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Dear Ken:

This is my first editorial fax relationship, which I'm quite enjoying. If only we could conceive as quickly as we transmit! I reread my letter, Al's letter and your responses once again, and, so as not to duplicate Al's line notes, I am just going to make suggestions about various scenes, trusting that once again Al has done his magnificent job line by line with you. When you send in the second draft, I'll line edit if you wish. I'm throwing out a lot of comments and suggestions here, some that will probably seem on target to you and some that may seem off course. You'll decide.

You know from my previous letter which major points I think need

your concentration. And I think your solution to my Peg question is a good one. Also, in Part IV, I can understand why moving them into town may not be possible, so I'll limit my suggestions to keeping the dramatic tensions going, not only between Lizzie, Mack and Jay but between Jay and his family and his business.

### Prologue

I like this prologue, but I wonder, given our discussions on Peg, if the book should open on her — it does give a nice Dickensian promise to the reader, but I wonder if you might not come up with some scene between Mack and Lizzie in Scotland, perhaps as children, that would show the class differences, the closeness, and give us a flash of the characters. Perhaps they could be reading a book about America together?

✓

### Chapter 2

This is an absolutely wonderful opening chapter.

### Page 17

Here I would love for you to tell us about how Mack and Esther learned to read. Was it the father who taught them? Perhaps Lizzie's mother had some special arrangement where she taught them? More here, too, on Mack's parents' connections with the Hallims.

Page 18

Can you name which philosophers? ✓

Chapter 3

The introduction to both Lizzie and Mack is great, although I would like to know more about the death of Lizzie's father, what repercussions that had on her mother, a little more about Lizzie's relationship with her mother, why there were no siblings, and how Lizzie gets along in the surrounding area, ie. tomboyishness, rebelliousness, etc.

Page 25

I hope in this first vision of Jay he can stay his rather charming self rather than moving so quickly into the brotherly conflict and rage at Robert. In this opening section, let us see Jay as the charmer and the fun one and Robert as the brutal, dour one— a contrast I hope you'll keep going throughout the novel, as we discussed when you were here. Jay's thoughts to himself during this section, rather than focusing on a way to one up Robert and get an estate and inheritance, can be focused on having a good time and winning the woman he really wants. His ego should be focused on being satisfied by claiming the prize, on romance, pleasure, and adventure, rather than on conniving and murder.

### Page 28

I wonder if you want to ascribe to Jay the brutality of his last remark. Ditto after Mack's reading on page 35. Couldn't it be Robert that steps up to confront him rather than Jay? ✓ If it were Robert, rather than Jay that stood up to Mack, and Jay who hung back, this could forge another bond between him and Lizzie.

### Page 30

Here you deal with the relationship between Mack's mother, Mack, and Lizzie. Can this be expanded to be a more unusual and close relationship. And can we learn more about Lizzie's mom's involvement?

### Chapter 5

#### Page 39

I wish these thoughts could be Robert's, and Jay's thoughts should be focused on Lizzie. ✕

#### Page 45

Sir George's retort to Jay that he doesn't believe he has an inkling of how to run any enterprise underscores Jay's characterization as a will o' the wisp. I would hope here that Jay doesn't begin plotting against Robert's life. The whole fox hunt seems to me rather an elaborate stage set, a nice one but not one I'm certain you need given

Jay's new characterization. If you are attached to it, I would have Jay rather take aim at Robert on an almost playful lark but one with obviously much deeper psychological underpinnings. He can still be stopped by his dad, but it would have a very different tone and different repercussions — Jay would feel foolish once again rather than embittered. I actually think that most of the hunt scene can be dispensed with and replaced by another romantic scene with Jay and Lizzie where both their characters and connections come out. Perhaps the tension in this section should be Robert's sudden jealousy of Jay. Jay should come off looking like the good guy.

#### Chapters 9 and 10

##### Page 73

Here again I would hope that it would be Jay who talks about letting Mack go and Robert who comes up with the scheme of forcing Mack to serve out his last day and thus become a slave. Ditto the role Jay plays in seizing Mack. In Chapter 10, perhaps Lizzie comes across Mack's torture and Jay takes her away on some sort of a romantic walk rather than the fox-hunting scene. This would be a very nice foreshadowing of Mack's subsequent torture both in London and on the ship, where both times Lizzie comes to the rescue with bad consequences for Jay.

I do think all of chapter 10 could be replaced with something that would be more focused on the characters, especially Jay and Lizzie.

Perhaps Sir George and Robert could come in on them, and they could realize something is starting that they can't put a stop to.

I think if Jay and Lizzie look like they're going to be happy together and have a real love affair, it won't be quite so obvious from the beginning that Lizzie and Mack must end up together. Also, there will be some moments of real happiness, lightness, and romance between her and Jay.

Why would Lizzie marry Jay if she needs money, knowing he's not getting an inheritance. This gives us the idea that this is a real love and it gives us more reason to dramatize it as such in the beginning.

If you agree with changes in the deer hunting/attempted murder scene, Chapter 12 will have to be changed accordingly to focus purely on Jay telling Alicia of his plans with Lizzie.

### Chapter 13

A great chapter. As we've already discussed, I hope you will make the encounter between Lizzie and Mack much more sexually fraught.

Perhaps it should come to both of them almost like an electric lightning strike, making both back away. Lizzie should feel something all the way down, alarming and confusing her since she's convinced she loves Jay.

## Part II

I think the subplot of the mining on the Hallim estate and Lizzie's responses to it need to be refigured.

### Page 124

The questions of the mortgages and the testing of the mines comes much too soon. I think that the mining rights should be coerced out of Jay by Robert and his father with the promise of the Virginia estate, but for now, let Jay and Lizzie love a bit first.

As Al pointed out, Mack has little time to enjoy his freedom and in Chapter 15, I hope you will have him dwell a little longer on what stirred between him and Lizzie, perhaps thinking what the hell, I'm free, why can't the world be a completely different place? I also wonder if, rather than moving immediately to London, you ought to stretch out this chapter a bit and allow Mack to really enjoy his freedom. Let's see him steeling himself to find a new life and free himself from the slavery he has known.

### Page 131

Here, too, Peg leads off. I'm not sure this needs recasting, I only point it out in reference to previous and subsequent comments. You could open on Mack's arrival in London, so we see his initial gropings toward freedom, his bedazzlement at the "big city," his fear and his

bravery.

Page 141

Here again I hope Jay will be more of a prankster and a will o' the wisp; have it be Robert rather than Jay who deals with Lennox. Then when they get to the new world and Jay is starting to change out of desperation, he can start being the one who deals with Lennox.

And I hope some scenes between Lizzie and Jay can be fun, sexy and exciting and not just discussions of politics.

Page 147

It's much too soon for Jay to go to Sir George to make the transfer of the estate, especially as they're not even married. I think that has to happen quite a bit later. Right now let's stick with Jay and Lizzie. If you want to show their sinister maneuverings, you might show a meeting between Sir George and Robert making plans of how they're going to manipulate Jay to get their hands on the Hallim estate. Let's for the time being make Jay the good guy, too weak to prevail. Let's have Robert and Sir George making their plans without Jay's knowledge, so it is only when Jay finds out what they've done through Lizzie's feeling of betrayed outrage that Jay forces them to buy him off with the Virginia plantation. Jay is then the dupe who gets bought off, they continue the mining as Jay goes to America and it's on the

voyage over that Jay begins to turn from the will o' the wisp and starts taking on more of the characteristics of Robert and George, finally out from under their shadows. That way, we'll also feel more for Lizzie who marries a man because she loves him and has visions of happiness and good will and hope and discovers as the story progresses that she's made a horrible mistake.

### Page 152

I would cut the mention of the tests. Don't have Lizzie find out anything until right before Mack's trial; she then goes and testifies, "betraying" Jay as she's been betrayed. That way, as soon as she finds out and is willing to do the betrayal, Jay gets bought off by Robert and Sir George and sent to Virginia, setting into motion the change in Jay and in Jay and Lizzie's relationship.

I also hope in this section we can see Mack having a little fun — perhaps he gets together with Cora earlier. Maybe Peg introduces them right away. As Al pointed out, I think that it's important to let us see Mack enjoying his freedom, and since he's going to end with the highly sexed Lizzie, let's see him being a hot banana, too. <sup>No</sup> So that his scenes in London won't only be about setting up unions, politics, and business, they'll also show him enjoying social pleasures in a big city where he has obviously never been before. Perhaps early on we can have a few wide-eyed-wonder moments.

## Chapter 19

I like this very much, and I hope you'll draw it out longer. As it stands now, the scene between Lizzie and Mack seems so short and her suggesting to him that he go to Casper Gordonson's seems to be the point of the scene. I would hope rather for you to draw out the conversation between them, have her nursing him for longer, have us see the connection of their old friendship and once again let's have that electricity that both deeply intrigues and frightens each one of them. It will be especially telling that Lizzie feels it despite her love for Jay and her impending marriage. And after she leaves, could we have Cora or someone like her come in so Mack takes the jolt of a sexual electricity from Lizzie and puts it into somebody else?

## Page 190

I would love to see Mack extend his thoughts much further here to ideas of class and freedom, of love and sex, of childhood friendship and heat. The same old tune I'm singing throughout this letter.

## Page 203-208

I found this hanging flashback of Peg's rather awkward and awfully brutal. I didn't really know what purpose it serves, and I suggest cutting it.

## Chapter 22

Can you dramatize the wedding? Can we see it all from Lizzie's point of view, perhaps also from Jay's? Have some glitz, have some hope, have some optimism. Right now we see no pleasure, only Lizzie and Jay talking. I think it would be better if during a nice wedding scene, Lizzie overhears Robert and Sir George plotting against McAsh. Her wedding can be a wonderful day spoiled by these two. And still at this point in the story Lizzie believes that Jay is different, so that when she goes to Jay, she doesn't see him standing up to them and putting a stop to their brutality of McAsh. But let's not make that all we see of her wedding.

The next day she goes to McAsh, which is her first little betrayal, the second and much bigger one to come later. Also, since she's done it before and it's a wonderful gesture, have her go to McAsh dressed as a man. And I would also hope that things would be a lot hotter between them, perhaps with an unavoidable kiss or hug or a touch that inevitably leads to something else. I think it's good that the sex between Lizzie and Jay is disappointing, although once again I would like to see it all dramatized from Lizzie's point of view, so we see the wedding, the happiness spoiled only by her overhearing of Robert and Sir George's plan for McAsh, the disappointing sex, and the next day her going to McAsh dressed as a man and have the electricity reach a dangerous point so that Lizzie has to recoil greatly.

Again, I don't think Jay should be so intimately involved in the setup of McAsh. Leave it to Robert and Sir George, and have Jay tell them that Lizzie knows what they're doing, so they're all on the lookout about her. Jay uses the information about his wife to ingratiate himself with his father and we see quite clearly the foreshadowing of the betrayal that will come later when he gets bought off. Jay shouldn't know anything about the coal pits, it should be all Robert and Sir George's doing, although Sir George might bring it up now that they are, in fact, married. This would mean that on page 232 cut firing the servants who are literate. There is still her mother and there is a caretaker, but let's postpone all this a bit.

At about this point and throughout the rest of the book, I began to wonder what Lizzie's relationship with her mother. I think it's the perfect opportunity for Lizzie to pour out her heart and see her inner life, perhaps through letter correspondence with her mother.

Page 205-208

Let's have Mack enjoy his victory here, have somebody take him out to celebrate. Lets' have someone really give him something good. Let him have fun before the boom falls so quickly. And let's see if Mack has longings for family life, if somehow he looks at Reilly and longs for a family and children, or starts missing his girlfriend in Scotland.

## Chapter 25

Here I think we can see Jay playing a part in the uprising as much to please his father as out of his own evil convictions. Once again, have him look upon it as an adventure and an opportunity to prove himself, rather than the fierce drive and vengeance that characterizes him now.

## Page 256

Here again, can Cora be keeping Mack company? I think it could work very well if Cora and Mack have a relationship all along, perhaps even when she comes to the New World, so that in the end, Cora knowingly relinquishes Mack into Lizzie's hands. She can be the whore with a heart of gold, a cliché I know, but one that seems to play well everytime. It also can add a bit of misery to Mack's crossing, knowing that Cora's getting it on with someone else and he's lost even that small comfort.

## Page 272

Is Cora's cocksucking promise to Sir George a bit over the top?

## Chapter 28

If you agree with other suggestions, let's postpone the announcement that Jay and Lizzie are going to America until after Lizzie has testified on Mack's behalf, Jay has "sold the farm" to daddy and bad brother Robert, and Virginia becomes his reward. So when Lizzie

learns of their going to America, she also realizes that she's been doubly betrayed. Let's also hear about how her mom and Alicia feel about it at this time, and let's have Lizzie beginning to realize that she doesn't love Jay during the crossing where the marriage is turning. The first truly bitter moment she has towards Jay is when she realizes his acquiescence in Mack's set up; that should be the first turn in the relationship. She should also find out about the coal pit, not from the pastor at the trial, but previous to her going to the trial, and it should be her finding out that leads her to go. She should find out in a letter from her mother - that way we have two blows. Then she goes and stands up for Mack at the trial; Sir George and Robert want to go on with their mining, buy Jay off with the plantation in Virginia, and Lizzie sees clearly that her husband is a weak man and not who she thought and hoped he was. It also seems to me that the Jammison's don't react nearly enough when Lizzie appears in court. This should be a major dramatic turning point, in fact not only *the* major dramatic point in the plot line between Lizzie and Jay but also the climax in the plot line between Jay and Robert. I see this as a very key scene and I hope you'll spend a lot of time on it and let us see it from every character's point of view. I do think it important that Lizzie does not find out about the coal mine at the court—it dilutes it. Have Lizzie already know, and make that the reason she comes.

Page 305

To finish up the chapter, let's find out that Lizzie and Jay are also going to America.

Part III

I like the crossing, although I find it unrelenting and grim. I guess that's what it needs to be, but I do hope you'll have had some congress between Mack and Cora previous to this so we add a little more sexual fuel to the fire. It should be during this crossing that Lizzie and Jay's relationship starts to unravel and that the scales begin to fall from Lizzie's eyes as Jay takes on more and more Jammison family traits.

I know the point you're trying to make with the horse but I wonder if it's necessary. We don't see Jay loving horses before or after. It provides an example that animals are treated better than people, but I think you can set it up with more dispatch and less obviously than this.

I don't know if anything can be done to relieve the gravity of this crossing, but if you can think of something or find something to cut back, it would be nice. I still wonder if it's necessary for Mack to be flayed. It seems to me like one torture too many, but perhaps I'm too softhearted.

#### Part IV

I think your idea of Peg not being a point of view character is a good one, so we won't really see where she goes, but she can still play the dramatic role she plays, which is excellent. I hope that you'll concentrate on both the unraveling relationship of Lizzie and Jay and Mack's progress in the New World. I also hope Sir George and Robert will make an appearance, that Lizzie will be in letter communication with her mother and I hope you can find more opportunities for dramatic conflict. I would also prefer it if Lennox would take more of a back seat here. Perhaps he could be instructed by Robert and Sir George to watch over Jay so it would feel to Lizzie as though Jay were in the grip of Lennox, a surrogate, of course, for Sir George and Robert. Jay's character should begin to unfold, to weaken and become mean in his impotence, to take on the guise of Robert and Sir George, which would explain his change from a free and easy spirit to one who insists on absurd decorum in the colonies.

Passing up the Peg scenes will give you an opportunity to show us more of Mack's and Lizzie's life. I hope you will keep both the relationship going between Mack and Cora and the slow build of increasing heat and tension and love between him and Lizzie. I would love to see the focus change from plantation politics and brutalization of Peg to the relationship between Mack and Lizzie. If it's your intention not to have Peg as a point of view character in

Part IV, it would mean, once again, opening the part on Mack rather than on Peg. As it is now in all Parts, save Part I, Peg opens, and with this new structure it should be Mack or Lizzie that opens each Part.

I'm also wondering just how Lizzie spends her days in the colonies. I don't really have a sense of that. Could we perhaps see her interacting with some of the neighbors, seeing Lizzie making overtures to them and Jay blowing it so that Jay really prevents Lizzie from having a social life and being a figure in Virginia society. In this way it could be Jay's fault that she's left with no one but Mack and the other servants for company. I would love to see Lizzie and Mack rediscovering some love of books together that perhaps they shared in their childhood. Perhaps Mack can take Lizzie through something of a political reeducation so that Lizzie becomes a fierce revolutionist like Mack. I think you're quite good with the politics and I think Lizzie turning to the more revolutionary side while Jay becomes more and more like the rest of his family would be a nice movement. I also very much hope that you will have Sir George or Robert or both of them come to the New World. Much should be made of the fact that Mack has been raised to house butler and Jay can be absolutely humiliated to see that Mack is once again causing him to look bad in his family's eyes. Perhaps he tries to sell him or take some action that would lead Lizzie to her ultimate decision to depart with Mack.

I realize it's all very easy for me to spin these ideas and much more difficult to work them in, but that may work very well along with Peg's reappearance and subsequent hiding. I would rather see Lizzie's relationship with Mack cause them to run away, rather than Peg.

I'm made uncomfortable by Jay's relationship with the black women being the catalyst that encourages Lizzie to leave; it seems too easy and is part of why I reacted as I did to the plantation. Rather, I think it should be something Jay tries to do with Mack. Also, I would hope we could focus less on business in this part and more on the unravelling of that relationship and on Lizzie and Mack's ever growing flame.

In this section, Lizzie's continuing desire for Jay to prove himself a good husband doesn't really make sense. I would rather it be that Jay just isn't a sexual being. It should be over politics, workers, kindness, revolution and Mack that their relationship becomes intolerable to Lizzie.

## Chapter 42

I know you have reasons for having the party fail and for having Lennox taking the people off, but I wonder if it wouldn't be better to actually have the party take place and have some turning point between Lizzie and Mack occur at that party — where Mack almost

plays the role of her husband and that they then see how well they work together. I have the sense that will make more emotional sense in the book and give you more dramatic impact than letting Lennox beat her out of it. Lennox shouldn't be the antagonist in the New World, it should be Jay.

So could it be that when Peg comes back she's just with Mack and doesn't have to be hidden, that we hear that she escaped but leave it at that so that the real reason to flee is because the Jammisons are after Mack. And it's Mack who's hunted at the end, not Peg. Right now, the last portion of the book is so taken up with everyone looking for Peg that it diverts the focus from our main characters. I'd rather have it taken up with the ultimate breakdown of Lizzie and Jay's relationships, the Jammison's coming and trying to reclaim everything, and Mack and Lizzie deciding they must take action and triumph. Clearly you need something to happen to push Lizzie and Mack together but couldn't it be that the Jammisons are going to sell Mack.

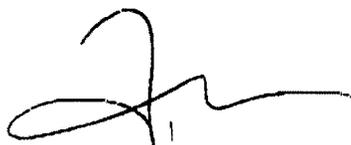
I like the scene with the Indian, but the way Peg goes off with him at the end just seems too quick, sentimental and movie-ish. It doesn't ring true. I don't know if I'm the only one who feels this way, but it

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does feel off even though I really like the rest of the ending. Can there be some other denouement for Peg?

I hope this is helpful and I look forward to discussing it with you.

All best,

A handwritten signature in black ink, appearing to be a stylized 'J' or 'K' followed by a horizontal line.

AP:rw