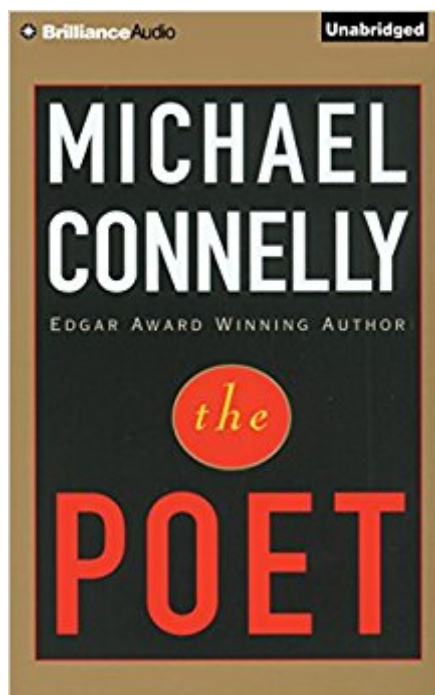


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The Poet



Synopsis

With his four Harry Bosch novels, Michael Connelly joined "the top rank of a new generation of crime writers" (Los Angeles Times). Now Connelly returns with his most searing thriller yet—*The Poet*—a major new departure that recalls the best work of Thomas Harris (*Red Dragon*, *Silence of the Lambs*) and James Patterson (*Along Came a Spider*). Our hero is Jack McEvoy, a Rocky Mountain News crime-beat reporter. As the novel opens, Jack's twin brother, a Denver homicide detective, has just killed himself. Or so it seems. But when Jack begins to investigate the phenomenon of police suicides, a disturbing pattern emerges, and soon suspects that a serial murderer is at work—*The Poet*—a devious cop killer who's left a coast-to-coast trail of "suicide notes" drawn from the poems of Edgar Allan Poe. It's the story of a lifetime—except that "the Poet" already seems to know that Jack is trailing him. Here is definitive proof that Michael Connelly is among the best suspense novelist working today.

Book Information

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Customer Reviews

Jack McEvoy is a Denver crime reporter with the stickiest assignment of his career. His twin brother, homicide detective Sean McEvoy, was found dead in his car from a self-inflicted bullet wound to the head—an Edgar Allen Poe quote smeared on the windshield. Jack is going to write the story. The problem is that Jack doesn't believe that his brother killed himself, and the more information he uncovers, the more it looks like Sean's death was the work of a serial killer. Jack's research turns up similar cases in cities across the country, and within days, he's sucked into an intense FBI investigation of an Internet pedophile who may also be a cop killer nicknamed the Poet. It's only a

matter of time before the Poet kills again, and as Jack and the FBI team struggle to stay ahead of him, the killer moves in, dangerously close. In a break from his Harry Bosch novels--including *The Concrete Blonde* and *The Last Coyote*--Edgar-winning novelist Michael Connelly creates a new hero who is a lot greener but no less believable. The Poet will keep readers holding their breath until the very end: the characters are multilayered, the plot compelling, and the denouement a true surprise. Connelly fans will not be disappointed. --Mara Friedman --This text refers to the Preloaded Digital Audio Player edition.

In a departure from his crime novels featuring LAPD's Harry Bosch, Connelly (*The Last Coyote*) sets Denver journalist Jack McEvoy on an intricate case where age-old evils come to flower within Internet technology. Jack's twin brother, Sean, a Denver homicide detective obsessed with the mutilation murder of a young woman, is discovered in his car, dead of an apparently self-inflicted gunshot, with a cryptic note written on the windshield. Jack's investigation uncovers a series of cop suicides across the country, all of which have in common both the cops' deep concerns over recent cases and their last messages, which have been taken, he quickly determines, from the writings of Edgar Allan Poe. As his information reopens cases in Chicago, Baltimore, Dallas, New Mexico and Florida, Jack joins up with a team from the FBI's Behavioral Science Section, which includes sharp, attractive agent Rachel Walling. Connections between the dead cops, the cases they were working on and the FBI profile of a pedophile whom readers know as William Gladden occur at breakneck speed, as Jack and the team race to stay ahead of the media. Edgar-winning Connelly keeps a surprise up his sleeve until the very end of this authoritatively orchestrated thriller, when Jack finds himself in California, caught at the center of an intricate web woven from advanced computer technology and more elemental drives. Copyright 1995 Reed Business Information, Inc. --This text refers to the Preloaded Digital Audio Player edition.

Quite a long tale of the hunt for a serial killer of- unusually- Police Officers, when reporter Mcevoy realises the connection between a number of murders following his brother's murder.He convinces the FBI eventually and they move swiftly onto the case.Quite a lot of very muddy water flows under the bridge before their combined work is done and even then a threat may exist from The Poet.A happy ending? Not completely. Does he get the attractive FBI Agent? Mmnn well, erm, no...probably.

I just loved this story. I am a big Michael Connelly fan. His plots always keep me hanging until the

end. And he didn't disappoint with *The Poet*. I loved how we were introduced to a new set of characters and yet brought one old one back. I often find myself comparing other authors to Michael Connelly's style of writing and before I know it I am back reading his novels. *The Poet* blends different areas of the country with different characters from each. And just when you are thinking that a certain character was "just a mention" the character is pulled back into the plot. His characters always tug at my heart. Suicide is so heartbreaking to a family and certainly responsible for a lot of guilt. I wanted the main character to succeed and discover that it was really not what it seemed. To me one of the best tests of a good read is are you pulled back to the book just dying to know what is next. *The Poet* does this and more. Whether you are a Michael Connelly fan or not, you will not be disappointed with *The Poet*.

Michael Connelly's, *The Poet*, is one of his better works. The protagonist, Jack McEvoy, is a crime reporter for *The Rocky Mountain News* in Denver. McEvoy's twin brother, Sean, a top Denver detective apparently took his own life. McEvoy gets permission from his editor to pursue an in-depth story on a recent increase of police suicides nationally. His early research takes him away from the suicide aspect and toward the possibility of murder. The chase for the killer or killers of these officers is paced well and is exciting throughout. McEvoy's alignment with the FBI and especially with our old friend Rachel Walling makes for interesting reading. Our protagonist exposes his naïveté and unworliness at times while on other occasions his genius and ability to read people astounds. Jack McEvoy plays it straight with honesty, sincerity and openness which often prove to be his Achilles heel. I would have given Connelly a "five" for this novel if not for the convoluted, twisted and, frankly, unrealistic ending to the story. Aside from the strange ending, I highly recommend this novel. It's a great page turner.

The Poet The book itself is most definitely a must-read if you're a Michael Connelly fan -- or even if you're not. It combines suspense, mystery, and even a bit of horror into a fascinating story that absolutely **WILL** keep you up at night. Can't say enough about how great I think Michael Connelly's writing is in general, and especially how good this book is. It's a complete stand-alone book, unlike his Harry Bosch or Mickey Haller books, which are a long series of books where it makes more sense to start at the beginning and read each book in order. This book requires none of that -- just grab it and go, even if you've never read any of Michael Connelly's other books. I have two MAJOR COMPLAINTS about the Kindle eBook edition of this book, however: #1 - the Kindle e-book price is \$2 more than the mass-market paperback price. BOO HISS! These #@!ing

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As with all Connelly's books, *The Poet* is a great, fast read. Although I prefer Connelly's Harry Bosch books, *The Poet* follows a similar arc. By the end it turns out that some of the good guys aren't so good and some of the bad guys aren't as bad as they first appeared. At the end there is a one-two punch; the story reaches a conclusion that would be more than enough for most writers but there is still one final shoe to drop. While this is great fun and readers have probably come to expect it, I think this is where *The Poet* goes wrong. This time, what could and should have been the final scene triggers a drawn out subplot. It's very clever and very complex but it's practically a sequel and without much of a payoff. *The Poet* exists somewhat in the realm of the supernatural (at least let's hope so). If you want a horror story, you have it. But if you prefer more down to earth crime and punishment, I'd stick with any of Connelly's Harry Bosch novels. Lord knows, Harry confronts some wicked individuals but his world is a sort of *Dragnet* on steroids. For all his disillusionment, each Bosch episode resolves to a certain "justice" that's more or less easy to live with. By contrast, the message of *The Poet* seems to be that pure evil can never be vanquished and this is just one more round.

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