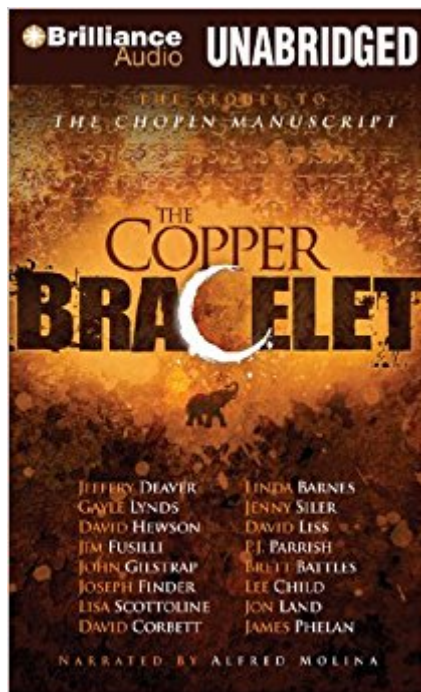


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The Copper Bracelet



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.

Book Information

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Customer Reviews

A former journalist, folksinger and attorney, Jeffery Deaver has appeared on bestseller lists around the world. His books are sold in 150 countries and translated into 25 languages. Reader ALFRED MOLINA stars as Levin in the acclaimed film version of Tolstoy's classic. A graduate of the Guildhall School of Music and Drama in London, he has appeared in many films, including *The Da Vinci Code* and *Chocolat*. --This text refers to an out of print or unavailable edition of this title.

good story

Such an interesting approach to a chapter book. Each chapter is written by a different author. You can really hear each author's "voice" and style of writing. Excellent idea!

A little hard to get into...switches directions often with the different writers

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 Hindi 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. Zakari said their benefactor was holy, but 'of this world.' He found a connection to the three men through Blue Watch services, in Dubai, an investigative company that serviced the very rich. Crane is intrigued by the Scorpion, believing the Scorpion was the mysterious benefactor. The Scorpion denies a role in the 'experiment' and warns Crane about Middleton, a former military intelligence officer. Violence follows. Violence almost always follows. Sometimes it's difficult to keep track of the violence and the violent. Good guys are bad guys, chaffeurs are the boss. Everybody shoots somebody at one point or another. Like the first Middleton book, *The Chopin Manuscript: A Serial Thriller [CHOPIN MANUSCRIPT]*, this is a very complicated story. I found myself backing up the first CD a number of times to make sure I understood the story. (Track 60 on Disk 1 begins the activities of Crane.) It could just be that I'm slow but I don't recommend trying to listen to the first CD in the car -- unless

you don't mind being a menace on the road. This brings back the cast of characters, Middleton's ragtag army, into action again. While this presumably could be a stand alone novel, that would make it much more difficult to follow. It's hard enough when you know many of the characters. The writers are: 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. This is a first rate line up again: lots of brilliant writers with lots of interesting styles! The Copper Bracelet is another excellent thriller. I highly recommend it.

They say that a camel is a horse designed by a committee. "The Copper Bracelet" is much worse than that---I can believe that a committee of good writers could collaborate on designing a novel, split up the composing duties, and produce a good novel---not a great novel---but a good novel. But that's not what was done here. "The Copper Bracelet" is essentially a variation of a game of "gossip" where a story is whispered around a circle, and becomes corrupted at the end---except in this case, each person in the circle adds to the story, based on the story whispered to him or her. With each new chapter the new author (some 20 or so authors in total) ignores most of the plot threads put in motion by the preceding author, and instead introduces new characters, and new plot twists. As soon as you (the reader) think you have a vague idea of what is going on, the next author ricochets off in another direction. As soon as you begin to like a character, he or she is killed or is simply never heard from again. The result is a horrible mess, with no continuity, no identifiable plot, and virtually no identifiable characters. Having just finished listening to the entire unabridged novel in one long session, I cannot name a single character. I think the bad guys were Moslem terrorist---but I have no idea what their goal was supposed to be. THE PLOT: There is no plot, it metamorphoses like a cancer, but as of the last chapter the nominal implied plot is that there was a conspiracy to start a war between Pakistan and India, by killing a U.S. President when he/she visits a new dam in Kashmir(?), with the assumption that the U.S. will nuke Pakistan starting a world war. The Chinese (and others in an worldwide shadow government) are trying to stop the plot as well as an American private antiterrorist organization---composed of individuals who don't actually have a clue of what is going on. Ultimately, it is British commandos who save the day---with the complicity of the American government, Pakistani government, the Indian government, the Chinese, the Russians, etc. without any hints leaking out to the allegedly well connected and technically savvy bad guys. Yeh, sure. Of course no-one informs the members of the private American antiterrorist organization (who are risking their lives and being killed by the score) that the "world government" has the whole thing under control. ON THE GOOD SIDE: On the good side, there is lotsa action. In fact never ending

action. So action junkies may enjoy the novel. Almost all of the individual chapters (taken in isolation) are very well written. THE DEAVER METHOD: One thing to consider is that apparently this is the way Deaver writes novels himself---he begins with a good idea that he does a great job developing for half the novel, but the remainder degenerates into a stream of consciousness without an outline or even a faint idea of where to end the novels---which is why his novels are always great half-way or two thirds of the way though, and he invariably ruins them because he never knows when to stop. THE VERDICT: An interesting "literary experiment" for anyone interested in such. However, judged by the same standards as a first novel by a single author, the novel is simply poor, and would be sent straight to the circular file by any competent editor.

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