

Ken Follett

From: John Evans [john.evans@claranet.fr]
Sent: 20 December 1999 18:43
To: Ken Follett
Subject: Notes on ADR

Hi Ken :

Many thanks for the notes, which I got today, no doubt delayed in the Christmas post.

They gave me the feeling that I was perhaps hyper-critical about pace in particular. It's true that rounded, deep characters and drama are what interest me most as a reader -- more than some of the younger readers you want to reach, perhaps. I'll still hold out, though, for breathing-space scenes in which the past and its implications hit the characters. And I remember Phyllis Grann's remark about you bringing more to the table than just excitement. (I'd be interested to know what she thought of Draft One).

Al's comments are good, but I don't agree about Elspeth's scenes not working. I felt the tension bumped up a notch every time we got back to her (of course, she brings us close to the rocket, which is another reason for not cutting her scenes). And, oddly, I felt at one stage (in Part One) that you were building Elspeth into a Faber/Feliks type character (not Anthony as Al suggests), and I thought that, if you were, it was a brilliant move. Sympathy for the Devil, but, this time, a diablesse (with a burning sympathy of her own for the Wretched of the Earth).

This doesn't preclude building Anthony up as Al suggests. It occurred to me you might use the (excellent) idea of Anthony gaining promotion by passing on disinformation supplied by the Soviets, as a source of peril to him at the opening of the book : maybe the disinformation chickens are coming home to roost.

Intriguing, "Anthony is Chaim Tannenbaum". Is he going to play the banjo?

Best wishes

John