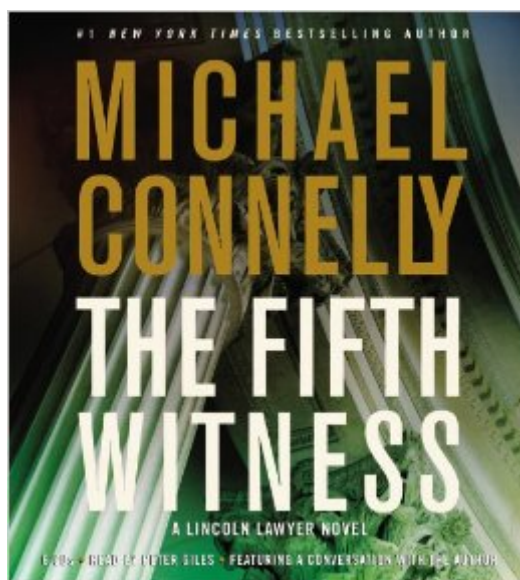


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The Fifth Witness (Mickey Haller)



Synopsis

Mickey Haller has fallen on tough times. He expands his business into foreclosure defense, only to see one of his clients accused of killing the banker she blames for trying to take away her home. Mickey puts his team into high gear to exonerate Lisa Trammel, even though the evidence and his own suspicions tell him his client is guilty. Soon after he learns that the victim had black market dealings of his own, Haller is assaulted, too--and he's certain he's on the right trail. Despite the danger and uncertainty, Haller mounts the best defense of his career in a trial where the last surprise comes after the verdict is in. Connelly proves again why he "may very well be the best novelist working in the United States today" (San Francisco Chronicle).

Book Information

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Audio CD

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Average Customer Review: 4.0 out of 5 stars [See all reviews](#) (1,422 customer reviews)

Best Sellers Rank: #2,143,535 in Books (See Top 100 in Books) #84 in [Books > Books on CD >](#)

[Authors, A-Z > \(C \) > Connelly, Michael](#) #3456 in [Books > Mystery, Thriller & Suspense >](#)

[Thrillers & Suspense > Legal](#) #3944 in [Books > Books on CD > Mystery & Thrillers](#)

Customer Reviews

Of course it's court drama; it's the Lincoln Lawyer at work. However, *The Fifth Witness* is different from the other Haller novels, which are often more traditional crime stories. This is actual courtroom stuff, recalling the earlier work of, e.g., Steve Martini. The novel proceeds day by day, witness by witness and focuses on the workings of a defense attorney's mind. The law and legal strategy are the focal points of the novel. Past surveys have shown that there is a disconnect between readers' interests and publishers' offerings. Bottom line: readers love courtroom drama, but there's too little of it out there. There's too little because you need to be able to think like a defense attorney and you need to know the law and the lore to write such a book. Steve Martini's earlier books were fascinating in their exploration of courtroom procedure, even if the writing was not as polished as in

the author's later work. Connelly, however, brings his silk-smooth prose along with the courtroom strategy and lore. The result is something very special (but slightly different from the preceding novels). Connelly began his career as a journalist, but he has been able to immerse himself in the world of the law and *The Fifth Witness* is the most dramatic result to date. The subject is also current. A woman who was about to lose her house because of her own defaults and the machinations of a sleazy foreclosure company is accused of murdering a bank official. Although she claims to have never actually met him, his blood is on one of her shoes and one of her tools. Mickey thinks she's been framed because, he argues, she is simply too short in height to deliver the blows to the top of the victim's skull which resulted in his death.

Michael, Michael, Michael....I can't believe I'm giving a one of your books a 2 star review (I've read them all) but here it is. I don't know what to say Mike. This is an uninspired and tiresome novel that has none of the complexities of your early novels. I couldn't help but notice you included an obligatory attack on our hero by hired goons sending him to the hospital. It's the kind of thing a screenwriter would insert into a script even though it wasn't in the book because the movie needs a 'little something in the middle' to step up the action before the big finale. But you made it easy for them by working it right into the novel. That scene will look great in the trailer for the film. Which brings me to my biggest complaint. *The Fifth Witness* reads like it was written for the silver screen. *The Lincoln Lawyer* has been turned into a big budget Hollywood movie and it appears you want to provide Matthew McConaughey with steady work and a franchise character. And don't get me started on that little 'life altering twist' in the final pages regarding Mickey's future. Ugh. That just screams "Hollywood". I must say, I thought the whole novel felt flat but I was especially annoyed by the ending. The conclusion was as predictable as it was improbable. It may work for a popcorn movie where the viewer's investment is much lower, but for readers (at least this reader) you need to aim higher. The ending has to bear scrutiny and this one doesn't. I can't help but wonder why you're releasing a new novel a mere six months after *The Reversal* hit book stores?

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