

**Sunday**

1. (B) Berisford talks to his ex on the phone & tells her he is going to be rich 3-9
2. (S) Steve falls for Jeannie 10-15
3. The stranger sets fire to the gym 16-21
4. (J) Jeannie takes Lisa to the hospital 22-39

**Monday**

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**Thursday**

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**Sunday**

37. (J) Jeannie & Lisa work the phones 337-345
38. (J) Jeannie & Mish find Harvey's flat 346-350
39. (B) Berisford learns that Jeannie has the names 351-354
40. (J) Jeannie thinks Steve is Harvey; figures out who Harvey is 355-364
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43. (B) Berisford sends Harvey to Jeannie's place 370-374
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45. (S) Steve goes to Berisford's house 401-409

**Monday**

46. (S) Steve found out at the press conference 410-417
47. (B) Berisford finds Harvey 418-420
48. (J) The clones show up 421-428

**Next June**

49. Happily ever after 430-432

1. Why is B on L King? What makes him important enough? What is his goal - personal, professional? He needs to do something, maybe get the best of L King. More excitement about getting rich. Some text that it still all could turn to shit. Set up suspense. Enormous hope and fear. Nothing happens. What could? Why do Germans want this company? What are they buying?

2. Steve. Let him find out more about her. Set up scene early. Will or won't he get to meet her, get a date? Why no girl in his life at the moment? Some fantasy about the test which might hint danger, suspense - show a mind that imagines violence.

3. Physical action OK, but needs his mild psycho thoughts and desires. Also if he's totally fearless, hard to create tension. Is he driven like an addict, needs this like a fix. Articulate his relief and pleasure. Is this a new ploy, or has he done it before? Has he rehearsed it, seems to know his way to well?

4. What's at the issue for J in her job, her research here? Tennis a prelude to tough stuff tomorrow. Berriford involved?

Start with her look frantically for Lisa. Make more of her heroism, performing an extraordinary act, receiving her. Move pain at Lisa's suffering. Lisa her one friend her whom she loves. Maybe Lisa also a big help in J's work.

Move anger and horror that such a thing could have happened, and right in the college gym.

5. Scene has only discussion, no tension until B arrives and quickly exists.

If we've in J's P.O.V., and we know from the others that Steve is the twin of a murderer; and she's also dealing with his obvious interest in her as a woman, maybe some tension. What if she remembers seeing him after tennis and then wonders if he could have been Lisa's rapist. Suspension about what his test might reveal. The parents too.

How close or distant does she feel from B?

6. Mixed with B's concern, good if we feel his lust for J, his fantasy of ? her, also his horror at what specifically he'll be loosing if this deal doesn't go through. He must desperately need the money. His future is fucked without it. Maybe he contemplates her having an accident. Having her files destroyed. His should be the distress and fury of a caged tiger desperate to escape.

What feelings does he have for Bauck?

7. What has been J's history so far with B? What does she like and dislike about him - based on what experiences? If now she is suspicious of him, she would be more desperate about getting permission from F.B.I.

D request for a date from S's P.O.V. He has the larger stake. Also reintroduce his concern about the murderer's brother.

Mick's scent needs an emotional thrust. What if Lisa is on bed shape. Jo is struggling to make her feel better. J also needs her in the office, and it looks as if Lisa may be out for a while. Then J must cope both with Lisa and Mick as well as having a date with B.

Hard to believe that someone in B's position would be so crude. He could make a pass that would be clever, full of innuendo, and a big turn off to her without the violence. He needs to try to seduce her, be seductive. Maybe switch to his P.O.V. for this scene. He's the desperate one.

8. J must be on pins and needles. Something crucial in her theory rests on this meeting. If Dennis doesn't match all her work, her future turns to shit. Should be worrying about B.

Warder should try to frighten her from going ahead with this, urge her to talk with him through a? J prevails, but inside she should be scared stiff.

9. This is ? until the threat to the "boys". Suggest we start with this, B arriving and knowing that Jim will probably suggest this. B too needs the deal to go through; and if J gets elected, B will get a cabinet position overseeing scientific research; but more than anything, he must protect his son.

Differentiate how he feels about Karl and Jim. Which does he like better? Why?

10. Compelling scene, but it could use extension, more fear, anger, horror even. Detail how she experiences these feelings, how she reacts to his closeness, his touch, his smell, the metal on her skin. Maybe Dennis should whisper lewd things each time Robinson whacks his stick. Then more revulsion, feeling sick at her close call, maybe even some self loathing for her stupidity in getting herself into such a position.

But now that she has this confirmation, what next? Maybe a thought above Steve?

11. B must both be burning with anger at J and also terrified of the havoc she might wreak on his life. More frenzy as he comes up with a plan, and then more difficulty in getting Hank to co-operate. Great relief that he succeeds. Needs a bit about what Hank looks like and maybe a prior experience which reveals how B feels about Hank.

12. Suggest you combine Donna and Lisa. Information in this chapter, but no action. Suggest we skip it and work the info into the next or into a subsequent chapter which has excitement.

Alteration might be to do it all from Steve's P.O.V. He's got the great stake, both in terms of his ? and his interest in Jeannie. Thrilled that she says he can come.

13. There can be suspense in Steve's concern that he's the twin of a psychopath. Maybe he recalls some violent acts or only urges -- and the whole notion sickens him.

For J great suspense in validating her research method, her software. Need to work through from the beginning that she is a complete whiz. People are amazed at her skills, not just this one software creation.

For J more excitement about his driving her home and their shared interest. Let him be blown away by her accomplishment and intelligence.

14. This scene should be almost pure emotion; anger, pity, <sup>regret</sup> ~~reject~~ for what they might have had but never did. Does she have one good memory of him being a father? A terrible one? Need to feel her pain at being his child, shame she felt in the past and maybe still. Vain hope for reconciliation.

15. We know B wants J to stop her research, but we still don't know why, what's at stake for him and for his colleagues? He needs to be on tenterhooks. Happy about the call from the Times but also worried.

<sup>Bill</sup>  
Does he like or dislike Bill? Need to know his feelings for the man.

Once J arrives, at some point she should appeal to B for support. Glory will be coming to him too as her sponsor, or so she would believe, and to the university. B must feel awkward and compromised because her argument is so strong.

Scene ends abruptly. She should try to persuade Bill to cancel release, while B is sinking into despair. Only when Bill says, sorry, should she storm out.

16. Join despair to her fury. Anger at herself that she didn't handle this better as well as at them.

Save info about her contract until she's talking to Times writer. Let her try harder to get story killed, or at least for her work to be left out of it. But she fails. Greater despair. Tries to cheer herself up, then discovers father's theft.

17. We have no stake in this unless we feel B's terror and maybe Jim's too. They have to be sweating like crazy.

And then don't they need to deal with the issue that Dennis will kill again (or may), that he'll be caught and then confess how he escaped?

18. Steve doesn't know about J's blow up with B and Bill, or does he? Does he know about the robbery; or would he expect J's father still to be there?

More emphasis on Steve's attempts and fantasies to promote the relationship, or his sexual tension. He follows her attempts to track down sub fertility treatments, but his mind is on her as a glorious woman.

Can he go to Philadelphia with her, he wonders? Or string along and go with her to her office?

19. P.163 First direct mention of his son. Why is B trying to reach him? Need a bit of what he likes and dislikes about his son.

Scene with Paul needs drama. Maybe B wants records shredded, but P can't. They're part of what Schmitz is now going through. Maybe in the end B somehow prevails, but make it hard for him.

Better maybe if they fly up to Philly, and J refuses to shred. Claims it's illegal.

Need to feel the terrible danger B feels that he's in.

20. Devastation, pain, shock, J - hit these:-

- At the N.Y. Times article
- At being fired
- At being locked out
- Pleasure, relief, hope - and these
- At persuading? Anita
- At Budgen's chairing the committee. But he's been absent from the book since the first chapter.

At Donna's being willing to help her. Donna must be frightened for her own job security, but willing to help nonetheless.

21. We should know something about B's personal life (ex-wife, wives) in addition to his fascination with J.

B must worry more that the committee may swing for J. Also make him struggle with Jack. Con's him to easily.

His peril must continue.

22. After the theft, has J's father disappeared?

Before going there, what has J learned about the nature of this clinic? How big? What specialty or specialties?

More shock, disappointment, anger -- long drive when she could have been preparing her defence.

Again pain when she discovers the shredded records.

Yes, test tube babies; but why should they be taking extreme steps to keep this secret? What would she suspect they are hiding?

23. Scene with <sup>June</sup> Jan in clever in spots, but do we need or want B meeting with each of them?

On the outside he can be blasé and charming; but inside he's climbing a shear rock wall. <sup>never</sup>

24. Good action scene. Would she wonder if maybe this was Dennis? Hasn't Dennis escaped by now?

She needs some background to be able to do such cowboy driving.

Her manoeuvres should be decided on (or at least some) before she executes them. Will or won't they work?

Also need to feel more of her pain, anger and terror.

25. Steve needs bigger and more deeply felt reactions; how badly J looks, her terror at seeing him, bewilderment and anger at being accused, shock that it was Dennis, almost uncontrollable sexual tension when she strips.

Since when does Steve know all about <sup>Bertrand's</sup> R's being her enemy? More fear for and outrage when he realises how she's been set up.

Shock and turmoil at this strange news of his origin.

We should learn of this change to genetics earlier. Here it stops the action.

Need shock and anger that she's been fired. A surge of protectiveness. He'll fight, he'll kill to defend her. But does he know her? Will she let him? Might he be too emotionally involved? Needs to be fearful and self doubting at the same time as strategic.

More fear about his being able to cope with so legendary a figure as Henry Quin.

26. Why can't Jack see Steve Logan?

Need to feel B's tension as he deals with Biddenham. Make it a little hard for him, but he does prevail.

His accusing Steve to cope needs ~~no~~ preparation. Suspect as you have it, it will confuse readers.

27. We can give more details about her living room.

Should we have some *inkling* of what their strategy will be? Does she think she really has a chance to win -- against the president of the university? Maybe she should vacillate between hope and despair.

How does Steve know about the rape? Need to establish earlier that he does.

Why couldn't he go for the line up after *her* ~~hear~~ hearing? I doubt she would give him up so easily. When he does go, she should feel bereft, down, and she must struggle to pull herself up.

Doubt you should end with this info about *Proulx* ~~Plouce~~ running for office. The big blow is Steve's being taken away and her having to face this ordeal alone.

Did Donna ever get into her computer? FBI ~~staff~~ *stuff*.

28. Let's see this place.

*what's being said, the arguments*

Need a little less emphasis on ~~who's being ??, the ??~~ themselves, and more emphasis on what's going on between the characters.

What does she see in the faces of Budgen and some of the others at various points? Since Budgen is a friend, couldn't she try appealing to him at least with a look, a gesture, an imploring tone?

Does she know any of the others?

Good if we can feel more of her fury at B for doing this to her. Would she have a desire to kick him, strangle him?

At some point she should think of Steve, worry about him, more fury at B which she must rein on. *in*

Scene could use a clear rhythm. A moment when she appears to have won, lost, won, and then finally loses.

29. You start with the facts, but more important is her pain.

~~The fact that B is afraid, but more important is her pain.~~

The fact that B is afraid of J and her research isn't new. Doubt we need scene with lawyer. Maybe skip right to her concern for Steve, for their future.

30. Cute scene.

She needs to feel more pain for Steve, for his awful dilemma -- so much more frightening even than hers.

More excitement about the theory of the third twin.

Further stuff good. But why Manhattan. More credible if it's all local.

31. Great tension, fear of being caught, thrown in gaol, humiliated. Hit this harder.

*Diverim*

~~Direction~~ is the technique of the evil twins. Should it be Daddy's too?

*New Name*

Terror and despair when campus security finally arrives at the house.

Would he stand by and remain calm while she's printing? He sure doesn't want to go back to prison.

More knee - jelly terror once they're stopped by guards.

Why does J insist on seeing Wayne? What about jurisdiction? A Baltimore cop cannot make an arrest in N.Y.

32. Start with the excitement, apprehension, anticipation of controlling this man who assaulted her. Play down the info and weave it in.

Raped Lisa? Wouldn't her first thought be about her own attack?

Revulsion at the ? *deur*

A hunch? I'm confused. Wasn't Dennis already dead by then? Wouldn't J be sure it was he?

Thrust of this scene is great hope, relief that they've found this creep -- then huge disappointment, despair even.

33. Need the smells of the cell and how these affect Steve. *disorientable*

What about his family? Has he called a lawyer? How *?* does he feel? (p.300)

The arguments are well presented but again we need the movement of up's and downs, feeling he's lost, he's won, then finally loses -- with highs and lows *of* emotion.

34. As a law student, why would *Steve* ~~these~~ use a *low grade* court appointed lawyer? He must know good lawyers or at least one of his professors.

Genetic *●* experiment needs introduction earlier in the book and in a more exciting conflict.

Confession of love works well.

Need a lot of suspense over what they will or won't find at Pentagon. More difficulty in locating the right database, more issues of security.

A big glitch would help before in the end J gets her results.

Great amazement.

35. Better if we knew at the onset *met* that B will try to stop them, but *Jeannie* J of course does not know.

Once the confrontation with *Gambol* *?* begins, need to *feel* ~~find~~ the adrenaline, fear mixed with anger - great tension.

Great relief and pleasure once she's alone in the elevator.

Should feel pain in her hand and arm. Are her clothes *mussed*? How did she hang onto her handbag?

Need to end with some fear. If B could arrest Logan, what could he do to her?

36. Punctuate the emotional movement. Down she can't find Lisa, up she does, down Lisa says no, up she says yes.

37. Are there no consequences to J's break in<sup>2</sup>? Was it never discovered?

Chew

The phone search could be exciting with more interplay between Lisa and J and with your hitting harder the emotional high and lows. Some respondents surely would ? them out and discourage them from continuing. Make this a really tough thing to keep doing.

- 38. Suggest you make it harder to get into the apt. Maybe the old man is protective or the Philadelphia cop not co-operative.

Great excitement and hope once they've in. They find nothing. Big disappointment. Then just as they're leaving J or Lisa find the hat - not ? *With*

- 39. What do they want Logan to say? What could he say?

*Prison*

Either Ploust or B should be close to hysteria.

B would panic for himself before being concerned for Genetic.

*MS*

We are now 82% of the way through the ?, but it's only now that the action is fully joined.

- 40. First mention sister Patty, husband, ~~body~~ *body*. *Baby*.

Do more with the pain of J's uncertainty, wild swings of longing and revulsion, relief and anger at herself when he leaves.

*Most*

When she think about B we need some new facts. ~~Both~~ of her thoughts repeat stuff both we and she already know.

- 41. Why is B against her being killed? He seems quite amoral? What's holding him back?

That Harvey is his son should be a shocker, but it's somehow not. If he was a good guy, then maybe it would.

*show*

- 42. Not clear why we have this scene. To ~~when~~ he missed phone call? Suggest omit.

- 43. B-Harvey stuff seems to come in so late in the book.

What method has he used to stay in touch with other clones and/or their families.?

Character's appear lightweight, which makes interesting scheme seem lightweight.

Need more specifically about what B needs to know.

*impersonating*

44. First part if this would work better from his P.O.V. He's doing the <sup>?</sup>, needs to keep making snap, difficult decisions.

Why would Steve Logan's father know or be interested in the B Jones stuff? Wouldn't call need to be surreptitious?

381-2 Switch to <sup>her</sup> ~~the~~ P.O.V. After the attempted rape, action dissipates. Need to keep the pressure on. What's the imminent ~~degree~~ <sup>danger</sup> to J and Steve?

Unclear how displaying these twins will be so shocking and so damaging to B ?? *et al*

45. Starts so reasoned rather than full of tension.

Scene needs to build to a turning point. Climax would be Steve's doing something in particular which establishes him as Harvey. Better if it's <sup>?</sup>. Then finding the right bedroom would be a second suspense.

Would be really stay the night?

46. How would Steve know all the stuff bottom <sup>at</sup> 415. Not easy to get a bound and gagged Harvey into a hotel?

Need to "set up" what happens. <sup>From the outset,</sup> Steve should fear the worst.

47. Who is Madigan?

Hotel usually make phone connections but rarely will give out room numbers.

Would B and P alone attempt such a rescue?

They succeed too easily.

48. Exciting and well written scenes. Problem is, where's the big deal? What is the stake in the experiment? Doesn't seem earth-shaking.