

Heinemann Guided Readers
A GUIDE FOR INTENDING WRITERS

of

ORIGINAL STORIES

at

INTERMEDIATE LEVEL

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ORIGINAL STORIES*

at

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 rewritten stories at this level, please refer to the Guide for Writers of Retold 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 Level books, intending writers should keep asking themselves what is special about the story and about the language used in the story.

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

The Smuggler P. Plowright (1974)
The Woman Who Disappeared P. Prowse (1975)
The Queen of Death J. Milne (1979)
Meet Me in Istanbul R. Chisholm (1979)
The Bonetti Inheritance R. Prescott (1993)

What Makes a Successful Graded Reader?

When we are assessing potential HGR materials at any level, 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 (as well as 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.)

† See Content and Theme section)

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.)

Markets

The best stories from our point of view are obviously the ones which sell in most markets on a world-wide basis. But it does happen that a 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. Wherever appropriate, we draw teachers' attention to the age suitability of a particular story in the Heinemann

Guided Readers catalogue. If your plot 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 any particular genre that they should write in. We have tried to include as wide a spectrum of types 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 we are looking for to suit a particular market, e.g. detective stories have proved popular in Northern Europe. Human interest and mystery/horror/ghost stories seem perennial favourites whatever the regional market.

The approach that has often appealed to a wide range of age groups and cultures is the situation where a protagonist, who the readers can identify with, is involved in an adventure or social encounter. This works best when there is a dramatic twist or climax to the dénouement.

Writers should be encouraged to think of as many original ideas as possible. 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 in stories 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, specialist language or jargon that is required to tell the story with any conviction can make the topic daunting.

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

Content and Theme

The writer should be cautious about formulating stories that have an archetypal British setting. For example, a story that assumes too great a familiarity with British life, history and institutions may put off the foreign learner living overseas. The background and settings of these stories need careful preparation through background notes in an Introduction perhaps, but oblique allusions to and inference about particular British historical or cultural subjects need to be controlled. Without explanation of these elements the students are left feeling estranged from references they cannot recognize or relate to.

An important feature of the Heinemann Guided Readers is that many of them have a theme, however simple. And this aspect of the HGRs - the storyline presenting a theme as well as developing 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 used as a theme of a story in an EFL book. 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 the 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 writer will be hard-pressed to produce an entertaining story if he/she tries to avoid all these topics but the intending HGR writer 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 50/50 female/male split. Please try not to attribute stereotypical characteristics, occupations or exclusively subservient roles to women. (For example: hysterical woman driver, devoted secretary, fragile flower.) Members of both sexes should be represented as whole human beings with human strengths and weaknesses.

Allow women

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

Allow men

- * to be praised for gentleness, compassion, to respond emotionally

Avoid

generalisations 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 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 scheme 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 students 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.

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.

Writers should aim for a story with a limited number of characters. Generally, 6 main characters and about 4 or 5 subsidiary characters is a manageable number and they should be introduced slowly and carefully.

Think in terms of a linear plot that is fairly straightforward and fast-moving. Be cautious in the use of subplots, these can be confusing, and avoid flashbacks and -forwards unless absolutely necessary as these can present comprehension problems and difficulties with the use of unacceptable structures.

Books at Intermediate Level can be 64 or 96 pages in length. It is more economic to produce a book of 64 pages, but sometimes 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 sentence 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 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 words 'pillion passenger'. The word *pillion* is unlikely to occur in the first thousand, or even ten thousand more 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, 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 directly in relation to the narrative or dialogue. (See PART TWO.)

Writers are welcome to make suggestions as to which particular incidents should be illustrated and where they would like illustrations to go, 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 sentence types frequently by the use of simple connections 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.

These opening paragraphs from ***The Bonetti Inheritance*** (R. Prescott) give some idea of what is possible within the prescribed language controls:

It was three o'clock in the afternoon and the restaurant was almost empty. The last customers were finishing their meals. The waiters were quietly clearing the plates and glasses from the tables. Mario Bonetti, the owner of the restaurant, was sitting outside in the sunshine and drinking coffee.

The restaurant was in a little square. The square had a fountain in the middle. Mario listened to the sound of the fountain. It was a pleasant, gentle sound. The town was quiet now. The shopkeepers were resting after lunch. They would open their shops again at half past three. Mario sat drinking his coffee and thinking. He was thinking, as usual, about money.

A large white Mercedes drove into the square and stopped outside the restaurant. A man in his forties got out. He was tall and handsome and he was wearing an expensive suit. His name was Luca Pagani. Pagani was well-known in the town because he was a member of the Town Council. As a councillor, he knew lots of important people. If you were in business, Pagani was a useful man to know².

These lines deserve close study. They show how it is possible to achieve style and atmosphere within careful language control.

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 students' 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.13). The narration and the dialogue should flow along as naturally as possible within the permitted use of structure and vocabulary. There should be rhythm and atmosphere to the story that makes it a pleasure to read.

The books are often set as homework and holiday reading. The writer 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 dialogue 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

Intending writers are asked to submit, initially, a single sheet synopsis of their story, together with the first three chapters of text. These three chapters should show both the text and suggestions for illustrations 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 presentation and a brief guide to the in-house production process.

When the synopsis and the sample chapters have been approved, writers will then be offered a contract and asked to complete their MS.

INTERMEDIATE LEVEL

Meet Me In Istanbul by Richard Chisholm

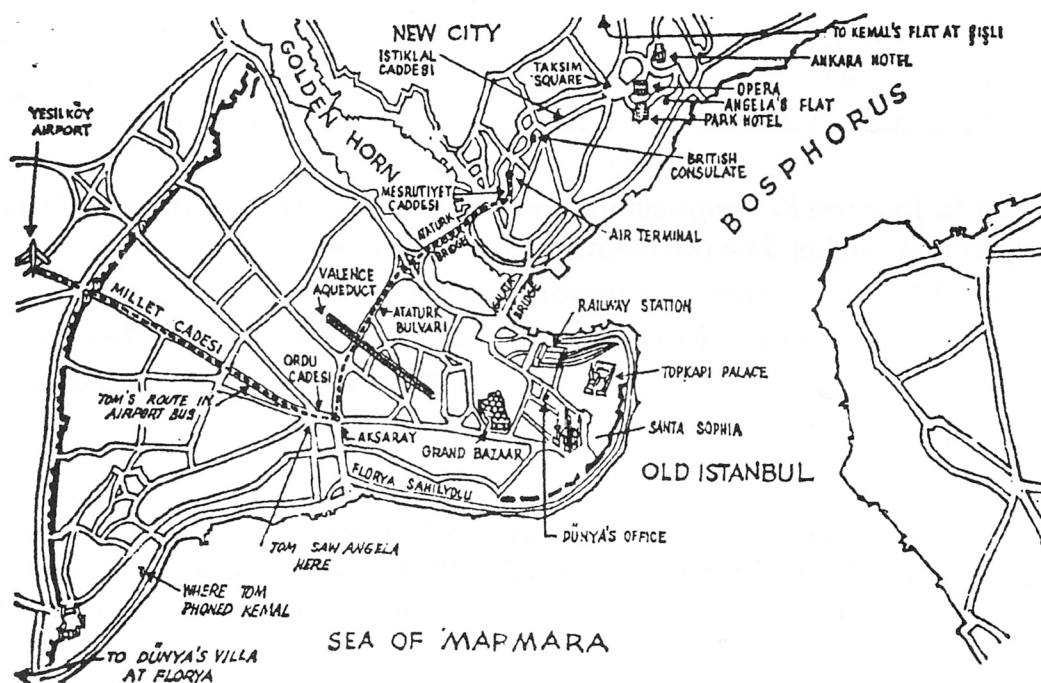
A Before Reading

- 1 Read the extract from the story on the back cover of the book. Then write the next paragraph of the story.
- 2 Here are some chapter headings from the book.
Which order do you think they should be in?

	Journey to Istanbul
	Time for a Holiday
	Journey into Danger
	Disaster!
	The Man in the Grey Raincoat
	'I saw Her'
	An Important Discovery
	A Surprise Phone Call

B While Reading

- 3 Here is the map of Istanbul from the front of the book. Use the map to help you keep a record of what happens in the story. Put a number on the map to show where something happened. Write notes to explain what happened at that place. (You may have more than one number in the same place on the map.)



HEINEMANN GUIDED READERS

<i>Number on map</i>	<i>What happened there</i>
<i>1</i>	<i>Tom's plane from England landed here.</i>

C After Reading

- 4 Each of these people is important in this story. Why?
- (a) Kemal:
 - (b) Dunya:
 - (c) David Pennington:
 - (d) Angela:
 - (e) Julie:
- 5 (a) Write a postcard from Tom to a friend in England.
or
(b) Write a postcard from Angela to her father. (Remember that Angela works for her father.)

	<div style="border: 1px solid black; width: 50px; height: 50px; margin: 0 auto 10px auto;"></div> <hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <hr style="border: 0; border-top: 1px solid black;"/>
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- 6 Tom, Angela, Julie and Kemal go out for a meal together the day after the end of Chapter 14. Write a script (a play) of their conversation at the restaurant.

*Have you read **The Smuggler** by Piers Plowright (Intermediate Level) or
The Woman Who Disappeared by Philip Prowse? (Intermediate Level)
 These are two more stories in which the main characters solve a mystery and a crime.*

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 design of the Intermediate Level books (Fig. C) was carefully considered at the 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 the 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 1 - X firing his gun at the car as it speeds away**]. 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 hard copy of 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 your manuscript 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 that 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 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 I 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 send 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 64 pages

Intermediate Level Fig. B

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HEINEMANN GUIDED READERS
INTERMEDIATE LEVEL

RICHARD PRESCOTT

The Bonetti Inheritance

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 story, some are shown in the pictures, and others are marked with a number like this: ... Words with a number are explained in the Glossary on page 61.

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A Special Business Agreement

It was three o'clock in the afternoon and the restaurant was almost empty. The last customers were finishing their meals. The waiters were quietly clearing the plates and glasses from the tables. Mario Bonetti, the owner of the restaurant, was sitting outside in the sunshine and drinking coffee.

The restaurant was in a little square. The square had a fountain in the middle. Mario listened to the sound of the fountain. It was a pleasant, gentle sound. The town was quiet now. The shopkeepers were resting after lunch. They would open again at half past three. Mario sat drinking his coffee and thinking. He was thinking, as usual, about money.

Mario was a successful businessman. He owned the best and most expensive restaurant in town. He was successful, but he was greedy. Mario was always trying to find ways of making more money.

A large white Mercedes drove into the square and stopped outside the restaurant. A man in his forties got out. He was tall and handsome and he was wearing an expensive suit. His name was Luca Pagani. Pagani was well-known in the town because he was a member of the Town Council. As a councillor, he knew lots of important people. If you were in business, Pagani was a useful man to know.

Mario looked up. He was pleased to see Pagani.

'You're late for lunch,' Mario said. 'The chef will be going home soon. But I'm sure we can get something for you.'

'Don't worry,' said Pagani. 'I haven't come for lunch. Is there a place where we can talk?'

'Sit down,' said Mario, pointing to the chair opposite him.

'Not here,' said Pagani. 'I want to talk to you in private.'

'Oh,' said Mario. 'Come with me.'

They went into a small room at the back of the restaurant. It was Mario's office. Mario closed the door and the two men sat down.

'What can I do for you?' asked Mario.

'First of all, you must promise me something,' said Pagani.

'And what's that?' asked Mario.

'You must keep this conversation a secret.'

'Of course. What do you want to talk about?'

'About business.'

Mario looked at Pagani for a moment. He was interested.

'I'd like to make an agreement with you,' Pagani said. 'A special business agreement. You could make a lot of money.'

Mario's eyes shone with greed.

'Are you interested?' asked Pagani calmly.

'Oh yes, certainly,' Mario said.

'I said the agreement was a special one,' said Pagani. 'You understand what that means, don't you?'

Mario knew what Pagani meant. But he said, 'Please explain.'

'It's an agreement that must be kept secret. You must tell no one about it, or there'll be trouble.'

'With the police?' asked Mario.

'Perhaps,' said Pagani. 'Are you still interested? There won't be much danger for you. And you can make a lot of money.'

'How much?' asked Mario.

'A fortune. You could buy ten restaurants like this.'

Mario smiled. 'And there isn't much danger, you say.'

'Very little danger,' said Pagani. 'All we have to do is keep quiet and be careful.'

'Then I'm interested,' said Mario. 'You have my promise. I'll keep quiet. Now, tell me, what is this special business agreement?'

'It's simple,' said Pagani. 'But first let me show you a few things. Come with me and I'll explain.'

A Piece of Land

Pagani drove out of the town. They passed some factories on a main road and Pagani stopped the Mercedes. On their left, there were a few houses. On the other side of the road, there was flat, open ground. There were no fences around the ground and it looked deserted.

'Do you know who owns this land?' asked Pagani.

'No,' said Mario. 'Isn't it council property?'

Pagani shook his head. 'Oh, no. This land belongs to a big international computer company.'

'I see,' said Mario. And then he added, 'Or rather, I don't see. What's this got to do with our special business agreement?'

'This computer company is going to build its main office here. There'll be tall office blocks on this land. And there's also going to be a new research centre.'

'Oh,' said Mario. He did not understand why Pagani was telling him this.

'More than two thousand people will work here,' Pagani continued. 'About eighteen thousand people are now living in this town. Another two thousand families will come to live here. Think what a difference that will make.'

'It'll mean more work for everyone.'

'Exactly,' said Pagani. 'The town will need new shops, schools, houses. ... And the price of houses and land will go up.'

'Of course,' agreed Mario.

'The price of land,' continued Pagani, 'will soon be twice as much as it is now.'

'The more land you own the better!' said Mario, smiling.

'And if you buy land at the present price, you'll make a lot of money later - a very big profit.'



'This computer company is going to build its main office here,' said Pagani.

'Is this the special agreement?'

'Yes,' said Pagani. 'We can buy land now and build houses and shops. Then, at the right time, we'll sell everything.'

'But everyone else will try to do the same,' said Mario.

'Yes,' said Pagani. 'But we have an advantage⁶. We know that the computer company plans to build its main office and research centre here. No one else does. And it will remain a secret for some months.'

'How do you know?' asked Mario.

Pagani looked at Mario. 'Friends, Mr Bonetti. I have a lot of very useful friends.'

Pagani started the car and said, 'There's something else I want to show you. I think you'll find it interesting.'

Pagani drove on a short distance and then turned down a quiet country road. Pagani stopped the car. There were fields on both sides of the road. In the distance, there was an old farmhouse.

'And this,' said Pagani proudly, 'is where we're going to build our shops and houses.'

Mario was surprised. He did not know what to say.

'Well,' said Pagani, 'what do you think? It's a good piece of land, isn't it?'

'But this is my brother's farm! You can't build here.'

'But I've heard that your brother is very ill and will soon be dead.'

Mario looked down sadly. 'That's true,' he said. 'The doctors say he may die in a few days.'

'Very good,' said Pagani happily. 'That's better than I thought.'

'What?' said Mario, shocked.

'I'm a hard man, Mr Bonetti,' Pagani said. 'And I like to speak plainly. When your brother dies, we'll be able to get the land.'

'Wait a minute,' said Mario. 'My brother has a son. I won't inherit the land. The land won't belong to me. The farm will belong to my nephew.'

'Yes,' said Pagani, 'but you can buy the farm from your nephew. Then we'll get a builder to build the shops and houses. And when the computer company arrives, we'll make a fortune.'

Mario was silent for a moment. Then he said, 'But you're forgetting something. This is farmland. It isn't building land. It's against the law to build houses and offices on farmland. You can only use the land for agriculture.'

Pagani smiled. 'That's why you must buy it. Farmland is much cheaper than building land.'

'Yes, but how can we build on it afterwards?' said Mario. 'It'll be against the law.'

'The law can be changed,' said Pagani. 'Don't worry about that.'

'I don't understand.'

'The town always needs new building land,' Pagani explained. 'And the Town Planning Department⁷ often has to find new land for building. As a member of the Town Council, one of my jobs is to suggest to the Town Planning Department which land can be built on. I can suggest making new building land here.'

'I see,' said Mario quietly. 'But what about my nephew?'

'What about him?' asked Pagani, surprised.

'Well,' said Mario. 'I won't be able to tell him the truth, will I?'

Pagani laughed loudly. 'That happens all the time in business,' he said.

'Yes,' said Mario. 'But he is my nephew.'

'You'll pay him well for his land,' said Pagani. 'If the land increases in value, it isn't your fault.'

'Tell me something. Is all this legal?'

Pagani laughed again. 'It's legal to buy and sell land,' he said. 'But this is not simply buying and selling land,' replied Mario. 'We'll have to tell lies.'

'Oh, that isn't important.'

'But you're a town councillor,' said Mario. 'If anyone finds out about this you may go to prison.'

'I have the most dangerous part to play in this business,' Pagani said. 'I understand that. But everything will be all right if we keep our agreement secret. Nothing must be written down. That's why we have to trust each other. Is that clear?'

Mario nodded his head. 'It's clear,' he said. 'You can trust me, Mr Pagani.'

Roberto Makes a Promise

Mario's nephew, Roberto, was twenty-two. He was a hard-working young man. Life for Roberto was difficult. His mother had died some years ago, and now his father was dying too.

Roberto had worked all day on the farm and he was tired and hungry. He ate supper in the farmhouse kitchen, then he went to his father's room. His father was lying in bed and seemed to be sleeping. Roberto sat down near the bed. Slowly his father's eyes opened.

'How are you today?' Roberto asked.

'Not too bad,' said his father.

This was not true. He felt terrible. There were pains all over his body. He was tired and weak.

'Have you slept?' Roberto asked.

'Not much,' said his father. 'But I've been thinking a lot.'

'What about?'

'Many things,' his father answered slowly. 'But mostly about you. I'm very worried, Roberto.'

'You mustn't worry about me.'

'Soon you'll be on your own.'

'Don't say that,' said Roberto.

'It's true, Roberto,' his father said. 'We both know that I'm dying.'

Roberto was silent.

'Life won't be easy for you,' his father said.

'I'll be all right,' replied Roberto.

'The farm will be yours, of course,' his father said. 'But there'll be a lot of work for one man to do.'

'I know.'

Roberto felt very sad. He looked at his father's thin, pale face. His father was only fifty-four years old. He had always been strong and healthy. This terrible illness had come so suddenly.

'You do like farming, don't you, Roberto?' his father asked.

'Yes, of course,' replied Roberto. 'Why do you ask?'

'Our family has always worked on the land here. I hope you'll go on working and living here.'

'Why shouldn't I stay here?'

'It's a hard life working on a farm. If you sold the farm, you could have a different life.'

'I don't want a different life,' said Roberto.

'I'm happy about that,' his father said. 'I don't want you to sell our family's land.'

'I won't sell it. I promise you.'

'The world is changing. Young men want a better life than their fathers had. But I hope that you'll keep the farm. And, of course, I hope that you'll be happy here.'

'Rest now,' Roberto said. 'You mustn't worry about me or the farm.'

Roberto's father closed his eyes. A few minutes later he was sleeping. Roberto stood silently by the bed. He looked down at his dying father. Roberto stood there for a long time in the



Our family has always worked on the land here. I hope you'll go on working and living here.

Mario Offers to Help

dark room. It was very late when he finally went downstairs again.

4

Mario Offers to Help

Three days later Roberto's father died. Now both of Roberto's parents were dead and he felt very lonely. Many people came to see Roberto. But there was only one person that Roberto really wanted to see. This was Valeria, his girlfriend.

Valeria Conti lived in the same town. She and Roberto had known each other for a long time. Valeria liked riding horses. She had a beautiful black horse which she kept on Roberto's farm. She went to the farm every day to look after her horse and to ride it.

Valeria was a university student. She was studying architecture. She had almost finished her course and now she was trying to find a job.

After the funeral, a few friends and relatives came back to the farmhouse. They ate a simple meal together and talked quietly. When Roberto was alone in the kitchen, his uncle, Mario, came to speak to him.

'Please let me know if you need help,' Mario said.

'Thanks,' said Roberto.

'Will you be all right on your own here?'

'Yes, I'll be fine.'

'Have you thought about the future?'

'What do you mean?'

'One person can't do all the work on the farm,' Mario said.

13

Mario Offers to Help

'You'll need help. You'll have to employ workers.'

'You're probably right,' said Roberto. He had not thought about these problems. And he did not really want to think about them.

'But it won't be easy for you to find farm workers,' Mario went on. 'People don't want to work on the land. Farm workers don't earn enough money.'

'I don't want to worry about these problems now,' said Roberto sadly.

'Of course,' said Mario. 'But you'll have to think about these things soon. That's reality.'

'I know,' said Roberto.

'Perhaps I'll be able to help you,' said Mario. 'When you're feeling better, we can have a talk together.'

'I don't know how you can help,' said Roberto. 'But thanks anyway.'

'Well,' said Mario slowly, 'if you want to sell the farm...'

'Oh, I don't want to sell the farm.'

'Not now perhaps. But you may change your mind in the future.'

'I don't think so,' said Roberto.

'If you sell,' said Mario, 'you won't have to worry about anything. And you'll be rich. Just think about it.'

'I told you,' said Roberto. 'I won't sell it.'

'All right,' said Mario. 'But if you change your mind, come and speak to me.'

Valeria came into the kitchen.

'Here you are!' Valeria said to Roberto. 'I thought you were hiding from me!'

'I've been talking to Uncle Mario,' Roberto said.

'Well, I'll leave you two alone,' said Mario. 'Don't forget what I've told you, Roberto. If you need any help, come and tell me.'

'Thank you, Uncle Mario,' Roberto said.

14

5

Something to Celebrate

Mario was right. There was too much work to do on the farm. Roberto and his father had done the work together before. Roberto had done all the work on his own while his father was ill. Now Roberto was alone and he knew it was too difficult for him to continue doing everything.

There were twenty-five cows on the farm. They had to be milked twice a day, and the cowsheds had to be cleaned. Then there were the chickens – a shed full of them. And, of course, there was other work to do in the fields. Valeria helped Roberto as much as she could. But Valeria was busy with her studies. She had one more university examination to do. After that, she would have her degree in architecture.

A month after Roberto's father had died, Roberto was working in the kitchen. It was after seven o'clock in the evening.

Valeria had not been to the farm all day. She had been busy at the university. Roberto was expecting her to come in at any moment. He knew she would have some important news.

She arrived at half past seven. She opened the door and came into the kitchen.

'Well?' Roberto said.

Valeria did not say anything.

'How was it?' asked Roberto. 'Aren't you going to tell me?'

A big smile came on Valeria's face. Roberto knew the news was good.

'I've passed my last university exam,' Valeria said. 'What do you think of that?'

15

Something to Celebrate

Roberto kissed her. 'Wonderful!' he shouted.
Roberto opened the fridge and took out a bottle of champagne. 'We've got something to celebrate,' he said.
'I can't believe it,' said Valeria, sitting down. 'Now I've finished everything, I don't have to take any more exams.'
'And now you're an architect, you'll have to get a job!' said Roberto.
Valeria smiled and took an envelope from her bag. 'Read this,' she said.
She handed the envelope to Roberto. He took out the letter that was inside and began to read:

*Architects' Office
Town Planning Department
20th June*

Dear Ms Conti

Thank you for coming for an interview on 10th June. We are pleased to offer you the post of Assistant Architect in the Architects' Office. The starting date for the job is Monday, 3rd August.
We look forward to hearing from you.

*Yours sincerely
Giorgio Galli
Chief Architect*

'Valeria!' said Roberto. 'You didn't tell me you had applied for this job.'
'I wanted to surprise you,' Valeria said.
'You've certainly surprised me. This is great news. I'm very, very pleased.'
Roberto put two glasses on the table and filled them with champagne.
'Congratulations!' he said, holding up his glass.
'Thank you,' said Valeria.

16

Something to Celebrate

They touched glasses and drank some champagne. Suddenly there was a loud knock at the door. Roberto went to open the door.
'Uncle Mario!' he said. 'Come in.'
Mario came into the kitchen. 'Are you all right?' Mario asked. 'I'm sorry I haven't come to see you before, but I've been very busy.'
Mario noticed the bottle of champagne and the glasses.
'We're celebrating,' Valeria said. 'Would you like a glass?'
'Thanks,' said Mario, and he sat down at the table. 'What are you celebrating?' he asked.
Roberto took a glass from the cupboard and filled it with champagne. He gave the glass to Mario.
'It's been a lucky day for me,' said Valeria. 'I've passed my last university exam. And I've also had an offer of a job.'
'Congratulations!' Mario said, and he took a drink from his glass.
'Thank you,' said Valeria.
'And what kind of job is it?' asked Mario.
'Assistant Architect in the Town Planning Department - in the Architects' Office,' said Valeria.
'Is the job in this town?' Mario asked.
'Yes,' said Valeria. 'I'm lucky, aren't I? I start work at the beginning of August.'
'That's wonderful,' said Mario. 'And what about your young man?' he added, turning to Roberto. 'How are you getting on?'
'I'm fine,' Roberto said. 'I've been very busy here on the farm. There's a lot of work to do.'
'I'm sure it's difficult for you,' Mario said.
'Yes, but I like hard work.'
'Are you going to keep the farm?' Mario asked.
'Of course,' said Roberto.

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Something to Celebrate

Mario refilled his glass of champagne and took a drink. 'I'll be honest with you, Roberto,' he said slowly. 'I'd like to buy your farm. If you agree...'
'But I don't agree, Uncle,' said Roberto firmly. 'I don't want to sell the farm.'
'Roberto, you must listen to me,' said Mario. 'I can pay you a lot of money. You'll be rich. Think about that.'
'I've told you, Uncle,' said Roberto. 'I won't sell the farm. I can't sell it.'
'Can't?' asked Mario.
'I don't want to sell it,' said Roberto. He was angry now. 'I like working on the farm. It's my life. And I promised my father that I would stay here.'
Valeria looked at Mario and said, 'May I ask you something?'
'Of course,' replied Mario.
'You aren't a farmer,' Valeria said. 'Why do you want to buy the farm?'
Mario smiled. 'The farmhouse is a lovely old house. I'd restore it and come and live here. And then I'd like to keep horses. I'd have some stables here. People would come and learn to ride. I'd like that.'
'Well, I'm sorry, Uncle,' Roberto said. 'You can forget the idea. I'm not going to sell the farm. There's nothing more to say.'
'All right,' said Mario. He stood up and walked to the door. 'Goodbye,' he said. 'But think about what I've said, Roberto.'
'Goodbye, Uncle,' said Roberto. 'There's nothing to think about.'
Mario went out and closed the door behind him. For a moment, Valeria and Roberto sat silently at the table. Then they washed the wine glasses and prepared to go out for dinner. They had a lot to celebrate.

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'Roberto, you must listen to me,' said Mario. 'I can pay you a lot of money. You'll be rich.'

A Few Problems

Mario went immediately to his restaurant. He had arranged to meet Pagani there at eight o'clock. The waiters had prepared a table in a room at the back of the restaurant. Mario and Pagani were going to eat dinner and talk about their special business agreement.

Mario was unhappy and silent. The special business agreement was giving him more problems than he had expected. He sat down and drank some wine while he waited for Pagani to arrive.

Pagani was late. He was always late for appointments. Pagani liked to make people wait for him.

At last Pagani came into the restaurant. He gave his coat to a waiter and sat down opposite Mario.

'I think you've got some bad news for me,' said Pagani calmly.

Mario moved about in his chair. 'There . . . there are a few problems,' Mario said. 'How did you know?'

'I knew as soon as I saw your face,' said Pagani.

'It's my nephew . . .,' began Mario.

'I suppose he doesn't want to sell the farm,' said Pagani.

'He'll never sell it, Mr Pagani,' Mario said. 'I'm sure of that.'

There was a bottle of wine on the table and Pagani poured himself a glass.

'All right,' Pagani said. 'We'll have to make him change his mind.'

'My nephew likes farming,' Mario explained. 'That's the real problem. And, also, he promised his father that he wouldn't sell the farm.'

Pagani laughed. 'That's not a problem,' he said. 'A promise can be broken!'

'Unfortunately my nephew is an honest young man,' said

Mario. 'I don't think he'll break his promise.'

'What about money?' asked Pagani. 'How much did you offer to pay?'

'I didn't say how much I would pay. I told him that he'd be rich. But he's not interested in money.'

'Everyone's interested in money,' Pagani said. 'Speak to him again. Tell him he'll have so much money that he won't need to work again.'

'There's another thing that you should know,' said Mario. 'My nephew has a girlfriend, Valeria Conti.'

'Well?' said Pagani.

'She's an architect,' said Mario. 'And she's going to work in the Town Planning Department, in the Architects' Office. She might give us problems.'

Pagani thought for a moment. 'You're right,' he said. 'In the Architects' Office she would know about new building developments'. She might find out if your nephew's land becomes building land. We must stop her getting the job. We don't want her in the Architects' Office.'

'I'm afraid we can't do that,' said Mario. 'She starts work at the beginning of August.'

Pagani was not worried. He picked up a piece of bread and started to eat it.

'I can arrange something, Mr Bonetti,' Pagani said. 'Don't worry.'

Mario looked at Pagani and thought, Pagani is a wonderful man. He can do anything and solve any problem.

'About your nephew . . .,' Pagani said. ' . . . I'd like to see him. Perhaps I can make him change his mind. Why don't you invite him and his girlfriend to come here to your restaurant next Saturday night?'

'All right,' Mario said.

'I'll come about nine o'clock, after they've eaten. You can introduce me. But your nephew mustn't know that the meeting

Pagani is Busy

has been arranged. Do you understand?'

'Perfectly,' said Mario.

'Good,' said Pagani.

The waiter came with their meal. Pagani poured out some more wine for himself and for Mario.

'Cheers!' Pagani said. He took a drink from his glass. 'Everything will be all right, you'll see.'

Pagani is Busy

Pagani was in his office in the Town Hall very early next morning.

'Ask the Chief Architect to come and see me,' he told his secretary.

Soon after nine o'clock, Giorgio Galli, the Chief Architect, arrived in Pagani's office.

'What's the problem?' asked Galli, sitting down.

'It's about money,' Pagani said. 'The Department of Town Planning has spent too much money this year. I'm asking all the offices in the department to spend less money. We'll have to save money.'

'What do you want me to do?' asked Galli. 'The Architects' Office is very small. We can't save much money.'

'You're planning to have a new Assistant Architect, I believe,' said Pagani.

'That's right,' replied Galli.

'Well, I'm sorry,' said Pagani, 'but you can't have a new Assistant Architect at the moment.'

Pagani is Busy

'It's too late to change our plan now,' said Galli. 'The new person will start at the beginning of August.'

'I'm sorry about that,' said Pagani, 'but you'll have to tell this person that there isn't a job in the Architects' Office now.'

'I can't do that, Mr Pagani,' Galli said firmly.

Pagani looked straight at Galli. 'Mr Galli, I've explained the situation to you,' he said. 'Please do what I ask. You can have your new Assistant Architect in a few months' time. At the moment, we must all spend less money.'

'Why didn't you tell me this earlier?' asked Galli. 'You knew that I was looking for a new Assistant Architect.'

'I'm sorry,' said Pagani slowly. 'I don't want this to happen, but I have no choice. We must save money.'

Galli was angry when he left Pagani's office. He wondered what Pagani had said to the other people in the Planning Department. Galli decided to find out. He wanted to know how much money the other offices were saving. But first he had an unpleasant job to do. He had to write to Valeria Conti, telling her the bad news.

Pagani was busy most of the day. There were a lot of people that he wanted to see. In the afternoon, he drove to a dirty old factory near the edge of town. There was a high wall all round the factory. Metal gates opened into a small courtyard. On the left, there was an old stone building. This was the factory. On the right, there were a few offices. Pagani went inside one of the offices.

'Mr Goldoni is expecting¹² me,' Pagani said to the secretary as he walked past.

Pagani knocked on the door and walked into Goldoni's office without waiting for an answer. Goldoni was sitting at his desk, writing. There were papers everywhere. Goldoni looked up. He hated Pagani.



'But I don't know this man Pagani,' Valeria said. 'Why doesn't he want me to work in the Architects' Office?'

Pagani Has a Plan

'Perhaps I've said too much,' he said at last. 'Perhaps I'm imagining¹⁵ all this. I'm sorry, Miss Conti. Please forget what I've said.'

Valeria could not forget what Galli had told her. Galli had looked very unhappy. He had been afraid to say too much. Valeria wondered what Galli knew about Pagani. It was clear to Valeria that Galli had not told her everything. Valeria thought about these things as she went home. She had wanted Galli to explain to her why she could not have the job. But Galli had not explained anything. He had made Valeria more confused¹⁶.

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Pagani Has a Plan

The next day Mario invited Valeria and Roberto to have dinner in his restaurant. On Saturday evening, Roberto and Valeria went to the restaurant. It was full of people.

'I've got a table prepared for you,' Mario said when Valeria and Roberto arrived.

In the middle of the table, there was a vase of flowers. They were red roses. A little card said: *For Valeria, with best wishes.*

'Thank you very much,' Valeria said. 'The flowers are beautiful.'

'Beautiful flowers for a beautiful young lady,' Mario said, smiling.

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Pagani Has a Plan

Valeria laughed.

'Now you two must enjoy yourselves this evening,' Mario went on. 'I'll give you the best meal you've ever had.'

Mario kept his promise. It was indeed a wonderful meal.

While Valeria and Roberto were eating their dessert¹⁷, Mario sat down at the table with them. The three of them talked together.

After a few minutes, Mario asked Roberto about the farm.

'How are you getting on, Roberto?' he asked. 'Are you enjoying all the hard work?'

'Oh, yes,' Roberto said.

'I can't believe it,' Mario said. 'You have so little free time. You never have holidays. What do you say, Valeria? Wouldn't you like to see Roberto more often?'

'Of course,' said Valeria. 'But I want Roberto to be happy, and anyway, I like helping on the farm too. I keep my horse there.'

'Oh, yes,' Mario said, 'I'd forgotten about that.'

Mario was about to say something else when he saw someone come into the restaurant. He was a tall man with dark hair. Mario waved at him. The tall man walked through the restaurant to where Mario, Valeria and Roberto were sitting.

'Luca, this is my nephew, Roberto, and his girlfriend, Valeria Conti,' Mario said to the man.

'Pleased to meet you, Mr. ...,' said Roberto.

'Pagani,' the man said. 'Luca Pagani.'

Pagani shook hands with Valeria and Roberto. Valeria looked at Pagani carefully. She noticed that he wore a lot of gold jewellery. There was a large and ugly gold ring on the little finger of his left hand. Pagani smiled at her.

'I am sorry to interrupt your meal,' he said. 'I came to see my friend Mario.'

'Don't worry,' said Roberto. 'Please sit down. We can have some coffee together.'

Mario told a waiter to bring four coffees. Then he turned to

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Pagani Has a Plan

Pagani and said, 'I was speaking to my nephew about his farm. I'd like to buy it, but he doesn't want to sell it to me.'

Pagani smiled. 'How big is your farm?' he asked Roberto.

'I've got about one hundred hectares,' Roberto said. 'It's not a big farm.'

'How much are you offering to pay him?' Pagani asked Mario.

'One thousand million lire,' replied Mario.

'Good heavens!' said Pagani to Roberto. 'If you put that money in the bank, the interest would be about eighty million lire every year. Not many people earn that much money a year. You wouldn't need to work any more. You'd be a very rich young man.'

'Perhaps I wouldn't need to work,' said Roberto, 'but I'm happy as I am. I like working.'

'He won't change his mind,' Mario said. 'He doesn't want to be rich. He's not like other young men.'

'You're right, Uncle,' said Roberto. 'I am different from other men. Most of them want to be rich. They'll do anything to be rich. And they think if they are rich they'll be happy. I earn enough money now, and I'm doing what I want to do. That's more important to me than being rich. I'm not going to sell you my farm, Uncle. You can't make me change my mind.'

The waiter arrived with the coffee. Everyone was silent as the waiter put the cups of coffee on the table. Pagani drank his coffee quickly.

'Well, Mario,' he said, 'I came here to speak to you about business.'

'Of course,' said Mario, finishing his coffee. 'Let's go into my office.'

Mario and Pagani stood up and Pagani said goodbye. Then they left Valeria and Roberto alone.

'I didn't like that man, Pagani, did you?' Valeria said.

'He was all right,' said Roberto.

'A man called Pagani is the town councillor who is in charge

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'Oh, it's you,' Goldoni said.
'Yes,' said Pagani. 'And you know what I've come for, don't you?'
Goldoni stood up and walked over to a metal safe¹³ in the corner of the room. He opened the safe and took out a large envelope. He gave the envelope to Pagani.
'How much is here?' asked Pagani.
'Five hundred thousand lire,' said Goldoni. 'That's what I always give you.'
'Next month you'll have to give me eight hundred thousand lire,' Pagani said calmly.
'But that's too much, Mr Pagani,' Goldoni said. 'I can't pay you that much.'
'You can pay it,' said Pagani. 'If you don't pay, I'll close your factory. Do you understand?'
Goldoni was silent.
'Goodbye, Mr Goldoni,' Pagani said. 'See you next month.'
Pagani walked out and shut the door behind him.

Bad News

About a week later, on Thursday morning, Roberto was working in the farmyard. Just before lunch, Valeria arrived. Roberto was surprised. He had not expected her until the evening. Roberto saw immediately that she had been crying.
'What's the matter?' he asked.
Valeria began to cry again.
'Come on. Let's go inside,' said Roberto. 'Then you can tell me what's happened.'
Roberto led her into the kitchen and they sat down at the



Goldoni opened the safe and took out a large envelope. He gave the envelope to Pagani.

table. Valeria dried her eyes and took a letter from her bag.
'I got this letter from the Town Planning Department this morning,' she said. 'They can't give me the job.'
'What?' said Roberto, surprised.
She gave the letter to Roberto and he read it:

*Architects' Office
Town Planning Department
26th June*

Dear Ms Conti

I wrote to you on 20th June offering you the job of Assistant Architect. Since then, there have been some unexpected changes in the Planning Department.

For this reason, no new Assistant Architect can be appointed in our office at the moment. Sadly, therefore, I am now unable to offer you the job.

Yours sincerely

Giorgio Galli
Chief Architect

Roberto folded the letter and gave it back to Valeria.
'I'm very sorry, Valeria,' he said. 'This is terrible news.'
'It's not right,' Valeria said angrily. 'Last week they told me that I had the job. And now this letter tells me I can't have it. Why did they change their minds?'
'You're right to be angry,' said Roberto.

'Well, I'm going to see Mr Galli,' Valeria said. 'I want him to explain. He can't change his mind without a good reason.'

Immediately after lunch, Valeria went to see Mr Galli in the Town Hall. As soon as Valeria walked into his office, Galli knew why she had come.

'You want to talk to me about the letter, don't you?' he said.
Valeria nodded her head.

'Let's go out and have a cup of coffee,' Galli said. 'Then we'll be able to talk in private.'
'All right,' said Valeria.

They walked to a quiet bar near the Town Hall. There was an empty table in a corner. They sat down and Mr Galli ordered coffee.

'I'm very sorry about what has happened,' Galli said.

'I'm sorry too,' Valeria replied. 'Why did you change your mind about giving me the job?'
'The truth is,' began Galli, 'I didn't change my mind. I wanted to give you the job, but someone stopped me.'

'What do you mean?' asked Valeria.

Galli was silent for a moment. He was thinking about how much he should tell her.

'It's possible that someone deliberately¹⁴ stopped me giving you the job,' he said finally. 'I can't explain the facts in any other way. Someone didn't want you to have the job of Assistant Architect.'

'But why?' asked Valeria.

'I don't know,' Galli said. 'Can you think of anyone who doesn't want you to have the job?'
'No, I can't think of anyone,' said Valeria.

'Are you sure?'
'Completely sure.'

'Do you know a man named Pagani?' asked Galli.

'No,' said Valeria. 'Who is he?'

'Pagani is the councillor in charge of the Town Planning Department,' Galli said. 'He's the person who stopped me giving you the job.'

'But I don't know this man Pagani,' Valeria said. 'Why doesn't he want me to work in the Architects' Office?'

'I'm not sure,' said Galli.

The waiter came with their coffee. Galli became silent again. He looked down at his coffee cup.



'I am different from other men,' said Roberto. 'Most of them want to be rich. They'll do anything to be rich.'

Pagani Has a Plan

of the Town Planning Department. I think he's the man who stopped me getting the job as Assistant Architect.'

'How do you know this is the same Pagani?' asked Roberto. 'Pagani is a common surname. There are hundreds of Paganis in this town.'

'Well, I didn't like him,' said Valeria. 'Did you see all the gold jewellery he was wearing? And that horrible gold ring! I don't like men who wear jewellery like that.'

Roberto laughed. He kissed Valeria and held her hand. 'Let's not worry about Mr Pagani,' he said.

Mario and Pagani were drinking whisky in Mario's office. The door was closed because they did not want anyone to hear them.

'You can see the problem, can't you?' Mario was saying. 'You heard my nephew say he will never sell his farm. We'll have to forget our special business agreement. There's nothing we can do.'

Pagani drank some of his whisky. 'I'm not going to forget our special business agreement,' he said. 'And neither are you.'

'But what can we do?' asked Mario. 'He won't sell.'

'I'm sorry about that,' said Pagani slowly. 'It's very unfortunate for him.'

'For him?' said Mario. 'Don't you mean it's unfortunate for us?'

Pagani smiled. 'I told you in the beginning that our agreement could be dangerous. We'll have to be very careful from now on, otherwise we could be in a lot of trouble.'

'What are you saying?' asked Mario. 'I don't understand.' He was beginning to get worried.

'If your nephew won't sell his farm, we'll have to make him sell it. I have a plan. It's very simple.'

'A plan?' asked Mario.

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Fire!

'Yes,' said Pagani. 'Give me some more whisky. Then I'll tell you what you've got to do.'

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Fire!

A week had passed since Pagani had explained his plan. Mario was worried and unhappy. He was tired too. He had not slept well since he had heard the plan.

The last customers left the restaurant at about half past midnight. Mario was all alone. One hour later he locked the front door of the restaurant and switched off the lights. Then he sat in his office in the dark and waited.

He waited and thought about what he was going to do. At two o'clock the church bell rang in the distance. It was time to go.

Mario opened the back door of the restaurant and went outside into the dark empty courtyard. There was a store-room at the end of the courtyard where Mario kept his bicycle. He walked across the courtyard and went into the store-room. There was a large plastic container near the door. It was full of petrol. Mario picked up the container and put it in the bicycle basket. Then he wheeled the bicycle out of the store-room and closed the door behind him. Five minutes later he was cycling along the quiet lanes outside the town.

Soon Mario came to a bridge over a canal. He stopped and got off his bicycle. Then he pushed the bicycle to the side of the bridge. He placed the bicycle against a wall and took the plastic container from the basket. He began walking along the footpath beside the canal. After he had walked about fifty metres he stopped and looked over the field to his right. There, in the distance, were the buildings of Roberto's farm – the farmhouse, the barn and the animal sheds. Everything was dark and silent.

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Fire!

Mario walked across the fields, past the sleeping cows, and hid behind the cowshed. Mario moved round to the side of the shed and looked up at the farmhouse. It was quiet and there were no lights anywhere.

Mario opened the plastic container and began pouring petrol on the outside of the chicken shed. He worked quickly and quietly. The smell of petrol filled the air. Then Mario poured petrol inside the cowshed. Next he moved to the barn. This was where Valeria kept her horse. Mario poured petrol over the wooden sides of the barn. The horse moved about inside, stamping its feet.

The farmhouse had a wooden porch¹⁸ which was near the barn and the farmhouse. Grapevines grew over the porch. Mario had a little petrol left in his container. He looked at the porch and the grapevines for a few moments. Then he emptied the petrol container around the bottom of the porch and around the farmhouse door.

Mario's hands were shaking. He took some matches from his pocket. He lit some matches and threw them against the door of the barn. Then he ran to the cowshed and lit some more matches. He threw the rest of the matches onto the petrol outside the chicken shed. Then he ran back across the field towards the canal.

On the canal footpath Mario tripped and fell. He lay on the ground breathing heavily. His heart was beating fast and hard. The smell of the petrol made him feel sick.

Mario stood up slowly and looked behind him. Bright red flames lit the dark night. The farm buildings were burning.

Ten minutes later, Mario was back at the restaurant. As he was putting away his bicycle in the store-room, he heard the sound of fire engines.

Roberto was having a strange dream. In his dream, he was cooking something in the oven. The kitchen was hot. Too hot. The windows and doors were closed. Roberto tried to open them,

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Mario's hands were shaking. He threw the rest of the matches onto the petrol outside the chicken shed.

Inspector Pavone Asks Some Questions

but he could not do it. Smoke began to come from the oven. The food was burning. Smoke filled the small kitchen. Roberto could not get out.

Roberto woke up suddenly. The bedroom was filling with smoke! It was difficult to breathe. Roberto jumped out of bed and went to the door. But it was not possible to escape that way. Flames were coming up the stairs.

Roberto went to the window and opened the shutters. Outside he could see that the farm buildings were on fire. He turned towards the door again. Now there were flames coming under the door. Roberto could not escape down the stairs.

He turned back to the window, climbed onto the window ledge and jumped down.

From where he was lying, he could hear the horse screaming in fear. He slowly pulled himself up to his feet. He felt a terrible pain in his right leg. He hobbled¹⁹ towards the burning barn, pulled open the heavy barn door and looked inside.

Through the flames and smoke, he could see the terrified horse. He grabbed a horse blanket²⁰ and threw it over the horse's head. He untied the horse and led it out to safety. That was the last thing he remembered.

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Inspector Pavone Asks Some Questions

The next day everybody in the town was talking about the fire. Mario was pleased to hear that his nephew was in hospital. Mario had not wanted to kill Roberto. He had wanted to destroy the farm.

Early in the morning, Mario drove to the farm to see what had

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Inspector Pavone Asks Some Questions

happened. Almost nothing was left of the farm. The chicken shed had disappeared completely. The walls of the cowshed were black and twisted. Only one wall of the barn was standing. The rest of the barn had fallen down. The tractors and other farm equipment were so badly burnt that they could never be used again. The farmhouse had no roof. The walls were black and the furniture inside it was completely destroyed. Smoke was rising from the ground.

A few firemen were walking about the farmyard. The Fire Chief was writing notes in a little book. Mario watched the firemen for a few minutes and then he walked back to his car. Pagani's plan was working. Now all Mario and Pagani had to do was wait.

Roberto had been lucky not to die. He had breathed in the thick smoke and his back was burned. And when he had jumped out of the window he had broken his right leg.

Valeria came to visit him in hospital. Roberto's first question was about Valeria's horse.

'He's alive, thanks to you,' said Valeria. 'He was burnt, but not too badly. He'll be all right.'

'What about the other animals?' asked Roberto.

'The cows were in the field and weren't burnt at all,' said Valeria. 'But I'm afraid all the chickens died.'

About a week after the fire a policeman came to see Roberto. His name was Inspector Pavone. He was a big tall man with dark curly hair.

The inspector introduced himself and sat down next to Valeria, beside Roberto's bed.

'I've come to speak to you about the fire,' the inspector said. 'The fireman have found out how the fire started. It wasn't an

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Inspector Pavone Asks Some Questions

accident. Someone deliberately set fire to the buildings. They used petrol to make the fire burn more quickly.'

Roberto could not believe it. 'But who would want to burn my farm down?'

'That's what I want to find out,' said the inspector. 'Did you see or hear anything unusual that night?'

'No,' Roberto said. 'I was tired and went to bed early, about ten o'clock. I slept very deeply. I woke up suddenly and found the bedroom was full of smoke.'

'I see,' said Inspector Pavone. 'Can you tell me about the insurance²¹? The farm is insured, isn't it?'

'Yes,' said Roberto.

'How much money will the insurance company pay you?' asked the inspector.

'I can't remember,' Roberto said. 'But I know it's not enough money to build the farm again.'

'So you won't profit from the fire?' asked the inspector.

'Of course not,' said Roberto.

'Will anyone else profit now that the farm has burned down?' the inspector asked.

'No one,' said Roberto.

'Can you think of anyone who would like to hurt you, to kill you perhaps?'

'No one at all. I'm perfectly sure about that, Inspector.'

'You have no enemies then,' said the inspector.

'None.'

'So there's no reason at all for anyone to have started the fire?' the inspector asked.

'No reason at all,' said Roberto.

'Could a crazy person have done it?' asked Valeria.

'I've heard of people who set buildings on fire because they like to watch the buildings burn.'

'That's true,' said Inspector Pavone. 'Perhaps some crazy person burned the farm down. We're investigating.'

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"Can you think of anyone who would like to hurt you, to kill you perhaps?" asked Inspector Pavone.

Roberto Makes a Decision

The inspector stood up. "Thank you for answering my questions," he said. "If either of you can think of anything that may help my investigation, please telephone me."

"We will," said Roberto.

The inspector said goodbye and left the hospital.

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Roberto Makes a Decision

Roberto got better slowly, but he felt very unhappy. He did not know what he was going to do.

"What am I going to do now?" he said to Valeria. "How can I build the farm again?"

"I don't know, Roberto," she said. "We'll try to find a way."

But the truth was that Roberto would not be able to rebuild the farm. It would cost too much money. The farm buildings and the farmhouse had been insured. But they had not been insured for enough. He would not even have enough money to rebuild the farmhouse. And worse still, it would be some months before Roberto could work again. He would not be able to earn any money for some time.

"I'll have to speak to Uncle Mario," Roberto said quietly, to Valeria. "But perhaps it's too late for that now."

"Too late for what?" asked Valeria.

"Too late to sell him the farm. All I can do now is sell him the land. I have no buildings or farm equipment to sell."

"Oh, Roberto, must you really sell everything?" said Valeria.

"What else can I do?" said Roberto. "I don't want to sell it. I was born on that farm. Our family has always worked and lived there. And I promised my father before he died that I would not sell it. But I'm afraid there's nothing else I can do now. If I sell the farm to

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Roberto Makes a Decision

my uncle, it will still belong to the Bonetti family. Will you go and speak to him? Tell him that I'll sell him the farm."

"All right, Roberto," said Valeria. "If you're really sure there's nothing else you can do..."

"I'm sure," said Roberto sadly.

Mario could not believe how lucky he was. Pagani's plan had worked! Now the secret business agreement was going to be a success. And Mario was going to be very, very rich.

After Valeria had been to see him, Mario phoned Pagani and told him the good news. Then Mario went straight to the hospital to see Roberto.

Mario sat down beside the bed.

"I'm sorry about the farm," Mario said.

Roberto looked at Mario and nodded his head, but he did not say anything.

"Valeria tells me you want to sell the farm now," said Mario.

"Are you still interested?" asked Roberto.

"You know, Uncle, that I made a promise to my father," Roberto said.

"Yes," said Mario. "You promised not to sell the farm. But if your father was alive now, he would understand."

"My father wanted our family to go on working on the land. And that's what I want too."

"I know," said Mario.

"So I agree to sell you that farm because you're my uncle," said Roberto, "my father's brother."

"You're doing the right thing," said Mario. "Don't worry, Roberto. I'll take care of everything."

"Thank you, Uncle," said Roberto. "I know you will."

When Mario went away, Roberto lay quietly in his bed. He felt very sad. Selling the farm was like selling a part of himself. Roberto's life would never be the same again.

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A Newspaper Report

It was now almost the end of August. Roberto had left hospital. He had nowhere to live, so he was staying with Valeria, at her parent's house. Mario came several times to talk about the farm. The sale of the farm was arranged for Monday, 14th September. On that date, Mario and Roberto would sign the contract of sale²².

On 2nd September, Mario heard some terrible news. Pagani had been arrested by the police. There was a report about the arrest in the local newspaper.

COUNCILLOR PAGANI ARRESTED Police have arrested Town Councillor, Mr Luca Pagani. Mr Pagani, who is in charge of the Town Planning Department, had been receiving payments from a local businessman called Franco Goldoni. Mr Goldoni had been making payments to Mr Pagani so that the factory inspectors would not close his factory.

Mr Goldoni owns a small chemical company and his factory produces dangerous chemicals. But Mr Goldoni's factory was not safe. When Councillor Pagani looked around the factory, he did not ask Mr Goldoni to make the factory safe. Instead, he asked Mr Goldoni for money. Goldoni paid the money. Pagani did nothing about closing the unsafe factory.

"I paid every month for three years," said Mr Goldoni. "Last month Mr Pagani asked me to give him more money. But I could not pay this money. So I decided to tell the police. I know there are other businessmen in this town who pay money to Mr Pagani. He is a criminal and he must be punished."

Mr Pagani is under house arrest. He cannot leave his own home. He will have to appear in court on 11th September.

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A Newspaper Report

Mario put down the newspaper. This was terrible news. Pagani would probably go to prison. Mario did not know what to do. He was very worried. He was not worried about Pagani. He was worried about himself and about the special business agreement.

Mario needed Pagani to help him buy the farm. Mario did not have money. Pagani knew important people who worked in a bank. He was going to arrange a big loan of money. Mario could not do this on his own. He needed Pagani's help.

How can I buy the farm now? Mario thought. What will happen to the special business agreement?

Money was only one problem. There were others. Roberto's farm was agricultural land. It was not possible to build on it. Mario needed Pagani's help with the Town Planning Department. Pagani would be able to change the agricultural land to building land if he was in charge of the Town Planning Department. But now Pagani would probably go to prison. And he would never be a town councillor again.

There was one other problem. This problem was terrible to think about. Perhaps the police would find out about the special business agreement. If the police found out about it, then Mario would be in trouble as well. Mario had to speak to Pagani immediately.

Mario picked up the phone and rang Pagani's number.

'Hello,' said a voice.

'Hello, Mr Pagani,' Mario said, his voice shaking. 'It's me, Mario Bonetti.'

'You've heard about my arrest, have you?' said Pagani.

'Yes,' said Mario. 'I'm very sorry.'

'Don't worry,' Pagani said. 'I know a good solicitor²³. I won't go to prison. I'll have to pay a fine²⁴, that's all.'

'And what about our special business agreement?' asked Mario.

'We go on as planned. We can't stop now.'

'Won't the police find out?' asked Mario.



'Hello, Mr Pagani,' Mario said, his voice shaking.
'It's me, Mario Bonetti.'

Valeria Starts Work

'Of course not,' said Pagani. 'I won't tell the police, and neither will you. Nobody else knows about it.'

'But there's another problem,' said Mario. 'You won't be in charge of the Planning Department any more.'

'And so?'

'Well, we can't build on the farmland, can we?' Mario went on. 'It's not building land.'

'Don't worry,' Pagani said. 'It is building land now. Everything will be all right, you'll see.'

'Good,' said Mario. 'Then there's no need to worry.'

'No need to worry at all.'

Valeria Starts Work

Two days after Pagani's arrest, on Friday, Valeria had a call from the Architects' Office. Mr Galli had some good news for her.

'Are you still interested in the job of Assistant Architect?' he asked.

'Oh, yes!' replied Valeria. She couldn't believe it was true.

'Good,' said Mr Galli. 'You can start on Monday morning. Be here at nine o'clock.'

On Monday morning, Mr Galli introduced Valeria to the other people working in the office. Then he spoke to Valeria in private.

'Were you surprised to get my telephone call?' he asked, as they sat down in his office.

'I was a little surprised at first,' Valeria said. 'But I read about Mr Pagani's arrest and then I remembered what you had told me.'

Valeria Starts Work

'Of course,' said Galli.

'So it's true,' said Valeria, 'that it was Pagani who stopped me getting the job?'

'Unfortunately,' said Galli, 'when you came to see me, I couldn't tell you everything. I wasn't completely sure of the truth myself. I asked if you knew Pagani because I wanted to find out why he didn't want you here.'

'And do you know the truth now?' asked Valeria.

'I'm afraid I don't,' said Galli. 'All I know for certain is that he didn't want you here.'

'How can you be certain?'

'Pagani told me that the Planning Department had spent too much money,' Galli began. 'He said I couldn't have a new Assistant Architect because every office in the department had to save money. But Pagani wasn't telling the truth. I spoke to people in other offices. Pagani had not asked them to save money. And Pagani hadn't saved money in other ways. It wasn't true that we had to save money. Pagani told me to do it because he didn't want our office to have a new Assistant Architect.'

'But why?' asked Valeria.

'I'm afraid I don't know,' said Galli. 'But Pagani isn't an honest man. We know that now. I'm sure he had a good reason.'

'I wish I knew what that reason was,' said Valeria. 'I can't understand why he wouldn't want me to work here.'

Valeria thought for a moment. 'This Mr Pagani ...,' she said, '... is he a tall, dark-haired man who wears a lot of gold jewellery? Aged about forty-five?'

'That's him,' said Galli.

'Then I hate met him,' said Valeria. 'He's a friend of my boyfriend's uncle - Mario Bonetti.'

'The restaurant owner?'

'Yes.'

'That's interesting,' said Galli. 'Perhaps Pagani knew about you from Mario Bonetti.'

'Perhaps,' said Valeria. 'But I still don't understand why he didn't want me to work here.'

'Well, we may never know the reason,' said Galli. 'Pagani is in trouble with the police. He'll probably go to prison and he won't ever come back to the Planning Department. You've got your job here now. Perhaps we should forget about it.'

'I'm sure you're right,' said Valeria.

'And now let me tell you about the job,' said Galli. 'You've got a lot to learn!'

15

New Land for Building

Everybody in the town thought that Pagani would go to prison. But they were wrong. The trial was on 11th September. The judge ordered Pagani to pay a big fine. He did not send him to prison.

Now there was nothing to stop Mario buying the farm from Roberto. Pagani went to see his friends at the bank. He arranged for Mario to get the money he needed.

Soon it was 14th September. On that day, Roberto would sell the farm to Mario. An appointment had been made at a solicitor's office in the town. The appointment was for half past three.

14th September was a hot, dry day. At breakfast, Roberto said to Valeria, 'This is the saddest day of my life. Selling the farm is worse than seeing it burn down.'

Valeria was busy at work in the Architects' Office. She did not have much time to think about the sale of the farm to Mario. Today they were making some drawings for a new sports centre.

In the early afternoon, Valeria was sent to get some documents²⁵ about the new sports centre. All the documents of the

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Town Planning Department were kept in a large room. There were thousands of papers and drawings here. The room was full of big filing cabinets and cupboards.

Valeria was looking for the Council Report on the new sports centre. But it wasn't easy to find. Some of the papers were not in the right place. Valeria put a pile of papers onto a table and began to look through them carefully. It was then that she noticed a report at the bottom of the pile. She saw Pagani's name on the first page. She read the title: NEW LAND FOR BUILDING: A Report by Councillor Luca Pagani. This was interesting. Valeria saw the date: 15th August. So Pagani had written this report a few days before he was arrested.

Valeria began to read the report. The report said that new building land was needed because more people were living in the town. Some agricultural land would have to be used for building.

Valeria turned the pages and saw some maps. Parts of these maps were coloured pink. The pink areas showed where the new building land was going to be. On one of the maps Valeria saw Roberto's farm. The farm was right in the middle of a pink area. Valeria knew immediately that building land was worth ten times as much as agricultural land. Mario was going to pay Roberto one thousand million lire. But the land was now really worth ten thousand million lire. This was a fortune.

Valeria thought about everything that had happened recently. Pagani had stopped her getting the job in the Architects' Office. Mario had tried to buy the farm. Then someone had burned down the farm. This had forced Roberto to sell it. Mario and Pagani were friends, and Pagani had written this report about new building land. Mario had said that he wanted to keep horses on the farm. Valeria suddenly understood that this was not true.

Valeria was horrified. Now she understood. Mario and Pagani were working together. They had burnt down the farm. They had nearly killed Roberto.

Valeria looked at her watch. It was after half past two. At half

49



The pink areas showed where the new building land was going to be

past three Roberto and Mario would sign the contract of sale. There was no time to lose.

Valeria telephoned the police station immediately and asked to speak to Inspector Pavone.

'I'm phoning about the fire at the Bonetti farm,' Valeria said. 'Roberto told you that no one could profit if the farm burned down. But that's not true. I've found someone who will.'

'Who's that?' asked Inspector Pavone.

'Mario Bonetti. He'll profit from the fire. And I believe Luca Pagani will profit too. I think they're working together.'

'Why didn't you tell me this before?'

'Because I didn't know before,' said Valeria. 'I only found out about five minutes ago!'

Valeria told the inspector about Pagani's report. Then she told him how Pagani had stopped her getting the job in the Architects' Office.

'Pagani didn't want me in the Architects' Office because he knew I might find out about the new land for building.'

'This is very interesting,' said Inspector Pavone. 'Mario Bonetti will certainly profit from buying the land. But that's not enough to prove he burned down the farm. Unfortunately we have no proof that he and Pagani were working together.'

Valeria began to feel very unhappy. She looked at her watch again. It was now nearly three o'clock. In half an hour Roberto and Mario would sign the contract of sale. The farm would belong to Mario, and then Mario could do what he wanted with it. Neither she nor Roberto could stop him.

'The information you have given me is very important,' the inspector said. 'You've been very helpful. I'm sure we'll be able to find the proof that we need.'

'At half past three the farm will be sold,' said Valeria. 'Then we won't be able to do anything. And you may never find enough proof. I must stop Roberto signing the contract of sale before it's too late.'

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'Where are they signing the contract?'

'At a solicitor's office in Via Roma.'

'I'll take you there in my car,' the inspector said. 'Wait for me outside the Town Hall. We'll be at the solicitor's office before half past three.'

16

The Solicitor's Office

Via Roma was one of the main shopping streets. There were shops on both sides of the street. Above the shops were flats and offices. The solicitor's office was on the first floor of a large building. There was an expensive clothes shop on the ground floor.

Inspector Pavone parked his car in front of the clothes shop.

'Thank you, Inspector,' said Valeria, and got out of the car.

The inspector got out too. 'I'm coming with you,' he said. 'I want to speak to your boyfriend's uncle.'

Valeria and Inspector Pavone entered the building and walked up the stairs to the first floor. The solicitor's office was at the end of the corridor. They hurried down the corridor and went inside. It was exactly thirty-two minutes past three.

'Can I help you?' a secretary said.

'Where's Mr Bonetti?' Valeria asked.

'Which Mr Bonetti?' asked the secretary.

'Both,' said Valeria sharply. 'It's very urgent.'

'They've just gone in to see the solicitor,' the secretary said.

She pointed to a room on her right. 'Would you like to wait?'

Valeria did not answer. She went straight into the solicitor's private office.

'Hev! Wait a minute!' shouted the secretary.

But Valeria had already gone in. Inspector Pavone smiled at the secretary and followed Valeria.

The solicitor was sitting at his desk. Roberto and Mario were sitting opposite him. They all turned and stared as Valeria and the inspector walked in.

'Don't sign the contract, Roberto!' Valeria shouted. 'Your uncle is a liar and a cheat. He's not told us the truth.'

Mario went red in the face. He was very angry. 'What are you saying?' he shouted at Valeria. 'Have you gone crazy?'

'No, Mr Bonetti, I have not,' Valeria said firmly.

Valeria turned to Roberto. 'I'm sorry, Roberto,' she said. 'Your uncle hasn't told us the truth. He's not going to keep horses on the farm. He's going to use the land for building. Isn't that right, Mr Bonetti?'

'You're completely crazy,' said Mario. 'Roberto, don't listen to her.'

Now the solicitor became angry. 'What's happening here? And what are you doing here?' he said, looking at Valeria and the inspector.

'Let me explain,' said the policeman. 'My name's Pavone, Inspector Pavone.'

'A policeman!' said the solicitor.

'Yes, sir,' said the inspector. 'I'm afraid I must ask this gentleman to come with me to the police station.' The inspector pointed at Mario.

'We're doing important business here!' said Mario angrily. 'You'll have to wait.'

'No, that's not possible,' the inspector said. 'I think your business here has finished. I can't allow you to sign that contract of sale.'

'Why not?' asked Mario.

'I'll explain everything at the police station,' said the inspector calmly. 'Please come with me.'

Mario stood up slowly.

53



'Don't sign the contract, Roberto!' Valeria shouted
'Your uncle is a cheat and a liar.'

'You needn't worry now, Miss Conti,' the inspector said to Valeria. 'I'll speak to you and Roberto again soon.' And he turned and led Mario out of the office.

17

A Plan for the Future

After Valeria and Roberto had left the solicitor's office, Valeria explained everything. She told Roberto about Pagani's report on the new building land.

'I suddenly understood,' she said, 'why Mario wanted to buy the farm. He and Pagani were working together, I'm sure. They must have burned the farm down, Roberto. They could have killed you!'

'I can't believe it,' Roberto said. 'My own uncle wouldn't do that. It's impossible.'

'But it must be true, Roberto,' Valeria said. 'It's the only explanation.'

It was the only explanation. But Roberto did not want to believe it.

In the evening, Roberto had to change his mind. Soon after dinner, Inspector Pavone telephoned and asked to speak to Roberto.

'Your uncle has told us everything,' the inspector said. 'He burned your farm down to make you sell it.'

The inspector then explained all about the special business agreement.

'Pagani knew that land prices would go up when a big computer company moved to the town,' he said. 'Pagani and your uncle wanted to build shops and houses on your land so that they could sell them for a profit. They would have made a fortune!'

55

A Plan for the Future

Roberto could not speak. His own uncle had lied to him, and he had almost killed him.

'Your uncle and Pagani are both criminals,' the inspector said. 'Pagani nearly went to prison a short time ago. But he'll definitely go to prison now.'

'And my uncle?' asked Roberto.

'He'll go to prison too,' said the inspector. 'Your uncle is a foolish and greedy man. He got himself into some very dangerous business. He could have killed you.'

'I know that,' said Roberto sadly. 'I won't ever be able to forget it.'

The inspector was right. Mario and Pagani both went to prison. Roberto did not feel happy or sad about that. He did not feel angry either. He was too shocked to feel anything.

Some months passed. Roberto began to think about the future.

One cold Saturday morning, Roberto and Valeria walked over the fields which Roberto had once farmed. Everywhere was covered in snow. Nobody had done anything to the farm since the fire. Roberto and Valeria looked around. It was a very sad sight.

Roberto held Valeria close to him. 'I've been thinking about the future,' he said. 'I've decided what I want to do.'

Valeria looked at Roberto and kissed him. 'That's good,' she said.

'You know, my uncle had a very good idea,' Roberto said. He pointed at all the land around them.

'What?' said Valeria, surprised. 'I can't believe it! You aren't going to build houses and shops here, are you?'

Roberto laughed. 'No, I'm not,' he said. 'My uncle said he was going to keep horses. I think that's a good idea. I'll have a new house built and stables. It'll be something small to start with.'

56

A Plan for the Future

People will keep their horses here. Others will come to learn how to ride. What do you say?'

Valeria smiled. 'It's a lovely idea, Roberto. But it'll cost a lot of money. Where will you get the money from?'

'I've worked it all out,' Roberto said. 'I'll sell a few hectares of the land. That will give me the money to rebuild the farmhouse and build some stables. I'll have some land for the horses and I'll keep some fields for grass. The grass will be useful for the horses. It'll be much better than keeping cows and chickens.'

'And it'll make a nice home too,' said Valeria.

'Yes, it will,' Roberto said. 'It'll be a beautiful home for you and me.'

57

Points For Understanding

1

1. Describe the little square where Mario Bonetti was sitting.
2. Who came to see Mario Bonetti?
3. What promise did Mario make?

2

1. What was going to happen to make the price of land go up?
2. What was the special agreement?
3. What advantage would Pagani and Mario have?
4. What are the differences between farmland and building land?
5. How would Pagani be able to change the law?

3

1. Why was life difficult for Roberto?
2. What did Roberto promise his dying father?

4

1. Who was Valeria Conti?
2. 'Please let me know if you need help,' said Mario to Roberto.
 - (a) Why would Roberto need help on the farm?
 - (b) What was Mario's real reason for offering to help Roberto?

5

1. Describe Roberto's farm.
2. What was Valeria studying?
3. What were Roberto and Valeria's reasons for celebration?
4. Why do you want to buy the farm? Valeria asked Mario. What was Mario's reply?

6

1. There are a few problems,' Mario said to Pagani. What were the problems?

58

2. How was Pagani going to solve the problem with Valeria?
3. How was Pagani going to try to solve the problem with Roberto?

7

1. What did Pagani order Giorgio Galli to do?
2. Why did Galli decide to speak to other people in the Planning Department?
3. (a) Describe Pagani's visit to the dirty old factory.
(b) Why do you think Goldoni hated Pagani?

8

1. Why was Valeria crying?
2. Describe Valeria's meeting with Galli.

9

1. What did Valeria notice about Pagani?
2. What did Pagani say to Roberto?
3. How was Roberto different from other men?
4. What was Pagani planning to do if Roberto would not sell the farm?

10

1. Describe how Mario set fire to the farm.
2. How did Roberto escape from the burning farmhouse?
3. Describe how Roberto saved Valeria's horse.

11

1. How much of the farm was destroyed in the fire?
2. Why did Inspector Pavone want to know who would profit from the fire?

12

1. Why was Roberto going to have to sell the farm?
2. Why did Roberto think Mario was the right person to buy the farm?

59

13

- 1 Why was Pagani arrested?
- 2 What three problems did Mario have after Pagani's arrest?
- 3 What were Pagani's answers to these problems?

14

- 1 How was Mr Galli sure that it was Pagani who stopped Valeria from getting the job in the Architects' Office?
- 2 Did Galli know why Pagani had stopped Valeria from getting the job?

15

- 1 How did the judge punish Pagani?
- 2 What was the date and time of the sale of Roberto's farm?
- 3 How did Valeria find out the real value of Roberto's farm?
- 4 What did Valeria tell Inspector Pavone on the phone?
- 5 Why did Valeria and the inspector have to hurry to get to the solicitor's office?

16

- 1 Mario went red in the face. He was very angry. Why was Mario so angry?
- 2 Who stopped the sale of the land?

17

- 1 The inspector explained to Roberto all about the special business agreement. Explain the agreement in detail.
- 2 What did Inspector Pavone say would happen to Luca Pagani and Mario Bonetti?
- 3 'I've been thinking about the future,' said Roberto. What were Roberto's plans for the future?

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Glossary

- 1 **forties** – a man in his forties (page 4)
a man who is between forty and fifty years old. This is a way of speaking about someone when you do not know their exact age.
- 2 **know** – a useful man to know (page 4)
an important man. If you make friends with him, he can help you in your business.
- 3 **deserted** (page 6)
a piece of ground that is not being used and has no one taking care of it is called deserted.
- 4 **block** – office block (page 6)
a tall building with many offices inside it.
- 5 **centre** – research centre (page 6)
a building in which scientific investigations are carried out.
- 6 **advantage** – to have an advantage (page 8)
to know more than someone else so that you are in a better position to know what to do.
- 7 **Town Planning Department** (page 9)
new houses, schools, roads etc. have to be planned in every town or city. The planning is done by architects and engineers. The architects draw the buildings and suggest where they should be built. The town council makes the decisions about where the buildings should go.
- 8 **firmly** (page 18)
to speak in a way which shows that no one can easily make you change your mind.
- 9 **restore** (page 18)
to build something up again and make it look new.
- 10 **broken** – a promise can be broken (page 20)
this shows the kind of man Pagani is. He does not believe that a person has to keep promises.
- 11 **developments** – building developments (page 21)
if Valeria Conti gets a job in the Architects' Office, she will know about plans for building new shops, offices, houses, factories etc in and around the town. So Valeria might find out about Pagani's plans to change Roberto's land from agricultural to building land.
- 12 **expecting** (page 23)
when you know someone is expecting you, you know the meeting has been arranged. The person is waiting for you.

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- 13 **safe** (page 24)
a strong box, usually made of metal, in which money and valuables are kept.
- 14 **deliberately** (page 27)
if you do something deliberately, you do it for a clear reason. In this case, Galli does not know the reason.
- 15 **imagine** (page 29)
to have an idea about something which may be true or not true.
- 16 **confused** (page 29)
not able to think clearly.
- 17 **dessert** (page 30)
sweet food eaten at the end of a meal – eg ice cream.
- 18 **porch** (page 35)
a covering which goes over an entrance to a house.
- 19 **hobble** (page 37)
to walk with great difficulty because you cannot move your legs easily.
- 20 **blanket** – horse blanket (page 37)
a large piece of wool cloth used to cover horses.
- 21 **insurance** (page 39)
when anyone owns property, like the farm, they pay an amount of money every year to an insurance company. Then, if your property is damaged or something is stolen the insurance company will pay you the value of it. Some people try to cheat by insuring their property for more than it is worth. That is why Inspector Pavone asks Roberto how much the farm is insured for.
- 22 **sale** – contract of sale (page 43)
a written agreement which has to be signed by the person who is buying and the person who is selling some property. When you have signed a contract the sale must happen. It is a legal agreement (legal means to do with the law).
- 23 **solicitor** (page 44)
a person who deals with business to do with the law, like the buying and selling of houses and land.
- 24 **fine** – pay a fine (page 44)
be ordered in a court by a judge to pay money to the court because you have done something wrong.
- 25 **documents** (page 48)
important papers on which there are plans or writing.

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Death on Zeron

the strongroom. There are thieves in the strongroom. Danger - danger!

3 'Give me the crystal, Varon!' said Garth suddenly. And he pointed the laser gun directly at him.

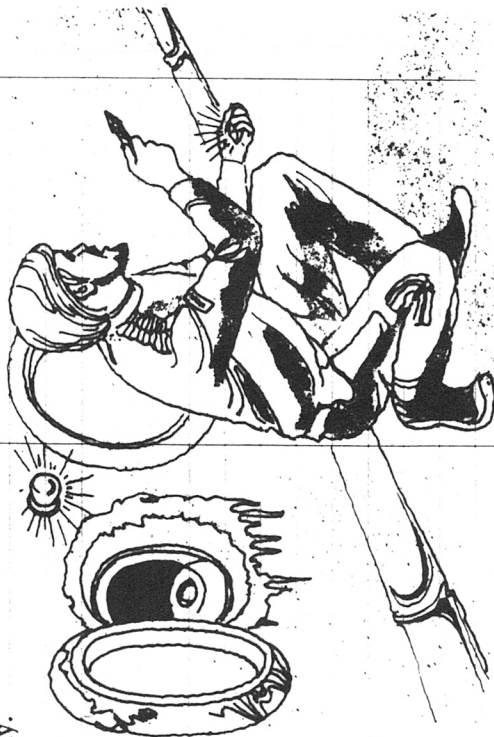
5 Before he could fire the laser, Varon pointed the sonic key at Garth's hand. He pressed the button. The laser gun jumped out of Garth's hand and fell to the floor. Miranda moved quickly. She took up the gun and pointed it at Garth.

9 'Miranda!' shouted Garth. 'What - ?' But he did not finish speaking.

11 Miranda fired the laser and Garth fell to the floor. She went and stood beside Varon.

13 'Open another compartment,' she said.

14 Varon put the crystal in his pocket and turned back to the strongroom wall. His back was towards Miranda. He did not see her pull the injection gun from her pocket. But as she fired the injection gun, he felt pain in his neck. He turned back sharply.



Miranda fired the laser and Garth fell to the floor.



'Roberto, you must listen to me,' said Mario. 'I can pay you a lot of money. You'll be rich.'

Benny Greep

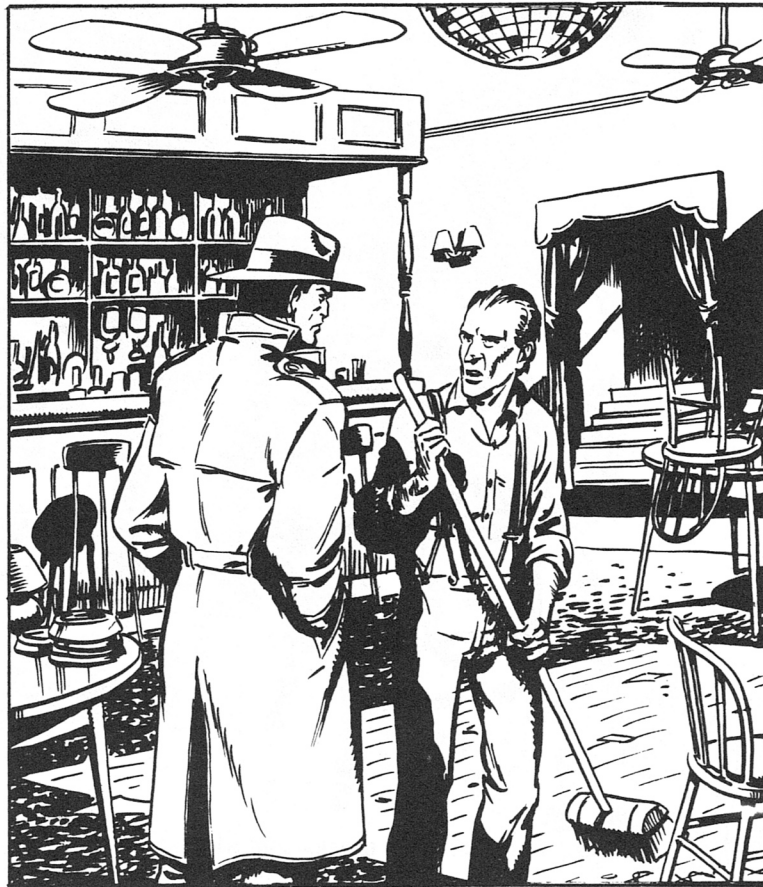
'I don't know anyone called Benny Greep,' the man replied and started to shut the window.

'Wait a minute,' I said and pushed five dollars through the window.

'That's better,' the man said.

And he opened the door and let me in.

I followed him across the dance floor. The man was a cleaner. He picked up a brush and began to clean the floor.

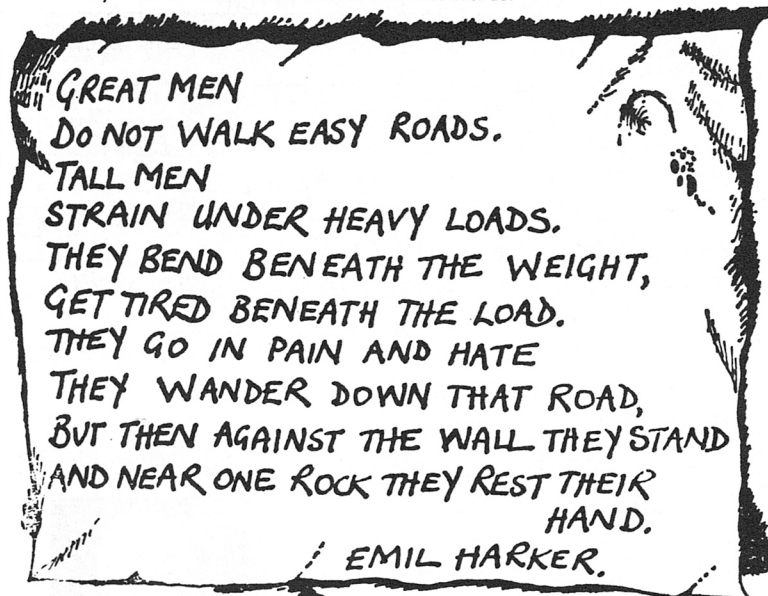


A Narrow Escape

Fame was about to put the poem in his pocket, when he saw what was written on the front:

To John Samuel Fame – please read carefully.

So it was a message – a message for him. Fame read the poem carefully but he still did not understand it.



Just as Fame was finishing the poem, he heard voices. Men's voices. The men were coming towards the door.

Fame just had time to get to the window, raise it silently and get through before the men reached the hut. He landed on his feet and leant against the outside wall of the hut. He listened. He could hear the two voices, one deep and strong, the other high and nervous, with an Italian accent.

'Someone's been here,' said the man with the high voice. 'Someone's been here and cut him down.'

CONSULATE GENERAL - THE ARAB REPUBLIC
OF EGYPT

OFFICE
CONFIDENTIAL

(SURNAME in block letters)

NAME (in full) MR JOHN FARROW

NAME OF THE FATHER Mr. Charles Farrow

DATE & PLACE OF BIRTH 21 September, 1951, Manchester, England

NATIONALITY British

PASSPORT NO. X00783 DATE OF EXPIRY 31 May 1972

DATE AND PLACE OF PASSPORT ISSUE Liverpool, England

BUSINESS OR PROFESSION Schoolteacher

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TOURIST/BUSINESS/GRATIS ONE JOURNEY/MULTIPLE

APPROXIMATE DATE OF ARRIVAL IN THE A.R. OF EGYPT 4 Aug 1971 DURATION OF STAY IN THE A.R. OF EGYPT 4 weeks

DATE 9 July 1971 SIGNATURE John Farrow


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TOURIST/BUSINESS/GRATIS 1 WEEKS/MONTHS

DURATION 14 July 1971

DATE 14 July 1971

FEE £2.55



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OFFICE

Salahadin found Farrow's visa application.

'Am I Married or Not?'

Isobel Jones in the hotel register. But there was a Mrs Isobel Jones. I don't think she is Jones' sister. I think she is his wife! I've told the police. I'm sure they'll find out that they are husband and wife.'

The trial of Henry Jones and his wife Isobel was front page news.

MORPHINE MURDERER ON TRIAL

The trial of Henry Jones and his wife Isobel came to an end yesterday. The two were found guilty of murdering Miss Angela Peters of 12 Oakwood Avenue and of the attempted murder of Miss Nancy Roberts of Cheltenham.

They were sentenced to life imprisonment. Terry Mason, a private Investigator, was thanked for the help he gave to the police.

Picture
dictionary
c/w
TO BE ADDED

Name: Bob Steel

Age: 42

Address: 12 River Street, Bristol.

Description: short, average weight, red hair,
small red beard, green eyes.



Life: Nothing is known about his childhood. He has no job. He sells
information to the police about robberies and people who steal.



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Disk	Enc:	File Name(s)	Description of Contents
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Year of manufacture:

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Representing ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

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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-ordinated 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.

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 style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>NOTE: As a general rule, the more complex any one clause in a sentence, the fewer there should be.</p> </div> <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>	<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	COLLATIONS	FREELY PERMITTED	TO BE USED WITH CARE	NOT PERMITTED
Verbs (1) PASSIVE		Any of the above tenses in the PASSIVE form: <i>The window was broken by a stone.</i>	Any of the tenses in Column 2 above in the PASSIVE form: <i>'You would have been hit by passing cars if ...'</i>	Anything more complicated than the example in Column 2.
(2) COMPOUND		All parts of be, have, do, shall/will, going to + INFINITIVE want to try to start to have to can/be able to must may The CONDITIONAL forms would/could/might INFINITIVE of PURPOSE	CONDITIONAL forms with PERFECT tenses: <i>He would have come if he had known about it.</i> may} must} + PERFECT tenses might} <i>'There must have been a fight because ...'</i> If there are complications in an INFINITIVE PHRASE : <i>'I looked round to see where I could run to.'</i>	Anything more complicated than the example in Column 2.
(3) SHORT FORMS		SHORT FORMS are permitted in Direct Speech when the verb is linked to a PRONOUN : <i>'Don't say anything more.'</i> <i>'He's on the trail!'</i> The following forms can also be contracted: There's Here's It's <div>NOTE: Short Forms are only permitted in Direct Speech and not in the narrative unless the style of the narrative is intended to be informal and colloquial.</div>	- - -	Where the SHORT FORM is linked to a NOUN : <i>The ship'll be late tomorrow.</i>

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	<p>explain, cry</p> <div>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.</div>	---
(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	---	---