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Mr. Ken Follett  
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Dear Ken,

You have made me very happy. I could not be more pleased with all the changes you made in this manuscript. Your handling of the opening is masterful -- really better than I could have hoped for. And I also was very, very happy with the new scene between Ellis and Petal, and also your new and enriched ending. I thought that was particularly lovely.

Most of the comments I am going to make in the remainder of this letter have to do with very small points, moments where the emotion I think needs to be underlined, or where some detail isn't quite clear, or where perhaps a transition is fudged. Oh yes, by the way, Jean-Pierre -- what an improvement! He now really is flesh and blood, and although I don't like him very much (and of course I'm not meant to), he does come through as being understandable and human.

X One general suggestion which I expect to relate to you on the phone before you get this letter, but in case I cannot reach you tomorrow, I had best also put this on paper. I think that the manuscript ought to be read by someone who is native in Russian and someone who is native in French. I found in quite a few places that both Anatoly and Jean-Pierre were using very idiomatic American or English expressions. Sure, you could reply that after all they are for the most part not speaking in French or Russian, and this is an accurate translation -- but I think the book would sound a bit "truer" if we could have the Russian and/or French equivalents of those expressions. As I go through the text with you, I'll call attention to a few of these; but someone native in both of these languages might come up with some ways of expressing the same words and thoughts in phrases that would sound more natural in both those languages.

Now to the text.

X 1-5. As I mentioned to you on the phone, I feel that these pages could just as easily be written from Ellis' point of view. If you handled

No.

this material in that way, we would get into Ellis more richly and more quickly.

× Oh yes, the map. I think that it would mean much, much more to your readers if somehow we could also get the mountains drawn into it. Sure, people who read the book know that this is very mountainous terrain, but the map flattens it all out. You no doubt have seen maps in which mountains are indicated, and I think that this one really needs that. No

✓ 3c. EK

✓ 54-55. Some of this reads to me (I'm talking about Jane's reflections about the rebels) as if she had gleaned it from a newspaper report rather than from first-hand experience of living it and of talking about it with the rebels themselves. This is particularly striking, I think up at the top of 55. After all, how would she know about their need for heavy artillery? Has she learned this from Jean-Pierre, from one of the rebel women, and did this knowledge come just after a battle -- or when? It would be nice, I think, if you could reconceive these paragraphs, the one at the bottom of 54 and the top of 55 in terms of not only the information itself but how she has come by it. And possibly what emotion she feels about it. Yes.

✓ "This was the time of day for her to be alone and relax." Why? What time of day is this? Is this noon, siesta time among the Afghans? ✓

✓ 58. A small transition is needed in the top paragraph. After the sentence ending, "formal family occasions," it should read, "She also had started babysitting for a couple in her building in Paris..." Without this, you run together the antique dealer and her sister Pauline and it's a bit confusing.

✓ 65. I think we need to make a bit more of Jane's fear as the mullah is about to attack her. She must be afraid for herself, her unborn child, and of course also for Moussa. We don't get, I feel, the full terror of the situation, before she springs to her attack.

✓ 70. Jane is going into labor and she is totally alone. It seems to me that she must be much more fearful than she seems to be. We have the facts and feelings of her contractions and birth pains, but very little about the terror of being all alone in this extremely difficult and even life-threatening situation.

✓ 72. I think we can improve on the phrase, "incapacitating dysentery." For those of us who know little or nothing about dysentery, I would prefer some adjective which more clearly describes how dysentery is indeed incapacitating.

✓ 75. What relief and pleasure Jane must feel at the arrival of the midwife; but that does not seem to be in the text.

X 83. It's not clear whether Jane is happy to have a girl or whether she really was hoping for a boy. My sense is that she's thrilled to have "made a little girl." But you really don't make this clear.

X 87. Your mention of a five-hour trip was confusing to me at first. It took several pages before I realized that he was traveling not from New York to Douglaston, but indeed from Washington to Douglaston. That ought to be made clear here, I think.

X I wonder too if you should keep his "superiors" in the abstract. It seems to me that in the last draft we had someone's name as his nominal boss, and maybe we ought to keep that person as a continuing offstage character. You might find him useful in terms of an occasional thought or worry or gripe which Ellis might have about the man. No .

89-104 see p 6 \*

✓106. First paragraph, "Still it seemed that way." This sentence was puzzling to me. I guess what you mean to say is that, even today, after all these years and all this work, he still feels this need -- and I think you have to express it more the way I've just said.

X 106. p 4

✓111. Again, we have Jane reflecting about conditions in general in a way which seems to me abstract. You say, for example, the harvest is good; but I have no sense of whether this is only wheat (and how much?) or ~~other~~ other crops as well; and what these crops are, and what quantities make up a good harvest. Nor is it clear as to what foods they normally eat are now in short supply or no longer available. And how badly do they miss these? And then there is the whole business about people leaving for Pakistan. Has Jane experienced this with any of the families in the village since she has arrived? Has she participated in any such painful separation? And finally, I find it hard to believe that the Afghan women don't hate the Russians with just as much ferocity as the men. After all, these Russians are bombing and killing their homes, husbands, children. And these Russians are not abstractions. They do physically appear from time to time in human form. So, is it really true that these women regard them only as "an accident of nature?"

✓118. "Jane closed her eyes," does not, I think, show her feeling quite as much pain as she should at this terrible loss. I imagine that Mohammed would recite the names of some of the dead, which would punctuate the horror of this even more. And finally, I think she ought to feel more relief than she seems to that Zahara has not lost her husband.

✓ Also, I assume that most of the 27 who died were not from this village. If they were, my guess is that the male population here would be virtually wiped out. So, I think you need to make clear that the men from this convoy come from many different villages.

✕ 120. Wouldn't Jane feel more of a pang too at the loss of all this medicine?

✕ 121-122. This scene needs, I feel, more gore, more stench, more noise -- either of men groaning, women and children crying, etc.

✓ 125. Jean-Pierre must be thrilled to have learned so easily when the next convoy is leaving; but you give us no hint of his excitement or pleasure.

✓ I was a little thrown by Jean-Pierre's thinking of Jane as a, "horny bitch." If this is indeed how he feels about her, it sort of comes out of the blue. From her point of view we know that he did not want her to have a child; but we assume that he nonetheless likes and respects her, despite the fact that he has to keep this terrible secret from her -- or feels he does. This is the first hint (or maybe more than a hint) that in some ways he despises her; and I think that we need a little preparation. Looking back through the text though, I see that we do not have a Jean-Pierre point of view scene in Afghanistan prior to this one -- which would make this hard for you to do. So, maybe what's needed is just to tone this down a little, or somehow make it clear that he is saying this affectionately -- which is what you might have intended anyway. ?

✕ 126. I think that it would be good for Jean-Pierre to feel "the crushing weight of the deaths he had caused," just a bit more.

✕ 127. What language are they speaking on the radio? I assume it's French, but this isn't clear.

✕ 130. Jean-Pierre plainly is not thrilled about the lack of intimacy in his marriage, but I for one would like to have a clearer sense of how much unhappiness or how much pain this is causing him. For example, has he had much more intimacy with anyone in the past? Or has his life always been this lonely?

✕ 141. We know that Jean-Pierre respects Anatoly's bravery; but I have no sense really of whether he likes the man or dislikes him. Does he enjoy being in his company, or does he feel neutral about it or dislike being with him? Also, I think the scene needs to be set just a bit more in terms of time of day, weather conditions, etc.

✓ 143. I'm surprised that Anatoly fails to praise Jean-Pierre for his good work in nailing the last convoy. And this would be a good occasion, I think, for Jean-Pierre (once he was congratulated) to glow with pride and feel good about what he has done.

✓ Also, I note that we have completely skipped over the issue of how the Russians felt about his bringing Jane in the first place. Presumably this was something that Jean-Pierre was going to spring on them, but when last we heard about it in Paris, he was unsure how they would react.

Obviously they have acquiesced; but how this has affected the mix of their relationship ought to be spelled out at some point.

✕ 151. First paragraph, where you have, "caused the patient to develop tolerance," I would add the words, "or even immunity," to make it just a bit more clear what you are talking about.

✓ 153. Before Jane turns on herself, I think she needs to feel more pity and horror for the men she now knows that Jean-Pierre has killed. Her hot tears are a good enough beginning, but I think she ought to imagine just a bit of the carnage or maybe the mourning and grieving of a particular family to drive home the horror of what he has done. Then, she could turn on herself as she does.

✕ 171. We have been spared, thank goodness, first-hand experience of the delight which Jane and Jean-Pierre <sup>find</sup> in one another's bodies; so that when she reflects on their unity as a couple, I wonder if this ought to be the main emphasis. She could, I would think, just as easily feel bound to him by her marriage vows, their mutual child, the hardships they've endured getting here, living here, looking after each other, etc. My sense is that we ought to save the sexual delight for what happens between her and Ellis.

✓ 172. Jane has the greatest shock of her life; and I think we need to have lots of graphic details and sensory images so that we can feel and experience this shock almost as richly as she does.

✓ I have reservations too about the bottom paragraph which strikes me as perhaps too analytic. Rather than begin with how she would have reacted a month ago, I think you would start off better with how she feels now, and then maybe later digress to how she would have felt a month ago.

✓ 173. Ellis says he comes to help the rebels and do the same as you; but Jane knows that Jean-Pierre is really with the Russians. We seem to skip over what I imagine ought to be her most immediate reaction, fear of being discovered by Ellis, fear perhaps of what he might do to Jean-Pierre or Jean-Pierre to him? Shouldn't some of this be dealt with before he asks, "Who does the baby belong to?"

✓ Could you make more of a "discovery" of Jane's coming to the conclusion that he must have a radio? And then I think she needs to feel quite a bit more tension than she now seems to as she hunts for it.

✓ 182. You say Ellis, "had been obliged to limit the numbers." I assume you <sup>mean</sup> the numbers of men who could attend his class, but this is not fully clear as you have it.

× 189. "Yes, he said rashly." But then, I think we need to know how he feels about having spoken so rashly.

✓ 192. I for one would like to know how deep the river is here and how high above it is the bridge?

× 196. Granted, Masud is a smart fellow; but he picks up so terribly quickly on what happened at the Winderman meeting -- almost as if he were there. Ellis, I think, ought to have to work just a little bit harder to get his point across.

× 198. I wonder if spies call themselves spies anymore than prostitutes call themselves prostitutes. Wouldn't he prefer to describe himself as a secret agent, or some French equivalent?

✓ 199-200. I think you can make more of Jean-Pierre's "discovery" of his chance to kill Ellis. "It was a heaven-sent chance," doesn't strike me as how Jean-Pierre would himself think of this.

✓ And does he sleep with this deed ahead of him? I think we ought to feel his tension somewhat more.

✓ 205 EK

× 207. The moment at which he decides to not kill Ellis is a turning point, and I feel you have left it out. Plainly if Ellis dies, the summit meeting may be called off, and many of your readers will infer this; but at the same time this is part of Jean-Pierre's thought process, and I think it would be better if you included it.

\* Ken, I am going back now, because I realize that I skipped over one page of my notes.

× 89. Again, do spies call themselves spies?

× 92. How does Ellis feel as Petal hugs and kisses Bernard?

✓ 95. I wonder about calling the first wife Jill. The name is a one-syllable name which begins with a J, which makes it rather close to Jane -- and some readers initially may become a little confused. I would suggest that you give her a name less similar to Jane.

✓ Here we have Jill taking what appears to be a real interest in Ellis' well-being; and I would expect that he ought to have some nice warm internal emotional reaction to this.

✓ 97. When he realizes that Jane is in grave danger, I think he ought to feel something. Then he could try to push it away and convince himself that it's none of his business. But initially, we have to feel his involvement.

× 100. I for one would enjoy this scene a lot more if Ellis could have more of a sense of humor about Winderman. After all, Ellis has known people like this ever since he joined the army, not to mention the CIA. They are all over the bureaucracy; and I doubt that he could survive

as well as he has without feeling just a bit more patronizing towards them and regarding them as somewhat amusing as opposed to downright evil.

✓ 101. Ellis comes out with this plan just a little too quickly and too easily. My sense is that you ought to break it into small chunks, or at least not one big chunk. And then you could have Winderman more and more pleased and excited as Ellis goes ahead developing.

✓ Also, it's never mentioned in this meeting why Winderman has come to him of all people. It seems to me that at some point Winderman either has to say this or Ellis has to ask.

✓ 103. Ellis is shocked at being asked to be the agent. Again, I would like you to make a bit more of his shock.

✗ And who is his boss?

Also, some cutting is needed here, since you are repeating earlier material. ?

✓ 104. Nobody moves to New Jersey. They move to a place in New Jersey. I would suggest somewhere like Montclair (where Felicia lives) or perhaps Teaneck.

✗ 209. I think you pass too quickly over Jean-Pierre's considering that he risks being killed. This, after all, is pretty heavy stuff.

✓ 219. Jean-Pierre has provided some incredible information under extremely difficult circumstances. It seems to me that ~~an~~ Anatoly would congratulate him a bit more than he does, and that Jean-Pierre would take some pleasure in being congratulated. Even if you leave things just as they are, so that all Jean-Pierre gets is being called, "clever." Even then, he should feel some pleasure at this. As you have it, we just roll right through the exchange of information.

✓ 223. On 180 it appears as if Jane has agreed with Jean-Pierre that they are going back to Paris, but all of this is done very quickly and with absolutely no detail; and then between that and p. 223 we have all sorts of other major things happening, so that the news that she and her husband will be leaving on the next convoy to some extent seems to come out of the blue. Either this needs to be set up with greater detail on 180, or you have to alter 223, and get us into this just a little more slowly.

✗ 232. We have this long description of how impossible it is for Jane to leave; but we don't get any of her disappointment until the very end of the presentation. It seems to me that we ought to have some of this, ie. her letdown, depression, whatever she feels, as this presentation is proceeding.

✕ 233. Does she really think that the rebels could take Kabul, even temporarily? And how does she feel about this strengthening of their forces which Ellis may be bringing about? It's not clear whether or not she's pleased, displeased, or neutral.

✕ 236. How has this shooting of Josef affected her life in this village? It doesn't seem to have frightened her or inhibited her in any way. Maybe what we need here is some strong reaction to senseless murder which could prepare us just a bit more for the climax where she fails to set off the avalanche.

✕ And might she imagine Jean-Pierre being slaughtered in a similar fashion?

✕ 241A. Apparently it's normal for a man to beat his wife around here, but again we have never seen it. Maybe in one of the earlier scenes where we have the women bathing down at the river, Jane ought to feel particularly sorry for one woman who has just been badly beaten; or perhaps we should have such a person come to her at some point while she's conducting the clinic. We need some instance of this to prepare for this general statement on this page.

✕ Also, there is a lot of talk about whores; but are there any in this part of the world? Once upon a time before the war did these men go to someplace like Kabul or some other town to indulge themselves? Again, there is talk of this; but as we have things, it seems outside the context of the book.

✕ As Jane reflects on having been betrayed by both men, how does she feel?

✕ 243. Jane needs more of a reaction to this momentous news above and beyond sitting down heavily on a stool. This is really big stuff, and it must have affected her deeply. We need to feel this, before she starts figuring out what to do next.

✓ 244 E.K.

✓ 244-245. I gather that this scene with Ellis takes place out in the street in front of the mosque. I think you need to make clear that they are alone, that it's dark, that there's no one around, and that probably too they are speaking in English -- given the sensitivity of what they are saying to each other.

✓ 246. Would Ellis immediately squeal on Jean-Pierre -- especially right after this somewhat tense and slightly tender scene with Jane? Might he not try to hold out just a bit before he spills the beans?

✗ I think we need a bit more too on Jane's fear of being abandoned.

✓ 257. Roughly how many Russians are moving on their bellies?

258. How does the helicopter knock out Yussuf? I have the sense that the wheels of the copter perhaps have landed right on top of him and pushed him over the cliff, but this really is not clear.

And once Yussuf is knocked out, what is Ellis' worst fear now? I would like to feel more tension in him all through this battle.

260. How does he feel about the success of his explosion? Or is he too numb to feel anything?

✓ 281. Jean-Pierre thinks to himself, "I'm not a VIP - yet." Here is an example of an Anglo-American expression which I wonder whether a Frenchman would use about himself.

✗ 282. "Under his thumb." Again, an expression which I am not at all sure a Frenchman would use.

✗ 285. It's not altogether clear that the excuse for spiriting away Jean-Pierre, ie. that there was a bombing in Skabun, was an excuse contrived by Anatoly himself or by the soldiers sent to pick him up. One has to assume here that this excuse was made up by Anatoly, and I guess you could leave it as it is, but when I read it, that question did pop up in my mind.

✓ 287. Anatoly uses the expression, "We've got to nip it in the bud." Here I think we ought to have some sort of Russian equivalent.

✗ 288. I wonder if Anatoly would refer to Ellis by his first name as you have it in the first paragraph. Wouldn't he more likely call him the American, or the CIA agent, or something like that? Calling him Ellis to me implies a certain familiarity which I don't see how he can have.

✓ 290. There are no ticket barriers at Grand Central Station. There are gates to the tracks which don't open until they are ready to board passengers, but tickets are always taken on the train and not at the gate. Also, Americans do not refer to sections of trains as carriages. We call them cars. Nor is there any such thing as a First Class car. The equivalent here would be called a Parlour Car.

✗ 293-299. Ellis, I think, all through this has to have more fear of a massacre. After the terrible defeat of those Russian troops, it would not be unlike the Russians to go after some cheap revenge; and Ellis, I think, would have to be terrified for her, for himself, for the child and maybe for the whole village.

✓ 293 EK

✕ 300. How does Ellis react internally when Jane says that how she feels about Jean-Pierre is, "sad?"

✓ 303 EK

✕ 303. It seems odd to me that Anatoly leaves Banda as quickly as he does, especially having seen the baby and knowing that Jane is not terribly far away. Later in the novel, we discover that he is relentless in his searching abilities and that this is a country in which it's very hard to hide from well-equipped and well-supplied pursuers. Also, just a little bit later on, page 315 you seem to contradict Ellis' earlier reasoning as to why the Russians did not take the baby and what it is that they really want. At one point Ellis says all they want is him and not Jane; and then of course on 315 we have him postulate that what they really want is Jane. In either case, we have to get these Russians out of here in a way that seems natural and believable; and for that to happen, I wonder if the baby should be discovered. What if, for example, Fara were to hide her in such a way that no one found her. That way, Anatoly might think that Jane actually had flown the coop and there was no point really to hanging around Banda. But even then, might they not try to shoot a hostage or two first in order to exact some information as to where Jane and the baby were. And do the villagers know that Ellis is in town? And would they risk their lives to protect him? No

Or might some guerillas appear suddenly and knock out one of the helicopters or kill a few Russians? Ken, I'm not suggesting anything specific here. All I'm doing is pointing out that I think we have a bit of a problem in having the Russians arrive and then leave quite as quickly and easily as they do and with so few consequences -- except of course for the death of Moussa.

✓ 314 EK

If what the Russians really want is to capture Jane, ~~and~~ as Ellis points out on p. 315, then if they took the baby to the nearest Russian town, Jane presumably would follow. Also, the Russians at this point have no way of knowing that Ellis and Jane are together; so that leaving the baby behind doesn't in any way persuade anybody that this will more easily help them capture Ellis. All in all, it strikes me that the best way to get them out of there as quickly as you have them go would be for them to fail to find the baby; but I do think that anyway the interrogation has to be somewhat more prolonged and just a little bit more blatantly bloody.

✕ I like your leave-taking scene, but there seem to be no precautions spoken about. For one thing, wouldn't Ellis arm himself? And what would their strategy be if and when ~~the~~ helicopter appears over their heads? They know now that the Russians want them, and they are fleeing; but wouldn't Ellis have made some at least minimal plans as to how he would handle an emergency? He certainly didn't arrive here alone. He never expected that he could. What makes him think he could get out of here alone? Also, there probably should be some discussion as to whether this journey is going to take a week, two weeks, a month, six months. The reader

knows that they are setting out on a difficult journey, but the actual extent of it is very vague. Granted, they don't know exactly what route they're going to take or exactly how long it's going to be; but shouldn't there be some parameters?

✕ 324-325. Ellis prevails, I think, just a little too quickly and easily. Masud should be made to try harder before he gives in.

✕ 328. How large is the search force? I think it would be nice to know how many men and how many helicopters Anatoly is using.

✓ 330. Anatoly uses the expressions, "play down" and "talk it up," again expressions which are idiomatic English and would I think be foreign to a Russian, even when speaking in French. In fact, I have no idea how these things could be said in French.

✓ 334-335. Jean-Pierre, I think, needs to feel more fear and tension than he does getting ready to accost the mullah with a gun. And when he confides to himself that Anatoly trusts him, we ought to feel Jean-Pierre's pleasure just a little more.

✕ 339. I was wondering if here Abdullah is not just too simplistic, too easily manipulated by Jean-Pierre; but then it occurred to me that if he had some sort of intervening episode in the novel which would reinforce his malice towards Jane, then all this might work perfectly. One way you might handle this could be in one or another of the scenes which Jane has with Mohammed. Abdullah could perhaps be present at one of these, start screaming at Jane, telling Mohammed to stay clear of her because she's a witch, a brazen woman, etc.; and Mohammed might then put the old man down in some unpleasant way which could then perhaps publicly disgrace the old mullah and really insure his hatred and malice against her.

✕ 345. I have a small problem with Jane not wanting to be "censorious" when she does things I disapprove of." This would have a stronger impact, I think, if you chose some obvious fault or wrongdoing, ie. staying out too late or failing to make her bed or not getting good grades in math or whatever.

✕ In this page and through much of this section, we need more of Jane's fear of being overtaken and captured.

✓ I would also suggest that you make a bit more of what's involved in climbing to a pass that is 14,000 feet high and snowbound.

✓ 346. We learn that the last mile or so to the pass is steep and rocky and that the covering of snow makes it difficult; but we don't really experience very much the steepness, the rockiness, or the difficulty of walking on the snow. And on 347 we need to feel more, I think, the strain of her panting and gasping for air.

✓348. We learn that Jane is ready to stop for the night; but that doesn't really tell us how she feels.

✓350. Here they seem to be surprised that the Russians are still after them. If that's the case, then at some earlier point they ought to have concluded that the Russians were not (or perhaps were not) still after them; so that then this would constitute a turning point of sorts. However, I don't recall any earlier point where they came to this conclusion, ie. that the Russians were no longer after them. And so, maybe this needs to be inserted somewhere.

✓353. Here we have them departing, but for what destination? And how far is their destination? And when would they expect to get there? It seems to me that it would be psychologically almost impossible to start out without this kind of information, even if they were to have it all wrong.

✗357. How much of this holly oak is there -- an acre or two, or miles of it?

✗366. Here we have an opportunity to prepare a bit more for the ambush where Jane does not pull the cord and kill the Russian pursuers. She says, "I don't want anyone killed for my sake,"; and I think that we could have in her mind some even more vigorous protest, sense of horror at all this killing, etc., which would ease the way into the subsequent scene.

✗368. I think you need to end here on Jane's feelings of relief and love for Ellis at his insisting on staying with her.

✗370. I don't know what the French expression is for a nanny; but I'm sure there is one and that Jean-Pierre would use that and not the word nanny. I also wonder if lionize translates into French.

378. Is his English good enough for, "You're in the right place at the wrong time, asshole."? In fact, I wasn't aware until this point that he even spoke English. So few Frenchmen do. And then even if he could, would he be this colloquial?

I have some problems with this dead guide. First of all, it seems that the Russians ought to do the identifying of him as their former guide, since after all they would recognize his body. But what's puzzling to me is why the family of the dead man would bring the body? Would it be to confront the Russians and ascertain if indeed they had actually killed this man? My first reaction was, why wouldn't they just come and inquire without bringing the body? On second look, I guess this is OK; but I think it would work just a little bit better if one of the Russians were actually to discover that this corpse is the man who had been their guide.

✕ 391. Does Jean-Pierre have any emotional reaction at discovering the corpse of Mohammed? And the picture of Moussa?

✕ 393. Again, what does Jean-Pierre feel here?

✕ 400. If you build a fire, even inside, the smoke has to come out, so that for real security, they would have to wait until it's dark; and it isn't clear that they are doing this -- or that the helicopter flying overhead is flying in darkness, which I don't imagine would happen. Also, what about the horse? Do they leave him outside or does he come into the hut?

✕ 420. Somehow I'm bothered by the line, "She's mine forever." I hope you can find a better way to say this.

✕ 422. How does Jane know Anatoly's name?

✕ 426. "His only chance was to crash the helicopter." ... And, I would like to know a little bit more about his strategy. This will, I think, increase the suspense, since the reader then would have a better sense of what was going on and in what way Ellis might succeed or fail.

✕ 431. When I first read this, I wasn't at all clear that Jane was actually in the helicopter. I had the impression that everyone was on the ground and that Ellis was going off to start the helicopter while Jane had these guys covered with her gun. Then, I realized that she had to be on the helicopter as Jean-Pierre was coming toward her. So, try to make these movements just a little more clear.

And believe it or not, that's it! I love the new epilogue; and the twist you added at the helicopter climax works very well indeed and I'm quite excited by it. Ken, what you have here is probably the first real love story you've written. Your other books all have love plots; but this one actually is a love story -- as well as a tale of action, suspense and intrigue; and I think it's going to be a marvelous success; and again, I congratulate you.

Love,  


Al

AZ/ae