

Triple revision

PROLOGUE

Enhance the mystery of Dickstein.

Enrich each main character: Rostov, Hassan, Ashford.

Make much more of the Suza scene.

Bigger reaction to Cortone's war story.

ONE

Delete Chuck and Hansi.

TWO

Delete all.

THREE

Esther tells Karen the story of Dickstein's arrival in Israel in 1948.

Borg and Dickstein: (i) Do from Dickstein's PoV; (ii) Set up complex and uneasy relationship between the two men; (iii) Have Borg relate political battle from deleted chapter two; (iv) Relate Borg's & Dickstein's politics to their emotions; (v) Do last scene from Borg's worried PoV.

FOUR

Dickstein more worried.

Rostov is major character in Moscow bureaucratic in-fighting. Rostov's character: his son the boy genius is his motivation (see p101).

Give Hassan a flashback to Prologue - he remembers Dickstein's adolescent crush on Eila with contempt. Enrich Hassan's thoughts with sensual images.

*Also his guilt over his father.*

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## FIVE

At power station, Dickstein worried about uranium and about being followed.

Memos: but who are these guys?

Dickstein sweats a little shaking off the surveillance.

Rostov, not Vorontsov, manipulating the Soviet bureaucracy.  
Give Rostov a flashback to Prologue.

Bathroom: all from Borg Pov; set up in advance; increase Borg's anger, disappointment; he is inclined to be paranoid anyway, now he knows the whole world is against him.

## SIX

Hassan is foisted on Rostov against Rostov's will, for political reasons. ( Maybe Rostov made a mistake in the bureaucratic in-fighting, and this is what it cost him.) Anyway, Rostov is against Hassan from the start, and behaves in a condescending fashion. Hassan, in turn, is desperate to prove to Rostov that he is a fully professional spy, competent and trustworthy: desperate for two reasons: (a) pride; (b) - although we do not realise this until later - because he is not trustworthy, for his loyalty lies elsewhere.

Dickstein and the printout: frustration and joy.

Rostov-Hassan: emotion.

## SEVEN

Hint at Ashford's pro-Arab sympathies. Give him a flashback to Prologue; he remembers Cortone's name.

Hassan-Rostov: emotion.

Snatch scene: tension.

## EIGHT

Rostov-Hassan: interpersonal tension.

Suza. (i) She needs a scene to herself before Dickstein

arrives. This scene establishes her character, The early death of her mother, and her father's personality, have given her some emotional problems. She has just finished an unsatisfactory love affair, one which followed a well-established pattern in her life: she always looks ~~for~~ for mature men who will look after her, and ends up looking after them. BUT in order to retain the drama of ~~the~~ Dickstein's arrival, the reader must learn all this stuff about some unknown, unnamed woman.

After Suza says I love you, insert ~~a~~ two more scenes, during which (a) she wonders why she loves him and (b) he wonders the same thing. They do not go to bed together for a couple of days.

Rostov's emotions as he battles with the Soviet bureaucracy.

## NINE

Dickstein & Israel: not so pat.

Diminish Robert. He is needed only so that there is someone who can send memoranda to Borg.later.

Personal subtext in Dickstein-Borg relationship.

Strengthen rationale for not pulling Dickstein out.

Tyrin's personal stake. NB: Rostov has a team of his own now. Nik and Tyrin do all the legwork throughout the book: Tyrin the smart stuff & electronics, Nik the heavy work, rough stuff.

Rostov's worries.

Dickstein's feverish concern as he phones Lloyds.

Tyrin PoV: will the button-bug work?

## TEN

Cortone is alone: Backhouse on the phone.

Give Cortone a flashback to Prologue.

Dickstein tells Cortone about Suza.

Cortone says the house has no phone.

#### ELEVEN

Some drama in Dickstein-Papagopoulos scene.

If possible, avoid author-intrusion in Liberia section.

Lakeside scene: Dickstein must suffer.

#### TWELVE

Rostov very worried about what Hassan might say in Cairo.

Dickstein in suspense: will Pedler fall for it?

Delete Abdel.

#### THIRTEEN

Enrich Hassanin Palestine: see AZ notes.

Rostov concerned about radio beacon installation. Nik does it?

Cohen: the thrill. Also, some sense of how Dickstein ensures

Cohen is secure. A final threat?

Anyway, improve take-out.

#### FOURTEEN

Hassan sweats more.

All the underlying tensions in Moscow, see AZ notes; also more sense of Moscow as a place.

Oxford: set up Hassan's worries. Do all from Hassan's PoV.

Ashford more ~~wary~~ wary. Hassan's suspense.

Dickstein lusts after that uranium.

Seduction of Sarne from Dickstein's PoV.

#### FIFTEEN

Delete Backhouse.

Plot weaknesses here:

(i) Cortone now already knows from Dickstein that Dickstein and Suza are lovers. However, he still tells Suza he cannot trust her.

(ii) Repaying his debt by saving Dickstein's life is a matter

of honour, and therefore something which, according to his code, he must do personally: therefore he cannot send a minion.

(iii) As Suza approaches, she worries about whether Cortone will help her, and considers whether she should mention Hassan and say that he is following her. Cortone already has reasons to mistrust her, and she feels that if she mentions Hassan Cortone will ~~not take her to~~ refuse to take her to Dickstein. Therefore she decides to keep Hassan's role secret.

(iv) Since Oxford, Hassan has been with her 24 hours a day (they slept on the plane). Therefore she has not been able to phone the Israeli Embassy. Now, in Cortone's house, she suggests it. He is against it: they will be in Sicily in 24 hours, and phones are insecure.

As Dickstein briefs the team, introduce the principals in the coming battle scene.

Scene at the house in Sicily. Do from Suza's PoV initially, climaxing with her horror as Hassan appears with gun in hand. Cut to Hassan PoV for the shooting: his doubts and fears, his clumsiness with the gun, his triumph as he kills for Palestine. Cut back to Suza for Cortone death scene. Cut back to Hassan at airport. Then back to Suza after Hassan leaves. She is frightened. Also guilty, for now she realises the mistakes she made, and realises that she made them by rationalising her deep need to see Dickstein.

## SIXTEEN

Delete seasick Fedayeen and give Hassan a sense of excitement and coming glory as he boards the ship. (Maybe the shooting fired his blood-lust.)

Set up Suza's plan and her worries; explain all, without cliffhanger.

## SEVENTEEN

Say that the Nablus, a Libyan fishing boat in 1968, has no radar.  
Hassan's suspense, frustration, impatience.

Insert Israeli &/or Russian committe scenes?

Dickstein shocked that Fedayeen have Coparelli. Further get to know personally the principals in the coming battle.

## EIGHTEEN

Battle scene. Do more from Dickstein PoV. He discovers Koch.  
Two scenes from Hassan's PoV, one including the death of Mahmoud.  
Reduce other PoV's to two or three of the Israelis who have now been well introduced in earlier chapters. Insert one or two reflective pauses in the action.

## NINETEEN

More sense of drama as Stromberg sinks.

Have Dickstein think: Pedler can bring the whole superstructure tumbling down.

## TWENTY

Set up Suza's emotions before she attacks Aleks.

Mention the boat's radio.

Dickstein ties the boat fast to the Karla.

This whole chapter has to be more credible. Dickstein terrified .

Dickstein terrified.

## EPILOGUE

Mention Towfik again on first page where Rostov and Mohammed are referred to.

Cut if possible.