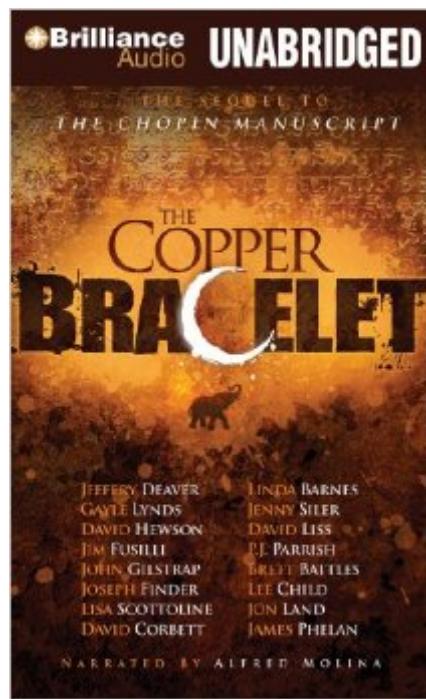


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The Copper Bracelet



Synopsis

Harold Middleton returns in this explosive sequel to *The Chopin Manuscript* as he's drawn into an international terror plot that threatens to send India and Pakistan into full-scale nuclear war. Careening from Nice to London and Moscow to Kashmir to prevent nuclear disaster, Middleton is unaware his prey has changed and the act of terror is far more diabolical than he knows. Will he discover the identity of the Scorpion in time to halt an event that will pit the United States, China, and Russia against each other at the brink of World War III? A follow-up to the award-winning *The Chopin Manuscript*, *The Copper Bracelet* brings together 16 of the world's most celebrated thriller writers including Lee Child, Joseph Finder, David Hewson, David Liss, and Lisa Scottoline to each write a chapter of this pulsing tale. Once again, Jeffery Deaver set the story in motion, and brings it to its shocking finale.

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Customer Reviews

Like its predecessor *The Chopin Manuscript*, also by Jeffrey Deaver et al, *The Copper Bracelet* was written by a slew of hand-picked writers, both male and female and all of them best selling authors. Deaver started the book by writing the first chapter, let each author take over with one chapter each, then Deaver ended it by attempting to bring all the loose threads together into some sort of satisfying resolution to the plot. While it was a better attempt than Chopin, it still didn't work. As was *The Chopin Manuscript*, this book was more of an experiment in cooperation than anything else. I found the process extremely enlightening. The plot doesn't even bear talking about (you got a couple hours to let me try to explain it?) but the things I learned about writers along the way were

fascinating. Something I noticed, as each subsequent author took over the storyline and twisted it beyond recognition in order to introduce his or her own villain and plot, was that I could tell the girls from the boys. They were equally adept at what they were doing, but there were certain tendencies I noticed. The male writers, almost without exception, skipped over any type of description for one thing. The reader never knew what anyone looked like, was wearing, what a room looked like, what the weather was like. On the other side, the female authors always gave the reader that information; their narrative satisfied the senses. But that doesn't mean they were sissies about it, because I also noticed that they were so much more destructive than the male writers. Wow, when they cut you or blew you up, it was brutal and over the top. This trading back and forth format made the differences really stand out.

Ever find a book that because you know the authors, you want it to work, yet it doesn't? That's how this one hit this loyal follower of most of the authors therein. The Copper Bracelet is like a kitchen dish, slaved over by so many, but maybe because of that, it doesn't come out the way one would expect. It's as if it's a dish that was supposed to be prepared in a good steel or iron skillet, and then someone came along and substituted a copper pot with the heat too high: it doesn't work. And it should have worked, at least with the chefs involved, as some of them are the best at their craft. As he did with The Chopin Manuscript, Jeffery Deaver wrote the first chapter, then each successive author wrote a chapter in turn, finally returning it to Deaver to complete this sequel. It was written by sixteen of the world's best thriller writers: Jeffery Deaver, Gayle Lynds, David Hewson, Jim Fusilli, John Gilstrap, Joseph Finder, Lisa Scottoline, David Corbett, Linda Barnes, Jenny Siler, David Liss, P.J. Parrish, Brett Battles, Lee Child, Jon Land, and James Phelan. Jim Fusilli was the Project Editor. Alfred Molina returns as the narrator, and he's excellent. But it's like watching a cooking show with a great host: impossible to hold together well. The last time that I followed a sequential author book was when I read

This novel opens with a hitman, Balan, in a moral quandary. He is watching the family he is to kill while they have their last day and meal on a beach in the south of France. Balan has been told to leave no one alive, but the family includes a baby and this causes him some pause. He does not like the idea of killing a baby so he makes a plan to leave the baby alive and to explain to his boss, Zakari, that someone was approaching and he couldn't finish. Zakari taught him to think of his gun as an extension of himself, of thinking of it as a way to open the skin and let the spirit out, to let the body kill itself. Apparently, Balan is a Hindu who believes he is doing higher work. Isn't that always

the way of hitmen? A lot of violence follows and a new villain, The Scorpion, emerges. The hitman's cell phone carries a message, a threat for an entire village. The copper bracelet worn by the hitman has intricate etching in Hindi or Sanskrit. It isn't much of a clue but it is all Middleton has. Middleton is on the hunt for someone he doesn't know, in Tampa or London, with this small clue. Pierre Crane, an investigative reporter with Reuters, meets with the Scorpion, leading to Crane telling the story he discovered of three brilliant young men from impoverished backgrounds, a Pakistani, an Indian, and a Kashmiri, all born poor, who are subsidized through their British education from age ten, by an anonymous donor and who are then funded in their businesses after they graduate from Cambridge. Two out of three of these men are now dead. One drowned in a flood, another poisoned by bad well water, while the third, the Kashmiri, Zakari sold his business and moved to the bush where he lived as a warlord and 'would be saint.' All three men were Hindi.

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