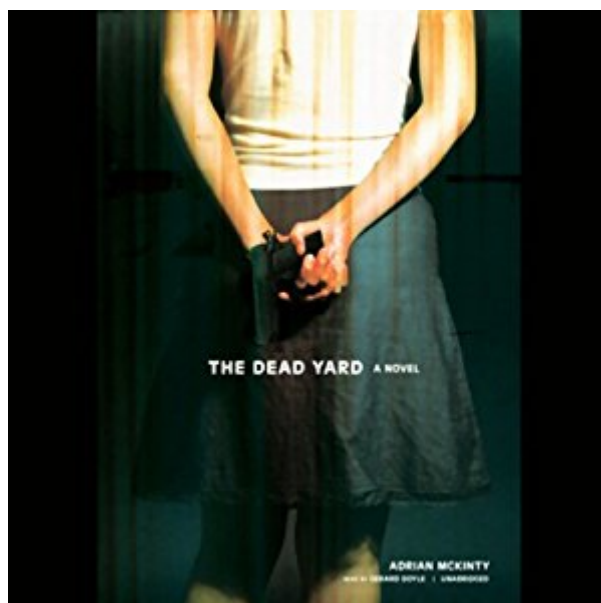


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The Dead Yard



Synopsis

In this breathtaking sequel to *Dead I Well May Be*, which *The Philadelphia Inquirer* called "the most captivating crime novel" of the year, mercenary bad boy Michael Forsythe is forced to infiltrate an Irish terrorist cell on behalf of the FBI, and thus confront murder, mayhem, and the prospect of his own execution. With the same poetic lilt and heart-stopping suspense that made *Dead I Well May Be* a critical favorite, the saga continues with *The Dead Yard* -- a thriller in which Michael Forsythe must insinuate himself into the good graces of a band of calculating political terrorists. As the novel opens, he's on vacation in Spain, but when a soccer riot between Irish and English fans escalates out of control, Michael is suddenly arrested and thrown into a Spanish prison. Enter Samantha, a British intelligence agent as cunning as she is voluptuous. She makes Michael an offer he cannot refuse: instead of being extradited to Mexico to serve time for a prison break, he can help her by infiltrating an IRA sleeper cell in the United States, and she'll see to it that the Spaniards and Mexicans forget all about him. Filled with apprehension about the dangers of the assignment, Michael reluctantly agrees. Within hours he is flown to New York City and thrust into the nightmare world of men known for their distinctive brands of torture and revenge. Michael crosses and double-crosses key players, escapes his own lies by a hairsbreadth, loses his only ally, and falls for the daughter of his enemy -- a most inadvisable development. Boasting spot-on dialogue, crackling wit, and one of the most memorable heroes in all of crime fiction, Adrian McKinty's dazzling new novel confirms his reputation as a brilliant storyteller and writer on the rise. --This text refers to the Paperback edition.

Book Information

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Customer Reviews

I loved "Dead I May Well Me," if for no other reason that the killer writing. McKinty didn't let me down here. This novel is far more graphic than I usually like, but the prose, cunning dark humor, picture-perfect detail and robust characters elevate the book, and I couldn't get enough. Immediately starting the next Michael Forsyth and am so glad McKinty has a good library left to enjoy-he's a beautiful wordsmith even when depicting the ugliest of scenes. It's been years since I've highlighted so many killer lines in a novel.

THE DEAD YARD by Adrian McKinty is Book 2 of The Michael Forsythe series. It is the sequel to DEAD I WELL MAY BE and segues quite seamlessly from the 1st title into the 2nd, even though some years have passed and Michael is in the Witness Protection Program. A little blackmail on the part of British Intelligence puts Michael in a dangerous operation, infiltrating a very dangerous Irish terrorist group in the Boston area. Our Michael is very smart - full of philosophical musings, witty remarks and self-deprecation. But it his street-smarts that count, and he puts his life on the line dealing with Touched, Gerry, Sonia, Jackie and Kit. A monstrous group. The book is so violent, so full of vicious, sadistic and depraved acts of violence and torture, it is hard to read at times. I don't know if I can ever visit (or even drive through) northern Massachusetts after reading this book. It left me with such a sense of bleakness and depression. I also live 20 miles from Belfast, Maine (where Gerry's cabin was) and I will never think of my house in rural Maine in quite same way again.

I thought that the first book in this trilogy (Dead I Well May Be) was very, very good. This book has raised the bar even higher. The pace and action never falters. This book is violent and gritty and not for the faint of heart. Five years have passed and Michael is now working as an undercover operative for M16 against his will. No way does he want to be extradited back to Mexico to be a guest of that government. Michael is sent to infiltrate a rogue IRA cell living in the lap of luxury in Plum Island. I wasn't exactly enamoured of Michael in the first book of the trilogy, but in this book he is more introspective and philosophical and some of his thoughts are very droll. It's that deprecating humor that alleviates the violence to some extent. All of the characters are well presented from the sociopathic Touched, to the young and naive Kit. Well paced, action packed, great characters, a rollicking good read.....what more could you want?

Working my way through the McKinty books. He has interesting characters and lively dialogue. This

one is farfetched and way overwritten. I find the lead character a stretch to believe and I find how he saves the day to be just as eye rubbing. I would not recommend this book if you want McKinty, his troubles trilogy for example is much better written and engaging.

It's been five years since Adrian McKinty's Michael Forsythe topped *Darky White* and his Harlem-based Irish gang in "*Dead a Well May Be*", an explosive and brilliantly crafted novel so black and cold, so brutal, that a simple 'noir' label is way to tame. But compared to "*The Dead Yard*", the predecessor is nearly docile, as the years have only hardened Forsythe's stone-cold skills and have sharpened McKinty's prose: beautiful poetry of violence, survival, and again, another staggering installment of vengeance. Innocently enough, "*Yard*" starts with young Michael on holiday in the Canary Island of Tenerife. But a football riot lands him in prison - again - and a Spanish one this time. Threatened with extradition to Mexico to finish out the sentence in Hell started in McKinty's debut novel, Forsythe is coerced into helping British Intelligence penetrate a rogue Irish terrorist cell in Boston. Michael succeeds on getting inside "*The Sons of Cuchulainn*" through a cockamamie plan concocted by M16 that was just daft enough to actually work. And soon Michael, the Irish bad boy we can't resist liking - albeit with a touch of guilty pleasure - is knockin' off banks and swapping tales of Ireland with his revolutionary new-found buddies, while seeming to bed every woman in sight, from the new boss's daughter to the agent in charge of his mission. But is this is beginning to sound like 007, take heart: author McKinty will have none of James Bond's suave and debonair foolishness, no fast women and faster cars, tuxedos, or martinis in these pages, but a surfeit blood, gore, and political idealism blinding common sense and clouding reality. Forsythe is the classic tragic hero and if, indeed, McKinty is idealistic in his own right, his passion blazes across the pages in fiery passages: "...will I despoil your corpse and throw your tattered carcass onto that black barge that Death steers into the silent sea..." Take that, Lord Byron! McKinty understands the use of foreshadow, carefully meting enough light to plot the course to come, but a steady hand on the meter insures the reader stays only engaged and curious. From the beginning of "*Dead I Well May Be*", where the reader sees a somewhat naive Michael Forsythe trying to figure out the ins-and-outs of both sides of the law in his adopted America, by the end of "*The Dead Yard*" we've seen a transition, a coming of age in America tale so ferocious, so shocking in cruelty and violence that even Cormac McCarthy begins to look a bit constrained. Yes, McKinty's rough words may offend your weaker sensibilities, and have others asking if he's gone too far. But for me, Adrian McKinty's brand of noir crime have earned him a prime spot at the table with the new masters like Bruen, Huston, Swierczynski, and Gischler. "*The Bloomsday Dead*" wraps up this trilogy, and I can't wait to

see where McKinty will take Michael Forsythe and his continued epic journey to Hell and back.
Superb stuff - "Slainte", Mr. McKinty!

While this is my least favorite of any of McKinty's novels, it is still an integral part of the Michael Forsythe books and probably worth the time. It feels unnecessarily gory in its treatment of women, particularly in comparison to his other excellent works, which generally impress me in their ability to present women/crime/victimization without extreme trauma. Forsythe as narrator speaks well to that problem given his revulsion at various moments. Perhaps that's just me.

Good, but not nearly as good as the first Michael Forsythe -- which is excellent. The last installment is better than this one (the second), so, keep reading. Altogether, Forsythe is such a likable character and the writing is so good that even when the plot is less than stellar the read is one you can't put down. Wish there was a fourth (and a fifth..).

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