

## Non-linear elements

Examples of Temple's use of non-linear elements to manipulate the narrative:

- p.49, where smelling disinfectant takes Villani back to Singleton, who taught him that sniffing was a useful forensic tool. This begins to reveal how Villani has modelled himself on Singleton.
- p.50, when noticing the newspapers triggers a memory of Villani reading the newspaper with his father, a happy memory of togetherness seemingly at odds with their awkward encounter a few pages previous.
- p.55, where meeting with Colby, Dance and Ordonez leads to a series of flashbacks that show Villani's connection to the three men in his previous role in Armed Robbery and characterise their violent and resilient natures.
- p.71, when returning to his office, Villani spies Singleton's box of possessions, triggering another memory of Singleton and the advice he gave Villani. Note the use of the phone call on p.72 to return Villani to the present.
- pp.89-90, where a visit to Rose Quirk triggers a flashback to the incident in which her son was shot and the questioning of Villani afterwards, although we don't realise the significance of Villani's statement until later, when we realise he participated in the cover-up of the unlawful killing.
- A particularly well-crafted example is on p.244. Sitting alone, Villani thinks of Lizzie, which leads him to think of his son Tony, which leads him back to memories of taking Tony to the football with Cashin, which leads him further back to memories of his own father not being interested in football when Villani himself was a child. He then starts coming forward again to a memory as an adult of discovering a photograph of his dad in a football team, which then leads him again to the memory of taking Tony to the football and then forward to the present, wondering why Tony doesn't ever ring him. In doing so, the complex idea of dysfunctional father-son relations perpetuating themselves is revealed.
- p.246, when Villani remembers the change in liquor licensing laws which changed the state of Melbourne's streets, setting the context.
- p.253, when Villani recalls his last holiday with Laurie, outlining the moment when their relationship ended.
- p.332, when a casual comment about Lizzie being 'just a baby' leads Villani to think back to a time when Lizzie was still innocent, in contrast to the rebel she is now.
- p.358, when the recollection of a story told by Colby provides an important clue as to the identity of the mysterious Father Donald, which assists Villani in solving the case.

## Radio broadcasts

Temple also uses radio transcripts to interrupt the narrative at various points. These are used to advance the plot by jumping the narrative ahead in time but are also used to establish the parallel narrative of the bushfires threatening the family property. For example:

- pp.13-14, which sets the context of class division and crime in suburban Melbourne.
- p.15, introducing the bushfires, as well as setting the context of the Prosilio crowd.
- p.17, which introduces Anna Markham, before Villani calls her and sleeps with her.
- p.32 and 44, which develop the bushfire storyline.
- p.53, which sets the context of drugs and organised crime in Melbourne, as well as introducing the idea of police corruption.