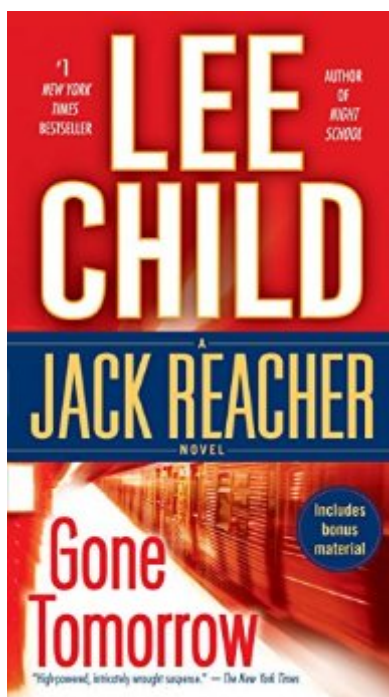


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# Gone Tomorrow (Jack Reacher, Book 13)



## Synopsis

#1 NEW YORK TIMES BESTSELLER    "High-powered, intricately wrought suspense." —Janet Maslin, The New York Times    "Hold on tight. . . . This novel will give you whiplash as you rabidly turn pages. . . . May be [Lee Child's] best." —USA Today    New York City. Two in the morning. A subway car heading uptown. Jack Reacher, plus five other passengers. Four are okay. The fifth isn't. And if you think Reacher isn't going to get involved . . . then you don't know Jack.    Susan Mark, the fifth passenger, had a big secret, and her plain little life was being watched in Washington, and California, and Afghanistan "by dozens of people with one thing in common: They're all lying to Reacher. A little. A lot. Or just enough to get him killed. A race has begun through the streets of Manhattan, a maze crowded with violent, skilled soldiers on all sides of a shadow war. For Jack Reacher, a man who trusts no one and likes it that way, the finish line comes when you finally get face-to-face and look your worst enemy in the eye."    **BONUS:** This edition contains an excerpt from Lee Child's 61 Hours.    "Propulsive . . . [Child is] an expert at ratcheting up tension." —Los Angeles Times    "A top-notch thriller." —Booklist (starred review)    "Edgy . . . thoroughly engrossing." —The Miami Herald

## Book Information

File Size: 3526 KB

Print Length: 434 pages

Publisher: Delacorte Press; 1st edition (May 7, 2009)

Publication Date: May 19, 2009

Language: English

ASIN: B001NLL8LA

Text-to-Speech: Not enabled

X-Ray: Enabled

Word Wise: Enabled

Lending: Not Enabled

Enhanced Typesetting: Enabled

Best Sellers Rank: #3,171 Paid in Kindle Store (See Top 100 Paid in Kindle Store)    #18 in Books > Mystery, Thriller & Suspense > Thrillers & Suspense > Spies & Politics > Terrorism    #21 in Kindle Store > Kindle eBooks > Mystery, Thriller & Suspense > Thrillers > Terrorism    #59 in Books > Mystery, Thriller & Suspense > Thrillers & Suspense > Spies & Politics > Conspiracies

## Customer Reviews

Lee Child's "Gone Tomorrow" is the 13th Jack Reacher installment. It is a much needed return to the stylings to which we loyal fans became addicted; certainly, it is far superior to the politically slanted "Nothing To Lose." My sole quibble with "Gone Tomorrow" is that Child again, although with much more subtlety, infuses his British perspective of American policy into Reacher's actions and consciousness. As a loyal reader of a great character, I am not interested in Lee Child's view of American foreign policy, past or present. That being said, this novel begins with a random incident on a late night subway in New York where Reacher suspects a passenger of being a suicide bomber and due to his intervention, a death occurs which motivates him to trace the victim's backstory in hopes of understanding who and what caused the unnecessary tragedy. A continuous series of government and private agents begin confronting Reacher assuming he has valuable knowledge (and property) gained from the victim. Before one settles in, Reacher is fending off the NYPD, FBI, Homeland Security, paid investigators, and a slew of foreign bad guys that will please anyone's appetite for evil villains. Reacher is as perceptive, logical, and analytical as ever in "Gone Tomorrow." He actually instructs the reader about a number of arcane minutiae such as how to knife fight, defend against brass knuckles, and disappear in NYC. Reacher is less taciturn and more focused than he has been recently and even pals up with NYPD detective and a grieving father for a time. There is more than ample violence and gore to please the loyal Reacher fan, the plotting is tight, and Reacher continues to be fun to decipher as he analyzes people and events.

The Jack Reacher of the earlier novels is gone; all that remains is a shell of a man who, for much of the story, acts as little more than a bystander to what is happening around him, until nearly halfway through *Gone Tomorrow*. The story opens with an interesting scene involving a suicide, including a tedious recitation of ways to identify a suicide terrorist, then virtually nothing happens until almost page 180. The early Reacher was immediately involved in the storyline, often with strong action, maintaining an intense pace until the end. In *Gone Tomorrow*, Reacher does little except stand by and speculate, rather than act as the action hero. One reviewer gave a personal guarantee that I would not be disappointed with *Gone Tomorrow*. Well, I am here to collect on that guarantee. I found the book tedious, slow-paced, and boring. I miss the old Reacher. Perhaps, it is time for him to settle down with his buddies and tell their war stories; he is no longer an action hero. I also had a problem with many of the cardboard characters: the men in black suits from an intelligence agency, lawless private security, inept police, a required woman for an irrelevant sex scene, psychopathic killers, a superficial and obviously devious Senator, and the use of traveling back and forth from New York to Washington. The main premise, of a secret operation in the Middle East which resulted

in awards for the participants, but which is also buried deep inside a military depository of secrets, is, of course, a huge blinking sign that says, "Here is the answer." Since it involved a Senator running for President, the reader is not-so-subtly reminded that this "secret" could bring down the candidate.

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