



# Bravo

*Greg Rucka*

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**Bravo** Greg Rucka

**The thrilling follow-up to *Alpha* continues the Jad Bell series from *New York Times* bestselling author Greg Rucka.**

Still recovering from traumas both physical and emotional, Jad Bell is tasked with bringing in the Uzbek, principal organizer of the terrorist attack that nearly cost Bell his ex-wife and daughter. But the Uzbek's just the beginning: his employer, the Architect, has already set in motion another, even more devastating attack.

At the center of it all are two women under deep cover. One, as beautiful as she is deadly, has just been dispatched on American soil to execute the Architect's deadly plans. The other is an American just emerging from a complex web of lies, whose intel may be the only hope Bell has to stop the assault before it begins. But after years of pretending to be somebody else, can she be trusted?

## Bravo Details

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# From Reader Review Bravo for online ebook

## Jasper says

good but not great.

there's something missing from these Jad Bell novels to bring it to the level of Rucka's Atticus Kodiak books. i can't put my finger on it.

the pacing and story are just fine. maybe it's the characters being a little flat? definitely recommended, ALPHA included, but perhaps wait for the paperback.

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## David Rossetti says

I generally come out of a Greg Rucka novel feeling positive about the experience, the way i would from a better than average action movie. His main characters are usually unique and human in interesting ways, the action is well choreographed, and he sprinkles the books with military and political details that feel real, at least to my civilian ears. They're not brilliant works of literature but for modern adventure you could do far worse.

I wasn't a big fan of "Alpha", the first book in the Jad Bell series of books about a double-secret double-special ops unit reminiscent of Clancy's Rainbox Six. Everything about the situations and characters felt a little too storyboarded, a little too Hollywood for my taste, with none of the quirk and wit of his earlier novels like "Smoker", "Critical Space," or "Shooting at Midnight". "Bravo" is very slightly better but there's still the whiff that what it really wanted to be was a movie script, and not a particularly great one. It's worth a read --particularly as a primer on writing the sort of generic action novel as a lure to studios-- but it's not Rucka's best work.

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## Andrew says

With Bravo – the sequel to the Die Hard in a Theme Park nail-biter, Alpha – Greg Rucka has written another solid thriller, well-plotted and thoughtful in its portraits of secondary characters. Unfortunately, Jad Bell isn't a terribly compelling protagonist. He's one of those The Best There Is types, with a crumbled marriage and a rocky relationship with his daughter. He should be more interesting, as Rucka draws him as an ethical man who nevertheless faces moral doubts, personal struggles and tentative relationships, but there is just something missing – some spark of personality that brings him to life. Compounding this problem is my natural aversion to military jargon, hardware fetishes, and characters who espouse the holy trinity of Patriotism, Loyalty and Honour. Rucka loves this shit, but I would much rather explore the seedy underbellies of Pacific Northwest cities he evokes so well in books like Stumptown and A Fistful of Rain. Still, this was an entertaining bit of action.

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## Ian Wood says

This is the complete review as it appears at my blog dedicated to reading, writing (no 'rithmetic!), movies, &

TV. Blog reviews often contain links which are not reproduced here, nor will updates or modifications to the blog review be replicated here. Graphic and children's novels reviewed on the blog will generally have some images from the book's interior, which are not reproduced here.

Note that I don't really do stars. To me a novel is either worth reading or it isn't. I can't rate a novel three-fifths worth reading! The only reason I've relented and started putting stars up there is to credit the good ones, which were being unfairly uncredited. So, all you'll ever see from me is a five-star or a one-star (since no stars isn't a rating, unfortunately).

I rated this novel WARTY!

**WARNING! MAY CONTAIN UNHIDDEN SPOILERS! PROCEED AT YOUR OWN RISK!**

In the interests of full disclosure, I have to say that I went into this not expecting to like it, and feeling that it was going to be a chore. I felt this because I thought I'd finished with Greg Rucka's efforts. I started reading his stuff because of an article he wrote on strong female characters, and I went on to review (unfavorably as it happens) *Alpha*, *Lazarus*, and *Whiteout*, so it was a bit disconcerting to discover this one unexpectedly showing up in my approved box from Net Galley (I'd forgotten I'd requested it!). But a deal's a deal so here's my honest review.

The main two female characters in this novel are "Zoya, who is Jordan Webber-Hayden" (more on that, anon!) and Petra Graziella Nessuno. Neither of them is a strong female character. Both of them are shown to be sadly dependent upon men (one upon the male protagonist and one upon the male antagonist!), and are sorely lacking in other ways, too, so no strong female characters in this outing just as there were none in volume one.

Here's one problem in this regard: The word "beautiful" appears twice in the first thirty-two pages to describe two women. Not once in those same pages did the word 'smart' appear (except to describe a cell phone and the male soldiers). In describing these women there was neither 'thoughtful', nor 'reliable', neither 'interesting', nor 'funny', neither 'tough', nor 'sensitive'. Not even 'tomboy'. Not 'pretty'. Not 'good-looking'. Not even 'valuable' or 'asset'. It had to be beautiful.

Beautiful was the only adjective worth relating vis-à-vis women in this novel! That's the only value they evidently hold. On page 43 the 'B' word appears once more to describe main character Jad Bell's wife, because again, what possible value could she have if not that? Note that my issue isn't with labeling a woman 'beautiful', although it's rather redundant since most women are in one way or another. My issue is with only labeling them 'beautiful' as though nothing else counts, and with a writer who can only reference them that way.

Bell is the main protagonist - the male protagonist - and Amy is the woman to whom he was married until recently. Perhaps the reason she's his ex is that 'beautiful' is the only thing he can ever think of with which to credit her? She was a cheerleader after all! Or is it the fact that the first thing he does when he goes to visit her is complain that he doesn't like the house because it has bad 'sight lines' and ask her if she still has the shotgun?

Neither Bell nor his wife are very smart. She still blames him for what happened in the previous novel, when she and their daughter were unwilling and terrified parties to an assault on a theme park by terrorists. In fact Bell had done everything he could to warn her away from visiting that day - short of giving away classified information - but his dumb-ass wife refused to listen to her terrorist-expert husband. That's not the reason

they're divorced, but maybe it ought to have been; it certainly would have made the novel a more interesting read.

Whether we're supposed to intuit this lack of intellect from a photo Amy apparently still has of herself and Bell in high school, wherein he's a football jock and she's a cheerleader, I don't know. Yes, it's clichéd and bigoted to suggest that, but that's the common perception, and we've been offered nothing to suggest otherwise and plenty to support it in this novel.

The fact that the author himself references the cliché inherent in it makes it no less of one, and the clichés keep on coming. His daughter is named Athena (goddess of warfare, inter alia), and she smells like apples, of course, because having her smell like roses or ocean breeze wouldn't be anywhere near tough enough nor American enough, nor would it imply that she was a teenager ripe enough to be eaten.

This overly protective cliché wherein Bell is depicted as thinking, and worse, acting like both his ex and his daughter need to be swathed in bubble-wrap is far too much. It demeans Amy and Athena and is rather nauseating. There are better ways of showing love and concern than this clunky method, whereby the more I read about those two adults, the more convinced I became that they're not fit parents. I'm assuming that's not the feeling with which the author intended to invest me, but here's a thought: if Bell is so concerned about his family, why in hell doesn't he simply quit the military, and do something else for a living? Now there would be a story.

Athena's parents couldn't be mathletes of course, because you know there is no way in hell such 'losers' would ever be allowed into the US special forces! But could they not have been photographed at a swim meet? At the prom? In the science lab? Naw, that last one is out of the question for the same reason that the mathletes are. Only jocks need apply in a story like this.

This kind of thing is the very reason that I wasn't looking forward to reading this after my first outing with this trope series. I don't mind me some macho. I don't even mind some cliché and trope if it's done well, but to get this relentless cliché trope machismo when readers like me are begging for something new, anything trending differently, a bit off the beaten track, something fresh, is just depressing. It's truly sad to find so many authors so unwilling to be inventive, and so many publishers so loathe to allow, much less encourage travel off the beaten track.

Down to business: this novel begins some 72 hours after Alpha when Bell's special ops team are in process of capturing Vosil Tohir known as The Uzbek - the villain from volume one. Why is it them, as opposed to another special ops team? No explanation. This team is fresh from a brutal mission in which soldiers were killed, and in which others were wounded. The team is at least two members down so where is the rationale for sending them on another mission immediately, with a new and untried team member borrowed from another squad?

Well there's a "reason" for that latter item which I'll address below, but not for the rest. Remember, this isn't about how tough soldiers are. That's a given, especially for organizations like Delta Force. No, this is about how smart the military is, and apparently we're supposed to believe that our military isn't too smart and has no back-up. You know, the simple act of setting these events a month later instead of just 72 hours would have solved almost all of these issues! Just saying....

Here's another problem. There's way, way, way too much code-naming in play here in the first few pages. In addition to the oddball, but predictable macho and soldierly code names, we get: "The Architect", "The Lover", "The Soldier", "The Uzbek". It was very confusing and annoying, especially when each of them had

real names. It's like listening to someone laying out tarot cards for a reading and just as risible.

Particularly annoying was the endless repetition of variations on "Zoya, who is Jordan Webber-Hayden" Yes! I get it. I don't need it repeated endlessly, including twice on page 166 in the space of eighteen lines! There came a point about two chapters in when I gave up even trying to keep track of who was who and just let it ride, hoping to catch-up later (assuming I decided to continue reading).

Another real nails-on-chalk-board habit of the author's is his indiscriminate use of the rewind button. By this I mean that he would tell the story, then stop and rewind and tell the same thing over again, but from another character's perspective. This frequent halting of the action with the subsequent shuffle and repeat added nothing to the enjoyment and it was extremely frustrating, not least for the fact that there wasn't any way to tell, until you had read on a little way, that there was a rewind in progress. It was as annoying as hell.

Jad Bell's continued involvement with processing The Uzbek after he'd been rendered was way out of control. I'm neither government nor special forces, so I'm not an expert here by any means, but special forces are tapped to do what they're exhaustively trained to do and what they do impeccably well, which is to achieve the mission objective. Well, their mission objective was met and met well - as we've come to expect from these people. There is no reason whatsoever why Bell needed to be involved after that. There's no reason why he needs to be part of the interrogation or transportation of terrorism suspects, yet he's in it all. I found that totally unbelievable.

For that matter, there are a lot of actions in this novel which make no sense - like having the US military operate on US soil in roles that the FBI, the US Marshall service, and others should be fulfilling. It made no sense either that an outsider would remain drafted onto Bell's team after the initial mission. Clearly this was only done for the purpose of facilitating what happened afterwards, which made this part really clunky, especially given the conduct of this man (Tom O'Day). I found it unbelievable that someone in his position would do what he did. It felt completely out of character for the kind of person he'd been portrayed as and was actually an insult to special forces.

This novel had started to grow on me. It's significantly better than the first volume in this series, and it was very slowly improving, but then we got the interrogation, the transportation, the running down of a terrorist, the tailing of a suspect, and none of it rang true. Bell and Nessuno had no place doing the things they were doing and this actually compromised the mission. Both are guilty of serious errors involving misconduct and poor judgment. Indeed, their incompetence loses them a major player on the terrorist side. And where does Bell get off issuing orders to someone who isn't in his chain of command, and who is not seconded to his team? And where does she get off blindly falling into line with those orders? What is she, his handmaiden? So much for strong female characters. Again.

What really got to me in the end was the fiction. Not the fiction that the author is writing, but the fiction that this is a series about some kind of super soldier, because Jad Bell isn't. The bottom line is that he's incompetent and unaccountably meddling in things for which he has no expertise. Now I don't expect a character to be flawless. I expect flaws and problems, and occasional errors, otherwise where's the interest?

One of the joys of reading a good novel of this type is to see a character screw-up monumentally and then get it together and triumph, but this is not that novel. That kind of story has the guts to have the character actually own their issues. Screwing-up in this series is SOP: no-one even thinks twice about it! That's how low standards are here. I sincerely hope our special forces aren't this shoddy and incompetent. Nothing I've ever learned about them leads me to believe they're as bad as Jad Bell, so where then is my motive to offer any allegiance to this series?

These guys had the chance to take down two of the major players bloodlessly, and they failed. One of these players died in the process. At one point, the kingpin is held at gunpoint and allowed to walk away. There is a reason given for this which is acceptable, but then we discover that the reason he was even able to get into the home of this family in the first place was that he'd killed the security team which was watching the house. He then sits around chatting with the mom waiting until the daughter gets home, for no explicable reason. he has the mom call her husband to propose the deal this guy wants.

He leaves and we're treated to a description of the phones and other possessions he took from the guys he killed, which mentions that there is a host of messages on the phones asking the security team members where they are and why they're not responding. Now these are people who were watching the house because of a terrorist threat. the terrorist is in there for some significant time, yet not one single vehicle shows up to check on the unresponsive security team? NO-ONE COMES TO CHECK ON THEM BECAUSE THEY WENT DARK UNEXPECTEDLY???????????????? No one calls the house? This is nothing but lazy writing at best, and bad writing at worst, and that's all there is to it. Stick a shiv in this one. It's done.

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## **Dave says**

In his 2012 novel "Alpha" Greg Rucka engaged in some amazing and utterly believable world building by transporting readers to a fictional Disney World style amusement park that was under siege by terrorists. He also populated that world with compelling characters like Master Sergeant Jonathan "Jad" Bell an undercover Special Forces operator tasked with ending the siege and his ex-wife and daughter who show up on the park on the fateful day of the take over. You can find my review of it [here](#).

Rucka's new novel "Bravo" is a follow up to "Alpha" and instead of throwing Jad into a similar situation the writer does something much cooler and more satisfying. He gives readers something new, but equally fascinating that continues the story that began in "Alpha" and takes it in a number of new and exciting directions.

"Bravo" picks up 72 hours after the end of "Alpha" with Jad and his team of operators on a mission to capture one of the men behind the attack on the Wilsonville amusement park. So when we catch up with Jad he's tired, physically and emotionally battered, and suddenly thrust into a world of double dealings and espionage. As he says multiple times in the book, "he's just a shooter" and he's up against a number of powerful and cunning enemies that are experts at manipulation and staying hidden. He doesn't lie down and give up though. He and his team continue to push themselves and valiantly pursue the leads in the mystery they're dealing with. That makes Jad both a great hero to follow and a nice tribute to the real world men and women who sacrifice so much and push themselves so hard to keep their country and the world safe.

Jad isn't the only returning character in "Bravo" we also get to spend some time with his ex-wife Amy and his deaf daughter, Athena, who is an identifiable, and realistic teen. We also get to know Jad's commanding officer General Ruiz a bit more and some of his team mates as well.

The book is also full of incredibly interesting new characters as well, my favorite being Chief Warrant Officer Petra Nessuno, an undercover Army Greg-Rucka-331x500 Intelligence officer that Jad and his team encounter in the book's opening mission. She returns to the states with Jad and his team and we get to see what it's like for her to come back to real life. The scenes with Petra where she comes to terms with the emotional damage she endured while under cover are haunting and poignant. So Petra is hurting, but she's just like Jad in that she realizes she has a job to do and is unwilling to give up. Watching her struggle with her personal demons and the villainous cabal threatening to launch another terrorist attack on America is a

lot of fun. From my perspective she's as much the hero of the book as Jad is.

My favorite scenes are the ones where Jad and Petra are interacting. They're such noble and damaged souls that you root for them to triumph over their terrorist enemies and find comfort in each others company. The chemistry between both characters when they're together is fantastic.

"Bravo" isn't just about heroes. In the book you also walk with a number of insidious villains like a traitorous general and a network of wealthy and powerful men trying to broker a devastating terrorist attack on American soil. Those men are engaging the services of an enigmatic individual known as "The Architect," who is the chief villain of "Bravo." We get to know the Architect first by reputation and then we get to see that reputation is well deserved in a number of chapters told from his point of view. We also get to meet his lover Jordan, a dangerous woman who is as cunning as she is deadly.

These villains and heroes clash in perfectly paced chapters that play with perspective and timing. So "Bravo" is a thriller that's exiting, poignant, and a hell of a lot of fun. In the book Rucka once again shows that the best way to tell a sequel is to trust the strength of your characters and immerse them in new situations where they bounce off new and equally fascinating characters.

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## **Ensiform says**

This sequel starts immediately after the events of *Alpha*, its predecessor. Special Operative Jad Bell's team, having just neutralized one of the planners of the terrorist plot on Wilsonville, track down and capture the Uzbek, the mastermind behind the plot. But two complications arise: one a female American deep undercover operative working closely with the Uzbek, who now must work with Jad even as she tries to sort out her fragmented identity and loyalty. The other complication is that the Uzbek is just the tip of the iceberg, a mere middleman. The man some call The Architect is the one really pulling the strings, and Bell's team discovers that he's been paid to organize a second terrorist plot on US soil. As they race to uncover his identity, his blindly devoted agent in America uses her wiles to stop them any way possible, including going after their families.

After racing through the first book, I was extremely excited to get to this one. It did not disappoint at first. Rucka's story is one long adrenaline rush, a literally pulse-pounding sequence of shootouts, interrogations, betrayals, threats and deceptions. One scene in particular in which Jad's team runs a false flag operation to make the Architect think the Uzbek is dead and not just captured is brilliantly paced; although Rucka gives the readers hints as to what's really happening, it's still staggering when everything becomes clear. When it's not taut action, it's an unflinching look into the mind of the special operative, especially the physical, mental, and emotional demands the job puts on people like Bell. I was, however, disappointed with the ending. I'm sure Rucka was setting things up for a third book, or maybe making a point about the way the government wrings every drop of utility out of its military personnel and then hangs them out to dry... but it was too hard to swallow that a man like Jad wouldn't find a way to get some rough justice out of the person who came after his team's and his own family.

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## **Glen says**

A few years ago, when Greg Rucka was part of the clique running DC Comics, he got a lot of accolades, but



I never really liked his work. However, some people assured me his prose work was much better.

Therefore, when I got the opportunity to read one of prose works, I took it.

It possessed all the stuff I didn't like about his comic book work.

A "strong female protagonist" who doesn't act like any woman I've ever met, but instead seems like a guy with boobs. Action that doesn't carry the plot forward. A lot of slickness that doesn't serve any purpose.

Then again, it was better than some of his comic book work.

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## **Gordon says**

Like all Rucka, it's good, tight writing, compelling action, and a dark-ish backstory for the lead. I just don't dig into these characters the same way I did the folks in the Atticus Kodiak series, which could be more about me than about Rucka's writing of them.

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## **Craig says**

I'm a huge fan of Greg Rucka. I really enjoyed Alpha and was hoping that Bravo would be as good or better. Alpha was an action-packed page turner and I was expecting more of the same. Rucka shifted gears and created more of a psychological thriller with Bravo. It was slow-going for me. I kept waiting for the action. Hate to rate Rucka's work so low because he's always been an author that greatly entertained... but Bravo just didn't work for me. You mileage, of course, may vary.

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## **Doug Cummings says**

Doggone it, I really liked Alpha, the first in the Jad Bell series. Bravo is good but not as good as its predecessor.

I may have commented before that I'm not a fan of romance in thrillers. And, sex scenes slow the action and, I think, are superfluous. If you can't show that two characters care for each other in any way other than tossing them in bed together, you've got some learning to do. Frankly, the heavy romance(s) in Bravo felt like they were there more from an editor's insistence than the author's intention.

Plotwise, this is an okay novel but there's no real oomph as there was in Alpha. In fact the threat of a major terrorist incident takes a back seat to the mystery of the Architect and his followers. I never felt that any significant character was in mortal peril. In Alpha, that was the essence of the book. I liked learning about Jad's wife and spunky daughter. In Bravo, they're more or less relegated to walk-ons and predictable ones at that.

Even most of the action scenes are glossed over. The heart-racing you-are-there excitement that the action scenes in a really awesome thriller provide was missing.

I listened to Bravo on audio so part of my disappointment stems from the lackluster narration. John Glouchevitch sounds like he's reading the book from a comfy couch instead of being a little pissed he's parked on a wobbly stool in a cold studio. Point being, he has no edge to his voice. Rob Shapiro (who reads Alpha) offers a tough, cool, edgy presentation. I liked his narration so much, in fact, I searched for other

books he's done and found Tom Woods' wonderful Victor the Assassin series and one of Barry Eisler's standalone as well.

Overall, if you're stuck on a flight with nothing else to read, Bravo is ... interesting. And if you're like me, you'll find a few places where you can pause for a nice nap.

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## **Christopher A Viveiros says**

### **A sequel that tops the original**

Great, quick read and excellent follow up to Alpha. While many loose ends from the first book are tied up, I hope Rucka's got one more Jad Bell book in him.

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## **J. says**

Greg Rucka is a writer who has a very specific wheelhouse. His characters seem to come cut from a very specific cloth. What he cuts that cloth into is different each and every time, but he's come to master the craftsmanship that is required to write the story that these characters populate. Atticus Kodiak, Tara Chase, and now Jad Bell are all high performance war-horses. They act with swift severity of action and are prone to take hits because of their apparent personality flaws. How they deal with those hits is where we see these characters deviate. Kodiak seems to know he's traveling a bad path and grudgingly accepts it, molding his personality to suit his new environment. Chase is a professional. She deals with her problems accordingly. With Jad Bell, we have a true soldier. One who knows procedure and can manage his team of operatives effectively because he is confident in his abilities and trusts his people. He definitely skews closer to Kodiak than Tara Chase does.

In Bravo we see Bell dealing with the fallout from the terrorist incident in Rucka's previous novel, Alpha. This terrorist incident left scars on Bell and his family, but as much as that fallout is affecting Bell and his daughter who witnessed the attack, the novel shows how Bell blocks off his emotions and feelings regarding the events of the previous book to focus on the issues at hand. It is a book about escalation. Bell and his team have a job to do. They do that job and complications arise. To call the book a tangled web would be an understatement.

Rucka introduces us to a new character, a member of an elite female-only team of operatives who has been undercover for so long that, upon extraction, cannot seem to make heads or tails of herself. One of our antagonists is in a similar situation, albeit on the other side and for her there is no coming out of the shell. Rucka seems greatly concerned with the idea of identity as it relates to duty. The characters in the novel that he focuses on with detail (as side characters do tend to come off as rough sketches with only hints of definition with regard to personality) all share the same feelings of fear and self doubt. These ruminations on character traits make for a compelling read, as the plot is something we've all seen before. This is by design on Rucka's part, as he has stated that he intended the Jad Bell series to play with the tropes and schemes of the military thriller hoping to hit every bullet point on his journey to the finish line.

Fans of Rucka's work will be pleased. Fans of military thrillers will be equally taken in, I'm sure. Rucka

knows what he's doing and he is doing it well.

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## **Heather says**

Partway into this book I realised I had read it before and didn't like it. Re-reading didn't change my mind - I still don't like it (sorry Ian McEwan).

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## **Jenna says**

even though i didn't like the first one in the jad bell series, i went ahead & read this 2nd one.

i did like the jad bell character.

it was a good follow-up to the first one. this one was a little faster paced in the beginning than the Alpha so that was good.

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## **Matt Smith says**

After an initial book with an instantly sellable premise (Die Hard At Disneyland!), Bravo proves a sequel cut from the same cloth (Alpha was intended to begin a series of novels by Greg Rucka centering around Delta Force operative Jad Bell) but about an entirely different subject matter. And while Alpha is very specifically Die Hard in many, many respects, this novel proves the long term viability off the Jad Bell series, one that I had dismissed as not for me (given my lack of interest in the ending of the aforementioned novel) despite the fact that all the signs of me actually liking the Jad Bell series were all things I liked about Alpha.

This is, mostly, down to Rucka's excellent characterization. This novel, in particular, was difficult to get into, having to get basically halfway through before I hit the point of "yeah no that's the stuff". I wasn't sure where it was going, what the point of it was. But by the halfway mark and rocketing into the end we have yet another excellent thriller from the mind of Greg Rucka as he weaves together the four perspectives that make up the central relationships of the novel, each one mirrored darkly in the visage of the other.

I mean, the primary selling point of this novel is "two women" and I read that and was like "EUGH" but having finished it, and seeing what it was that Rucka did not just with the women, but also with Bell and his counterpart in the Architect, I must admit he showed me. Again, Rucka is incredibly smart and incredibly empathetic, a dangerous combination that reveals just how much he understands the dangers of what it is that happens over the course of this novel. Look no further than the way he treats Petra in this novel, turning a character I initially dismissed as one thing into a wonderful example of "character I want to see more of" because of her background. Hell, I'd never considered the ramifications of being someone like Petra, what it is she must DO in order to be her, and now I find it shocking that more people don't talk about what it's like to be in her situation.

All in all, I only really read this because I wanted more Greg Rucka and didn't want to dive into yet another Queen & Country book after the Queen & Country binge I went on this month. I needed the break and Rucka

gave me what is essentially a more Americanized, mainstream version of Queen & Country. It still has all his hallmarks and all his branding, and while it wasn't as insanely effing good as something "A Gentleman's Game", I must admit the ending of this felt pure Queen & Country and reminded me, again, as he always seems to every single time I read a book that he's written, why he's one of my favorite writers out there. Because he gets it. The best part of great thrillers don't have to be the housing raid with the SWAT team and kicking down doors and throwing flash grenades and shots fired. No. They can be about two men walking the streets of a city waiting for text messages, ordering gingerbread pancakes, and thinking about what the other man is thinking and what is imminently about to happen.

I still won't read Atticus Kodiak though. Probably. Not yet. Maybe. I don't know. It's a lot of books and I have two more Queen & Country books to go before I have to seriously consider it.

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