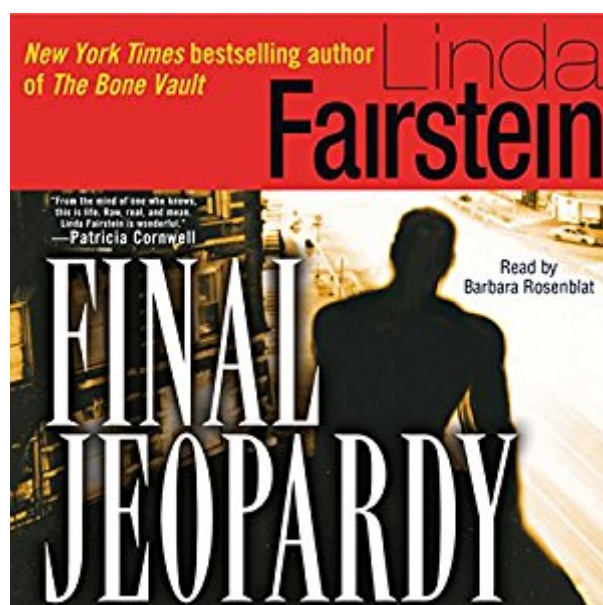


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# Final Jeopardy



## Synopsis

Alex Cooper awakens one morning to news of her own brutal murder. Soon, Manhattan's top sex-crimes prosecutor discovers that the actual victim is film star Isabella Lascar, who had sought refuge at Alex's private retreat. Now it is up to Alex to find the killer before another victim surfaces.

## Book Information

Audible Audio Edition

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Whispersync for Voice: Ready

Language: English

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## Customer Reviews

Linda Fairstein has served for many years as New York's Assistant District Attorney in charge of prosecuting sex crimes. And according to all accounts, she is brilliant at her job. Well, Fairstein can put another notch in her belt, because she is a fine writer as well--right up there with the best of the genre. "Final Jeopardy," her debut novel, introduces Alexandra Cooper, coincidentally an Assistant District Attorney in charge of prosecuting New York's sex crimes. Along with her very likeable sidekick, wisecracking but brilliant cop Mike Chapman, Alex works diligently to see that "her" victims, dead or alive, get justice. It's a grueling, wrenching task, but Alex thrives on it. The book is off to a racing start as Alex, more than a little bit startled, reads her own obituary in the morning papers. And it never lets up from there. The confusion about Alex's "death" is solved quickly, but tragically. It seems that a good friend of hers, sexy bombshell actress Isabella Lascar, has been murdered while spending a supposedly incognito weekend at Alex's private Martha's Vineyard retreat. Was the murderer after Isabella? Or was it a case of mistaken identity--was the bullet really meant for Alex herself? Those questions are only the beginning as Alex finds herself increasingly tangled in an incomprehensible web of intrigue. Who is the murderer? Try and guess. I did--and

wasn't even close. There are enough colorful characters in the book, nefarious and otherwise, to make the reader keep turning the pages to find out who the "perp" is--and even more importantly, why the crime was committed in the first place. From the first page to the breath-stopping last, this book has a ring of authenticity, and why not?

As a budding writer, I like to read books up and down the scale to learn what to do and what not to do. I'm sure others have commented on this, too, but really? Do I need to know what designer you wear, and what trendy places you dine or drink at? Since it has basically nothing to do with the plot, then it comes off as just bragging rights. It's hard to tell if Fairstein wrote this book herself or just traded on her name and had it ghosted. I kind of hope she had a ghostwriter only because the book is really not that terrific. Besides all the bragging about the money aspects of our character's rather privileged existence, the story is rather thin. And the bad guy? Not too difficult to spot from about a mile off. In fact, so easy - why didn't the heroine figure this out? Worse - she has to be rescued by others, basically. This is becoming a sore point with me when there are female protagonists - they need to rescue themselves and if the author sets it up as an impossibility to do so - then it's a less satisfying conclusion. Note to all authors - no "deus ex machina" endings, okay? I'm less concerned if it's a male protagonist, but we just keep the damsel in distress trope going forever if the females end up being "too stupid to live" (which is borrowed from the romance genre.) Nobody likes that, least of all a female reader. Finally - I really didn't buy the romance in this book to begin with. Of course in this case, I can forgive the author (whoever that is) because this is the first in a series, so who she ends up with may be her cop sidekick or the doctor down the hall - either of which might be better partners. Basically, in a book like this - do I care about the characters?

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