



Scene & Chapter Notes

Chapter 1

As discussed we cover a significant amount of detail in this scene – Longhair’s (LH) relationship with her mother, cat, G-mek, writing shiva, Raj, Kali, Simone, Vic, Skyler, Wazi, Mirabai, Max, Allannah. This is helpful in setting the stage and introducing the key cast, but static scenes where a character sits and thinks are prone to info dumps, and the primary purpose of the opening scenes is to connect the reader with a character they care about. Keep in mind, Joanna might have been the star of the last book, but she plays a minor role in this novel. So instead of turning Jo into a mouthpiece, or passive observer of the world around her, I’d love you to consider allowing Longhair to step up as the hero from page one. As book three in the series, the priority here isn’t necessarily the world of the Shivas in a general sense (we’ve already established that in books one and two), but introducing a compelling character we can empathize with. What does she need? What’s holding her back? How does that make us care about her, and grow invested in discovering what’s about to happen?

In later chapters, Longhair reveals that she wants a relationship with her father. I see some great opportunities to at least hint at that here. For example, Allannah’s connection with her family is a great way to in turn, contrast LH’s isolation and loneliness. An inexplicable moment of anger would be a strong hint to the reader that there are unresolved issues that LH needs to address.

After all, the heart of this scene is Longhair’s testimony, and the tension in the crowd based around Allannah’s recent demands. That’s engaging and interesting. Allow that to be the focus and in addition, think of where Joanna sits in this. Why are we in her POV (as opposed to LH’s)?

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Having one member of the family act as the person chronicling events is nice, but it's not integral to the story. So if we're going to adopt Jo's POV we need to include a reason for this – i.e. she knows something the other characters don't. When applying a framing device it should carry some greater significance, beyond simply being consistent with the last novel. Also keep in mind that we have plenty of scenes from Gunny's POV (and others) that exist outside the recitations and written record, so we've already demonstrated that the story is not bound by that device.

Chapter 2

LH is talking about Bodhi as if he's some guy she knew who subsequently disappeared – but I imagine he's listening to her in the audience, as she speaks?

I like LH's style of language. I think it works and really sets her apart from the other characters.

I'd love to see more purpose and reason for LH to tell her story. Simply saying that Allannah has demanded it, without more context, feels like a missed opportunity for creating tension and intrigue. Instead, we should offer some sense of urgency or mystery – with LH offering us important answers. For example, LH is on trial, and must explain herself before the enemy arrives, or suffer the consequences.

LH's testimony could be tighter. It's a bit rambling at the start.

Chapter 3

Intriguing – love it.



Chapter 4

I read the start of this chapter as the night from the opening scenes, when LH is giving an account of her life. I would look to create a greater sense of transition/differentiation.

Love the tension around her father's identity. Lots of rich character development opportunities here.

Chapter 5

Interesting – though feels a touch fragmented. Could simply combine with the chapter above and tell the whole thing from J's POV. Might also solve the issue of clarifying the timeframe as early as possible – i.e. through J's eyes we see that LH is still a child and we're still back in the past.

Chapter 6

Lots of fun elements in this scene. Think about how you might also offer a greater sense of plot progression. I.e. we meet Kali. He's peddling, he's beaten down. But what next? What is he planning – and how might we allude to those plans to create a greater sense of intrigue?

Chapter 7

I love that Kali is such a great vehicle for you to explore your dark side! He'll always be one of my favorite characters.



I enjoyed this scene, but suggest forming a greater sense of urgency here – why does he need to attack right away, why is timing of the essence?

I'm also struggling to manage the timelines. We start in the present, when LH is in her 30s. These scenes are back when Max first fought off Kali, after he raped Joanna? We can hope that readers go straight from book two to book three, and can easily place these events, but ideally each book should stand on its own. So it would be great to have a clearer sense of where the two timeframes sit and how they impact one another. I.e. if we know Shiva Puri is safe in the future, why do we need to go so far back into the past? It might make more sense by the time we reach the final chapters, but we can't create a feeling of relevance and interconnectedness in these early scenes, also.

Chapter 8

Love it. Re: the Hindu element, I do struggle a bit to understand the greater theme here – i.e. almost all fiction is split into forces of good and evil. We draw thematic insights via some kind of lesson or justice (or lack of justice). Heroes and villains with always share parts of those elements, no one is entirely good or bad, but here it seems both hero and villain are on the same side, which leaves me wondering why any of it really matters. Should we empathize with Parvati if she is friends with Kali? Should we fear Kali if he is friends with the gods he supposedly defies?

I'd also love to clarify the plot development here. Kali has already been harassing and killing people on earth, without his age officially starting. Now that it has started, what changes exactly? This doesn't seem to eventuate in the plot – so we create a big moment here (the tables have finally turned) but of all the books in the series, Kali achieves the least action in this one. Feels contradictory.

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Chapter 9

Love the conflict of Kali starting to grow attached to his warriors – lovely.

Chapter 10

I love that we foreshadow Kali's growing humanity here. We allude to an imminent conflict of some sort, where his demonic self must rage against his softer side. It seems a shame that all this set up doesn't come to fruition in this book. Kali is a major focus in the first half, and disappears in the second.

I would also look at how you can develop Gunny's motivations here, given she is meant to be an empathetic figure. For example, in her initial introduction we show that she's just been raped by the very men she'll go on to command. By showing her receive that brutality, we'll better understand her motivations in this risky game with Kali – it's side with him (and kill innocents) or suffer unthinkable harm.

Chapter 11

Some great moments here as we see the group start to evolve. Lovely. I would tighten it a bit further, with less specific details and more summary. We don't need to know every point of their battle plan, only the basics: risks, rewards, basic maneuvers. It's not an important battle in the greater scheme of the plot, so if we simply want to show their cunning and skills, or deeper motivations, we can achieve that with top level info.

Chapter 12

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Great – your scene building and structure has really developed. Lots of action to support the description and exposition. Fantastic. I would love to have a little more insight into why this raid is important to Kali and the others. I.e. they were starving and this could be the secret to getting them through winter. It's truly essential. Or they want to start increasing their numbers, breeding more, etc. Kali is building a grand army. Weave that sense of the wider plot into every scene, as opposed to simply following the characters around from one day to the next.

Chapter 13

Lovely twists and turns here – great.

Chapter 14

Mattie and Gunny's relationship is reminiscent of Allannah and Max's – I'd try not to repeat the same tropes between characters in the same series.

The transition from Gunny being Kali's evildoer to then repenting feels a bit sudden. Might make sense to track back to LH and the others, let a little time pass here and then return once we've had more time for Gunny's feelings to grow and change. It's also been some time since we caught up with the Shiva plot, so it could be good to move between the two with more consistency.

The big explanation here of Mattie's life feels like an info dump. It would be great to stagger the revelations where possible, with more show and less tell. I.e. Gunny might draw her own conclusions about Mattie's old marriage via the way the villagers treat her, and then confront Gunny for facts. Avoid is all being one big slab of explanation via dialogue.



Importantly, we also need to keep in mind the role these characters play in the greater story. Gunny goes on to command Kali's army and interact with LH, but Mattie has a limited impact on the plot. So investing a lot of time in her story, and understanding her, means that we're taking focus from characters like Weda, who go on to play a more important role.

Chapter 15

Seem to be head hopping a bit between POVs in this chapter – consider transitioning from one POV to the other with a scene break.

Also conscious of the fact we have two long segments of dialogue between M and G in the previous chapter and again in this chapter. Could use more action. Give the characters more of a goal at this point to underpin the action and break up the dialogue.

Chapter 16

Could get a more immediate sense of Kali's priorities at this point, and his plans – foreshadowing trouble to come. What is he planning on doing to Mattie's village? How does this all fit into a greater plan? Allude to what comes next to keep the novel from feeling episodic.

Chapter 17

Love the drama here. But I also feel this chapter could be stronger if we deepened the insights into why they're fighting. Give Kali a more specific goal and put G in direct conflict in some way.



As opposed to having them argue over things that happened in the past, which is only really relevant if it impacts action in the present.

Chapter 18

Interesting scene – but I'd look at indicating more clearly how this changes things. I.e. Gunny is less loyal to Kali now, and fearful of him – his evil must be stopped? Or she somehow understands him and his past? Clarify how this all fits in with Mattie and her people, and their path forward. The one-off interactions are great, but their relevance is dependent on how they progress or regress a wider story arc of some sort.

Chapter 19

Great, though I would foreshadow G's men's behavior towards M's village being a problem, before showing that they have been behaving themselves. Set up the conflict and tension before delivering the relief.

Chapter 20

Fun scene! Look at how you can bring these scenes to life with more action, and less sitting around for dialogue-heavy exchanges. Have them out in the snow, training the men. Or Gunny stopping Kali, just as he's about to eat one of the villager's children, etc. Maybe he's about to eat Mattie's new husband, and Gunny has to dig deep to find the fortitude to stop him.

Chapter 21



Would love to see more motivation in why Gunny goes to Mattie now of all moments, dressed up etc. I.e. some kind of catalyst for bringing them together. Mattie brought her the sage, but perhaps Gunny might see Mattie do something, or hear of some new news, that changes things and casts her in a new light.

Chapter 22

Watch out for the tendency to Tell, when we could be Showing – we will empathize less with Mattie talking about being mistreated, compared to having a scene where we see it happening firsthand.

Perhaps establish the bull ‘belonged’ to Noble, to better explain him going after it in person, despite his age and standing.

Chapter 23

Great, but it feels a touch episodic. We’re moving from one small problem to the next small problem. Don’t forget the larger story arcs – showing the reader that we’re building up to something important. The storm cloud on the horizon, the big challenge, risk and reward. The deeper motivations driving each character. Look beyond what’s troubling them this week, to what’s going to take place in 300 pages, and how we can be progressing that thread even as we focus on smaller issues in the immediate present.

Chapter 24

Mattie is a great side character – but as touched on above, there are bigger forces in this story across Joanna, Gunny, LH, Kali etc. It’s great to progress Mattie’s election and marriage as a



minor subplot, but giving it five or more chapters, while the rest of the novel is put on hold, feels narrow/off track. We're only recently invested in her well-being, so it's not a huge focus for the reader, and this storyline doesn't go on to impact the plot in a meaningful way. If Mattie is a vital character in the next book, then look at focusing on her then, when it's most relevant.

Chapter 25 - 28

We've shown that the army has become 'more human' and part of the village. They are better trained and ready for war. But I'd love to deepen the plot a little – give someone a scheme or purpose of some sort. This point in the story doesn't feel markedly different to where we were 50 pages earlier, knowing this army was bonding and training. I would cut and condense, add more overarching plot, and/or jump back to Joanna's POV to mix things up a bit and add greater plot progression.

I would also keep in mind that we've focused on Kali's preparations for a big war with Shiva Puri several times in past books. We've also had relationships like Allannah's and Max that feel similar to these scenes. So while the years have passed and the story has progressed – and we're getting great new insights into Kali's character – there is also a sense of having read this before. I'd love to mix things up a bit – for example, when they integrate with the village they get a new idea: posing as the villagers for an annual trading day with Shiva Puri. They will look like good Christians, until they get close enough to strike from the inside out, like a trojan horse. I'm not suggesting that's the plotline, but it's an example of how we can continue the war between the two groups but in new and interesting ways. If Mattie doesn't agree with helping them, and has huge conflict between doing the right thing and betraying Gunny, then suddenly all this relationship development between them becomes relevant.

Chapter 29

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I would look at having Kali's vision of his daughter come while he's on peyote – build it up to a bigger climax of sorts, as opposed to a smaller moment in bed.

I'd also love to see this 'change' things in some way. I.e. they are already planning on going to Shiva Puri to see Joanna, so suddenly shifting that to see the daughter doesn't feel like a big jump. Perhaps, we might show that while he thought Joanna was Parvati, he wanted to go to the Shivas, mix with their people, and form one big group. But now that he knows the baby is the key, his plan has changed: he simply wants to kill everyone, take the baby, and leave. So there is a sense of escalation.

Chapter 30

Great, but I'd love to foreshadow Ganesha's appearance a little more. It kind of pops up out of the blue. Perhaps show Kali becoming increasingly uncomfortable as he gets closer to the god. So when the god appears in the elephant it feels less random.

I'd also clarify what this means. Ganesha didn't appear just to ensure that Kali failed to get an elephant – was this a warning? An attempt on his life? Is Ganesha going to enter into this war, making the whole fight with the Shivas far more complicated? From what I can tell, the gods' appearances in the story (Ganesha's and Parvati's) don't appear to directly impact the plot. The gods might not directly interfere with what's happening, but they should at least offer an insight of some sort that changes the characters' choices or actions, influencing how the plot unfolds. Or revealing some larger influence or plot that's at play behind the scenes. If they just pop up to say hi and disappear again, it feels like we've had quite a major, supernatural intervention, that didn't eventuate into something substantial.



Part Three Longhair – (missing ‘Part Two’ heading)

Chapter 31

Rather than summarizing everything in this chapter, look at how you might add action to the scene. I.e. Joanna follows a trail in the woods and finds a secret circle of people talking, who all disagree with Allannah and are planning a resistance. Adding action raises the stakes and progresses the story, as opposed to a few grumbles that we’ve already covered in previous scenes.

Chapter 32 - 33

I’d love to see LH’s parentage playing more of a role in creating tension. Maybe some of the Shiva’s are using her weirdness to develop more of a faction against Allannah. Pushing things forward. Look for the plot progression, in addition to the character development.

Chapter 34

I’d present this night as a big event, when the graduating kids are all given their roles. Then, out of the blue, seven-year-old LH is called up to the front, to be given her role ten years early. When the title of hunter and warrior is offered, there are shouts of scandal in the audience - heighten the drama and create a little more form and action around the scene.

Chapter 35 - 36

We see LH develop her skills here, and learn a bit more about Joanna, etc. But I’d love to see a bigger plot progression. I would brainstorm how we can lend more purpose to their actions. It’s



great to do some training, but how are we progressing larger story arcs? What might these characters be working towards, beyond simply waiting for Kali to show up? Maybe the hunter group includes a lot of the bullies that have always given LH a hard time, and part of her training is also beating them back and winning their loyalty. Or perhaps she suffers a trauma of some sort, that Kali can play upon in later scenes to test her loyalty to the Shivas.

Chapter 37

Cute, but not sure this constitutes a chapter. I'd love to see this tie into a scene that offers a plot progression of some sort.

Chapter 38

Seem to remember this horse/Indian storyline from one of the previous books? Or something similar?

Chapter 39 - 43

Cute relationship between Ogwifi and LH, but feels episodic. She meets the Indians and learns to shoot. But look at how you can escalate the story in some way (through goals and conflicts) as opposed to following the characters around on their day to day lives. Or meeting new characters each chapter and suddenly making them the full focus of the narrative. It can start to feel like we're hopping around, without a greater destination in mind.

Chapter 44



Great, but consider how you might weave these facts into the plot. I.e. the Shoshone don't trust LH, but one of them gets sick and she goes and gets the penicillin, opening up trade between them.

Chapter 45

Some interesting elements here, but each chapter should really represent a major turning point or development of some sort. Give us a clear insight into how this conversation changes things and progresses the story.

Chapter 46

Is the Indian background vital to the story?

Chapter 47 - 48

She gets her name Longhair – great. We have lots of lovely character interactions and building up relationships, but the plot is sluggish. For example, if Jo's treatment of her daughter (and her life without a name) breeds resentment in LH, that then leads her to betraying her own, that's a pivotal set up that impacts the plot. But LH doesn't seem to care too much about being an outsider, and it doesn't seem to shape her choices or actions in a discernible way.

Chapter 49

I'd love to add detail around the moment she hurts him – what's going on in her mind? How does this hint deeper at her inner conflict, or Kali coming through her? Feelings, thoughts that show she's 'different' or warring for control. Currently, she's a bright, sweet girl that



occasionally horrifies people through no fault of her own, but doesn't seem to mind much either way. I see great opportunities to develop that internal conflict and allow it to shape the plot more directly. I.e. she wants one of the Indian boys but that's not allowed. So she sleeps with someone else to make him jealous.

Chapter 50

Great, but this feels more like worldbuilding than plot development. Establishing trade might be important, but doesn't feel like a chapter in its own right. More something to weave into the background of other scenes.

Chapter 51

All these dramatic visions feel a bit overwhelming when read back to back. I'd prefer one truly dramatic vision, that changes everything, as opposed to lots of content that competes for attention. Ultimately, I also question if the reader needs to be equally invested in Allannah, Mirabai, Joanna's and Max's visions. Who is the key protagonist here, the character who has the most to gain or lose, and the person we should connect with – the active character driving the story forward? These characters had their runs in previous books – so why not focus more on the fresh blood at the heart of the story?

Kali is searching for his daughter, so it seems illogical to send her to the area he is in. I see a great opportunity here for Joanna to be outraged with that decision, and major conflict, and discussion of the pros and cons. Ultimately, what are the Shiva's trying to achieve here, and what are they willing to risk in the pursuit of their goals.

Part Four

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Chapter 52

Opportunity for more drama and tension in this scene – seems watered down by practicalities. Maybe Joanna is crying in a corner. Or maybe this scene is LH going to the Indians begging for their help.

Chapter 53

So the main content in this chapter is Weda watching her, LH getting new shoes, and starting the journey but not finding much. I'm not sure we need quite so many different locations and details. Ideally, we set the goal and start the journey: she needs to get to X, because of X clear and simple motivations, we can relate to. Between all of Allana's instructions and LH's different thoughts and plans, all the different people and places start to feel overwhelming. Keep things as simple as possible, and the emotional significance and importance of each step will feel clearer.

Chapter 54

Consider how you might create a greater sense of 18 years having passed, right from the start of the scene. Show her as a much older character.

Likewise, give us a bit of an update on what the army is like now – size, culture, goals. A lot must have changed in that time but it reads as if we only left them a moment ago.

Chapter 55



Gunny and Kali have been searching for LH for 18 years, and haven't found her. Then she runs into them immediately after starting her trek - feels slightly convenient. If she had been tracking them in some way, or already on the road for a year or two, it might feel more believable.

Would also add context if we understood what LH knows about Kali, and how she relates this to herself, if at all.

Chapter 56

With a single description of blond hair, LH suddenly knows Kali is her father. I would love to see a more gradual awareness (and denial) of this develop over time. Clues along the way – her mother's flat refusal to talk about the father, some scars she might bear, etc. And clear clues in this scene – maybe LH eats like an animal, or does something in front of the villagers that feels semi supernatural.

Chapter 57

Not sure it feels consistent for Gunny to sacrifice herself, and four of her most experienced warriors, just to spring a rap. Seems she would have been killed off long ago if she had such a foolhardy approach. Consider deepening her motivations here.

Would love more insights into why they are attacking these people, and why they think it's vital to their greater cause. Tie it into a greater plot arc.

Chapter 58



Unclear how Gunny is observing the fight scene if she's just been captured, with a gun to her head. I imagine she would be getting tied up and led off somewhere, or used as a hostage to force them to surrender. It seems odd that LH allows her to stand there and command her soldiers as the battle unfolds.

Chapter 59

Great scenes, but more opportunity here to deepen her feelings around who/what Kali is and how this changes how she feels about herself. What existing beliefs or internal wounds has she started the story with, and how does this event make those wounds better, or worse?

Chapter 60

Great – and also look at how this changes Kali's plans. His age of power etc. is about to begin. His world domination. How does LH fit into this? What risk does he now pose to her? What temptation? Continue to develop the greater plot arc.

Chapter 61 - 62

Seems risky to send a whole group of people to Shiva Puri, when Kali is right on their tails. Show that LH is confident Kali won't follow them, otherwise she's risking her own people. If they believed all along that Kali would attack them once more, why release Gunny? Or leave the safety of their town and barricade, after convincing Kali they're still armed, and risk going out onto the road. LH could simply lure Kali away.



I'm trying to remember if these people later appear at Shiva Puri. I can't seem to recall. If they do join the Shivas it would be great to make more of a point of that union. I.e. the Shiva's desperately need to increase their numbers and this recruitment is vital.

Part 5

Chapter 63 - 64

Would love to clarify LH's mission. Ideally, we have a character with a goal that's deeply personal and important to them – not just Allana. So LH is trying to achieve some she cares about, as opposed to just following orders. I.e. her plan all along has been to avenge her mother and kill her father, and finally redeem herself. Keep her from becoming passive; a figure going through the motions.

Chapter 65

Could be more dramatic if Kali dismisses his army at this point. He doesn't want them, he doesn't want to be their leader any longer. Disaster! The soldiers retreat, disgusted by him and his hunt for his daughter (not filling their bellies or finding weapons). And Kali is left all alone. Look for big turning points.

Chapter 66

Much of the focus is centered around Major Joe and the tragedy of his death, but ultimately, LH doesn't know this man, nor does she really know the people mourning him. I would try to embrace the idea of this being LH's story, a story that reflects her needs and priorities, as opposed to making her a vehicle to explore the fallout and consequences of action from past



books. What are LH's needs and priorities? What characters is she invested in, and how does this relate to her mission and quest?

Chapter 67

Not sure this chapter adds much – maybe as a shorter intro to a bigger chapter.

Chapter 68

Great intrigue at the end of this scene. I also see great opportunities to find more meaning and character development in this scene; for example, LH has felt like an outsider her whole life, and in this village it's the first time they revere her powers, instead of fear them. So it represents a fundamental shift in how she sees herself or the world, or her plans moving forward, as opposed to just an interesting way to spend a night.

Chapter 69

Not sure this needs to be a separate chapter in its own right; consider how this progresses things. She sleeps with another hapless young man – fun, but what's the consequence? How does it further her mission or learnings, or set her back? Use it as a way to show development of some kind: i.e. when she injured the first guy back at puri, everyone treated her like a monster. But when she sleeps with the guy in this village, they look at her with awe. So we see her coming to understand and accept herself in this new environment.

Chapter 70

Lovely, but not sure it represents enough of a turning point or plot progression to justify a chapter.



Chapter 71

Helping these people and inviting them to Shiva is a nice thing to do, but it's episodic. We could spend the whole novel walking from one town to the next and exploring their interesting subcultures, and dealing with one off problems as they pop up. But the heart of a novel is its greater arc, quest or mission. Something deeply personal to the characters. Given we just went through something very similar with the Wenatchee, these scenes also start to feel repetitive.

Chapter 72

I love the internal conflict and tension here. Excellent. I also see great opportunity to develop LH's internal journey more. Create more reasons for her to betray her people and feel conflict over who she is, right from the start of the novel. More on this in my summary notes.

Chapter 73

Everyone is devastated by LH's disturbing vision, but she had this vision when she was eighteen, and is now recounting it as a 30+ year old. I would imagine that with time she's proven herself loyal to her family, so it seems a bit odd that this is coming up as a sudden scandal or betrayal. Dual timeline stories are great, but the relationship between past and present needs to feel consistent.

Chapter 74



I see this chapter more as a milestone for the end of part two – i.e. what has she learned and achieved? How has this changed her plans? And how can we foreshadow trouble to come in the next part, the impending climax?

Part 6

Chapter 75

She wants to lead Kali away from her new friends on the island. She says she's going North, knowing Eye will follow her south. But if the end result is meeting Kali, why not just go to Seattle and meet him? Unclear what her greater goal is here – kinda trying to avoid him, but not really?

Chapter 76

LH is famous for her ability to run faster than anyone – she's semi-immortal – but Eye beats her back to Seattle with enough time to assemble their army. I would make her goals here clearer, and her manipulation of the others more obvious.

Chapter 77

Kali is desperate to see his daughter but leaves it up to a human army to try and catch her, when they clearly don't stand a chance. Why doesn't he go after her himself? An injury perhaps?

Chapter 78



As per my earlier comment, it's hard to understand how Gunny would have any chance keeping up with LH, who is half her age, semi-human, and famous for running. Maybe by this point Gunny and co have horses? Or some other new advantage?

LH's rage here (at the mention of her mother) seems to pop up out of nowhere. I would deepen the insights and motivations, show her becoming increasingly tense and angry as the scene progresses. The next moment, they're buddies again, so look at developing single turning points that carry more gravity, and are better supported by deeper insights, as opposed to lots of little ups and downs.

In this scene we go over Shakticillan, and the name Longhair etc., but ultimately, the reader has heard this in previous chapters. Summarize as much as possible to avoid repetition.

It seems a bit of a default pattern to make the different characters in the book overnight buddies. Every village LH goes to meets her with open arms. Lucia, a killer and raider, leaves a trail of friends in the wake of her rampages. It starts to feel a bit idealized, given how hard their world is. Characters might have grudging respect, but in this violent existence do they need to become friends so quickly? And when they do, I imagine it would seem exceptional—going against the grain.

Gunny follows LH, and when she finds her, she gives up all the information on Kali (quite a lot of telling, as opposed to showing). But it puts LH in a passive position, where all the answers come to her with little effort, instead of her wanting to find the answers and pursuing them herself. She's there in the context of a spy, but we don't see her do much spying. The main interactions and developments are instigated by other characters.

Chapter 79

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I'd love more insights into Gunny's motivations here. I.e. why bother going after LH, then leaving, when she was told by Kali she could not return empty-handed. She must have assumed LH would refuse the invitation, so it seems pointless to have gone at all. Maybe if she had a new piece of information she thought would change LH's mind, this might make more sense. Or was planning to kidnap her or trap her, but changed her mind. Look at how the goal and internal conflict can be as clear as possible.

Chapter 80

Gunny already met LH in Wenatchee and passed on a similar report to Kali, so unclear how this latest errand has progressed things.

Chapter 81

We have a new group of people, updates on various characters at Shiva, and the village treating LH for a night, swearing to fight off Kali...It feels repetitive because we've had at least two or three very similar interactions in previous chapters. If LH needed something specific from these people, something vital that would help her achieve X plot, then it would contribute more to the story. As it is, she's biding her time. Gunny's following, then the Texans, all delays until she sees Kali, whom she wants to see (but never actually meets). I question if these chapters add much.

Chapter 82 - 83

Lots of world building here – developing ideas like retail stores and dental care etc. – but I'd love to see more plot or character development. Ideally, you have world building, plot dev and



character dev all supporting each other, as opposed to one element overshadowing the others. I.e. LH has been working toward killing her father, and she's set the perfect trap. But to lure him in, she needs to get X resource from these people. So she's not just hanging out with them, she's doing something vital to her greater mission. There is something to be gained, or lost and the story moves forward.

Chapter 84 – 85

I'd love to see all these messages being delivered because they serve some greater purpose. I.e. an epic battle to destroy Kali once and for all. But if it doesn't contribute to the plot in this book, then we're slowing the pace instead of building momentum. Mattie might love Gunny – that's very sweet, but unless that relationship intercepts and reshapes the plot of this book in some way it doesn't carry as much meaning as it could.

Chapter 86

LH talks about the Indian Village with a sense of familiarity, as if she lived there. But she would have been born after they left, so this could feel more consistent.

One moment LH was being chased by the Texans, now she's heading home. But that would mean leading them to Shiva Puri. Clarify her motivations and goals at this point.

Throughout the novel LH has pushed toxins through her blood using mind alone, but she doesn't seem to do this with the snake venom.

Deepen the insights here into what she's learned on this trip and how it's changed her ideas of her mother and plans moving forward.



Chapter 87

Great, but deepen the insight here. Joanna is excited to see LH but suddenly feels disappointed. Why? I love the distance between these characters, but the deeper beliefs driving that wedge, could be clearer.

Chapter 88 - 89

LH's only been home for a chapter, and now she's back off on another mission. These missions aren't personal to her, in that they don't reflect her deeper values, desires, or fears. They don't allow her to pursue something that's more important to her than anyone else, where she has the most to gain or lose. She's just doing what she's told. At some point, it might lead to something, or not. I would try to avoid this episodic sense of following her life from one day to the next, and instead create a journey driven by her needs/beliefs as an individual – leading up to a climax that will result in a major conflict of some sort, where the outer and inner words crash together.

Chapter 90

Great scene, though I'd love this 'meeting' to come about more as a result of a choice or action that LH has made, as opposed to him randomly finding her. I.e. it's the consequence of a choice she's made, so she has to take at least some responsibility for the outcome.

Chapter 91 – 92



Look at deepening the insight here. Weda decides to give into his need and love her. But to do so he needs to overcome some big obstacles (otherwise they would have been together much sooner). So show us the turning point. I.e. she almost died, and that made him realize how he cared for her. Or that he's in awe of her abilities to kill a bear etc., and has always been drawn to her dark side. Convey the emotional turning points, as much as the external actions. And show us how this changes them both. It should represent more than just momentarily giving into temptation. Instead, allow it to be a lesson of some sort – positive or negative. I.e. LH knows she must be with Weda, but that means embracing her true self and confronting her mother, who is pushing for X alternate path of action.

Chapter 93

Great – but clarify the big learning here. The glaciers are moving fast. Do we need a full chapter to allude to that?

Chapter 94

I assume it's a lot warmer 900 miles south, so it would seem the glacier would melt before it gets there. Might need to establish that the entire planet has become a lot colder, and really develop this idea from the earliest chapters. Feels a little like Kali was the central antagonist, and now this has popped up out of the blue.

Chapter 95 – 97

Great – but still feeling a touch episodic. I love the idea of LH joining a wolf pack, but instead of it simply being a fun thing to do, look for how this can have a bigger sense of cause and effect in the story as a whole. I.e. she has a huge falling out with her family. Maybe she and



Weda are caught sleeping together, causing major problems. She leaves Shiva Puri in disgrace. No one accepts her. She doesn't belong anywhere. She wanders, and finds the ice wall. She knows she should return and tell the Shivas, but she's still too angry. She falls in with a wolf pack and loses herself, further delaying her chance to do the right thing, go home and warn everyone. When something happens, it suddenly breaks through her animal escape and snaps her into full awareness that her family is in immediate danger. So this wolf interlude progresses the plot and character development, in an important way. We have a clear point where she needs to make a choice: she can roam with the pack, accepted and free without judgement, or she can do the right thing and return to face the music.

Chapter 98

LH has found out she's pregnant. Right away, we hop to practicalities: Winter approaching. Her cover story. Getting home. But what about the internal shockwave she would be experiencing? Fiction is all about moving the reader emotionally, and we do that by deepening our insights into a character's feelings. Fear, love, shame, guilt, anger. She is a demon. She doesn't understand her own power. Her people are hunted. Her child will have no father, and a very strange mother. She grew up with no father. And for the next five years, her whole world will need to revolve around caring for a child. What does she think and feel about this? Show us how this development plays upon her worst fears, triggering her Achilles heel for the final climax. Or, giving her the motivation to push through impossible opposition.

Chapter 99 - 100

So she's not cut out for being a mother, hands the child over to the others and apologizes—all in the space of two paragraphs. We started this novel in the shadow of LH's childhood, growing up with a distant mother and absent father. We empathized with her for that. Now she has a



mixed race child in a similar situation, but there's no mention of the emotional consequences or how this might have changed how LH sees herself, her mother or the world. Go deeper. A child is more than a plot point – it's a big opportunity for character development, especially given LH's own childhood issues.

Chapter 101 – 102

The big turning point here is the Shoshone suddenly relying on the Shiva's charity. But what is the greater context here? Did the Shivas ask for help once, only to be rebuked, or have they always been great neighbors? Will feeding these people mean the Shiva's starve, or is Shiva Puri trying to expand its numbers? How does this fit into the greater plot? Lots of one-off episodes and developments but lacking the cohesion of a journey leading to a climax.

Chapter 103

Weda makes no comment on their child; does he ignore this reality and does that hurt LH?

Chapter 104 - 107

The Shivas and Indians live happily together, but we could predict that would be the outcome. Wazi grows up and talks to animals. LH tries to forgive her mother and connects with birds. But we're still caught up in a pastoral look at their day to day lives, as opposed to a plot structure that's climbing towards a climax (which never really comes). We need goals for our characters that are important to them on a personal level, aside from having fun and living one day to the next.

Chapter 108

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Now we bring the Kali plot back in, but as opposed to a sense of it building in tension with time, it feels more like it was put on hold, and now suddenly hauled out of the background to create a climax. I see some great opportunities to weave these plots and subplots together in a strategic manner, with clear cause, effect, foreshadowing and interceptions. More on this in my summary notes.

Chapter 109

Suddenly Weba is rescued from Kali's men. The Klamoya's want the Shiva's land. But the plot complications feel a touch sudden and unsupported. I think we can do more to bring these threads together via the characters' conflicting goals and choices, as opposed to relying on random chance.

I'd also love to see the characters being more active here. LH goes after Weba because grandmother tells her to. Most of the plot is her following orders, that conveniently align with what she wants anyway. But this character is meant to be a trail blazer and rebel. A bit of a rogue. That means making enemies. Saying no. Getting in trouble to fight for what she believes in.

Chapter 110 - 111

Unclear why Wazi would only be meeting Weda now, if she spent so much time with the Shoshone, and the Shoshone lived with them a whole winter. It would also be nice to think Weda wanted to know his daughter (at least meet her) before this point.



Also look at how these turning points reflect internal change in the characters. I.e. LH stays away from Weda because she incorrectly believes X negative thought about herself, or the world. It isn't until she lets go of that belief that she can open herself to loving him. So what's the belief? How did it change? What did it cost her?

Chapter 112

A lovely scene – though for this to carry all the weight of the story's resolution, we need to look at developing the Weda/romance plot so that it's a bigger part of the novel and LH's key to happiness. In the current draft, the first half of the novel is geared around LH learning who she is and accepting her father, with Kali's impending invasion as the central focus. Then, we're suddenly focused on the glacier, and the relationship with Weda, with Kali popping up momentarily. I sense we have a few different plots struggling for dominance, with a large part of the story based upon semi-unrelated scenes of LH traveling around the country meeting people. Some great opportunities to allow one plot to step forward, and lend the journey a little more structure.

Chapter 113

Kali rears up into the story – right at the moment we would traditionally be building a sense of resolution. I.e. in a series we show the characters to be FFN (fine for now) even if some plot threads are unresolved and pose a direct threat in the future. If we cut mid-climax, then we suggest to the reader they are enjoying half a story, as opposed to a complete journey that's also part of a wider arc. Longhair becomes the introduction and backstory to a bigger book, as opposed to a novel in its own right, as we're cutting the book right in the middle of the climax. We bring circularity back to why LH was telling her story in the first place, which is great, but I would like the actual present plotline to be less 'mid-crisis' when we end the book.



Chapter 114

To understand the motivation for leaving their settlement and risking a big move – I would better establish the immediate threat. Make the glacier/farming a bigger problem, and show more of Kali's dangerous madness – he's been missing from the story for a long time, and his actions don't seem to support the premise that his central obsession is the Shivas, i.e. he could have found them before now if he wanted to.

Chapter 115

LH is now the leader of them all, but did she ever want to be the leader? She seemed happier not being responsible for others. I see great opportunity for this to be a moment of vindication and triumph, but we need to set it up to look that way. I.e. she wasn't the one who came up with the idea of leaving, so being given power to achieve the end result doesn't feel deeply personal to her. If instead, she was rolling out a vision she had fought for, for some time, and she had faces distrust and ridicule, this moment would carry more significance.

Chapter 117

It feels a little like the story is cut mid-action, as discussed above. I'd love to see a clearer climax and resolution, allowing the story to stand on its own feet. More on this in my summary notes.