies today!

## Book Information

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## Customer Reviews

Twenty-four year old Mia Dennett is the daughter of Chicago Judge James Dennett, a man of old money and dismissive family responsibilities, and British Eve Dennett, a homemaker and socialite. Sister to Grace, the oldest and a lawyer just like their father, Mia doesn't buy into the family lifestyle; instead, she is an art teacher. Jason, her inconsistent boyfriend, is supposed to meet her on the night she is kidnapped but calls to say he has to work late. From the beginning of the novel, the reader is aware that Mia has been taken by a man named Colin Thatcher and that he kept her in a cabin in Minnesota. In fact, Mia has already been found only a few chapters in. What follows is a mixture of multiple perspectives, both before and after Mia is found, telling the story of how Mia, who refers to herself as Chloe, copes with her kidnapping, how Detective Gabe stops at nothing to find her, and how her mother Eve tries to solve Mia's trauma-induced amnesia and help her remember the truth. While many will suggest that Kubica's novel follows in the same vein as *Gone Girl*, I actually found this to be much more entertaining. I could not put this book down whereas I struggled through Flynn's multiple narrators. What works for Kubica is her uncanny ability to seamlessly weave both time and storytelling. The chapters are short, and each character's narration adds something new and unique to the plot. Colin's "Before" chapters are the most interesting because it is through his eyes that you see what actually happened to Mia, which she doesn't remember. I found myself anxiously skimming through some other chapters just to get to the Colin pages.

So, I saw that *The Good Girl* was getting a lot of buzz, and a lot of comparisons to *Gone Girl*, so I figured I'd give it a try. I kind of wish I hadn't. *The Good Girl* is the story of Mia Dennett, (daughter of prominent judge James Dennett), who is kidnapped by Colin Thatcher. The story is told through the eyes of Mia's mother (Eve), Colin, and the detective who can't rest until he finds her, Gabe Hoffman. The narrative jumps back and forth in time, taking place both before and after Mia's rescue. Colin's job was simple. He was to snatch Mia and deliver her to underworld boss Dalmar, for which he would be paid five thousand dollars. However, once he meets Mia, and

she drunkenly agrees to go home with him, he finds that he can't just turn her over to the hardcore criminal who will likely kill her. Instead, he goes on the run with her. They hole up in a secluded cabin in Minnesota, where they have to fight for survival in the freezing cold. Mia is eventually rescued, but it's not exactly a happy ending. The Mia who is returned to her mother is not the Mia who was taken. She insists that her name is Chloe, and she has no memory of anything that took place during her captivity. She's nearly mute, and terrified of everything. We gradually learn what took place during the long, cold weeks in the cabin, how it ended, and how it all came about. Sometimes, I'll read a story, and immediately dislike it, but as I think about it, it makes more sense, and grows on me. The Good Girl is the opposite - the more I think about it, the worse it gets. The last few pages ruin the whole story. For one thing, a shocker-twist ending really only works if there are some hints along the way (even if they are subtle ones) as to what really happened.

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