

Example of part of the analysis returned with work for premium package. [Click to enlarge.](#)

Good morning, Glenn,

I absolutely and thoroughly loved your book! My overarching thought while editing was your comment about perhaps this book wouldn't go anywhere except a copy sitting on your bookshelf. I beg to differ! You've written an outstanding book... I'd say in the top three I've ever edited, and there have been hundreds. It is certainly the top sci-fi book I've edited and even the best I might ever have read. It's much better done than *Star Wars*. My hope is that you get this published, either through your own efforts or a publishing house, and pitch it to movie producers or a streaming platform like *Netflix*, *Prime Movies*, *HBO*, etc. They are constantly looking for good content. Nowadays some agents work exclusively with these platforms to pitch them content. Your story is *that* good.

I LOVED the technology and how you wove AI and the juxtaposition of emotion and intellect into the story arc in a way that makes us understand emotion is what makes us human and that humans need to struggle and overcome, to have a purpose. So interesting that the Dorgans were the result of humans playing God....

You touched on such great themes: the taste of cowardice and revenge, personal and universal evil, religion and spirituality, our perceptions of time and reality, beliefs and uncertainty, the idea of a continuum (I wrote my thesis on this in college!)... and so much more. You've written a powerful story of what it means to be human and provided such insight into human nature and the deeper threads of purpose and the value of emotion as mentioned above. You showed that we are all one – a community of relationships rather than individuals. And I love how you brought our sense of place into the pages of your book: the backdrop of earth (humans' current home), space (our probable future home while still alive), and heaven or what we transition into after death (the final frontier). All of this makes a book interesting, literary, and a best-seller.

The battle scenes are very well-written. Were you in the military? Special Forces? One of my sons is. And the scary scenes... I was RIGHT there in the thick of things, guts clenched up, palms sweating... full of angst and even fear. I even cried at points as you will see from my comments. Very well done throughout.

A few comments/questions in addition to the ones I left in the manuscript:

How did Anne get infected? On Pandora, the missile opened and released something – how was the illness transferred from person to person – how did the hand infect her in the shuttle and why didn't the illness take over her since she had to have been floating in space for well over the 3-4 week incubation period because the survivors on the planet holed up for over a month eating marsh tubers while they waited for *Theeagnus* to repair itself. All that time she was floating in space. During quarantine, John and Shiloh mentioned the illness had to manifest in that length of time or (and I can't remember what might occur after that timeframe). Perhaps there could be just a bit more dialogue between Shiloh and John while they are quarantined to help explain this. And, since John ended up not dying... I can't help wondering if they killed Anne needlessly.

I would like to hear from *Theeagnus* at the end somehow. The ship just seems to fade out of the picture and isn't heard from again after it showed Anne the map of the quarantine area.

And the Dorgans..... did they have more than that one ship? Where did they live? Not sure if this needs to be spelled out, but perhaps a bit more information. Did they just live in space? John and Shiloh likely have that information they could share towards the end.

Comments on the editing:

Edits were made mostly for the following reasons:

1. The biggest editing issue was the overuse of semi-colons and hyphens, and capitalization. You'll notice I varied sentence structure or punctuation to eliminate a good many semi-colons and all hyphens that didn't follow proper spelling in the Merriam Webster dictionary... the one I utilize for editing. Sometimes their spelling is different, case in point: hyperfocused on page 235.
2. I introduced line-edits to make the writing more active and present tense when the narrative could benefit, when a sentence didn't flow well, or to improve the impact of a sentence. Sometimes this meant breaking a sentence up into two sentences. I also broke up quite a few longer sentences into shorter sentences and removed filler words like 'that', 'would', 'there', etc. to vary the sentence structure for improved readability.
3. If something wasn't clear, I left a comment to that effect so you could take a look and rewrite to clearly convey what you intend to share with the reader in that sentence or paragraph. When I THOUGHT I knew what you intended and made appropriate edits I left a comment asking you to take a look to ensure I didn't inadvertently change the meaning or intent.

In a couple of places I morphed the meaning of the sentence a bit to add clarity or impact since I thought the story could benefit from it, but I marked these places with a comment to make you aware of what I'd done, and so you could take a look to see if you were okay with it and tweak as needed. I strive as an editor to refrain from changing anything about your story, but I do point out where it could be improved in my estimation – just for your consideration. My job is to improve readability and help you coax out the best version of your book.

Please DO read and address all comments that need your attention since the things that go outside the scope of editing must be addressed by the author.

4. Long stretches of the book contain no comments since none were needed. I left comments and sometimes suggestions at all points where something seemed out of place to me, if there was an inconsistency (like Renee's room number on *Theeagnus*), something needed clarification or more information, and to point out what seemed to me like a plot hole.

You'll see (as both a reader and an editor) I questioned some things in the story arc that I thought were left hanging *at that point in the book* – for instance, when Anne left in the

shuttle to create the diversion in space so the group at the research center could escape into the mountains. She regained consciousness and the Dorgan ship was sitting right in front of her. But the reader heard no more about her story thread for many, many pages.

It's okay that the reader doesn't know whether she's dead or alive. Given her later presence in the story, you don't want the reader to know. But consider adding in a few words to leave them hanging ... for example... maybe she wakes up just in time to witness John's ship begin the attack on the Dorgan ship and a massive fireball is heading towards her and fear sets in when she just knows there is no time to escape it. (but the reader might think she DOES escape or that it's POSSIBLE for her to escape because they remember she is in that souped up military shuttle with the incredible power ordinary shuttles don't have. No need to tell the reader... they will remember). Then just leave it at that until she enters the story arc again. But DO have Mark wonder about her absence and likely death, even if he just thinks about it. All of this and more is covered in my comments.

You'll see some comments that just contain a question. These are rhetorical questions and demonstrate what other readers might also be wondering as they read your book. I left these to help you think about whether you'd like to add a little more information. These issues can be addressed with just a few words without giving away later plot points.

I hope you find this work useful, and I wish you the very best moving forward with this book. I'm so glad I had the opportunity to help! Many authors send me a hard copy of their book once it's published. I've never asked for a copy before, but I'd love it if you'd send a signed book when they are ready! Just let me know and I can send my address.

Warm regards,

Cindy