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**FAX TO KEN
FROM JANN
July 22, 1999**

Dear Ken -

Here are my notes on the outline that you sent me about a thousand years ago. I hope that they're still a bit useful.

I've been so caught up in finishing CRUX that I haven't responded to any mail for months. Anyhow, the book is now done and I'll be bringing a manuscript over to Antigua. Hope you'll have a chance to look at it while I'm there.

Looking forward to seeing you tomorrow.

Love

la peeg

Notes for Ken on the outline of the newest Ken Follett novel

Overall I loved it. Great characters, great plot. I particularly loved the intercutting between past and present, between youthful idealism and middling aged realism and disillusionment. Can't wait to read the first draft!

Here are some queries I had -

My strongest feeling about the opening is that too much is given away too quickly about Luke's identity. He picks up too many clues too fast and interprets them too clearly. I think it would be more suspenseful and interesting if he doesn't have a clue for longer and that when we begin to realize it he still doesn't have the faintest idea.

In section 19 it seemed a little odd to me that Luke would have waited so long to look in the mirror, I felt he would have done that earlier. # *He recalls the first mirror in Ch 1.* ✓

I didn't quite believe the way that Anthony went to his father for money for Billie's abortion. He's so terrified of his father's disapproval. Surely he'd lie to his father about what he needs the money for, then it could be interesting later on if his father actually knew all along.

Section 24 We need to understand that when Nik says to Anthony "kill him" meaning Luke, that this is an order he absolutely must obey.

Section 29 I thought that Luke took to Elspeth too quickly, surely he'd be more wary and want to discover who she is. Also he would see her afresh and notice things that he would have stopped noticing before, things that in his current state make it possible for him to see that this was a bad match. When his memory was intact and he had all that

history with her it was harder to see her clearly.

Section 34 I felt Billie needed some really good reason to believe Anthony. He's so clearly a bad guy, I found Billie a little too gullible in this scene. And she's not generally gullible.

Section 39 I felt that Luke was too trusting. He has nothing to go on but the word of the people telling him these stories and he seems to trust them all too quickly and easily. Perhaps part of the problem is that Anthony seems untrustworthy from the get go. Maybe he needs to seem more trustworthy from the get go, so that the reader has the same sense as the characters, that Anthony is hundred percent trustworthy.

Why did Luke simply trust Elspeth's word on the phone? I feel he would be more circumspect, more cautious, but ultimately go with what they say because he doesn't really have a choice.

I felt the same about Billie. If she now thinks of him as the "ever devious Anthony" then why did she trust him before?

Section 51 in Part V to give the scene with Anthony waiting to kill his oldest friend a real emotional kick we'll need to be much more ambivalent about him and he'll need to be more ambivalent a character as well. If we know that he's a scheming bastard it simply isn't so awful that he's waiting to kill the person that he's pretended is his best friend.

At the end I didn't buy it that Luke shoots Elspeth. It felt too melodramatic. I felt she should be consigned to a drearier, but nevertheless dreadful fate. Not sure what though!