



## In a Dark, Dark Wood

*Ruth Ware*

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*In a dark, dark wood*

Nora hasn't seen Clare for ten years. Not since Nora walked out of school one day and never went back.

*There was a dark, dark house*

Until, out of the blue, an invitation to Clare's hen do arrives. Is this a chance for Nora to finally put her past behind her?

*And in the dark, dark house there was a dark, dark room*

But something goes wrong. Very wrong.

*And in the dark, dark room....*

Some things can't stay secret for ever.

## In a Dark, Dark Wood Details

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Author : Ruth Ware

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## From Reader Review In a Dark, Dark Wood for online ebook

### Kirsty says

Honestly one of the worst books I have read this year, and I definitely cannot recommend it as a tense crime novel!!!!

In a Dark, Dark Wood is the antithesis of what a thriller should be. It's hugely predictable, very slow paced, has big plot holes, and was downright boring.

I found the writing style to be quite amateurish, and the characters very immature and one dimensional. These women are supposed to be adults, and in their mid to late twenties - yet they came across as judgemental, bitchy, under confident teenage girls. The complexities of adult friendships / relationships was sorely lacking, and made the whole story seem like teenage drama. None of the characters are likable, and I didn't end up rooting for any of them, or caring who died or survived.

The flow of the book didn't work for me either. As it was easy to guess who was "bad guy" VERY early on. There was no exciting build up, and it seemed to limp on and on and on...

If crime novels or thrillers are your favourite genre of book, I would suggest you look elsewhere for a story that will keep you gripped and entertained. There is nothing original, or fresh here - its not even a good re-hash.

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### Khadidja says

#### Warning !!!! Review may contain spoilers!

Damnnnnnnnnn WTF did i just read ! OMG this is so creppy and amazing :D and mindblowing wow i'm at loss of words ! This book is a crime novel: an absorbing, genious thriller in which, halfway through, a big twist upends everything. (Spoiler alert: I plan to discuss that twist below.)

The story is being told by Nora's POV she is an author , insecure woman haunted by her past , one day she recievied an Email from Flo inviting her to clare's wedding , the bride « Clare » is having "Hen night" a party for women only and Tom of course the gay friend :D anyway Flo organized the party and invited Melanie , Tom , Nina , and Nora

Nora and Clare have known each other since they were five years old, Nora had a boyfriend James whom she broke up with and left her home town and never came back , after that nora lost contact with everyone she knew from that town and decided to leave her past behind and start fresh , Why ? Ha i won't tell you that will spoil the fun :D a Decade later Clare invites Nora to her wedding and guess who's the groom ! Oh yeah it's James

**'I think Clare's changed a lot, actually,' I said. 'She seems a lot more ...' I stopped, searching for the right word. Maybe there wasn't one. 'She just seems kinder, I guess.' 'People don't change,' Nina said bitterly. 'They just get more punctilious about hiding**

**their true selves.'**

Reading this i was like Really bitch ? From all fucking 7 billion human on this planet you chose him ! Your best friend's ex boyfriend i'm sorry i got carried away back to storyline , The party wasn't as fun as they thought it's going to be..... so long story short (view spoiler) That was stone cold !

(

this book was recommended to me it was a great book and I would highly recommend it to fans of mystery , crime novels

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### **Vegantrav says**

I don't think I've disliked a protagonist as much as Nora, the main character in *In a Dark, Dark Wood*, in ages. Earlier this year, I found Rachel, the protagonist of *The Girl on the Train*, to be annoying and very unlikable, but I didn't hate her.

To be fair, I didn't hate Nora so much as find myself repulsed by her. She is a 26-year-old woman who is still haunted by and distraught over a break-up that happened when she was 16. Yes, 16! What kind of loser is so affected by an adolescent relationship that she or he allows it to poison all of her or his adult relationships? I'll tell you what kind of loser: the whiny, childish, immature, insipid Nora. My god, but you would think the world all but ended when she broke up with her boyfriend, James, over ten years ago, and, yes,

\*\*\*\*\*SPOILER ALERT\*\*\*\*\*

the break-up was brought on by her unexpected teen pregnancy (which she aborted), but Nora herself makes it clear that she was not upset so much by the pregnancy or the abortion: it was the break-up with James that has left her an emotional wreck as an adult, unable to form stable, long-term relationships. Because of a break-up with her teen-aged boyfriend. A break-up that happened 10 years ago! Sheesh!

Now, what's more ridiculous than a grown woman who cannot get over a break-up that happened a decade previously when she was an adolescent? How about her former best friend, Clare--who is now, rather conveniently, engaged to James, Nora's previous boyfriend, the one who broke her heart--fearing that people will hate her and be disgusted by her because when she, Clare, was 16, she basically caused the break-up between Nora and James by sending a break-up text to Nora from James's phone--unbeknownst to James--so that Nora would think that the text was really from James?

Yes, Clare is afraid that she will be judged and ridiculed now, at age 26 (like Nora), because when she was 16, she played a mean, nasty, adolescent trick on Nora and made Nora think that James had dumped her. What world does Clare live in where she thinks adults actually take seriously and hold grudges over stupid adolescent behavior that happened in the distant past?

However, one person does actually judge Clare harshly for her action: the even more ludicrously ridiculous James, who is on the verge of breaking off his engagement with Clare when he learns, a decade later, what Clare had done just as he and Clare are about to get married. Yes, this grown man is so shaken by the revelation of some stupid adolescent hi-jinks from a decade ago that he is going to dump his fiancee. And this from a character, James, who, we are told, has himself been a profligately promiscuous man, sleeping with numerous women and men before finally deciding--at least until this revelation about Clare's adolescent antics--to settle down with Clare.

And so Clare, faced with the prospect of losing her fiance and being held up to public shame by all the people who care what she did when she was only 16, decides that the best course of action for her to take would be--what else?--to murder James and to frame Nora for the murder. Yes, I kid you not. Clare plans to murder James so that she will not be humiliated by being dumped by James and by being exposed for her evil, teen-aged deeds. And she plans to frame Nora, a woman whom she has not even seen since that break-up of 10 years ago, for the murder.

This is what we are asked to believe. I can suspend my disbelief easily for fiction. I can believe in magic and aliens and alternate histories and all other sorts strangeness. But it is monumentally difficult to suspend my disbelief to the point that I can buy the characters in this novel as being even remotely real, non-crazy (all of them: Nora, Clare, and James would have to be insane to think and behave as they do in this novel) human beings. This novel is just so outlandish that I am aghast that a publisher would let such sheer and utter nonsense into print without heavy editing--because there is, actually, the makings of a decent narrative here, but it is so psychologically improbable that it boggles the mind that an editor did not send this back to the author for some major re-working of the characters and their motives.

Yet I have rated this novel 2 stars and not 1 star. I give it 2 stars rather than just 1 because I do see some promise. I hear the voice of a writer who has the makings of a good story-teller. And this is, after all, a debut novel. So, although this review is, I admit, rather harsh, I don't want to be just mean and nasty because that's not my intent. Despite its many problems, *In a Dark, Dark Wood* does contain the germ of a good story, and the story was not so bad that I did not finish. I did read all the way to the end. I did want to find out, ultimately, who had killed James and why, so my interest was maintained although I was deeply disappointed in the ending itself and in the character development.

Two final notes:

(1) *In a Dark, Dark Wood* has been marketed as a scary horror novel set in, as is as obvious from the title, a forest. It is not a horror novel. It is not remotely scary. If we are going to place it in a genre, it would be more aptly labeled a mystery or a thriller--though it is not all that thrilling.

(2) *In a Dark, Dark Wood* is compared in some of the advance reviews and even in a blurb on the back cover to a Gillian Flynn novel. Comparing women writers whose books feature women protagonists to Flynn has become de rigueur, but it is particularly appalling in this case. *In a Dark, Dark Wood* features a lead character who possesses nothing of the strength, intelligence, resourcefulness, charm, or personality of any of Flynn's protagonists, and the narrative itself lacks the polish, the character development, the plotting, and the genuinely and realistically surprising twists of Flynn's novels. Yet again, we are promised Flynn and get

nothing of the kind.

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### Carol says

After a bachelorette (Hen) party, Lenora wakes up in a hospital bed badly bruised and confused with a bandaged head and memory loss; and when she overhears a *devastating* police conversation outside her door, she begins to piece together the nightmare of a weekend that brought her there.

Based on the title, **In The Dark Dark Wood** and the great eerie book cover, I was hoping for creepiness and devilment in the snowy outdoors, but instead received a fair to middling (*somewhat*) predictable crime-mystery that nonetheless kept me reading into the early morning hours.

While the character's actions and conversations seemed a bit juvenile for their age, still a solid **3 Star** entertaining debut read from an author I would definitely try again.

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### Liz Barnsley says

Seriously addictive and with such a gorgeous flow that you could easily read it in one sitting if you have a free afternoon, *In a Dark Dark Wood* is definitely up there with the best psychological thrillers I have read.

It is beautifully character driven – to the point that even inanimate objects become characters in their own right – most especially the “dark dark house” mentioned in the blurb which takes on a life of its own and is so deliciously creepy that there is a touch of cinematic horror story to be had in here as well. Ruth Ware has a subtle yet affecting descriptive quality to her writing that sinks into your psyche, making this an edgy and highly intriguing read.

So we have Nora then – invited rather randomly and out of the blue to the hen party of an old friend she has not seen for ages, she is in two minds as to whether or not to go. Ultimately she makes the decision to attend, a decision that will change the course of her life...

The plot is tense, claustrophobic and completely fascinating – a small cast set up in a tightly woven environment where secrets hover just beneath the surface waiting to jump out – the entire character group are beautifully drawn both individually and in their interactions with each other. The author weaves a web of deceit around her carefully set pieces and the whole thing is just really so readable, involving and entirely captivating.

The ultimate solution may or may not surprise you but in this case the journey is the thing and the extremely compelling utterly riveting story unfolding before you.

Highly Recommended.

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## **sue says**

\*\* I would like to thank Random House UK, Vintage Publishing for allowing me the copy to read and review \*\*

This makes for **compulsive** reading.

Lee is a writer, she lives on her own.

Likes to run.

She gets invited out of the blue to an old friends hen do, from Flo the Matron of Honor.

Something happened between her old friend and herself.

They have not seen each other for around 10 years.

She contacts another friend to find out if she has been invited too. And they both decide to go together.

The place they have to stay at where they are meeting up is a bit 'out of the way', and only a couple of other friends accepted the invitation as it was short notice.

You wonder where her friend is when they arrive, there is Flo to welcome them in.

You also wonder what happened between herself and her friend all those years ago.

This is not just a hen party, clubbing and pubbing, no this is being held within the confines of this home. Flo's aunts home.

Her aunt goes away in the winter leaving this home empty.

Emma soon gets to meet up with Claire again.

We find Claire and Flo an odd couple of friends and left wondering what is between them too.

Flo is always in Claire's shadow, right to wearing the same clothes at times, what's that all about.

Years ago Lee was in Claire's shadow always feeling the lesser of the two.

Returning after 10 years seems to throw them right back in time to how is used to be. Except, each of them have their own lives now.

Another friend there is Mel. She has a 6 month old baby she has left behind with the Father. But she realizes that she may have left her child too early. She's never left her baby before, not even for a night. And constantly wants to keep in contact by phone with her husband to see how things are going. But the telephones do not always work, out in the remote, and cell phones are even worse.

Thomas is another one there.

He is gay, and he has a partner, we learn that he had an argument with him before coming away.

We jump back and forth between the events and Lee being in hospital.

What lead up to that?

Lee cannot recall anything, zilch of that night.

Then it jumps back to the house again and the events that went on leading up to it. It does this several times with ease.

This is a great debut novel. Its kept my attention and my inquisitiveness going from start to end.

When the secret came out, I was gob smacked. It all fitted together.

I can HONESTLY say there was one scenario that entered my mind, I wasn't too far wrong, but needed more to build on my idea.

The last chapters left me in no doubt at all about how each character fitted to each part.

My full attention was on the latter chapters wanting to know and eager to know how this was going to end.

I LOVED how this author wrote and kept teasing me, kept me on the edge of my seat. She writes with a confidant flair and each descriptive word had meaning, allowing you to be sucked in and devour every word.

**Strong** plot. No dips of pace.

I wasn't bored or distracted once, quite the reverse.

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## Iris P says

In a Dark, Dark Wood

What originally lured me to this novel was the synopsis: "*what should be a cozy and fun-filled weekend deep in the English countryside takes a sinister turn*", good enough. Sounded like a nice to way to immerse myself in some fluffy, brain-candy kind of story. Unfortunately my enthusiasm was short-lived.

Perhaps I am on the wrong demographic for this novel, but I found this book tedious, repetitive and frankly not very original. The writing was subpar bordering on mediocre, and the plot farfetched and predictable.

Setting a hen party on a remote cottage in the woods (known as the "Glass House") was I guess, supposed to serve as the perfect metaphor representing life as a stage where we are the actors on a play or something. Instead it comes across as a force device that never delivered any particular memorable, insightful or inspiring moment.

Because the story is told using a first person narrative, we are unfortunately stuck with the unbearable musings of Leonora Shaw, a 26 y/o crime writer who is so insecure she's not even able to demand that his friends call her by the name she prefers to go by (Nora, not Leo or Lee).

And really how many times do we need to hear that the protagonist is tired or cold or needs to remember what happened!!??

These characters are not only dislikeable, they are immature and obnoxious. I usually don't mind unpalatable characters but as the reader, I need to CARE what's going to happen to them or at least there needs to be a solid story behind them. Sadly that was not the case here.

A thriller that wasn't that thrilling.

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### **karen says**

this is a truly beautiful ARC, one of the nicest i've seen:

it's all textured and graphically pleasing and nice to touch and hold:

but the story didn't really meet my expectations.

i'm giving it a three, but it is a low three. it is an incredibly fast read, and if you are looking for something in that vein - a fast-paced page-turner mystery thing, this may well satisfy you. but be forewarned it is not a creepy book, or even remotely spooky, as the cover and epigraph seem to suggest:

*In a dark, dark wood there was a dark, dark house;  
And in the dark, dark house there was a dark, dark room;  
And in the dark, dark room there was a dark, dark cupboard;  
And in the dark, dark box there was a....skeleton!*

which also bothers me because the line that transitions cupboard to box has been omitted, so it looks weird. traditionally, it is :

*In a dark, dark wood there was a dark, dark house;  
And in the dark, dark house there was a dark, dark room;  
And in the dark, dark room there was a dark, dark cupboard;  
And in the dark, dark cupboard there was a dark, dark shelf;  
And on the dark, dark shelf there was a dark, dark box;  
And in the dark, dark box there was a....skeleton!*

but for all that, it's not supernatural, it's not horror, it's not even psychologically creepy. the characters aren't particularly nuanced, it's predictable, it does that thing that i HATE where years of turmoil could have been avoided with ONE conversation, and amnesia-as-obstacle is so contrived and trite that unless it's handled really really well, it's just distancing; a device used to stretch out the story and lead the reader along by the nose until the author feels like revealing their zinger. which in this case, is telegraphed pretty early on, so it's

not quite the rug-yank it's meant to be.

but there's a time and a place for every book, right? this was neither my time nor my place, but i can see this being an excellent book to read while on a long train ride, or on a plane, or curled up by a fireplace or a beach, if you're into that sort of thing. it's a very fast read, and despite all my complaints, i really was immersed in it. i just wasn't all that crazy about what i was immersed in. i've just read too much in this genre and this one didn't give me anything i hadn't seen before. but you and i are different people, with different needs.

i did have one big chuckle, but i'm not sure it was meant to be funny:

*I Googled James. Once. Only once. Google was spattered with images of him - pictures of him in costume, onstage, publicity stills, shots of him smiling at charity functions and opening nights. The ones I couldn't bear were the ones in which he was looking directly at the camera, directly out of the screen, at me. When I scrolled down to one where he was naked onstage, in **Equus**, I had closed the browser with shaking hands, as if I'd stumbled on something violent or obscene.*

that "as if" just cracked me up because - duh - *equus*.

so, yeah - beautiful, beautiful ARC.

come to my blog!

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### **Mandy says**

3/3.5?!?!!! This book left me in such anger. The beginning was so fast and I was so sucked in and then the middle left me feeling lethargic and as if I were reading as I was walking through mud. Then the end.... The end totally blew my mind. I couldn't believe it happened the way it did... Would I recommend? Yeah, probs. The assortment of characters are absolutely uncanny. Such a strange cast of characters but when written together it was absolutely perfect. Ugh. I liked it and then I hated it... I love how it all came together but then I hate it at the same time and I can't say why... You have to read it yourself but when you do you will think... Oh how I hate this... But at the same time still find it hard to put down.

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### **Theresa says**

This is a tough one. I had high expectations for "In A Dark, Dark Wood" by Ruth Ware, but I must be honest - I'm extremely disappointed with this clunky novel. I had 2 main problems. The first being, the writing. I will say I did enjoy the plot, even though the pay-off was mediocre at best. This is the story of a hen night (bachelorette party for us Americans) in the English countryside gone awry. The beginning was fast-paced and sucked me in, but halfway through, the plot started to cave in on its self. I feel like Ruth Ware's writing was uneven and frustrating to get through. There's a lot of rehashing. Too much verifying scenes that took place in the previous chapters. My 2nd problem was the protagonist, Leonora (also goes by Nora and Lee, \*rolls eyes\*). Leonora is what you call an unreliable narrator. I found Leonora to be one-dimensional and a bit boring. Leonora also lacked self-awareness. She was completely oblivious to everything around her. I found her annoying and not the sharpest tool in the shed. I hate to say it but this novel is VERY

PREDICTABLE. I knew the so-called "twist" less than 200 pages in. I kept hoping for a "gotcha" moment towards the end but it never happened. This book didn't scare me in the slightest. It was just a modest and overrated psychological thriller. I did enjoy the supporting characters like the sarcastic and quick-witted, Nina, and the emotionally unhinged, Flo. These 2 ladies had the best dialogue. As for the rest of them: Clare (the bride-to-be/Leonora's former best friend), Melanie (the overstressed new mom), and Tom (the stereotypical gay male) failed to make a lasting impression on me. Like watching paint dry. "In A Dark, Dark Wood" is one of the most disappointing novels I've read this year. I've heard Reese Witherspoon's production company is turning this novel into a major motion picture. I actually think this novel could work as a feature film because the plot is entertaining in chick-flick kind of way. Ruth Ware is not a bad writer, she's just not as polished and refined yet, (this is her debut novel) so I'll cut her some slack. It's a mixed bag for me. \*sighs\*

Favorite line:

"If you ask me, she's a couple of Xanax away from reenacting the shower scene in Psycho."

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### **Kelli says**

This was a mediocre story that had all the makings of something better than it was. I would describe it as a light mystery. It wasn't a thriller. It wasn't dark or scary. The voice of the narrator was lovely, the music at the beginning and end creepy but the story itself was slow and a bit clunky at times...filled with constant chatting done by characters who were each a bit odd and behaved in a way that was both catty and juvenile. It reminded me first of an Agatha Christie mystery, then of a show like Pretty Little Liars, and then of the game of Clue. The story was entertaining enough but I would have enjoyed it more had it taken less time getting to the action of it all. I found it more compelling toward the end and so I will go with 3 stars, but I feel I'm stretching to get there.

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### **Miranda Reads says**

3.5 stars

*It was growing dark, and somehow the shadows made it feel as if all the trees had taken a collective step towards the house, edging in to shut out the sky.*

Ten years ago, Leonora ("Lee" "Leo" "Nora") broke up with her boyfriend (James), ditched her best friends (Clare/Nina) and skipped town. **She hasn't looked back since.**

**Well, until now.**

She just got an invite to Clare's Hen Party (bacholorette weekend) and despite her misgivings, **she decides to go.**

She's spent so much time running from her past that she thought she could handle facing it...but (unsurprisingly) things do not go well...

*The whole thing had been painful to the point of nausea, made worse by covert sympathetic*

*looks from Nina. If there's one thing I dislike more than being hurt, it's being seen to be hurt.*

So now, Nora is stuck with Clare (the backstabber), Nina (training to be a doctor), Tom (a gay playwright), Melanie (a young mother) and Flo (a carbon-copy of Clare).

All of them are **stuck in the glass house** in the middle of the woods until this party is over. And when the party ends, it's not with a whimper **but with a bang**.

All in all, **not a bad book per say**.

I liked how Ruth Ware structured the novel. We have the past (the Hen Party) interspersed with the present (Nora recovering from a car accident) until the **two timelines merge**.

Both sections were compelling but they felt a little flat to me - the characters didn't wow me, they didn't feel like real people - they each **had a role and they played it perfectly**.

And... **I predicted the ending**.

I'm not saying that to brag....this is something I literally never do. I am the worst ending-predictor ever (and proud of it). I deliberately try **not** to guess because I love being surprised.

**...and yet, I totally saw this coming.**

#### **Audiobook Comments**

Read by Imogene Church - an absolute legend!

[Blog](#) | [Instagram](#)

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#### **Lindsay - Traveling Sister says**

2.5 stars. This was a quick and easy read. I feel that my lack of enthusiasm for this book was largely affected by my expectations being set too high. I really wanted to like this book more than I did.

I really enjoyed this author, Ruth Ware's, second novel "The Woman in Cabin 10". I was expecting more of that heart-pounding, suspenseful writing that kept me on the edge of my seat, however, I couldn't help but feel underwhelmed upon finishing this book. This story dragged on and was somewhat predictable to the point that I found myself skimming over parts. None of the characters were likeable to me. Several of them were frustratingly self-absorbed and rather annoying. I kind of liked the main character, Nora/Lee/Leonora, but found I wasn't truly engaged in her story or life. The inner turmoil that Nora feels is extremely repetitive - reference to her secret was overkill to me - her inner dialogue and thoughts about it grew to become irritating. About 2/3 of the way through, the secret is revealed but it lacked a 'shock factor' for me. There were also several situations that seemed far-fetched.

I liked that each chapter left a small cliff hanger that kept me hungry for what would happen next. Though the story was somewhat predictable, it still kept stringing me along making me think perhaps I was wrong in my assumptions. (Unfortunately I was not). If you haven't read this author before, I strongly suggest trying out her second novel "The Woman in Cabin 10" as I found that to be a much more thrilling and enjoyable read.

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## jewels [Books Bejeweled] says

There have been many reviews for the regular book version of IN A DARK, DARK WOOD by Ruth Ware, but my review is for the audio version. I have had the actual book for awhile now and for some reason, every time I picked it up I just could not stay with it due to my unfortunate yet seasonably short attention span. As happens so many times, a beautifully made audio version of the same book will quickly suck me in, even if I just read the same words myself and they seemed so uninteresting in my own head.

The fabulous Imogen Church is the narrator, she is wonderful and a one-woman show, acting out all the voices with authentically nuanced personality traits. I had previously enjoyed her narrations of Alex Marwood's THE KILLER NEXT DOOR and all the BRIDGET JONES'S DIARY books by Helen Fielding. Ms. Church is also reading Ruth Ware's next two books and I will definitely be listening.

I really liked this book. For me, the audio version is much more entertaining and suspenseful than reading it with my own eyeballs. So, maybe, Reese Witherspoon will take it up the next step and the movie version will be even better!!? (fingers crossed!). The story revolves between six frenemies tucked away for a "hen party" in a cottage in a dark wood far away from civilization. I guarantee that you have never been to a bachelorette party like this. The creepy location, the sarcastic barbs the "friends" hurl on each other, the drug use, the Ouiji board playing, and last, but not least, clay pigeon shooting as the main activity, all work together to create plenty of foreshadowing of the murder we know is going to happen. But, which of the friends is the killer? And who gets killed? The book is written in a first person POV by Nora who has unfortunately suffered a terrible head trauma and is, therefore, a most unreliable narrator (yippeeeee, I love unreliable narrators!).

The story pays homage to the Agatha Christie "locked room" murder motif, one of many a mystery lover's favorite plot devices. You will figure out the ending way before the main character does (sadly, no plot twist), it is an excellently written psychological mystery and a tremendous debut for Ruth Ware. THE WOMAN IN CABIN 10 has higher reviews and that's always a plus for a new author-- to be on the upward trajectory.

Come to my blog for a review of the new Playster app touting itself to be bigger and better than Audible! spoiler alert: *Playster SUCKS!*

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## Sandra says

Writer Leonora (Nora) Shaw gets invited to old friend Clare's hen night (aka bachelorette party) by a girl named Flo. (It is being held in Flo's aunt's house.) Nora lost touch with Clare years ago, hasn't spoken to her in ten years, and doesn't know if she wants to go to this party. But after talking to another friend who is also invited (Nina) Nora reluctantly decides to go.

Nora and Nina arrive at the house where the party is being held, which is isolated in the woods in Northumberland. It's a very strange looking house, mostly glass, and it makes Nora uncomfortable to be in it. More guests arrive. Nora finally meets Clare again, and to Nora's dismay she discovers Clare's fiancé is

Nora's ex-boyfriend James, who Nora still has feelings for, even though they broke up ten years ago.

The hen celebration gets underway with activities, games, a séance... Then, one night, they hear an intruder moving about downstairs in the night. Flo grabs the gun off the wall (which isn't supposed to be loaded) and the intruder is shot... (This book began with an injured, battered, and bruised Nora, who is experiencing some memory loss, in the hospital, overhearing the police discussing a murder. Is she a suspect? Who has been murdered?)

This was an entertaining read. I found the glass house in the dark, isolated woods an eerie setting for this story. And I was curious to find out what was going to happen next and who the murderer was.

An enjoyable, atmospheric read with secrets from the past, mystery, and suspense.

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