

## BETA READER FEEDBACK

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**Before anything else, let me give a general opinion about the story--It's really good! If I had to read this without being paid, I would've still picked it up. The concept and idea are vastly different from a typically commercial book and that makes this one stand out.**

Starting with the opening scene, it's really surprising since a presentation for the purpose of increasing sales in a terrorist organization is not a common scene. But it's a surprise that hooks the reader and that's exactly what we want. Buddy's persona immediately depicted how serious he is regarding his position in this organization and how well he resonates with the objective of BICES itself. His thoughts and ideas were well put through the pages and that not only brought him to life but also gave a gist to the readers of what to expect from this book. For example, his first pointer is about expansion of this brand and that particular line works to give a general, broad idea of what the scene is revolving around without spilling the tea. Buddy's dialogues and his instant (or sometimes processed for a while) ideas gave these three conclusions to the reader: he's a good negotiator, an excellent influencer, and definitely a good businessman.

The first slide title [***"Recruiting Whites without Whitewashing BICES"***] was the selling point for me, as a reader. It was the second I knew I have to read this story, and like me, I'm sure the readers would find this a hook as well. It was great to see the raw and honest narration in the next pages as Buddy laid facts and figures regarding the non-existence of white terrorists, followed by his inputs as a terrorist-recruiter and this gives a love-hate dilemma to the reader where they can't decide if they should love the work for its trueness (even in fiction) or hate it for the bitter truth it's flashing. For example, the mention of the American government never recognizing the white mass killers as terrorists and labelling them as mere puppets. [***"However, in all of those situations, the American government never recognized those white people as terrorists. It was plain as day that they were puppets. Any white mass killer knows that."***]

The best part in this entire conference scene? The little argument between Walt and Bill! It was absurd but so accurate to depict the thought process of most people where they take out a mental color gradient and stereotypical attributes to judge a person's ethnicity. It was a great addition and I would suggest you to never cut that bit. [***"Why wouldn't we choose a blonde-hair, blue-eyed white guy? That's the literal definition of white."***]

I would take a minute to genuinely appreciate the non-cliche methods you've applied to depict the physical appearances of the characters. Take Buddy and James Longo for one. In a single scene, you described James through the powerpoint picture and then compared the two (where the comparison was derived from another character's dialogue) to give some pointers to the readers regarding Buddy's appearance. Excellent! [***"I think he just wanted someone who looked like him without a suit."***]

The frequent questions asked to Buddy was an intelligent way to incorporate the reader's doubts that they might be having while reading this particular scene. For example, I, too, thought about the plan and was wondering how a specific person can be assigned to the Longo case according to Buddy's wish. So when the speaker asks that over the call, I was instantly impressed and satisfied by the

answer. [**“Let me stop you right there, Buddy. How do you expect our person to get assigned to work the James Longo case?”**]

Furthermore, Buddy isn't moulded in a perfect way. His nervous side is also exposed to the readers when he reminisces the time before Weckler had died and then [**wiped a rare bead of sweat from his forehead.**] The mention of the Feinstein & Feinstein agency even added a tinge of humour since no one expects an agency to actually sell terrorists and imposters, but oh well, haha.

Then comes the mention of Bill Clinton. This is probably a tricky part for me to comment on since I'm not that educated on the real events of the American politicians but I do know that he was impeached. What I'm wondering is the context you're mentioning this in. Are you using this reference as a light joke or are you implying that the terrorists tried to implement the impeachment? I'm giving you this doubt so you can ponder over this a little bit since using references to real individuals is one thing (and there's nothing wrong with that as long as it's in a positive or neutral manner) and actually stating something like a fact, even though it's fiction, is vastly different. You may want to give this a second thought. As a beta reader, I think I should let you know what might be perceived in what sense as a reader so that's what I've merely done. Also, if you would like a suggestion: maybe you can avoid using the name 'Bill Clinton' and just use the words 'the presidents'. For example,

**[~~Even Bill Clinton wasn't~~ the presidents weren't impervious. One wrong move, and, suddenly, he was one of them was impeached.]**

This would let the mention pass as a reference and not as a direct pointer toward one particular person. Anyway, this is simply a suggestion and maybe you've already done your research on the part of using real names in fictional works so feel free to overlook this if that's the case.

Overall, Buddy's character really came through as an individual and through various dimensions where he got nervous but picked himself up and didn't let his demeanour change despite of being skeptical whether his proposal would be accepted or not.

Then came Spencer's introduction and that was well incorporated with Feinstein's glimpse. One thing really stood out to me there was the way Felicia Rosenthal was introduced without her actually being there in the scene, i.e., through the phone call. [**“...Thank you so much, Ms. Rosenthal,” she laughed, “That's so true. I'll call you Felicia from now on. See you soon.”**]

I loved how each of the scenes and chapters start with some action and doesn't simply set the setting or enunciate the prose. Like James' and David's introductory scene where they eat burritos. It really works to transfer the reader into the actual setting without boring them with unwanted details.

Not only this, the transition inside the characters' minds is phenomenally smooth. They think a myriad of things while giving the readers enough information and not sounding too autobiographical in their thoughts. For example, James talks about the body difference between him and David, and then connects that to Will and describes him too. It's genuinely a delight to read such intelligent writing. You also did an amazing job to connect the readers to James from his first scene itself by making him think about his lost dreams and ambitions--the medical school and now him being a pharmacist. His caring and humane personality also came through the little gestures like him helping Helen with the bags, or making a mental note to ask her later about her apartment needing any clean up. This even set up a reason for the readers to believe his later decision of surrendering for his brother, Will.

I was soon oriented in the story and got a hint as to what this is all about, and James was introduced soon enough in the story for him to be marked as the main protagonist opposite to Buddy who comes across as the main antagonist in the form of BICES.

One particular line is where I would like to comment on. [**BICES was radical Islam.**] I really don't mind this comment by James since, for me, religion is something that can be perceived in a way a

person wants. Plus, BICES is fictional and James does showcase a typical white guy so it's no surprise that he immediately attaches a terrorist group to the religion, Islam. What I actually liked was the word "radical" since that dilutes the intensity of this comment considering the fact that the radical views of this religion can be considered ill and thus, associated with BICES. Having said that, I do feel that it's too sudden for a reader who has set a particular set of personality traits to James to even process this line. Especially for the liberal readers in your targeted audience. It's not that I reached this conclusion almost instantaneously after reading the line. I did go through the entire story but there was no place where James actually ponders over this thought of his.

In fact, on Page 24, he says he started practising atheism and couldn't come to believe the presence of God. This, in particular, contradicts his instantaneous and sudden remark about Islam and BICES. While I do agree, *as an individual*, that it's merely an opinion that was worded in haste by James, I can't speak for the rest of the audience. Plus, the way this sentence is clear-cut stated, it almost comes across like a fact. And while I also understand that this is all a work of fiction and that the character has said something and not a 'real person', I also believe that any author's work is viewed as a lens through which the author's thoughts come across--yes, it's frustrating but it's the truth. So I would suggest moving around the words to make it sound like an *observation* rather than a fact.

**[And didn't BICES preach Islam? They kept talking about Islamic fundamentals in their hostage videos! (that circulated the Internet\*) BICES was radical Islam. And Will was a Christian...]**

*\*can add if you want to.*

Here, I allowed a benefit of doubt to the statement by making James connect the previous knowledge he has about this terrorist organization to the current scenario involving Will, so as to make the statement seem like a personal observation of the character rather than a fact stated by you, as an author.

The scene when James is given the choice and he finds himself in a dilemma is commendable! ***[Will would've a thousand times over. He would've already responded by now.]*** The way James keeps switching from a 'yes' to a 'no' and attaches his family, Will's family and their brotherly bond to the overall picture is emotional devastating to read but definitely works in your favour, as an author.

However, the entire build up surrounding the dilemma fell kind of flat at this set of dialogues:

***["That's a valid point," Helen replied, tapping her pen on the table, "There are a couple of reasons why. First, you are required to take a video of yourself when you get there, and you have to take off your disguise for that part. Second, they claim to be able to do gait analysis to identify you, which is something no CIA agent can mimic."***

***James sighed, "Alright, I will do it."***

***"You sure? It's important you understand that..."***

***"I'm sure."]***

Yes, he didn't casually just say yes and his personality is of someone who would easily do anything for others and it's his brother in question so there's no way he would say no. But what I mean is, I can't "feel" anything from him. It reads like he asked that question to simply clarify the readers' doubts (which, in fact, are not even cleared since both the steps are something new to the non-CIA world and logically, James should be questioning them more out of mere curiosity or a mere tendency as a human to stall dangerous things like this one) and then instantly agreed. I consent that James is a loving person and horrific anguish may rise in him from declining an offer where he gets to help his own brother, but such complex emotions need to be subtly inserted and "shown".

Something I would suggest is to push the readers right into James' mind. Show them how his wheels in the brain are churning with every word that any of the CIA agents are uttering. Maybe he weighs the pros and cons, maybe he's remembering something Will did for him in the past that he can never fully repay and this is the chance, or maybe he's thinking of Will's family and perfect life to his anyway lost one and finally decides to agree upon this.

I know, I know, on Page 27, the readers do come to know about the sacrifice Will had made for James by deciding to stay behind in West Virginia and let James take the seat at Stanford (AND I LOVED THAT BIT OF THEIR BROTHER BOND) but what I want to emphasize is the structuring of all the scenes in the story. It's about showing the readers the right things at the right time. Many a times, we writers tend to assume the readers would stay tuned for the good revelations till the later bits but what we forget is that we assume this because we *know* that the revelation is there and it's 'good'. The readers don't know that. We can't afford to lose the readers at the first main conflict by *assuming* they would stick around for this flashback through James' eyes.

I'm not saying you should recount this entire background story right where James was going through a dilemma. Maybe a little hint there or just leave a thought hanging in the reader's mind so they won't be too surprised at the instant 'yes' by James.

**[Will would've a thousand times over. He would've already responded by now. He had done it once and countless other times; he had chosen him and now it was his turn.]**

Here, I didn't just *tell* the readers that Will would do the same thing for James and that's the reason James is acceding to the terms. I left a seed in the minds of the readers regarding Will's relinquishment so they would be looking forward to the revelation on Page 27 and thereby, continue reading.

Chelsea is one of those strong female characters who I adore for their love for their job and for the righteousness they hold deep inside their heart. She immediately makes it evident that her ideologies are on the right path and that she isn't afraid to consider the world at its face value even if bitter. ***[Chelsea knew that her fame and looks may have resulted in her first few promotions. But, she felt no qualms using it to her advantage.]*** She efficiently slaps the society by laying out the perception of most workplaces and then, doesn't shy away from proving her hunger for success in news reporting. I can guarantee you every reader would love her.

In fact, Chelsea's backstory adds more complexity to her arc and I couldn't have asked for anything more! ***[It made her feel worse than when she did porn. Chelsea's job as a pornstar was a means to an end. She did it to pay for college.]*** In addition to the background, her current, frequent reminders to herself while she sits in the newsroom is a great way to walk her through the pages. Like, she keeps repeating in her head to ***[just read the teleprompter]*** so she can be focused on the the overall objective of the channel and not just her personal opinions.

On page 60, she finally lets it all go and decides to stand up for what she deems right instead of just thinking about the career. This definitely uplifts her on the moral status.

The interview with Professor Durshowitz is *hilarious*. I often emphasize on humour when guiding a writer with their story since that's one default factor to win a reader's heart. They might be hating all the characters or abusing the story line but if they're laughing, they're liking it. So you did a great job of intertwining funny bits and pieces between the serious literary ideas. ***[@JamesLongo24: Just finished watching Malcolm X, if only current leaders could be as inspiring as he was #XcellentFilm. Does anyone truly need to hear more? Malcolm X, famous militant Islamic leader, is James Longo's idol.]*** Even the *real* thoughts of Chelsea during this interview worked well since that established a more stern personality of hers where she doesn't let her own thinking process get hindered in the presence of a profitable (though dumb) personality.

Speaking of humor, the addition of some laid-back side characters, like Team JJ, & Rhonda. work wonders in this aspect. You're able to lighten the mood of the readers through their conversations or dialogues. For example, the little argument between the JJs regarding Harry Potter and Fifty Shades of Grey. ***["Sheila, your wife of 25 PhDs, gave you Fifty Shades of Grey. I don't think so."]*** Rhonda doesn't even truly speak for the humour but the way she works for the terrorist organization and keeps her knowledge regarding the filming process in front (especially when connecting it to the objective of a terrorist's video) gives a few chuckles here and there, which I appreciate. For example, she educates James about the tiers of whiteness, and that was a great take on how whiteness can be

scaled according to the ethnicity. Or how she motivates James and sets him in the fierce mood by using Nike's example and tagline. ***[You and Michael Jordan are the exact same person. Pitching dreams to the world in exchange for money.]***

The voice of each character is vastly distinct and that's appreciable! I can almost instantly grasp whose POV is going on without even reading the name of the character because their voice has this individuality. For instance, when James looks back to this seventeen-year-old self, the voice goes into a subtle mode where the readers are made to feel each and every thing, and there's nothing more readers love to do than actually *feel* the story. So good job! Not only this, his visions are frequently laid in front of the readers for them to fall in love with his personality; I have no doubt when I say he can be so many readers' favourite. I loved these lines: ***[Something where there was a cause and effect. Something that James could point to and understand. There was no understanding to be had. Life was nothing more than the aimless drifting of molecules throughout an infinite universe. That's how James saw it.]*** That entire set of flashbacks are great because it even gives an insight to Will's character and personality without him actually being there.

Assigning repetitive dialogues to a character can have a really good emphasis and make a great connection between what the character is thinking and doing. ***[If you sign up, you're signed up.]*** This dialogue really gravitates the situation and makes all his actions more justifiable than him merely doing those actions. Like him repeating this in his mind during the entire plan devised for him.

Talking about that plan, I was happy to see him question himself and his blind trust in what the CIA had promised him. While he was tweeting, he was pondering over what the consequences would be and that heightened the tension very well.

***[Thinking it over, they weren't necessarily Middle Eastern. Just brown. And brown didn't equal terrorist, but...it just felt too coincidental.]*** As both, a Middle Eastern and brown person, I would like to comment on this. I did not find it offensive in the slightest way possible since I understand how it's a typical white conclusion based on the observations he made at the time. In fact, he even mentally slaps himself for assuming things and that really pronounced his personality for me (and his mother's since I know by now that she definitely believes in a connection between terrorism and Islam. So applause!

The tension build-up is another one of the strongest aspects of this story. It really pulls the reader into the current situation and places them right in the mind of the character. Like the bomb-diffusing sequence where the time was being displayed at intervals and James' questions to help him combat this life-threatening task worked really well in this aspect. ***[The red wire wouldn't leave his mind. It was all he thought about. It had to be correct. All escape, and rescue strategies were red. Fire alarms. Red. Emergency fire ax. Red. Firefighters. Red.]***

Eleanor made a great character too. Her speculations regarding Helen and the entire plan made her come across as an intelligent and a sympathetic woman who understood her place as a CIA agent but was also willing to go out of the lane to protect a civilian. She even works well as an information provider to the audience while not sounding like one. For example, she leaves a hint about Director Chow's absence and how Helen can get benefited from this entire ordeal. Her thoughts while she connected the dots was a propeller for the readers to that that smartly and reach their own conclusions.

She gets a well deserved chance to actually take the steering in her hands and drive, as a CIA agent, for what's right. Through this, her character also gets developed since the readers get to know what her dream is: ***[This was her moment to become a leader. She had dreamed of this.]*** She's even smart so choosing her as the character who decides to unfold the truth and save others is the best. She believed in Helen. ***[She always had. However, she had doubt. Lots of doubt. Enough doubt to plant a tracker in James's bagel.]***

I'm absolutely speechless about how you've managed to bring the readers close to each and every character, whether they're there for a few scenes or the entire story. Not only this, you've even

managed to complex each character up for each of them to have something to offer to the readers. For example, Grigor and Dimitri are these side characters of a side character, Eleanor, and you've still given Grigor a complexity of having just one hand so as to make his character memorable throughout the story. Plus, you disclosed in a great way too and didn't simply *tell* the readers. **[It was the same reason Eleanor had chosen Dimitri over Grigor. Two hands were always better than one.]**

The fact that while the plot was developed, the characters were being developed too was amazing, Like James' goals being much more clearer to him when he runs out of the fast food chain after successfully defusing the bomb and barely escaping death. **[All he knew for sure was two things: he'd become a doctor and help out his mother. He just had to keep living.]**

Even the disclosure of the villains to James was done in a subtle yet effective manner. When he enters the car and finds Bert Graham, I'm glad he doesn't instantly recognize him, because that shows the human side oh James where he doesn't remember everything and everyone, especially when he's going through this crisis. **[Familiar but not recognizable. The gun made such recollection difficult.]**

The antagonists are not afraid to keep their beliefs upfront and that provides a wide contrast between the right and the wrong. This makes the story (and the characters) much more realistic especially when the theme is so 'real life'. **[One can be a liberal by day, but when the sun begins to fade, and they see a black man walking you know they see a criminal.]** This line in particular, not only enunciates Bert's thoughts as a 'wrong man', but also acts as a mirror to the real world assumptions that people make, regardless of whether they believe in something or not. You made me think, as a reader, through this and that's always an accomplishment for the writer.

Similarly, Eleanor also makes such a remark that's a subtle slap at the current situations in the society so extra points for being daring enough as a writer. **[Yet, he hadn't shot a black woman when he could've. He had been close but hadn't.]**

By the time James makes the second decision of working for BICES in return for David's life, it's not a surprise for the readers since they've grown accustomed to the way James thinks and their backstory has been read out too.

The entire chapter from Vivian's POV was devastating as well as enlightening. The way she recounts the remarks people keep leaving and connects them to James' childhood gives not only her perspective but also of the people surrounding her. Her role as a stern believer in Christianity puts her at stake with all that is going on in her children's lives. The typical thought that a theist encounters when something bad happens with their lives is also shown; **[God was punishing her. Vivian didn't know why, but she had done something. Something that she had to repent for.]** Even the usage of past tense in people's and her own sentences is a great emotional wreck maker for her. **[She had been so proud that day. Had.]**

Also, this is the chapter where the readers finally come to know about Will's death and you've silently slapped that news on their faces. Very good! Her thoughts and sadness could be easily felt through this chapter, and the thin line between her being sad about this as a mother and as a Christian was also well established through her speech. The raw distinction she uses for Allah and God makes the speech more honest from her POV and just as wrong for the readers (at least, the woke ones) so good job in making her do the right thing as a mother **[All I want for you now, is...is to turn yourself in.]** and as a delusional human being **[Allah controls him, not God. God would not allow for such actions, only Allah.]** It all goes back to the complexity of characters and how 'gray' they can be instead of simply right or wrong so take another compliment: you're doing an excellent job in that aspect.

The little prank that Helen did on James in the plane was a tad bit cliché in terms of a villain doing something for their own entertainment and then deciding to stop it all at once when they don't feel like it. Plus, she doesn't spill a lot of necessary information so maybe that scene wasn't particularly important? Though, I can't seem to form a specific reaction to it--it was fine but it wasn't bad.

James' interview with Madeline was another emotional sting that the readers could experience. One more specific thing I liked was Buddy mentioning misogyny in BICES, where he addressed the absurd stereotypes that the organization given into and assumes women can't be good terrorists. **[Women weren't considered strong enough to be terrorists. Buddy shook his head. Like physical strength played a role in strategy or setting off a bomb.]** While I'm at it, let me also appreciate the continuous rethinking of plans and strategies that Buddy does; it really makes him more transparent to the readers and shows he knows what he's doing and where he can take the business to.

As an author, I'm glad you didn't rush to develop all the characters at the same pace. You knew who to focus on at the start like James and Buddy, and who you can leave for later. So when David's story is finally worded in Chapter 17, I was completely focused and ready to gulp it down. Otherwise, if you had shared his life in the start itself, all the storylines would've been a mess. But nothing of that sort happened, so yay!

David has a lot of things at stake since he's a family man so no doubt, I felt bad for him especially because he wasn't even a part of the plan but had to be used as a coercive measure to force James to do what BICES wanted. Plus, he reminisced his older decisions and was reminded of how difficult he found emotional conversations to be, which in turn led him to finally decide on telling James the truth about Will being dead. I even liked how subtly you declared that he's an Asian, without using any stereotypical physical descriptions in the earlier chapters. Kudos to you for that! **[He was a failed Asian.]**

This bit was coupled with Bert's reaction to being deceived by Feinstein and I liked the contrast he showed to his previous scene in the car with James. While he was all egotistical and proud of his ability to fake his character when pointing the gun at James, he was just as scared, disappointed, and mentally chaotic in this scene. Like I already mentioned, growing the readers to even the smallest of characters is a great talent of yours and keep that intact, always. Even here, you don't fail to make me feel as little sorry for Bert when he recounts his ambition of becoming an actor and choosing this way was the only option left for him. **["I'm not sure which is worse, being here with somebody who wants to kill me, or off with whomever they sell me to."]**

In fact, I loved the way David knew where to draw the line while conversing with Bert. He wasn't a complete emotional fool to continuously listen to Bert's whining but also wasn't furiously mad to bash him physically. Good balance!

The POVs are completely distinct and you don't jumble up their viewpoints or their perspectives anywhere. I didn't find any sort of inconsistencies in terms of this. For example, the readers know Bert has been held hostage too, along with David, but James doesn't know that so he does think of Bert as someone who easily walked away to his dream audition. **[He was off auditioning for Hamilton.]**

Then the real twist comes, finally! Eleanor ends up snagging Tracy and Rhonda, and I'm all the more excited to see what happens next. Tracy easily gives up which makes Rhonda easily give up too, and while I had a little doubt that maybe they were lying to Eleanor about everything, I was happy that nothing of that sort happened. So Eleanor and her team could get past the securities and finally escape with James and David.

The entire plan was actually pretty good with enough adrenaline to keep me hooked and enough intelligence to keep me impressed. Like, James hiding the remote with the justification of radiation range or Dimitri firing at Helen at the right time. These things made me gasp and then exhale (*phew*) frequently so consider yourself successful in writing action.

I even liked that unexpected things were happening and you didn't do the mistake of protecting the protagonist at every turn (like most writers tend to do). For instance, Agent Sampson opened the trunk and found James, instead of only building up the suspense and not actually catching James.

The usual and typical politics and behind the scenes planning by government agencies was also seen. This complicated the storyline in a good way and the overall plot didn't just limit to James and BICES. Everyone gets locked down too but another intelligent plan of using the mechanical rat gets them out.

You didn't leave any loose ends as the story progressed. All the characters were well identified through the plot, even the smaller antagonists like Felicia [the revelation of Helen being Felicia and the hint to her backstory about Aunt Whitney was amazing!] and Prunston. All of them reached the ends of their journeys, in context with this plot.

At the end of all this, I was excited to read Chapter 31 because that was like coming back to the characters when you didn't actually expect them to make an appearance. Plus, it works as a really good character-induced chapter since the plot was over at Chapter 30 but James and his sudden behaviour propelled the characters to come back together and decide on something. Not only this, James changed his long term ambition of becoming a doctor and OH MY GOD, THANK YOU FOR DOING THAT TO HIM because I've rarely come across characters who switch or change their dreams through their story--which isn't the case in real life. As someone who had always wanted to be a doctor for years but then changed my goal because medicine truly wasn't meant for me, makes me so happy to see some medical aspirant switch to a new field.

Anyway, overall thoughts are all on the positive side. Whether it's the writing or the perfect use of both third-person limited and third-person omniscient POV, you nailed it. One thing I would bring to your attention is to clearly identify who your audience is. I'm an eclectic reader so I don't get influenced by how a book might be different from my 'taste' but many readers aren't. *The Terrorist* is a largely character-driven book and I fell in love with all the characters so it was a delight to read. On the basis of plot, it's a pretty neutral creation--there aren't some absolutely astonishing revelations, neither is the main objective of the story too action-oriented. It's good in the way it incorporates the real events with a fictional tale but the main conflict is too specific to the characters which shifts the focus back to them and no longer on the plot. Sorry if this sounds harsh but I'm only trying to give an honest view on what the plot-loving readers would think after reading this. So if your motto is to create a character-driven story, you're on the right track and doing a fabulous job. But if you're focusing on the plot, too, maybe a few tweaks can better that aspect.

**All in all, I loved reading this and you're a writer with immense potential!**

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Thank you for giving me this opportunity to beta read your work. It was a pleasure working with you!

If you would like me to re-read any changes that you perform on this manuscript (according to me or not), we can discuss the number of scenes/chapters/word count you wish for me to work on and I can send you a custom offer regarding this. I also offer answers to specific questions regarding this version of the manuscript or a newer version according to a base price of \$1 per question. The fees for the latter can be discussed as per the requirements of the question and how well I would be able to deliver my answer. For any further queries or a custom order, feel free to message me on Fiverr. Looking forward to working with you again.