

Heinemann Guided Readers
A GUIDE FOR INTENDING WRITERS

of

RETOLD STORIES

at

INTERMEDIATE LEVEL

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INTERMEDIATE LEVEL

PART ONE

The Heinemann Guided Readers Series is a list of graded reading books at five levels:

Starter
Beginner
Elementary
Intermediate
Upper

The titles provide foreign learners of English at varying levels of language learning with reading materials which are interesting, enjoyable and easy to read.

Making a Start

*At this level in the Series, both original stories and retold versions of well-known novels are published. For writers wishing to work on original stories at this level, please refer to the Guide for Writers of Original Stories at Intermediate Level.

For the intending writer at any level the best way to get a good idea of what is required is to read as many titles as possible. As they are reading the Intermediate Levels books, intending writers should keep asking

themselves what is special about the story and about the language used in the story.

Examples of retold Intermediate Level titles to refer to, are:

Shane J. Schaefer (1973)

The Pearl J. Steinbeck (1974)

The Hairless Mexican and the Traitor W.S. Maugham (1974)

Things Fall Apart C. Achebe (1974)

The Great Gatsby F.S. Fitzgerald (1979)

My Cousin Rachel D. du Maurier (1980)

Dracula B. Stoker (1982)

The Speckled Band and Other Stories Sir A. Conan Doyle (1986)

The Eye of the Tiger W. Smith (1987)

No Comebacks F. Forsyth (1992)

What Makes a Successful Graded Reader?

When we are assessing potential materials, whether it is original writing or a proposed title for simplification, the following points are considered:

- * Does it have as wide a range of appeal as possible?

Check: genre
theme
ages of protagonists
sex of protagonists
empathy with protagonists
moral stance

- * There should be thoughtful control of:

information load
structure and lexis
cultural reference
background information
the number of characters/subplots
a linear plot

within the level of English learning for the target audience.

When choosing a rewrite from a previously published classic or modern

novel, or assessing an original story, the following questions are taken into consideration:

- ▣ Will the genre sit well in the existing list? (Filling a gap, or repeating a successful formula.)
- ▣ Is it of a suitable length? (Many classic novels are extremely long and simplification is impractical.)
- ▣ Is the story well-constructed and/or will the framework of the existing novel be strong enough to stand deconstruction and simplification?
 - Is there a beginning, a middle and an end?
 - Are there patterns of drama and tension vs. narrative flow?
 - Is there a recognizable style to the writing and can it be simulated in the simplified form? (Should it be simulated?)
- ▣ How many characters are there? Can these be reduced to a manageable half-dozen or so without breaking the plot line?
- ▣ Does the plot flow in a linear progression or are there flashbacks/forwards?
- ▣ Are there any redundant subplots?
- ▣ What form does the narrative take? (1st person , 3rd person, etc.)
- ▣ Will the cultural background setting be so alien that the audience will be de-motivated? Or can background notes, glossaries and sensible, sensitively presented textual aids (in-text glossary and artwork) give the reader successful access to an unfamiliar setting if the graded level/format of the book permits these things?
- ▣ Are there characters in the story who the audience can relate to? (Heroes and anti-heroes)
- ▣ Is the characterization strong and do the characters complement one another?
- ▣ Are the actions and emotions of the characters valid?
- ▣ Are there themes in the plot?
- ▣ Are all the characters performing useful, active roles?
- ▣ Are there opportunities for the reader to experience good dialogue as well as good narrative?
- ▣ Will the author be known to the target audience?
- ▣ Does the author have a moral standpoint and will it appeal to the market audience?

- ⌘ How does the book rate on the PARSNIPS† scale? (One can be provocative but should be wary of being too controversial.)
- ⌘ How long is the story? (Will it fit the Series' extents, levels, etc?)
- ⌘ How does the book affect the emotions of the reader?
 - Does it create anger at a portrayal of injustice?
 - Is it thrilling?
 - Is it romantic? (or sexually explicit?)
 - Can the reader sympathise through a shared experience? (Will your target audience have experienced this?)
 - Is it nostalgic? (NB Nostalgia is very culturally specific, and can be ageist and sexist, beware.)

The writer must try to avoid:

- * assumptions on behalf of the reader
- * compression of information
- * abstractions
- * over-complex (e.g. gothic) styles of writing (They are almost impossible to simplify.)

(† See Content and Theme section)

For the writer wishing to do a retold version of a book already published, we must begin with a warning: **Do not start work on your rewrite until you have had a clear go ahead from us.**

Choosing a title is the most crucial step in doing a rewrite. There is no point in putting a lot of effort into rewriting a novel, only to discover that the author of the original will not give permission for a simplification of his/her work. Even for a book that is long out of copyright, you must get our clearance before you begin work.

During the course of the development of the HGRs we have reviewed a great number of books and these have been assessed on their suitability as retold/simplified Readers. However, fashions and social mores do change and something which may have been considered inappropriate some years ago may receive a positive reaction today. We can certainly reassess a title that is strongly recommended. It is nevertheless a fact that some authors or types of story will not make suitable candidates for retelling and we can advise you of the situation.

Once a title has been chosen and approved, the next step is to read and re-read the book until you are absolutely familiar with the characters and the plot. At this stage, it may be possible to mark those passages, subplots, etc. that can be removed. Because the rewrite will usually be much shorter than the original, a lot of cutting has to be done of peripheral incidents, characters and subplots that may be dispensable.

One of the greatest dangers in rewriting a book is to shorten the original and at the same time to try to retain in the rewrite the same information as in the original. If something has to be left out it is often better to cut it out completely. It is much worse to try and retain some information in a condensed form. What can be omitted should be omitted completely. What has to and can be referred to briefly should be referred to briefly, and what must be explained should be explained in sufficient detail so that it can be easily understood.

Markets

The best stories or authors' work, from our point of view, are obviously the ones which sell in most markets on a world-wide basis. But it does happen that teacher with experience of a particular country or area where we know there is a large market readership comes up with a story that suits that market. In such cases, we are certainly ready to consider publishing for that market.

The markets fall, generally, into the following pattern:

- * Northern and Southern Europe
- * Middle East
- * South-East Asia and Japan
- * North, South and Central Africa
- * Latin America
- * UK and Eire
- * Eastern Europe
- * Australasia and North America

Readership Age Groups

The content of the stories is not restricted to any particular age group since it is not possible to identify intermediate learners by age: some are teenagers and some are adults who face the same problems as younger learners of English when looking for suitable reading materials.

Intermediate Level readers tend to range from teenagers of 15 years of age up to mature students. Whenever appropriate, we draw teachers' attention to the age suitability of a particular story in the Heinemann Guided Readers catalogue. If the plot of your proposed story can be enjoyed by the full range of ages, all the better.

It is hoped that the books will be of equal interest to both sexes. However, writers should keep in mind that stories of interest to girls are especially welcome and they should include female protagonists whenever suitable.

Genre

It is not easy to suggest to writers which particular genre they should choose to simplify. We have tried to include as wide a spectrum of type of stories as possible in our Series - human interest, travel/background, non-fiction, short stories, humour, mystery/horror/ghost, western, romance, crime/detection, adventure/thriller/spy, classic, science fiction/fantasy. A current copy of the HGR catalogue will show which genre categories our stories fall into, level by level.

Sometimes it is possible for us to suggest to writers the kind of genre or particular author's work that we are looking for to suit a particular market, e.g. rewrites of classic authors (Dickens, Hardy, Wilde, Austen, Brontë) have a strong following in most countries. Popular thriller writers and modern classic 'names' are now achieving good sales but it has to be said that invariably these tend to be from markets where there is a broader interest in reading generally, or in the case of, say, the rewrites of African novelists, where there is a specific cultural affinity.

Since the inception of the Series in the 1970s, there is no doubt that tastes are broadening. The influence of an increasingly far-reaching and speedier media technology means that more and more potential readers throughout the world are exposed to an ever-widening variety of story

mediums. 'Green' topics are now appearing and there is more interest in humanitarian subjects.

The availability of satellite and cable TV and feature films on video means that the foreign learner is now more likely to have experienced all kinds of genre. This is particularly true for areas like science fiction/fantasy which before the advent of sci-fi soap operas and computer games had little immediate appeal outside North America and Europe. Global news-gathering and an increase in scientific and technical studies mean that many more people can understand the concept, for instance, of space travel and the possibility of extra-terrestrial life.

However, the principal obstacle for the foreign learner for areas like this, and, say, historical drama remains the same. The high level of cultural information and the specialist language or jargon that is required to tell the story with any conviction can make the topic daunting for the foreign learner.

Writers should be encouraged to think of as many alternative ideas as possible but always be aware of how they may (or may not) be understood and enjoyed.

Content and Theme

A word of caution should be extended to those writers thinking of putting up a proposal for an archetypal 'British' story and in particular where the story is an historical costume drama. A story that assumes too great a familiarity with British life and institutions or British history may put off the foreign learner living overseas. The background and setting of these stories needs to be carefully explained or the student is left feeling estranged from cultural and historical references they cannot recognize or relate to.

If the story has a particularly powerful theme and strong characterization however, the cultural/historical element need not necessarily bar it from simplification. An introductory note and careful explanations and scene-setting maybe all that is needed to inspire and involve the reader.

An important feature of the Heinemann Guided Readers is that many of them have a theme, however simple, And this aspect of the HGRs - choosing stories where the storyline presents a theme as well as

develops a plot - has been noted and praised by many reviewers of the Series.

It is worth mentioning at this point certain subject areas which can cause sensitivity if they are the central themes of stories in EFL books. Writers should be aware of the cultural, social or religious conventions of countries where their books may be sold.

In the UK and Northern European markets, most subjects are acceptable but in more conservative and religious markets there are various topics we must be very careful with. The following list was prepared as a guideline for authors of textbooks. From experience, we know that a rewriter will be hard-pressed to find an entertaining story to simplify if he/she tries have to eliminate everything given the list below, but the intending HGR rewriter should be aware of these sensitive issues:

The PARSNIPS code

Politics

Pork (Middle East)

Alcohol

AIDS

Anarchy

Racism

Rape

Religion

Sensitivity to people's cultures, beliefs and traditions, and their territorial borders (don't mark disputed frontiers on the maps)

Names (don't mention any well-known people without permission)

Narcotics

Nudes and flesh (Middle East in particular)

Israel and six-pointed stars (Middle East)

Pornography

Sex

Sexism

Science (when it involves altering nature i.e. genetic research/engineering)

Stereotypes

Terrorism

Violence, the police, the military, weapons, capital punishment

Our overseas representatives and agents are briefed in advance so that they can carefully place a title knowing that it will not offend on the matter of theme and content.

In our materials, we aim to maintain a balance between stories that can be enjoyed by a male and female readership. When considering a story for simplification, do try and find material where there are as few stereotypical gender characterizations as possible. Stories which only show subservient female roles (e.g: hysterical, fragile ciphers to more dominating central male roles) should be considered very carefully. We attempt wherever we can to include stories where women:

- * are praised for boldness, initiative and assertiveness
- * exhibit self control

and where men can be shown to be:

- * gentle, compassionate and able to respond emotionally

It may be possible to remove or at the very least tone down generalizations about abilities according to sex.

Control of Information and Length

The Heinemann Guided Readers were developed as a reaction against too much emphasis being placed on mechanical controls of vocabulary and structures. We felt that more attention should be paid to the control of information (cultural and background references, as well as the complexity of plot, subplots and number of characters), to avoid the use of inference, compression and abstractions and to present information in portions of manageable length, with repetition of new or difficult language where necessary, so that the reader has a chance to assimilate it successfully and therefore increase their enjoyment.

The differing degree of difficulty between these two sentences:

- 1 **The road to London runs through High Wycombe.**
- 2 **The history of Scotland begins in legend.**

lies only partly in the individual words used in the sentences. Structurally the sentences are the same:

SUBJECT+VERB+PREPOSITION+COMPLEMENT.

But 2 is much more difficult for the EFL student than 1 because the first sentence refers to the real world and can be explained with the help

of a map, whereas 2 involves abstract concepts which are not so easily explained. 2 is much denser in information than 1 and much more difficult. But in any language schemes based solely on word counts and structure controls, the two sentences would be given almost equal grading.

We believe that limiting the vocabulary and structures alone will not enable the reader to understand and appreciate a text which presents a wealth of unfamiliar information.

At the same time, too rigid an adherence to schemes based on vocabulary and structure control can mean that the student is not challenged at all. The writer has to find a good balance. The student should not just be reading a book in order to complete it. As he/she is reading, he/she should be learning to read. This involves some idea of a challenge. If the contents of a book are sufficiently interesting to the student, he/she will be ready to meet a certain amount of challenge and, in the process, improve his/her ability to read.

The rewriter, having thoroughly familiarized him/herself with the original story must reduce the complexity by judicious removal of subplots where necessary. This may involve the complete removal of a character and all of the episodes he/she is involved in. Rewriters should think in terms of concentrating on, say, 6 main characters and 4 or 5 subsidiary characters.

As flashes backwards or forwards in time frames can cause the foreign learner confusion or distract him/her from understanding the language presented, it may be prudent to rework the plot line so that the story has a more linear movement providing, of course, that dramatic tension is not adversely affected.

For retold stories at Intermediate Level, the load of information in terms of complexity of plot and characterization needs to be restrained but the language controls are not quite so strict as at Elementary Level.

Books at Intermediate Level can be 64 or 96 pages in length. It is more economic to produce a book of 64 pages, but often this length is too restrictive and the story cannot be comfortably or efficiently told in less than 96 pages. The writer needs to anticipate the number of chapters the book will divide into and the number of pages of artwork likely to be required within each chapter.

Sentences can be lengthened to three clauses and paragraphs constructed of four or five sentences. Adverbial phrases are also allowed - but these should be used carefully, i.e. in a sentences with a maximum of three clauses, tighter control needs to be kept on phrasing. (See the Language Scheme Chart, PART THREE.)

The basic vocabulary for a book at this level would be about 1600 words. But no vocabulary list is given because many writers are totally inhibited by such lists and spend hours of their time referring to them and querying them.

In addition to this basic vocabulary, words necessary to the story may be used. The writer should use common-sense and present words which he/she thinks are simple and fairly well-known. The writer must use those words which are necessary to the story, whether or not they are given in any list. For example, in a book where the characters ride around on motorbikes it might be necessary to use the word 'pillion' passenger. The word *pillion* will not occur in the first thousand or even ten thousand most frequent words in English but if it is necessary it should be used.

A sequentially numbered Glossary is also included at this level. Where difficult or unusual words are used these can be marked by a number in the text like this ³ and an explanation given in controlled language at the back of the book.

Preliminary pages can include explanatory notes on the author, the people in the story, the background or cultural setting of the story, as well as maps and diagrams to set the scene in advance.

The end matter will contain Points for Understanding (a set of comprehension questions designed to test the reader's understanding of plot development and characterization), the Glossary of difficult words, a list of titles at this level and the page carrying the imprint details.

All this subsidiary material will be prepared by the editorial staff but authors are invited to make suggestions.

The Book Plan

An Intermediate Level book plan is included in PART TWO of this document (Fig. B). This miniplan shows the page layout used at Intermediate Level and a possible configuration of space given over to

notes and illustrations in both story pages and the prelims. Writers are strongly recommended, when thinking about their story, to make use of a book plan to pace out their plot and anticipate particular points they feel would benefit from illustration.

The Use of Illustration

The illustrations share with the text the burden of getting across the required loads of information. The illustrations in Intermediate Level books are black and white, mainly full page, and captioned. The artwork should act as a genuine aid to the understanding of the story, and not merely be included as decoration. The artwork can be presented in a variety of ways.

At Intermediate Level we aim to have approximately 12-14 pages' worth of illustration. (This being roughly one per chapter.) Generally the illustrations will be full page but there may be occasions where part-page illustrations are required either because the scene or item being illustrated does not warrant a full page of space, or where the picture has to be positioned in direct relation to the narrative or dialogue. (See PART TWO.)

Writers are welcome to make suggestions as to which particular incidents should be illustrated but the final decisions remain with the editors.

Style

Style, as far as readability is concerned, is just as important as language control.

A writer should make a conscious effort to turn the limitations placed on the use of vocabulary and structure to advantage. He/she should try to develop an attractive and readable style. A string of very short, disjointed simple sentences one after the other is just as difficult to read as a long, involved complex sentence. The writer should try to vary the sentences types frequently by the use of simple connectors like **and**, **or** and **but**. Sentences can be varied by frequent change of subject, such as: **X did this. Then X X ...** etc.

Pay special attention to pronominal reference and try to make sure in as natural a way as possible that the reader is not going to be floundering

to find the identity of a direct speaker or be confused as to who or what is being referred to.

Sentences should be constructed in as straightforward a way as can be found. Avoid unusual syntactical constructions or inversions.

A story which is badly written is as difficult for a foreign learner to read as for a native user of English. Without tension and drama to give pace, atmosphere to give texture, and good motivation and characterization of the people in the plot to give credibility, the story is dull and lifeless.

The start of a rewrite is a matter of very fine judgement. Every writer wants an arresting first paragraph - even first sentence - that will attract the reader's attention and interest. But this can lead to complications and the rewriter should try to strike a balance between an extremely simple but flat opening which will put the reader off and an extravagant opening which will lead to long, complicated explanations.

Time-switching, as has been mentioned, is often confusing for the student and therefore we do not recommend plunging into the middle of things in the first paragraph and then to have a number of chapters which lead up to the point at which the story started. If the original is written in a series of involved time switches, it is often better to tease it out and begin at the beginning.

It is possible during simplification to improve on the overall style of a story to a degree. However, without good, sound basics it is really not worth attempting to deconstruct and rewrite a story. Wherever it is practicably possible, we do encourage rewriters to attempt to sustain some of the stylistic flavour of the original story if this can be achieved within the control of language and structures at that level and if it does not detract from the EFL reader's understanding and enjoyment of the story.

Compare these paragraphs from ***When Raid Clouds Gather*** (Bessie Head), rewritten by Margaret Turner, with the original version which follows. It will give some idea of how, by using the language controls to the best advantage, variety and style can be achieved.

Now Matenge was alone in the dark, silent house. He looked out of the window and saw all the villagers sitting on the ground. They were looking at the house, waiting quietly for Matenge to come out.

But Matenge was too afraid to leave the house. The people of Golema Mmidi had never done anything like this before. Tears of anger began to run down Matenge's face. All his life, Matenge had been greedy and cruel. He wanted to keep the people of Golema Mmidi poor and unhappy. Now, without saying a word, they were taking their revenge against him.

The villagers sat in silence. They were so quiet that vultures began flying over the village. Gilbert and Makhaya were working on the cattle-ranch. They saw the birds in the sky. They got into the Land Rover and drove through the empty village.

He was left alone with his panic in a dark, locked house. He walked to one of the windows and looked down into the yard. The villagers had all seated themselves on the ground, with their faces turned expectantly towards the house, waiting for him to come out. And they would wait and wait and wait now because this was the end of the road for them and Matenge. Big, slow tears rolled down the rutted grooves of his cheeks as he stood there, watching them.

Why did he cry? The greatest moments of his life had been when he inflicted suffering on his fellow men. People were not people to him but things he kicked about, pawns to be used by him, to break, banish and destroy for his entertainment

A flock of vultures gathered overhead, circling in the sky, eye-ing the villagers with extreme interest and curiosity, so accustomed had they become to feasting on anything in sight, and it was the long, lazy, swooping flight of the vultures over the centre of the village that confirmed to the three men at the cattle ranch that something had gone seriously wrong in the village of Golema Mmidi.

Use of direct speech can often enable the writer to avoid complicated noun clauses of reporting. e.g. **Peter wondered how they had managed to succeed.** Much the same thing can be said by giving Peter an audience and letting him ask the question: **'How did you do it?'** asked **Peter in a surprised voice.**

Highly idiomatic language and unusual language should be carefully considered for its validity before including it. Idiomatic language is often needed to convey atmosphere or character. If it is necessary to use an idiomatic expression, then try to paraphrase it immediately in a simpler form if this does not produce overtly unnatural English. Alternatively, including the word or phrase in the numbered Glossary is a good solution. Of course, if an idiomatic expression is used, try to take an opportunity to recycle later on.

Inversion within sentences can also make the sense less easy for the student to follow, e.g. **Much to his surprise, X began to be interested in Y.** Turning this sentence into a simpler, more straightforward lateral construction, e.g. **X was very surprised when he began to be interested in Y.** is less likely to interrupt the student's reading flow.

Descriptions set the mood and give colour to characters and setting. Be judicious in your use of adjectives and try to avoid the temptation of over-long descriptive pieces.

Classroom Use

HGRs have an important role to play in the EFL student's learning process. By improving their reading skills through extensive reading, they are better equipped to perform intensive reading tasks and broaden their use of English.

HGRs are often purchased as class sets by a school, where the chosen book is studied over the length of a school term. The books may be required to be read out loud. For this reason, we ask writers to think particularly about the points covered under the section **Style** (p.14). The narration and dialogue should flow along as naturally as possible within the permitted use of structure and vocabulary. There should be a rhythm and atmosphere to the story that makes it a pleasure to read.

The books are often set as homework and holiday reading. The rewriter should therefore keep in mind how accessible the story might be for home study.

HGRs at Intermediate Level are sometimes adapted by classes to be used as pair work or acted out as dialogues for plays. Bear this in mind therefore, when you write your dialogue exchanges.

Supplementary Materials

A selection of Intermediate Level titles is available on cassette. For up-to-date information on this list of recorded stories, please refer to a current copy of the Heinemann Guided Readers catalogue.

The tapes are single-voice recordings with sound effects to set the context and to provide drama.

Worksheets are also provided for each book. (Fig. A). This development has been at the request of teachers who wanted suggested supplementary work on the books. Worksheets are prepared in-house by the editorial team.

The Procedure for Submitting Manuscripts

After having obtained clearance from Heinemann on the suitability of their suggested rewrite, intending writers will be informed of the terms available for producing a simplified version of this title and will then be asked to submit a single sheet synopsis of their story showing the number of chapters they estimate the story will break down into, together with the first three rewritten chapters of text. These chapters should show both the text and the illustration brief laid out as suggested in PART TWO of this document.

Heinemann ELT's **Guide to Authors** and **Style Guide** are also available on request. These give notes on MS preparation and a brief guide to the in-house production process.

When the synopsis and sample chapters have been approved, terms will be agreed and the writer will be asked to complete their MS.

INTERMEDIATE LEVEL

The Enchanted April by Elizabeth Von Arnim

A Before Reading

- 1 Here are some of the pictures from the book. Write a caption under each picture - write the words that one of the people is saying.



B While Reading

- 2 Read to the end of chapter 4.
Write a diary for this story. You are one of the women. Write about what you do and what you feel. Write about the other women. Write your diary after you read each chapter.

C After Reading

3 Write a book review. The column on the left tells you what to write about. Write in paragraphs. The column on the right gives you some ideas and help.

THE PLOT

What kind of story is it?

(eg science fiction, romance, adventure, historical novel)

Where and when is the story set?

(eg in America, in the 1950s, in Paris, in a school)

What is the book about?

(Don't give the whole story - give an outline of the plot in a few sentences)

CHARACTERS (people)

Describe two characters:

(a) one main character

(b) your favourite character

(eg What kind of person is he/she?

Is she/he like a person you know? Do you like/dislike this character? Give reasons for your answers to these questions.)

RELATIONSHIPS

Describe the relationship

between two of the characters.

(for example, Lottie and Mrs Fisher or Rose and Frederick)

(eg How well do they know each other?

Do they like each other? Do they behave in a different way towards each other at the beginning and at the end of the book?)

HUMOUR

Describe something that happened in the book that is funny.

(Look at the pictures and think about what people do and say.)

IMPORTANT EVENT

Choose an event (something that happened) and say why it is important.

(Is it an event that makes new things happen in the plot? Or is it an event that changes a relationship between two of the characters?)

STYLE

Write down two sections of the story that you like.

Do not choose very long sections.

(Find a piece of dialogue - where people are talking. And find a piece of description eg of London or of San Salvatore or of a person.)

YOUR OPINION

What did you enjoy/not enjoy about the book? Was it worth reading? Will you tell someone else to read the book?

(Give reasons for your answers - refer to what happens in the book to prove what you say.)

PART TWO

An Intermediate Level Specimen Book Plan

See Fig. B.

Design and Layout

Heinemann Guided Readers have been designed to look as much like trade paperbacks as possible so that the EFL learner does not feel patronised by their reading material.

The style of the Intermediate Level books was carefully chosen at developmental stage. Students learning English find that their motivation is increased in direct proportion to their sense of achievement at having successfully completed a piece of reading. For this reason, the lengths of sentences, paragraphs and chapters are kept to a moderate length.

The chapters are on average 4 or 5 pages long and clearly signposted with descriptive or predictive chapter titles. Some chapters are further divided by text breaks to assist the reader in their understanding of time frames or changes of scenes. There are running chapter heads at the tops of pages.

Intending writers often ask how many words they should be writing. At this level there are 31 lines on a grid (see Fig. D) where copy and artwork can be positioned. You should aim for approximately 340 words on a full page of text.

For a 64pp story which is fairly light and looks likely to fit comfortably (Format A) you should aim for a maximum of 9720 words. This takes into account each chapter starting on a fresh page and with perhaps 12 chapters and approximately 14 pages' worth of space allotted to artwork. A denser 64pp text (Format B) may reach 11100 words. This may comprise 14 chapters which will have to be run on and the number of pages' worth of artwork may have to be reduced to 12.

Low density 96 page books (Format C) may have a maximum of 18800 words. On this length, 14 chapters may evolve with 14 pages' worth of space allotted to artwork. A denser book of this length (Format D) may reach 20400 words. This may break down into 14 chapters (running on) and 12 pages' worth of artwork.

At the editorial stages, fine tuning of the pagination occurs and decisions are taken about how many pages are allocated to the special notes in the prelims and the questions in the Points for Understanding at the back. But as a general indication, the two main MS formats could be broken down into the following:

Intermediate Level		Extent 64pp	
<u>Imposition</u>		<i>Format A</i>	<i>Format B</i>
Title page	=	(Folio 1)	(Folio 1)
Note on language controls	=	(Folio 2)	(Folio 2)
Contents page	=	(Folio 3)	(Folio 3)
Notes etc.	=	Folios 4-6?	Folios 4-5?
Text storyline + artwork	=	Folios 7-58	Folios 6-57
Number of pages of a/w		12	14
Number of chapters		14	12
Points for Understanding	=	Folios 57-60	Folios 55-58
Glossary	=	Folios 61-62	Folios 59-62
List of titles	=	Folio 63	Folio 63
Imprint	=	Folio 64	Folio 64

Maximum number of printed lines per page = 31
Average number of words per line = 11 (61 characters)
Av. number of words per book (*Format A*) 9720 (54100 characters)
Av. number of words per book (*Format B*) 11100 (61900 characters)

Intermediate Level		Extent 96pp	
<u>Imposition</u>		<i>Format C</i>	<i>Format D</i>
Title page	=	(Folio 1)	(Folio 1)
Note on language controls	=	(Folio 2)	(Folio 2)
Contents page	=	(Folio 3)	(Folio 3)
Notes etc.	=	Folios 4-6?	Folios 4-5?
Text storyline + artwork	=	Folios 7-84	Folios 6-86
Number of pages of a/w		14	12
Number of chapters		14	14
Points for Understanding	=	Folios 85-89	Folios 87-90
Glossary	=	Folios 90-94	Folios 91-94

List of titles	=	Folio 95	Folio 95
Imprint	=	Folio 96	Folio 96

Maximum number of printed lines per page	=	31
Average number of words per line	=	11 (61 characters)
Av. number of words per book (<i>Format C</i>)		18800 (104300 characters)
Av. number of words per book (<i>Format D</i>)		20400 (113000 characters)

Captions are printed with full page illustrations - to cross-refer into the text and help explain the context of the pictures.

Artwork and Format

Artwork plays an important part in all Guided Readers. At Intermediate Level the artwork operates in partnership with the text.

The illustrations are in black and white and a wide variety of artwork styles are used. Artwork can take the form of traditional storytelling pictures as well as maps, diagrams and 'realia' (i.e. mocked-up ephemera) to give as comprehensive a visual aid as possible. The style of the artwork is carefully chosen to suit the tone and genre of each book (humorous, realistic, fantasy, satirical, thrilling, gothic, etc.). Intending writers should try to look at as many titles as possible to get an idea of the diversity.

Intermediate Level books should be conceived on a ratio of approximately 25% illustration to 75% text. Some different forms of artwork and sizes can be seen below:

- 1 Full page descriptive artwork with caption (Fig. E(i)).
- 2 Part-page illustration positioned immediately below the relevant text (Fig. E(ii)).
- 3 'Realia' illustrations mocked-up to look like ephemera (Figs. E(iii),(iv),(v)).
- 4 Picture dictionary type of illustrations used to describe flora, fauna, or technical objects, etc (Fig. E(vi)).
- 5 Maps, diagrams or character portraits used in the preliminary pages to set the scene of the story. (Fig. E(vii)).

To give us a good idea of how you think your material could be supported by artwork, it would be helpful if you could type your suggestions onto your manuscript within square brackets [a/w I] naming them a/w 1,2,3 etc. Alternatively, if you are using a PC or WP your artwork suggestions can be keyed onto disk in the same way, enclosing the reference number and description within square brackets [a/w I - **A holding B in his arms, looking into her eyes. In background, deck of ship and skyline**]. In addition, providing us with a list of suggested illustrations on a separate sheet will be very useful. If you give us any ideas that you have for visuals, together with any reference material you feel might be useful for the artist, this will help us prepare a full artwork brief later.

Manuscript Presentation

Submitting material as a typewritten manuscript

- Make sure you keep a copy of your material before sending it off - don't send us the only copy!
- Your manuscript should be typed on one side of good quality A4 paper, in double-line spacing and with wide margins so that it can be marked when edited.
- Please make sure that the typewriter or printer produces clearly legible type as your manuscript will be photocopied and will need to be clear. If you are using a dot matrix printer please set these on double-strike or document quality as dot matrix can often be grey and illegible.
- Leave quadruple space between paragraphs and do not indent the first line of opening paragraphs.
- Do not break words at the end of lines and please observe the conventions of one letter space after commas and full stops.
- Avoid making additions/amendments to your manuscript in blue pen as this does not copy well.
- Please send your MS by recorded delivery or registered post.

Submitting your material on disk

Heinemann ELT encourages authors, wherever possible, to supply text on disk. Receiving text on disk can save us valuable time, and processing a book using DTP (Desk-top publishing) makes it easier to control, manipulate and revise material throughout the development of the project. If you have a word-processor, or are thinking of investing in one, and intend to submit

your material on disk, check with us first so we can see how easy it will be to translate your software for use with our software and equipment.

These notes have been prepared to outline some of the practical ways you can help make submitting text on disk as useful and efficient as possible. You may also find it helpful to read our **Heinemann Guide for Authors** and the **Heinemann DTP Guide for Authors**, to remind yourself of some of the publishing terms and non-DTP publishing procedures. If you are in any doubt about any of the procedures involved in DTP, or have any queries about submitting your work on disk, please don't hesitate to contact your editor.

If you are interested in finding out more information about writing on disk than these brief notes provide, you can read *Writing on Disk (An A-Z Handbook of Terms, Tips and Techniques for Authors and Publishers)* by Jane Dorner (John Taylor Book Ventures, 1992).

Compatible systems

Our editors use Microsoft Word (Version 5.1) on Apple Macintosh computers (System 7) for text input and preparation. We can accept and translate word-processed files from Macintosh and IBM systems. If you have another system, we can probably translate it either in-house, or by using an external bureau that specialises in disk translation.

Sample disks

To begin with, we would ask you to send us a copy of a sample disk, that is clearly labelled. (See *Writing on disk* 6, below) This should contain a few sample pages that are characteristic of your work. At the same time, we will need a hard copy from this sample file. We will then assess the disk and check the hard copy to make sure we are getting the same information as you hold on your system. You will be informed as quickly as possible if the test is successful or if there are any problems we need to discuss.

Writing on disk

1 If you are using Mac with Word, save files as 'normal'. For any other system save your files in ASCII.

2 Disks should be 3.5" and can be high or double density.

- 3 Check that you are not communicating any viruses.
- 4 Disks should contain only the manuscript you intend to supply us with. Do not include files relating to other projects or your own personal files. Please try to avoid using overwritten disks in case some files have been missed in the cleaning.
- 5 For security we ask you to supply us with 2 copies of all disks, in case one proves faulty. Make sure you keep a copy of your material on disk yourself!
- 6 All disks should be clearly labelled, indicating:
 - * date and/or version number
 - * working title of the book
 - * the file names of the documents as they appear on your word processor or PC, together with details of your hardware and software.
- 7 A completed copy of the Word Processor File Description Form (see Fig. F) should accompany your disk(s) at sample stage and whole text stage. File names should be as simple and as logical as possible just in case someone unfamiliar with the project has to access the files in an emergency.
- 8 If you are sending your disks by post, please ensure you send them in a well-padded envelope. If you put them in a paper envelope, they will certainly get put through a franking machine and arrive in a very sorry state. If you are sending disks from abroad, please wrap them up well as above, and, in addition, wrap them in silver foil. This helps prevent them from damage from X-ray scanning in the post.

Presenting the material

Just because the text is being processed electronically doesn't mean it is going to miss out on the design stage in any way. You should not worry about the styling of the text, or try to 'design' your book on your word-processing program, however strong the temptation to make it look as attractive as possible (and please never type your work in a design software program).

Any time you spend styling your text will, unfortunately, be a waste of time. Often when we translate disks to use with Word, all styling from the original software program is lost. Moreover, when the

editor prepares your disk for handover to design, he/she will have to remove all text styling as part of preparing the disk to be sent to the designer. Time spent by an editor stripping out excessive styling may slow down the process of your book. In some extreme cases, it may prove cheaper and quicker for us to get the whole text re-keyed rather than attempting to strip out highly formatted text.

1 Keep to a simple, single-line spaced layout. All design features will be added later.

2 Only use CAPITAL LETTERS when it is grammatically correct to do so, i.e. proper names and at the start of sentences.

3 Do not use CAPITALS or **bold underline** for headings. Leave them in Roman with initial caps. Mark your special requirements on the hard copy and we will code these at the editorial/design stage.

4 Unless you are using Microsoft Word do not leave **bold** in the text (e.g. **click, thud**) but indicate on the hard copy that these will need special treatment. *Italic* words or sentences should be highlighted on the hard copy in the same way.

5 Leave only a single space after a full point. Do not add an extra space after italics. There should be no space either side of brackets ().

6 Leave a consistent number of lines between the end of one chapter and the beginning of the next.

7 All copy should be unjustified with generous margins to allow us space to edit on the hard copy. Although the style of the HGRs is for justified right-hand margins, if you set this up yourself it will cause us problems when we start styling your material to fit our design grids. (Please refer to the Design and Layout section in PART TWO of this **Guide for Writers** for information about line lengths and wordage on manuscripts at this level.)

8 Please be careful with your typewriting habits. Don't use l for (1) or O for (0).

9 Don't hit the return key at the end of every line - the WP software will do the wrapping.

10 Try to avoid using the spacebar to s p a c e out words in, for example, a tabulated list.

11 Indent paragraphs. Do not use a line space between paragraphs.

12 Please tell us what you have done with dashes and hyphens. If your word processor or computer offers only a hyphen, use: SPACE HYPHEN SPACE if you want to indicate a dash; use the hyphen with no space either side to hyphenate a word. Allow the software to do hyphenated word breaks at the end of lines or 'hard' hyphens will be created where they are not needed. If your word processor or PC offers a variety of dashes, i.e. hyphen, en-dash (short) and/or em-dash (long), use: either the en- or the em-dash but don't alternate.

13 Supply a printout of the files on your disks when you supply them. This hard copy should correspond exactly to the files. If you make late corrections without printing out the hard copy again, you should mark the hard copy where the alterations have been made. This is acceptable for minor changes, but if a lot of alterations have been made we request that you print out the files again.

14 Number the pages.

Housekeeping

While you are working on disk, and sending material to us, it is essential that you organise your files efficiently, and are able to keep track of what you have sent, any changes you have made, different versions of files etc. Anybody who has ever lost hours of work by mislaying a complete file, or replacing the up-to-date version with an older one will know the value of good housekeeping - even if it is boring!

Here are some basic guidelines on housekeeping:

- Back up your work regularly.
- Try to avoid viruses by using virus detection software.
- Label your files clearly with the name of the book (or component), the contents and the date or version number.
- Keep your files to a reasonable size.
- Regularly throw away old versions of files, in order to avoid confusion.

Disk handover

On receipt of your disks and hard copy, we will:

- 1** check and clean your disks in case of viruses
- 2** edit and proof-read your hard copy

- 3 input all editorial changes onto disk
- 4 run a search-and-replace function to update on spelling, repetitive name/copy changes, space-check on editorial features (full stops, hyphens, brackets, etc.)
- 5 send you a copy disk of the edited version of the MS or a hard copy for you to view.

On approval of the final, edited version of your MS, the disk will be:

- 6 styled and coded
- 7 paginated to place artwork cues
- 8 checked again
- 9 Once introductory notes and end matter (where appropriate) have been added, final changes made, artwork scanned in and captions keyed up and tagged a copy of the disk with a hard copy printout and the master disk will be sent to be originated onto film.

If you are in any doubt about any of the procedures involved with supply of text in disk form, please do not hesitate to contact your editor so that any problems can be sorted out as early as possible.

An Intermediate Level Specimen Book Plan

Intermediate Level Fig. B

64 pages

(64)

(4)

(2)

(3)

(IMPRINT)

(TITLE PAGE)

(NOTE ON LANGUAGE CONTROL)

CONTENTS LIST

INTRODUCTORY NOTE(S)

4

5

TEXT STARTS HERE?

6

7

Folios 8-54

POINTS FOR UNDERSTANDING

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57

GLOSSARY

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59

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LIST OF TITLES

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An Intermediate Level Specimen Book Plan 96 pages

Intermediate Level Fig. B

(967)

(TITLE PAGE)

(27)

(NOTE ON LANGUAGE CONTROL)

CONTENTS LIST

INTRODUCTORY NOTE(S)

4

5

TEXT STARTS HERE?

6

7

Folios 8-84

POINTS FOR UNDERSTANDING

85

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GLOSSARY

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92

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LIST OF TITLES

HEINEMANN GUIDED READERS
INTERMEDIATE LEVEL

W. SOMERSET MAUGHAM
*A Marriage of Convenience
and Other Stories*

Retold by D. R. Hill

HEINEMANN

HEINEMANN GUIDED READERS
INTERMEDIATE LEVEL

Series Editor: John Milne

The Heinemann Guided Readers provide a choice of enjoyable reading material for learners of English. The series is published at five levels - Starter, Beginner, Elementary, Intermediate and Upper. At Intermediate Level, the control of content and language has the following main features:

Information Control

Information which is vital to the understanding of the story is presented in an easily assimilated manner and is repeated when necessary. Difficult allusion and metaphor are avoided and cultural backgrounds are made explicit.

Structure Control

Most of the structures used in the Readers will be familiar to students who have completed an elementary course of English. Other grammatical features may occur, but their use is made clear through context and reinforcement. This ensures that the reading, as well as being enjoyable, provides a continual learning situation for the students. Sentences are limited in most cases to a maximum of three clauses and within sentences there is a balanced use of adverbial and adjectival phrases. Great care is taken with pronoun reference.

Vocabulary Control

There is a basic vocabulary of approximately 1,600 words. Help is given to the students in the form of illustrations, which are closely related to the text.

Glossary

Some difficult words and phrases in this book are important for understanding the story. Some of these words are explained in the text; some are shown in the pictures, and others are marked with a number like this: 57. Words with a number are explained in the glossary on page 57.

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A Note About the Author

William Somerset Maugham is one of the most famous British writers.

Maugham was born in Paris in 1874. He studied medicine to become a doctor. His first book, called *Lisa of Lambeth*, was published in 1896. It was successful and many copies were sold.

Maugham decided not to work as a doctor, but to be a writer instead. He wrote a great number of books and plays. And many of his stories were about the people he met on his travels all over the world.

Maugham became a rich man. Eighty million copies of his books were sold while he was alive.

Somerset Maugham died in Cap Ferrat, France, on 16 December 1965. He was 91 years old.

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A MARRIAGE OF CONVENIENCE

I first saw the small Frenchman and his very large wife as the ship was getting ready to leave Bangkok. I was on my way from Bangkok to Hong Kong and I had boarded¹ the small ship early in the morning.

As I waited for the ship to leave harbour, I saw the Frenchman and his wife arrive. They were the last passengers to board the ship. As they got on to the ship, the captain greeted the small man in French.

From the captain's greeting, I understood that the small man was a French Colonial Governor² and that the large lady was his wife.

The ship left the harbour as soon as the Governor and his wife were on board. I went down with the other passengers to the small dining-room for lunch. There were very few passengers and we all ate together at one table with the captain.

The Governor and his wife sat side by side and they looked a strange couple. He was a small man, fat and ugly. He had a round face and a bald head. His wife was very tall and she sat up straight in her chair. They were both about the same age, about fifty-five.

The Governor was an amusing person and talked a lot at lunch. His wife did not talk at all, but I saw that she was very much in love with her husband. From time to time, they held each other's hands under the table. They seemed to be very happily married.

After lunch, we all went off to our cabins³. We slept during the heat of the afternoon. In the evening, we all met once again for dinner. Again, the Governor talked amusingly and his wife sat quietly beside him. They held hands from time to time, and they smiled at each other happily.

After dinner, we all went up on deck⁴. I sat down and looked

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A Marriage of Convenience

out over the sea. It was a lovely night. The sky was full of bright stars. It was a night for love and romance. The Governor and his wife thought so too. They walked up and down the deck together, holding hands. At first, I thought this was rather funny. But it was also pleasant to see an older married couple who were still in love with each other.

After a while, they stopped and sat down beside me. They were still holding hands. The Governor was silent for some time. This was unusual for him. At lunch and at dinner, he had kept us all amused with his interesting conversation. At last, he spoke.

'Monsieur,' he began. 'Today is an important day in my life. Today is our anniversary⁵. It is the anniversary of the day on which I first saw my wife. And it is also the anniversary of the day on which she promised to be my wife.'

I did not say anything. There was nothing unusual about that. It is not strange for someone to meet his wife on one day and then ask her to marry him on the same day a year later. But the Governor went on with his story.

'I know what you're thinking, Monsieur,' he said. 'You're thinking that there is nothing unusual about that. But you are wrong. It was unusual. I met my wife and I asked her to marry me on the same day.'

I was surprised. Yes, that was very unusual.

'You always bore⁶ people with that story,' said his wife. But she smiled as she spoke. I saw that she was happy to hear the story once again.

'Our marriage was a marriage of convenience⁷,' said the Governor.

'That's true,' interrupted⁸ his wife. 'It was a marriage of convenience. But sometimes love comes after marriage. It is better when love comes after marriage - it lasts longer.'

And as she spoke, she held her husband's hand lovingly.

'Let me explain, Monsieur,' the Governor went on. 'I joined the French navy when I was a young man. I spent many years in



'Our marriage was a marriage of convenience.'

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A Marriage of Convenience

the navy and I retired⁹ when I was forty-nine. I was still strong and healthy. I wanted to do something else in life before I was too old.

Fortunately, I had a cousin who had an important job in the Government. He was able to help me. After a short wait, I went to meet the Minister to the Colonies¹⁰. He asked me if I wanted the job of Governor of a colony. The colony was far from France, but that did not worry me. I accepted the job happily.

The Minister told me that I must leave after a month. I told him that I was ready to leave immediately. I was unmarried and had no family to care for.

"You are a bachelor!" said the Minister, looking very surprised. "In that case, you cannot have the post. The new Governor must be a married man."

I begged him to let me have the job. But he refused. Finally, I said to the Minister, "Is there anything I can do to get this job?"

"Yes, there is," he replied. "You can get married."

"But how can I get married?" I asked. "I am forty-nine years old and I do not know any ladies."

"That's easy," replied the Minister. "Put an advertisement¹¹ in the newspapers. If you come back here after a month and you are married, you can have the job. But no wife, no job."

"What did you do?" I asked.

"I did not know what to do," said the Governor. "I left the Minister's office feeling very unhappy. I wanted the job. I knew the colony. There was not much work to be done and the salary was good."

"Suddenly I knew what I had to do. I walked to a newspaper office. I put an advertisement in the newspaper."

The small Frenchman leant forward. He took my arm and spoke to me quietly.

"Do you know how many replies I got to my advertisement?" he asked me.

"I've no idea at all," I replied.

"It is difficult to believe," said the Governor. "I still find it

A Marriage of Convenience

difficult to believe. I had exactly four thousand, three hundred and seventy-two replies. They all arrived at the newspaper office and I had to get a taxi to take them to my hotel.

"I did not know what to do. I tried to read them all. I spent three days reading the letters. I looked at the photographs which came with them. Some of the letters were from ladies who had never been married. Some were from widows whose husbands had died. Some were wealthy, some were poor. They were of all ages - from seventeen to seventy."

"How amazing!" I said. "So you were able to choose your wife from an advertisement."

"No! No!" he replied. "There were so many letters that I did not know what to do. There were letters all over the floor and over the chairs and the bed. How could I choose one from so many? Did I have to meet every one of them? I had to find a wife in a month. There was not enough time to meet so many ladies."

"So what did you do next?" I asked.

"I sat in a café and felt miserable. I did not know what to do. After a time, a friend passed by the café and saw me. He came and sat down beside me."

"Why are you looking so sad?" he asked me. "You are usually a happy man."

"I told my friend the story. He laughed and laughed when I told him about the letters lying around everywhere in my hotel room. I started to become angry."

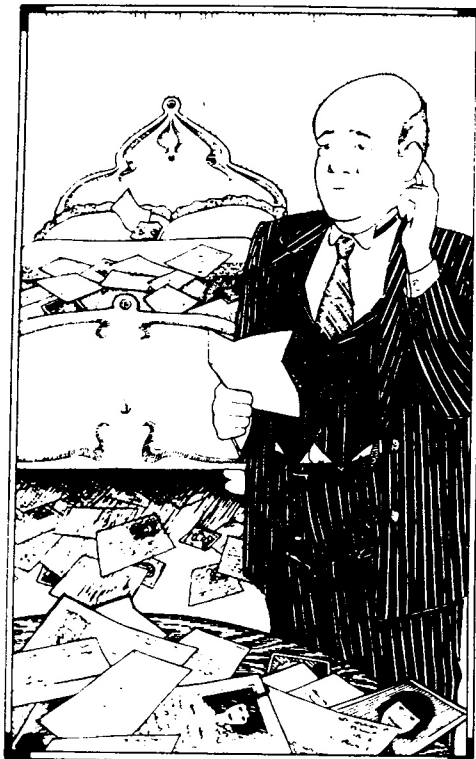
"This is important," I said to him. "Why are you laughing? I want to get the job."

"My friend stopped laughing."

"Do you really want to get married?" he asked me.

"Of course I do," I replied angrily. "I want to get married. And I want to get married in two weeks' time."

"Stop being angry with me," he said. "And listen carefully. I have a cousin who lives in Geneva. She is Swiss. She comes from a good family. She is the same age as you and she is not ugly. She



There were letters all over the floor and over the chairs and the bed.

A Marriage of Convenience

has never been married because she has had to look after her sick mother. Her mother is now dead and my cousin is free to marry."

"But will your cousin want to marry me?" I asked my friend. "I am not handsome. In fact, I am quite ugly."

"It does not matter if you are ugly or not," my friend told me. "You can never know what a woman wants. Why don't you go to Geneva and ask her? It's easier to go to Geneva than to interview four thousand, three hundred and seventy-two women."

To cut a long story short, Monsieur, the Governor continued, "I took my friend's advice. We went together and bought a large box of chocolates. I took the night-train to Geneva."

Next morning, I went to a hotel and sent the lady a note. I said in the note that I was a friend of her cousin's. I had brought with me a box of chocolates to give to her. I asked her when she could see me.

"She replied immediately and said she would see me in the afternoon at four o'clock."

"As the clock struck four, I knocked at her door and it opened. I was very surprised, Monsieur. In front of me stood a beautiful woman."

"I was so nervous¹² and I nearly dropped the box of chocolates," the Governor continued. "I went in and sat down. I handed over the box of chocolates. I gave her news of her cousin in Paris. We talked for about a quarter of an hour. I found her pleasant and interesting."

"I was still very nervous. But I had to speak out. I had to tell her why I had come to see her."

"Mademoiselle," I said, "I have not come here to give you a box of chocolates. I have come here to ask you to marry me."

"She immediately stood up. She looked at me with amazement in her eyes."

"Monsieur," she said at last, "you must be mad."

"Please let me explain," I said.

"And before she could say another word, I told her my story."



She looked at me with amazement in her eyes.

A Marriage of Convenience

When I told her about the replies to my advertisement, she laughed and laughed.

"Are you telling the truth?" she asked me. "Do you really want to marry me?"

"Mademoiselle," I replied, "I have never wanted anything so much in my life."

"I must have time to think about it," she said.

"I'm sorry, Mademoiselle," I replied. "But I have not got any time. If you will not marry me, I must hurry back to Paris. I will have to look again at that huge pile of letters waiting there for me."

"But I cannot give you an answer immediately," she repeated. "I must think about it. I must discuss it with my friends and my family."

"Mademoiselle," I said. "You do not need to discuss it with anyone. I have told you everything. You are an intelligent woman. There is no time to think about it. You must give me your answer now."

"But this is madness, Monsieur!" she cried. "You want me to give you a reply this very minute!"

"That is exactly what I want you to do," I said. "My train leaves for Paris in two hours' time."

"She looked at me thoughtfully."

"You are quite mad," she said.

"What is your answer?" I asked. "Yes or no?"

"After a moment, she gave me her answer. It was yes."

"And there she is sitting beside you, Monsieur," the Governor said. "We were married a fortnight later and I became Governor of a colony. I married the most wonderful wife, Monsieur. A beautiful, amusing and intelligent woman."

"Don't be foolish," his wife interrupted. "You are making us both look foolish in front of this gentleman."

"Are you a bachelor, Monsieur?" the Governor asked me. "If you are, I suggest you go to Geneva. The city is full of beautiful,

A Marriage of Convenience

amusing and intelligent women. Anyone who is looking for a wife will find the woman they want in Geneva."

It was an amazing story. And it was wonderful to see that the two of them were so happily married.

"I can see that your marriage has been very successful," I said. "Can you tell me the secret of your success?"

It was the Governor's wife who answered my question.

"The truth is this," she said. "In a marriage of convenience, you do not expect to find love and happiness. And so you are not disappointed if you do not find them."

"Love is not the best beginning to a marriage. For two people to be happy in marriage, they must respect¹³ each other. They must have similar family backgrounds and similar interests. Then, there is no reason why their marriage should not be as happy as ours."

And it was the Governor's wife who had the last word.

"Of course," she said. "You must remember that my husband is a most remarkable man."

GERMAN HARRY

A few years ago, I was visiting some of the islands in the Torres Straits. The Torres Straits are near the north-eastern coast of Australia.

I was on Thursday Island and I wanted to go to New Guinea. Boats did not usually go from Thursday Island to New Guinea. So I had to find a boat that would take me there.

I asked the pearl¹⁴ fishermen down in the harbour. They told the skipper¹⁵ of a pearl fishing boat about me. This skipper was ready to take me to New Guinea.

The skipper and his crew of four islanders loaded the small boat with food for the long trip.

A few days before we left Thursday Island, a man came up to me in my hotel. He was carrying a bag of flour and a bag of rice and some magazines.

"Can you stop at the island of Trebucket?" the man asked me.

"These things are for German Harry. Can you take them to him?"

"Of course," I replied. "Does this man live on Trebucket?"

"Yes, German Harry lives on Trebucket," the man replied. "He has lived alone on Trebucket for the past thirty years. He's a hermit."

I immediately wanted to know more about German Harry. Who was this strange man who had lived alone on a small island for thirty years? Why did he live such a lonely life?

The pearl fishermen called him German Harry, but they did not think he was German. They thought he was Danish. But they were not sure. The pearl fishermen took food and other things to him whenever they went near Trebucket.

I asked the pearl fishermen about him. They told me a strange story — a very strange story.

German Harry

Thirty years ago, German Harry worked on a sailing ship. The ship carried goods and passengers to the islands which are all around here. Some of these islands, like Trebucket, are very small and few boats ever go to them.

The ship that German Harry worked on sank in a storm. Sixteen men got away from the sinking ship into two small boats. They were in the small boats for three days and three nights. Finally they landed at Trebucket.

The small boats were wrecked¹⁶ on the rocks round the island and sank. But the men swam safely to the shore. Sixteen men landed safely on the island.

They waited there on the island of Trebucket. They looked out to sea every day. They hoped to see a ship coming to rescue them. They waited and waited, but it was three years before a



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German Harry

ship came.

And when the ship arrived, there were only five men on the island.

'What happened to the other eleven men?' I asked the pearl fishermen.

'No one knows,' was the only reply I got to this question.

The captain of the ship found five men still alive on Trebucket. The captain took four of the men on his ship. They sailed with him and were taken to Sydney in Australia. But German Harry refused to leave Trebucket.

Germany Harry said that he never wanted to live among men again. He had seen terrible things in those three years on Trebucket. He wanted to stay on Trebucket by himself. He wanted to live alone for the rest of his life.



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German Harry

What were the terrible things he had seen?

I asked the pearl fishermen to tell me more. But that was all they knew about German Harry.

The night before we left Thursday Island, I could not sleep. I lay awake thinking about German Harry and those three long years on the island of Trebucket. What had happened? What were the terrible things he had seen?

Had there been a fight on the island? I wondered. Had those nine men been killed in the fight? Or had something more terrible happened?

I remembered stories about men who had been left on islands where there was no food at all. The stories were horrible. Sometimes the men were starving to death. They had to eat human flesh to stay alive. Was this what had happened to German Harry's companions? Had they been killed and eaten?

We set sail for Trebucket the next day. It was a long slow journey. One evening, after we had been sailing for six days, the skipper told me more about German Harry.

'We'll reach Trebucket tomorrow morning,' he said. 'You can give those things to German Harry.'

'Can't you tell me any more about this strange man?' I asked the skipper. 'How is he able to live on such a small island?'

'Pearls were discovered in the sea near Trebucket,' the skipper said. 'The pearl fishermen came to the island. Harry got an old boat and fished for pearls too. Harry sold his pearls to the pearl fishermen for food and tobacco.'

Then the war started. It was too dangerous for the pearl fishermen to go out in their boats. For five years, Harry lived alone. He saw no one. He lived on fish and sometimes he caught a turtle¹⁷.

'He had a difficult time when he finished all his matches.'

'What did he do then?' I asked.

'He had to keep his fire alight all the time,' the skipper replied.

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'Harry sold his pearls to the pearl fishermen for food and tobacco.'

'He woke up every two hours during the night to put more wood on the fire.'

'The war ended after five years and the pearl fishermen came back to Trebucker.'

'Did he wonder why no one had come to Trebucker for so many years?' I asked the skipper. 'What did he say to the first visitors after the war?'

'He did not say very much,' the skipper replied. 'He was not interested when the pearl fishermen told him about the war. He thought that men were terrible. The terrible things that happened in the war did not surprise him.'

'Has he ever told anyone what happened to the eleven men who died?' I asked.

'Some pearl fishermen tried to make him talk,' replied the skipper. 'They wanted to find out what had happened during those three terrible years. Also, they believed that Harry had found many valuable pearls. They believed he had hidden them somewhere on the island. The pearl fishermen wanted to find out where he had hidden them.'

'They tried to make him drunk. Then they asked him what had happened to the other eleven men. And they asked him where he had hidden his pearls.'

'But Harry did not tell them anything. He got angry and walked away.'

I wanted very much to meet this strange man. He had lived on a lonely island by himself for thirty years. What had he thought about all those years? What had he learned about life? Did he still think that men were terrible?

We reached Trebucker early the next morning. It was a very small island. It was flat with tall coconut trees growing everywhere.

We loaded the bags of flour and rice and the magazines into a small rowing boat. Then we rowed to the shore.

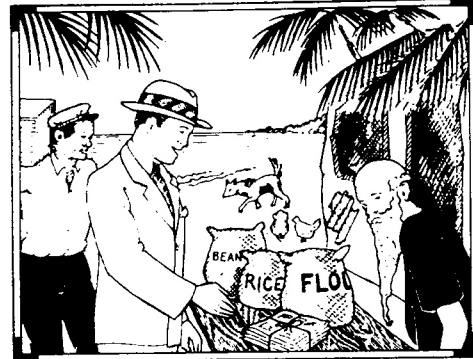
I saw a little hut under the coconut trees. As we came nearer,

Harry appeared and walked slowly down to the shore. We shouted a greeting, but he did not reply.

He was a man of over seventy. He was completely bald and had a long grey beard. His bald head and his face were burnt brown by the sun. His clothes were old, but they were neat and clean.

We followed Harry to the small hut where he lived. There was a bed in the hut, a table and some chairs. There was a table and a bench under a tree near the hut.

He did not seem pleased to see us. We gave him the bags and magazines, but he did not say thank you. He was silent and looked sad. He was not interested in any news from the outside world. The only thing he cared about was his island.



He asked the skipper who I was. He wanted to know what I was doing on the island. Had I come to steal his

coconuts? That was all he was interested in. He was not interested in anything except his coconuts, his dogs and his chickens.

But he was interested for a moment in one piece of news. The skipper told him about the death of an old friend. Harry had known the man for a long time.

'Old Charlie dead? That's too bad. Old Charlie dead.'

He said this again and again.

'Old Charlie dead. That's too bad.'

I asked him if he read a lot. But he was not interested in me or in my questions.

'Not much,' he replied and said no more.

Harry had lived alone on this island for thirty years. He had had the beautiful sea and the blue sky around him every day of those thirty years. But he had learnt nothing from the beauty around him. It had not made him wise or happy. He was a mean old man, thinking only of himself and of his coconuts.

I looked into his pale blue eyes. I thought about those three terrible years. What had happened then? What horrors had those eyes seen?

No one now will ever know the truth. I knew what was going to happen.

One day a pearl fisherman will arrive at the island, I thought to myself. Harry will not come down to the shore. The pearl fisherman will walk up to the hut and find Harry lying dead on his bed.

Perhaps the pearl fisherman will search everywhere for the pearls that Harry has hidden. But the pearl fisherman will not find them. No one will ever find those pearls.

Harry will die alone. No one will ever live again on the island of Trebucker. No one will ever know the truth about those three terrible years.

THE LOTUS EATER

In 1913, I visited a friend who lived on the island of Capri. Capri is a most beautiful island in the Bay of Naples. From the island, you can see across the water to Mount Vesuvius on the mainland of Italy.

One day, I went for a walk with my friend. On the way, we passed a man sitting on the hillside looking out at the sea. The man was about fifty and he was dressed in old clothes. He had grey hair and his face was burnt brown by the sun.

'That's Thomas Wilson,' my friend said. 'He's going to die when he's sixty.'

I stopped and looked at my friend.

'That's a strange thing to say,' I told him. 'How does he know he's going to die when he's sixty?'

'Because he's going to kill himself,' my friend replied. 'He came to Capri when he was thirty-five. He has enough money to last for twenty-five years. When his money is finished, he's going to kill himself.'

Wilson did not look very interesting, but I wanted to meet him. I thought he would be an interesting man to talk to. He had made a decision that very few people make. Most people live simple lives. They do not make big decisions which change their lives completely. And very few people decide when they are going to die.

A few days later, I had a chance to have a long talk with Wilson. My friend had invited him to come and have dinner with us. But that evening, my friend was not feeling very well. So Wilson and I had dinner by ourselves. After dinner, we sat in the garden and looked at the beautiful Bay of Naples in the moonlight.



We sat in the garden and looked at the beautiful Bay of Naples in the moonlight.

The Lotus Eater

'This is the most beautiful place in the world,' said Wilson. 'I fell in love with this island the first moment I saw it. That was sixteen years ago.'

'I was on holiday in Italy at the time. I took a boat from Naples to visit Capri for a few days. And I fell in love with the place immediately.'

'The first night I was here, I sat on the hillside and looked across the Bay. I could see the red smoke coming from the top of Vesuvius.'

'Next morning, I went swimming in the bright, clear water. After a swim, I went walking round the island. That day was the Feast of the Assumption¹⁸. There was a procession going through the streets. The crowd of people following the procession were laughing, dancing and singing. Everyone was happy.'

'I stayed here for three days. On my last night, I went for a walk to see the Bay of Naples by moonlight. It was a full moon that night – the same as it is now. And it was on that walk in the moonlight that I made my decision.'

'I decided that I was going to live here for the rest of my life.'

'What about your family?' I asked.

'I had no family,' replied Wilson. 'My wife and my daughter were dead. I had no other relations and no close friends.'

'But what about your work?'

'After my first visit here I went back to work in London.'

Wilson replied. 'I was a bank manager and I had worked in the same bank since I was seventeen. I did not want to do the same work for the rest of my life. I wanted to go back and live on Capri for the rest of my life.'

'But I did not decide in a hurry,' Wilson went on. 'I had to be sure that I was not making a terrible mistake. So I went on working in the bank for a whole year. That's the one thing I regret¹⁹ now.'

'And you have no other regrets?' I asked.

'None at all,' he replied. 'I thought about it very carefully'

The Lotus Eater

during that year. If I stayed working at the bank, I would go on doing the same thing day after day, year after year. I would be manager of the same small bank until I retired.

'I kept thinking about Capri – about the sun and the sea and the moonlight. I would die one day like everyone else. I decided I was going to live a happy life before I died.'

'But what about money? Did you have enough money to leave work and come here?'

'I had some money,' replied Wilson. 'I had some savings and I sold my house in London. With this money, I bought an annuity²⁰ for twenty-five years. Each year, I get enough money to live a simple life. But the money will come to an end after twenty-five years. So, when I am sixty, I will have no more money. That will be the end.'

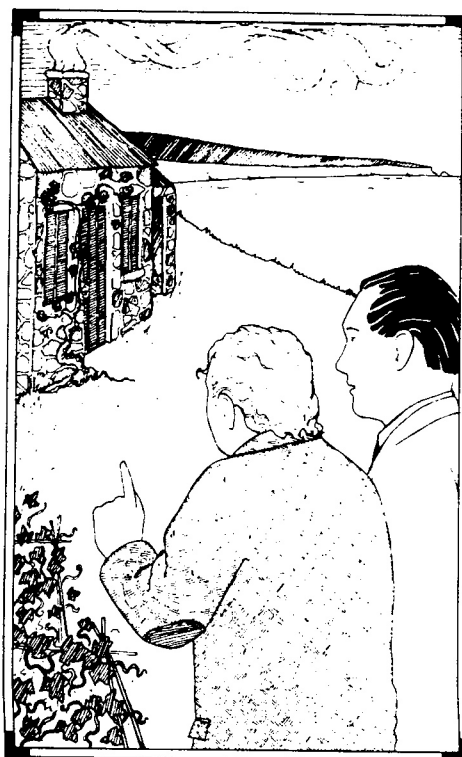
He did not say exactly what he was going to do when the money was finished. But I understood what he planned to do. I felt a cold shiver running through me. But, it was his own life and he could do what he liked with it.

Before he left that night, Wilson asked me if I'd like to see his house. So, two or three days later, I went to see him. He lived in a small cottage. The cottage was in a vineyard, far from the town. There was a beautiful view from the cottage out over the sea. There was a huge flowering tree beside the door of the cottage. The tree was covered with large, brightly coloured flowers. It looked beautiful.

Inside the cottage there were two rooms and a small kitchen. There was also a shed²¹ where he kept firewood. The sitting-room was comfortable, with two large chairs, a desk and a piano. There was also a bookshelf filled with books.

'I found this cottage when I first came back to Capri,' Wilson told me. 'And I have stayed here ever since. It belongs to the owner of the vineyard and his wife comes in every day. She cleans the rooms and she cooks my meals.'

'I see you have a piano,' I said. 'Will you play something?'



The cottage was in a vineyard, far from the town.

The Lotus Eater

He played some music by Beethoven. He did not play very well. But I saw that he enjoyed playing the piano.

I looked round the room and saw a pack of cards. They were old and dirty.

'Do you play cards?' I asked him.

'A lot,' he replied. 'I play patience by myself.'

I now knew everything about Wilson. He lived a quiet life. He bathed in the sea, he went for long walks, he played cards and he read books. He was happy to be by himself, but he also enjoyed meeting people from time to time. Then he would talk quite interestingly.

He lives a dull life, I thought. But he seems to be happy.

My visit to Capri came to an end and I went back to England. A year later, in 1914, the First World War broke out. When the war ended, I was busy visiting many different parts of the world. It was thirteen years before I went to Capri again.

My friend was still living on Capri, but he had moved into a smaller house. I stayed in a hotel. My friend had dinner with me in the hotel that night. And I asked him about his new house.

'You have been in the cottage,' my friend told me. 'It's the cottage that Thomas Wilson used to live in. I bought it. It's small, but comfortable.'

I had forgotten all about Wilson. Now I suddenly remembered him.

'What happened to Wilson?' I asked. 'Did he kill himself when he was sixty?'

'No, he didn't,' my friend replied. 'It's rather a sad story.'

'When he reached the age of sixty, the money was finished. But he was able to borrow small sums of money. He told the owner of the cottage that his money would come soon. The owner's wife,

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The Lotus Eater

Assunta, came every day as usual. She cleaned the cottage and cooked his meals.

'He lived like this for over a year. In the end, the owner of the cottage told him he had to leave unless he paid the rent.'

'That night, he tried to kill himself. He shut all the windows and lit a charcoal fire²² in his bedroom. The next morning, Assunta came to make his breakfast. She found him lying on the bed. He was very ill, but he was still alive.'

'They took him to hospital and he slowly got better. But he was not the same. I went to visit him in hospital. He didn't know who I was. Perhaps his mind was damaged by the smoke.'

'So what happened to him then?'

'Assunta helped him. She and her husband let him live in the woodshed behind their house. They gave him food and he looks after their goats and their chickens.'

'It's not very comfortable in the woodshed,' my friend went on. 'Burning hot in the summer and freezing cold in the winter.'

'What does he do?' I asked.

'He walks in the hills on his own. I've tried to speak to him. But it's no good. He runs away whenever I go near him. Assunta comes down here sometimes to see me. I give her some money so that she can buy some tobacco for him. But I don't know if he gets the tobacco. Perhaps her husband takes the money and keeps it.'

'What a terrible way to live,' I said.

'It was Wilson's decision,' said my friend. 'He lived happily for twenty-five years. He didn't do any work. Why didn't he kill himself when he said he would?'

'It's not so easy to kill yourself,' I said. 'For a very long time, Wilson had lived an easy life. He had not had to make any decisions. When the time came to make a decision, he was unable to do anything.'

A few days later, I went for a walk with my friend. We were walking along a narrow path.

'There's Wilson!' my friend said suddenly.

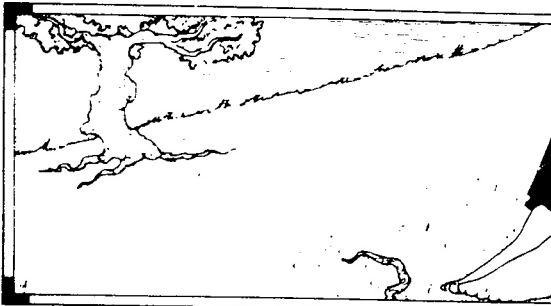
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The Lotus Eater

I looked round and saw a man hiding behind a tree. He was like a wild animal. As soon as we had passed him, I heard him running away. That was the last time I saw him.

Wilson died last year. He had lived for six years in that woodshed. One morning they found his body on the hillside. It had been a full moon the night before.

Wilson had died in the moonlight. He died looking out over the beautiful bay of Naples that he loved so much.



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I looked round and saw a man hiding behind a tree.

MABEL

I heard the story of George and Mabel when I was travelling in the Far East. I was sailing on a small ship from Pagan in Burma to Mandalay.

The ship stopped one night at a small riverside village. I was told that there was a small British club²³ there where I could spend the evening.

When I went into the club, I was welcomed by a tall, thin man whose face was burned by the sun. We sat down and began to talk. While we were talking, another man came up to us. He told me that he was the club secretary²⁴.

'Hello, George,' he said to the tall, thin man. 'Have you had a letter from your wife yet?'

The man called George looked at the club secretary with a happy smile on his face.

'Yes, some letters arrived for me this morning,' he said. 'There was a long letter from my wife. She says she's enjoying her holiday.'

'Did she tell you not to worry?' asked the secretary.

'Yes, she did,' replied George. 'But I can't stop worrying. I'll be so glad when she's back here with me.'

Then he turned to me and went on, 'She's never been away from me before. I feel lost without her.'

'How long have you been married?' I asked him.

'Five minutes,' was George's immediate reply.

'Nonsense!' shouted the secretary with a loud laugh. 'You've been married eight years.'

George smiled. Then he looked at his watch. He said he had to go. He got up and left us.

The secretary watched him leave. Then he turned to me and

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Mabel

said, 'He feels terribly lonely since his wife went to England for a holiday. He misses his wife very much.'

'His wife must be very happy to know that her husband loves her so much,' I said.

'Mabel is a remarkable woman,' said the club secretary. And then he sat down in the chair beside me and told me the story of George and Mabel.

'George met Mabel when he was on holiday in England,' he began. 'They became engaged. They arranged to get married in Burma. George had to leave England immediately. Mabel planned to sail out to join him after six months.'

'But Mabel wasn't able to leave England after six months. Mabel's father died. Then there was the War. In the end, Mabel had to wait for seven years. At last, she set out to join George in Burma.'

'George made all the arrangements for the marriage. It was to take place on the day of her arrival. He travelled down to Rangoon to meet her. Mabel's ship was going to arrive in the morning. George went to the harbour to wait for her.'

'He walked up and down. Then, suddenly, George became afraid. He had not seen Mabel for seven years. He had forgotten what she looked like!

'He did not know what to do. He did not know what he was going to say to her. He could not tell her that he had made a mistake. She had been engaged to him for seven years. She had come six thousand miles to marry him. What was he going to do?'

'There was a ship in the harbour that was about to leave for Singapore. George decided to run away. He wrote a hurried note to Mabel and boarded the ship for Singapore.'

'What did he say in the note to Mabel?' I asked the secretary.

'He told her he had been called away on business. He didn't know when he would be back. He advised her to go back to England.'

'Did she take his advice?' I asked.

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He wrote a hurried note to Mabel and boarded the ship for Singapore.

'She did not,' replied the club secretary. 'When George arrived in Singapore, there was a cable²⁵ waiting for him.'

'I UNDERSTAND. DON'T WORRY.
LOVE, MABEL.'

'George was sure that Mabel was following him. He got on a train that was leaving for Bangkok. When he got to Bangkok, he was still afraid. Perhaps she would follow him to Bangkok too. So he took a ship from Bangkok to Saigon. He was sure that Mabel would not follow him there.'

'But he was wrong. When he booked in at the hotel, there was a telegram waiting for him. There were only two words in the telegram.'

LOVE, MABEL.

'She was still following him!'

'What did he do next?' I asked.

'He left the hotel immediately and took a ship for Hong Kong. From Hong Kong, he went to Manila. From Manila, he went on to Shanghai. But he could not stay in Shanghai. Every time he went out of the hotel, he was afraid he would meet Mabel in the street. He went on to Yokohama.'

'When he got to the hotel in Yokohama, there was a telegram waiting for him.'

'SORRY I MISSED YOU IN MANILA.
LOVE, MABEL.'

'George did not know what to do. He decided to go back to Shanghai.'

'He went straight to the British club. There was a telegram waiting for him.'

ARRIVING SOON.
LOVE, MABEL.

'Then George had an idea. He knew how he could escape from Mabel. He decided to take a boat up the River Yangtze to Chungking. The Yangtze is a long river. Boats can only go up the Yangtze when there is enough water in the river. At that time, the water in the river was falling.'

'George got on the last boat for Chungking. There wouldn't be another boat until the next spring. Only small boats could go on the river and a woman could not travel on them by herself. Mabel would not be able to follow him now.'

'But George was still afraid. So when he got to Chungking, he decided to go further. He went four hundred miles by road to Cheng-tu, the capital of Szechuan. There were often robbers on that road and it was very dangerous. He was sure a woman would not travel on that road by herself.'

'George had escaped,' I said. 'He was safe there.'

'He thought he was,' replied the secretary. 'The British Consul²⁶ in Cheng-tu was a friend of George's. George stayed with him. The house was very comfortable and the weather was beautiful. George was able to rest after his long journey across Asia. He felt safe at last.'

'One morning, George and the Consul were having breakfast. There was a loud knock on the wooden door. The door was pushed open and there stood Mabel!

'Mabel walked in looking cool and comfortable. George felt terrified. He looked as pale as death.'

'Hello, George,' said Mabel. 'I'm glad you are still here. I was afraid that once again I would not find you.'

'Hello, Mabel,' George said quietly.

'That was all George was able to say,' the secretary went on. 'George looked to the left and he looked to the right. Mabel stood between him and the doorway.'



'Mabel walked in looking cool and comfortable.'

'You haven't changed at all,' she said to him. 'I've been so worried. I was afraid you would be fat and bald. It would have been terrible if I had not wanted to marry you after all these years.'

'Mabel turned to George's friend.

'Are you the Consul?' she asked.

'I am.'

'Good,' she said. 'You can marry us. I'm ready to marry this man as soon as I've had a bath.'

'And she did,' said the secretary.



THE WASH TUB

It was August. I was staying on the Island of Capri. The weather that year was beautiful. More and more visitors were arriving every day. My hotel became so crowded that I decided to go for a few days to Positano. I was sure that it would not be as busy and as crowded as Capri.

Positano is a small, very beautiful village on the Italian mainland. But the coast there is rocky and it is not easy to travel to Positano. The village is often busy in the winter. The small hotel is full of artists painting scenes of the coast. But Positano faces south. In the summer, it is very hot so few visitors go to Positano in August.

I had stayed in Positano before and I knew the waiter at the hotel. His name was Giuseppe. I asked Giuseppe if there were any other visitors staying at the hotel. He told me that there was only one other visitor – an American gentleman.

'Is he a painter or a writer?' I asked Giuseppe.

'No, he's not a painter or a writer,' replied Giuseppe. 'He's a rich gentleman. He's been here for three months. He reads and he goes swimming every day.'

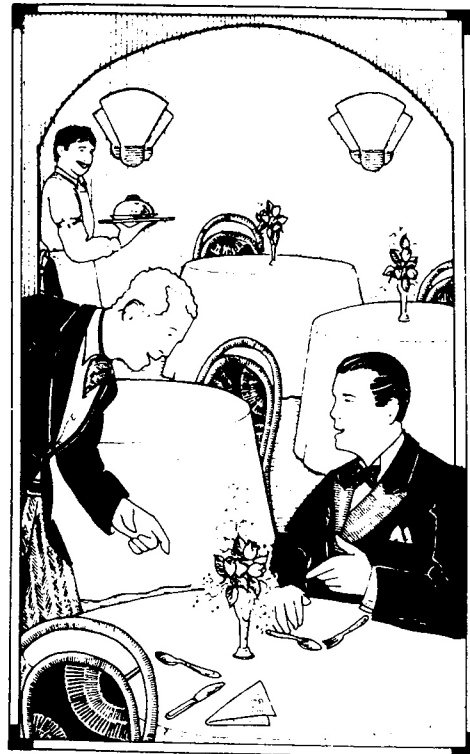
'You'll meet the American in the restaurant down at the harbour,' Giuseppe told me. 'He always has his dinner there in the evening.'

When I arrived at the restaurant, it was empty. But a few minutes later, a tall, elderly man walked in. I knew immediately that this was the American Giuseppe had spoken about.

The American came straight to the table where I was sitting. 'Giuseppe has told me that you are staying at the hotel,' he said. 'May I join you for dinner?'

'Of course,' I replied. 'Please do join me.'

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'May I join you for dinner?'

The Wash Tub

The American sat down and began to talk.

'I've been alone here for three months,' he said. 'This is the first time I have spoken English since I arrived.'

'Three months is a long time to stay at Positano,' I said. 'Don't you get bored?'

'I go out fishing and swimming every day. And I read. I've brought a lot of books with me. I can lend you a book if you want.'

'Thank you very much,' I replied. 'I've brought some of my own books with me. But I would like to see your books. It's interesting to see other people's books.'

After dinner, my American friend talked about many things. He spoke about art and about philosophy and his conversation was very interesting. I decided that he was a college professor. I asked him his name.

'Barnaby,' he replied.

'That is a name which has become very well-known in London this year,' I told him.

'Why is that?'

'Haven't you heard of the famous Mrs Barnaby? She's an American, like you.'

'Yes, I have heard of her,' my American friend replied. 'I've seen her name often in the newspapers. Do you know her?'

'I have met her often,' I said. 'She arrived in London in May and she gave some wonderful parties. I went to them whenever she asked me. All the fashionable people in London go to her parties. Dukes, duchesses, lords and ladies, judges and Members of Parliament – all the important people go to her parties.'

'She's very rich, I believe,' said Barnaby.

'She is extremely rich,' I told him. 'But that is not why she has become so famous. She has become famous because of her amazing life. She tells the most interesting stories about herself and her husband.'

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The Wash Tub

'They were very poor when they were married and they lived with miners and cowboys²⁶. Once, when they were very poor, they lived in a miners' camp. She did all the cooking for seventy miners. And she washed all their clothes in a wash tub²⁷. Yes, she washed the clothes of seventy miners in that wash tub.'

My American friend smiled.

'Mrs Barnaby may be well-known in London,' he said. 'But she is completely unknown in America.'

'Did you know that in America her husband is called One-Bullet Mike?' I asked him.

'What a strange name!' he replied. 'How did he get that name?'

'Well, years ago, when they were living with cowboys, he killed two men with one bullet.'

'Like a hero in a Western film,' said my American friend, with a smile.

'Yes,' I said. 'A real hero. Everyone wants Mrs Barnaby to ask her husband to come to London. But she says that he won't. He won't leave Arizona. That's where he is happy.'

'So no one has met this amazing man?' said Barnaby.

'No one in London has met him,' I replied. 'But we have all heard such interesting stories about him. When he was a young man, he could not read or write. Then he found oil and he became very rich. He had to learn to write his name so that he could sign cheques³⁰.'

'How interesting,' said my American friend. 'What about Mrs Barnaby? Can she read and write?'

'The invitations to her parties are all written for her,' I replied. 'I don't know if she can write. But she taught herself to read. She used to read for an hour every night after the miners had gone to bed.'

'And after she had washed all their clothes in the wash tub,' said my American friend, with a smile. 'How amazing!'

'Yes,' I agreed. 'Her life has been really amazing.'

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'They were very poor when they were married and they lived with miners and cowboys.'

The Wash Tub

After dinner, we walked back to our hotel together. The next day, we went fishing in his boat. We had dinner together in the evening. Once again, I told my American friend stories about the amazing Mrs Barnaby and her amazing husband.

The following morning, after we had breakfast, I asked my American friend to show me his books.

'Come with me,' he said.

I followed him to his bedroom. Giuseppe was in the room. The first thing I saw was a photograph of Mrs Barnaby. It was placed on a table beside the bed. My friend saw the photograph at the same time as I did. He turned to Giuseppe.

'You're a fool, Giuseppe,' he said. 'Why did you take that photograph out of the cupboard? I put it there because I did not want anyone to see it.'

'I did not know that,' replied Giuseppe. 'I thought the signora would like to have the photograph of his signora beside his bed.'

Signore - signora, I thought to myself. Husband - wife.

I was amazed.

'Is Mrs Barnaby your wife?' I asked him.

'She is,' he replied.

'Then you are One-Buller Mike!' I cried.

'Do I look like One-Buller Mike?'

I had to laugh.

'No, you do not look like a cowboy,' I said.

'This is terrible,' he said. 'My wife will never forgive me. She wanted me to use a different name while I was here in Positano. But I would not. I said it was not necessary.'

'Please help me,' he went on. 'Please keep this secret to yourself. Please, do not tell anyone.'

'I will not tell anyone your secret,' I told him immediately. 'I will tell no one about this. But what does it mean? Why are you here in Positano while your wife is in London?'

'I'll tell you everything,' said Mr Barnaby. 'I am a doctor. For the past thirty years, my wife and I have lived quietly in



'Why did you take that photograph out of the cupboard?'

Pennsylvania. We were not rich. But we were not poor. And neither I nor my wife have ever lived with cowboys or miners.'

'But why...?' I began. But Mr Barnaby stopped me.

'Don't interrupt me,' he said. 'And I'll tell you the whole story. Last year, a cousin of Mrs Barnaby's died and left her a lot of money. That is the one thing about Mrs Barnaby which is true. My wife is an extremely rich woman.'

'My wife had read many English novels. She had read about London and she wanted to live in fashionable London society. She now had enough money to do this. I did not want to go to London. But I agreed to go with her. We sailed to England last April.'

'And that was where the trouble started - on the ship taking us to England. I was ill when the ship sailed and I had to stay in my cabin. My wife was on her own. And she made friends with the young Duke and Duchess of Hereford. They invited her to join them at their table in the dining-room.'

This time, I did interrupt him.

'I know about that,' I said. 'It was the Duke and Duchess of Hereford who introduced Mrs Barnaby into fashionable society. They told all their friends what an amazing woman she was. But why did they think that Mrs Barnaby was so interesting?'

'She told them stories,' replied Mr Barnaby. 'Let me explain. My wife is a clever woman. She listened to the Duke and Duchess talking about America. They had not enjoyed their visit to America. They had not met many interesting people.'

'The Duke and Duchess had heard stories about the Wild West. But they had not met anyone from that part of America. So my wife told them a story about the Wild West. And to make the story more interesting she said that it had happened to her.'

'The Duke and Duchess were amazed. They wanted to hear more. And my wife told them more - and more. And I helped her to think of the stories. Every evening, when she came back to our

cabin, she told me about her success. And I helped her to think of another story for the following day.'

'But you have still not explained why you are here in Positano,' I reminded him.

'The day before we arrived in England, my wife asked me to help her. The Duke and Duchess liked her stories so much that they wanted to introduce her to all their friends.'

'But there was a problem. And I was the problem. I was the hero of all her stories. I had become One-Bullet Mike. But I did not look at all like One-Bullet Mike. If she introduced me to her friends, they would know the truth immediately. So I had to go away.'

'I stayed in my cabin until the ship reached Cherbourg. I left the ship there and came here to Positano, as far away from London as possible.'

'So you never shot two men with one bullet?' I asked, feeling disappointed.

'I have never fired a gun in my life,' replied Mr Barnaby.

'But what about the wash tub?' I asked. 'What about washing clothes for seventy miners? We all thought that was a wonderful story.'

And I began to laugh.

'I still think she's a wonderful woman and I will never tell anyone your secret,' I said. 'She knows the kind of stories that people in London want to hear. You should be proud of her.'

'That's all right for you and the people of London,' said Mr Barnaby. 'But what about me? I have lost a good wife.'

'My dear Mr Barnaby,' I said. 'You cannot do anything about it. One-Bullet Mike must stay in the Wild West. You must stay here in Positano.'

'Thank you for your kind advice,' said Mr Barnaby.

But he said these words very coldly. I do not think he was thanking me at all.

POINTS FOR UNDERSTANDING

Points for Understanding

A MARRIAGE OF CONVENIENCE

- The writer of these stories is Somerset Maugham. Somerset Maugham was on a ship when he first met the small Frenchman.
 - Where was the ship?
 - How did Somerset Maugham know that the man was a French Colonial Governor?
 - Describe the Governor and his wife.
- How did Maugham know that the woman was very much in love with her husband?
- 'Monsieur,' the Governor began. 'Today is an important day in my life.'
 - Why was the day important?
 - Why was it very unusual?
- Why did the Governor's wife think that it is better when love comes after marriage?
- Why did the Frenchman have to get married?
- The Frenchman advertised in a newspaper for a wife.
 - How many replies did he get to this advertisement?
 - What kind of ladies replied to his advertisement?
- The Frenchman went to Geneva.
 - Why did he go there?
 - What did he take with him?
 - Why was he surprised when the door opened?
- How did the meeting in Geneva end?
- Why did the Governor advise Maugham to go to Geneva?
- 'Can you tell me the secret of your success?' asked Maugham.
 - Who replied to Maugham's question?
 - What was the reply?

GERMAN HARRY

- A few days before he left Thursday Island, a man came up to Maugham in his hotel.
 - What was the man carrying?
 - Where did he want Maugham to take the things?
 - Who lived there?

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- What was unusual about German Harry?
- The ship that German Harry worked on sank in a storm.
 - How many men landed safely on the island of Trebucker?
 - How many men were left when a ship came to save them?
 - What had happened to the other men?
- Why had German Harry refused to leave Trebucker?
- Maugham remembered stories about men who had been left on islands where there was no food at all.
 - Why were the stories horrible?
 - What did Maugham think had perhaps happened to the other men on the island of Trebucker?
- How was German Harry able to live on Trebucker?
- German Harry lived alone on Trebucker for five years.
 - Why did the pearl fishermen not come to Trebucker?
 - Was German Harry interested when they told him why they had not come?
- Why did the pearl fishermen try to make him drunk?
- Why did Maugham want to meet this strange man?
- Maugham met German Harry on Trebucker.
 - What were German Harry's only interests?
 - What one piece of news interested him?
 - What had German Harry learnt during all those years alone on Trebucker?
- 'I knew what was going to happen,' said Maugham. What did Maugham think was going to happen?

THE LOTUS EATER

- 'I fell in love with this island the first moment I saw it,' Wilson told Maugham.
 - Why did Wilson fall in love with Capri?
 - What did he decide to do?
- What was Wilson's one regret?
- But what about money?' Maugham asked Wilson.
 - What did Wilson buy with his money?
 - What did Wilson plan to do when he was sixty?
- Describe the cottage where Wilson lived.
- Who came to cook and clean for Wilson?

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- 'I now knew everything about Wilson,' said Maugham.
 - What did Maugham know about Wilson?
 - What did Maugham think about Wilson's life?
- When did Maugham visit Capri again?
- Where was his friend living?
- 'When Wilson reached the age of sixty, the money was finished.'
 - Did Wilson kill himself?
 - What was Wilson able to do?
 - How long did he live like this?
- How did Wilson try to kill himself? Did he succeed?
- How did Assistant P. Wilson?
- Maugham and his friend were out walking. What happened when they saw Wilson?
- How did Wilson die?

MABEL

- Where did George meet Mabel?
- Where did they arrange to get married?
- Mabel planned to sail out to join him after six months.
 - Why was Mabel not able to leave England after six months?
 - How long was it before she was able to set out to join George in Burma?
- When was their marriage going to take place?
- Then suddenly George became afraid.
 - Why was George afraid?
 - What did George decide to do?
- George wrote Mabel a hurried note.
 - What reason did George give Mabel for not waiting for her arrival?
 - What did George advise Mabel to do?
- What was waiting for George when he arrived in Singapore?
- Where did George go to from Singapore?
- Why was George afraid to go out on the streets in Shanghai?
- Then George had an idea. He knew how he could escape from Mabel. What did George decide to do?
- Who did George stay with in Cheng-tu?
- Mabel walked in after her long journey following George. How did she look?
- Why had Mabel been worried?
- What was Mabel ready to do as soon as she had a bath?

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THE WASH TUB

- 1 Why did Maugham decide to go to Positano?
- 2 Why did few visitors go to Positano in August?
- 3 Giuseppe told Maugham that there was only one other visitor staying in the hotel.
 - (a) Who was Giuseppe?
 - (b) Who was the other visitor?
 - (c) Where would Maugham meet him?
- 4 The American sat down and began to talk straight away.
 - (a) How long had the American been in Positano?
 - (b) What did he do every day?
 - (c) What did the American offer to lend Maugham?
- 5 The American's name was Barnaby.
 - (a) Why was that name well-known in London?
 - (b) Who went to Mrs Barnaby's parties?
- 6 Why had Mrs Barnaby become so famous?
- 7 Once, when they were very poor, they lived in a miners' camp.
 - (a) How many miners lived in the camp?
 - (b) How did Mrs Barnaby wash their clothes?
- 8 What was Mrs Barnaby's husband called in Arizona? Why?
- 9 Why did Mrs Barnaby's husband have to learn to write?
- 10 Maugham saw a photograph in the American's bedroom.
 - (a) Whose photograph did he see?
 - (b) Who was the American?
- 11 What was Mr Barnaby's reply when Maugham asked him if he was 'One-Bullet Mike'?
- 12 Why was Mr Barnaby living in Positano?
- 13 Was the story about the wash tub true?
- 14 'One-Bullet Mike must stay in the Wild West,' Maugham told Mr Barnaby.
 - (a) Where must Mr Barnaby stay?
 - (b) Was Mr Barnaby really thanking Maugham for his advice?

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GLOSSARY

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Glossary

- 1 **boarded** (page 5)
to board a ship is to get on a ship. When passengers are on the ship, they are on board.
- 2 **French Colonial Governor** (page 5)
a colony is a country which is ruled by another country. At one time, France had many colonies in Africa and in the Far East. The Colonial Governor was sent from France to rule the country.
- 3 **cabins** (page 5)
a cabin is a small room on a ship like a room in a hotel.
- 4 **deck** (page 5)
the part of a ship where the passengers can walk about or sit down in the open air.
- 5 **anniversary** (page 6)
your birthday is an example of an anniversary. It is the anniversary of the day on which you were born.
- 6 **bore** (page 6)
to bore someone is to tell them a long story which does not interest them. A boring person is someone who tells long and uninteresting stories. To be bored is to have nothing interesting to do.
- 7 **a marriage of convenience** (page 6)
when two people fall in love and get married, it is a marriage of love. But people can get married for other reasons. In this story, the Frenchman has to get married in order to get a job. He asks a woman to marry him, but he has never met the woman before. It is a marriage of convenience.
- 8 **interrupted** (page 6)
to interrupt is to speak when someone else is speaking and to make the other person stop speaking.
- 9 **retired** (page 6)
people retire when they stop working, usually when they become older. In many jobs, people must retire when they reach a certain age.
- 10 **Minister to the Colonies** (page 8)
the person in the French Government who was in charge of all the colonies. It was the Minister's job to choose someone to be the Governor of a colony.

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- 11 **advertisement** (page 8)
a notice put in a newspaper. You can advertise something you want to buy or want to sell. In this case, the notice in the newspaper will say that the Frenchman wants to meet a woman who is ready to marry him.
- 12 **nervous** (page 11)
to feel nervous is to feel worried or troubled. When you are nervous, your hands shake and you do not know what to say or do.
- 13 **respect** (page 14)
to respect someone is to think well of them.
- 14 **pearl** (page 15)
a valuable stone found inside a shellfish. Fishermen go down deep in the sea to find pearls.
- 15 **skipper** (page 15)
the person in charge of a small ship.
- 16 **wrecked** (page 16)
when a ship sinks in a storm or because it has hit a rock in the water, it is wrecked.
- 17 **turtle** (page 18)
a large animal, with a shell on its back, which lives partly in the sea and partly on the land. It is good to eat.
- 18 **the Feast of the Assumption** (page 25)
a Holy Day for Catholics. Catholics believe that the Virgin Mary did not die in an ordinary way. She was taken by God straight up to heaven. Catholics celebrate this Holy Day by walking through the streets carrying a statue of the Virgin Mary.
- 19 **regret** (page 25)
to feel sad about something you have done.
- 20 **annuity** (page 26)
you buy an annuity from an insurance company. The company then pays you some money every year until the money is finished.
- 21 **shed** (page 26)
a small hut, usually made of wood.
- 22 **charcoal fire** (page 29)
charcoal is made by baking wood in an oven. The smoke from a charcoal fire is dangerous. If someone breathes the smoke, they will become ill and possibly die.

- 23 **British club** (page 32)
there were many British colonies in Africa and the Far East. In a British Colony there was usually a club where English people could go. The club had a bar and a restaurant and a room where people could sit and talk.
- 24 **club secretary** (page 32)
the club secretary was the person responsible for the running of the club.
- 25 **cable** (page 36)
a message that is sent quickly from one place to another. At one time, cables were sent along wires which went under the sea. Today, most messages are sent quickly by radio or telephone.
- 26 **British Consul** (page 37)
the British Consul is a British official in a foreign country. The Consul is able to marry British people living in that country.
- 27 **fashionable** (page 42)
fashionable people are well-known people who are usually rich and important.
- 28 **cowboys** (page 43)
cowboys in America rode on horses and they looked after cattle and other animals. They lived rough lives. There are many stories and films about the lives of American cowboys.
- 29 **wash tub** (page 43)
a wash tub was a large wooden container in which clothes were washed.
- 30 **cheques** (page 43)
when you put money into a bank, you are given a cheque book. You pay bills with a cheque by writing the amount of money on the cheque and signing the cheque.

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W. SOMERSET MAUGHAM
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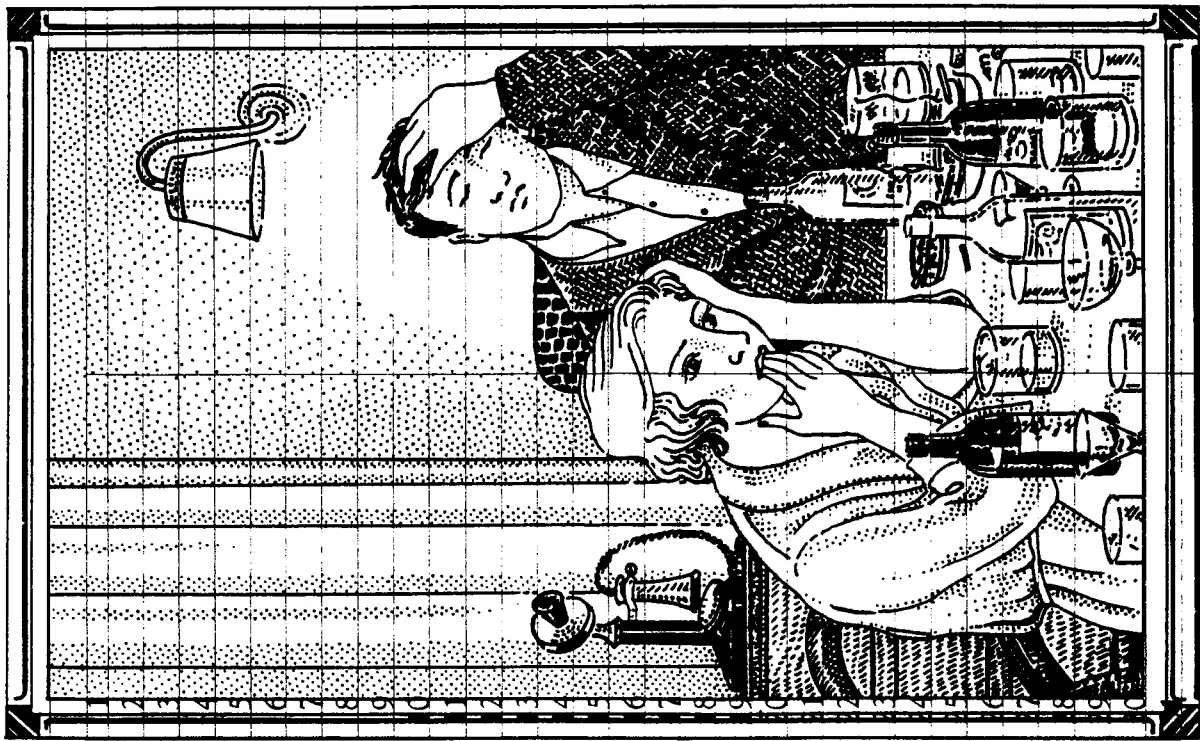
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The Party

1 'Yes, of course I'm interested,' Anthony said. 'I've heard
nothing about the will. I thought perhaps you didn't have my
address . . .'
4 'Oh, that's very strange. Are you sure? Well, thanks . . .'
Yes, I see.'
6 Anthony put the phone down. He turned and looked into
Gloria's wide staring eyes.
8 'My dearest,' Anthony whispered. 'He did it. He cut me
out of his will. There's nothing, nothing . . .'
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'He cut me out of his will. There's nothing, nothing . . .'



'Stop! That's not the boy. I saw what happened,'
the man cried.

The Beginning of the End

'You forgot this,' she said.
And then she put the chain over her husband's head.



'Thank you, my dear,' Orden said.

'You always forget your chain,' Madame said. 'You forget it all the time.'

The Mayor looked at the end of the chain. He held the gold medal in his hand.

'What will the people do?' Lanser asked again.

'I don't know,' Orden said. 'I think that they will still use the bombs.'

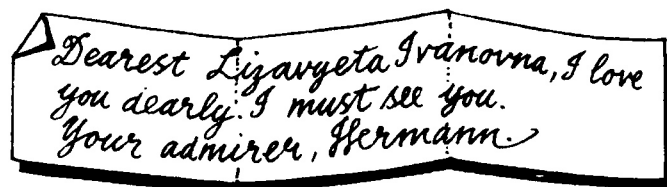
'But you could ask the people not to use the bombs,' Lanser said.

Mayor Orden looked tired. He lowered his eyes and tried to think.

'I am not a very brave man, sir,' he said. 'I think that the

The Queen of Spades

Lizavyeta hid the letter. She read it later, when she was alone in her room.

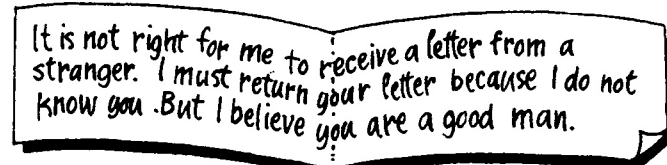


*Dearest Lizavyeta Ivanovna, I love
you dearly. I must see you.
Your admirer, Hermann.*

The poor girl did not know what to do. She lived like a prisoner in the big house. She had no friends. She had no one she could ask for advice.

She decided to write a note to Hermann and return his letter. The following day, when she saw Hermann in the street, she opened the window and threw the letter to him. Hermann picked it up and went away.

Lizavyeta's note said:



*It is not right for me to receive a letter from a
stranger. I must return your letter because I do not
know you. But I believe you are a good man.*

Hermann had expected Lizavyeta to answer in this way. For the next few days, he managed to give a letter to Lizavyeta every morning. She replied to his letters and her replies became longer and longer.

A week later, Lizavyeta threw the following letter out of the window:

The Countess will be at a ball tonight. She will not return until two o'clock in the morning. I will leave the front door unlocked. The servants will be asleep. Come at half past eleven. Go up the stairs and turn left. You will see the Countess's room in front of

The Advertisement

It was a cold afternoon in February. The streets of London were wet and dirty.

Mrs Wilkins was standing at the window of her club¹. Mrs Lottie Wilkins was tall and thin. Her clothes were dull and old-fashioned². Mrs Wilkins looked down at the crowded street. It was raining again. It was February in London!

Mrs Wilkins' club was not very comfortable, but it was cheap. So Mrs Wilkins sometimes ate lunch there. When she was in the club, she forgot her husband. She forgot her dull life with him in Hampstead³.

Mrs Wilkins did not want to go home this afternoon. She turned away from the window and sat down at a long table. The table was covered with newspapers. Mrs Wilkins picked up *The Times*.

Mrs Wilkins looked at the advertisements on the front page. Her eyes stopped at the words "To Let⁴".

To Lovers of Sunshine and Flowers

TO LET

for the month of April,
a small Italian castle near the sea

Write to 'Z', Box 100, *The Times*

Holmes Explains the Mystery

'Well,' said Holmes, 'I knew Mrs Cubitt's first name was Elsie. I noticed that there was another word which had five letters and began and ended with "E".



'So I guessed that , and probably were "L", "S" and "I".

'In one message, the word "ELSIE" was written twice. In this message, the word before 'ELSIE' had four letters and ended with 'E'. I guessed the writer was asking Elsie to do something.

'So now I looked for an English word of four letters ending in "E". The best word I could think of was "COME".

'So now I knew that , and were "C", "O" and "M".

'Then I looked again at the first message which Hilton Cubitt brought us:

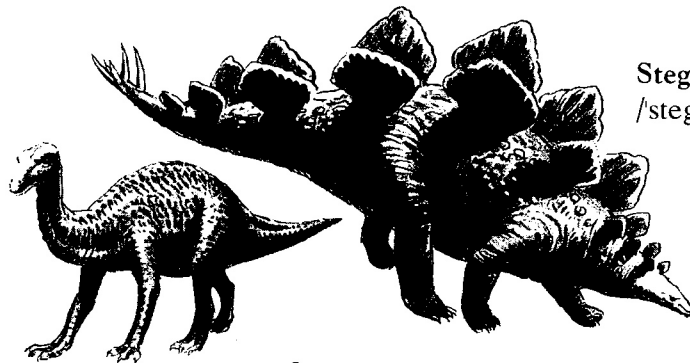


'I used the figures holding flags to divide the message into words. I wrote out the message, putting dots for the letters I didn't know.

The dinosaurs in Jurassic Park



Tyrannosaurus rex
/tɪˈrænəˌsɔːrəs ˈreks/

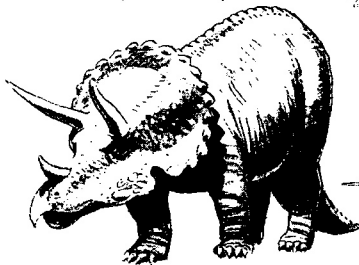


Stegosaur
/ˈstegəsɔː/

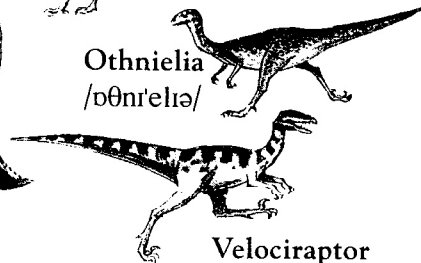
Maiasaur
/maɪəˈsɔː/



Compsognathus
/kɒmpˈsɒɡneɪθəs/



Triceratops
/traɪˈserətɒps/



Othnielia
/ɒθniˈeliə/

Velociraptor
/vəloʊˈræptər/



Intermediate Level Fig. E(vii)

PART THREE
Intermediate Level Language Scheme Chart

INTERMEDIATE LEVEL LANGUAGE SCHEME

Sentence length: A maximum of THREE clauses. But four clauses may be used sparingly if some of the clauses are co-ordinate simply with **and** or **but**. For details see below.

Vocabulary level: About 1600 basic words.
Words necessary to the story may be used if their meaning is clear from context, or from accompanying illustrations, or if they are explained in the Glossary.

Instructions, or if they are explained in the Glossary.			
STRUCTURAL FEATURE	FREELY PERMITTED	TO BE USED WITH CARE	NOT PERMITTED
Sentence Structure	<p>A maximum of three clauses: MAIN CLAUSE + two SUBORDINATE CLAUSES</p> <p>MAIN CLAUSE + one CO-ORDINATE CLAUSE + one SUBORDINATE CLAUSE: <i>They made so much noise that no one could hear the drummers beating their drums.</i></p> <div><p>NOTE: As a general rule, the more complex any one clause in a sentence, the fewer there should be.</p><p>PROPER NOUNS or COMMON NOUNS + two ADJECTIVES + one PREPOSITIONAL PHRASE: <i>She had a big, brown handbag over her shoulder.</i></p><p>TWO NOMINAL PHRASES in co-ordination: <i>She had been to work the day before, on a Monday.</i></p></div>	<p>Four CLAUSES if at least two are CO-ORDINATED: <i>Will heard more stories and knew more people than anyone else in the valley because he worked behind the bar and heard everyone talking.</i></p> <p>PROPER NOUNS or COMMON NOUNS + one or two ADJECTIVES + one ADJECTIVAL CLAUSE + PREPOSITIONAL PHRASE: <i>'The blonde woman was one of the most beautiful women I had ever seen.'</i></p> <p>Four NOMINAL PHRASES in simple co-ordination with and: <i>We all went together, mother, father and Shane and myself.</i></p>	Anything more complicated.
Tenses	<p>PRESENT SIMPLE</p> <p>PAST SIMPLE</p> <p>PRESENT CONTINUOUS</p> <p>PAST CONTINUOUS</p> <p>PRESENT PERFECT</p> <p>FUTURE with going to and with shall/will</p>	<p>PRESENT PERFECT CONTINUOUS</p> <p>PAST PERFECT CONTINUOUS</p> <p>FUTURE PERFECT</p> <p>CONDITIONAL PERFECT with would</p>	- - -

STRUCTURAL FEATURE	FREELY PERMITTED	TO BE USED WITH CARE	NOT PERMITTED
(4) VERBS AND DIRECT SPEECH	say, reply, answer, ask, agree, begin, continue, go on, repeat, tell, whisper, shout, think	explain, cry NOTE: A stretch of Direct Speech can stand without any NOUN/PRONOUN and VERB before and after it, provided it is absolutely clear who has spoken.	- - -
(5) VERBS OF PERCEPTION	hear, smell, see, feel, watch + PARTICIPLE + INFINITIVE <i>The tall man had seen me coming.</i> <i>He felt that he was going to fall.</i>	VERBS OF PERCEPTION in Column 1 + PARTICIPLE/GERUND (-ing form): <i>I could see people sitting eating at the tables.</i> + INFINITIVE: <i>Did you hear her give the taxi driver an address?</i>	Anything more complicated than the example in Column 2.
Comparisons	All normal forms with as and than : <i>Joe was taller than Fred.</i> <i>'Get off my land as quickly as you can.'</i>	COMPARISONS with as if involving SIMILES or METAPHORS: <i>I stood there as if my feet were tied to the floor.</i>	Anything more complicated than the example in Column 2.
Negation	not, never, no one, nobody, nowhere none not + QUANTIFIER	- - -	- - -