



## Eleventh Hour

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## **Eleventh Hour** Catherine Coulter , Judith Gould

When FBI agent Dane Carver's twin brother, Father Michael Joseph, is brutally murdered in his San Francisco church, husband-and-wife agents Lacey Sherlock and Dillon Savich take a personal interest in the investigation. Then Nicola "Nick" Jones, a homeless woman and the only witness to the shooting, is scared out of her mind because she's trying to hide from her own monsters--who are drawing closer and closer. The chase goes from San Francisco to the Premiere Studios in Los Angeles and its new television hit, a show all about murder.

## **Eleventh Hour Details**

Date : Published (first published July 22nd 2002)

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Author : Catherine Coulter , Judith Gould

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## From Reader Review Eleventh Hour for online ebook

### Lianne Burwell says

I enjoyed this book (and the rest of the series), but I really have trouble figuring out why. The romance was a little forced, the initial mystery was cheesy (tv show inspires murders), and the solution not well set up, and the secondary mystery was just a WTF, with no real explanation of motive, and dropping in a crucial character with no setup.

And yet, I still enjoyed the heck out of it, because Ms. Coulter is an engaging writer, even when the plots are paper-thin.

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### Rachel says

I was 2.5 to 3 stars until the hero and heroine decided to eat dinner at the home of the person suspected of poisoning the heroine. If you were almost killed by your fiance serving tainted salad dressing then why would you let the same person serve you salad? Come on.

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### Frank says

Read an actual ink on paper book. I have to give it a 2 even though I read it to the end sitting by a pool. Actually, maybe for the second time, because I was at a friends house, and I likely read all or part several years ago and had forgotten the plot points.

While the writing moved along, little of the book made sense, and at the two bad guys pop out of nowhere at the end.

Maybe I will read another Coulter, maybe not.

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### Gina says

Not particularly impressed. Sure, Coulter does great when casting the scenery, but I wasn't intrigued like I was with the first three novels. Savich and Sherlock are just as great as always, but the other characters aren't the greatest. Sure, Dane and Nick were better than the other books I found lacking, but not by much. I didn't feel the static between the two that should have been there. It's almost as if the 'bad guys' are the best parts of the book! And for me, that's just not right! It's the main characters, Dane and Nick, that are supposed to be the best part, and I found it lacking. I felt something, but I couldn't place that something - it wasn't enough! So, I think I may just lay off the series for a little bit and come back to it.

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### Margaret Yelton says

I didn't really enjoy this book as much as I have others in the series.

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## **Asghar Abbas says**

October Feast and the stupidest fun I had in 2004.

These types of corny contemporary books do serve a purpose, I'll admit.

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## **Crystal Starr Light says**

My lameness continues as I pick up yet another book from Dr. Shephard's office bookshelf (why a book like this is on his office bookshelf I have no idea). After that, I saw all the bad reviews, but determined to plow ahead anyway. Maybe it would be different? \*fingers crossed\*

### **Plot:**

Father Michael Joseph is shot in the head while in a confessional. His identical twin brother, FBI agent Dane Carver, travels to San Francisco to determine who killed him and why. His answers are partially hidden in the only witness, a young homeless woman who calls herself Nick Jones. As they discover that the mysteries surround a new television series, Dane discovers that Nick isn't who she says she is.

### **Good:**

I'll admit that the first 60 or so pages had me tight. The crisp detailed writing drew me in as Father Michael Joseph was killed and his brother came to uncover the truth. And the action scene at the end (well, pretty much the only one in this snoozer)--that was pretty intense too.

Speaking of Father Michael Joseph, I really liked this guy, although you only see him for about 10 pages. I was really upset to see him die and half-heartedly wished that the author could have delved more into his point of view. Also, I can totally sympathize with Dane Carver's predicament. I happen to be very fond of my sister in the same way he is with his brother. I can completely understand how upset and distraught he is when he discovers his brother is dead.

Lastly, I was amused and impressed when Savich interviewed Milton McGuffey. This was well-written and well played out by the characters.

### **Bad:**

Oh, dear, where do I begin? There are about a million things wrong in this book but I will try to condense it from its original four page format.

The first major problem (at least 50%) is Nick Jones. The book was really good until she walks into the police station and faints at seeing Dane ("Is this a Harlequin romance or a thriller?"). Then when talking to Delion and Dane, she says, "He was holding a big, ugly gun in his hand" ("Huh? Is she a six year old?" I ask, as I wipe tears of laughter from my face). We discover that this is actually a highly educated medieval history professor who happens to be one of the most overdramatic women in the history of mankind (fainting, gagging, gasping, clutching her stomach, dropping hair dryers, crying her eyes out) and who says the stupidest things pretty much all the time (Is this woman a retard?).

And then there's her attachment to Father Michael Joseph. She acts like she's known him years, not weeks. I know that if I were Nick, I would most definitely be disturbed, but not nearly as freaked out and weepy as she is over his death. She isn't his sister after all.

Next, little Ms. Mary Sue then proceeds to be involved in almost the entire investigation. I could understand some of her tagging along with the SFPD and FBI agents as she is an eye witness, but I can't understand why

they continually include her in on their discussions, drag her along to interviews with other suspects (which, I would think, would only heighten her chances of being killed), and allow her to aid in interviewing the suspects. This woman is a history major; let's stop pretending that she is an investigator, please.

When Nick isn't playing an investigator, she's throwing a hissy-fit about people asking her questions. I mean, why should the FBI ask her something that she doesn't want to answer? They should be sensitive of her feelings--even if she is the primary witness to a crime (and no one questions Nick's story one bit). Not.

At this point, it becomes clear that Nick Jones's purpose is not to make sense but to fall in love with Dane Carver, a man whose pocketbook is definitely larger than his brain as he has no qualms about continually shelling out money for clothes, makeup and beauty supplies for Ms Jones, who has tried to run away no less than twice and has lied more times than she has strands of hair. I mean, that is exactly what I would do. Give my entire life's savings to a woman who is always running away. Not.

And these two lovebirds have the chemistry of rotting leaves. Coulter cops out of developing real chemistry by throwing two people together in the same hotel, shoveling crappy dialogue in their mouths, writing them making love in the middle of an expository scene, and having them giggling about getting married after knowing each other all of one week. It's amazing how Nick quickly gets over her fiancé (whom she has known for three years--it's crazy how easily she blames him with wanting to kill her) with almost no regrets. The next highest portion of problems (~30%) is just plain poor writing. After reading this book, I wondered how this woman ever got published. She uses absolutely no transitions, so you have no idea if time is passing or if it isn't, if a character has entered the room, or if the scene has changed. Need examples? Here are a few (these are only a small sampling):

\* Page 92: Paragraph 1: Dane is leaving a viewing of a TV episode because he couldn't bear it anymore; paragraph 2, Delion suddenly pops out and brings him up to date.

\* Pages 118 - 119: Watch how Sherlock and Delion suddenly appear after Savich downs the man who shoots Nick. The only clue that they follow after Dane and co.? They start spouting dialogue.

\* Pages 170 - 175: In the hotel room, Dane and Nick leave to eat, and she picks up her coat but not one word is spent on how they walk to the car. Suddenly (page 174), they enter the Grand Am that must have appeared in the hotel room.

How hard would it have been to write "a few minutes passed"? How difficult was it to describe two people walking to a car or to say "Sherlock rushed towards Savich, Delion close behind"?

The prose is not the only lacking component. Coulter cannot write conceivable dialogue. Some of the things characters talk about (primarily during interviews): how expensive Delion's shoes are (page 54), how great Savich is at tackling a man who tried to kill Nick (page 119), Sherlock's irrelevant comments about pictures of her son (page 230), Nick's fabulous "big, ugly gun" comment (page 41), getting laid (pages 147 - 152), or how "in love" Dane and Nick are (page 300). Then, the investigators never ask the important questions (choosing instead to ask subjects "Do you want to see pictures of my son?") and jump to conveniently correct conclusions without a shred of evidence (something that no real-world professional would be able to justify). In fact, most of the dialogue (especially Sherlock's) comes off as sounding about as intelligent as a seven year old. Although she's only a medieval history professor, Nick sometimes asks the best questions (no wonder these Keystone cops have her tag along!).

Lastly, Coulter throws character viewpoints higgledy piggledy throughout the book with no chapter or section break, making it difficult to tell who is thinking what.

The last major component (~20%) is devoted to bad characters/plot. As for characters, they don't get much better than Nick--they are, at best, one dimensional and defined by one or maybe two words. Sherlock doesn't want anything more than to show pictures of her child. Savich wants to get laid with his wife. Flynn loves basketball, and everything he does revolves around this. Belinda's body is so gorgeous the men--including the married ones--ogle her. Dane is moody over his brother's death. A bodyguard is described as not ever talking yet talks in the very next sentence (page 101). And the description of a serial killer--laughable.

The plot, a very important aspect to a normal thriller, is just a blended concoction of random events. I can just hear Coulter's thought process: Oh, I gotta find a place for this motorcycle attack--let's put it after Nick's second attempt at running away. How are my readers going to find out about Nick's past? Oh, here's a good empty spot for a sudden flashback. There's not enough romance between Dane and Nick--let's make Nick

concerned about Dane now that he is injured. Already did that? Oh, let's have them make love! Who cares if it makes no sense in the story, it'll be cool. There is little action, little suspense here, just a bunch of talking. And the ending--strange. I won't go too far (in case you read this junk), but I thought the main story was about the Father's death--so why does that mystery end 40 pages before the book is over? The only thing holding this together is the glue that it was bound with.

Dialogue/Sexual Situations/Violence:

S\*\*\*, d\*\*\*, h\*\*\*, ba\*\*\*\*d and a spattering of our favorite F-word are not uncommon. Sexual situations include mentioning how sexually active some of the suspects are, a woman wearing a bikini that turns men on, an uncomfortable Dane and Nick lovemaking scene, and recounting Savich and Sherlock's sex life. Violence includes a man being garroted, Father Michael Joseph's death, an almost hit-and-run, an agent being shot, a suicide, a serial killer, and some struggles between unarmed combatants (yep, you guessed it: Nick and Dane).

Overall:

This book made me so aggravated, I wanted to write more. However, if I did, my review would be longer than Coulter's book. How does this woman get published? She writes worse than my sister, who is just now in her first college writing class.

One reader said the problem was Coulter tried to make this a mystery and a romance. I agree. Coulter tries both in here and comes up with a rancid mix of no thrills (Why is this called "Eleventh Hour" if there is no race to find anything?) and a romance consisting of a couple who make Anakin and Padme in Attack of the Clones look like they were the next Romeo and Juliet.

I sincerely doubt that I will ever read another Catherine Coulter or if I do, it will be a very long time from now. This book is going directly to the used bookstore (guess I'll be more careful before I pick something off Dr. Jack Shephard's bookshelf).

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### **Terrie says**

Another in the Savitch/Sherlock FBI series, this time focusing on the death of a co-worker's twin brother. The twists and turns are enough to satisfy any mystery reader and there's a satisfying conclusion. Good read.

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### **Susan (the other Susan) says**

Was it really only eleven hours? This book is the one that finally convinced me of something I'd been reluctant to consider: Catherine Coulter is not writing satire, she's SERIOUS about this crap. She wrote some entertaining period bodice-rippers back in the day, but the stilted dialog and over-the-top plot-like developments that played well in the Middle Ages are laughably bad in her contemporary "thrillers." This book in particular seems like an undercooked casserole made from several unrelated story ideas. It pains me to think of struggling authors who see this kind of nonsense flying off the shelves. Why? Why?

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### **Theresa Leone Davidson says**

I hate to give a book a low rating and this probably deserves closer to two stars - mostly because of all of the totally improbable events that take place. But there are two mysteries here - one in which a priest is murdered and it is tied in to a couple of other murders, and the second, more interesting and less convoluted

mystery is the one that connects to the female protagonist in the story, Nick (and it took me around 100 pages before I had to stop reminding myself that 'Nick' was a woman - and there's another female character named Sherlock - what's up with that?). Anyway, a moderately interesting read.

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### **Dawn says**

The dialogue in this book is awful. Just unbelievably awful. It's clear the author is trying for quirky bantering, especially with her side characters, Sherlock (really?) and Savich, who are married FBI partners and the anchors of the series (protagonists come and go, but Sherlock and Savich and their awkward flirtations remain for each book). She fails. Obviously, she adores her little anchors, but when they talk sexy talk, they sound like Aspies talking about trains, but not as hot.

And then there's the problem of the Sookie Stackhouse-like heroine, who is supposed to be a Ph.D and all kinds of brilliant, but her idea of solving her problems is to live in homeless shelters for a few weeks until she figures things out.

And the plot is too stupid for words, so we'll just quit here.

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### **Vera Maslow says**

Okay so there is something about this author and series that keeps me picking up the books even though I continue to give the books just 3 stars.

In this one the mystery started out good, but it got I don't know how to describe it, cheesy and weird? The romance felt a bit forced. The dialogue, well I'm either just getting used to how it is in the series at this point or it's getting slightly better. Sometimes forced, cheesy, and awkward.

I usually have to suspend belief when reading these at how involved some of the characters get in the policing side of the stories. This one though just was a little too unbelievable and characters were to readily accepting.

All that being said, I didn't hate it and I will continue this series. Even with the flaws I still get pulled into the story and enjoy it. Some of the cheesiness even can make it fun.

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### **Patrick says**

This edition of course features the frivolity of FBI agents Savich and Sherlock....you know, the miracle FBI married couple and partners. What would we do without them? A Catholic priest is murdered in the confessional by a deranged psycho and the hunt is on, then, several more seemingly unrelated people either go missing or are dead.

It's up to the dynamic duo (with a little help from a 'homeless' woman) to unravel the mystery and find the killer(s). Not the best I've read in the series but still an interesting read.....

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### **Beverly says**

This was my first Catherine Coulter book and I was not impressed. The first chapter is really good and gets you hooked, but it is all downhill from there. The characters seem downright silly to me and the conversation is often ridiculous. Really, what educated PHD college professor would ever say "Bite me"? The plot is a good one, but not well developed and it is extremely easy to figure out who the bad guys are. The romance in the book is not believable and there is one sex scene that is really stupid and should have been left out of the book entirely.

From other reviews I've read, this particular author has done a better job on earlier books, but I'm not sure I want to take the chance on another one of her novels after reading this one.

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## Tracy says

I always think of a mystery novel as a chance to match wits with the author. Can I easily discern the culprit? I usually judge the quality of the story by how close I get to the end of the book before I solve the mystery. There was no chance of that in this story. Turn off your deductive reasoning; there is no well placed path of clues here. Even if you hazard a guess, it would be just that, a guess and you're just as likely to be wrong as you are right.

This seems to be the trend in mystery writing lately. Agatha Christie is dead and so is her brand of mystery. Realism is what it's all about now, chasing down criminals, interviewing suspects and witnesses, and feeling like a cop from the safety of your home. The way these authors entice a fan base is through suspense and the clever trap they contrive to expose the true murderer.

The storyline is pretty good, although I think I'm getting tired of characters in novels always being superheroes. Why can't a normal person be thrown into the wake of injustice, make mistakes, atone, and still come out on top? I mean really, never eating sugar, working out until you collapse to solve the crime, do real people do this?

There are two short sexual sentences in this book, and that is the whole of the sexual encounters we graphically read about. Even then, it's not decisively explicit. That being said, sex is a major theme in this novel. Innuendo is always there, above and beyond the necessary plot component. It's amazing that placing arousing commentary in every chapter can actually amount to a powerful theme in a novel, but it really does.

There is one sexual component that I didn't find believable. Our heroine is portrayed as virginal, having a three year relationship without any sex, not even after they're engaged. Then, after a whirlwind week, she's ready to jump into bed with a man and then some? It was completely inconsistent in her character, and it was not explained by her inner monologue even in part.

In the last few years, there have been some immensely popular novels that have come out preaching abstinence. The shock to the literary world was that they were number one on the best-sellers list. This novel really felt like a partial reform. The author saw the monetary basis for leaving sexual content out, but just really couldn't leave it out.

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