



London Refrain

Bodie Thoene , Brock Thoene

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This description covers #7 *London Refrain*, #8 *Paris Encore*, and #9 *Dunkirk Crescendo*.

These three additions to the Zion Covenant series are "director's cuts." They include portions of the Thoene classic *The Twilight of Courage* and thrilling, never-before-published scenes with the characters you've come to know and love. Readers will finally know the fates of Jacob and Lori Kalner from *Warsaw Requiem* and meet for the first time David Meyer from *The Zion Chronicles*, plus Madame Rose Smith and Jerome Jardin from *The Zion Legacy* and, most importantly, Rachel and Yacov Lubetkin, the heroes of *The Zion Chronicles* series. Study questions included.

London Refrain Details

Date : Published July 1st 2005 by Tyndale House Publishers (first published June 20th 2005)

ISBN : 9781414303581

Author : Bodie Thoene , Brock Thoene

Format : Paperback 282 pages

Genre : Historical, Historical Fiction, Christian Fiction, Christian, Fiction, War, World War II

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From Reader Review London Refrain for online ebook

Jolene says

Amazing series. So well researched and well written. I'm convinced that Bodie and Brock are the perfect team for writing books. It has everything that I love (music and European history) all in one. This series also just gets better with every book! Highly recommended.

Hanna says

I've read some reviews that said this was not one of the better in the series. And I agree--but it was still interesting. This one was definitely not as tense or overwhelming. (I don't know, sometimes, I need a break) It was sad, though, and I was disappointed that barely anything was resolved. Especially with Horst von Bockman. How can he not have any resolution at all??

The Americans always give me something to smile about, though. (The journalists--not the apathetic people in the U.S.) I still love Murphy, and I didn't know a photography journalist could be as endearing as Mac McGrath. Especially when his first description is 'not gentlemanly'.

Though the Zion Covenant books are usually filled with lots of history, this one was especially fact-based, and not so emotional. (I mean, there was that aspect, it just didn't overwhelm the whole book) I feel that if one were to really think about the heartless butchery of Jews, Christians, and anyone else caught in the middle, one would not be able to function right. It would be too sickening. All those people caught, who weren't able to leave ... and I think of the previous books, where if the Jews could just get to Warsaw, they'd be saved. Not anymore.

It did have a good balance between tragedy and hope, though. The tragedy, hopelessness, and suffering was in no way diminished. Yet even those in harm's way, those who were captured by the Nazis, had faith in God and looked to Him as the only way of escape.

I sure hope the conclusion of the Zion Covenant series has a happy ending. Then, I guess I'll read the Zion Chronicles, and whatever else additional series there are.

Rachel says

not as good as the first 6...

Julie G Buatte says

Excellent historical drama. Have found in the past that the authors have been very true to events that happened in this horrific episode of history and hope everyone will recognize and try to understand the insight they have presented. This is so important to events that are currently happening in the middle east and

around the world!! This struggle has not been resolved but is ongoing and unfortunately shows how evil can take control and continue even when the original perpetrators have been removed. The fight goes on.

Mimi says

Read the first six again and Loved them as much as when I first read them!!!! I really wanted to like this (read half) but found it was more war oriented rather than about the characters which I prefer. Disappointed ?

Erin Greene says

This book was slower than the others, for me, and a bit more disjointed. It didn't read as smoothly, but each family's story was still written beautifully. I didn't really enjoy how Jacob's story was only told through letters to Lori. I would have liked to know more about that journey.

Gerda Stroud says

Not to be missed

Dona says

Although not as exciting as the previous books, I am pleased to have been able to read the 7th book in the Zion Covenant. London Refrain isn't as long as the previous books so I am hoping that the last three, which add up to about the same length as the other books will become as exciting.

Because I read the first six books in an earlier edition, I found that the print of this edition much harder to read. The letters written by some of the characters were written using a cursive font. I know why the editors decided to use such font. It is supposed to look like a real letter, but it made the reading much more difficult.

Natalie Vellacott says

I just about made it through this but the change in style from the earlier books in the series is notable. There is an editor's note in the front advising that the final three books in this series are a "Director's Cut" whatever that means. The dialogue and story have been lost and we are almost into a history lesson. It doesn't really work and it's a shame for the series to end like this. I was going to persevere with the final two books but have decided against it....I have read this whole series before and enjoyed it more the first time around.

Katie says

Sometimes when a series originally ends. you need to stop there. With book 6, I felt we were getting too

many storylines and characters but I still enjoyed the book. This one was even worse. I found myself skimming through the characters who I didn't know. I've spent 6 books with these people, I want to finish their story! I started book 8 & 9 and the original characters (Murphy, Elisa, Lori, Rachel, Alfie, etc) were not there. I didn't even bother reading them.

Danni says

good stuff.

Barbara says

Brock and Bodie Thoene always deliver an interesting and informative story. They are able to depict war in a realistic way without being quite as "gory" as some other authors. *London Refrain* and the next two books, *Paris Endore* and *Dunkirk Crescendo*, are labeled directors cuts and contain material from their book *Twilight of Courage*, along with new material. I was leery at first because I've read *Twilight of Courage* and didn't want to feel like I was simply re-reading it. but there seems to be enough new content my fears were unfounded and I plan to read the other two.

Mary says

What can I say, I just like all Bodie Thoene's stuff. I can't call it great literature, but great stories for rest and relaxation, it helps to have read the first 6, which like I said I reread for fun like watching TV reruns. Of course only rare birds reread books like I do. Several times in my sordid past I had to place a complete moratorium on reading a book that was new until I had completed my Continuing Education for Pediatrics. Those were the little baby years and I could not allow myself to get "stuck" in a good book and neglect responsibility at home or work. There are advantages to the almost empty nest

Jen Stewart says

I read this whole series several years ago. Each book was so well written. I was captivated by the characters, their stories and struggles. It was this series that really peaked by love for historical fiction.

Gloria says

Coming from book 6, the first thing that was written was "*London Refrain* is a "Director's Cut," including portions of the Thoene Classic "*The Twilight of Courage*" and thrilling, ever-before-published scenes with the characters you've come to know and love through The Zion Covenant series." I like this because it gives me a warning that if you have read the books before, it may be repetitive.

So, having read my "Warsaw Requiem" review, my frustration that they seemed to end the series while

leaving Lori in the tower should have come through. It was resolved in this book by saying "Discovered during the search for explosive charges set around the cathedral's dome, Lori was now safe ..." Lori and Jacob, neither knowing what is happening to the other, start writing letters to each other and by these letters, we the readers can at least know what is happening as well as the angst that comes through from newlyweds separated so violently.

In Warsaw Requiem, Rachel gave her British passport to an unknown woman. London Refrain includes that woman's story here - how she is involved with the Murphy's after getting to England and what she does. The story also continues to follow Rachel Lubitkin and her family. I remember in another of the books that as the family were waiting for the train, a woman came up and "rescued" the baby Yacov - this book gives more details of how they were at the train and how the rescue happened.

The book includes von Horst. I believe von Horst is included in the Twilight of Courage, but I would have to re-read it to be certain. There are certain scenes with vonHorst, but it seems to be more of a character growth, wrangling with questions of morality serving under the Reich.

The book also touches on more couriers, who are getting passports to desperate people. One courier is caught, so the action follows those people back home who are dealing with the repercussions of knowing that she is either killed or tortured in Germany. The book also talks about how people are trying to break Hitler's Enigma code. Both are dealt with in the same person - an officer in the British army.

This is the characterization of the Third Reich, as seen by John Murphy: "Twenty thousand active and organized Nazis in England? He found himself evaluating every man and woman on the platform and wondering: Who among them favored a United States or Europe governed by the Third Reich? a world devoid of human beings with physical or mental disabilities? a society where there were no elderly? a culture where those of Jewish heritage were marked for genocide? a nation that separated children from parents, dictated schooling, rewarded betrayal of fathers and mothers by sons and daughters, condoned and practiced euthanasia and abortion? a government that arrested, imprisoned and executed those who spoke out against legalized murder?"

There is a cynical view which is expressed. These are the relevant parts of a conversation recorded: "They love the beast [Hitler] alright. He's built a bankrupt, starving, pitiful democracy into a thriving nationalistic dictatorship. The trains run on time. They've scraped the bums off the streets, wiped out the loonies, euthanized the sick, and turned the asylums into maternity wards for pregnant SS bimbos reproducing little master-race replicas. What are a few Jews compared to that? What is principle compared to that?" ...

"We fought the last war [WWI] for democracy, for freedom, for an ideal."

There were a number of looks exchanged around the table. The responses were polite chuckles and a few groans.

Konrad, who was clearly pope and chief apostle of the Doctrine of Cynicism, corrected her.

"We fought the last war because the Germans sank our ships and because we insisted on freedom of the seas. We fought the last war to protect our investments. This gag about making the world safe for democracy is propaganda that American politicians use to draw in the hillbillies who could care less about freedom of the seas or investment. Like the Crusaders, those guys dying in the trenches needed some moral reason to leave home and die. And their mothers needed some noble cause to help ease the pain when the telegram came from the War Department."

"That is the ugliest thing I have ever heard," Josie proclaimed rather self-righteously. "Young

men are not sent to die for other people's money! Everything we believe in, everything that is true and decent and honorable -- that's why we were in the last war and why we must come into this one as well!"

But Konrad was sure of himself. He continued as if she had not uttered a word. "The democracy thing is a terrible ruse, full of holes. You really think America can deliver God and democracy to the rest of the world? The rest of the world doesn't really want either unless there is some economic benefit. They want their Hitler and their Mussolini and their Stalin and their Franco. As long as the trains run on time and there's a chicken in every pot, then people can take ideals, moral righteousness, and God -- or leave them."

This had clearly disintegrated from friendly discussion to outrage for Josie Marlow. She glared back at Konrad. "You're dead wrong. I was there, you know. I saw the faces of the Polish people. Watched them at the barricades. Heard their prayers. Prayed with them for deliverance."

"And were their prayers answered?" Konrad smiled smugly.

"Not yet. But it isn't over, is it? God will answer for the right. The Allies have gone to war over Poland."

"Leave God out of this for a minute. Poor God gets tangled up in the middle of all sorts of quarrels, blamed for everything. Now ask yourself. Do you think anyone cares about Poland, Josephine? This is not about Poland. It's about those idiots, Chamberlain and Daladier, finally drawing a line in the sand so that the entire economic wealth of Europe does not end up in the hands of Hitler."

"And the people? What about them?"

"The Jews, you mean." Konrad laughed. "As if anybody cared about the Jews of Europe. I mean cared enough to do more than just talk, talk, talk about them. Poor Jews. Not even the Poles like their Jews. England shut down immigration into Palestine. The Brits are still tossing illegal Jewish immigrants into concentration camps, both in the Middle East and here in England. Go down to Kent and have a look for your self, if you don't believe me. They're behind wire down there -- refugees from Nazi Europe. And good old America has closed the floodgates, *slam-bang!* All Roosevelt cares about is getting elected to a third term. America will get into this thing as soon as our economic interest is seriously threatened, not until. And certainly not for the sake of the downtrodden. There is no God but Mammon in America. That is what the slogan means on our bills: *In Money We Trust; For Money We Fight; For Money We Bury Our Sons*. If God is interested at all, I don't believe human motives fit anywhere into His agenda."

So there it was. Konrad won the bout with a knockout. Josephine, who thought she had all the answers, backed into her corner. She listened politely to the rest of the conversation, which covered everything from the rifling of American mail by the British authorities to the lousy media censors.

Was Konrad right?

She was shaken by the logic of his arguments. She felt the whispers at her back as she left the Savoy. She saw the nudges and the winks and was embarrassed by her idealism. Was she foolish to hope that somewhere in the horror of war God still existed, still reached out, still changed the course of human events for the sake of righteousness and the value of human life?

Overall, the book advances the timeline a little bit, which goes from the time Germany invaded Poland to after Warsaw fell, but seems to repeat the same things expressed in the prior books. Rather to be expected from a refrain.

