

Turning the Thumbscrews Tighter: Suspense Across Versions in Stephen King's IT

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Thesis submitted for the degree of Doctor of Literary Studies
Faculty of Arts | Antwerp, 2024



**Universiteit
Antwerpen**

Faculty of Arts
Department of Literature

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to be defended by

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Antwerp, 2024



**Universiteit
Antwerpen**

Faculteit Letteren en Wijsbegeerte
Departement Letterkunde

De duimschroeven aandraaien: hoe de spanning stijgt doorheen de kladversies van Stephen King's *IT*

Proefschrift voorgelegd tot het behalen van de graad van doctor in de
Letterkunde aan de Universiteit Antwerpen
te verdedigen door

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Prof. dr. Luc Herman
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Antwerpen, 2024

Acknowledgments

In the summer of 2017, I was overcome with the desire to find out everything I could about how my favorite novel, Stephen King's *IT*, was written. This dissertation is the crowning achievement of that seven-year adventure. I'm happy to find myself here at last, writing the acknowledgments section.

First and foremost, my sincere thanks go to Stephen King for allowing me access to his archive in 2019. The versions of *IT* preserved there form the cornerstone of this dissertation.

I wish to thank my supervisors, Luc Herman and Dirk Van Hulle, for their expertise and attention to detail, for their interest in King and in all the different types of pre-publication documents in my genetic dossier. Thanks also to the members of my internal doctoral committee, Vanessa Joosen and Pim Verhulst for their support and insightful feedback.

I am grateful to Peter Straub for the warmth and enthusiasm that emanated from his replies to my emails in 2019.

Many thanks to Julie Eugley, Stephen King's assistant, for making me feel welcome at the archive in 2019 and for helping with all my questions there and emails since. Thank you to Debe Averill, of History IT, for locating everything in the archive that might be connected to *IT*. Betsy Paradis, of the Bangor Public Library, was wonderfully helpful during the four days I spent there.

A special acknowledgment goes to Matty Jorissen, who loves *IT* as much as I do, for creating the masterful illustration that graces the cover of this dissertation. The artwork is replete with references to the research presented herein, offering a perfect visual prelude to the contents.

Thanks to the collectors I've met online for sharing their knowledge of King's work and for answering my questions about the treasures in their collections: Bob Jackson, John Hanic, Dave Hutcheson, Jim Orr, Ari Racing, Jeremy Guerineau, Jeffrey Manske, Gerald Winters, Paul Suntup, Michael Hamel, Nathan Caban, Pitou Spruit, James McKenzie, Timothy Feather, Jesse Farrar Nelson, Antoni Cento, Paul Taylor, Kristopher Webster, Nicolas Roetting, Rich DeMars, Gretchen Svec, Jim Carpenter, Dianna Petroff, Patrick Bishop, Michael Csincsak, Hans Curtis, and Jonathan Reithan.

For their kind and helpful replies to my emails, I'd like to thank Bob Giusti, Michael R. Collings, David Morrell, Douglas E. Winter, and Jack Rems. Thanks to George Beahm for advising me to write a letter to King about my project.

I am grateful to my family and friends.

Last but not least, Mitte and Alex, I love you very much!

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Introduction

In the cardboard box numbered 92 at Stephen King's archive in Bangor, Maine, there is a stack of 930 loose leaves, stored in folders 2 to 4. Printed on the pages is a version of the novel *The Tommyknockers* (1987). Notes in King's handwriting are scribbled on the title page: "2nd Draft Ms. NOT FINAL" and "Chapter on the Town too long — too much like Derry Interludes — spec. Rev. Colson. Cut for Pace" (SKP box 92 folder 2 title page). The phrase "cut for pace" appears a second time on the page, next to a list of episodes from the early chapters relating the character background of one of the novel's protagonists, Jim Gardener.

These notes-to-self illustrate much of what this dissertation is about. It deals with documents that contain versions of the text of the novel *IT* (1986) that were NOT FINAL; intermediate states of the work created by King (drafts) or for King (proofs) as a basis for future changes to the text. *IT* is set in Derry, Maine, a fictional town which, every 27 years, is terrorized by an ancient, shape-shifting entity that often takes the form of a clown and calls itself Pennywise. A group of seven children confront and seemingly defeat It in 1958 but when It returns 27 years later, they must reunite as adults to finish what they started.

When King worked on *IT*, he had a well-established routine for drafts (he usually wrote three) and the stages involved in the publication process had become very familiar to him. He knew when the text of his novel would become final and he revised accordingly. One moment of finality was the deadline for submission to the publisher; the text, at that stage, had to be in a condition that King would deem suitable for publication. But at the same time King relied on the editorial process that would follow his submission. He knew that three editors would work on the text and offer suggestions to improve internal consistency, clarity, factual accuracy, tone, all with the shared goal of crafting the best book possible. During the editorial process, he would have three more opportunities to make substantial changes if he so desired, or if need be. Only at the end of that intense period of back and forth between author, editor, and printing plant would the text finally become final.

In the notes on the title page of this printout of the second draft of *The Tommyknockers*, King was outlining his intended modifications for the third draft. Two episodes in the novel were too long in the second draft; cuts were needed for the sake of pace. Pace is an aspect of narrative that is central to this dissertation. King described it in *On Writing* as "the speed at which your narrative unfolds" (King 2012a, 263). In this case, he

believed that the two episodes slowed the unfolding narrative down too much in their current form. The novel opens with a scene in which Bobbi Anderson, a writer living in the small Maine town of Haven, stumbles over a piece of metal lodged in the ground on her property. She decides to dig it up. The narrator wastes little time informing us of what she will find: a spaceship buried deep in the earth. As she digs, strange things start to happen to her, to her dog, and to the other residents of Haven. The novel plays with genre conventions of science fiction and horror; two suspense-driven genres. Their goal is to captivate readers by fueling their curiosity about the developing events and the ultimate conclusion. The two episodes King flagged on the title page don't advance these ongoing events or offer revelations about the spaceship; one is a chapter about the history of Haven and the other consists of three long chapters that introduce Bobbi's friend, Jim Gardener, his battle with booze and his obsession with the dangers of nuclear power. King's intention to "cut for pace" implies a concern on his part that these episodes might frustrate readers in being held up in their eagerness to find out what happens next with Bobbi's dig. King's third-draft revisions therefore had to find a balance in these chapters: to properly establish Haven as a town with a history and Jim Gardener as a well-developed character with traits and a backstory that will give context and depth to his actions further on in the narrative, while at the same time taking care not to stray too far and too long off the main path of Bobbi digging up the spaceship buried under Haven, causing a strange metamorphosis in its residents. King's work across versions of performing this balancing act between characterization on the one hand and forward motion on the other is an important topic in this dissertation. It's where King's craftsmanship as a suspense writer comes through; his aim being to keep the reader maximally engaged from start to finish.

The note-to-self about the length of the Haven town history chapter references the Derry Interludes, a series of five chapters in *IT*, three of which do indeed bring the main narrative to a halt to insert tales from the history of Derry. Some displeasure appears to ring through in the note about how these chapters turned out. Interestingly, King jotted a similar note in the top margin of the first-draft version of the third Derry Interlude in *IT*: "Much too long — cut 1/3 at least. You got the whole fucking Dillinger Days in here" (SKP box 73 folder 3 page 561). As I will discuss in my section 3.1.5, King wasn't strictly voicing his own opinion here; he was noting that he and his editor Chuck Verrill had agreed that the chapter needed to be truncated by at least one third in the next draft. It's not impossible, then, that the intention to "cut for pace" in the third draft of *The Tommyknockers* similarly originated as a

suggestion from an editor, a proofreader, or a friend; a suggestion King agreed with and noted down.

My discussion of King's jottings on the draft of *The Tommyknockers* has introduced most of the elements of this thesis: suspense, pace, characterization, and the social dimension of the writing and publishing process. When Sam Vaughan, who edited King's novel *Pet Sematary* (1983), asked King to make substantial cuts to the text of the second draft of that novel because he thought it was too long, King wrote a long letter in reply, arguing that he needed length to build up the suspense and that this slow build-up was an important part of the appeal of his novels to his readers: "This guy [the Stephen King reader] came to me for thumbscrews. So give me the pages. It's the only way I know to really twist those thumbscrews tight" (Letter from Stephen King to Sam Vaughan, dated March 19th, 1983, from the private collection of Bob Jackson). In what follows, I will explore how King, after having completed the first draft of *IT*, set out to turn the thumbscrews tighter on his readers in his subsequent revisions of the text.

Suspense is a facet of storytelling that is at the same time self-evident and hard to pin down. King is one of its great practitioners. He has stated many times that he keeps readers turning pages by creating characters that people identify and empathize with and then placing those characters in horrifying situations. The recipe has proven successful; he is often called a "master of suspense" and his novels are often characterized as "engrossing", "thrilling", and "unputdownable". The three adjectives describe what readers experience as they make their way through the text, and herein lies the elusiveness of suspense: it can't be pinpointed in the narrative itself, only in the thoughts and feelings of its audience. In the last forty-five years, the concept has been approached from multiple disciplines, from both a theoretical and empirical standpoint; it has been studied in psychology, philosophy, cognitive poetics, linguistics, and literary studies (see section 1.2 for an overview). As of yet, however, suspense has never been analyzed in the context of the writing process of a classic suspense novel. Filling that gap in research is the aim of this dissertation.

In order to reach this goal, I will use the methodology of genetic criticism, the study of how literary texts come into being, and combine it with narratological analysis. This combination, known as genetic narratology, is quickly becoming an important subdivision of post-classical narratology and has proven to be a very valuable avenue of research, as for instance in the case of Dorrit Cohn's essays on Kafka's *The Castle* (Cohn 1968a), Seymour

Chatman's work on Virginia Woolf (Chatman 2005), and Luc Herman and John M. Krafft's recent monograph *Becoming Pynchon: Genetic Narratology and V.* (Herman and Krafft 2023).

In the *Handbook of Narrative Analysis*, "narrative" is defined within structuralist narratology as "the concrete way in which [story] events are presented to the reader" (Herman and Vervaeck 2019, 64). Three main aspects can be identified in the analysis of narrative: time, characterization, and focalization (ibid.). As my contribution to the field of genetic narratology, I will analyze the drafts and proofs of *IT* and describe King's changes across versions to all three aspects — with the aspect of time focusing more specifically on the pace of the text — detailing how those revisions serve to enhance the effect of suspense. The research question of this thesis can thus be formulated as: *What insights can we gain into the mechanics of suspense from the various revisions Stephen King made to his novel IT throughout its composition process?* I will also explore a secondary question: *What contribution did his editor and other collaborators make in shaping the suspenseful narrative of the final text?*

King's strategy in revising for suspense must involve more than just "cutting for pace", since readers surely desire more from a narrative than reaching the conclusion in the most straightforward manner. Pace plays a particularly significant role in the horror genre, which utilizes a distinctive pattern of creating and sustaining expectant anxiety in the reader throughout most of the narrative, and building (with rising frequency) towards moments of extreme tension, the scenes of horror. More nuance can be brought into the discussion by differentiating between three textual levels: King's revisions on the macro-level (to the narrative-spanning suspense arc), on the mid-level (to the build-up of tension in suspense scenes), and on the micro-level (revision patterns on the sentence level that occur frequently throughout). The cuts for pace that King was planning for *The Tommyknockers* were done to benefit readers's engagement on the macro-level; to remove material that digresses at length from the main narrative line. Revisions on the two other levels might entail slowing down the pace by adding more text, to extend the tension — the "sweet agony" — that readers experience. But how exactly did King go about this?

The research material I have assembled comes from three sources. King's personal archive houses most of the documents pertinent to the genesis of *IT*. A second valuable repository is the archive of Peter Straub, King's friend and collaborator, which is housed in the

Fales Library at New York University. Additionally, it has proven worthwhile to contact private collectors.

For about twenty years (1980 to around 2000), King regularly donated his documents to the Raymond H. Fogler Library at the University of Maine at Orono (UMO), his alma mater.¹ From time to time, someone from the library would visit King's house to pick up the drafts and proofs of his recently published works. Most documents could be consulted in the reading room by appointment; some required written permission from King. King stopped giving the library new material around the year 2000 but the sizable collection that had accrued over that twenty-year period remained in storage there (and available for consultation) until 2018 when the King family asked to have everything back.²

Since then, King houses, maintains, and manages his literary papers himself. The archive consists of over a hundred boxes filled with manuscripts, typescripts (originals and sets of photocopies), notebooks, computer printouts, copy-edited submission typescripts, proofs, galleys, cover proofs, correspondence, magazines, photographs, and promotional items. Most of these documents have been digitized and catalogued, an undertaking that the King family outsourced to "History IT", a private company in nearby Portland, Maine, that specializes in archival digitization. The work was started in 2018 and finished in 2020.

In September 2019, the *Bangor Daily News* reported that "Stephen and Tabitha King's iconic Bangor home could house his archive and a writers' retreat", giving rise to a lot of talk on social media that fans might soon be able to visit his house.³ King put an end to the confusion and excitement with a short statement on his website:

¹ Wayne Reilly: "King donates manuscripts to UMO", in: *The Bangor Daily News*, 23 July 1980, page 26.

² The page on the UMO website that used to contain the catalogue of the material and information on how to consult it still exists, but the finding aid now just mentions that the collection is no longer there: <https://digitalcommons.library.umaine.edu/findingaids/117/> (last accessed: 5 February 2024).

³ Emily Burnham: "Stephen and Tabitha King's iconic Bangor home could house his archive and a writers' retreat", in *The Bangor Daily News*, 23 September 2019, <https://www.bangordailynews.com/2019/09/23/bangor/stephen-and-tabitha-kings-iconic-bangor-home-could-house-his-archive-and-a-writers-retreat/> (last accessed: 5 February 2024).

The archives formerly held at the University of Maine will be accessible for restricted visits by appointment only. There will not be a museum and nothing will be open to the public but the archives will be available to researchers and scholars.⁴

I wrote a letter to King in February of 2019, asking if I could somehow get access to the first draft of *IT*. In his kind reply, he suggested that I come to Bangor to see the documents there. When I visited the archive for two weeks in August, it was still stored at a rented office building in Outer Hammond Street. History IT hadn't finished digitizing and King's people were working on readying his home to house the archive. The COVID-19 pandemic slowed the process down and at the moment of writing the archive is not yet open for consultation at his home. In hindsight, the timing of my visit in 2019 turned out to be fortuitous. King had informed his assistant Julie Eugley that I could have access to whatever I was interested in, and the archivist of History IT helped me on multiple occasions to locate all the relevant documents in the boxes.

Throughout this thesis, I will cite the material in King's archive with the abbreviation "SKP" (Stephen King Papers), followed by references to box, folder, and page number, e.g. SKP box 72 folder 4 page 34.

Between 1980 and 1984, when King wrote the first and second drafts of *IT*, he was also collaborating with Peter Straub on *The Talisman* (1984). The authors corresponded regularly, letters which may hold relevant information about the writing process of *IT*. In fact, the drafts of *The Talisman* themselves might contain notes or cross-references that are of interest. I photographed the (copies of) letters at King's archive while I was there. Peter Straub, who sadly passed away on 4 September 2022, sold his archive in 2006 to the Fales Library, a special collections library at New York University.⁵ In March 2022, I ordered reproductions of the correspondence, notes, and outlines for *The Talisman* stored at the Peter Straub Papers (PSP, call number MSS 185, in folder 11 of box 6). Because of the library's limitation on digitization requests to 250 pages per semester — ordering scans of the first draft of *The Talisman* would have taken two and a half years — I visited NYU in August of 2023 to photograph the first draft

⁴ <https://stephenking.com/news/bangor-archives-and-retreat-671.html> (posted: 18 October 2019; last accessed: 5 February 2024)

⁵ The catalogue of the collection is available online at: https://findingaids.library.nyu.edu/fales/mss_185/ (last accessed: 5 February 2024)

of *The Talisman*, as well as photocopies stored there of first drafts of two novels King worked on in the same period as *IT: Pet Sematary* (1983) and *The Tommyknockers* (1987).

As part of the research output of this project, I created a two-part video for YouTube that presents a brief collector's guide to Stephen King manuscripts, galleys, proofs, and ARCs (Advance Reading Copies).⁶ I hoped to convey just how many documents are created during a straightforward writing and publication process; documents that often contain unpublished versions of the text of a novel. Quite regularly, the people that received these documents — reviewers, booksellers, employees at publishing houses, friends, or associates of King — sell them later on and they end up in the hands of private collectors. I started collecting pre-publication versions of *IT* myself in 2017 and, perhaps more importantly, I started communicating with other collectors in internet forums and Facebook groups dedicated to King collecting. As a result, a substantial number of the draft photocopies, proofs, and letters described or quoted from in what follows come from private collections.

In a sense the material that I've assembled has dictated my critical perspective: the drafts and proofs of a suspense-driven novel have given me the unique opportunity to approach suspense research from genetic narratology and the sociology of texts (the application of sociology to literary studies and book history). The first chapter of this dissertation presents a state of the art of the disciplines in my approach and collects relevant quotes from King on his writing process, on suspense, and on the reader. The second chapter describes in depth the many documents that were created in the course of the writing and publication process of *IT* and devotes special attention to identifying the role of proofreaders, peers, editors, and staff at the publishing house and the printing plant. In my third chapter, "Revising *IT* for Suspense", I confront suspense theory with a narratological analysis of King's revisions (and other people's suggestions), with the objective to discern what King believes are the essential textual characteristics to evoke suspense in his readers.

⁶ Videos available at: <https://youtu.be/1hK9x1UJ7YQ> and <https://youtu.be/oPg81jOAoiM> (last accessed: 5 February 2024)

Chapter 1: Theoretical Framework

1.1 Genetic Criticism & Genetic Narratology

1.1.1 Genetic Criticism

Daniel Ferrer describes genetic criticism as “la science de l’invention écrite”, the science of written invention (Ferrer 2011, 184). Dirk Van Hulle echoes this definition in *Genetic Criticism: Tracing Creativity in Literature* (2022), a recent and comprehensive overview of the discipline in theory and in practice that will largely provide the foundation for this section.

In theory, genetic criticism aims to capture writers “in mid thought using writing tools to give shape to their ideas” (xv), an unrealistic aim *in se*, since creative writing is “a cognitive process and fleeting by nature” (ibid.). It does, however, leave material traces, documents that contain a writer’s notes, outlines, drafts, and proofs. In practice, these are the genetic critic’s objects of study; they are the writer’s “tools for thought” that “allow us to reconstruct parts of the cognitive process” (xix). Kathryn Sutherland posits in *Why Modern Manuscripts Matter* (2022) that drafts hold “suggestive traces of other possible ways of making” (2) and that the genetic critic’s “expertise lies in unpicking the layers of composition” (6), since an analysis of the deletions and substitutions in drafts can “enrich our understanding of the works” (50).

Because I will be using them frequently, it’s best to define the following terms here and now (placed on a sliding scale from concrete to abstract): *document – manuscript / typescript / printout – draft – version – work*. To illustrate the definitions, I will make use of an example: in my second chapter, I will argue that several relevant documents are unaccounted for, loose manuscript pages, torn off a yellow legal pad, that will have contained draft versions of episodes of the work *IT*. I believe King occasionally added new text to his first draft of *IT* on a yellow legal pad on days when he was away from his typewriter, and then typed that text up when he got back home. King might easily have thrown the pages away after they had served their purpose.

Peter Shillingsburg defines a document as a “physical vessel (such as a book, manuscript, phonograph record, computer tape) that contains (or incarnates) the text” (1996, 174). Were some of King’s legal pad pages to turn up — five of them, let’s say, in the possession of a collector — the pages would all be regarded as one document if they form a

consistent whole, for instance if they all contained draft material from *IT* or were sold or given away by King as a unit.

A manuscript is a “handwritten fixation of a text” (Plachta 1997, 137),⁷ a typescript is a document on which the text was produced with a typewriter, and a printout is a document where the text on the pages was printed from an electronic source file. A document is either an original or a photocopy of an original.⁸ Typescripts and printouts often contain handwritten (or manuscript) corrections or notes, either from the author of the text (holograph) or from a third party, such as a proofreader or editor. When describing a photocopy, it must be indicated if any of the markings on the pages are original or not (e.g., “a typescript photocopy with original holograph corrections”). The missing yellow legal pad pages from my example would be “original manuscript pages”. In publishing, a broader definition of manuscript is used, even today in the digital world. Both writers and people on staff at publishing houses use manuscript to mean “a document containing a text that came direct from the writer, unedited, not yet set in type by a printer and not yet properly bound into a book”. I will use the more specific archival terminology of manuscript, typescript, and printout, and will add clarification where necessary if the word manuscript is potentially ambiguous in a quotation.

The term draft breaks away from the materiality of an object and derives its meaning from the intention with which it was produced. Almuth Grésillon defines a draft as “a working manuscript of a text in the making; generally covered with erasures and rewrites” (1994, 241),⁹ to which Pierre-Marc de Biasi adds that a draft is “written with the intention of correcting it for use in the composition or final polishing of a text” (1996, 26). With my labeling of the yellow legal pad pages as drafts I am expressing the opinion that they did not contain loose notes or an outline but a coherent text that King saw as a step in the compositional process of what would become the published text of the work *IT*, with the intention of later revisiting the text to make changes, a revisiting that can take the form of a revision campaign on the same document, or a new draft document.

⁷ Translated from the original German: “Handschriftliche Fixierung eines Textes”.

⁸ It can be difficult to distinguish between an original printout and a photocopy of a printout.

⁹ Translated from the original French: “manuscrit de travail d’un texte en train de se constituer; généralement couvert de ratures et réécritures”.

A version is “one specific form of the work — the one the author intended at some particular moment in time. A version has no substantial existence but it is represented more or less well or completely by a single text as found in a manuscript, proof, book, or some other written or printed form” (Shillingsburg 1996, 44). The most abstract of the terms is work, which Shillingsburg defines as “the message or experience implied by the authoritative versions of literary writing” (176). As such, the textual differences between the versions notwithstanding, a reading of the complete first, second, or third draft, or any of the official editions published worldwide will give the reader the experience of the work *IT*, since these are all authorial versions.

In textual scholarship, the aim is to construct from all these versions a text that most closely incarnates the message of the work as intended by the author at a certain moment. Genetic criticism, on the other hand, revels in how the draft versions have captured what Shillingsburg calls the author’s “fluctuating intentions” (44) and Van Hulle the author’s “succession of selves” (Van Hulle 2022, 11). If a draft manuscript (or a draft typescript) features many cancellations and additions, each of these revisions can be seen as a fluctuation in the author’s intention, an author’s “new self”, and a careful analysis is necessary to reconstruct (a hypothesis of) the writing sequence of the text of that draft. In fact, Daniel Ferrer states that a draft is not a text but the protocol for making a text (Ferrer 2011, 43).¹⁰ Moreover, it isn’t feasible to discern versions only at the level of the entire work, since some sections of the work will typically have more versions than others (Bleeker, et al. 2022, online). The missing yellow legal pad pages are a good case in point. King’s occasional use of a legal pad for his daily writing session would have been purely practical, resulting — had they been preserved — in a random selection of episodes of which there exists one more version than of the rest of the work in its first draft form.

A study in genetic criticism involves a combination of two elements: a genetic approach and a critical approach. The genetic part covers a methodology that is shared by all studies in the field, while the critical vantage point from which a genetic corpus is analyzed can be widely different.

¹⁰ Paraphrased from the original French: “Le brouillon n’est pas une oeuvre, mais une protocole opératoire en vue de la réalisation d’une oeuvre”.

The origins of genetic criticism as a separate discipline are traditionally situated in France in the nineteen-sixties and seventies.¹¹ The main theoreticians of the French school of *critique génétique* are Louis Hay, Raymonde Debray-Genette, Jean Bellemin-Noël, Almuth Grésillon, Pierre-Marc de Biasi, and Daniel Ferrer. In his overview of the history of the discipline and of how the dominant schools in textual editing have traditionally approached genetic documents,¹² Dirk Van Hulle sees an evolution towards a “blurring of boundaries” and a “rapprochement”; he proposes to “move away from these ‘schools’ and think in terms of ‘orientations’ to text, one among which is genetic editing” (Van Hulle 2022, 9).

Pierre-Marc de Biasi’s article “What is a Literary Draft: Towards a Functional Typology of Genetic Documentation” (1996) has proven influential in determining the core methodological concepts and practices of the discipline. A genetic critic must start by establishing a “genetic documentation” — *genetic dossier* has become the more established term — that consists of all the documents that contain writing from the author that is relevant to the genesis of the work under study. Instrumental in the demarcation of what belongs in the genetic dossier is what De Biasi calls the *bon à tirer* or *pass for press* moment, typically when the author signs off on the page proofs that the publisher has provided: “the pronouncement ‘bon à tirer’ marks the moment when the author decides that he or she can put an end to the general and local metamorphoses of the work, which can thus be manufactured and offered to the public in this form” (39). All documents which meet this criterion must be “inventoried, classified, dated and deciphered” (38). If the documents can’t be dated (by way of dates on the documents or mentions in correspondence) then a relative dating must be created: the documents must be fit into a chronology of the writing process.

The genetic critic’s goal at this stage is to construct the *avant-texte* that preceded the published text of a work:

The *avant-texte* designates, in the work of the writer, the chain of writing operations that have preceded the appearance of the text proper. [...] [It] does not therefore designate the material manuscripts [...] but rather the critical discourse by which the geneticist, having

¹¹ For an overview of the history of the discipline, see Hay (1993, 34-87); Deppman et al. (2004, 1-27); Van Hulle (2022, 3-14).

¹² German *Editionswissenschaft*, Anglo-American *copy-text theory*, French *critique génétique*, Russian *textology*, Italian *filologia d'autore* and *variantistica/critica delle variant* (Van Hulle 2022, 9).

established the objective results of their analysis (transcriptions, relative dating, classification, etc.), reads them as successive moments of a process. (ibid.)

In his “functional typology”, De Biasi divides a work’s initial writing process into three phases: the *precompositional* phase, the *compositional* phase, and the *prepublishing* phase. After the *bon à tirer* moment, a work goes into its *publication* phase (comprising of pre-book publications, first editions and all subsequent editions during an author’s lifetime — which may contain authorial revisions) and after the author’s death it enters its *postpublication* phase (posthumous editions) (34-35). The precompositional phase can involve separate “stages” such as orienting, exploring, preparing, planning, structuring, and researching, the traces of which give rise to document types such as idea notes, work plans, general sketches, reading notes, marginalia in the books of the author’s personal library, to name a few. Composition mainly entails structuring and “textualizing”, which is done in a succession of drafts. In the prepublishing phase — of particular interest to my undertaking — the author puts the finishing touches on his work, producing a “predefinitive manuscript” and then a “definitive manuscript” (also often making copies), and the text is subsequently prepared for publication by way of corrected manuscripts, typescripts, and proofs (35). “The final handwritten changes are recorded on the set of typed-up proofs bearing the writer’s signature under the pronouncement ‘bon à tirer’” (39).

De Biasi adds all the necessary disclaimers to the model: every writing process is different, the boundaries between phases and stages can blur, stages can occur out of order or recursively, and the model is also applicable to creative writing that doesn’t move teleologically in the direction of a finished (and published) text. Nonetheless, it is still the case that the “chronotypology” is best suited to projects centered around one published work (a novel) produced by one author in relative seclusion. I will return to how genetic criticism has traditionally dealt with this last aspect more extensively in section 1.4.

In addition to De Biasi’s arrangement of document types in a diachronic reconstruction of the writing process from first idea to “pass for press”, Dirk Van Hulle suggests a modular typology of genetic documents that can “easily be adapted to the specificities of any particular author’s working process” (Van Hulle 2022, 28). It consists of six modules: library, notes, diaries, correspondence, drafts, and lastly editions and post-publication revisions. Under the heading “drafts”, Van Hulle lists: digital drafts, first drafts, fair copies, scrolls, typescripts, carbon copies (a copy of a typescript page made by inserting into the typewriter a sheet of

carbon paper and a second sheet of typing paper behind the “original” first sheet of paper), mimeographs, thermofax copies, photocopies, printer’s copies, galleys/galley proofs/proofs, ozalids/blues, and foldings and gatherings (46-55).

The choice to house the different types of proofs in the “drafts” category is interesting. They are drafts in the sense that, in theory, authors are aware that they are still able to make changes to the text on these documents, so proofs are a continuation of the writing process and are the documentary witnesses of authorial changes. On the other hand, it can be argued that proofs should be a separate category in the typology in between drafts and editions. They differ materially from drafts in that they are no longer “from the author’s desk” but produced by a printer. There is also a difference in circumstance: during the compositional (drafting) phase, an author’s creativity is unbound, while in the prepublication phase there are increasing constraints on the author’s possibility to revise the text, constraints which are stipulated explicitly in the contract between author and publisher:

The bane of a publisher’s existence are authors who insist on rewriting a book in proof. Though the contract usually specifies that any alteration costs in excess of 10 percent of the original setting expense will be charged to the authors, they may ignore this item and make such extensive changes that the time required to correct — really to reset — the proofs is totally beyond any reasonable allowance that can be built into the schedule. (Dessauer 1993, 120)

Drafting entails endless possibilities and iterations, while proofing — in theory — is a combined effort between author and editor to attend to issues in the text that the editor has raised, spread across a limited number of stages, and can only accommodate relatively small changes.¹³

Van Hulle suggests that the *avant-texte* can be visualized on a map (Van Hulle 2022, 11). The map should present documents and versions in two separate horizontal columns and

¹³ The document that an author submits to the publisher is also interesting in terms of draft versus proof. Its completion marks the end of the drafting phase, and as such the text on the document is no longer a draft. As I mentioned in my introduction, the author is aware that in practice the text is still “not final” at this point, but in principle the author must see the text on the submission document as definitive — not yet *bon à tirer*, but the definitive authorial form of the work. At least, that is how it should be and what publishers desire. The editorial team will then start its work on the document, and in a sense the editors treat it as a first proof: a text that needs to be checked for internal logic and language and purged of errors.

situate them in time along the vertical axis. That a document contains a version can be represented by an arrow from the document to the version. A genetic map concludes the second chapter of this dissertation.

In addition to typologies based on materiality and writing phases and stages, the textual material on genetic documents can be divided into two categories: *endogenesis* and *exogenesis*. De Biasi, who speaks of *endogenetics* and *exogenetics*, acknowledges that the terms were coined by Raymonde Debray-Genette, defining them as follows:

Endogenetics designates any writing process focusing on a reflexive or self-referential activity of elaborating pre-textual data, be it exploratory, conceptual, structuring, or textualizing work, and regardless of the nature or state of such elaboration. [...] *Exogenetics* designates any writing process devoted to research, selection, and incorporation, focused on information stemming from a source exterior to the writing. (De Biasi 1996, 42-44)

One document, a notebook for instance, can contain both endo- and exogenetic material: notes, outlines, and partial drafts (endo), as well as reading notes, quotes, and newspaper cuttings (exo), to name but a few. To this pair, Van Hulle adds *epigenesis*, arguing that often the genesis continues after the “bon à tirer” moment, giving rise to new genetic documents such as drafts and proofs of self-translations or revised editions (Van Hulle 2022, 14). The subtle dynamics between the three concepts can be visualized in a triangular model (see figure 1).

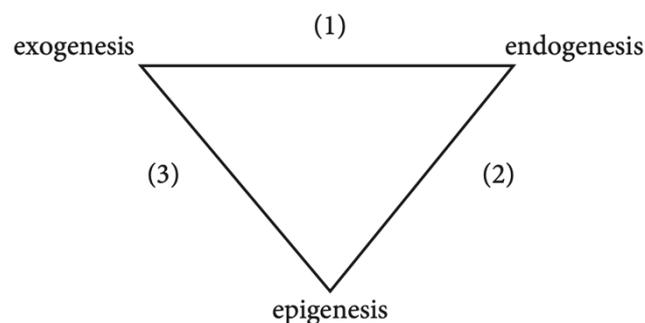


Figure 1 The genetic triangle

The rationale behind the triangular model is to present the genesis not so much as a linear development “before” and “after” publication, but as a spectrum of genetic actions, an interconnected structure that makes explicit that at any point there is the possibility that exogenetic material colours the endo- or the epigenesis. (15)

Research into creative writing processes can be done at several levels: *microgenesis* focuses on “layers of writing within one draft”, while *macrogenesis* “opens up the scope across versions” of a work (68). Dirk Van Hulle suggests the term *megagenesis* for the genetic analysis of a work “as part of an oeuvre”, and born-digital works where the keystrokes have been logged can be studied at the level of *nanogenesis* (ibid.).

The discipline has received criticism over the years, for instance that genetic criticism doesn’t provide much added value to literary criticism. Van Hulle comments that our reading of a literary work can benefit from an awareness of how that work came into being:

In literary studies, it is often obvious that a particular work somehow seems to hit a nerve, but usually it is more challenging to pinpoint exactly why it “works”. This book therefore starts from the following basic premise: *knowing how something was made can help us understand how and why it works.* (xix)

De Biasi addresses the assessment that genetic criticism “does not offer very original results, and simply finds in the rough drafts what textual criticism had brought out perfectly well in the text itself” by stating:

Originality is not genetic criticism’s obsession in any case. Its objective is rather, as regards the text, to set up the critical relationship on a sure basis, and geneticists are not disappointed if their manuscript study allows them to confirm the results or hunches of textual analysis. [...] [A]t the very least [rough drafts] show by what process, with what strategy, and around which elements the structure located by textual criticism has been developed. (De Biasi 1996, 56-57).

Both Van Hulle’s and de Biasi’s comments are certainly applicable to the aspect of suspense in a narrative text since suspense is an effect that a text might — or might not — have on a reader’s thoughts and emotions. The fundamental hypothesis of this dissertation is that such a genetic exploration of the suspense mechanisms in *IT* will reveal “by what process, with what strategy, and around which elements” suspense is optimized by one of the masters of the technique, which will help us understand how and why suspense works.

The criticism that genetic criticism studies private documents that shouldn’t be made public is easily refuted in this case by the simple fact that King gave his permission for me to visit his archive and make digital reproductions of the documents, and that he is not against me disseminating the results of my research if I explicitly ask his permission for the quotes from unpublished material.

Another criticism relates to the central position of the author in genetic criticism — the claim that a study of a literary work's *avant-texte* primarily aims to uncover the author's intention. Several theoreticians have formulated counterarguments. Genetic criticism challenges the notion of intentionality: intention must be regarded as an “on-going event within the [writing] process [...] constantly being changed and redirected by the unintentional contexts with which it engages” (Bushell 2009, 46-52). The variants between (and within) versions reveal the writer not as a monolithic “self” but as a succession of selves (Van Hulle 2022, 11). Sutherland adds that genetic critics do not see drafts “as a record of the travails of an individual author but of the text's relations with itself” (K. Sutherland 2022, 6). Wimsatt and Beardsley's essay “The Intentional Fallacy” (1946) was part of a movement that caused the pendulum to swing too far to the side of anti-authorial thinking in literary studies: “in the past century, some advocates of this tenet have grown so doctrinaire as to commit what might be called the Intentional Fallacy Fallacy, which is essentially to imagine that because intentions have no critical relevance they are not even discussable” (Bryant 2002, 8). Oliver Davis is critical of the discipline's relation to the author but he does express a “fascination” with the fact that “a critical movement with such an ambition managed not only to emerge but also to gain ground in a theoretical climate heavy with anti-authorialism” (O. Davis 2002, 101). He acknowledges that if an author's private papers are extant and available, it would be negligent *not* to include them in a study: “Anyone seriously interested in a writer, particularly in a university setting, will inevitably be drawn to whatever drafts, sketches and letters may have been left behind” (100). With more and more genetic documents becoming available for research through the digitization efforts of archives worldwide, genetic criticism seems assured of a future within literary studies and could provide fertile soil for the development of a less extreme scholarly attitude towards authorship and authorial intention.

Shillingsburg proposes to distinguish between two different concepts of intention: *intention to mean* and *intention to do*, the latter being the author's intention “to record a specific sequence of words and punctuation that he thinks verbalize his meaning” (Shillingsburg 1996, 35-36). The distinction is comparable to the difference between *poetics* and *hermeneutics*. Van Hulle quotes Jonathan Culler's definitions of the terms:

Poetics starts with attested meanings or effects and asks how they are achieved. [...] Hermeneutics, on the other hand, starts with texts and asks what they mean, seeking to discover new and better interpretations. (Van Hulle 2022, 34)

Genetic criticism adds a temporal aspect to these notions, analyzing how attested meanings and effects are achieved through time, by making use of more than only the published text (ibid.). In a similar vein, my narratological analysis in chapter three will not be a quest for King's intention to mean but an exploration of how the effect of suspense that the final text manages to have on readers was constructed. I will examine how this attested effect was achieved by means of a narrative analysis across versions, and in doing so I will interpret King's mutable intentions as to how this effect could best be achieved.

1.1.2 Genetic Narratology

Genetic narratology is an interdisciplinary approach within literary studies that entails a combination of genetic criticism and narratology. Herman and Vervaeck define narratology as "the study of narrative" (Herman and Vervaeck 2019, 1). In their *Handbook of Narrative Analysis*, they discuss the concepts and history of narratology in three chapters: before and surrounding structuralism, structuralism, and postclassical narratology. This division underlines the importance of the structuralist movement in the field. Structuralism aimed to identify deep structures within narratives and proposed categorizations and terminologies for these structures, many of which will also serve as the basis for the narratological component of this dissertation.

Structuralist narratology submits that *three levels* can be meaningfully distinguished in all narrative texts: the surface level of the text itself (how the story is formulated), the deeper organizational level of how the characters and the events are presented to the reader in a certain sequence, and the deepest and most abstract level of the events in their chronological order. For these levels Gérard Genette coined the terms *narration* (the text), *récit* (the organization into a sequence), and *histoire* (the events in chronological order) (Genette 1980, 27).

The division has since been adopted in narratology handbooks and companions, with considerable variation, however, in the terminology. The same holds true for some of the theoretical concepts from structuralism that are discerned within the three levels. So, for my analysis in chapter three, it's important for me to choose one terminological source and to use those terms consistently and unambiguously. I have chosen Herman and Vervaeck's *Handbook of Narrative Analysis* (Second Edition, 2019). They translate Genette's *histoire* as *story*, *récit*

as *narrative*, and leave *narration* as it is, because the word is the same in French and English (43).¹⁴

Lars Bernaerts and Dirk Van Hulle's essay "Narrative across Versions: Narratology Meets Genetic Criticism" (2013) is an important contribution to genetic narratology. They assess that the budding field "has been somewhat neglected in the mainstream of literary and narrative theory in the past decades" (Bernaerts and Van Hulle 2013, 283), which is unfortunate, as there are mutual benefits to combining a narratological and a genetic analysis (285). The added value can work both ways: a reconstruction of the writing process "can be an aid to the narratological analysis of texts", and narratological tools and insights can "contribute to an understanding of how narratives evolve" (*ibid.*). While narratology is already firmly acknowledged in the theory of genetic criticism as a critical vantage point for an analysis of the genetic dossier, in narrative theory, on the other hand, "a genetic approach has not been thematized in the same explicit way" (291). On this topic, in 1977 Raymonde Debray-Genette was already firm in her belief that narratology should get rid of "the fetishism of the final text" (Debray-Genette 1977, 21).¹⁵

Bernaerts and Van Hulle give an overview of the study of versions in the history of narratology, pointing out that, in most cases, "the use of the *avant-texte* is secondary, [...] either to find out how particular finished narratives are composed in a poetic sense or to lend support to theoretical claims" (Bernaerts and Van Hulle 2013, 291). They discuss the work of Dorrit Cohn (1968a; 1968b) on Kafka, Franz Stanzel (1984; 1986) on Henry James, Gérard Genette (1972; 1983; 1987) on Proust, Phillippe Hamon (among others: 1983; 1993; 1996) on Zola, and Seymour Chatman (2005) on Virginia Woolf. Bernaerts and Van Hulle show convincingly how the genetic (what they call "source-oriented") argumentations in these studies have not only led to a better understanding of how the authors constructed their narratives but also contributed to the narratological theory of voice (Cohn, Genette),

¹⁴ The levels story, narrative, and narration are a refinement of the dualist view, as in *story versus plot* (E. M. Forster), *fabula versus syuzhet* (Boris Thomashevsky), and *story versus discourse* (Seymour Chatman). The first level is identical to Genette's *histoire*, and the second level in this dual system groups Genette's *récit* and narration into one concept.

¹⁵ "Ce qui veut dire se débarrasser d'abord du fétichisme du texte final".

perspective (Chatman), character (Hamon, Stanzel), and space (Hamon) (Bernaerts and Van Hulle 2013, 305).

One such example is Dorrit Cohn's essays on Kafka's *The Castle*. Kafka's manuscript of the novel differs from its published form in its narrative situation. Cohn demonstrates that the shift between versions from first-person to third-person narration not only "throw[s] light on Kafka's narrative style" (292) but is also "at the service of narrative theory" (ibid.), as the shift, Cohn argues, exposes a missing link in Franz Stanzel's typological circle of narrative situations (293). It's a practice Cohn shares with Genette, Hamon, Stanzel, and Chatman: the analyses of the authors' avant-texte supply arguments to support interpretations of the authors' poetics, of how the authors construct different elements of their works, and from these interpretations the critics distill generalities within narratology.

After an exploratory period in the coming together of genetic criticism and narratology, where the genetic dimension has functioned more as "part of the research object than of the method" (305), Bernaerts and Van Hulle envisage studies that consciously and self-reflexively make use of genetic narratology as a methodology: "instead of treating narratology merely as a form of observation, we can make the interaction between narratology and genetic criticism more integrative" (321), which they put into practice with a source-oriented analysis of narratological matters in two works by Samuel Beckett.

Luc Herman and John M. Krafft's *Becoming Pynchon: Genetic Narratology and V.* (2023) exemplifies the suggested integrative interaction between narratology and genetic criticism. Their genetic dossier consists of a photocopy of a typescript of *V.* that Pynchon submitted to his editor, Corlies ("Cork") Smith — a typescript containing a version of the text that is significantly different from the one published — the correspondence with Smith that helped shape Pynchon's drastic rewriting of the text, and galleys of *V.* In the introduction, Herman and Krafft immediately address the contentious position of the author in genetic criticism and the use of the genetic dossier as a basis for interpretation of the published text:

To be as clear as we can at this early stage of our argument, we emphasize that we do not want to promote the use of the genetic dossier as the primary evidence in the interpretation of narrative fiction. The genesis of a specific literary narrative obviously *may* contribute to its interpretation, but as far as we are concerned, it does not have to. What we *would* like to suggest is that the genetic dossier can clarify certain aspects of narrative

as they are negotiated by an author in the process of writing. What is more, the analysis of certain *avant-textes* can help to improve the theory of narrative. (4)

Debray-Genette has made a similar point: “The humble and difficult role of the genetic critic is not to seek where these ‘transformations of poetic energy’ come from, but the points [in the *avant-texte*] where this energy is exerted” (Debray-Genette 1977, 25).¹⁶

Like the foundational studies discussed by Bernaerts and Van Hulle, Herman and Krafft also have a “combinatory approach” (Herman and Krafft 2023, 6) in mind, relating to the notion of genre. Their aim is to use the typescript and correspondence to substantiate an interpretative hypothesis on Pynchon’s poetics; on how he, at this early, formative point in his writing, went about constructing an innovative historical novel: “Our point about the typescript of *V.* and historical fiction implies the larger claim that genetic narratology can contribute to a grasp of narrative genre in general” (7). Their analysis covers matters of focalization, historiography, consciousness evocation, and character construction. Interestingly, they also meander into hermeneutics, stating that the typescript of *V.* “throw[s] light on a number of interpretative difficulties related to the published novel” (7). In Herman and Krafft’s reconstruction of Pynchon’s revision of the typescript version into the published text, Pynchon emerges as a “fast learner” who, at this early stage in his career, consciously challenged classical historical realism by breaking with the tendency to present the “illusion of historical reality” (155), offering an insight into the relativity of historical truth in the historical novel (157).

Michael Scheffel (2021), who hardly quotes non-German sources in his article “Wege zu einer genetischen Narratologie”, sees a link between types of genetic documents and the narratological division of a narrative text into story, narrative, and narration. He imposes a diachronic dimension on the three levels and adds event (“gesehen”) as a kind of forerunner to story (56). An acknowledgement, at least, of De Biasi’s functional typology would have been expedient since he also differentiates between “modes” in the writing: “designing mode” vs “writing-down-mode” (ibid.). Substantiated by his work on Arthur Schnitzler, Scheffel finds that notes and sketches record events (60). If there is a causal relation between the events,

¹⁶ L’humble et difficile rôle du critique généticien est de rechercher non pas d’où viennent ces « transformations d’énergie poétique », mais les points où s’exerce cette énergie, où elle rencontre les « stéréotypes », où elle s’accumule en « constellations fixes ».

the notes can be called a story — but without narrative and narration. After the notes stage, Schnitzler produced a “narrative without narration” (62). In the “writing-down-mode”, the work first receives its narration. Scheffel’s division is very limited in its usefulness. It can’t be applied to King’s work, for instance, since he does all the planning and “designing” in his head. Moreover, it can be argued that notes most often will contain minimal narration that is carried over into the draft stage, and that a writer will not necessarily order the events in chronological sequence. I would argue the contrary, that writers put the events in their envisaged narrative sequence in sketches and outlines.

Considering all the above, I can describe the undertaking of this dissertation in more precise terms. I will offer an interpretation of the effect that King’s changes to the text have on his intended audience in view of suspense theory (section 1.2); of what narratology tells us about how pace, characterization, and focalization can be used to create the effect of suspense (section 1.3); of how King himself sees reader involvement and suspense (section 1.5); and in view of how King is aided in these matters by his proofreaders and editors (section 1.4). The challenge is to locate these changes and to discover patterns, to draw from them conclusions that will lead to a contribution to narrative theory, from a genetic perspective, on how the effect of suspense is created in narrative texts.

1.2 Suspense

As a first step in the direction of an understanding of what suspense is and how it is generated through a narrative text, I offer these quotes from blurbs on the US and UK paperback editions of *IT* from 1987: “a mesmerizing odyssey of terror”, “begins with a devastating atrocity and keeps the thrills coming at a breathless pace”, “you can’t read just one page and stop”, “characters so real you feel you are reading about yourself”, “guaranteed to shred your nerves”. The blurbs are meant to lure potential readers into taking up this long novel with a short title, and they promise an immersive emotional experience: you will be devastated, mesmerized, thrilled, unable to put it down, extremely nervous, and so engaged with the characters that it feels as though everything is happening to you. These emotions go a long way towards describing the sensation of being in suspense. Especially the experience of nervousness and engagement is what sets suspense apart from other forms of narrative interest and narrative tension. Something devastating befalls a likable protagonist in the

opening act, and your anxiousness about what will happen next keeps you enthralled until the final curtain drops.

The blurbs use the typical language associated with the horror genre, a genre that is suspense-driven at its core. The emotional and cognitive experiences of being “in suspense” or “horrified” share common traits, most of which the audience will be expecting — will look forward to, even. When picking up a horror book or taking a seat in a movie theatre to watch a horror movie, the audience can be said to enter into a genre contract with the makers. In the case of a novel, the makers are a collective of an author and a publisher. The author provides the text, and the publisher (who co-determines the final state of the text through the editorial process) brands it as horror by producing a book with a scary cover, appropriate jacket copy and blurbs, and by distributing, promoting, and advertising the finished product. Both the reader and the author/publisher are aware of the contract they enter into: the narrative will evoke an experience of fear, but in a controlled environment, without any actual physical threat, with the constant option of returning to safety (just close the book), and for a limited duration. Mixed with fear is always the emotion of hope, the hope that against all odds good will prevail over evil. Suspense is the connective force throughout this experience. To successfully supply his part of the contract, an author like Stephen King uses his knowledge of story elements and narrative techniques — both general and genre-specific — that, in his experience, have the desired effect on the audience as he perceives it.

1.2.1 Modern Suspense Theory

Katalin Bálint starts her entry on suspense for the *International Encyclopedia of Media Psychology* as follows:

Suspense, next to surprise and curiosity, is a typical component of entertainment narratives by which creative designers aim to maximize engagement and enjoyment in the audience. Suspense is discussed in relation to narrative scenarios in which the audience is informed that a character is placed in a charged situation with potential alternative outcomes; the conflict may result in either a desired or an undesired way, crucially influencing the character’s well-being. [...] Scholars have discussed the term suspense under two meanings. It refers either to the discourse structure of a suspenseful scenario (called suspense structure) or to the complex processes and experience the suspenseful scenario elicits in the media audience (called felt suspense). (Bálint 2020)

The distinction between the study of suspense as it is generated by the text of a narrative on the one hand, and in the mind of the reader on the other, is an important one to make here. The current study is text-oriented: it means to explore the changes an author makes to the text across versions in the context of an analysis of suspense structure. The implication of such an undertaking is of course that, in the view of the author, these textual changes heighten the amount of felt suspense in the reader (especially in highly suspenseful episodes) or strengthen the reader's engagement with the narrative, resulting in higher felt suspense overall. It is not the aim of this study to empirically determine whether a test audience finds this suspense amplification across versions to be successful or not. Instead, my analysis aims 1) to confront the changes made by King with the insights offered by text-oriented suspense theory; and 2) to situate the changes within King's conceptualization of his intended audience and of felt suspense, which I will substantiate with relevant quotations on the matter from his non-fiction and in interviews.

Bálint singles out William Brewer's *structural-affect theory* as the main theoretical framework of the modern theory of suspense structure. In this section, I will expand on that by prefacing structural-affect theory with the work of Kenneth Burke, Seymour Chatman, Tzvetan Todorov, and especially Meir Sternberg, who was the first to present suspense, curiosity, and surprise as the trinity of narrative interest, and who was the major influence for the structural part of structural-affect theory. Because of this dissertation's clear text-oriented focus, the overview of the state of the art of cognitive suspense theory will be rather limited. I will mention several of the relevant studies and highlight the insights in them that can be mapped to textual features. The work of Noël Carroll on both felt suspense and suspense structure in the horror genre deserves extensive attention in this regard.

Kenneth Burke (1931) sees the author's particular sequencing of the story events into a narrative as an important factor in the narrative's "interestingness". The manipulation of the reader's ignorance is essential, and to that end Burke pairs up suspense and surprise as "the major devices for the utilization of ignorance (the psychology of information), for when they are depended upon, the reader's interest in the work is based primarily upon his ignorance of its outcome" (145). In many genres, Greek tragedy for instance, it is not so much the outcome that is of interest but the specifics of the hero's journey towards that outcome. The suspense arises from "certain forces gathering to produce a certain result": "It is the suspense of a rubber band which we see being tautened, we know that it will be snapped — there is thus

no ignorance of the outcome; our satisfaction arises from our participation in the process, from the fact that the beginnings of the dialogue lead us to feel the logic of its close" (ibid.).

In his discussion of the difference between detective and crime novels, Tzvetan Todorov (1971) pairs up curiosity and suspense as two forms of narrative interest that operate in opposite ways. Curiosity moves from effect to cause ("sa [la curiosité] marche va de l'effet à la cause"): a body is found (the effect), and the narrative moves towards discovering the identity and motivation of the murderer (the cause). Inversely, suspense moves from cause to effect ("on va ici de la cause à l'effet"): we are shown gangsters making evil plans (the cause), and our interest is sustained by the expectation of the effects of those plans (60). In Todorov's view a detective story will not trigger felt suspense in the reader, because the detective is generally not in any danger (ibid.).

Seymour Chatman echoes Burke in his section on suspense and surprise in *Story and Discourse: Narrative Structure in Fiction and Film* (1978). Chatman contradicts the dictionary definition of suspense as an anxiety triggered by outcome uncertainty:

[A]nxiety is not a reflex of uncertainty about the conclusion, since that is already foregone. It is rather that we know what is going to happen, but we cannot communicate that information to the characters, with whom we have come to empathize. (59)

Suspenseful texts engage readers, turn them into frustrated participants. In relation to what Burke calls the psychology of information, Chatman quotes Hitchcock to describe which organizational structure produces the most engagement: by withholding the identity of the killer, the narrative presents its characters to the audience "as deployed in a human chess problem" (resulting in low engagement) but if the audience knows who the killer is from the very start, they are immediately engaged, frustrated by their inability to pass on this crucial information to the characters, and they experience "an irresistible desire to know what happens" (60). From these remarks by Chatman and Hitchcock, one can draw a line to Aaron Smuts's theory of suspense as a combination of desire and frustration:

The desire-frustration theory of suspense holds that the frustration of a strong desire to affect the outcome of an imminent event is necessary and sufficient for suspense. In order to feel suspense, one must care about an outcome — that is, one must have a strong desire to make it turn out the way one wants. (Smuts 2008, 284)

Suspense always entails *foreshadowing*, to a lesser or greater degree (Chatman 1978, 60). Chatman defines the term as “the semination of anticipatory satellites” (ibid.): *satellites* are minor story events; *kernels* are major and unmissable ones. Foreshadowing is done through satellite events that anticipate upcoming kernel outcome events. Chatman sees suspense and surprise as complementary, not contradictory, operating together in most narratives, in what he calls “complexes of suspense and surprise” (ibid.). Of the two, suspense is the major factor when it comes to engagement with the story. It can play out on two levels; on the story level: both character and reader are anxious about what will happen next; and on the level of the narrative: a character is unaware of a danger, placing the reader in suspense.

Meir Sternberg brings suspense, curiosity, and surprise together in an elegant model of narrative techniques that produce enjoyment in readers. In *Expositional Modes and Temporal Ordering in Fiction* (1978) Sternberg describes how a narrative will often present expositional story events in a distributed fashion, ordered non-chronologically, with the specific aim of “the creation and manipulation of narrative interest” (45). A skilled storyteller will draw the reader in by beginning *in medias res* with action, with the narration of a story event that opens what Sternberg calls *gaps* in the narrative about both the past and the future. Most of the gaps that arise are *temporary gaps*, presenting themselves in the reader’s mind as questions. *Will the hero succeed in killing the monster?* The author manipulates the reader’s expectations by filling in existing gaps or opening new gaps at well-chosen points in the narrative (50-51). It is here that the manipulation of the reader’s suspense, curiosity, and surprise come into play.

Sternberg defines suspense and curiosity as follows:

Both suspense and curiosity are emotions or states of mind characterized by expectant restlessness and tentative hypotheses that derive from a lack of information; both thus draw the reader’s attention forward in the hope that the information that will resolve or allay them lies ahead. They differ, however, in that suspense derives from a lack of desired information concerning the outcome of a conflict that is to take place in the narrative future, a lack that involves a clash of hope and fear; whereas curiosity is produced by a lack of information that relates to the narrative past, a time when struggles have already been resolved, and as such it often involves an interest in the information for its own sake. Suspense thus essentially relates to the dynamics of the ongoing action; curiosity, to the dynamics of temporal deformation. (65)

Suspense is the emotion experienced with regards to temporary gaps in story events situated in what Sternberg calls the *narrative future* (which translates to the *story future* in the terminology used here); curiosity the emotion with regards to events from the *narrative past* (*story past*) that have not yet been related in the narrative. A third category is surprise, where a hidden gap is opened and the reader discovers retrospectively, at the point of closure, that there was a gap or an ambiguity (244). The revelation turns the reader's hypothesis of a situation on its head (245), resulting for the reader in the experience of surprise.

Sternberg uses suspense, curiosity, and surprise as technical terms, with a definition that is more limited than the common meanings of the words. A reader might be said to be "curious" about what will happen next — as I did in the introduction — or "kept in suspense" about the identity of the murderer but in Sternberg's categorization the difference between suspense and curiosity is one between an interest in the story future versus the story past.

When a narrative begins *in medias res* and makes use of delayed and distributed exposition, as most narratives do, two lines of narrative interest appear and must be made to coexist: suspense about the outcome of the future confrontation, and curiosity about the expositional material that has yet to be narrated. Here Sternberg interestingly sees a risk of *artistic failure*:

[T]his usually happens when an author has failed to stimulate the reader's curiosity sufficiently to compel him to dwell on some lengthy expositional account that stands between him and the anxiously awaited conflict or resolution. In this case, when suspense so evidently has the upper hand, the reader can hardly be blamed for impatiently skipping the retardation and dashing forward. (65)

In the opposite scenario the storyteller achieves the "necessary equilibrium" (168) by masterfully playing the two lines of interest off against each other: expositional revelations arouse reinvigorated hopes and fears about the outcome, and that consequently creates a need in the reader for further exposition (65).

Sternberg discusses several literary devices that produce or amplify suspense in a narrative: *retardation*, *analogy*, and *anticipation* (or foreshadowing) can all be used to propel the reader's attention forward. Suspense-driven narratives usually employ a *retardatory structure*:

One of the prime means of creating, intensifying, or prolonging suspense consists in the author's temporarily impeding ("suspending") the natural progression of the action,

especially its onward rush toward some expected climax, by interposition of more or less extraneous matter. (159)

Retardation can occur on all levels, sentence, chapter, or book level (161). The “tranquil pace” of a narrative can increase the reader’s tension because it “retards, time and again, the eagerly awaited issue of events” (85). Because the danger of artistic failure is always lurking, the success of the use of such a device hinges on the author’s skill in counteracting the reader’s natural inclination to dash forward (162). Before going into a retardation episode, the reader’s curiosity must be heightened or actional suspense must be played down by bringing the main line of action to a standstill (165). The retardatory digressions will often contain thematic analogies with the main narrative (169). The reader’s fears for the protagonist are heightened for instance through the account of a secondary character’s grim fate. Anticipation or foreshadowing may also “heighten, modify or canalize suspense” but it is “an optional device rather than a necessary compositional condition; moreover, the more explicit and authoritative it is, the more does it mingle suspense with curiosity, for to present some future development as a foregone conclusion is to produce a gap subsuming all that intervenes” (164).

In the horror genre suspense is the chief line of narrative interest, with most stories simply moving chronologically towards a confrontation between the protagonist and the monster. Curiosity comes into play when, in order to successfully defeat the monster, the protagonist must first discover its true nature, where it came from, and how it can be killed. Surprises can easily be inserted into the climactic outcome episode, for instance by revealing that the protagonist was mistaken about the true nature of the monster.

Arguably the most influential article in the text-based approach within suspense theory is “Stories are to Entertain: A Structural-Affect Theory of Stories”, published by psychologists William F. Brewer and Edward H. Lichtenstein in 1982. Their structural-affect theory “relates particular structural features of narratives to particular affective responses in the reader and then relates the postulated structural/affective patterns to story liking” (Brewer 1996, 110). Inspiration came from work carried out in three different branches: by story grammarians, by what Brewer and Lichtenstein refer to as the “structuralist analyses of narrative” of Chatman and Sternberg (Brewer and Lichtenstein 1982, 473), and by Daniel Berlyne’s (1971) general theory of aesthetics.

Brewer and Lichtenstein propose to start from a categorization of the overall purposes of texts (what they call *discourse force*) and they claim that “popular stories and novels are primarily designed to entertain” (ibid.). They echo Burke, Todorov, Chatman, and Sternberg in their assertion that the uniqueness of stories lies in how an author will deliberately manipulate the order in which the *event structure* is presented in the *discourse structure* in such a way as to evoke a pleasurable affect in the reader. There are three main discourse structures that account for the entertainment force of stories, and these structures will typically produce three different *affect curves* in readers. The discourse structures are based wholly on Sternberg’s lines of narrative interest: suspense, curiosity, and surprise. The description of the *suspense discourse structure* is so oft quoted in suspense theory that it must be quoted here in full also:

A suspense discourse organization must contain an initiating event or situation. An initiating event is an event which could lead to significant consequences (either good or bad) for one of the characters in the narrative. The event structure must also contain the outcome of the initiating event. In a suspense discourse organization the initiating event occurs early in the discourse. The initiating event causes the reader to become concerned about the consequences for the relevant character and this produces suspense. Typically, additional discourse material is placed between the initiating event and the outcome event, to encourage the build up of the suspense. The suspense is resolved when the outcome is presented in the discourse. Thus, in a suspense discourse structure, the order of events in the discourse can map the order of events in the event structure. (Brewer and Lichtenstein 1982, 482)

In a similar way to the suspense discourse structure, the *curiosity discourse structure* spans the entire narrative: there is a significant story event early in the sequence about which the reader is not given the most important information; curiosity drives the reader to read on until the later parts of the narrative, where the events unveiled during the outcome finally provide the information the reader had become curious about at the start.

Chronological narration is prevalent in suspense-driven narratives, with the exception of the technique of foreshadowing, meant to increase long-term suspense. Brewer and Lichtenstein define foreshadowing as “information about a later event [being] given early in the discourse to increase the reader’s concern for the character or to increase the significance of the outcome” (Brewer and Lichtenstein 1980, 8).

Brewer and Lichtenstein adopted Sternberg's notion that suspense, curiosity, and surprise form an exhaustive set, translating the three from dynamic intersecting lines of narrative interest into rigid structures that supposedly describe the underlying macro-organization of all popular stories. But at the same time both of these early publications (1980 and 1982) contain doubts about this set of three being truly exhaustive, and whether the three can indeed account for all affects in readers that feed into "story liking": "[f]or instance, there may be other affective states, such as curiosity and humor, that have related discourse structures that also produce stories" (Brewer and Lichtenstein 1980, 22); and "clearly other aspects of narratives such as content, characterization, and style also enter into the overall liking judgment" (Brewer and Lichtenstein 1982, 482). Charting deep structures in stories and charting what makes readers enjoy stories are two different things, and Brewer and Lichtenstein's attempts to relate the two in a quantitative way puts a strain on structural-affect theory.

To support their theory, Brewer and Lichtenstein conducted a reader-response experiment with short artificial texts exemplifying two of three discourse structures (Brewer and Lichtenstein 1980). Readers rated their suspense level after each story segment and their overall liking at the end. Results showed a preference for stories with outcomes and a perception that unresolved suspense-driven texts were not real stories. Foreshadowing did not significantly increase suspense, possibly due to poor execution.

In subsequent experiments and publications, Brewer switched from artificial to natural stories, differentiated between *entertainment stories* and *literary stories*, and downplayed suspense, curiosity, and surprise as being "only part of the overall set of responses that individuals make while reading" (Brewer and Ohtsuka 1986, 8). Readers were asked to rate suspense, curiosity about the future and past, surprise, and irony, then to assess overall liking, completeness, and empathy (Brewer and Ohtsuka 1986, 10). The distinction between suspense and "curiosity about the future" is remarkable, as it severs the link with the specialist meaning given to the terms by Sternberg.

These experiments refocused on suspense as an affective state influencing story liking, aligning with cognitivists like Wilensky, Schank, Labov, and Kintsch. One aspect of the test results with natural stories was that readers preferred suspenseful narratives that have morally just outcomes for morally good and likable characters, while "it appears that high suspense with relatively unsympathetic characters leads to intermediate degrees of story

enjoyment” (Brewer and Ohtsuka 1988, 405). As an explanation, Brewer and Ohtsuka state that “for adults liking of story outcomes is mediated through a set of just world beliefs” (Brewer and Ohtsuka 1988, 398).

In his 1996 essay “The Nature of Narrative Suspense and the Problem of Rereading”, Brewer admitted that the structural-affect theory needed an important extension: the initiating event in suspense discourse structure produces an “overall suspense and resolution curve” in readers but to keep up suspense throughout, “one needs a number of ‘mini’ suspense and resolution episodes along the way, in addition to the macro suspense and resolution structure” (Brewer 1996, 116). This means that the affect curve for the suspense discourse structure will not so much show a steady rise from the initiating event until the outcome event but rather a saw-toothed climb towards a climax. These mini episodes mirror the macro structure in that there is an initiating event, additional material that functions as outcome delay, and an outcome event that resolves the suspense produced by the initiating event.

Along with the important extension described above, which gives structural-affect theory some much needed dynamism, Brewer’s contribution to Peter Vorderer’s collection of essays on suspense from 1996 also provides a comprehensive roundup of aspects of story and narrative that heighten felt suspense. The initiating event must have the potential to lead to a significant outcome for one of the main characters. Insignificant potential outcomes (*A character’s shoelace is weak. Will it come undone or not?*) do not produce suspense (115). Although most suspense stories entail a potentially negative outcome for the protagonist, this does not necessarily need to be the case: a story in which a character has the potential for winning the lottery can also produce suspense in readers (ibid.). Brewer agrees with Alfred Hitchcock that one can build suspense for negative characters but that the suspense will not be as strong as for a positive character in the same circumstances (ibid.). For readers to feel suspense, they must be concerned about the character, meaning they must feel sympathy for a character similar to what a sympathetic individual would feel for a nonfictional person observed in those same circumstances (116). Giving readers information about dangers that the character is not aware of increases suspense (114). In terms of outcome likelihood, Brewer is of the opinion that “maximum suspense will occur when the odds of a good outcome are very low” (115). Readers will calculate the odds strictly within the world of the story “under some form of willing suspension of disbelief”, with disregard for their genre-knowledge that

the protagonist will in most cases defeat the odds and there will be a happy ending (ibid.). A “successful suspense text” must include the outcome of the initiating event; suspense needs to be resolved (116). The use of mini suspense and resolution episodes within the macro structure can increase overall suspense (119).

Structural-affect theory offers a combination of a text-centered and a reader-centered perspective on suspense. The insights into the structural elements of suspense building are valuable to the text-centered approach I will use in this dissertation. However, I must here echo some of the criticism on the theory that Meir Sternberg has formulated in his two-part article “The Universals of Narrative and Their Cognitivist Fortunes” (Sternberg 2003a and 2003b). Brewer and Lichtenstein’s translation of Sternberg’s suspense, curiosity, and surprise, from affective impulses readers can feel at any point in the narrative into three affective states in which readers find themselves during three separate narrative-spanning discourse structures, is an oversimplification that cannot be brought in line with the reality of most natural stories. Sternberg uses suspense and curiosity as “terms of art” (Sternberg 2003a, 327): suspense covers all prospective gap-filling, and curiosity is only used concerning gaps about story events from the story past. Brewer initially seemed to go along with this, but in the publications with Ohtsuka the meaning of suspense is narrowed down to charged suspense with dual possible outcomes, and uncharged reader prospection becomes “curiosity about the future”, which Sternberg sees as a misnomer for “suspense devoid of significance” (Sternberg 2003b, 618). Sternberg believes nothing has been gained by the restricted definition of suspense in structural-affect theory, and he regretfully sees the term curiosity return to its ordinary loose usage, becoming synonymous with “interest” (619).¹⁷ For my

¹⁷ The article “Inducing narrative tension in the viewer through suspense, surprise, and curiosity” (Bermejo-Berros, Lopez-Diez and Martinez 2022) is a good illustration of this point. Forty years after the publication of “Stories are to Entertain”, the authors — who ignore all of Brewer’s subsequent work — still find it necessary to experimentally test the validity of the three discourse structures, only to come to the unsurprising conclusion that “even though each type of discourse tension structure induces one main emotion, a multidimensional emotional response is characteristic”, and that “curiosity, as considered so far, is not simply another emotion that can characterise a whole story, as is the case with suspense in suspense stories, or surprise in surprise stories. Curiosity is present in all types of stories and fulfils a revitalising role” (ibid., online). Curiosity, then, does not translate to enjoyment as suspense and surprise do, but only leads to interest (ibid., online).

Yumiko Iwata also has difficulty situating curiosity (in the common meaning of the word) next to surprise

study, I see great value in the clarity, unambiguity, and mutual exclusivity of Sternberg's use of suspense, curiosity, and surprise in the meaning of readerly prospection, retrospection, and recognition, and in my use of the terms I will limit myself to using curiosity only when it comes to gaps relating to the story past.

Of particular relevance to the undertaking of this thesis is the work of philosopher Noël Carroll. In *The Philosophy of Horror* (1990), Carroll discusses the relation between the emotion of suspense and the emotion of horror as experienced through stories and in art (as opposed to real life horror), which he calls *art-horror* (8). What connects the two is fear: fear of an undesirable outcome in suspense, and fear of the monster in horror. Suspense is integral to most horror narratives (128), and it works contingently with art-horror (129). Art-horror is felt with regards to the monster, its nature and its actions, while suspense is caused by the reader's emotional involvement in finding answers to the questions raised by the narrative.

Carroll distinguishes a group of "characteristic horror plots" (97) that include one or more of the following structural elements: *onset*, *discovery*, *confirmation*, and *confrontation*. In the onset movement, the monster's presence is established for the audience (99). In the second movement, discovery, a character or group learns of its existence (100). In many cases the monster is too powerful to be confronted by the protagonist(s) alone, and it becomes necessary to convince a third party, "often authority figures such as the police, eminent scientists, religious leaders, government officials, or the army" (101), that there is a supernatural threat which must be dealt with. The third party is typically very skeptical of anything supernatural lying at the basis of the troubles, and this process of the protagonist(s) convincing the third party is what Carroll calls the confirmation movement. During this movement, the delay between discovery and confirmation produces tension (suspense) in readers, as the monster grows stronger while valuable time is wasted assembling the proof needed to remove all skepticism on the third party's behalf (102). Carroll refers to the act of figuring out the true nature of the monster (and how it can be killed) in the discovery

and suspense. He disregards curiosity from his PhD research on interestingness in literary short stories because "it seems hard to take [curiosity] as a variable equal to suspense and surprise. Curiosity can be regarded as a response or state of mind in the reader in reading stories and narratives of every kind. It is probably impossible to find readers who are not curious at all, on any level. Moreover, it seems difficult to distinguish being curious from being interested" (Iwata 2008, 6).

movement along with the gathering of evidence in the confirmation movement as *ratiocination* (102), which he believes is a play of reasoning that undoubtedly adds to the cognitive pleasure experienced by readers (*ibid.*). The fourth movement, confrontation, is the culmination of the three previous movements.

The four structural elements may occur on the macro-level but also in smaller episodes. They can be iterative, occurring multiple times. There may be several confrontations throughout the narrative, forming a necessary part of the ratiocination: more than one confrontation is needed for the protagonist to figure out how to slay the monster. There can also be multiple onsets, both spatial and temporal. Here Carroll references *IT*: “the creature may arrive at different times as well as in different places, as in King’s *It*” (100). *IT* does not have a confirmation movement — the adults in Derry can’t see the clown and once the members of the Losers’ Club realize this, they don’t attempt to convince them — so Carroll calls the structure of *IT* a discovery plot “in which the process of discovery is iterated” (232).¹⁸

Carroll gives suspense a place in his discussion of horror plot structures. What ties these movements together in the horror genre is the same as in other popular narratives: what Carroll calls *erotetic narration* (130). Scenes in the narrative are linked to one another as answers are linked to questions. An early scene will raise a question in the reader which is then answered in a later scene. It is this “erotetic linkage” (131) that keeps readers turning the pages — the quest for answers. Carroll distinguishes between *macro-questions* (spanning the whole narrative) and *micro-questions* (linking scenes together). Felt suspense, then, is a direct product of erotetic narration; it “is generated as an emotional concomitant of a narrative question that has been raised by earlier scenes and events in a story” (137). It can be seen as a subcategory of anticipation, it only occurs when the question “has two possible, opposed answers which have specific ratings in terms of morality and probability” (*ibid.*). The suspense is highest when the morally just outcome is the least likely (138). Without these high

¹⁸ The reason for this iteration is that the group of protagonists has seven members. After the onset, every one of the seven separately discovers the monster in a lengthy episode. Their bond as a group is formed by sharing these discovery episodes with each other, after which they together determine the nature of the monster and where it lives (*ratiocination*), forming and executing a plan for the confrontation, all as a group.

stakes, there is no suspense but there still might be anticipation (cf. “suspense devoid of significance” (Sternberg) or “curiosity about the future” (Brewer)).¹⁹

It can easily be seen, Carroll concludes, how horror narratives trigger felt suspense. Monsters are irredeemably evil, are generally immensely powerful, and often operate in secret. Almost from the onset the odds are stacked heavily against the human protagonist(s) in the inevitable confrontation, and “the situation is ripe for suspense” (139). Horror narratives typically will spend more time on establishing the improbability of the humans being successful against the monster, than on establishing the monster’s evilness (142), meaning improbability — not morality — is the more important factor in suspense creation.

The reader’s experience of art-horror mimics the character’s experience (an emotional state which can be described as “fear compounded with revulsion, nausea, and disgust” (22)) but this is not the case for the experience of felt suspense. The horror narrative approaches its treatment of all four movements with a view to arousing and sustaining felt suspense by giving the reader more information than the characters, stacking the deck in the monster’s favor, and introducing ambiguities or obstacles that hinder and delay the protagonist(s) in discovery, confirmation, and confrontation.

Carroll further elucidates his claim of morality and probability being chief in producing reader engagement in his essay “The Paradox of Suspense” (1996). In suspense fiction, he posits, the author typically provokes audience involvement through morality because it is a universal human interest, and therefore well-suited as a catch-all: “character — especially at

¹⁹ Köppe and Onea (2024) extend Carroll’s theory of erotetic narration by drawing parallels between felt suspense and the “near miss” experience observed in gambling behavior. They claim that “readers experience suspense because they are repeatedly under the impression that they are just about to get the answer to a presiding macro question, only to learn that they don’t get it (yet)” (274). Some micro-questions are “potentially inquiry terminating” (275), which implies that a potential answer might also resolve the macro question and terminate suspense: “The succession of several potentially inquiry terminating micro questions is possible because none of them (but the last one) turns out to actually terminate the inquiry” (275). The experience of suspense is triggered by the reader believing that “inquiry termination is imminent” (276). When this turns out not to be the case, the reader has a cognitive and emotional reaction very much akin to a “near miss”, to what a gambler feels “when the elements of a game or task ‘suggest’ to a player that they have almost achieved a favourable result” (277). Only narratives that raise a succession of these “potentially inquiry terminating micro questions” in readers can induce felt suspense.

the level of virtue — is a critical lever for guiding the audience’s moral perception of the action” (Carroll in Vorderer, Wulff and Friedrichsen 1996, 79). By recognizing virtuous characteristics in a protagonist — and conversely amoral traits in an antagonist — “the audience is provided, often aggressively, with a stake in one of the alternatives by having its moral sensibility drawn to prefer one of the uncertain outcomes” (77). This suggests that readers have little say in the matter and can be subconsciously tricked into caring by an orchestration of good versus evil.²⁰

The monographs *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explorations* (Vorderer, Wulff and Friedrichsen 1996) and *Narrative Absorption* (Hakemulder, et al. 2017) bring together important contributions to the cognitive approach in suspense studies. From these consensus arises that the “equivalent-to-reality” representation of story events in a narrative can trigger felt suspense, a pleasurable experience that has an emotional component (interest, hope, fear, thrill, anxiety, restlessness, empathy, sympathy, pleasure) and a cognitive component (uncertainty, anticipation, prospection, gap-filling, the dynamic calculation of possible outcomes and the probability of these competing scenarios). Without the emotional component there can be no suspense. Due to the lack of a real-world threat and the existence of what Lothar Mikos in his discussion of genre-movies calls a *viewing contract* between maker and audience, even the negative emotions are experienced as enjoyment (Mikos in Vorderer, Wulff and Friedrichsen 1996, 42-45).

As the above has already shown, there are contrasting opinions in the field about many of the specifics involved. Is uncertainty about the outcome of primary importance, and is it an essential component or merely an optional one? What is the reader’s predominant emotion: anxiety, restlessness, concern, a frustrated desire to influence the events? What is the nature of the reader’s emotional connection to a character: identification, empathy, or sympathy? How can felt suspense be measured? How can it be studied empirically when it comes to long natural narratives? Can felt suspense be studied in isolation, or does it need to be considered together with other cognitive/emotional processes like curiosity, surprise, mystery, and irony (Vorderer, Wulff and Friedrichsen 1996, ix)? Although interesting, these discussions in the

²⁰ Carroll substantiates this by referencing experimental research by Zillman, Bryant and Comisky which shows that “suspense is generated in cases in which spectators or readers are said to ‘like’ characters” (80), the most important contributing factors all turning out to be moral in nature (cf. Brewer’s similar conclusions).

cognitive approach do not have much of an impact on the textual approach to suspense theory. Nevertheless, a few insights from the cognitive contributions must be included here as they might have a bearing on my analysis in chapter three.

For Hans Wulff the essence of felt suspense is to be found in anticipation: “suspense is not in the text, but rather in what the text triggers” (Wulff in Vorderer, Wulff and Friedrichsen 1996, 2). Certain elements in the text trigger this prognostic work. Wulff calls these elements *cataphora*, in that they evoke or indicate “possible future courses of events” (ibid.). He uses Chatman’s distinction between kernel and satellite events: cataphora are satellite events that have an announcement function; *pre-information* that prepares the way for kernel events further on in the narrative (ibid.). In Wulff’s opinion, a study of suspense structure must be a study of these triggers: how the cataphora construct and (mis)direct the reader’s anticipation.

Richard Gerrig also focuses on the active cognitive participation of readers and suggests that “one reliable way to create suspense would be to increase readers’ feelings of uncertainty by modeling a course of troubled problem solving” (Gerrig in Vorderer, Wulff and Friedrichsen 1996, 95). When readers realize a potential escape route for the hero has been eliminated because a possible solution has been cut off, their felt suspense increases (ibid.).²¹ Donald Beecher, who approaches the topic from evolutionary psychology, comes to very similar conclusions. He sees felt suspense as a manifestation of heightened attention in readers. They experience a “computational response” to the text; they are subliminally triggered into calculations of risks and probabilities that arise in the presence of danger: “[a]n interest-compelling, incomplete narrative will trick an architecturally-determined attention response system to come out and play for real” (Beecher 2007, 273). Ohler and Nieding contradict the view of anticipation as being problem-solving in nature. They claim that viewers of suspenseful films always have the option of mental relaxation, of simply allowing the narrative to play itself out without actively pondering possible outcomes. Commonly these viewers will “still find suspense in the film” (Ohler and Nieding in Vorderer, Wulff and Friedrichsen 1996, 145).

Like many others, Beecher confirms that the cognitive component of felt suspense is always accompanied by an emotional component, which he sees as a response to liked characters in danger (cf. Zillmann, Brewer, Carroll, Bryant and Comisky). Beecher phrases it as

²¹ The experiment performed to substantiate this hypothesis is described in Gerrig and Bernardo (1994).

readers looking for an *empathetic center* in a story, a person who most represents their own values. Readers feel compelled to establish that center in a character before the action is complete, in order to know how to feel about the ending (Beecher 2007, 270). Without some center of empathy, the story would lose its powers of absorption (271).

How felt suspense relates to narrative absorption is explored in many chapters of the monograph *Narrative Absorption* (Hakemulder, et al. 2017). The contribution by Bálint, Kuijpers and Doicaru in chapter nine of the book is most relevant to my discussion (177-199). The authors report on an experiment where readers/viewers were presented with two different types of outcome delay in a suspense episode, *diegetic* and *non-diegetic* material: “Diegetic delay postpones the outcome event with inserted shots internal to the story world [...] for example, in written text they can be extra descriptions of the location, or the state of mind of the characters” (179). As “extra-diegetic” material in written narratives the team inserted portions of a poem into the text fragments to cause delay; the poem had a metaphorical relationship to the action (184). The results showed that “non-diegetic delays are less suitable for increasing felt suspense or narrative absorption” (191), which is to be expected. It raises the question, however, whether a sliding scale of suitability exists with diegetic delay material. Might diegetic delay become increasingly less effective the further removed it gets from the suspense episode’s place, time, and characters? Does the relaying of an involved character’s thoughts and emotions in the moment perform better at increasing felt suspense than a flashback to an episode from the character’s past? Or what about maintaining time but changing place and characters, by crosscutting to a character at another location?

Richard Gerrig describes an experiment on triggering felt suspense on the smallest textual unit, that of a single sentence. From the results he distills two categories that proved successful. Firstly, sentences that suggest *a lack of knowledge*, either on the part of the narration, the character, or the reader, are suspenseful because they activate the problem-solving cognitive mechanism. An example Gerrig gives is: “She didn’t notice that the window behind her was slowly opening” (Gerrig in Vorderer, Wulff and Friedrichsen 1996, 99). A second category is *classic suspense schemas* (98). Concepts that recurred in the suspenseful sentences were danger, darkness, potential physical harm, doors, fear, and despair. Words associated with these concepts, Gerrig believes, evoke “prototypical scenes in which readers are likely to have experienced suspense in the past” (ibid.). This is reminiscent of the viewing

contract Mikos describes in his discussion of suspense in genre films. The maker provides the appropriate setting, characters, events, and language, and the audience willingly picks up the suspense cues.

Mark Algee-Hewitt's project "Suspense: Language, Narrative, Affect" at the Stanford Literary Lab also traces suspense at the word level. Starting from the members' personal reading experience, Algee-Hewitt's team put together a data set of words and topics that they labeled as highly suspenseful. The data set was then used to train an A.I. neural network algorithm to use this knowledge of suspenseful words and topics to identify passages it had never "read" before as either suspenseful or non-suspenseful. The results were promising: "The very fact that something that is so subjective and affective can be somewhat accurately predicted based on formal features of a text is one of the more surprising things we've come across" (Ueda 2016). On the word level they found that "suspenseful passages were characterized by words relating to the imagination (e.g., 'thought'), the senses ('saw'), and movement ('struggled') and topics such as 'assault,' 'guns,' 'crime,' and 'dramatic weather'" (ibid.). The list aligns nicely with both Gerrig's category of lack of knowledge and the classic suspense schemas. The presence of words that convey how things appear to be rather than how they really are, such as "seemed," "perceived," or "observed", generate *epistemological uncertainty*, which translates into felt suspense (ibid.). As one of the conclusions of the project, Algee-Hewitt suggests that the most suspenseful passages in his corpus are not actional, verb-heavy passages but rather descriptive passages that function as the anticipation of and build-up to an actional passage.²²

The Stanford "virtual reader" is one of many examples of the computational approach to suspense study. Most of the algorithms start from a model of suspense that is based on the psychologists' concepts of the nature of felt suspense as detailed above, and for that reason do not add much to the discussion here. Notable examples of programs that are specifically suspense-oriented are SUSPENSER (Cheong and Young 2015), DRAMATIS (O'Neill and Riedl 2014), and the unnamed suspense algorithm developed by Richard Doust and Paul Piwek (Doust and Piwek 2017). Both SUSPENSER and DRAMATIS are programmed around the idea

²² There is a video of a lecture by Algee-Hewitt on this webpage: <http://www.ipam.ucla.edu/abstract/?tid=13223&pcode=CAWS4>. Algee-Hewitt makes the comment about descriptive passages at the timecode [36:25] (last accessed: 16 February 2024).

that a story consists of a protagonist trying to accomplish a goal and that the protagonist does this by removing obstacles and solving problems. In both cases this is paired with Gerrig's claim that suspense will increase when possible solutions available to the protagonist are eliminated (Cheong and Young, 40). Of all concepts in suspense theory, they saw Gerrig's as being the most amenable to a computational representation (O'Neill and Riedl 2014, 945).²³

²³ SUSPENSER takes story events as input, in the form of a set of simple sentences that describe one or more characters performing an action. From these sentences it can be asked to output either a suspenseful or unsuspenseful text. It first differentiates between kernel and satellite events and retains the kernel events — otherwise the output would not be comprehensible as a narrative. From the remaining satellite events it makes a selection and determines if a satellite sentence's inclusion would result in higher suspense or not (because the action described in the sentence would eliminate a possible solution for the protagonist). The end result is a narrative that arranges story events in a suspenseful way.

DRAMATIS can output a suspense curve for a story. The developers performed an experiment which showed that the generated curve was in line with the assessment made by human readers. To use DRAMATIS it is required to translate a story into a "discretized symbolic-logic format" they call *time-slices* (O'Neill and Riedl 2014, 946). For every time-slice in the story DRAMATIS will determine a suspense score based on "the appearance of diminishing quantity or quality of paths through a hero's problem space" (949). When it has done this for all time-slices, it plots the scores onto a graph, producing the curve. As a possible application, the creators suggest using the software to optimize the suspense in a story by reworking it across versions until DRAMATIS outputs the highest suspense curve. This reworking is at the level of the time-slice, of course, an abstraction level that has everything to do with events and nothing with natural language narration. It might be worth the effort when the goal is to create a suspenseful narrative from an established set of story events, but it has little or no applicability to versions of an existing natural language narrative that have no differences on the level of the story events that are narrated.

The foundation of the suspense algorithm developed by Richard Doust and Paul Piwek is not provided by Gerrig, but by Brewer and Lichtenstein's suspense discourse organization of *initiating event – outcome delay – outcome event*. In contrast to SUSPENSER and DRAMATIS, the focus here is not on the protagonist's actions moving toward a goal: "In our view, suspense is not dependent on the existence of characters' goals: we can experience suspense about a piece of string breaking under the strain of a weight. Nor does our approach require the existence of a central protagonist and his or her predicament" (180). Instead, they work with "narrative threads" that model the reader's expectations about what might happen next (Doust and Piwek 2019, 179). In terms of output, the algorithm is similar to DRAMATIS: a predicted suspense score is given for every story event in the narrative, which can then be visualized as a curve. The implication of their algorithm is that the key factor for predicting felt suspense is the sustained experience of outcome uncertainty during the outcome delay, and that character liking, empathy, morality, and goal-orientedness are of less (or no) importance, since they play no role in their computational prediction of suspense.

The results of experiments conducted with both DRAMATIS and SUSPENSER can serve as support of Gerrig's theory.

The state of the art that I have presented in this section shows that suspense has been firmly teamed up with curiosity and surprise in the text-oriented approach to suspense theory, and that it plays a part in a number of interconnected narratological fields of study. Sternberg was the first to present suspense, curiosity, and surprise as a trio of "master forces" of narrative that generate narrative interest in the reader (1978). Sternberg later (2003a; 2003b) switched to calling them the universals of narrative, the dominant factors in determining a narrative's *narrativity*, which he defines as "the play of suspense/curiosity/surprise between represented and communicative time" (Sternberg 2003a, 328). Herman and Vervaeck (2009) rightly argue that the study of narrative interest needs to be broadened in scope from Sternberg's restricted view on it. For Brewer, suspense, curiosity, and surprise are major factors in what he calls *story liking* but in the conclusion of "Stories are to Entertain" he importantly places them alongside other factors like content (situated at the story level) and style (at the level of narration). Brewer's "story liking" and "narrative interest", as defined by Herman and Vervaeck, are largely the same thing. Hakemulder et al. (2017) describe suspense as a technique that can generate a state of *narrative absorption* in the reader, a term that is synonymous with *narrative immersion*. Absorption/immersion could be catalogued as a subcategory of narrative interest. Rafaël Baroni (2007) suggests *narrative tension* as an umbrella term for suspense, curiosity, and surprise. Narrative tension could perhaps be seen as a subcategory of absorption. Baroni defines this tension as "the phenomenon that occurs when the interpreter of a story is encouraged to wait for a denouement, this wait being characterized by an anticipation tinged with uncertainty which confers passionate features on the act of reception" (18).²⁴ Suspense is clearly a major topic in the multi-faceted study of how readers experience stories.

The above contains the most important insights into the narrative features that trigger felt suspense. In the following section, I will construct a model of suspense from these insights that I will be using as the basis for my analysis in chapter three.

²⁴ My translation of: "[L]a tension est le phénomène qui survient lorsque l'interprète d'un récit est encouragé à attendre un dénouement, cette attente étant caractérisée par une anticipation teintée d'incertitude qui confère des traits passionnels à l'acte de réception."

1.2.2 A Suspense Model

Felt suspense can be triggered, sustained, and amplified throughout a text in connection with all three levels of narrative study. Many of the suspense techniques under discussion can appear on all three levels (outcome delay, for instance). My hypothesis is that changes made across versions to the following elements of suspense structure will contribute to the felt suspense if they bring the text closer to this model. I have given Carroll's insights into the specific characteristics of suspense structure in the horror genre a place in the model as well.

Story: Events

Initiating Event (IE). The IE is the most important story event in terms of triggering the overall (narrative-spanning) suspense in the reader. It comes early in the narrative and calls up the macro-question that is only answered at the very end of the narrative in the outcome event (OE). There are only two, logically opposed, possible outcomes. To engage the reader optimally the protagonist must by this point be characterized as likable and good and the IE itself must have a considerable impact on both protagonist and reader. As a result, the reader empathizes/sympathizes with the protagonist and becomes concerned about the consequences of the IE, a concern that is experienced as a clash of hope and fear. The IE and its consequences also trigger a computational problem-solving response in the reader, propelling the reader's attention forward. If the IE already makes it clear that the likelihood of a positive outcome is extremely low, felt suspense throughout will be higher. On this I base the hypothesis that changes made across versions to heighten the impact of the IE will result in higher suspense.

Onset Event. Onset events in the horror genre establish the presence of a monster for the reader but not yet for the protagonist. This informational imbalance in itself can create suspense (cf. "distribution of information", further). The IE can take the form of an onset event, or there might be onset events before the IE. Onset events are usually narrated as mini suspense and resolution episodes. The presence in these events of danger and physical threat produces suspense. They also raise questions in the reader's mind that remain unanswered after the suspense has been resolved, prolonging engagement.

Discovery Event. In a discovery event, a protagonist learns of the existence of an unnatural monster. Often such an event takes the form of a first confrontation between protagonist and antagonist, narrated as a mini suspense and resolution episode. The presence of danger and physical threat leads to suspense — more intense than in an onset event because the protagonist has become (or is becoming) the reader’s empathetic center. The protagonist comes face to face with the evilness and immense power of the antagonist, and so does the reader. Both are aware of how unlikely it is that such a monster can be killed, which reinforces the reader’s desire to discover the answer to the macro-question. The discovery event also launches the process of ratiocination in the protagonist. The reader enjoys participating in this problem-solving aspect of the story; either held in suspense because there don’t seem to be any solutions at hand or frustrated by the desire to inform the protagonist of the information the reader has that the protagonist lacks.

Outcome Delay Event / Digression Event. Described by Sternberg as “more or less extraneous matter” and by Brewer and Lichtenstein as “additional discourse material”, an outcome delay event is inserted between IE and OE to halt or slow down the advancement of the narrative towards the story future. Retardatory events will either take the form of additional obstacles, problems, or complications for the protagonist to overcome; of thematic analogies with the main narrative (the reader’s fears for the protagonist are heightened for instance through the account of a secondary character’s grim fate); or of digressions that have no apparent connection to the main line of action. Before going into a digressive retardation episode, Sternberg posits, the reader’s curiosity must be heightened, or action-related suspense must be played down by bringing the action to a standstill. If done ineffectively, the insertion of outcome delay events can lead to “artistic failure”. Brewer stresses how the cognitive processes in narrative comprehension have been shown to be goal-oriented in nature. Adding digressive story events that don’t fit into the goal-oriented movement of the narrative will detract from the felt suspense. Sternberg sees a danger in digressions disturbing the equilibrium between suspense and curiosity if they impede the forward movement of the narrative too much.

Confrontation Event. Confrontation events are necessary as they produce the intermediate peaks on the seesaw affect curve of a long suspense narrative. Again, suspense arises from the evocation of danger and physical threat. Readers are particularly frustrated at their passive role during confrontations. In horror stories, confrontations are ripe for suspense because the monster is so much more powerful than the human characters. If the text is changed in such a way that the odds of a favorable outcome decrease, for example by the explicit closing off of a potential route to escape, this influences the reader's computational response, resulting in higher felt suspense.

Outcome Event (OE). The felt suspense moves towards a climax during the narration of the outcome event, then drops away completely when the macro-question is answered and there are no longer two possible outcomes. At this point other emotions take over.

Story: Setting

Gerrig and Bernardo's research on suspense tropes (1994) leads to the conclusion that setting the story events in dark, mysterious places (with many doors) is enough to trigger felt suspense. Description of setting also often functions as characterization of the antagonist through analogy. Algee-Hewitt suggests that suspense is created and heightened in descriptive passages rather than in action-related passages.

Narrative

Characterization: Protagonist. The main character (or group of characters) usually functions as an empathetic center for the reader. If the protagonist is characterized as likable, provokes sympathy, displays virtuous traits, is clearly not properly equipped to face the evil entity that has entered the story world, with very few solutions available, the reader will be optimally invested in that character, hoping fiercely for a positive outcome, against overwhelming odds. "It is imperative, therefore, that narratives create pronounced favorable dispositions toward the chief protagonists by displaying their admirable attributes and their virtuous behavior" (Zillmann in Vorderer, Wulff and Friedrichsen 1996, 209).

Characterization: Antagonist. In the horror genre, suspense is created through the characterization of the antagonist as otherworldly and evil, and as superiorly powerful — stressing the low odds of a positive just-world outcome. This is done through a combination of physical descriptions of the monster and its actions.

Distribution of Information. The distribution of information is essential in the manipulation of “the reader’s ignorance” (Burke). Hitchcock states that suspense is highest when the reader has more information than the character (an imbalance situated on the narrative level) but it can also arise when the character has more information than the reader (story level) or when the narrator hints at having more information than the characters and the reader (story level). In suspenseful episodes, the narrative often makes use of “cliffhangers” or “crosscutting”: suspending the continuation of one line of action (retarding its outcome) by switching to another character at another location. Focalization can also be a tool in the distribution of information. Describing a confrontation with the monster from a character’s perspective will have a higher impact than from an external perspective.

Temporal Ordering. Horror stories are mostly told in chronological order, complying very well with Brewer’s suspense discourse structure. The process of ratiocination usually involves the inclusion of some expositional material from the story past. Suspense can be triggered through foreshadowing (cataphora): satellite events, temporally out of place, that anticipate upcoming kernel events. Cataphora lead to readerly expectations (Wulff), open temporary gaps (Sternberg), raise questions (Carroll), activate the reader’s computational response (Beecher). However, Sternberg warns that foreshadowing must not be too explicit, so as not to present the outcome as a foregone conclusion.

Outcome Delay. On the level of the narrative, outcome delay can be achieved by crosscutting two suspense episodes, postponing the resolution of both for a longer time than if they would be narrated consecutively. Within a suspense and resolution episode, retardation can be achieved through the insertion between IE and OE of flashbacks, description, memories, emotions, or the interior monologue of the focalizing character. The insertion of extra-diegetic delay material has been proven to be less suitable for increasing felt suspense than diegetic

material (Bálint, Kuijpers, and Doicaru 2017). Sternberg's danger of artistic failure comes to mind here again.

Narration

Epistemological Uncertainty and Disorientation. Suspense episodes are characterized by words that entail a degree of uncertainty. They convey how things appear, rather than how they really are. Suspenseful passages contain words relating to the imagination, the senses, and movement. Disorientation, experienced for instance by reading a scene where vital information is withheld, also translates into suspense.

Suspense Trigger Words. Gerrig and Algee-Hewitt both claim that reading words relating to danger (knife, gun, darkness, to name only a few) is enough to trigger suspense in the reader.

Outcome Delay through Pace. Sternberg states that narrating a scene at a "tranquil pace" can be a form of outcome delay. Suspense episodes are often narrated in a "slow motion" tempo that usually speeds up when relaying the action that leads to the resolution of the suspense.

1.3 Suspense and Narratology

The above seems to suggest that suspense is triggered primarily by elements situated at the story level: an initiating event puts the protagonist(s) in harm's way and a succession of confrontation events leads to a climactic event in which good triumphs over evil against great odds. However, Mieke Bal (2009) confidently states that suspense is evoked in readers on the level of the narrative,²⁵ by how story material is *manipulated* into a narrative sequence:

Manipulation originally meant simply "handling," "treatment," and even though its modern sense has shifted to include more unfavourable connotations, the original meaning is still synonymous with "operation." The fabula [story] is "treated", and the reader is being manipulated by this treatment. I would like to suspend the negative connotations of

²⁵ For the three levels, Mieke Bal does not use the terms story, narrative, and narration; she uses fabula, story, and text. To avoid confusion, when I am summarizing her work, I will use story, narrative, and narration. In quotations I will add my terminology in square brackets.

manipulation, also in this second sense. It is basically at this level that suspense and pleasure are provoked. (76)

This manipulation is present in each of the three main parts traditionally distinguished in the analysis of narrative: time, characterization, and focalization (Herman and Vervaeck 2019, 64). In the case of the narrative aspect of time, the manipulation lies in the speed with which the narrator goes through the story events, which I will discuss under the heading “pace” in section 1.3.1. Characterization also involves manipulation, in the sense that the actants from the story level are “‘turned into’ specific characters, placed into specific spaces with mutual symbolic and circumstantial relations” (Bal 2009, 76; see section 1.3.2). Chief among the three in terms of reader manipulation, according to Bal, is focalization: “The point of view from which the elements of the fabula [story] are being presented is often of decisive importance for the meaning the reader will assign to the fabula” (ibid.). I will discuss the use of focalization in suspense-building in section 1.3.3.

Although the focus of the genetic analysis of suspense in this thesis is clearly situated on the levels of narrative and narration, it would be regrettable to disregard changes made to the story events themselves. Moreover, the distinction between story and narrative is somewhat artificial in the first place. If the heroes escape a dangerous confrontation by climbing through an open window in the first draft and King chooses to lock that window in the second draft, such a change to the event automatically affects the two other levels. It might even be primarily motivated from the level of narrative: to add another “beat” to the rhythmic pattern of the scene, to lower the tempo to correct an imbalance in the pacing. For the author, the change on the story level might be wholly subordinate to the resulting change in the overall rhythm of the text. But at the same time, we should not lose sight of the story level — from the reader’s perspective, that locked window makes it less likely our heroes will be able to escape unscathed.

1.3.1 Pace

In the preceding paragraphs, I casually threw around the words “pacing”, “speed”, “tempo” and “rhythm”. When used in relation to narrative texts, these words have similar meanings. It is difficult to draw clear lines between them, and few theorists do. Describing a novel as being “paced at breakneck speed” typically conveys that it predominately narrates actional story events in as few words as possible, containing almost no scenic or character descriptions,

psychological, emotional, or philosophical reflections, or any other material that halts the forward movement of the action. With regard to genres of popular fiction, the crime novel for instance, being labeled as fast-paced is a selling point.

In this section, I will establish more distinct definitions of pace, pacing, speed, tempo, and rhythm, and use the words with these specific meanings throughout the dissertation.

The term *pace*, or *pacing*, is well-established among writers and in creative writing courses. An article on “Narrative Pacing” on the website [masterclass.com](https://www.masterclass.com/articles/how-to-master-narrative-pacing#what-is-narrative-pacing) gives the following definition:

Pacing refers to how fast or slow the story is moving for the reader. This is determined by the length of a scene and the speed at which you, the writer, distribute information. Generally speaking, descriptive passages tend to slow things down, while dialogue and action scenes speed things up — but slowing the pacing of action down at choice moments can also build suspense.²⁶

The implication of the article is that adequate pacing keeps readers turning the pages while inadequate pacing takes readers out of their desired state of immersion in the fictional world. The tips given to aspiring writers all point towards variation being the key to pacing: balancing action scenes with “breathers”, varying sentence and paragraph lengths, alternating between showing and telling, and interspersing dialogue with short descriptive interludes.

Literary theory is not concerned with the subjectivity of distinguishing good from bad pacing but with establishing a terminology with which to describe how a narrative text is paced. In my analysis of pace in the optimization of suspense across versions in *IT*, I will be mainly making use of the concepts and terminology proposed by Genette, Gingrich, and Kukkonen.²⁷ I will adopt Gingrich’s definition of pace because it allows for the clearest differentiation between pace and the other words with similar common meanings.

²⁶ <https://www.masterclass.com/articles/how-to-master-narrative-pacing#what-is-narrative-pacing>

(last accessed: 16 February 2024)

²⁷ Pace is a subdomain of narrative time, a subject about which much has been written, both from a philosophical and narratological viewpoint. There are many precursors to the theorists I will be working with in my framework for pace. It is beyond the scope of this thesis to adequately present a historical overview of the theory of narrative time. Influential texts on the topic are Percy Lubbock’s *The Craft of Fiction* (1921); E.M. Forster’s *Aspects of the Novel* (1927); Günther Müller’s “Erzählzeit und erzählte Zeit” (in *Festschrift Paul Kluckhohn und Hermann Schneider* (1948)); A.A. Mendilow’s *Time and the Novel* (1952); Käte Hamburger’s “Die Zeitlosigkeit der Dichtung”

A fragment from the published text of *IT* will serve as a running example with which to put every theory into practice (I have numbered the sentences for easier reference):

[1] “I don’t know about that, but I do know we better watch out for those guys,” Beverly said. [2] Her fingers touched the bruise on her cheek. [3] “My dad went up the side of my head day before yesterday for breaking a pile of dishes. [4] One a week is enough.”

[5] There was a moment of silence that might have been awkward but was not. [6] Richie broke it by saying his best part was when the Teenage Werewolf got the evil hypnotist. [7] They talked about the movies — and other horror movies they had seen, and *Alfred Hitchcock Presents* on TV — for an hour or more. [8] Bev spotted daisies growing on the riverbank and picked one. [9] She held it first under Richie’s chin and then under Ben’s chin to see if they liked butter. [10] She said they both did. [11] As she held the flower under their chins, each was conscious of her light touch on their shoulders and the clean scent of her hair. [12] Her face was close to Ben’s only for a moment or two, but that night he dreamed of how her eyes had looked during that brief endless span of time.

[13] Conversation was fading a little when they heard the crackling sounds of people approaching along the path. [14] The three of them turned quickly toward the sound and Richie was suddenly, acutely aware that the river was at their backs. [15] There was no place to run.

[16] The voices drew closer. [17] They got to their feet, Richie and Ben moving a little in front of Beverly without even thinking about it.

[18] The screen of bushes at the end of the path shook — and suddenly Bill Denbrough emerged. (King 1986a, 361)

Foundational work on the structuralist analysis of time in narratives was done by Gérard Genette (1980). He brought together insights by Percy Lubbock, E.M. Forster, Viktor Shklovsky, Günther Müller, Eberhard Lämmert, and Roland Barthes into a unified theory of time in narrative consisting of three categories: *order*, *duration*, and *frequency*. When he later revisited his *Discours du récit*, Genette wrote that he should have called the chapter on duration “*Vitesse*” (speed) instead of “*Durée*” (1983, 23).

(in *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1955)); Eberhard Lämmert’s “Die Zeitbezüge des Erzählens” (in *Bauformen des Erzählens* (1955)); Roland Barthes’ “Introduction to the Structural Analysis of Narratives” (in *Image-Music-Text* (1977)); Mikhail Bakhtin’s “Forms of Time and of the Chronotope in the Novel” (in *The Dialogic Imagination* (1981)); Paul Ricœur’s *Temps et récit* (published in three volumes in 1983, 1984, and 1985); and Mark Currie’s *About Time: Narrative, Fiction and the Philosophy of Time* (2007).

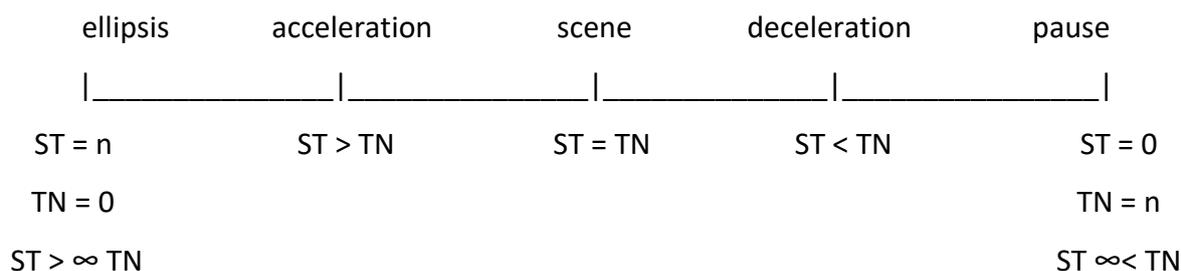
Genette follows Müller's suggestion of measuring *vitesse*²⁸ (narrative speed) in terms of the relationship between the duration of the narrative and the duration of the narrated events (86). The duration of an event in the story can be expressed in units of time but, as Genette points out immediately, "no one can measure the duration of a narrative" (ibid.). In practice, the duration of a narrative is equated to the time needed to read it but the same problem persists that a "normal" or "standard" reading speed can't be determined. Following Müller, Genette proposes to express the variations in *vitesse* within a work as differences in the relationship between seconds, minutes, hours, days, months, and years of story time on the one hand, and lines or pages of text on the other (87-88). If the narration of an episode describing a two-minute story event runs on for six pages of a published book, the narrative speed of that episode can be expressed as "one minute per three pages".²⁹

Narrative *vitesse* of course seldom remains constant throughout a text. By alternately slowing down and speeding up the tempo the text creates a rhythm that is intended to be pleasurable. The English translator of Genette's *Narrative Discourse* uses pace as a translation of the French words *allure* (87) and *régime* (94) (both could also be translated as tempo); Jonathan Culler sees pace as a synonym of duration in his foreword when he writes "pace or duration" (11).

To discuss the basic forms of narrative *vitesse* distinguished in structuralist narratology, I will switch from Genette's to Herman and Vervaeck's (2019) terminology, because, as in other matters, I will be using Herman and Vervaeck's terms throughout the dissertation. The two temporal dimensions in narratives are named *time of narration* (TN) or *reading time* and *narrated time* or *story time* (ST). Traditionally there are five relations between TN and ST, and they can be represented on a sliding scale as follows:

²⁸ I will use the term *vitesse* throughout to refer to Genette's concept of narrative speed.

²⁹ The nature of "narrative speed" is further explored by Kathryn Hume (2005) in the specialized meaning of "a narrative moving at great speed": a feeling (on the part of the reader) of excessive rapidity, "a sense of the narrative being accelerated beyond some safe comprehension-limit" (106). She distinguishes three ways in which texts achieve this narrative speed: multiplying elements (such as characters, plot elements, episodes, newsbytes, or events), subtracting expected material (leaving out links, to give readers the impression that they are missing something), and rendering actions fantastic (the creation of puzzling anomalies for which no explanation is given) (107-112).



(Herman and Vervaeck 2019, 66)

Central on the above scale, the *scene* best approximates a “real-time” synchronous temporal movement between time of narration and narrated time, which Genette calls *isochrony*. Especially in uninterrupted dialogue the illusion exists that it takes an equal amount of time for the reader to read the words as it does for the characters to utter them. Both Genette and Herman and Vervaeck stress that this equivalence is a fiction because the text does not contain any information about the speed of pronunciation, or pauses in the conversation (Genette 1980, 87).

The two poles are occupied by *ellipsis*, where a (potentially infinite) amount of story time is not represented in the narrative ($TN = 0$), and *pause*, where story time does not move forward ($ST = 0$) during a (potentially infinite) episode in the narrative. In between ellipsis and scene is *acceleration*, more commonly known as *summary*: one or more story events are presented in a condensed form. Unlike ellipsis and scene, accelerations are variable in tempo, ranging from an almost elliptical reference to a story event, to a comprehensive retelling that borders on scenic narration. The shortest subchapter in *IT*, just eight words, is an illustration of an almost elliptical acceleration: “Nothing much happened for the next two weeks” (King 1986a, 878). Because the events are summarized (nothing much happened), this is an acceleration, condensing fourteen days of story time in just eight words. A previous subsection in the same chapter starts with “[t]he passage of an hour found them in the clubhouse” (875), which is an ellipsis because the events that took place during that hour are not summarized — even though one must assume that “they” spent at least part of that hour making their way from their previous locations to the clubhouse.

The intermediary position on the other end of the scale, between scene and pause, is taken up by *deceleration*, also referred to as *stretch* or *slow-down* (“a sort of scene in slow motion” (Genette 1980, 95)): the reading time needed is experienced as taking longer than

the narrated event in the story would take. Deceleration can be very useful in suspense building (Herman and Vervaeck 2019, 67). One of the conclusions of Maria Anastasova's PhD on suspense in Stephen King's *Carrie* and *The Shining* is that King heavily uses the technique of slow-down in climactic suspense episodes (Anastasova 2019, 205-206).

Genette purposefully leaves this area on the scale blank. He acknowledges the asymmetry that such a gap creates but argues that a deceleration is in fact scenic narration that is interrupted by descriptive pauses or extended by extranarrative elements. A truly slowed down scene would have to narrate "the acts or events told about more slowly than they were performed or undergone" (Genette 1980, 95). This is undoubtedly feasible as an experiment, he adds, but not a canonical form, hardly ever realized in literature (ibid.).³⁰ Mieke Bal (2009) agrees with him on the rarity of the slow-down (104) but she does discuss a few examples. In a true slow-down, the narration must indicate that story time continues to progress throughout — albeit very slowly indeed — as is the case in the episode of Marcel's first kiss with Albertine in Proust's *À la recherche du temps perdu*. Much more common are scenes that are retarded by pauses: "Most scenes are full of retroversions [flashbacks], anticipations [flashforwards], non-narrative fragments such as general observations, or atemporal sections such as descriptions" (ibid.). Key in Bal's description of the pause is that story time must come to a complete halt:

This term includes all narrative sections in which no movement of the fabula-time [story time] is implied. A great deal of attention is paid to one element, and in the meantime the fabula [story] remains stationary. When it is again continued later on, no time has passed. In that case, we are dealing with a pause. Pause has a strongly retarding effect; yet, the reader easily forgets that the fabula has been stopped, whereas in a slow-down our attention is directed towards the fact that the passage of time has slowed down. (106)

Pauses in scenes can also be "concealed", by presenting them through the perception of a character. A room is described as a character sees it. Story time does not stop but runs on as the character is looking around (107).

³⁰ Here Genette is at odds with Herman and Vervaeck, who give the example of halting a text when a killer points a gun at a victim: "[this event] would take merely a second in the story, but it can be described in dozens of pages" (Herman and Vervaeck 2019, 67).

I am confident that Bal and Genette would both consider those episodes in *The Shining* and *Carrie* labeled as slow-downs by Anastasova as scenes with pauses. The difference of opinion might be over whether consciousness evocation and descriptions of setting are by default atemporal or not — if they are a (concealed) pause or rather a static passing of story time, a moment of stasis in the scene. Alfonso de Toro (2011) offers the following guidelines on this topic:

When a description is given by a narrator, the narrator interrupts the story (= *static description*); but when a description is given by a character who is simultaneously an actor, or by a narrator who uses a personal medium (= *dynamic description*), then this is not the case. The story sequence is only insignificantly affected in its flow. Finally, “pauses” can be created by the static speeches of a character like monologues or *stream of consciousness*, as these forms of expression do not interrupt the flow of the story less than digressions of the narrator. (133)

In the absence of textual indications of time passing — and staying out of the murky water of authorial intention — it must come down to the individual reader’s experience whether story time is paused, evoked in real-time, or slowed down. In my personal experience of reading King, story time does not come to a complete stop during internal monologues and descriptions (of a reasonably short length, of course), especially not in suspense episodes.

Now let’s apply the five traditional *vitesses* to the fragment from *IT*. The fragment starts with the final turn of a dialogue between Bev, Richie, and Ben that is narrated in direct speech. The narration is about to shift gears but sentences [1] to [4] are clearly told in scenic mode. The narration in sentence [2] does not break the illusion; the two seconds of reading time are in line with the pause Bev would or could have taken to touch her bruise before continuing. Sentence [5] is still scenic. The first six words (“there was a moment of silence”) convey the action (or lack thereof) and the next eight words (“that might have been awkward but was not”) have a double function of describing how comfortable the three young friends are in each other’s company and of directing the readers’ experience of how long the silence lasted: the time needed to read fourteen words. Sentence [6] sustains the isochrony but the switch here to indirect speech signals a transition away from scenic narration.

The first six sentences took me fifteen seconds to read, which — not forgetting the issues with objectively establishing story time and reading time — seems *conventionally* equal (as Genette calls it) to the diegetic sequence of events. Hence the narrative *vitesse* here is

fifteen seconds per eighty words, an average of five words per second. In other words, in scenic narration King uses roughly three hundred and twenty words to narrate one minute of story time — based on this small sample size and my reading speed, of course.

Story time accelerates tremendously in sentence [7]: they talked about scary movies and TV for an hour or more. Rounded down to an hour, that makes a *vitesse* of one hour per twenty-three words. The *vitesse* drops considerably in sentences [8] to [11] but stays well above the scenic *vitesse* established above. The event of Bev picking a daisy and holding it under the chin of both boys is told, not shown, but the summary decelerates between [7] and [8]. You can talk for hours but it only takes a second to pick one daisy. In the second half of sentence [12] the narration flashes forward to that night and gives a very short summary of an event of considerable length: Ben dreaming of how her eyes had looked when her face was close to his.

Sentence [13] transitions from summary (“conversation was fading a little”) back to scenic mode (“when they heard...”). Although there is no direct or indirect speech between the second half of sentence [13] and sentence [18], we are clearly witnessing what is happening in real-time again. That is to say, the fragment is to be situated somewhere on the sliding scale in the gray area where scene might pass over into deceleration. There is tension in this fragment: *Who — or what — is approaching? Is it the bullies they had a scuffle with a few hours earlier? Is it another member of their friend group? Or is it the thing that has been killing children?* In terms of words and the actions they narrate in the storyworld, the passage “and Richie was suddenly, acutely aware that the river was at their backs. There was no place [sic] to run.” is disproportionate to the split-second that his realization would have taken. The same holds true for the five last words in “Richie and Ben moving a little in front of Beverly *without even thinking about it*” (my italics). But the extra words can also be said to be essential for bringing the reading time closer to the actual story time. Without the text giving an explicit time indication, there is no way of knowing how long they heard the stranger(s) approaching. It could be argued that sentences [14] to [17] are a slow-down (story time moving slower here than in sentences [1] to [6], in relation to reading time) but in this case I am inclined to label sentences [13] to [18] as happening in the same real-time as sentences [1] to [6]. The descriptive “padding” (to use a wrong term) evokes story time rather than stretching or pausing it. To bring the discussion back to Genette’s mathematical approach, the ratio from the first scene could be used to calculate the story time that passed in the second scene.

It is questionable how much is gained from such a microscopic examination of shifts in *vitesse* within an episode — an exercise perhaps in stating the obvious. Here we have a commonplace occurrence of two scenes covering important events that are connected through a summary of the less important events that took place in between, which is what Genette calls “the connective tissue par excellence of novelistic narrative, whose fundamental rhythm is defined by the alternation of summary and scene” (Genette 1980, 97). However, the sliding scale and the contested ratio between reading and story time are valuable tools in comparative studies of time in narrative, as is the case here. When comparing versions of the same episode, the differences in ratios can substantiate claims of acceleration or deceleration between versions, which can subsequently be brought into relation with amplifying or decreasing narrative tension. The following question then becomes pertinent: when King lowers the *vitesse* of a suspenseful episode (increasing the reading time), does he do so by: 1) extending the scene (increasing story time, adding new diachronic events);³¹ 2) slowing down the scene (maintaining story time but using more words to describe the events or adding new synchronic events);³² or 3) pausing the scene (maintaining story time but adding descriptive material of considerable length during which nothing happens)?³³

³¹ Events happening consecutively.

³² Events happening simultaneously.

³³ In a direct reaction to Genette, Stephan Packard (2008) proposes to visualize the shifts in *vitesse* that occur in a fragment of a narrative text by plotting them onto a two-dimensional graph, a *storytelling graph*. Packard aims to “develop the idea of speed to a point where we can ultimately discard the less plausible yardsticks of story years and discourse pages and re-define the phenomenon from a point of view of storytelling, speed and acceleration without using such crutches” (57). The *vitesse* of a passage can be seen in the angle of the graph. In scenic narration, where the “distance” between two nows in story and narration is (conventionally) equal, the graph will run as a perfect bisecting diagonal between the two axes. It will be steep for accelerations and relatively flat for decelerations (58). In addition to the storytelling graph, Packard draws a *storyspeed graph*. Scenic narration equaling isochrony, he sets the speed of a scene at one. The storyspeed line stays horizontal at the value of one for the entire duration of the scene, and the line then moves higher (summary) or lower (slow-down or pause) corresponding to the changes in the angle of the storyspeed graph. A third graph can be added, the *acceleration graph*, “to mark the acceleration of the story. In the case of the theoretical consistently-paced scene, the acceleration is an uninteresting zero all the way through, since the speed never changes” (64). Packard doesn’t quite accomplish his aim of “discard[ing] the less plausible yardsticks of story years and discourse pages”

Brian Gingrich (2018) gives the most comprehensive definition of pace in his PhD “The Pace of Modern Fiction”: “large-forward-rhythmic-shifting-dynamic-temporal narrative movement” (6). Pace is akin to *rhythm* (a pattern of varying units of *vitesse*) but not identical to it: “[w]hat distinguishes pace from rhythm in general is that it moves forward toward senses of endings (projected moments of closure, climax, or nonnarratable resolution)” (9). Pace is also more dynamic than a rhythmic pattern. In analogy with physics, pace could be described as “a *momentum* (velocity x mass) that repeatedly shifts under the impact of *forces* (acceleration x mass) and their own derivatives” (10). It can be related to the temporality of the physical world since the experience of pace (in any context) is essentially:

to sense a certain (present) temporality as an object and to abstract that temporality across a (past-present-future) chronological line. Whether the impression of temporality is produced by a lived experience in the physical world or by a series of words on a page is of consequence, but not for the temporal status of the pace that is then felt and projected. (11)

“Large” refers to the size of the textual units Gingrich wishes to work with in his analysis of pace. For the epoch he is studying, pace in prose fiction “exists predominantly on an intermediate narrative scale” (6): smaller than the macro-level of the movement between the nuclei of the plot but larger than the micro-level of the sentences: “It is a mid-level scale, in constant exchange with the devices and conventions of the micro- and macro-, that activates pace” (7). In practice the units situated at this mid-level in his corpus are scene and summary:

Their alternation, their interplay, the *contrast* of their speeds constitute the rhythm of narration that, projected forward as a factor of narrative desire, becomes pace. But more, scene and summary are ideal because they are *qualitative units*, able to characterize pace beyond terms such as fast or slow. They are *temporally* distinct, representing two different experiences of time in a way that lends novelistic-fictional narrative a sense of temporal *heterogeneity*. (19)

Gingrich’s PhD is an impressive exploration of what Genette called the “fundamental rhythm of novelistic narrative” (quoted above) over an extensive period in literary history. But

(57) from the analysis of *vitesse* because his “straightforward mechanics” (66) still depend too much on Genette’s measuring system, causing issues.

Gingrich also sees issues with an analysis of pace through the interplay of scenes and summaries, chief among which is the fact that the traditional concepts of scene and summary are too vague and impressionistic (21), as my discussion of Genette and Bal also has illustrated. Another is that “by themselves, scene and summary say little about other crucial aspects of narrative” (ibid.). Still, Gingrich regards scene and summary as the best categories we have for talking about pace (19).

He goes on to discuss pace from a historical perspective: how scene-and-summary pacing presents itself in the “classical” (or “realist”) novel, and how that standard of narration is later forcefully opposed in the “modern” (or “modernist”) novel. It’s necessary here to make Gingrich’s application of his concept of pace more concrete, which I will do by quoting from his analysis of *Middlemarch*:

Its narrative rhythms ebb and flow in perfect proportion; its pace moves forward with extraordinary measure. A chapter begins after an ellipsis, a scene plays out, is followed by a bit of summary showing the wider social effects of the scene’s drama, and then the pace of that scene-to-summary acceleration is checked by a pause for reflection ending the chapter. [...] In *Middlemarch*, scenes, summaries, and pauses continually rotate to maintain balance within chapters. Chapter endings form part of a tempering process in which the narrator’s reflections both defuse tension and leave a situation at a slant; the chapter trails off in a soothing ellipsis (a salve) and a faint rhetorical question mark (a thorn). Ellipses work between chapters, ensuring narrative progress without stirring the reader with the summary sweeps of Dickens or Balzac. But scenes and summaries in Eliot are also linked crucially to questions of fate and free will. Full scenes are decisive moments in which characters have to make choices [...], while summaries and glimpses of interactions and narratorial reflections have hints of determinism and detachment [...]. (93-95)

Gingrich here links pace to narrative tension; his approach also shares with suspense theory its teleological focus. In light of this forward-moving orientation to pace, it is clear that changes made across versions to pacing on Gingrich’s three levels of the narrative (macro, mid, and micro) are sure to impact on felt suspense.

King writes in a combination of scene-and-summary narration and the “scenic method” (122) which Gingrich situates towards the end of the realist period in the late nineteenth-century. It cuts from scene to scene, either inserting retrospective summary statements after the scenic openings (120), which Gingrich calls *summary-in-scene*, or omitting summary altogether. In this kind of narration, summaries function slightly differently:

The primary purpose of summary becomes that of setting scenes, providing the expository and descriptive background against which the scene may have its proper effect. Summary, which at one point in the novel had the privileged role of sweeping mightily across months or years, becomes *description*. The pattern makes use of something refreshing in *in-medias-res* chapter openings, which offer up-front what newness the narrative has in store and act as premises for accomplishing the summary swiftly without seeming perfunctory (the excuse for accomplishing the summary swiftly is that it is only necessary as a descriptive sketch of the present). [...] Such is the end of the line for summary: in description and scene-building, as an index of consciousness and memory, or, just as often, in its simple omission — its role having been taken over by *in-medias-res* pacing, expository dialogue, and the occasional descriptive pause. (121-122)

Pace in the pure scenic method of narration may no longer reside in the interplay between scene and summary but, as the tips from the masterclass on pacing indicate, variation is still key.

I will not go into much detail here on how the mid-level narrative units are alternated in *IT* to give the pace its momentum, instead limiting myself to the chapter that contains the fragment I've been working with. It's taken from subchapter ten of chapter eight ("Georgie's Room and the House on Neibolt Street") which is in the novel's second part ("June of 1958"). During that month the fellowship of seven heroes is coming together.³⁴ The events are staged with much care and attention within the social setting of a poor town in Maine in the US of the late nineteen-fifties. There are two high-tension encounters with It in chapter eight: one at the beginning, in Georgie's room (subchapters three to five), and one at the end of the chapter, in the house on Neibolt Street (build-up starts in subchapter eleven, confrontation in subchapters thirteen and fourteen). Between these two episodes of suspense creation and resolution lies a "breather" (subchapters six to ten).

The narrator ends the first high-tension episode with a confirmation statement. Bill and Richie have found evidence that the killer is not a man in a clown-suit but something supernatural: "It's a monster", Richie said flatly. "[...] And it's killing kids" (King 1986a, 340). In the next sentence, the first of subchapter six, narration skips ahead to the following

³⁴ We read how they each discover the presence of the monster through their first solitary confrontations, how they find each other, form their bond based on these shared experiences, and occasionally seek out the monster in smaller groups to confirm its existence and gather information (cf. Carroll's discovery, confirmation, and ratiocination).

Saturday, when three of the kids go to a movie theatre to take in a matinee double bill of horror flicks. The narrator immediately relieves all tension: “On a Saturday, not long after the incident of the dam in the Barrens, Mr. Nell, and the picture that moved, Richie, Ben, and Beverly Marsh came face to face with not one monster but two — and they paid to do it” (ibid.). There is almost no tension in the five subchapters that follow; they narrate how Bev came to join the group and evoke how American children spent their summers in 1958.

In part two of the novel, the subchapters largely correspond to scenes,³⁵ varying greatly in length, moving along at an unrushed *vitesse*, with a reading time that is often longer than story time because of sizable descriptions of the social setting and the characters’ thoughts and emotions. Subchapter six opens with Richie, Ben, and Bev on the balcony of the Aladdin Theatre on Saturday, watching the movies. The narrator takes a few paragraphs to establish the scene and then transitions into a series of flashbacks chronologically relating the events that brought the trio there, in scene-and-summary narration, spread out over subchapters six through nine.³⁶ Only at the start of subchapter ten does the scene in the theatre continue. As such, the scene-and-summary flashbacks can be said to serve as a lengthy “summary-in-scene”, complying with Gingrich’s description of “setting scenes, providing the expository and descriptive background against which the scene may have its proper effect” (quoted above). The lack of tension and the focus on characterization in these breather subchapters allow for the inclusion of much *couleur locale* from nineteen-fifties America.

The rhythmic pattern of establishing a story now by opening a scene and then immediately backtracking to the story past over one or more subchapters before leisurely arriving back in the story now is prevalent throughout part two of the novel. Often the transition is made by the focalizing character’s thoughts going back to the story past. The playful non-chronological narration on the mid-level of scenes and summaries from June 1958 mirrors the constant interweaving on the macro-level of the 1985 and the 1958 timelines. It

³⁵ As opposed to part five where two or three scenes are told in parallel, spanning several shorter sections, each ending in cliffhangers and crosscut to interrupt one another, which delays the resolution of the suspense in all scenes.

³⁶ Subchapter six: Richie negotiates with his father for money in exchange for chores on Friday afternoon. Subchapter seven: The next morning Richie calls Bill, Eddie, Stan, and Ben to invite them to the matinee; only Ben can come. Subchapter eight: Richie runs into Bev on the way; she shows him how to make his yo-yo sleep and he invites her along. Subchapter nine: Richie and Bev meet up with Ben outside the movie theatre.

also breaks the monotony of straightforward chronological narration. Moreover, it flags important scenes (which include kernel events) by initiating them ahead of their place in the chronology and it adds a sense of direction to the interjected expository material from the story past, alerting readers that they will be led back to the “newness the narrative has in store” (quoted above) in due time.

At the start of subchapter ten of chapter eight, the kernel events relating to how Bev becomes a member of the Losers’ Club are now ready to play out in scene-and-summary narration. When exiting the theatre, the three run into Henry Bowers, a bully who has a score to settle with Ben. They need to fight their way past him and his two friends to escape, a scuffle that draws newcomer Bev into this dangerous feud. The (low-tension) confrontation with real-world evil, represented by Henry Bowers, is placed in between the two much more threatening and already mentioned confrontations with otherworldly evil in this chapter. Once they are at a safe distance, they stop running and Richie proposes to go to the Barrens, allowing Bev into what is becoming their homebase as a group. There they briefly discuss the movies and poke fun at Bowers. Sentences [1] to [4] of the example fragment bring this short exchange to a conclusion. Bev warns that they should watch out for those bullies; she knows real-world violence all too well, having an abusive father at home. Sentences [5] to [12] fast-forward through more than an hour of story time, and sentence [13] transitions back to isochrony between story time and reading time to launch a short addendum scene: Bill arrives with a boy by the name of Bradley. Bill looks at Ben and Richie and the three of them realize right away that Bev is part of their group while Bradley is not. The shared look of understanding brings the action to a standstill as it dawns on Richie that they are being drawn into something; picked and chosen to eventually go up against the monster, something they can all feel happening.

In conclusion, subchapter ten narrates the kernel events of that Saturday afternoon in the following rhythmic pattern:

1. summary: watching the two movies [365 words]
2. long scene: the confrontation with Bowers [1318 words]
3. summary: the walk to the Barrens [283 words]
4. short scene: talking about movie monsters and Bowers [430 words]
5. summary: the three have fun for more than an hour [142 words]
6. short scene: Bill arrives with Bradley [236 words]

7. reflective pause: a group of chosen ones is forming [409 words]

The entire breather episode (subchapters six through ten) covers two days of the children's summer vacation. Events of varying importance are played out in scenic mode; other less important events are summarized or omitted. Particularly the extensive scenic treatment given to a trivial conversation between Richie and his father in subchapter six is a marker of the low-tension pacing that dominates part two of the novel. As intuitive and traditional as the scene-and-summary pacing appears to be, a closer look at it from Gingrich's perspective reveals a varied rhythmic pattern with a non-chronological twist that purposefully moves the narration forward towards the fellowship of heroes' inevitable formation.

Karin Kukkonen (2020) provides an additional approach to the dynamics of time in narrative texts with her notions of *plot speed*, *storyworld speed*, and *discourse speed*. Genette, she finds, does not capture fully how readers experience acceleration and deceleration in narrative:

Speed [...] has an embodied dimension. It also refers to the experience of an object or a body hurtling through space, accelerating and decelerating, rather than just the abstract progress of time that Genette works with (admittedly his main interest in *Discours du récit*). Speed, one could say, is "time plus bodies". Characters move physically through the storyworld and readers turn pages. When it comes to issues of narrative speed, acceleration and deceleration, I therefore propose to rethink these narratological categories and to talk about "storyworld speed" and "discourse speed" rather than "story time" and "discourse time" when discussing issues of narrative acceleration and deceleration. (75)

The two concepts Kukkonen suggests do not discredit or debunk Genette's typology of *vitesse*s; rather, they are complementary to it. Two episodes might be narrated at the same scenic *vitesse* (a tranquil conversation scene transitioning suddenly into a high-speed chase scene) but the reader will experience the transition as an acceleration. This experience of "the novel speeding up" can be wonderfully described using Kukkonen's concept of storyworld speed:

"Storyworld speed" [...] relates [...] to the ways in which speed is indicated in motion verbs, tenses and other embodied elements of the text itself. Are characters rushing, trains running, and so on? "Storyworld speed" refers to the impression of speed in the storyworld that arises from its embodied language. While the markers of "story time" are often not explicitly mentioned in literary texts, much less remembered by readers, story speed registers easily in reading. (ibid.)

Readers can have a similar experience of acceleration when a page-filling paragraph with long sentences is followed by a series of simple one-sentence paragraphs, which sets off a change in discourse speed:

“Discourse speed”, in turn, refers to readers’ sense of how swiftly they get through a stretch of narrative in relation to its perceived length in terms of mediation. [...] It correlates, however, roughly to the number of pages covered and the complexity or smoothness of the syntax, and so on, that might give resistance or buoyancy to readers’ pursuit of the text’s meaning or invite re-readings. Raphaël Baroni’s (2007) notion of “narrative tension” is relevant, too, in so far as it concerns readers’ sense of movement through the pages of a narrative in serialisation and cliffhangers. (ibid.)

Kukkonen argues that *plot* (defined as “the arrangement of narrative actions”) has its own pace and timing, coordinating “characters’ movement in the storyworld (or, their storyworld speed) with the progress of the narrative itself (or, the discourse speed)” (76). Readers actively form expectations (or predictions) of what will happen next and revise these probabilities with every plot event, “building a trajectory of prediction errors where the ending increases — steadily or suddenly — in probability” (ibid.). Changes in plot speed arise when plot events “make a projected outcome more likely (acceleration) or less likely (deceleration)” (77).

As with Gingrich, the emphasis here on the reader’s expectations concerning a narrative’s trajectory towards its ending makes this type of narratological investigation well suited for suspense analysis, as it provides another bridge between pace and narrative tension.

Kukkonen analyzes an episode from *The Three Musketeers* in which an acceleration in storyworld speed (d’Artagnan chases a thief) ironically causes a deceleration of plot speed, because during his chase he inadvertently offends Athos, Porthos, and Aramis, lowering the odds of him being invited to join the musketeers. Interestingly, Kukkonen widens her discussion of how plot speed coordinates storyworld speed and discourse speed by going “further back in the textual history of *The Three Musketeers*” (77) to the older text Dumas used as a basis: *Mémoires de M. d’Artagnan*. The events of the corresponding episode are relatively similar but the speed is very different: “In *The Three Musketeers*, d’Artagnan’s speed in the storyworld at first glance seems to work against the acceleration of plot speed only then to be revealed as accelerating. In *Mémoires de M. d’Artagnan*, on the other hand, storyworld

speed corresponds very closely to plot speed, as Porthos literally walks d'Artagnan from plot event to plot event" (78).

I'm returning one last time to my running example. There are notable shifts in storyworld speed and discourse speed but unfortunately, due to its placement in the book's narrative arch, this particular example is not well-suited to convincingly demonstrate an acceleration or deceleration of plot speed.

Storyworld speed accelerates and decelerates frequently throughout what I've dubbed "the breather episode". The trio sits in the movie theatre eating popcorn (low speed), are then suddenly cornered in an alley behind the theatre where they need to fight (acceleration to high speed: there is much running, shouting, falling, skidding, throwing, and tussling) and subsequently escape as fast as they can (high speed still). There is a deceleration as they "collapsed on a bench in front of the police station" (King 1986a, 358) but even though they are no longer physically moving at high speed, their adrenaline comes through in the language: Bev gives a furious hug, her eyes sparkle, Ben gasps, they laugh hysterically, and Richie yells exuberantly. They settle down and walk to the Barrens (storyworld speed dropping again). In the Barrens they sit and talk, storyworld speed being at its lowest.

As I've mentioned, the main plot point in this episode is that Bev joins the group. The effect of storyworld speed on plot speed here is not as dramatic or surprising as in the example from *The Three Musketeers* but it could be argued that the sudden rise in storyworld speed produced by the violent run-in with Bowers outside of the movie theatre and the high-speed escape accelerates Bev's inclusion into the group because it's such a bonding experience.

When the trio sits and talks in the Barrens, the breather episode arrives at the example fragment. Sentences [1] to [4] bring the scenic narration at low speed to a conclusion. In the shift to summary narration ([5] to [12]) the *vitesse* accelerates, the storyworld speed remains constant and the discourse speed drops. The storyworld speed is still low as the trio talks and spends carefree time together. There are two markers of deceleration in discourse speed: the switch from direct to indirect speech and from short paragraphs to a longish one. With short paragraphs readers have the experience of moving quickly through the text. Long summary paragraphs with compound sentences have the opposite effect. Sentences [11] and [12] are nice examples.

With the unexpected and potentially dangerous arrival narrated in sentences [13] to [18], *vitesse* slows down to scenic (perhaps even lightly stretched) but in the experience of the

reader pace picks up because there is an acceleration in both storyworld speed and discourse speed. The paragraphs shorten again. The characters' quick movements and alarmed thoughts, as well as the shortness of the sentences, communicate tension. The three turn quickly. Richie is suddenly and acutely aware that they could be trapped. They get to their feet as the voices draw closer. The em dash in sentence [18] holds the tension one final moment, suspending the action, and then the suspense is resolved. Afterwards, storyworld and discourse speed drop once more as the narration settles back into low-tension scenic mode. The hint of potential danger and the acceleration in storyworld speed and discourse speed entails the possibility of a shift in plot speed but the resolution as a false alarm quickly does away with that possibility. This suspense build-up is part of the overall dynamism of constant shifts in the interrelated types of narrative speed throughout *IT*.

Bringing it back to the genetic nature of this study, Kukkonen's widening of her discussion of *The Three Musketeers* to include another version of (largely) the same story can be applied here as well. In his writing of this fragment, King specifically worked on perfecting the sudden acceleration in storyworld and discourse speed between the summary and the sudden threat of approaching danger. Sentence [12] in the summary is lengthened between the first draft and the published text from: "Her face was close to Ben's only for a moment or two, but he dreamed of her eyes that night" (SKP box 72 folder 4 page 275) to: "[...] but that night he dreamed of how her eyes had looked during that brief endless span of time" (King 1986a, 361). The shift in gears to shorter sentences for tension build-up is still suboptimal in the first draft; sentences [14] and [15] are one long sentence: "The three of them turned quickly and Richie was suddenly, acutely aware that the river was at their backs and there was noplac[e] [sic] to run" (SKP box 72 folder 4 page 275). Sentence [17] is shortened considerably between first draft and published text, from: "They got to their feet, and Richie noted that both he and Ben had moved a little in front of Beverly without even thinking about it, protecting her" (SKP box 72 folder 4 page 276) to: "They got to their feet, Richie and Ben moving a little in front of Beverly without even thinking about it" (King 1986a, 361). Two elements were excised because they unnecessarily slowed down both discourse and storyworld speed: it can be inferred that the boys move to protect her, and the action is more potent when it's narrated direct instead of being mediated through Richie's perception.

The combination of the concepts presented here from Genette, Gingrich, and Kukkonen will allow me to describe in chapter three how textual changes across versions lead

to changes in *vitesse*, rhythmic pattern, and pace, particularly in how they function in relation to narrative tension.³⁷ How much there is to discuss on the macro-, micro- and mid-level will depend on the differences between the versions.

1.3.2 Characterization

In *Danse Macabre* (1981), King writes about growing up in nineteen-fifties America:

It was a decade when every parent trembled at the spectre of juvenile delinquency: the mythic teenaged hood leaning in the doorway of the candystore there in Our Town, his hair bejeweled with Vitalis or Brylcreem, a pack of Luckies tucked under the epaulet of his motorcycle jacket, a fresh zit at one corner of his mouth and a brand-new switchblade in his back pocket, waiting for a kid to beat up, a parent to harass and embarrass, a girl to assault, or possibly a dog to rape and then kill... or maybe vice-versa. (King 1982a, 58)

King is describing a character type, a stereotype even, that has become a staple of popular culture, embodied among others by James Dean in *Rebel Without a Cause* (1955). But King is undoubtedly also writing from personal experiences with such “bad apples” in his own childhood.

After finishing *Danse Macabre* in the first half of 1980, King turned immediately to the first draft of *IT*, in which he created a fictional character, Henry Bowers, who is an exact embodiment of that stereotype. The straightforwardly descriptive portrait of the juvenile delinquent in *Danse Macabre*, a work of non-fiction, reads as a summary of the physical traits,

³⁷ A state of the art on theories about narrative pace must also mention Allan Hepburn’s (2023) analysis of pace in John le Carré’s *Tinker Tailor Soldier Spy*. Hepburn discusses Gingrich, Hume, Bal, and Genette to distinguish pace from speed, but does not suggest a new approach or terminology. By the author’s own admission, le Carré’s “prefers to begin a story as late as possible to induce pressure between the content of a story and the manner of its telling, a pressure that sets and regulates narrative pace” (157). Le Carré’s pacing can be described as “purposeful movement, with a wide repertory of interruption, anachrony, simultaneity, and sudden lurches forward that adjust temporality as the story unfolds” (162), operating on “a principle of contrasting speeds — fast and slow, acceleration and deceleration — in order to neutralize the rash effects of speed” (163). Starting “late” requires much non-chronological narration, and in Hepburn’s opinion, le Carré manages Sternberg’s two narrative lines of interest, suspense and curiosity, with great proficiency: “detours into the past, no matter how recent, augment the sense of pressure that urges the action forward” (164). Interestingly, Hepburn mentions in footnotes four and five that he consulted the drafts of *Tinker Tailor Soldier Spy* in the Bodleian library but he limits his analysis of pace in the novel to the published text.

habits, actions, thoughts, and motivations of the fictional Henry Bowers in *IT*. The parallels are striking: he has the jacket, the haircut and the switchblade; he waits for and ambushes Ben Hanscom and uses the pocket knife to carve an “H” into Ben’s belly; he poisons and kills Mike Hanlon’s dog; he assaults the shopkeeper of the Costello Avenue Market and breaks Eddie Kaspbrak’s arm; and in chapter seventeen Beverly Marsh is justly afraid that Bowers will rape her if he catches her alone in a secluded area.³⁸

This is one of the many examples that show *Danse Macabre* and *IT* as two sides of the same coin — the non-fictional and the fictional treatment of a character type, telling versus showing.³⁹ It also offers an insight into how the character was created: born out of a blending of personal individual experiences, the zeitgeist of the time, and the subsequent reduction by popular culture into a fixed set of physical and behavioral traits.

For readers and authors, characters are a natural, self-evident feature of stories. In narratology, however, “no satisfying, coherent theory of character is available” (Bal 2009, 113). This has to do with their problematic ambiguity. “Paper people” (ibid.) resemble real people with thoughts, personalities, and habits. But at the same time, they don’t actually exist; they are made up of a finite amount of textual material in a narrative text. This ambiguity is also present as a divide in the study of character. There are theorists who “humanize” characters and “argue that they can be usefully discussed, at least to some extent, independently of the text”, and there are those that see characters as “products of the plot, or simply a textual phenomenon” (Culpeper 2002, 252).

One such “dehumanizing” approach reduces characters to functional actants at the service of the action. The frameworks of universal *actant roles* created by Propp (1928) and Greimas (1966) are the most influential in this area (Culpeper 2002, 255). In Greimas’s terminology, Henry Bowers occupies the role of an *opponent*; he continually manifests himself as an obstacle between the *subject* of the story (our seven heroes) and its *object* (killing the

³⁸ Although the eleven-year-old girl doesn’t use that word, it is clearly a sexualized form of aggression she is worried about.

³⁹ I have written a post about the connections between *Danse Macabre* and *IT* on the blog of this project: <https://blog.uantwerpen.be/stephenking/2023/09/05/danse-macabre-and-it-two-sides-of-the-same-coin/> (last accessed: 19 February 2024).

monster they call It). The question here is “what does this character’s action lead to?”, whereas the humanizing theorists ask, “what causes a character to act in this way?” (ibid.).

From these two conflicting views a mixed approach has emerged in the study of character (Schneider 2001, Culpeper 2002, Margolin 2007, Jannidis 2013). The unifying insight came from research into the cognitive processes of readers. When experiencing the representation of a character in a narrative, readers dynamically form (and update) a *mental model* of that character, a process that is “a complex interaction of what the text says about the characters and of what the reader knows about the world in general, specifically about people and, yet more specifically, about ‘people’ in literature” (Schneider 2001, 608). The model is fed *bottom-up* from the text and *top-down* from the reader’s knowledge:

[U]nderstanding literary characters requires our forming some kind of mental representation of them, attributing dispositions and motivations to them, understanding and explaining their actions, forming expectations about what they will do next and why, and, of course, reacting emotionally to them. (ibid.)

The last two aspects connect characters to narrative interest, tension, and suspense. Characters raise questions about the narrative future and stimulate readerly emotions of sympathy, empathy, disgust, “love-to-hatred”, or sympathy for the devil,⁴⁰ which is paramount in capturing the reader’s attention and then propelling it forward.

Characterization is what occurs in the transition of an abstract actant occupying a functional role on the story level into a concrete “paper person” in the narrative. In most cases character entities receive a name at (or close to) their first presentation in the narrative. Fotis Jannidis defines characterization as “the process of ascribing properties to names which results in agents having these properties in the storyworld” (Jannidis 2013, paragraph 3). In their discussion of the ways in which these properties are ascribed to characters, Herman and Vervaeck adopt Shlomith Rimmon-Kenan’s three categories: *direct* and *indirect* characterization, and characterization *through analogy* (Herman and Vervaeck 2019, 73-74). The entire quote from *Danse Macabre* would be an example of direct characterization if it had served as an introductory description of Bowers in *IT* because it explicitly enumerates his most

⁴⁰ Noel Carroll uses the term “sympathy for the devil” to describe the phenomenon of the audience feeling sympathy for a monstrous antagonist, e.g. when King Kong has climbed the Empire State Building and it becomes clear that he will be killed (Carroll 1990, 142).

important properties. As a novelist, however, King goes about his characterization in a much more indirect and distributed way; it's through his actions and the things he says — as remembered and relayed by other textual entities (characters and narrator) — that we learn of Bowers's malicious character. Bowers is first introduced as a named character entity on page 62 when Richie Tozier has a short flashback to being chased during his childhood by Henry Bowers, a “big boy”, and his two friends, yelling “We're gonna getcha, Fuckface!” (King 1986a, 62). His maliciousness evolves into insanity as he becomes more and more enslaved by It in 1958. After the climax of the childhood timeline, Bowers is convicted of Its⁴¹ murders and committed into a mental institution, where he attempts to resist the power that the monster still has over him by staring at a nightlight night after night. When that nightlight goes out before the events of the adult confrontation in 1985, the event functions as a metaphor for Bowers's mental state. Analogous to the nightlight, his grasp on reality and individual thought is snuffed out as It takes charge of him once again.

Characterization is a dynamic process that spans the entire narrative. Mieke Bal summarizes Philippe Hamon (1977, 128) on the four different principles that work together to construct the image of a character. The first presentation of a character is typically followed by: the continuous *repetition* of its most relevant characteristics (or properties); an *accumulation* of characteristics that together form a whole; *relations* to other characters, in the form of similarities and contrasts; and *transformations* that a character undergoes on the level of its characteristics (Bal 2009, 126-127).

The process is equally dynamic from the reader's perspective. I have already referenced two reader-oriented theories of character that were first published around the same time — (Schneider 2001, Culpeper 2002) — both based on established cognitive models of text comprehension, stating that readers form a mental model of a character which is fed both from the text and the readers' knowledge and memory, a character model which is continually updated, modified, or revised. Ralf Schneider's model became the most influential of the two, so much so that he published an updated version in 2013 that incorporated a response to the major criticisms his theory had received. His concept of “character-as-mental-model” (2013, 127) is of interest here if insight can be gained from analyzing King's changes

⁴¹ Throughout my dissertation, to indicate the possessive form of the character named It — “It's” or “Its” — I will follow the example King sets in the novel: “It had created a place in Its own image” (King 1986a, 1007).

to characters across versions with the typology Schneider proposes. There are two major modes in the construction of mental models: *categorization* and *personalization* (122).⁴²

Schneider finds a basis in cognitive psychology to claim that humans store information about the world around them in meaningful structures such as categories (groupings of similar items), which, when it comes to people (both in real life and in stories), results in the formation of character types. If readers encounter textual information about a character that they can relate to such a knowledge structure, they will automatically activate a category for that character (ibid.). The mental model is fully formed at an early stage in the reading because it is created predominantly top-down from the readers' knowledge: "inferencing will be mostly automatic, and expectations of and hypotheses about that character's behaviour and attitudes will be fairly strong, even if they are not consciously formulated" (ibid.). Information about these categories comes from three sources: *social categorization* is based on experiences with other human beings; *literary categorization* is based on "stock characters or stereotypical agents in certain plot patterns" (ibid.); and *text-specific categorization* arises "quite simply from the text's description of a character's dispositions and acts as stable and habitual" (ibid.). This means that text-specific categorization is more bottom-up than the previous two. Schneider stresses that there are no distinct boundaries between these types. Social categories, such as the nineteen-fifties juvenile delinquent, often give rise to literary stock characters, such as Henry Bowers. It only takes a few short textual references to evoke in readers the character type of the school bully, with the expectation of many violent confrontations throughout, and the hypothesis that Bowers is probably from a poor family and has an abusive father. Importantly, Schneider adds that "categorized models may be enriched to reach a stage of *individuation* [...] even if the mental model remains based on the original category assignation" (123).

Readers are quick to assign characters to a category type but at the same time they know that not every character in a novel can be a stock character; they "expect narratives to be about the meaningful experiences of interesting beings" (ibid.). Mental models of such beings will be personalized:

⁴² Schneider borrows his terminology from Gerrig and Allbritton (1990).

[T]he mental model is constructed more laboriously in the bottom-up mode, and the result will be a more complex structure that is kept “open” for a longer time to allow for the integration of further, potentially conflicting information; also, inferencing will be conscious and expectations and hypotheses weaker than with the categorized characters. (ibid.)

In Schneider’s analysis, only characters in the personalized category can trigger the emotions in readers involved in the experience of suspense when those characters are placed in tense or dangerous situations:

On the basis of the reader’s capacity for empathy and his or her ability to mentally represent a situation, and depending on the reader’s disposition to evaluate a character as likeable or not, the states and events that a character is involved in will elicit an evaluation of the desirability of the outcome from the viewer or reader [...]. If there is a personalization tendency (or the absence of a categorization tendency) to which an invitation to empathize with a character is added, the mental model is likely not only to be of a different cognitive structure than the categorized ones, but also of a different emotional quality. Keeping in mind the importance, if not primacy, of emotions not only in film viewing but also in literary understanding, these characters are likely to account for the most intense effects on the reader during – and probably after – narrative comprehension. (124)

As already stated, the mental model is dynamically updated during reading, and Schneider discusses two scenarios in which the initial mode of character-as-mental-model construction (categorized or personalized) needs to be adjusted:

[I]f categorization and even individuation prove to be untenable in the presence of new information, the reader is required to *de-categorize* the character and search for a new model structure from which to derive new expectations. [...] Theoretically speaking, there is no reason why a character which has been construed as a personalized mental model should not be “*de-personalized*” if it turns out to be a category member more than anything else”. (124-125)

When starting a narrative, in practice, “readers will, I assume, be searching for categorization, de-categorization and personalization cues for various characters at the same time or in quick succession” (ibid.).

With characterization it’s important always to consider the “characterizer” (129), the narrative “who” that is giving readers the information about a character. This mediation is a product of narrative situation and focalization, which will be discussed in greater detail in the following section. In the case of Henry Bowers, it only takes a few flashes of memory, thoughts,

and statements from the members of the Losers' Club to trigger in readers the categorized mental model of the bully (potentially biased or incomplete), which is repeated and reinforced for over half the text before the narrator finally switches to Bowers's perspective a first time in a few sections of chapter twelve, and readers get access to this character's "interior".

In addition to fulfilling the actant role of an opponent and being characterized as a personification of the character type of the juvenile delinquent, Henry Bowers also has a function on the thematic level of the novel. He is the *thematic embodiment* of what King calls "inside evil" (human beings doing evil of their own free will), in contrast to the main antagonist It, who is an embodiment of "outside evil" (evil done by a supernatural entity).⁴³

Summing up, when discussing King's changes across his versions of *IT*, the following aspects of characterization are pertinent in discovering meaningful patterns in the alterations:

- Greimas: *actant role*;
- Rimmon-Kenan: *direct* characterization, *indirect* characterization, characterization through *analogy*;
- Hamon: characterization via *repetition / accumulation / relations* (similarities & contrasts) with other characters / *transformations*. Possible changes are: adding or removing a repetition of an existing property; adding a new property to the accumulation; modifying or removing a property; adding, modifying, or removing similarities or contrasts with other characters; introducing, reinforcing, or removing transformations;
- Schneider: changes that can be said to modify the readers' triggering of *categorization* (social, literary, or text-specific), *individuation*, *personalization*, *de-categorization*, or *de-personalization* in their mental model of the characters;
- Hamon, Chatman, Jannidis: changes to the character's properties (or traits) such as physicality, consciousness evocation (its "inner life": emotions, beliefs, motivations, and world view), actions, habits, thematic or symbolic function, with a view to how they might impact the reader's identification with the character (through empathy, sympathy, attraction, or repulsion).

⁴³ For King's discussion of "inside evil" and "outside evil" in the horror genre, see King 1982a, 79-80. James Phelan (1987) and Jens Eder (2008) have written about the thematic or symbolic dimension of fictional characters in narratives.

1.3.3 Focalization

The first sentence of *IT* makes it clear that someone is about to tell us a story: “The terror, which would not end for another twenty-eight years — if it ever did end — began, so far as I know or can tell, with a boat made from a sheet of newspaper floating down a gutter swollen with rain” (King 1986a, 3). The storyteller refers to him- or herself here in the first person and does so again at the end of the chapter: “I do not know where [the boat] finally fetched up, if ever it did; perhaps it reached the sea and sails there forever, like a magic boat in a fairytale. All I know is that it was still afloat and still running on the breast of the flood when it passed the incorporated town limits of Derry, Maine, and there it passes out of this tale forever” (16). This is the last explicit self-reference by the storyteller in the text; from this point onwards, *IT* is narrated by a covert, extradiegetic, heterodiegetic narrator.⁴⁴

The “I” who is speaking to us seems to want to convey at the start of the novel it will tell us all it knows about the events that took place in Derry but also that it doesn’t have all the information — it doesn’t know for instance if the terror really did end, or where the boat ended up. It is never revealed who is speaking — it doesn’t appear to be one of the characters — but it becomes evident throughout the novel that the narrator in fact has access to all possible information about the events as well as about the thoughts and emotions of every character. At the beginning of chapter twenty-one we are taken (for the first time) inside the mind of the monster, It, and we get insight into Its inner life. Taking us inside the mind of the antagonist so late in the narrative makes it clear that the storyteller is manipulating us, is telling us about events but constantly puts restrictions on the information we are given.⁴⁵

One, if not *the*, way of imposing such restrictions is through *focalization*. Herman and Vervaeck define the term as: “the relation between that which is focalized — the characters,

⁴⁴ This terminology is based on Genette’s typology of narrating instances (1980, 212-262) and Rimmon-Kenan’s distinction between *covert* and *overt* narrators (2002, 96). Extradiegetic means that the narrator hovers over the narrated world (as opposed to belonging to it — intradiegetic); heterodiegetic means that the narrator has not experienced the events that are narrated (Herman and Vervaeck 2019, 88-92).

⁴⁵ I am aware that I am anthropomorphizing the narrator here, perhaps in an exaggerated way, by typifying him or her as a manipulative “person”. But in the case of *IT*, the text explicitly suggests that someone is telling a story by using “I” in the first sentence.

actions, and objects offered to the reader — and the focalizer, the agent who perceives and who therefore determines what is presented to the reader” (Herman and Vervaeck, 2019, 77). It’s by choosing a focalizer that the narrator restricts the information the reader is presented with. That this technique can be used in suspense building is evident: withholding information raises questions in readers, which leads to felt suspense.

The term focalization was suggested by Gérard Genette (1980, 189) as an unambiguous narratological alternative to *point of view* and *perspective*, which originally came from the visual arts and are strictly metaphorical when applied to written narratives. These terms also focus too heavily on *seeing* through a character’s eyes, while focalization encompasses all the senses, as well as a character’s cognitive functions (Herman and Vervaeck, 2019, 77).⁴⁶

Genette’s insight that, in a narrative, one should always distinguish between the agent who speaks (the narrator) and the agent who perceives — what Genette calls “the focal character” (Genette 1980, 189), Bal “the focalizer” (Bal 2009, 149), and Herman and Vervaeck “the focalizer” (Herman and Vervaeck 2019, 77) — has been widely accepted and commented on but focalization has remained such a “complex and elusive” (Niederhoff 2011a, paragraph 18) phenomenon that the suggested typologies suffer from unclear distinctions and ambiguities. There is however a consensus in post-Genette contributions on focalization that focalizers fall into two categories: those that are part of the storyworld and those that are outside of the storyworld.⁴⁷ There is some variation in the terms that are used for these two types. Again, I will make use of Herman and Vervaeck’s terminology and definitions (2019, 77-87).⁴⁸ They follow the majority of theorists in speaking of *internal* and *external* focalizers (78).

As quoted above, focalization consists of the relationship between what is being described to the reader (the *focalized object*) and the agent who perceives what is described (the *focalizer*). Herman and Vervaeck point out that the two terms are problematic, however. Does a text have distinct “centers of perception that approximate human beings” and think

⁴⁶ I can’t here give an overview of the writings on this topic that preceded Genette. Genette himself gives a history of the concept (Genette 1980, 185-189), as does Burkhard Niederhoff (2011a and 2011b).

⁴⁷ A small but representative selection of these contributions: Jahn (1996), Fludernik (1996), Bal (2009), Schmid (2010), Niederhoff (2011a and 2011b).

⁴⁸ In their overview, Herman and Vervaeck take into account Genette’s proposed typology (Genette 1980, 189-198), Bal’s influential critique and reconceptualization of that typology, and Jahn’s (1996) overview of the critical positions and problems within the study of focalization.

and feel as we do (Herman and Vervaeck 2019, 77)? And is it useful to study them so anthropomorphically (ibid.)? The consensus is that it merits to distinction between focalizer and focalized object, for instance in that it allows for a clearer analysis of how readers can be manipulated through unreliable perception in narratives (ibid.).

Focalizers who belong to the fictional universe of a narrative text are internal (78). External focalization can be imagined as “a scene caught by a camera on the shoulder of the narrator” (ibid.). Herman and Vervaeck state that a focalized object can be “perceived by the narrator” (ibid.), suggesting that (in cases where the narrator is an external entity, not a character) the narrator is the focalizer. Burkhard Niederhoff (2011a, paragraph 16) and Manfred Jahn (1996, 245) both point out that there has been debate about whether narrators can be focalizers. Herman and Vervaeck follow Bal in arguing that this is possible. Genette “concedes, with some reluctance, the possibility of regarding the narrator as a focalizer,” but he points out that in such circumstance the term focalizer becomes redundant (Niederhoff 2011a, paragraph 16). Herman and Vervaeck, on the other hand, do see value in maintaining the distinction, and propose to rethink the traditional “omniscient narrator” as “narration in which an omniscient agent is the focalizer” (Herman and Vervaeck 2019, 84).

The focalizer can have unlimited or limited knowledge of the fictional world. Unlimited knowledge will most often reside in external focalizers; it is not impossible in a storyworld for a character to (pretend to) be omniscient, “but such passages will seem more speculative and less reliable than those informed by an external focalizer” (ibid.). Switching at key moments from an omniscient focalizer to one with limited knowledge is an effective tool in suspense creation (ibid.).

A narrator can articulate a narrative with consistent focalization through one perceiving agent (*fixed* focalization), alternate between two or more agents (*variable* focalization, as is the case in *IT*), or present various agents of perception who consecutively focus on the same event (*multiple* focalization) (81). Textual indications in the narration will help readers to establish the types and properties of focalization in a passage (85).

To facilitate a clear discussion of focalization, it’s expedient to apply a precise terminology regarding the various techniques used in narration for the evocation of consciousness. In *Transparent Minds*, Dorrit Cohn suggests that consciousness is usually represented following one of three procedures: *psycho-narration*, “the narrator’s discourse about a character’s consciousness”, in which the narrator uses consciousness verbs and nouns

to paraphrase the character's thoughts and feelings; *quoted monologue*, "a character's mental discourse"; and *narrated monologue*, "a character's mental discourse in the guise of the narrator's discourse", identifiable by the lack of consciousness verbs and nouns (Cohn 1978, 14). When the narrator's perspective aligns harmoniously with the character's consciousness and the narrator's voice is unobtrusive, psycho-narration is "consonant" (31). The narrator might even adopt the character's idiom, which Cohn, following Leo Spitzer, calls "stylistic contagion" (33). Psycho-narration can be used to render "in a narrator's knowing words, what a character 'knows', without knowing how to put it into words" (46). Herman and Vervaeck clarify that psycho-narration corresponds to indirect speech, quoted monologue to direct speech, and narrated monologue to free indirect speech (Herman and Vervaeck 2019, 99).⁴⁹

The following passage from *IT* will serve as an example:

There was a clown in the stormdrain. The light in there was far from good, but it was good enough so that George Denbrough was sure of what he was seeing. It was a clown, like in the circus or on TV. In fact he looked like a cross between Bozo and Clarabell, who talked by honking his (or was it her? — George was never really sure of the gender) horn on *Howdy Doody* Saturday mornings — Buffalo Bob was just about the only one who could understand Clarabell, and that always cracked George up. The face of the clown in the stormdrain was white, there were funny tufts of red hair on either side of his bald head, and there was a big clown-smile painted over his mouth. If George had been inhabiting a later year, he would have surely thought of Ronald McDonald before Bozo or Clarabell.

The clown held a bunch of balloons, all colors, like gorgeous ripe fruit in one hand.

In the other he held George's newspaper boat. (King 1986a, 13)

The focalized object is the clown in the stormdrain. The focalizer is ambiguous in the first sentence of the fragment. "There was a clown in the stormdrain" could be presented through a camera on the shoulder of the narrator, or through the eyes of George — it's impossible to tell. The reference in the following sentence to George "being sure" of what he was seeing, a consciousness phrase, is a textual indication that George is the internal focalizer, the one who perceives. The child-like phrase "like in the circus or on TV" further supports that the narrator

⁴⁹ Herman and Vervaeck also address some weaknesses of Cohn's triad: "the three grammatical procedures have to be interpreted 'in the broadest sense', which inevitably leads to vagueness", and "some sentences cannot unambiguously be put in a single category" (100). Brian McHale (1978) has mapped the intermediary forms onto a sliding scale consisting of seven kinds of consciousness evocation.

is unobtrusively representing George's consciousness. The unexpected sight of a clown in a stormdrain causes mental images of two television clowns to jump into George's thoughts, which the narrator chooses to present at length via consonant psycho-narration ("George was never really sure" being the clear textual indicator). Focalization is ambiguous again in the straightforward physical description of the next sentence ("The face of the clown...") but then unambiguously shifts back to the narrator as external focalizer to give us the information that the clown actually looked more like Ronald McDonald — taking us out of the storyworld entirely, since the scene is set in 1957 and the mascot for McDonalds was created in 1963. The focalizer in the final two sentences of the fragment could be both internal and external again since the text contains no indications of where "the camera" is situated.

The ambiguities are not problematic here, since the passage is a traditional instance of the formula "A says that B sees what C is doing" (Bal 2009, 149): the narrator tells us that George sees there is a clown in the stormdrain. In this regard, however, the shift to external focalization in the sentence about Ronald McDonald is remarkable.

It could also be argued that both George and the clown are the focalized object, and that they are perceived throughout by the narrator-focalizer who, as a manipulator with unlimited knowledge, chooses only to give us access to a selection of George's thoughts and emotions as well as to external features of the clown. This does away with the ambiguities but also downplays the power that narratives have to put readers "inside" one of the characters. As Jahn (1996, 249) points out, some of the problems with the focalization typologies are problems of scope. Most of the chapters in *IT* feature one character that acts as the dominant focalizer throughout that chapter. But the restriction to one character's perception and knowledge is not maintained consistently: the narrator frequently "headhops" to other characters in the scene, or, as in this example, to a perceiving agent outside of the storyworld. On the macro-level of the entire novel, it can then just as easily be claimed that the story is told using variable internal focalization, as that there is an omniscient narrator-focalizer (what Genette calls *zero focalization*), and that all the characters, events, and objects in the storyworld are the focalized object. But when the scope of the analysis is reduced to a chapter or a fragment, a much more precise description can be given of the many shifts in the narration between focalizers and focalized objects.

The example passage is part of a crucial scene in the long-term suspense arc of the narrative, and it demonstrates how King engages readers through internal focalization on an

innocent and vulnerable, morally good, and likable character, while limiting the information about the antagonist to a few details of its threatening physicality. I will explore this important scene from a genetic standpoint in section 3.3.1.

1.4 The Sociology of Writing

The “sociology of literature” is an approach to literary studies that draws from sociology. James F. English speaks of an “old sociology of literature”, “a stale and outmoded approach, like reader-response or archetypal criticism, barely worth a chapter in the latest theory anthology” (English 2010, v) but in his article English also discerns a new sociological turn in different areas of literary studies. Notable disciplines that have revitalized affinities with sociology are textual criticism, book history, and bibliography, an evolution English largely attributes to the influential work of Donald F. McKenzie.

McKenzie proposes to widen the focus from solely the author of a work to include “the human and institutional dynamics of [a text’s] production and consumption” (McKenzie 1986, 52), because “one needs an historical understanding of the trade and its practices before the facts of physical bibliography and textual criticism can be seen in perspective” (as quoted in Sutherland 1988, 585). In the theory of textual criticism, Jerome McGann is the biggest advocate of a sociological approach to textual editing, which he calls “the socialization of texts” (McGann 1991, 69), an approach that acknowledges these non-authorial agents of change in the production of literary works. Peter Shillingsburg gives the social aspect a place in his overview of critical orientations to text:

[Scholarly editors with a sociological orientation] speak of “the text the author wanted his public to have.” But, when they say these words, they mean that authors do not usually want the public to read a manuscript and therefore willingly enter into working agreements with publishers and editors – indeed some employ wives, mistresses, and secretaries to help transform manuscripts into published forms for the public. (Shillingsburg 1996, 20)

According to Shillingsburg, the assistance provided to the author is recognized as a significant social phenomenon, valuable in its own right and essential to the creative process (22). The debate in textual criticism concerns how best to critically construct the text of a scholarly

edition, for instance by purging it of all historical corruptions.⁵⁰ The aim of genetic criticism is wider than just an approach to scholarly editing, and Dirk Van Hulle suggests that the discipline “can benefit from McKenzie’s insights in bibliography and book history [...] his notion of the sociology of texts can be an incentive to pay more attention (in genetic criticism) to the sociology of *writing*” (Van Hulle 2022, 92), which is the topic of section 1.4.2.

1.4.1 The Sociology of Texts

Two reviews of *IT* from 1986 mentioned King’s editor in reference to the epic length of the novel. Carlos Vidal Greth made this sweeping statement: “Reviewers, lukewarm to cool, have agreed that King should be introduced to one of the most frightening of creatures: an editor” (Greth 1986, 10). Randy Chandler was less deprecatory: “The editors and publishers have let King be King, and the result is 3 1/2 pounds of hardback horror that will make the best-seller list top-heavy” (Chandler 1986, 8J). The implication in both reviews is that an editor or a publisher could have forced King to shorten his submitted text drastically but refrained from doing so. In fact, this happened to King early on in his career with *The Stand* (1978), when he was asked to cut 400 pages from his submitted text (King 2011a, xiii). This is how King’s editor at the time, Bill Thompson, remembered the incident in an interview from 2018:

Oh, [the manuscript] was huge. But I’ve always believed that the story belongs to the author. Unless you can really say, “This slows it down,” or “This is a gratuitous scene,” or “You repeat yourself here,” you don’t cut something just for the sake of length.

The problem I was faced with is that Doubleday felt they couldn’t bind the book at the prices they were used to because it was just too big. And if they did spend the extra money to bind it properly, they would have to charge \$13.95 or \$15.95. They didn’t believe the market would support that kind of price. So, they asked me, “Can you get it down?”

There was enough in that original manuscript that I could make *some* cuts without feeling any sense of cheating the author. At any rate, he ended up making the majority of

⁵⁰ John Sutherland describes the sociological approach to textual editing as follows:

There is, for McKenzie and McGann, no ahistorically essential text to reproduce. The task of McKenzie’s “sociology,” as he sees it, is in any case not reproduction but the reinsertion of the text into the critical moments of its historical and political existence. The work, this is to say, must be put back into time and contingency. And this calls less for “editing” than commentary, or a bibliographically informed criticism. (Sutherland 1988, 586)

the cuts himself. I would flag pages and then discuss it with him. There was nothing arbitrary about this. If he said, “No, I’m going to bleed if you cut that,” then that stayed. This was a joint operation. (Secrest 2018, online)

The editor here shifts the blame to the publisher, who in a sense shifts the blame to the reader: readers would not have paid \$13.95 or \$15.95 for a new King novel in hardcover at that time, so the publisher instructed the editor to instruct the author to make deep cuts, merely to be able to offer the book to customers at a more acceptable issue price of \$12.95. The hardcover first edition of *IT*, comparable to *The Stand* in terms of the length of the text that King submitted, was not cheap at \$22.95, but by 1986 circumstances had changed. The publisher knew that, while reviewers preferred short novels, King’s readers wanted long novels and enough of them would be willing to pay \$22.95 to make the hardcover release a financial success.

The above is far removed from the romantic view of the author composing his work of art in solitude, aided at its completion by a publisher whose minimal involvement consists of having the book manufactured, promoted, and distributed to bookstores. The reality is that editors, executives at publishing houses, typesetters, translators, censors, to name only a few, are “agents of (textual) change”, a term coined by Elizabeth Eisenstein in 1979 (see Van Hulle 2022, 7), whose role has been too long overlooked in the study of literary texts.

Howard S. Becker introduced the concept of *art worlds* at the core of the sociology of art in general:

All artistic work, like all human activity, involves the joint activity of a number, often a large number, of people. Through their cooperation, the art work we eventually see or hear comes to be and continues to be. The work always shows signs of that cooperation. The forms of cooperation may be ephemeral, but often become more or less routine, producing patterns of collective activity we can call an art world. (Becker 1982, 1)

An artist, in Becker’s view, works at the center of a “network of cooperating people, all of whose work is essential to the final outcome” (25). Consequently, the dependence on this cooperative network also places constraints on the kind of art the artist can produce (26). The cooperating people don’t necessarily change the work of art directly but they determine many of the choices the artist makes. Becker goes so far as to posit that “art worlds, rather than artists, make works of art” (198).

Genetic narratology revels in the instability and fluidity of text and is perfectly suited to adopt a wider scope that includes cooperative networks or non-authorial agents of change. Dirk Van Hulle finds that genetic criticism still has a way to go in this endeavor. Paying greater attention to the collaborative aspects of writing could enrich the study of the textual genesis of a work: “the ‘sociology of writing’ sees writing in terms of a collaborative ecology and therefore challenges any tendency to compartmentalize different agents of textual change, such as treating for instance the author as a self-contained unit, in isolation from editors, translators, typists, publishers and other agents of textual change” (Van Hulle 2021, online). As Van Hulle concludes, “now that genetic criticism exists more than fifty years, the time seems propitious to refine the model and find a place for the sociology of writing in genetic criticism” (ibid.).

1.4.2 The Sociology of Writing

During the nineteen-eighties, King’s cooperative network consisted mainly of assistants, proofreaders, agents, and editors. King did not purposefully leave certain aspects of writing to other people but he was aware of the services provided by the publisher, which included a copy editor who would look up his references to (popular) culture in encyclopedia, and a designer who would create in-text artwork from his drawings on the submission document or on a description he sent along. He was also aware that a publisher might ask him to make changes for a multitude of reasons. For *The Eyes of the Dragon* (1987), for instance, he was asked to make a small change in the physical description of a character because of the artwork that had already been created, as his editor explained:

Frisky was “a huge white Anduan husky”, which didn’t work visually against white snow on a white page. Rather than have David Palladini redo the striking illustration [...], we changed the text reference to “a huge black-and-white-Anduan husky”. (Blue 1987, 5)

A publisher provides an external, institutional cooperative network to a writer but with his assistants, proofreaders, and agent, King had set up an internal, private support network as well.

In the “art world” of the contemporary novel, the greatest non-authorial agents of change can be said to be editors. Signing a contract with a publishing house obliges authors to allow a collaborator, the editor, to influence the text in its final stages. I am discussing the

role of the editor in this subsection (the sociology of writing) instead of in the previous one (the sociology of texts) because, unless the submitted text requires only minimal cosmetic changes, an editor will ask an author to extend the writing process of the work until the editor is satisfied.⁵¹

Alan D. Williams, who edited a number of King's books in the late nineteen-seventies and early eighties, states in his contribution to *Editors on Editing* that they “perform the Janus-like function of representing the house to the author and the author to the house” (Williams in Gross 1993, 4). In principle, editors and authors share the aim of producing the best possible textual incarnation of the author's work. This is achieved by editors suggesting possible avenues of change, and authors making a change where they deem it to be an improvement on the previous version: “editing is not rewriting. [...] The editor must find a way to draw the words from the author” (Gross 1993, 155). Although “the author has the final say on all changes that are not actual errors — facts, grammar, spelling” (163), it is not the case that authors are under no obligation to make changes. If an editor finds the author to be uncooperative, and the text in its unedited form not fit for publication, the contract will most likely be terminated: “Overbearing, insensitive editors and mulish, unlistening authors [...] have caused many a shift of contract or failed book” (Williams in Gross 1993, 6).

Editors are an “essential partner in literary production, governed by a professional code of silence that makes the editor's contribution to the most celebrated works unknowable” (Brier 2017, 92). This voluntary invisibility of editors “reflects the collective institutional and cultural investment in the fiction of the solitary writer” (ibid.). This is not a wholly selfless act on the part of the editors, since the “omerta” about their contributions is “designed to exalt the author-as-literary-hero and to strengthen the literary system of which the editor was a part” (93).

The Art of Editing, published in 2019 by Tim Groenland, is one of the first comprehensive studies of the role of the modern editor that is rooted in genetic criticism. Groenland makes a similar point as Van Hulle, that genetic criticism in the past has been too author-centered (Groenland 2020, 12-13). With his analysis of both the collaboration between

⁵¹ Moreover, as I have noted in section 1.1.1, authors know that the editing and proofing process can be an extension of their writing process; see for instance James Joyce's many additions on his proofs of *Ulysses* (Van Hulle 2022, 162).

Raymond Carver and Gordon Lish and of Michael Pietsch's editorial work on the posthumous publication of David Foster Wallace's *The Pale King*, Groenland powerfully illustrates the added value of such research to our understanding of "the dynamic interplay of the writing as it is contested and negotiated by multiple collaborating (and sometimes competing) agents" (14). During what has become known as the "Carver controversy", King also made his opinion known in a review of Carver's *Beginners*, calling Lish's influence on Carver's work "baleful", rewriting instead of editing, in short: "a cheat" (as quoted in Groenland 2020, 39 and 84). The editor's role, Groenland argues, is always to some extent that of a "necessary antagonist", and the process "involves continual arbitration between sensibilities and agendas that may be quite distinct" (204), because even though the editor is the author's advocate at the publishing house, *au fond* it is the publisher who pays the editor and he or she must in the end "represent the publisher's interest" (Berensmeyer, Buelens and Demoor 2019, 435) — which may not always coincide with the author's interest.

The publication process, from the moment an author submits a text to the moment the first edition arrives at bookstores, takes nine months on average (Gross 1993, 86). It is useful at this point to describe a typical publication workflow (that is during the second half of the nineteen-eighties), and the division of labor between the institutional agents of change involved in book production at the publisher and printer: the editor, the copy editor, the production editor, the designer — all working at or for the publisher — and the typesetter at the printer.⁵² In addition to the documentary versions of the text that they help shape, these people can produce ego-documents that might also be of interest in a study of the writing process.

The editor, or book editor, becomes the author's main liaison with the publisher and helps the author with the general shaping of the book:

It begins with the editor's initial enthusiasm for the project or novel and continues through acceptance by the house, negotiation of a contract, actual editing (where whatever real deepening of the relationship there will be tends to take place), and the publishing process itself, from copy editing, proofs, and production to sales and publicity. Throughout, the editor is usually attempting to bring as many relevant colleagues into the picture as

⁵² This overview is based on three reference books about editing and publishing (Dessauer 1993, Gross 1993, Seidman 1992).

possible, with the double purpose of interesting them in the book and author at hand, and of demonstrating to the author that a team of dedicated professionals, not just the editor, is devoted to the cause. Also, in this imperfect world, when late delivery, financial emergency, unexpected complexities of all kinds, intervene to prevent perfect fulfillment of a contract, it is the convinced editor who will argue the author's case. (Gross 1993, 7)

An author/editor collaboration can start with the editor offering feedback on draft versions, well before the author officially submits a text for publication — it is often valuable (and efficient) to get the editor's perspective *before* undertaking a second or third draft. When the author's submitted text arrives, the editor reads it carefully and offers comments and suggestions in the margins, "giving the author not only constructive help but also, one hopes, the first inkling of how reviewers, readers, and the marketplace (especially for nonfiction) will react, so that the author can revise accordingly" (6).

In his essay in *Editors on Editing*, Maron L. Waxman states that editors keep these four questions in mind when they make their way through a submitted text:

Is the author's purpose evident? Do the readers have the information they need to follow the narrative or argument or recipe? Is the narrative or argument or recipe laid out in the clearest manner? Are the level of information and tone of voice appropriate for the intended readers of the book? (155)

These four issues can be summarized as: *clarity, coverage, organization, and tone* (ibid.). Editors will pay attention to the overall pace and forward movement of the narrative. They will suggest cuts of passages that provide too much information, passages that slow the text down or are gratuitous or repetitious, as Bill Thompson summarized. In this capacity, editors help to optimize the effect of felt suspense by drawing the author's attention to such retardatory passages and their editorial suggestions are meant to safeguard the author from Sternberg's "artistic failure".

On the road to publication editors produce a set of documents along the way: they might keep notes when they make their way through an author's text; they might write a revision letter to the author with suggested changes on the macro level when they return the text. Editors also write editorial reports, editorial memos, catalog copy, jacket flap copy, publicity releases, letters to reviewers, and catalog, marketing, and publicity plans.

After the editor's "first pass" the submission document goes back to the author, who is required to revise the text based on the feedback received, after which it is resubmitted to

the editor. If the editor is satisfied with the new version, the document is ready to be passed on to the copy editor and the designer. The editor will write a memo with instructions to each of the members of the team, including a list of possible issues for the copy editor to look out for.

Copy editors typically use a red pencil on the submission document. They check grammar, the consistent and correct use of spelling, and they check facts; they are “a walking Style Book, dictionary, almanac and encyclopedia” (Seidman 1992, 43) who “keep track of absolutely everything in ways that are awe inspiring” (46). “Your editor may not have caught your error in saying that a character drove from Chicago to New York in four hours; your copy editor has to” (42). To accomplish such a feat, copy editors often keep notes (Gross 1993, 145), and they might also write a cover letter when they send the copy-edited text back to the editor. Both types of editors will flag the author’s overuse of certain words or phrases. “Even a careful author can fall into a common trap”, Gross writes, such as “words and phrases used too often to describe similar actions and especially emotions” (172). Another trap commonly fallen into is the name of a character changing in the course of the text, which the copy editor will flag by writing a tick mark above the name and adding page references to passages where the character has a different name. In the case of minor spelling issues, copy editors can make actual corrections instead of formulating every such change as a suggestion to the author but sometimes, when the author is sensitive to any imposed change to the text, the editor can ask the copy editor in the editorial memo to query all changes (144). Copy editors write their queries on little pieces of colored paper that are stuck onto the back of the page and folded over, often referred to as “query tabs”, “query flyers”, “stick-on flags”, or “tag-notes”, which the author is expected to answer on the slips. The reason for keeping the dialogue on the tab is to avoid the pages getting messy and confusing the typesetter (148). As agents of textual change, the role of copy editors is more limited than that of book editors. However, a copy editor might discover a factual error or an error in continuity for which the fix might require a substantial rewrite of the text.

The copy-edited submission document will be sent back to the author, who should reply to all the new queries and make the necessary adjustments. As a rule, this is the author’s final chance to make major changes (Seidman 1992, 45).

Designers use yet another color of pencil on the submission document (purple in the case of *IT*) to add precise layout instructions throughout for the typesetter. Often the design

of the interiors is a collaboration between the designer and the editor, as Faith Sale attests: “For the inside of the book, the designer and I decided on the type, running heads, and all the other elements that, however subliminally, give the reader the sense of being within a special, separate world, the world only of this book” (Sale in Gross 1993, 276). Designers can be considered agents of textual change in that they create the in-text artwork that the author wishes to include, as is the case in *IT*. Typesetters (or compositors) are usually agents of textual change *ex negativo*, by introducing errors into the text in the process of typesetting.

There is one more member of the editorial team to be mentioned: the production editor — also known as copy chief or manuscript supervisor (147) — who handles the coordination and logistics of all the traveling back and forth that documents do between author, publisher, and printer. In the case of *IT*, the production editor used a green pencil on the submission document. The production editor is tasked with the final clean-up of that document before it is shipped to the printer: to make sure that the text, with all the changes made by hand, is as clear and unambiguous as possible. The query tabs are ripped off the pages as part of this final clean-up. If there are any unresolved issues, the production editor writes “CQ” (“carry query”) on the submission document: carry this query over to the first proof and ask the author to make a decision there.

In the era under discussion (the second half of the nineteen-eighties), a publisher would typically ask for three or four sets of unbound proof pages. One set goes to the author, who is asked to read the proofs “cold” (without comparing the text to a copy of the submitted text). Another goes to a proofreader, who reads the proofs alongside the submission document to find typesetting errors. The editor also has a set, and then there is a “master proof”, on which the production editor brings together all the changes made on the other sets. Once this process is complete, the master proof is sent back to the printer. In the entire publication workflow, the role of production editors as agents of textual change is not insignificant because of the responsibility that comes with being the final link in the chain at the publisher and the danger of making errors or overlooking issues.⁵³

⁵³ As I stated in section 1.1.1, in my second chapter I will be describing several pre-publication documents that King himself never laid eyes on and that don’t introduce new (and significant) variation in the text (authorial or non-authorial). Although these documents won’t play a role in my analysis in chapter three, I am including them

While the publication process forces an institutional network of collaborators (and possible agents of change) onto an author, most — if not all — authors voluntarily set up an internal, private support network of “helping hands” as well. The functions fulfilled by such people are wide-ranging: from simply providing a sounding-board for ideas, to proofreading (usually by non-professional proofreaders), researching, typing, and assisting in general tasks to free up time for the author to write. Throughout most his career, Anthony Trollope paid a man five pounds a year to wake him with a phone call each morning, so that he could be at his writing table at 5:30 A.M., and to bring him coffee: “I do not know that I ought not to feel that I owe more to him than to any one else for the success I have had” (as quoted in Becker 1982, 1). To assist with his work on *Finnegans Wake*, James Joyce asked Samuel Beckett to read books and provide summaries (Van Hulle 2022, 82). Unfortunately, I could not find a single study that systematically analyzes the private support networks that authors surround themselves with — they are only mentioned in anecdotal asides.

Of particular note in the US literary landscape during the second half of the twentieth century is the steady rise of the literary agent. As Alan Williams stated in the early nineteen-nineties: “in the last fifty years more than 80 percent of all trade books were, by informal estimate, agented” (Williams in Gross 1993, 4). As a result, agents have taken over many of the editors’ tasks of “encouraging [authors] and guiding them to produce publishable manuscripts. [...] By the time an agent submits a manuscript to a publisher it has presumably passed a rigorous test and is in such shape as to warrant that publisher’s serious attention” (Dessauer 1993, 54). As such, the agent can have as great an impact on the author’s text as the editor. In this advisory role, the agent is part of the author’s private cooperative network, the only sidenote being that the agent might advise the author to rewrite the novel to a form the agent deems most marketable.

I should be more precise about what I mean with the word “private”. As Dirk Van Hulle (2021) observes, De Biasi only distinguishes between private and public states of a text, noting that all the phases of the writing process before the “bon à tirer” moment take place in a private writing domain, and that the text enters the public domain upon publication (1996,

for the sake of completeness, and also because they illustrate the sociology of art, as documents created by the network of cooperating people that make up the “art world” of the contemporary novel.

40). Donald H. Reiman (1993) classifies documents as being either private, confidential, or public, based on “the nature and extent of the writer’s intended audience” (65):

A manuscript is *private* if its author intended it to be read only by one person or a specific small group of people whose identity he knew in advance; *confidential* if it was intended for a predefined but larger audience who may — or may not — be personally known to or interested in the author;⁵⁴ and *public* only if it was written to be published or circulated for perusal by a widespread, unspecified audience. (ibid.)

Reiman’s categorization has been criticized for “its exclusive reliance on authorial intention and the compartmentalization of a creative space that is fluid and uncompartimentalized by nature” (Van Hulle 2021, online) since “[t]o acknowledge that the category of a manuscript can vary through time” — echoed by Sutherland (2022, 9-10) — or that a document can simultaneously belong to several categories, “is surely to cast some doubt on the practical usefulness of the categories themselves” (Millgate 1995, 106).

According to Reiman, all documents that contain draft versions of King’s *IT* are public documents from the very beginning since King wrote them with the intention of eventual publication. But in view of the sociology of writing, it is more interesting to chart the shifts in intentionality that typically occur during the writing and publication process and to describe the succession of documentary versions (or shifts in the author’s intention with one document) as a progression from solitary to private to confidential (or corporate) and then, finally, to public. An author will typically begin a first draft in a solitary mode, giving no one access and reserving the option never to show it to anyone. Once the draft is completed, the document enters a private phase if the author chooses to share (copies of) it with a limited number of first readers from the author’s inner circle who are all trusted not to disseminate it further. The agent may be part of this private support network. Depending on how much revision the author feels is necessary, new drafts are produced and may be distributed to the private network for feedback. The work then typically reaches a point where the author (and the agent) feels comfortable allowing a document to leave the controlled private environment and to enter into the process of selling the publication rights. It may very well be the first draft that is used. The documents sent out to publishers are treated in a confidential manner but

⁵⁴ Reiman places “corporate” on the same level as confidential, for documents that are written for internal use within a corporation and are not meant to be disseminated outside of it.

the author no longer has control over who reads them — editors often ask other people’s opinions in deciding whether to acquire a novel. The sale of subsidiary rights, which can also occur at this stage, entails an even wider spread of copies of the confidential draft document. Once the novel is under contract and the author submits a text to the appointed editor, the document carrying that text can be said to be confidential within the corporation of the publishing house, since copies of it are distributed — usually before the editing process is complete — to all departments and often externally as well to a select group of reviewers, booksellers, and opinion makers. Professional writers like King are aware of — though perhaps not completely comfortable with — this aspect of publishing.

It is astounding how widespread draft versions can get on the road to publication, stretching the limits of confidentiality. *IT* is a good case in point. King’s agent Kirby McCauley sold a number of subsidiary rights on the basis of photocopies of King’s first draft. McCauley even went so far as to give German publisher Heyne explicit permission to make a translation based on the first draft, so that the German edition of *IT* could be published at the same time as the US and UK first editions.⁵⁵ With this agreement (presumably authorized by King), he and McCauley essentially allowed the first draft of *IT* to be made public, in a German translation that was hastily updated in a small number of places when a photocopy of King’s unedited third draft arrived at Heyne’s offices in early 1986. Such a hodgepodge text challenges the notion of authors working in private until they declare the text “bon à tirer”.

In addition to proposing a shift in genetic criticism to include the sociology of writing, Van Hulle discusses how the day-to-day routine of an author will more often than not entail working on several texts concurrently (Van Hulle 2022, 113). He states that de Biasi’s influential model for the study of literary writing processes has determined the methodological trend in genetic criticism to focus on a single work and analyze its genesis in a vacuum. Van Hulle proposes to widen the scope by introducing “a principle of concurrent

⁵⁵ Heyne then sold limited edition rights to Edition Phantasia. They caused a small controversy when they published their limited edition more than a month before the US first edition. Edition Phantasia later put this description of the edition on their website to argue that they were not at fault: “Published six months before the American edition and following a manuscript which was authorized by King’s agent for translation, but later revised by the author, thus differing from the American edition”.

(<https://web.archive.org/web/20020515115020/http://www.edition-phantasia.de:80/english/books.htm>; last accessed: 20 February 2024)

writing or *creative concurrence* in genetic criticism, which implies reconstructing the everyday reality of how a work, in all its draft versions, interacted with the other works that populated the author's writing desk at any given moment" (ibid.). Moreover, creative concurrence cannot be studied without its diachronic counterpart, *creative recurrence* (92): a genetic approach to the recurrence of certain creative ideas on the level of the oeuvre — the aim being to lay bare connections between works that have become invisible on the surface level of the published texts. Van Hulle references my work on Stephen King in his monograph (113), as King is a prime example of an author whose writing routine for most of his career entailed working on two different texts daily (see section 1.5). King is also more prolific than the average writer: between starting and finishing *IT* (1980-1986), he published fifteen books and wrote the first draft of two other novels (both published in 1987).⁵⁶ You could certainly conclude from this that one can't study the genesis of *IT* in a vacuum; that the other works occupying King's writing desk concurrently should surely be included in the discussion since there must have been frequent and interesting cross-pollinations between those texts. While this is the certainly case, it is not a primary focus of this dissertation to chart these cross-pollinations. They will only be mentioned when they have some bearing on the narratological analysis in my third chapter.

1.5 Stephen King on Writing, Suspense, and the Reader

To conclude this first chapter, I present an overview of King's comments in his non-fiction, correspondence, and interviews on the topics of his writing process, his work with external agents of change (proofreaders, peers, and editors), and his views on suspense. The reason for "giving the floor" to King so extensively here is that the quotations will inform the interpretations I will offer in my analysis in my third chapter as to why King made certain changes in pace, focalization, and characterization, and to better understand how King envisioned that a change might impact the suspense.

⁵⁶ *Firestarter* (1980), *Roadwork* (1981 — as Richard Bachman), *Danse Macabre* (1981), *Cujo* (1981), *The Running Man* (1982 — as Richard Bachman), *Creepshow* (1982), *The Gunslinger* (1982), *Different Seasons* (1982), *Christine* (1983), *Cycle of the Werewolf* (1983), *Pet Sematary* (1983), *The Talisman* (1984 — with Peter Straub), *Thinner* (1984 — as Richard Bachman), *The Eyes of the Dragon* (1984), *Skeleton Crew* (1985), *Misery* (1987), and *The Tommyknockers* (1987).

The term “the reader” in this dissertation serves as a conceptual construct rather than a literal reference to empirical experiments with readers. When I invoke “the reader”, I am alluding to an amalgamation of characteristics, expectations, and interpretive tendencies commonly associated with aficionados of the horror genre who approach horror texts willingly and with specific expectations. I am envisioning King’s intended audience, which he affectionately calls his “Constant Readers” in the author’s notes, introductions, and afterwords to many of his novels. How King sees his readership will shine through in many of the quotes in this section.

1.5.1 King on First Draft Writing

By 1980, King’s practice of writing, rereading, rewriting, submitting, and proofing his novels had solidified into a routine that stayed largely the same for most of his career. The account he gives in *On Writing* (2012a) of his methods can be mapped perfectly onto the genesis of *IT*. I have tried to construct this section with quotes taken in the majority of cases from the period when King was working on the first draft of *IT* (1980-1981), so as to accurately represent his first draft writing practice during the period under discussion, and, additionally, with quotes from *On Writing*.

When it comes to what De Biasi calls the precompositional phase, King fits Siegfried Scheibe’s (1998) classification of a “Kopfarbeiter”, authors who do the preparatory work in their head without writing anything down, as opposed to “Papierarbeiter” who think on paper and make notes, sketches, plans, outlines, and character studies. In late 1989, King described what goes on in his head at the inception of a new work in the preface to *The Stand (Complete and Uncut)*:

You get an idea; at some point another idea kicks in; you make a connection or a series of them between ideas; a few characters (usually little more than shadows at first) suggest themselves; a possible ending occurs to the writer’s mind (although when the ending comes, it’s rarely much like the one the writer envisioned); and at some point, the novelist sits down with a paper and pen, a typewriter, or a word cruncher. (King 2011a, xii-xiii)

When King sat down to begin the first draft of *IT*, he was in the habit of working on two different texts daily. In the mornings, he would write the first draft of a new work, at a pace of six new pages per day: “With my work, you can take the page number and divide it by six and come out with the number of days I’ve been working on the book” (Underwood and Miller

1989, 75);⁵⁷ “Each day, from 8:30 to 11 a.m., he adds six pages. No more. No fewer.” (Cobb 1980, 25). Then, as he told an interviewer in November 1980, “for the rest of that day and that night I’ll go in [my office] with two quarts of beer and rewrite for about two and a half hours” (Underwood and Miller 1989, 169). The rewrite was never of the draft he had worked on in the morning.

Together with his seemingly bottomless well of ideas for stories, the two-texts-a-day work regime was the key to his enormous prolificacy. By reserving the mornings for pure creativity, unencumbered by outside pressures, he could produce first drafts of novels, novellas, and short stories one after the other. The task of meeting publishers’ submission deadlines was relegated to that second session of the day. There were interruptions, of course, but King tried his best to leave the three hours of first draft writing intact. When he was traveling, he would write longhand in notebooks or on yellow legal pads.

The urge to add pages every day, King admitted, was rooted in fear: “I have this fear that if I stop, the pipes will clog up and I’ll never get anything out” (Kaufman 1980, 5C). He wrote the six pages in the mornings, after the children had left for school, and after he had taken a morning walk that was part of the writing routine:

I’m up at 6:30 every morning and get breakfast for the kids and get them off to school. [...] Then I just walk around for about four miles, sort of sniffing at this book in my mind. (Hanlon 1980, D12)

[I] start to “write” as I’m walking around. [...] [Y]ou see things. A lot of times I’ll see things while I’m walking that will turn up later that day at some point in my work. (Underwood and Miller 1989, 169)⁵⁸

In the case of *IT*, the locale of these walks, the city of Bangor, played a much more prevalent role in the story itself than in other works, because Bangor — fictionalized as Derry — is so important it is almost treated as a character in the novel. The walks would not only provide the inspiration for observations and descriptive snippets but would also serve as proper research for the story.

⁵⁷ Underwood and Miller published two collections of interviews with King. Unless otherwise specified, all the quotes from these books were originally published in 1980-1981.

⁵⁸ From an interview conducted at the sixth World Fantasy Convention, in October/November 1980. Reprinted in Underwood and Miller 1989.

After his walk, King would take a tall glass of iced water and vitamin pills into his office, close the door and put a rock music album on at high volume (Hanlon 1980, D12). In *On Writing*, King explained its function in his routine: “[T]he music is just another way of shutting the door. It surrounds me, keeps the mundane world out” (King 2012a, 179). A writing session would typically last between two and three hours, which brings the average writing time for one page between twenty and thirty minutes.

The daily repetition of actions serves the purpose of facilitating the creative act in optimal circumstances and without any obstructions, as these quotes from two interviews from 1980 show:

The actual physical act is like autohypnosis, a series of mental passes you go through before you start. If you’ve been doing it long enough, you immediately fall into a trance (Underwood and Miller 1989, 101).

Writing itself, creative writing, just sitting down and getting your hooks into a story, sort of flying along with it, is like automatic writing or writing on a Ouija board. You just replace the Ouija board with an IBM Selectric (Henderson 1980, B2).⁵⁹

When asked shortly after completing the first draft of *IT* if he outlines before starting a story or if he plunges right in, King said it was the latter, “but only after months of thought and turning it over in my head” (Munster 1986, 30). King has repeated many times throughout his career that he never makes outlines, in this interview published in March ’81, for instance: “I start with ideas and I know where I’m going but I don’t outline” (Underwood and Miller 1989, 74). King starts from what he calls a “situation” (King 2012a, 190). Situations usually present themselves to King in the form of “what if” questions: “Literary writers, the highbrows, say ‘what next?’. I’m not interested in that. I’m a ‘what if’ writer” (Hanlon 1980, D12). When King was teaching *Dracula* to high-school kids in 1973, he asked himself one evening: “what if vampires invaded a small New England village?” The thought was the only impetus he needed

⁵⁹ In an essay from 1993 on the function of dreams in his writing, King makes the point that in his experience writing is a form of semi-dreaming. The preliminaries are similar to a sleep ritual: “I have my vitamin pill; I have my music; I have my same seat; and the papers are all in the same places. The cumulative purpose of doing those things the same way every day seems to be a way of saying to the mind: you’re going to be dreaming soon” (Epel 1994, 142). In the beginning and at the end of the morning sessions, King is aware that he is writing, like shallow sleep on both ends, but in the middle the world is gone (141).

to start the first draft of what would become *'Salem's Lot* (1975). With *Cujo* (1981), King wondered: "what if a young mother and her son became trapped in their stalled car by a rabid dog?" (King 2012a, 196). The situation that King wanted to explore in *IT* can be formulated in its simplest form as: "what if a group of children came face to face with a monster at the age of eleven and were then forced to face that same monster again as adults?"

While King is turning the situation over in his mind, characters begin to emerge: "The situation comes first. The characters — always flat and unfeatured, to begin with — come next. Once these things are fixed in my mind, I begin to narrate." (190) From here, King will move forward solely on instinct. His plan is to put the characters in a predicament and watch them try to work themselves free (189). The first part of the story introduces the characters and guides them towards the situation King was looking to explore. Once the characters are in position, he lets the rest of the story unfold as he is writing. In his state of autohypnosis, he feels in equal parts the story's creator and its "first reader" (190). The narrative flows and events occur on the page at the moment of writing. For King, the words "plot" and "plotting" are very negatively charged, and he devotes many pages of *On Writing* to the subject. He sees the act of plotting, of fixing story events beforehand instead of letting them unfold during the writing itself, as "clumsy, mechanical, anti-creative. Plot is, I think, the good writer's last resort and the dullard's first choice" (King 2012a, 189). He is wary of committing any part of the story to paper before he reaches that point in the draft, to keep all creative avenues open. This includes both the situation that King started with and the daily pages:

I usually have an idea of what's going to happen, maybe ten pages ahead, but I never write any of it down because that sort of closes you off from an interesting sidetrip that might come along. Theodore Sturgeon told me once that he thinks the only time the reader doesn't know what's going to happen next is when the writer didn't know what was going to happen. That's the situation I've always written in. I'm never sure where the story's going or what's going to happen with it. (Underwood and Miller 1989, 74)

As a result, many of King's stories have had twists and endings that he claims were as unexpected to him as the writer as they may be to the reader. "For a suspense novelist", King adds in *On Writing*, "this is a great thing. [...] [I]f I'm not able to guess with any accuracy how the damned thing is going to turn out, even with my inside knowledge of coming events, I can be pretty sure of keeping the reader in a state of page-turning anxiety" (King 2012a, 190).

Another important factor of King's creative process is the need to achieve and maintain a high pace of writing. He takes care not to stop or slow down unless he absolutely has to (174) and writes as fast as he can while still remaining comfortable (249). Especially when working on a long work of fiction, King claims, there's plenty of opportunity for self-doubt:

If I write rapidly, putting down my story exactly as it comes into my mind, only looking back to check the names of my characters and the relevant parts of their back stories, I find that I can keep up with my original enthusiasm and at the same time outrun the self-doubt that's always waiting to settle in (ibid.).

Interruptions of the routine could jeopardize his connection to the flow of a story and its characters: "If I don't write every day, the characters begin to stale off in my mind – they begin to *seem* like characters instead of real people. The tale's narrative cutting edge starts to rust and I begin to lose my hold on the story's plot and pace" (174). At a Q&A in 2015, King was remarkably candid on this subject:

I'm a fast worker, and the reason I'm a fast worker is because I'm afraid that if I slow down, and give myself too much of a chance to think, that I'll decide that what I'm doing is crap and it doesn't make any sense. I don't have the world's best self image, frankly. I'm a little bit puzzled by the success that I've had. And a lot of times when I'm in a group like this, I feel an outpouring of affection, that's wonderful and at the same time I always feel a little bit like an imposter. [...] But the idea is to keep it fresh and to not pay too much attention to my own insecurities and the result is that in most cases, a book should take about five months to write a first draft. (King 2015, timecode [55:50])

The routine of adding pages every day keeps things lively, wards off insecurities, and allows for a draft to be finished in a matter of months instead of years, even for a long novel. Moving forward all the time, King does not start his sessions by rereading (or rewriting) preceding pages as long as it isn't necessary, and he will even postpone fixing small internal errors until after the draft is complete.

When making his way instinctively through the first draft of a novel, King is only concerned with engaging the readers' emotions, keeping them involved with the characters and the story, and sustaining the suspense until the end — or as he phrased it in 1996:

The first time, when it comes out of my head and onto the page, what I'm mostly concerned about is the emotional gradient. That writer has absolutely zip interest in theme, allegory, symbolism, politics, ethics, sexual roles, culture or dramatic unity. What I want is

to reach through the paper and grab the reader. I don't want to just mess with your head, I want to mess with your life. I want you to miss appointments, burn dinners, skip your homework. [...] I want you afraid to turn out the lights. I want you sorry you ever started the thing in the first place, and I still don't want you able to stop. With me that first time through is personal, and it's really more about you than it is about me. (King 1996, timecode [19:38])

In the subsequent steps of King's writing process, he turns his attention to those aspects of storytelling he has ignored during the first draft. Intuition makes way for intellectual curiosity as he identifies the themes of the novel and plans to develop them further. Most often they are not hard to discover because "[i]f the writer works very fast as I do in first draft there are apt to be some interesting connections which form almost on their own, the way snowflakes form" (ibid., timecode [23:20]).

A sheet of paper is not meaningful as a unit of text in a novel; however, with his six pages a day, King did see value in the page as a unit of writing in his routine. Rolling a completed page out of the typewriter triggered another part of the writing routine. King described the ritual in a lecture to a group of creative writing students at the University of Iowa in November 1980. A report of the event was published in the student newspaper a few days later:

[King] believes in intuitive writing and cerebral editing. But even in the rewriting process, he follows his hunches. "The editor is always there in the writing process. I'll write a page as quickly as I can and try to let the writer be totally in charge. When I get done with the page, I'll put on the editorial hat and read with a pen in my hand. In a lot of cases I'll take stuff that seems wrong or corny and just strike it out. That's like instant editing." (Johnson 1980, 6)

The reporter's phrasing is muddled, and he or she gets two separate things confused. The first draft is an intuitive affair, and rewriting is cerebral, but even during first draft writing King says he does "instant editing" when he's rereading a page with a pen in hand. Word processors have made this type of editing even more instant but in the case of *IT*, King still used his "typewriter method" of putting on an editorial hat after finishing a page. This method places interesting constraints on what is possible: extensive revision or expansion is impossible (or at least discouraged) at this stage because of the limited space available on the page.

When he has finished a first draft, King "always let[s] it sit" (Underwood and Miller 1989, 169) for "a minimum of six weeks" (King 2012a, 252), necessary to gain distance from

the work. After so much time has passed that the first draft document “looks like an alien relic bought at a junk-shop or yard sale where you can hardly remember stopping” (253), and the feedback from the first readers has been received, King will reread that work and, depending on his publication schedule, plan a slot in his second writing session of the day to do his second draft.

1.5.2 King on Rewriting

“I write each book twice”, King says (King 1996, timecode [19:36]), “because I want to know what I think as well as I feel” (ibid., timecode [25:45]). As quoted above, in first draft writing he is mostly concerned with the “emotional gradient” of the narrative text, with grabbing the reader and trying to sustain that emotional connection. In his succession of creative selves, the King that takes his “well-rested” first draft out of its drawer to read it no longer has zippo interest in theme, allegory, and symbolism — quite the opposite:

I do know that a book which lives only on an emotional spectrum is a disposable item — the mental equivalent of a stick of gum. I found out early on that there can be a second and more resonant level in popular fiction. [...] So ever since *Carrie* [...] I have written for emotion and rewritten for something else — something that’s harder to name without sounding either too pompous or too humble. I guess you could say that whole-body rewrite comes in an effort to satisfy my own intellectual curiosity. (King 1996, timecode [21:23])

The first read-through is an important step in this process:

During that reading, the top part of my mind is concentrating on story and toolbox concerns [...]. Underneath, however, I’m asking myself the Big Questions. The biggest is: Is this story coherent? And if it is, what will turn coherence into a song? What are the recurring elements? Do they entwine and make a theme? [...] Most of all, *I’m looking for what I meant*, because in the second draft I’ll want to add scenes and incidents that reinforce that meaning. I’ll also want to delete stuff that goes in other directions. There’s apt to be a lot of that stuff, especially near the beginning of a story, when I have a tendency to flail. All that thrashing around has to go if I am to achieve anything like a unified effect. (King 2012a, 255-256).

King’s “story concerns” during his first read-through involve spotting “glaring holes in the plot and character development”, as well as “character motivation” (King 2012a, 253-254). The

read-through typically produces a new document that a genetic critic will want to include in the genetic dossier:

I'll smack myself upside the head with the heel of my palm, then grab my legal pad and write something like **p. 91: Sandy Hunter filches a buck from Shirley's stash in the dispatch office. Why? God's sake, Sandy would NEVER do anything like this!** I also mark the page in the manuscript with a big *ƒ* symbol, meaning that cuts and/or changes are needed on this page, and reminding myself to check my notes for the exact details if I don't remember them. (254)

The “toolbox concerns” consist of “knocking out pronouns with unclear antecedents [...] adding clarifying phrases where they seem necessary, and of course, deleting all the adverbs I can dare to part with” (255).

Armed with his reflections on the work, his notes, and feedback from his first readers (see the following section), King is ready to undertake the second draft, which he, as mentioned, in the period under discussion, was in the habit of doing in his second writing session of the day, usually in the evenings. In 1980, King described the craft of rewriting as:

[A] very — “mechanical” is the wrong word — but it's a nuts-and-bolts kind of operation. You get down there... it's like adjusting the carburetor or something to make it right. That's what you do. But I always like to drink beer with that because it's fun, and it's not as demanding of something in me that says in the morning when I sit down, “I'm really working!” (Underwood and Miller 1989, 169)

In addition to working on symbolism and theme, he fixes continuity and factual issues, finetunes the language and overall pace of the text, inserts (or corrects) foreshadowing references to later events, and, with first drafts that have lain dormant for years, he updates the story by advancing the timeframe closer to the year of publication and bringing it in line with the new events, people, and places that have meanwhile entered his fictional universe in other works.

When King was submitting short stories to magazines at the beginning of his career, a short note from an editor on a rejection slip changed how he approached rewriting. The note read: “Not bad, but PUFFY. You need to revise for length. Formula: 2nd Draft = 1st Draft - 10%” (King 2012a, 266). The formula goes against King's instinct: “some writers are taker-outers; I'm afraid I've always been a natural putter-inner” (267). But King states in *On Writing* that it is always his aim to stick to the formula:

[I]f the first draft of a novel runs three hundred and fifty thousand words, I'll try my damndest to produce a second draft of no more than three hundred and fifteen thousand ... three hundred, if possible. Usually it is possible. What the Formula taught me is that every story and novel is collapsible to some degree. If you can't get out ten per cent of it while retaining the basic story and flavor, you're not trying very hard. The effect of judicious cutting is immediate and often amazing — literary Viagra. (267)

After having “written the book twice”, there is one more step in King’s routine before he is ready to submit to his publisher. He goes through his text one more time for what he calls a final “polish”. With the advent of word-processing technology, however, “my polishes have become closer to a third draft” (248). In this polish/third draft, he is mainly concerned with language, with giving the work a unified stylistic feel.

1.5.3 King on the Role of his “First Readers” and Editors

Counter to “the institutional and cultural investment in the fiction of the solitary writer” (as quoted above), King has always been remarkably open and vocal about the role of his support network. In his acknowledgments and author’s notes, he regularly thanks editors, agents, first readers, and research assistants, and he has also dedicated novels to these people.⁶⁰ That no one writes alone is also one of the noteworthy conclusions to be drawn from *On Writing*. King advises: “write with the door closed, rewrite with the door open” (King 2012a, 56), advice that is rooted in his own writing method. “The first draft — the All-Story Draft — should be written with no help (or interference) from anyone else” (249). Then, after his first read-through, “[w]hen I’ve finished reading and making all my little anal-retentive revisions, it’s time to open the door and show what I’ve written to four or five close friends who have indicated a willingness to look” (256).

King calls these friends his “first readers” — he never uses the word proofreader in *On Writing*, probably because it has the connotation of reading to find errors, and his first readers supply him with more than just that. The first of these first readers to get a copy of a draft is

⁶⁰ The habit goes back to his second novel, *Salem’s Lot* (1975), which has an author’s note up front that starts with: “No one writes a long novel alone, and I would like to take a moment of your time to thank some of the people who helped with this one” (n.p.). In his next book, *The Shining* (1977), King acknowledges his editor: “My editor on this book, as on the previous two, was Mr William G. Thomson, a man of wit and good sense. His contribution to this book has been large, and for it, my thanks” (King 1978, n.p.).

always his wife, Tabitha King (ibid.). In fact, Tabitha is more than a first reader, she is his ideal reader:

Someone — I can't remember who, for the life of me — once wrote that all novels are really letters aimed at one person. As it happens, I believe this. I think that every novelist has a single ideal reader; that at various points during the composition of a story, the writer is thinking, "I wonder what he/she will think when he/she reads this part?" For me that first reader is my wife, Tabitha. (ibid.)

King posits that his Ideal Reader, Tabitha, is always present in the writing room, in the flesh when she reads a completed draft and in spirit during the solitary work on that draft: "You'll find yourself bending the story even before Ideal Reader glimpses so much as the first sentence. I.R. will help you get outside yourself a little, to actually read your work in progress as an audience would while you're still working" (261-262).⁶¹ King values Tabitha's opinion above all others and has given her this privileged position as a constant collaborator of sorts because, he claims, experience has taught him that she is always right (261).

One gets the impression from *On Writing* that King only shows his drafts to his wife once they are finished, since he advises to write with the door closed. But in 1993, Charlie Rose asked King this very question, and King replied: "Generally I will show her a book in progress in about three chunks. So, she will read the first third and then the first two thirds and then the whole thing" (Rose 1993, timecode [28:15]). This opens the door for a more direct (and untraceable) influence of his ideal reader on the first draft; one or two thirds in, she might suggest story events, character traits, dialogue, and so on. She certainly did so for King's first novel, *Carrie* (1974):

Several times during the course of that book Tabby was able to supply doorways at crucial moments. One of those moments was the thing at the prom where I really wanted to reap destruction on these people. I couldn't think of how it was going to happen. Tabby was the one who suggested using the amplifiers and electrical equipment from the rock band. (Underwood and Miller 1989, 86)

⁶¹ This intended audience of one is a continuous motivation, for instance when King is writing a funny scene: "During the actual writing of such a scene (door closed), the thought of making her laugh — or cry — is in the back of my mind. During the rewrite (door open), the question — is it funny enough yet? scary enough? — is right up front" (262).

According to King, the ideal reader is “the best way for you to gauge whether or not your story is paced correctly” (ibid.). There is nothing wrong with fast-paced novels, King posits, and the publishing industry loves them, but one can “overdo the speed thing”:

Move too fast and you risk leaving the reader behind, either by confusing or by wearing him/her out. And for myself, I like a slower pace and a bigger, higher build. [...] The best way to find the happy medium? Ideal Reader, of course. Try to imagine whether he or she will be bored by a certain scene — if you know the tastes of your I.R. even half as well as I know the tastes of mine, that shouldn't be too hard. Is I.R. going to feel there's too much pointless talk in this place or that? That you've underexplained a certain situation ... or overexplained it, which is one of my chronic failings? [...] These questions should be in your mind even with the door closed. And once it's open — once your Ideal Reader has actually read your manuscript — you should ask your questions out loud. (264-265).

What this process usually boils down to, King concludes, is making cuts in the rewrite to speed up the pace (265). Of particular relevance here is the handling of backstory, the creation of a balance between Meir Sternberg's two lines of narrative interest: suspense about what lies ahead in the story future, and curiosity about the expositional material from the story past that has yet to be narrated. “As a reader, I'm a lot more interested in what's going to happen than what already *did*”, King states (269). He is not a fan of the technique of starting a narrative *in medias res* because it “necessitates flashbacks, which strike me as boring and sort of corny” (ibid.). As a reader, King “like[s] to start at square one, dead even with the writer” (ibid.). But since a narrative is hardly ever fully chronological in its arrangement of story events, “[y]our Ideal Reader can be of tremendous help when it comes to figuring out how well you did with the back story and how much you should add or subtract on your next draft” (270). The Ideal Reader, King suggests, can be the first in line to protect the author against Sternberg's “artistic failure”.

Based on my research into King's writing practice during the nineteen-eighties, I suggest that the other members of his inner circle that received copies of his drafts fall into two groups: proofreaders and peers. King gave photocopies of drafts to writers he admired. For instance, Peter Straub and David Morrell received copies of *IT*, and Michael McDowell read *Misery* (1987). In the cover letter to David Morrell that accompanied the *IT* draft, King wrote: “If you have anything to say about the book, give me a call. And if you hate it, don't be afraid

to say so. I'm a big boy (he said, his lower lip trembling only the smallest bit.)".⁶² In the case of Michael McDowell, King asked more explicitly for an opinion: "Stephen King asked me to read through the manuscript of his new novel, MISERY, and tell him what I thought" (M. McDowell 1987, 86). McDowell told him that he felt an imbalance in the chapter before the climax of the novel: that the lead-up needed "one more beat" because "now it's over too quickly" (ibid.). King replied that he had felt it too but had hoped he was wrong. McDowell was gratified to have noticed the "error in rhythm [...] because it showed me that he had to work (even if only a little) to establish his perfectly rhythmic narratives. It wasn't *all* sheer and casual talent" (ibid.). The advice to add one more beat triggered quite an extensive rewrite; King expanded what were 9 pages in the first draft printout to 24 pages in the second draft printout. The added material did not require any of the story events or the narrative sequence in part three to be changed; all the additions did was slow the reader down, a powerful illustration of how pace can be more important than story events when it comes to the optimization across versions of the narrative-spanning suspense arc.

With what I call King's proofreaders, the exchange was somewhat more formal; they provided a service, some of them over a period of many years, reading each new novel. They would write comments in the margins and, importantly, return their copy to King so that he could address these comments (or not) when he did a subsequent rewrite. This is not to say that the feedback he received from his peers never led to changes in the text, as I will show, but King certainly did not expect — or want — them to add line edits to his text and send the copy back.

"In addition to Tabby's first read, I usually send manuscripts to between four and eight other people who have critiqued my stories over the years", King states in *On Writing* (King 2012a, 257). Soliciting that many opinions might result in contradictory feedback, in which case "[y]ou can safely relax and leave things the way they are (in baseball, tie goes to the runner; for novelists, it goes to the writer)" (259). Opening oneself to critique at this early stage (after the first draft) entails risks but King would rather find out sooner than later if there are serious issues to be dealt with, and "if you really did write a stinker [...] wouldn't you rather

⁶² Stephen King to David Morrell, 4 February 1986. Source: <https://www.instagram.com/p/BhPpG25BvPD/> (last accessed: 20 February 2024).

hear the news from a friend while the entire edition consists of a half-dozen Xerox copies?” (258).

I believe that King received proofreader’s comments on the first draft of *IT* from George Everett McCutcheon, Russ Dorr, and Susan Artz Manning, and that Burt Hatlen and Peter Straub gave their general opinions.⁶³ I will address what they contributed in section 2.2 and, where relevant, in my analysis in chapter three. King was assured of these people’s confidentiality and tactful honesty, and McCutcheon and Dorr brought valuable expertise to their readings. “Mac” McCutcheon’s specialty was guns and ballistics, and he had a keen eye for spotting factual and continuity errors. Russ Dorr, a physician’s assistant, was a great help with all medical issues.

King also occasionally asks people outside of his usual network to read a certain novel because they have a relevant expertise. For *Christine* (1983), King asked friends at Bangor’s radio station WZON for help identifying all the songs and artists behind the lyrics he had quoted in the book. Attorney Warren Silver gave King advice on Maine child custody law for *Bag of Bones* (1998). *From a Buick 8* (2002) is set in Pennsylvania and features a State Trooper. When King asked Lou Southard of the Pennsylvania State Police to read his draft, Southard sent back eight pages of comments and corrections. King used this information to add “detail-work” to the novel, “like the handful of spices you chuck into a good spaghetti sauce to really finish her off” (King 2012a, 277).

In the case of research-heavy novels, King utilizes his private support network at an earlier stage than usual, in the form of a research assistant. Such assistance is a luxury that only well-to-do writers can afford. Interestingly, two such books, *Under the Dome* (2009) and *11.22.63* (2011), are based on ideas that King first had in the nineteen-seventies, before he had the means to employ help. On both occasions, King abandoned the draft:

I first tried to write *Under the Dome* in 1976, and crept away from it with my tail between my legs after two weeks’ work that amounted to about seventy-five pages. [...] I was

⁶³ The wife of Burt Hatlen (one of King’s professors at the university of Maine) clearly also read the copy, as evidenced in the inscription King wrote in a first edition of *IT* for the couple: “For Virginia — and Burt — but mostly for Virginia, who read this fucker three times — Steve King 10/1/86”.

Source: <https://www.firstandfine.com/product/king-stephen-1986-it-signed-first-edition-association-copy/> (last accessed: 20 February 2024).

overwhelmed not by the large cast of characters — I like novels with generous populations — but by the technical problems the story presented, especially the ecological and meteorological consequences of the Dome. [...] In the late summer of 2007, I asked [Russ Dorr] if he would be willing to take on [the role of] head researcher on a long novel called *Under the Dome*. He agreed, and thanks to Russ, I think most of the technical details here are right. It was Russ who researched computer-guided missiles, jet stream patterns, methamphetamine recipes, portable generators, radiation, possible advances in cell phone technology, and a hundred other things. It was also Russ who invented Rusty Everett's homemade radiation suit and who realized people could breathe from tires, at least for a while. (King 2009, 879)

King acknowledges here that two story elements originated with his collaborator. When he was writing the climax of the novel, he could not think of where his characters might find an air supply that would last five minutes when the air under the dome was no longer safe to breathe. Dorr's solution that people could breathe from tires allowed King to move forward again in his draft (King 2019, 560). The idea for King's JFK novel was even older. He tried in 1972 but stopped quickly because the research "seemed far too daunting". It was only with the help of Russ Dorr that it became feasible:

I am writing this afterword surrounded by heaps of research materials, the most valuable of which are the videos Russ shot during our exhaustive (and exhausting) travels in Dallas, and the foot-high stack of emails that came in response to my questions about everything from the 1958 World Series to mid-century bugging devices. It was Russ who located the home of Edwin Walker, which just happened to be on the 11/22 motorcade route (the past harmonizes), and it was Russ who — after much searching of various Dallas records — found the probable 1963 address of that most peculiar man, George de Mohrenschildt. (King 2012b, 737-738)

After Russ Dorr's death in 2018, King asked Robin Furth to become his research assistant, and he continues his habit of acknowledging her contributions on the final pages of each book.

A publishing house provides an institutional (confidential) cooperative network. King's relationship with editors at publishing houses has evolved through the decades. At the start of his career, he was required to make the changes his editor asked for, or the book would not be published. That dynamic shifted when King became a best-selling author in hardback in 1979, as he told *The Paris Review* in 2006:

I've reached a point in my career where I can have it any goddamn way I want to, if I want to. If you get popular enough, they give you all the rope you want. You can hang yourself in Times Square if you want to, and I've done it. Particularly in the days when I was doping and drinking all the time, I did what I wanted. And that included telling editors to go screw themselves. (Rich and Lehmann-Haupt 2006, online)

He is referring to the nineteen-eighties (especially the middle years of the decade), when he would drink heavily and use cocaine in the evenings during his second writing session of the day. *The Tommyknockers* (1987) has come to symbolize this “booze and coke” period, which is mostly King's own doing, for instance by this sentence in *On Writing*:

In the spring and summer of 1986 I wrote *The Tommyknockers*, often working until midnight with my heart running at a hundred and thirty beats a minute and cotton swabs stuck up my nose to stem the coke-induced bleeding. (King 2012a, 107)⁶⁴

Part of the mythology of *The Tommyknockers* being the epitome of King's coke-fueled self-indulgence is that he didn't listen to the comments of his editor, Alan Williams. Without citing any sources, George Beahm stated in the early nineteen-nineties that “*Misery* and *The Tommyknockers* show the difference between listening to the editor (*Misery*) and not listening hard enough (*The Tommyknockers*)” (Beahm 1994, 263). I believe that King's representation of his interactions with editors during the period when he was “doping and drinking” is exaggerated — and a close comparative examination of the writing and editing process of *Misery* and *The Tommyknockers* might bear this out — but it is important to note here that

⁶⁴ King is simplifying matters for dramatic effect. He wrote the first draft of *The Tommyknockers* between August 1982 and May 1983 during his morning writing sessions, switching back and forth between *The Talisman* and *The Tommyknockers*. He was often hung over, but I don't believe he was ever under the influence when he wrote in the mornings. He did the drugs in the evenings when he was rewriting. Five P.M. was “beer o'clock”, and he added cocaine to the mix in the evenings to fight tiredness. I have done a cursory comparison between the first draft of *The Tommyknockers* (written in the mornings) and the second draft (rewritten during the evenings in 1986-'87) and the two texts are not so different that you can see the influence of the drugs in the text — not at all. So, I personally disagree that *The Tommyknockers* is the way it is because it was “written on booze and cocaine”, which it was not. (There is a photocopy of the first draft in Peter Straub's archive currently held in the Special Collections Library at NYU (PSP MSS 185 box 76) and I have received scans of the second draft from King's archive (SKP box 92 folders 2-4).)

the collaboration between King and editor Chuck Verrill on *IT* falls within the period in which King remembers he told editors to go screw themselves.

Somewhat at odds with King's memory of his resistance to editorial interference during the nineteen-eighties is this interview from 1983:

I like to write three drafts: a first, a second, and what I think of as the editorial draft, when I sit down and take an editor's criticism and work it through in my own mind, and put the whole book through the typewriter again, and repolish the other stuff as well. But as the successes have mushroomed, it's been tougher and tougher for me to get my editors to give me time to do that third draft. What I'm really afraid of now is that one of them will say, "I think this is great," just because it fits the publication schedule. Every year, I'm on a faster and faster track. I'm supposed to get proofs of *Different Seasons* today. It's a 600-page book, but Viking wants the proofs read in five days, so they can take advantage of co-op advertising between the paperback house, themselves, and the movie company that's releasing *Creepshow*. They're going to have Bernie Wrightson's *Creepshow* comic book, and the hardcover of *Different Seasons*, and the paperback of *Cujo*, in 3,200 dump bins, not only in bookstores but Shop 'n' Saves or something. So therefore I am supposed to read the proofs in five days. Now, what if we let a bunch of dumb errors go through? It isn't a matter of creativity, or trying to do the best book possible, that's governing things right now – it's advertising. And that scares the hell out of me, because we'll fuck up real good one of these days, and then people can say, "Steve King writes for money," and at that point *they will be right*. [...] [A]t this point, I think that if there was any change suggested to me that I didn't want, all I would need to say would be, "No. I won't do that." And it would never be a question of their withdrawing my contract, would it? They'd just finally say, "Well, okay then, don't do it that way." Which means, in effect, that if I'm willing to be really intransigent, there'll be no editing at all. [...] It's a terrible position to be in. I think I just have to resolve to take editing, even if I think the changes are wrong. To do otherwise is to become a monster and claim that I'm doing it right, and I don't need any criticism, editorial help, or guidance. And I can't do that. On the other hand, I say to myself, "Well, the things that I do are the things that have made me a success." And if somebody wants to tamper with that, maybe they're wrong. (Platt 1983, 282-283)

There is much of interest in this long quote. The mixed feelings that King expressed in 1983 could surely at times have turned into belligerence towards what he saw as editorial tampering but more important is that at this moment in the early eighties King had decided to accept his editor's judgment willy-nilly, even if he thought the changes were "wrong". On the other hand, King was wary of uncritical editors since they did their work under institutional

pressure to meet (sometimes unrealistic) deadlines; an uncritical editor might have ulterior motives. Compared to his private network, the relationship with the people at the publishing house was somewhat more complicated and strained at times.

However, in *On Writing* (written in 1999-2000) King could not be more positive about the art of editing, and about his editor in particular:

One rule of the road not directly stated elsewhere in this book: “The editor is always right.” The corollary is that no writer will take all of his or her editor’s advice; for all have sinned and fallen short of editorial perfection. Put another way, to write is human, to edit is divine. Chuck Verrill edited this book, as he has so many of my novels. And as usual, Chuck, you were divine. (King 2012a, xvii)

When King wrote this laudatory foreword, Charles (Chuck) Verrill had been King’s main editor for fifteen years. *IT* in 1986 might have been their first collaboration, surely one of the first. Alan Williams had been the editor for the novels published by Viking up to *The Talisman* (1984) but when he left to join G. P. Putnam in ‘84, Verrill took his place as King’s editor. King commented on the switch in 2006:

[W]hen I moved to Viking I had an editor named Alan Rowllins [Williams - VN] and his assistant was a guy named Chuck Verrill and at that time Chuck was answering phones and doing memos. He’s like a boy, that’s how young he looked. Alan moved somewhere or retired, I can’t remember which, and Chuck started to edit the books. There was some discussion at the time because he was young, and I said: “Chuck’s OK.” So Chuck and I have been together since about 1988 or something. It’s going on 30 years now. So he’s not afraid of me, he knew me when, so to speak, and he’s a great concept editor and he’s a great line editor. (Blackmore 2006, 10)

Verrill passed away in January 2022 after a long illness. King has described his editing style as a “combination of gentleness and ruthlessness” (King 2008, 773); “a very hard editor” (Rich and Lehmann-Haupt 2006, online); “No yes-man he; when my shit’s not right, he never hesitates to tell me” (King 2016a, 371).⁶⁵

⁶⁵ The two worked together for so long that Verrill has become King’s internal editorial voice. King wrote himself as a character into the final three books of his seven-part series *The Dark Tower*. In book seven, *The Dark Tower*, his fictional self is thinking: “He has promised himself that he’ll try not to stuff his Dark Tower fantasies with unpronounceable words in some made-up (not to say fucked-up) language — his editor, Chuck Verrill in New

In 1993, interviewer Charlie Rose asked King: “does the editor have much influence on your stuff or [do] they look and say ‘150 million copies [sold], Steve, that looks pretty good to me’?” King replied:

If I had an editor who felt that way, I would get a new editor immediately. [...] I want an editor that’s fairly tough on me. I’m in the process of rewriting a book now and I’ve got a manuscript that’s covered with line edits. The editor’s name is Chuck Verrill. He’s very very good and at this stage in the manuscript, I could kill him. [...] He won’t let me be Stephen King. That’s the most important thing. [...] He will not let me be a Macy’s Thanksgiving Day Parade Float, you know, a big, inflated cartoon figure. [...] He’ll change plot developments, and sometimes suggests that a lot of stuff should be switched around. The most valuable thing, from my standpoint is: he will cut what I’ve written. Because I have a tendency to write long. [...] [Making the cuts] always hurts. It *always* hurts. (Rose 1993, timecode [26:33])

King has often admitted that he tends to write “inflated” novels, calling it “literary elephantiasis” (King 1986d, 607), and joking that “I write like fat ladies diet” (6). With *IT* being such a long novel, my aim is to identify the contributions of his first readers, his editor, and any other “agent of change” to the evolution of the text across versions, especially in suspense episodes. Do they steer King towards making cuts, or do they aid King in creating, as he puts it, “a slower pace and a bigger, higher build”?

1.5.4 King on Suspense and the Reader

The world views King as a horror novelist but he sees himself as a suspense novelist who writes horror novels, among other genres: “A suspense novel is basically a scare novel. That’s the difference between suspense stories and mystery stories. I see the horror novel as only one room in a very large house, which is the suspense novel” (Underwood and Miller 1989, 91). He is aware of the effect on the reader’s emotions he wants to achieve with every passage in his texts:

The genre exists on three basic levels, separate but independent, and each one a little bit cruder than the one before. There’s terror on top, the finest emotion any writer can induce; then horror; and, on the very lowest level of all, the gag reflex of revulsion. Naturally, I’ll try

York, will only cut most of them if he does — but his mind seems to be filling up with such words and phrases all the same” (King 2016b, 447-448).

to terrify you first, and if that doesn't work, I'll try to horrify you, and if I can't make it there, I'll try to gross you out. I'm not proud [...] I suppose the ultimate triumph would be to have someone drop dead of a heart attack, literally scared to death. I'd say, "Gee, that's a shame," and I'd mean it, but part of me would be thinking, Jesus, that really *worked*. (49-50)

King sees the emotions of terror and horror triggered in horror novels as an amplified form of suspense, an effect that can only be achieved if the reader cares about the characters (Underwood and Miller 1993, 26). In another interview, King calls suspense "diluted horror" (81). What amplifies the emotion from tension to terror is that a horrific scene triggers readers' deep-rooted fears or phobias in addition to their anxiety, hopes, and fears for the characters involved. While all writers are conscious to some degree of the cognitive and emotional effects they wish their words to have on readers, none more so than suspense novelists (which includes horror novelists) whose texts either "work", have the desired effect on their intended audience, or don't.

Of the characteristics of the horror genre, King believes the most important element is character: "You have got to love the people in the story, because there is no horror without love and without feeling. [...] If you can't bring on characters that people believe and accept as part of the normal spectrum, then you can't write horror" (Platt 1983, 279). Bringing such characters to life is vital in the genre because, as King said in 1980: "Then the writer puts them into a position where they can't get out. You don't get scared of monsters; you get scared for people" (Underwood and Miller 1989, 79).

King himself has no problem creating such paper people, the only shortcoming that he identifies in this area is a tendency to overdo it:

Characterization is only hard because sometimes I feel I get so interested in it that I want to talk too much about the characters and that slows the story down. So I say, "Hey, people want to find out what's going to happen next, they don't want to listen to you spout off about this or that person". (Underwood and Miller 1989, 74)

Language plays a role in keeping the reader involved as well:

Good writing in itself is a pleasure, and it can seduce you into the story. I'm not very concerned with style, but I *am* concerned with balance. Language should have a balance the reader can feel and get into — rhythm to the language as it moves along. Because if the reader is seduced in the story, then it carries him away. (Underwood and Miller 1987, 81)

The language, King believes, should not pose an interference between the reader and the story (in the common sense of the word). It should be “accessible”, allowing the reader to “get through the barrier of print and into the story without too much effort. [...] The writer’s voice should be low enough that you can engage your mind and do what you need to do with the book and make it do what you need it to do” (Underwood and Miller 1989, 75). Again, King’s primary focus is on the text *doing* something, achieving an effect, rather than on conveying a set of meanings or ideas, and well-balanced language is one way a narrative text succeeds in doing what the author intends it to do.

Michael McDowell’s essay “The Unexpected and the Inevitable” is an ode to King’s use of rhythm in his narration, especially with regards to suspense and how he creates genuinely scary moments in scenes, which McDowell calls “jolts”:

King’s books deliver honest jolts. And they do it [...] through rhythm. There are ways of slowing a reader down and speeding him up. They are, in their way, quite technical, and have to do with the length of sentences, the length of words within those sentences, with the length and the alternation of the paragraphs the sentences make up. A succession of long paragraphs, each composed of long sentences with great big words in them, is a lulling read. A good writer can make such a passage almost hypnotic. Then a one-line paragraph can jolt you right out of that trance. (M. McDowell 1987, 92)

McDowell’s “rhythm” can be mapped easily onto narratological pace, and Kukkonen’s storyworld speed and discourse speed also come to mind. McDowell goes on to discuss a fragment from King’s *The Shining* in which Danny, a young boy with telepathic powers, has just opened the door of the one room in the hotel he has been warned to stay away from:

A long room, old fashioned, like a Pullman car. Tiny white hexagonal tiles on the floor. At the far end, a toilet with the lid up. At the right, a washbasin and another mirror above it, the kind that hides a medicine cabinet. To the left, a huge white tub on claw feet, the shower curtain pulled closed. Danny stepped into the bathroom and walked towards the tub dreamily, as if propelled from outside himself, as if this whole thing were one of the dreams Tony had brought him, that he would perhaps see something nice when he pulled the shower curtain back, something Daddy had forgotten or Mommy had lost, something that would make them both happy —

So he pulled the shower curtain back.

The woman in the tub had been dead for a long time... (93)

Even though it's quite long, I'll quote McDowell's analysis of this passage because it substantiates an important point he makes at the end:

Notice particularly how the last sentence of the paragraph describing the bathroom runs on, repetitious and soothing and dreaming. Then that's cut off by a single line of simple action [...] which is given a paragraph of its own. The next paragraph begins in a terrible, matter-of-fact way, and that's the jolt.

When I say that the method for achieving this jolt is technical, I'm not suggesting that King did anything other than sit down at his keyboard and type out those very words, first draft, as they appear there. The technique is in his brain, and probably he doesn't know any way to write except in this casually efficient and effective manner. But to have constructed that passage in any other way would not have been either as efficient or effective. King's technique placed the words, the sentences, the paragraph breaks, the very punctuation in the manner that would precisely maximize the current of the jolt. There are times that this rhythm is so important that the words themselves almost don't matter. (93)

King would probably not go so far as to say that in such suspense episodes at times "the words themselves almost don't matter" — I haven't been able to find a quote to that effect from King anywhere — but McDowell makes a strong case here. He pays King the compliment that he instinctively gets it right on the first try — anything else would have been insulting. But a detailed analysis of the drafting and editing of *IT* can paint a more nuanced picture and reveal the work that went into delivering these jolts.

King has said his novels have a particular "flavor" that his readers enjoy and that keeps them coming back (Underwood and Miller 1993, 112). In my opinion, the ingredients of this flavor are: characterization; a slow, high build; a clear, neutral style; and an ability to tap into universal fears and to capture small-town American life.

To conclude this section about King's thoughts on writing, suspense, and the reader, I present a lengthy quote from a letter to Sam Vaughan, who edited *Pet Sematary* (1983). I have already quoted from this letter in the introduction but I return to it here. King replies to Vaughan's revision letter in which the editor asks for substantial cuts, because, in his opinion, the novel is too long. King politely tells Vaughan to go screw himself and the author's counterarguments wonderfully illustrate his views on the topics under discussion:

Major point: your contention that the novel is too long. Maybe it is, maybe not. I think we disagree about your belief, stated on page 3 of your notes, that the reader should be allowed to run at the conclusion. Part of him wants to, yes; part of him wants the suspense

to end. He wants resolution, he wants to be out of the constant state of irresolution and growing darkness. But one thing that makes such a novel work — I think, and have had some success in the genre — is making the reader wait: holding it up, jerking it away, kicking off to the side for a little while. Make the guy sweat. Hell, that's what he bought the book for. He didn't want a shotgun blast. If you want your basic shotgun blast, you read Ludlum. This guy came to me for thumbscrews. So give me the pages. It's the only way I know to really twist those thumbscrews tight. [...]

And, dammit, people respond to length and texture and leisure in a novel, as you well know, Sam. They want the fullness of the tale. Again and again, the critic's response is "too long"; the reader's response is "too short." [...] Readers, however, like that accretion of detail and that sense of a real place and time — particularly if they coughed up eighteen iron men for the trade hardcover. I want to make love to the reader; I'm not interested in getting him/her down a dark alley for a quick 300-page bang. (Letter from Stephen King to Sam Vaughan, dated March 19th, 1983, from the private collection of Bob Jackson)

Unluckily, no such correspondence survives between Chuck Verrill and King on the topic of *IT* (that I know of). Because *IT* is such a long novel in all its versions, that same careful consideration is needed from both author and editor to distinguish between the digressive and repetitive parts that might bore the reader and get in the way of forward movement. These parts provide the detail and the "sense of a real place and time" that readers love, and the parts that turn the thumbscrews on the reader, providing the sweet agony that is suspense.

Chapter two will describe the documents that make up the genetic dossier in as far as I have been able to locate and bring them together. That set of documents will then serve as a basis for the narratological analysis in the third chapter.

Chapter 2: Genetic Dossier

In short, King wrote three drafts of *IT*: the first on an electronic typewriter and the second and third on a personal computer. He sent two printouts of the third draft, along with his floppy disks, to his publisher. Most of the editorial work took place on one of the printouts, and then continued on the sets of unbound proof pages. R.R. Donnelley's and Sons, the firm that printed the first edition of the novel, sent one more proof to the publisher, the blue proof, on which two final small corrections to the text were made.

As in every genetic dossier, there are lacunae. The second draft, unfortunately, is missing. There is no printout of it in King's archive, nor does a copy of the novel in that draft state appear to be in a private collection. Because of this missing link, it's impossible to tell whether the variants between the first and third drafts entered the text at the second or third draft stage. So, as a shorthand, I will speak of "changes made in the second/third draft", taking the two together out of necessity.

This chapter is extensive; it strives for completeness. If the reader thinks this completeness is slightly overbearing, then the chapter can be skipped and used to look up documents that are referenced in the narratological analysis of the third chapter (references to the relevant sections have been provided).

King numbered the pages of his drafts and only used the recto sides of the leaves. Nothing is written on a verso side in any of the documents that relate to the drafts. To make additions, King at times inserted extra pages, which he would number as addenda to the previous page using "-A" and "-B" (for instance, the page numbered 913 of the first draft is followed by 913-A, and then goes on to 914). In citations, I will use King's numbering to refer to specific pages and make it explicit if he erroneously gave the same number to two pages of the same document. For instance, "page 913" refers to the recto side of the leaf in the document on which King typed the number 913.

Because of the methodological focus on the sociology of writing, I devote special attention to the many people involved in King's cooperative network throughout this chapter. To give as complete a picture as possible of the extent and nature of their contributions, I have put together seven appendices with lists of their notes on the documents.

2.1 Planning the Novel

There are no documents in the Stephen King Papers (SKP) that record his planning of the novel (what De Biasi calls the precompositional phase in the writing process). As argued in section 1.5, King was not in the habit of writing anything down before he began a first draft, and the lack of documents confirms that *IT* followed this routine.

This section briefly discusses four statements by King to interviewers during the precompositional phase in which he mentions the yet-to-be-written novel. The interviews are the only historical sources that document his planning and as such are a valuable addition to the genetic dossier, however vague and inconsequential the references may be. All of King's later accounts of how the ideas formed are secondary, based on memories after the fact.

At the *World Fantasy Convention* in October of 1978, King told an interviewer:

I've got a book that I've wanted to write for two years, and I haven't had the time. It's a book about... Jeez. Scary. You know. About this — this *thing* in a kind of subway system. It's a scary idea, and I just haven't had time to write it. (Shiner, et al. 1979, 45)

King revealed two story elements: that he saw the monster as a "Thing Without a Name", an archetype in the horror genre that he discusses in chapter three of *Danse Macabre* (King 1982a, 66); and that the monster would live under a city. Different to how the novel turned out, he imagined in late '78 that it might use a subway system to move around underground.

About a year after that, in the autumn of 1979, King brought up the subject again when interviewer Freff of the magazine *The Tomb of Dracula* visited his home in Center Lovell, Maine. Asked about the effect of Maine's rural atmosphere on his work, King replied:

You write about the places you know about. I would still write horror stories if I had grown up in New York City. The only difference is that they would be urban horror stories. There are things in New York that fascinate me, that I'd love to write about. A cab driver told me once that there was an abandoned subway tunnel under Central Park. I thought, "This is fantastic!" In fact I've even had a book that I've wanted to write for about three years where that would work right in. It would be a snap. But I'm never going to try to do it because I don't feel I know it well enough, even though I know it a lot better than any other place I've been to in the last three years. [...] [Think] of all the research I'd have to do. I'd have to go into the city and shuffle up and down 64th Street. (Freff 1980, 44)

King may never have given New York City serious consideration for the reasons listed above but the tunnel under Central Park was so alluring that he mentioned it again in an interview

that was conducted in August 1980: “That’s why I’ve never written a book using [New York City] as a setting, because I don’t know it well enough yet. God knows there are opportunities. Somewhere in Central Park there’s a deserted subway tunnel that’s just sort of sitting there” (Thomases and Tebbel 1981, 95).⁶⁶

It’s unclear exactly when King made the decision to set the novel in a fictionalized version of Bangor, Maine. In 1979 or 1980, he bought a house there, and the family moved in August 1980 (see section 2.2.1.1). The *Bangor Daily News* announced in July that King was coming and the article included news that he had scheduled a time slot for the novel about the monster under a city:

King is planning a new book, using Bangor as the setting. [...] “For five years I’ve wanted to write a book set in a fictional Maine city,” King said Tuesday. [...] The name of the city would have to change, along with other things. “For the purposes of my fiction, I would have to do whatever I have to do to Bangor,” King said. Aside from the standard haunted house setting favored by horror writers, Bangor will provide the considerable resources of its public library, which King said contains one of the country’s best fiction collections and a lot of material about Bangor itself. [...] King plans to spend most of his time next winter on the new book. (Platt 1980, 23)

The reference to the Bangor Public Library and its local history section in connection to the novel suggests that King might have read some books on that topic before starting his draft, as exploratory research for the “detail-work” of evoking his thinly veiled fictional Bangor, along with inspiration for some of the story events in the Derry Interludes. King confirmed this in March of 1983 — when he was between his first and second draft — in a lecture titled “A Novelist’s Perspective on Bangor”: “when I began closing in on the actual writing of this novel I’ve been bending your ear about, I went to the Bangor Public Library and asked if they had a history of the town in stock” (King 1983, 5). As King tells it, he asked the librarian for the best book on Bangor history, to which the librarian said that there wasn’t one, and King replied: “Well, I suppose I should have two or three with pictures, then. You see, I’m going to try to write a novel using Bangor as a locale” (ibid., 6). King included the same anecdote in a letter to Michael R. Collings about *IT* which was published in the July 1986 issue of *Castle Rock: The*

⁶⁶ The date of the interview is mentioned in the article: “This interview was conducted in August 1980 — Ed” (Thomases and Tebbel 1981, 41).

Stephen King Newsletter and added: “She ended up giving me the one Ben Ames Williams had used in 1939-1941” (King 1986c, 5), which would mean it was an old history book. Taken together, the newspaper quote and the anecdote strongly suggest that King did do research on Bangor history before starting his draft but no reading notes survive — if they ever existed.

Although it’s of secondary importance, I include here a short summary of what King has said and written about how and when the ideas for the novel came to him.⁶⁷ He gave the earliest account to a reporter of *The Toronto Star* in September 1980, when he was less than a month into his work on the first draft:

[I]t was while he was living in Boulder that King got the idea for It, which is set in Bangor, renamed Derry for the novel. “I had to go and pick up the car from the garage; the transmission was shot or something,” King says. “Tabi offered to drive me in the other car but I said no, I’d walk. It was dusk and I had to walk over this little bridge and I thought [sic] to myself what if there was a troll living under this bridge?” (Hanlon 1980, D12)

This must have happened in the first half of 1975.⁶⁸ When King’s thoughts flashed to the fairy tale “The Three Billy Goats Gruff” that evening, it provided the initial spark for the idea to write a novel about how children must cross a bridge between child- and adulthood and come face to face with the troll that lives underneath. King’s statement to the *Bangor Daily News* in July 1980 that he’d wanted to write this novel for five years fits this timeline perfectly.

The incident with the bridge stayed with him for five years, King claimed, his mind returning to it regularly, and little by little a story began to evolve (King 1982b, timecode [14:11]). Ideas began to cross-pollinate, one of them being “the idea of how children become

⁶⁷ I am limiting myself to quotes from before the novel was published, when the writing process was still ongoing or, in the case of one source (King 1986b), while the books were still being printed.

⁶⁸ The King family lived in Boulder between the fall of 1974 and the summer of 1975 (DeFilippo and King n.d., n.p.). In his essay “How IT Happened”, King added that he was working on *The Stand* when he needed to pick up the car (1986b, 3), which narrows the timeframe to after February 1975 since King lists “February 1975” as the date he began that novel on the final page of the “Complete and Uncut” edition of *The Stand* (2011a, 1439). A computer printout of the unedited version of the essay “How IT Happened” at King’s archive contains this sentence: “By then it was twilight; Daylight Saving Time had begun a short time before, but in the mountains the end of the day comes in a hurry. I was aware of how alone I was” (SKP box 105 folder 7 page 3). The reference to Daylight Saving Time was cut from the published text. In 1975, Daylight Saving Time started early in the year, on the twenty-third of February.

adults, what makes children into adults, how we change”. The novel was “a chance to go back and explore those feelings we had as children: the fears that keep popping up through adulthood. I thought of a way to bring every one of them in. That’s what *IT* is” (Underwood and Miller 1989, 87).⁶⁹ For him the novel came to represent his final exam as a horror writer, the troll actually being a “Thing Without a Name” that could present itself as every child’s worst fear. The idea would allow him to put all the typical horror monsters into one book (ibid., 171).⁷⁰ In his essay “How *IT* Happened”, King offered a similar description, stating that the initial idea he had in Boulder, a novel about an actual troll under an actual bridge (which could symbolize a point of passing between child- and adulthood), evolved into a novel about Bangor as a representation of the bridge and a monster — which would really be the troll — living underneath (King 1986b, 5). Sometime later, King states, “I thought of how such a story might be cast — how it might be possible to create a ricochet effect, interweaving the stories of children and the adults they became” (ibid.).

In his letter to Michael Collins (written in the spring of 1986 — most likely just a few months before writing “How *IT* Happened”) King gave a strangely contradictory account:

[After walking over the little bridge in Boulder] the whole story just bounced into my mind on a pogo-stick. Not the characters, but the split timeframe, the accelerating bounces that would end with a complete breakdown which might result in a feeling of “no-time,” all the monsters that were one monster ... the troll under the bridge, of course. *It*. (King 1986c, 5)

With no documents at hand — except for those four brief mentions in interviews between 1975 and 1980 — there is no way to determine how and when the ideas for the many aspects of the novel took shape but there is also no great need to do so. The approach in this dissertation is document-based, and the oldest authorial document for *IT* in the genetic dossier is King’s first draft.

⁶⁹ This quote is from an interview with King by Charles L. Grant that was originally published in 1985 and reprinted in Underwood and Miller 1989.

⁷⁰ This paraphrase is based on a quote in an interview conducted by Stanley Wiater and Roger Anker at the World Fantasy Convention in 1984 and was reprinted in Underwood and Miller 1989.

2.2 The First Draft

The original typewritten first draft of *IT* appears to be lost. It's not in King's archive, nor does it appear to be in the hands of a private collector.⁷¹ Enough documents remain, however, to allow for a thorough — but unavoidably incomplete — description of the original first draft. After its completion, King asked an assistant to photocopy the document at different moments between 1981 and 1984. Several sets of photocopies (or photocopies of the photocopies) are still extant. Some are complete, some are partial. Two complete and three partial copies are at the SKP, and two other sets that I know of, both complete, are in private collections, each with an interesting provenance.

Two other documents should also be mentioned in this section in relation to the first draft, one extant and one that is unaccounted for: ten original typescript pages in a folder at King's archive that I believe belonged to the first draft but were discarded during writing, and a set of yellow legal pad pages that King might have used to write notes or draft episodes of *IT* in longhand.

Before presenting the document descriptions, I must situate in time King's work on the draft.

2.2.1 Dating

The final page of the first edition of *IT* states: "This book was begun in Bangor, Maine, on September 9th, 1981, and completed in Bangor, Maine, on December 28th, 1985" (King 1986a, 1139). King presumably typed this sentence on December 28th, 1985, but, as I will argue in this section, he misremembered the starting date. There are no dates on the first draft itself — at least, there aren't on any of the extant photocopies.

⁷¹ Supercollectors Bob Jackson, Dave Hutcheson, and Gerald Winters do not know of any original draft document for *IT* ever being sold, nor does Stu Tinker, the former owner of Betts Bookstore in Bangor (from 1990 to 2009), a bookstore that specialized in collectible Stephen King books and manuscripts. This information is based on email exchanges I had with Jackson, Hutcheson, and Tinker, and a conversation I had with Winters when I visited him in Bangor in August 2019.

King wrote the first draft between **August of 1980** and **June of 1981**. The argument for this starting date is based on two quotes from interviews, and the estimated date of completion for the draft is derived from a letter King wrote to Peter Straub.

The King family moved to their new house on 47 West Broadway in Bangor in August 1980, and King began *IT* in the second half of that month.⁷² On the 18th of September, a reporter named Michael Hanlon from the *Toronto Star* visited the Kings in their new home. The man's name amused King because he was writing about a fictional Michael Hanlon at the time. The interview can be dated perfectly to the 18th because of this sentence from the article: "His two other children [...] are indoors wrapping gifts for their father, whose 33rd birthday is but three days away" (Hanlon 1980, D12).⁷³ King told Hanlon that he was working on "the first draft of a novel to be titled *It*" in the mornings, and, in his second session of the day, on the second draft of *Cujo*, which was scheduled to be published the next year. Hanlon also noted: "King says he likes to live in the place he's writing about, which is why the King family *last month* moved back to Bangor" (ibid., emphasis added). This quote suggests that King started after the move.

Michael Hanlon hired a local freelance photographer, Jack Loftus, to come to King's house the morning after the interview, on the 19th of September. Loftus was given permission to take pictures in King's office while he was working on his draft of *IT*.⁷⁴ Two of these office photos were sold to the *Toronto Star* and one to the *Bangor Daily News*. Here are three photos from that session:

⁷² For more information, see my blog post: <https://blog.uantwerpen.be/stephenking/2023/10/26/bangor-beware-how-king-moved-to-bangor-in-1980-to-write-it/> (last accessed: 20 February 2024).

⁷³ King was born on 21 September 1947.

⁷⁴ I got this information from Michael Hanlon himself in emails received on 14 and 16 January 2019.



Figure 2 Collage of 3 photos taken by Jack Loftus on 19 September 1980

Photo credits

Photographer: Jack Loftus

Photo 1: courtesy of the *Bangor Daily News*

Photo 2: courtesy of the *Toronto Star*

Photo 3: courtesy of the *Toronto Star*

As his office in his new home in Bangor, King chose the parlor room on the ground floor that was part of the cylindrical tower at the left side of the house. Photo 3 shows that King had not yet settled into the office properly; the bookcase is not yet half full, and the framed picture sits on the carpet, leaning against the bookcase.

During the same period King was visited by another journalist, Nathan Cobb of *The Boston Globe*, whose article was published five days after Hanlon's, on the tenth of October 1980. The interview took place in King's office:

King is sitting in his first-floor office now, and an office is what it looks like. There is a U-shaped desk covered with in/out baskets, staplers, a push-button telephone and his three-year-old IBM Selectric typewriter. Next to the latter is a neat stack of green paper. It is the book King is currently writing. "It's about some people who have to go back and face something they had to face as kids, only this time they're adults," he says. Each day, from 8:30 to 11 a.m., he adds six pages. No more. No fewer. (Cobb 1980, 25)

On photo 2 the layout of the page in King's typewriter is clear enough for me to identify it as page 139 of the typescript. The first fifteen lines can be made out quite well: the length of each line is visible, as well as whether it starts with a tab, which King used as a marker for a new paragraph. The first line has a tab at its start and in the second line the words stop around the middle of the page. The eleventh line also stands out because it is very short. Lines one, three, five, six, nine, ten, and twelve start with tabs (see figure 3).

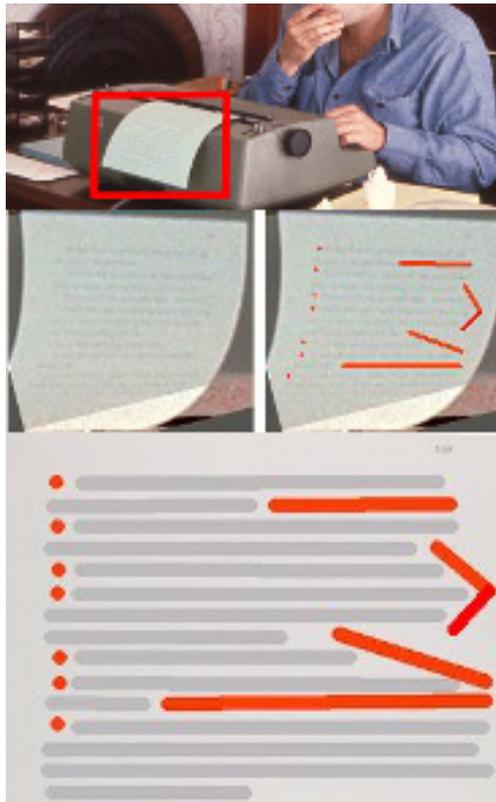


Figure 3 Line analysis of Photo 2

The leaf on King's typewriter is a complete match for page 139 of the draft, as figure 4 shows.

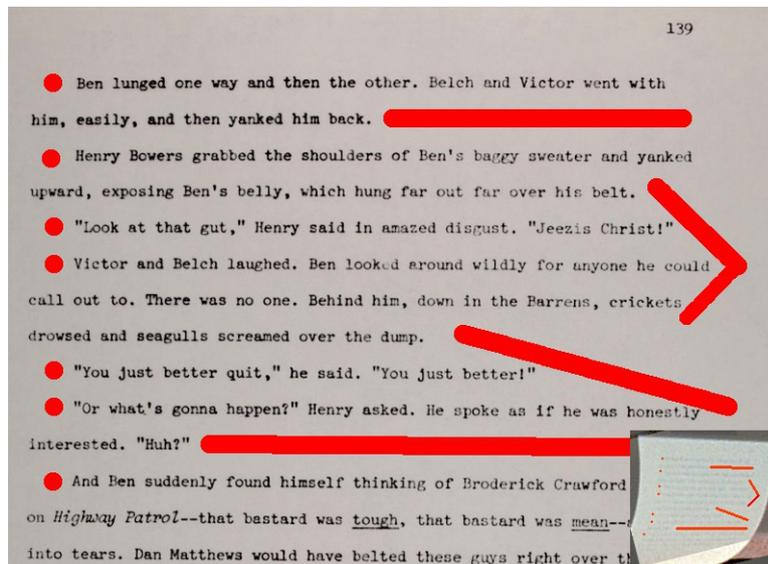


Figure 4 Top half of SKP box 72 folder 4 page 139, with line analysis

No other page in the first half of the typescript is a better match than page 139. At King's pace of six pages a day, he would have arrived at page 139 on day twenty-four. If day twenty-four

was the nineteenth of September, then the first day of writing occurred on 27 August 1980. Of course, I do not mean to posit this as an exact starting date but it indicates that King began the novel in August, after moving to Bangor. He was a guest on David Letterman's morning show on the 18th of August, the first day of a seven-day promotional tour for his newly published novel *Firestarter*. At the end of the interview, Letterman asked if he was working on a new book, to which King responded:

I'm starting to play around with an idea on paper. You know, the ideas come and if they stay for a while and don't go away you kind of hope that they will, because most writers are pretty lazy. And if it won't go away, finally you have to pick it up and do something with it. [...] This thing that I'm working on should turn out to be a real screamer if it goes the way that I want it to. [...] You get an idea for something that's really nasty. (King 1980)

It is very likely that King is referring to *IT* here. The statements match with the quotes from my section on planning the novel: that he had been carrying around a scary idea for five years about a thing "in a kind of subway system" that was to be set in Bangor and that he intended to write it down after moving there. It seems that by the 18th of August he had begun the draft.

On "a typical Sunday in early spring" of 1981, King told interviewer Michael J. Bandler that he was "feverishly trying to complete a multilevel novel he's been working on for what seems like ages" (Bandler 1982, 70-71). A few months later King wrote to Peter Straub in a letter dated June 12th, 1981, that he'd "finally finished IT" (a copy of this letter is in King's archive: SKP box 221 folder 5 page numbered "2/").

All in all, the draft took about ten months to write: from late August 1980 until early June 1981. At King's stringent writing tempo of six pages a day, ten months add up to roughly 1800 pages, but the actual page count of the draft is 1147. The extra time needed could be due to interruptions or to the work going slow at times. A computer printout of "How IT Happened" at King's archive contains this unpublished passage: "I wrote; I stopped; I wrote again. Finally the marvellous thing happened and I found what hitters call the sweet spot" (SKP box 197 folder 1 page "How IT Happened--6"). There is no trace of hesitation to be found in the copies of the first draft but that document might be the end product of a process that included false starts, wrong turns and discarded material that is missing from the dossier.

The work was possibly interrupted — although King may have still written his daily pages nonetheless — by his many speaking engagements in the fall of 1980,⁷⁵ by his promotional commitments for *Firestarter* (published on September 29th), by his obligation to correct proofs for *Danse Macabre*,⁷⁶ and, most invasively, by working on *Cycle of the Werewolf*, a short novel he had promised to write for limited-edition publisher Christopher Zavis in 1979. If the timeline King constructs in the foreword to *Silver Bullet* is correct, then he spent a whole month (most likely around February / March 1981) writing *The Cycle of the Werewolf*: two weeks on a family vacation in Puerto Rico and then the two weeks after his return (King 1985, 10-12). Because this is first draft writing, I suspect King might have put his work for *IT* on hold during this period. The most noteworthy of the speaking engagements was his lecture at the University of Iowa on the 11th of November where he read from the first chapter of *IT*.⁷⁷

2.2.2 Documents

2.2.2.1 The Original Typescript

In its final state, the typescript of the first draft consisted of 1153 leaves of paper, the page number on the last being “1147”. One of the six extra pages is a dedication, and the other five are leaves that King inserted at various moments in time to make extensive revisions that required a page to be retyped and one or more addendum pages to be inserted to reconnect

⁷⁵ On the 14th of October King gave a lecture at the annual luncheon of Bangor’s “Young Women’s Christian Association”. He mentioned he was working on the first draft a novel to be set in a town like Bangor: “complete with a Standpipe, a Central street, a Main street and a Fruit Street School” (Stearns 1980, 11). King appeared on an episode of the Dick Cavett show that aired on the 16th of October. A week and a half later King went to the Sixth World Fantasy Convention in Baltimore, held between October 31st and November 2nd at the Marriott Hunt Valley Inn. A few days later, on the 5th of November, he was invited to give a lecture at the University of Georgia in Athens. Just a week later, on the 11th of November, King performed at the University of Iowa.

⁷⁶ Based on the correspondence stored in SKP box 8 folder 2, I believe King received his set of proofs for *Danse Macabre* at the end of October or beginning of November. A standard contract between an author and a publisher stipulates that galleys need to be returned in ten to fourteen days.

⁷⁷ For more information on this reading, see my blog post “Pennywise’s First Public Appearance was in 1980”: <https://blog.uantwerpen.be/stephenking/2022/07/01/pennywises-first-public-appearance-was-in-1980/> (last accessed: 20 February 2024).

with the first word of the following page. Four pages of the draft were retyped: 71 (redone as 71 and 71-A), 538 (redone as 538 and 538-A), 542 (redone as 542, 542-A and 543-B),⁷⁸ and 913 (redone as 913 and 913-A). All these revisions have to do with Beverly Marsh's husband, Tom Rogan, who follows Bev to Derry.⁷⁹

Only one extant copy of the first draft contains a dedication and in that version the text is substantially longer than the dedication in the published text. The various photocopies of the first draft shed some light on the order in which these typewritten revisions were done. The differences between the copies show that five states of the first draft can be discerned. The draft was in its first state after initial completion around June 1981 (which I will refer to in shorthand as **D1-1**). No copy survives of the document in that state. All the extant photocopies (discussed in section 2.2.2.5) were made after King had done his first read-through, during which he added some notes-to-self and revisions (the most substantial of which being his retyping of page 913). The differences between the copies show that King returned to the draft to make additional changes on at least three other occasions. A copy was made:

1. after his first read-through but before he added the title "I" on the first page (**D1-2**);
2. after King added the title "I" on the first page, which is such a minor change that it can still be regarded as the second state (**D1-2**);
3. after King had retyped page 71 (adding 71-A) and had done two small revisions by hand on the pages numbered 74 and 75, all to fix one issue (**D1-3**);
4. after King had reread and revised the first half of the novel, including retyping pages 538 (adding 538-A) and pages 542 (adding 542-A and 543-B), most likely in preparation of sending a copy of the draft to his editor (**D1-4**);
5. and after King reread the entire draft once again, most likely as a preparation for his second draft, and added numerous notes-to-self and new revisions (**D1-5**).

⁷⁸ 543-B should have been 542-B but was misnumbered.

⁷⁹ In these typed revisions, King added the story element that Bev mentions Bill Denbrough by name as she tries to leave Tom to go to Derry, and that Tom's maniacal jealousy fixes on Bill as he's making his way to Derry. The changes were necessary to support the scene in the novel's finale where Pennywise plants the idea in Tom's mind that Bev is cheating on him with Bill. Without the changes, Tom Rogan would not have known who Bill Denbrough was at this point in the first draft and would have no reason to believe his wife was being unfaithful.

The draft was typed on an IBM Selectric II typewriter. King used colored paper for the draft, blue at first, then switching to yellow. Although, as quoted above, journalist Nathan Cobb mentioned “green paper”, King remembers that he started the first draft on blue paper,⁸⁰ and the color of the page on King’s typewriter in photos 2 and 3 that show him working on *IT* (see section 2.2.1) as well as the stack of paper immediately to the left of the typewriter on photo 2 support light blue rather than green (see figure 5).

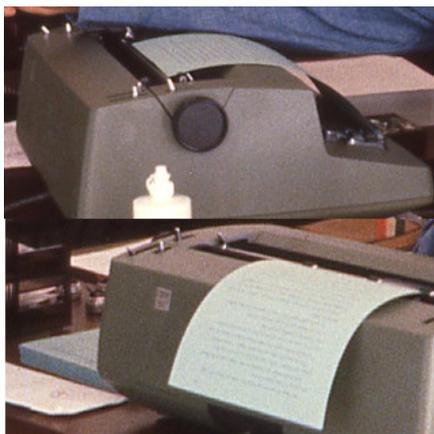


Figure 5 Close-up of the light blue paper on and next to King’s typewriter

Ten original typescript pages that, I believe, were discarded from the first draft typescript (see section 2.2.2.2) are typed on a light-yellow paper, indicating that King most likely also used yellow paper for a good stretch of pages.

With the IBM Selectric II typewriter, text could be typed in a range of different fonts by inserting different type elements, colloquially named “type balls”. Four fonts are used in the text. Three roman font styles: “Gothic”, “Dual Gothic”, and what is either “Prestige Pica” or “Prestige Elite”; and one italic font, “Light Italic”. The lines of text on the 1147 pages of the first draft are double-spaced. The text contains an estimated 405 565 words.⁸¹ The novel in its published form is 445 514 words long,⁸² making the first draft roughly forty thousand words shorter than the first edition.

⁸⁰ Email from Stephen King to Julie Eugley and Vincent Neyt from 5 April 2019: “Julie: The page you sent me is from a revised draft, probably my submission draft. Ask the library people if they have an older one, maybe on blue paper (at least to start with) and single-spaced.”

⁸¹ I arrived at this number by counting the number of words on the first 20 pages and calculating from there.

⁸² I converted an epub file of *IT* to plain text and fed that text into www.wordcounter.net.

2.2.2.2 The Ten Discarded Pages

In SKP box 74 folder 7, there are ten original typescript pages with holograph corrections by King in blue and black ink. These ten yellow pages, numbered 635 to 644 in type in the top right corner, most likely once belonged to the original first draft document. King discarded them to start over from page 635 of the draft. As such, they are the only original leaves of the first draft that survive.



Figure 6 The ten discarded pages

King made a few minor corrections in black ink on page 635 and on the next page he marked the first two-thirds of the text to be deleted by drawing a dashed line in black ink diagonally from the top right margin downward. Pages 637 and 638 contain no handwritten marks. There are minor corrections in blue ballpoint pen on the following six pages (639 to 644).

The fragment is from the beginning of what is chapter fourteen in the published novel, “The Album”, the writing of which gave King some difficulties, as the discarded pages indicate (see section 3.1.4). The ten extra pages serve as a reminder that we shouldn’t assume a completed typescript is all there ever existed of that draft — many pages might have ended up in the bin along the way, leaving no trace behind.

2.2.2.3 Missing: Yellow Legal Pad Pages

Stu Tinker, the man behind “SK Tours”, a company that offers twice-daily narrated tours of King-related locations in and around Bangor, tells his groups the following anecdote while standing near the Thomas Hill Standpipe, a big white cylindrical water tower that plays a part in *IT*:

A local once saw Stephen King jotting down notes on a yellow legal pad while sitting on this park bench in Bangor. Curious, the local asked what he was writing. He responded, “Just a little story about Bangor.”⁸³

It’s plausible that King used a yellow legal pad to write notes or draft material for *IT* but, unfortunately, there are no such pages in his archive. A strong case can be made for them to have once existed. King was in the habit of using yellow legal pads at the time. There are loose legal pad pages in the archive pertaining to *The Talisman* (SKP box 221 folder 1)⁸⁴ and a private collector has three such pages with draft material for *The Eyes of the Dragon*, written in early 1983.⁸⁵ The most convincing argument for the existence of yellow legal pad pages containing *IT* material is that on the photos taken in September 1980 in King’s office there is clearly a yellow legal pad lying next to the typewriter (see figure 7).

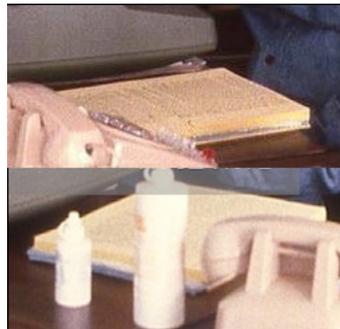


Figure 7 Close-up of the yellow block of pages lying to the left of King’s typewriter

⁸³ Facebook post by Jason Secrest, who took the tour. I could not track down the source of the anecdote. Source: <https://www.facebook.com/secrestthings/posts/2279461382296236> (last accessed: 20 February 2024).

⁸⁴ SKP Box 221 folder 1 contains an outline for *The Talisman* that King penned down on yellow legal pad paper. The outline, undated on the document, was most likely made in the first half of 1981.

⁸⁵ King gave or sold these pages to Stuart Schiff, the editor of *Whispers* magazine. In the accompanying letter, dated 24 February 1983, King states that they were part of an unfinished novel *The Napkins* (later retitled as *The Eyes of the Dragon*). The pages are numbered 139-A, 139-B, and 139-C, suggesting that King had arrived on page 139 of his first draft typescript but, away from his typewriter, continued the story in longhand. Back at the office, he will have surely typed up the pages and proceeded on the typewriter. King giving away these pages while the book was not yet published — not yet finished even — indicates that the yellow legal pad pages had served their purpose, and that King used a pad mostly for writing on the go.

The pad is to King's immediate left, right next to the typewriter, so it stands to reason that the text on that top page relates to *IT*. If that's the case, it might have contained either handwritten draft material (done on a Bangor bench or when King was traveling) or notes about Bangor history and folklore.

2.2.2.4 *The Summaries*

Shortly after completing the first draft, King asked Susan Artz Manning, a friend from his time at university, to proofread the text. He asked if she could, for each chapter, write out a short summary, a list of character names, places and dates, in addition to any comments she might have. She had previously proofread *The Stand* (1978), which King acknowledged in the foreword.

SKP box 71 folder 3 contains a short letter from Susan Artz Manning, dated the 19th of September 1981, and a first batch of summaries: fourteen leaves with typewritten entries on chapter one and on the six sections of chapter two ("Six Phone Calls"), which became chapter three in the third draft. This first batch is the only such document currently in King's archive, suggesting that she may not have sent summaries for the other chapters. From her letter, however, it does appear that she had at least started on the next chapter:

I just started work on your book last week, after I finished up a bunch of summer projects. I hope you meant it when you said there was no hurry. Enclosed is Part I. I'm not entirely certain what it is that you want me to be doing, so please let me know if you want me to continue differently. In the mean time, I'll continue what I'm doing. (Letter from Susan Artz Manning to Stephen King, dated "9-19-81", SKP box 71 folder 3)

Considering this information and the date on the letter, it's likely that Susan Artz Manning received her copy in July or perhaps August of 1981. King clearly did not envisage needing her summaries any time soon; he was not planning to start his second draft for at least half a year (allowing Artz Manning plenty of time to make her way through the typescript).

I include this document in my genetic dossier because it was commissioned by King. Had Susan Artz Manning completed her task, the summaries, lists, and notes would have provided King with a solid basis to tackle all continuity and naming issues in his rewrite. (See "Appendix 1: Susan Artz Manning's Notes" for a full list of the thirteen issues she raised in the two chapters.) She noted a few factual errors, small continuity problems, repetitions, and a

spelling mistake. In four of the thirteen cases, King didn't make changes to his text but he did revise the nine other passages in such a way that the issues were resolved.

2.2.2.5 *The Photocopies*

There are differences between the photocopies of the first draft; a close comparison allows for a relative chronology to be drawn up. Because the original document is sadly missing and different states of the original are captured on them, I will give the copies considerable attention here, discussing them in their presumed correct chronological order.

That there is no copy of the draft in its first state (immediately after completion) nicely illustrates how, as he states in *On Writing*, King would only open the door to the outside world (King 2012a, 56) after a new work had spent time in a drawer and he had had an opportunity to read it through, leaving traces here and there. Only then could the first phase of socialization start, with the making of copies.

Some of the copies were for King's first readers and some were used by King's agent for the selling of publication rights. I suggest that the following people, in this tentative chronological order, read the draft: Tabitha King, Peter Straub (peer), Susan Artz Manning (proofreader), Kirby McCauley (agent), George Everett McCutcheon (proofreader), Russ Dorr (proofreader), Burt Hatlen (peer), and Chuck Verrill (editor). They will feature in the overview of the copies that follows and I will discuss their contributions in section 2.2.3.

2.2.2.5.1 The "Hodder & Stoughton" Copy (D1-2)

Private collector Dave Hutcheson owns — at the current time of writing — a most intriguing photocopy of the first draft, of which he has shared a handful of photos with me. The photo of the first page suggests that this copy was made *before* any of the other extant copies and that it represents an earlier state of the draft than the others.

The most striking difference is that the underlined title "IT" that is typed above "PART 1: THE SHADOW BEFORE" on all the complete copies that follow, is not there on this copy (see figure 8).

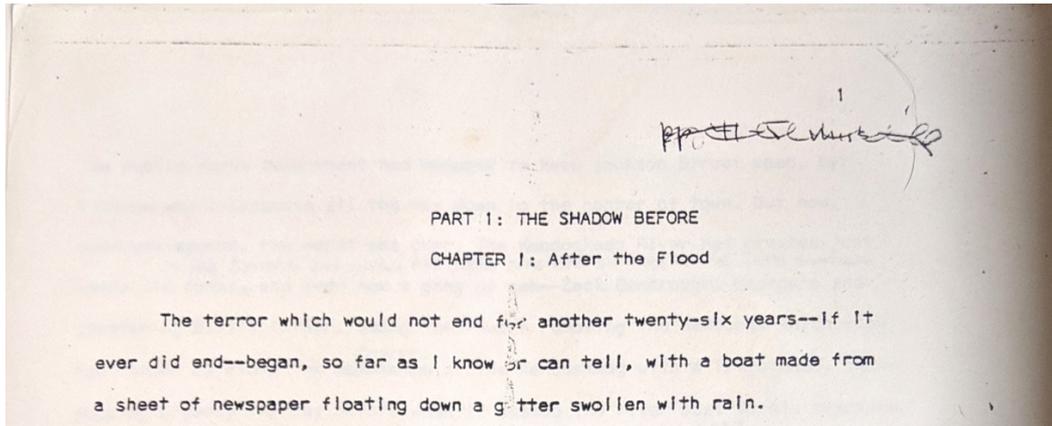


Figure 8 The opening page of the first draft on this copy: no title

Hutcheson bought this document from bookseller James M. Dourgarian in 2000. Dourgarian, who doesn't remember where he got it, wrote this catalogue description for the sale:

This is a photo-copy of the typescript as submitted by King to his British publisher, these are made for in-house use before the book reaches even a proof stage, it shows reproduced changes (presumably in King's hand), a quick check against the proof shows that there were other changes from the printed text, these unbound loose sheets are quite bulky, very scarce. Some moderate to heavy edgewise [sic]. JD556 \$125.00⁸⁶

Of note is that, supposedly, it did not come from the offices of Viking but from the British publisher, Hodder and Stoughton. The copy is complete, the handwritten addition "pp. 71 – 5 missing" in the top right corner notwithstanding.⁸⁷ The addition isn't original but photocopied, and since the note isn't on any of the other extant copies, the document must be copied from a photocopy on which someone wrote "pp. 71 – 5 missing" and later crossed it out. The copied marks that run down the middle of the first three lines are also absent from the other extant copies, suggesting a crease or fold in the source copy's first page at some point.

Although not impossible, it's surely remarkable that a copy of such an early state of the first draft was used in-house at Hodder and Stoughton. When (and whether) it arrived there is impossible to know. If the provenance is correct, it might have been an internal copy made from what King's agent sent the publisher when the novel was contracted, or possibly it came from the editorial department at Viking.

⁸⁶ From an email to me by James M. Dourgarian, sent on 9 June 2019.

⁸⁷ As proof, Dave Hutcheson sent a photo of the page numbered 71 via email on 12 September 2019.

Other than the missing title there do not appear to be any other differences with the proofreader's copy (see the next section).⁸⁸ Two explanations present themselves: between making two copies King put the first page of his draft back into his typewriter and typed the title "IT" above the heading for part one; or the title might simply have been blanked out when making the photocopy of the copy on which "pp. 71 – 5 missing" had been written. In any case, the missing title on this document does not point to any hesitancy on King's part about the title of the novel, since he told reporter Michael Hanlon in September 1980, having only just started, that he was working on a novel to be titled *IT* (as quoted above).

2.2.2.5.2 SKP Box 72 Folders 4-5: The Proofreaders' Copy (D1-2)

In folders 4 and 5 of box 72 in King's archive, there is a complete photocopy of the first draft. It consists of 1150 leaves of thin copy paper in the US "Letter" format (measuring 21,6 by 27,9 centimeters). Through a copying error the pages numbered 86 and 101 are each spread over two leaves, accounting for two of the three additional leaves in the document and (like the Hodder & Stoughton copy) it contains the extra page numbered 913-A that King added when he retyped the page numbered 913 to make an extensive revision. There are minor handwritten revisions by King on more than half of the pages (all are photocopied, so not original). Most fall into the category of what King called "instant editing", done during his habitual reread of the page he had just pulled out of the typewriter.

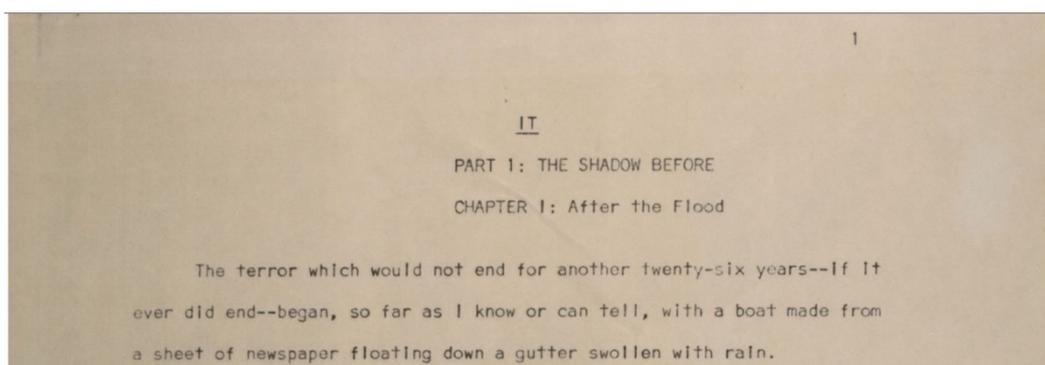


Figure 9 SKP box 72 folder 4 page 1: title "IT" added

⁸⁸ I emailed Hutcheson a short list of five questions on 15 February 2023 to determine if the marginal notes-to-self added during King's first read-through are there on his copy, and on 23 February 2023 Hutcheson confirmed that they were.

The copy was made for proofreading. As King describes in *On Writing* (see sections 1.5.1 and 1.5.2), his first read-through entails writing notes-to-self in the margins. There are twelve such notes-to-self on this copy, and three handwritten additions that seem to have been done later on, perhaps also during the first read-through.⁸⁹ Two of the three revisions occur verbatim in King's next draft (the other was revised in a different way) and King also diligently incorporated all the notes, except for two minor issues. All in all, the set of changes King set out to make during this read-through convincingly found their way into his rewrite.

There are original proofreader comments on 61 of the pages, written in blue, black, green, and red ink, and in gray pencil.⁹⁰ The presence of multiple handwritings suggests it was given consecutively to at least two proofreaders. I am confident that most of the notes come from George Everett McCutcheon, one of King's first readers at the time who was in the habit of returning his copy to King so that he could address the issues raised during the second draft. McCutcheon, "Mac" to his friends, was a former colleague from King's two years as an English teacher at Hampden Academy (1971-1973). McCutcheon read everything from *'Salem's Lot* (1975) to *The Tommyknockers* (1987). He had a keen eye for spotting factual and continuity errors and his specialties were guns and ballistics, as King explained in his foreword to *The Tommyknockers* (King 1988, n.p.). These characteristics are in line with many of the comments on the document: on the page numbered 282, for instance, he corrects a reference to a type of pistol; on 283 he corrects the notation of the caliber of a gun; on 367 he questions whether a character would "jam a shotgun into a shelf"; and so on. McCutcheon mostly used a blue biro, and some of the writing in black biro also matches his handwriting and style of commenting (the comments on the pages numbered 275, 367, 368, 380, and 462).

With the other comments (in pencil, green and red ink, and black biro) it is difficult to discover patterns or to attribute them to anyone. But the differences in handwriting leave no doubt that King gave this document to at least one other person besides McCutcheon. Susan Artz Manning may have used this copy: she abbreviates page as "pg." on her typewritten summaries and on the proofreader copy someone wrote "pg 399" in black biro in the top right

⁸⁹ An exhaustive list of these notes-to-self and revisions (with a short description) is in "Appendix 2: Notes and Comments on SKP box 73 folders 4-5 (the Proofreaders' Copy)".

⁹⁰ A complete list of the original marks and comments from proofreaders can also be found in Appendix 2.

corner in lieu of the typewritten page number that “fell off” the copied page because it was copied at an angle. Some other comments in black biro (on the pages numbered 467, 590, 864, 913-A, 934, 935, 936), which deal mostly with spelling, might be from the same hand, potentially Susan Artz Manning, as well as the comment “name Andrew Keene Ref pg 1095” on the page numbered 1116, which shares that abbreviation “pg” with the previously mentioned “pg 399”. If this is the copy that Susan Artz Manning read and used for her summaries, it would mean that she read the first draft in its D1-2 state, including King’s thirteen notes-to-self. In this scenario, King must have done this first read-through very quickly after finishing the draft in early June, as she most likely received her copy in July 1981.

Of the 66 issues addressed in the comments where a change was advised, King resolved 26 in his second/third draft and left the other 40 as they were. Among these were four factual errors concerning guns and army history flagged by McCutcheon that are remarkable because they were ultimately fixed very late in the process: three on the master set of proof pages and one on the blue proof (the publisher’s final opportunity to make corrections).⁹¹ It was surely an oversight on King’s part that he didn’t make those changes, not because he disagreed. The relatively low percentage of proofreader comments addressed in the rewrite, in my opinion, is due to neglect — King did not copy all the valid comments onto his original draft and might not have had this copy at hand for most of his work on the second draft, possibly resolving the 26 issues from memory.

2.2.2.5.3 SKP Box 72 Folders 1-3 (D1-2)

Contained in these folders is a complete photocopy of the proofreaders’ copy in SKP box 72 folders 4-5 (see my previous section). There is no original writing on the copy.

⁹¹ The four issues are: on page 282 McCutcheon suggested “PPK Walthar” for “PK Walthar” (corrected on the blue proof); on page 382 McCutcheon flagged that jeeps weren’t invented until 1940 (“jeep” changed to “truck” on the master proof); on page 367 two proofreaders marked that “shotgun” should be changed to “rifle” (changed on the master proof); and on page 362 it was pointed out that the term “Navy Air Force” was incorrect (changed to “Navy Air Arm” on the master proof).

2.2.2.5.4 Kirby McCauley's Copy (D1-3)

Private collector Bob Jackson owns a copy of the first draft with a well-established provenance: it came from the archive of Kirby McCauley, King's agent between 1977 and 1989. It was sold at an auction organized by his family after his death in 2014. It will not have been the only copy of an *IT* draft that McCauley handled — as King's agent he would have sent out quite a few such copies, possibly of all three drafts, in the process of selling rights. For instance, McCauley sent German publisher Heyne a copy that was probably identical to this one⁹² and the Dutch translation, interestingly, was based on King's second (or possibly third) draft,⁹³ a copy of which the Dutch publisher would also have received from McCauley.

The copy sold by McCauley's family contains all notes and revisions added at the previous stage (D1-2), as well as a small set of changes that are not on the D1-2 copies, but it has none of the additional revisions present on Chuck Verrill's copy (see the following section).⁹⁴ This copy is therefore labeled as representing the D1-3 state, and Chuck Verrill's copy as a later state, D1-4.

King probably didn't reread the entire novel when he made the D1-3 revisions, only taking out the typescript to revise Beverly Marsh's section of the "Six Phone calls" chapter, adding that Bev mentions Bill Denbrough by name in her fight with her husband Tom (see footnote 79 in section 2.2.2.1 for more context). He retyped the first part of page 71, introduced the new story element, and then needed an extra typescript page, numbered 71-A, to connect the text neatly with what followed on page 72. As part of this revision, he made

⁹² As explained in section 1.4.2 (footnote 55), McCauley gave Heyne permission to base their German translation of *IT* on this first draft copy so that they could have the novel in bookstores at the same time as the US and UK first edition. For more information, see my blog post "The First German Edition of *IT* Was a Translation of King's First Draft". Source: <https://blog.uantwerpen.be/stephenking/2022/12/20/the-first-german-edition-of-it-was-a-translation-of-kings-first-draft/> (last accessed: 21 February 2024).

⁹³ For more information, see my blog post "The Dutch Translation of *IT*: 'The Rape of Stephen King'". Source: <https://blog.uantwerpen.be/stephenking/2022/12/23/the-dutch-translation-of-it-the-rape-of-stephen-king/> (last accessed: 21 February 2024).

⁹⁴ Bob Jackson confirmed to me in an email on 5 October 2019 that McCauley's copy contains 71-A but that there are no pages numbered 538-A, 542-A, and 543-B. To establish that King's notes and revisions discussed in the following section (on Verrill's copy) are not on McCauley's copy, I emailed a sample list of 10 items and, in an email on 24 January 2023, Bob verified that none of these notes or revisions were present on McCauley's copy.

two handwritten changes further on in the scene: on page 74 he added the word “probably” to the sentence “His intent now was ^{probably} not to beat or subjugate; he intended to kill her”, and on page 75 he changed ““who was that on the phone? Who called you?” “None of your business.”” to ““Who was that on the phone? Who called you? Who’s this Denbrough?” “Forget it. I was wrong to even try to tell you””.⁹⁵ This revision set (the retyped page and the two handwritten edits) is the only difference between McCauley’s copy and the D1-2 copies.

McCauley’s copy is complete⁹⁶ and since the two copies that follow are partial ones (all missing the first page), McCauley’s copy is the “oldest” available witness of what the first page of the draft may have ended up looking like. As figure 10 shows, King wrote a quote from John Lennon in the top margin: ““Life is what happens to you when you’re busy making other plans.” – Lennon’. King might have intended to use the quote as an epigraph but must have decided against it later.

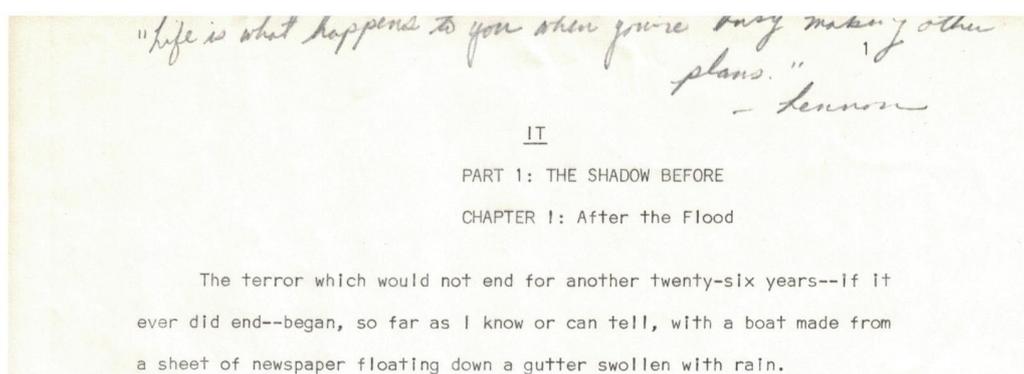


Figure 10 The top of the first page of McCauley’s copy

Another unique feature of this copy is its distinction as the only first draft copy to include King’s dedication of the novel to his children. This suggests that some time went by between his initial completion of the draft in June of 1981 and the writing of the dedication, and, in all likelihood, that it wasn’t part of the copies that Straub and the proofreaders received. In its first draft form, the dedication contains two paragraphs that King later cut.

⁹⁵ Bob Jackson confirmed to me, in emails to me on 5 October 2019 and 25 January 2023, that these two additions are present on McCauley’s copy.

⁹⁶ In its then-complete state, it consists of 1150 leaves: the 1147 numbered pages, the addendum pages 71-A and 913-A, and the page with the dedication.

This book exists because my children began to ask me what my life ~~was~~^{was} like when I was a kid. It wasn't much like the adventures that follow, but that doesn't really matter. Their fascination with my stories of what it was like to be a boy in the fabulous (to them, at least) year of 1958 was a reaction I had never suspected might exist in these small people, the eldest of whom was born in the year 1970. It was not just an interest; it seemed an actual hunger.

Such a hunger for my childhood made me feel totally and helplessly adult for the first time in my life...and it turned out to be a pretty much okay kind of feeling. Telling such stories made me feel like a link in a very long chain. It also made me begin to believe that childhood does not end; you simply pass it on.

This book is dedicated to my children.

NAOMI RACHEL KING
JOSEPH HILLSTROM KING
OWEN PHILLIP KING

Kids, fiction is the truth inside the lie,
and the truth of this fiction is simple enough:
The magic exists.

S.K.

Figure 11 A dedication that is part of McCauley's copy

Kirby McCauley negotiated the contract for the US first publication rights of *IT* and he may well have used a copy (or multiple copies) identical to the one discussed here in the negotiations.⁹⁷ As King had been accustomed to since a three-book-deal in 1977, the rights were sold to a paperback publisher, New American Library, who subsequently sold the hardcover rights to Viking Books. I tentatively suggest that the deal was completed in 1983, so McCauley's copy might represent the state of the original first draft as it was in 1983, made for the purpose of contract negotiations. Soon after acquiring the hardback rights, Viking will have assigned an editor for the novel: Chuck Verrill.

2.2.2.5.5 SKP Box 73 Folders 1-2: Chuck Verrill's Copy (D1-4)

The photocopy of the first draft in box 73 folders 1 and 2 contains many original handwritten queries and suggestions that were unmistakably written by Chuck Verrill. The document is not a complete draft: 68 leaves are missing (the pages numbered 1 to 60, 273, 491 to 496, 533, and 1147) and there is no dedication.

This copy represents a D1-4 state of the draft because, after Kirby McCauley's copy was made, King reread and revised his text again. It seems likely that this second read-through⁹⁸ was done in preparation of sending a copy to his newly appointed editor. There is no way of situating in time when Verrill read and returned it, as the marginal notes provide no clues and no letters or other personalia have surfaced that relate to the copy. King likely started his second draft in 1983 (see section 2.3), which suggests that this author/editor exchange took place in the lead-up to that second draft, in the same year.

In the revision campaign that preceded the making of this copy, King made handwritten changes on 102 pages and wrote new notes-to-self on 9 pages.⁹⁹ Most of the edits are simple corrections or improvements in language. There are a few quick fixes in

⁹⁷ No details have surfaced on when the book was contracted — there were no announcements in the trade press or mentions in the letters by and to King of which I've assembled copies of over the years.

⁹⁸ Even though it's impossible to state with any certainty, I label it as King's *second* read-through for pragmatic reasons. The notes-to-self on D1-2 fit in with King's habitual first read-through; and the changes on D1-3 are restricted to one scene: they appear to be the product of a singular intervention, not of a complete read-through.

⁹⁹ "Appendix 3: Revisions, Notes, and Queries on SKP Box 73 Folders 1-2" includes a list of these revised pages, with all of King's new notes-to-self quoted in full and put into context.

continuity and the timeline of events (for instance, on the page numbered 309, he avoided a timeline error by crossing out “the week before” in “some holdover from those movies the week before”) and the consistent use of names (for instance on page 417, where two references to the “Casey gang” are changed to “Brady gang” to comply with the name in another chapter). It’s unlikely that King had the copy with proofreader comments at his side as he made his way through his original first draft; he would not have intended to fix the flagged issues on the first draft but during a subsequent draft. Looking at the page numbers, it appears that King only reread the first half of the novel; there are just a handful of such revisions past the halfway point.

King used his typewriter for the most extensive revision at this stage. He took the pages numbered 538 and 542 out of his first draft typescript and typed expanded versions of them, requiring three extra pages, numbered 538-A, 542-A, and 543-B (which should have been 542-B). On the new pages, King further established that Tom Rogan suspects that his wife Beverly has run off to Derry to cheat on him with Bill.¹⁰⁰

Regarding the nine notes-to-self, King made the relevant changes suggested by five of the notes in his second/third draft and disregarded the other four.

Chuck Verrill offered comprehensive feedback in the margins of this document. There are edits and queries on 307 pages, mostly in blue ink, some in black, and two in red ink (on the pages numbered 593 and 669). The different writing implements suggest that Verrill did more than one read-through. He first read the draft with a black biro in hand, marking passages here and there — and, quite possibly, keeping notes on a separate document; then he went through the text again with a blue pen, writing insightful and constructive notes, suggestions, and queries throughout.¹⁰¹

It’s apparent that Verrill and King discussed the draft beforehand, and that King announced a number of changes he would be carrying through in the second draft: the year

¹⁰⁰ In the scene where Tom beats Bev’s friend Kay McCall to find out where Bev went, King added to page 538 that Tom takes a paperback copy of Bill’s novel *The Black Rapids* out of his back pocket and asks Kay who Bill is. The summary of Tom’s flight to Boston (on page 542) is also expanded, with the addition that Tom “read and re-read the brief note on the author at the end of The Black Rapids” and obsessed over how Bill’s movie-star-wife Audra looked a lot like Beverly. The surrounding pages contain several handwritten revisions that further embed the new story elements into the two scenes.

¹⁰¹ In Appendix 3, I quote what I consider Verrill’s most important comments.

in which the adult timeline is set would change from 1983 to 1985; the monster's hibernation cycle would likewise change from 25 to 27 years; in the second draft Richie Tozier would be a Los Angeles radio disc jockey instead of a lawyer; and the inconsistencies in the first draft regarding the ages of the members of the Losers' Club in the summer of 1958 (are they ten or eleven?) would be weeded out: they are all eleven years old (except for Stan who is ten). That this discussion likely occurred is evidenced by Verrill's systematic marking of passages that would need to be changed. He ticked off occurrences of the year 1983, wrote "lawyer or DJ?" next to three relevant episodes, and circled all references to the ages of the children.

Verrill's comments deal with clarity, coverage, organization, and tone (cf. Waxman's 1993 essay on editing). They can be categorized as follows:

- *Repetition*: he flagged repetitions, redundancies, overused words and events;
- *Continuity*: he questioned potential weaknesses or errors in the narrative logic of some events or of the characters' thoughts, emotions, and motivations;
- *Opportunities*: he pointed out opportunities to highlight themes;
- *Anachronisms*: he signaled mismatches against the historical setting of 1958;
- *Cuts*: he suggested cuts and trims here and there.

Of the queries listed in Appendix 3 there are 77 in which Verrill suggested a change (that King himself hadn't already intended). Remarkably, King only revised 29 of these in his next draft. Of the 48 suggestions not taken Verrill made the same comment at a later stage for 10 of them (either on the copy-edited printout or on King's set of proofs), and at that later stage King complied with 6 of the changes and overruled 4. As with the comments on the proofreader copy, the reason for this relatively low percentage of editorial suggestions followed by King is probably due to practical reasons. King would have gone through his editor's comments carefully when he first received the copy back from Verrill but he did not diligently keep this copy next to his Wang computer as he was writing his second draft, relying rather on what he remembered of Verrill's feedback. None of Verrill's queries demanded major changes to the narrative structure or to the story events. Nevertheless, it might have been moderately frustrating for Verrill to see that so many of the issues he had addressed on this copy of the first draft had been left unchanged on the printouts King submitted in early 1986.¹⁰²

¹⁰² Chuck Verrill died on the 9th of January 2022. I reached out to Liz Darhansoff, Verrill's partner in his literary agency Verrill & Darhansoff, in an email on the 11th of January 2023. I asked if someone could look for documents

2.2.2.5.6 SKP Box 73 Folder 3: Partial Copy of the Final (?) State (D1-5)

Folder 3 of box 73 in King's archive holds a partial photocopy of the first draft that at first glance looks like just another copy, containing only the second half of the text: the pages numbered 531 through 1147 (with pages 534, 733, and 938 missing). On closer inspection, however, it's evident that this partial copy bears witness to yet another read-through by King. There are new revisions and notes-to-self on 120 pages of this partial copy, and there will undoubtedly have been a similar number on the first half of the text. King surely did this third (and perhaps final) read-through in preparation of his second draft.

The 39 pages with notes-to-self do not flag any major revisions to be made in the second draft. King noted some cuts, some possible thematic highlights, some small changes to story events, some potential new scenes or additions to scenes, some continuity issues, and some questions concerning character traits and development.¹⁰³

Of the 35 comments in which King intended to change his text in the second draft, only 10 led to revisions and 25 were ignored, dismissed, or overlooked. Of the 78 revision sites, King only carried through 17 in the second/third draft, and 61 were ignored, suggesting that he did not check his first draft page-per-page while he was rewriting. Moreover, the passages that were revised exactly as they had been by hand on the first draft were probably coincidental.¹⁰⁴

King describes in *On Writing* how he marks the pages that need revision (see section 1.5.2). There are four pages in the first draft to which King added a small line in the top right corner, near the page number (533, 536, 538-A, and 729). The lines suggest that he made revision notes on a separate document (which is missing from the archive). He later revised the text on only two of those four pages, however.

in Verrill's papers relating to his work on *IT* (correspondence, memos, notes, photocopies) and received the reply that they didn't wish to burden Verrill's family with this at that time.

¹⁰³ See "Appendix 4: King's Notes-to-self on SKP Box 73 Folder 3" for a full list of the comments (with context).

¹⁰⁴ Interestingly, King had most likely finished his first draft of *The Tommyknockers* before starting his second draft of *IT* and he inserted a reference to the newly created fictional Maine town of Haven into the first draft of *IT* during this read-through on page 784.

This concludes the overview of the documents available to me in relation to King's first draft of *IT*, in absence of the original typescript.

2.2.3 Context and Discussion

Given King's comments on how the ideas for *IT* formed in his mind and what he has said and written about his writing practice, one would expect the text of the first draft to be quite close to the published novel — and it is. Both the narrative structure and most of the story events are present in the novel's first completed state.

The most noticeable difference is that the published novel's second chapter, "After the Festival (1984)", is not there in the first draft. It was inspired by an occurrence in Bangor in July 1984 and added to the third draft (see section 2.4). The added chapter causes a discrepancy in the chapter numbers between the first draft and the subsequent versions. To draw attention to this, I will include both numbers in my references to chapter numbers, e.g. 'chapter 2/3 "Six Phone Calls": the chapter which is numbered two in the first draft and three from the third draft onwards.

The ten pages stored at the archive that were discarded from the first draft illustrate King's intuitive writing in the sense that they are the exception that proves the rule. In principle, there could have been many more instances of "rewind and restart" in the writing of the first draft. While it can't be proven that there weren't any other restarts, I suggest that the ten discarded pages in SKP box 74 folder 7 were a one-off.

The many photocopies demonstrate how, after finishing his first draft, King turned the text over to what Becker calls the author's "cooperative network" and what King calls his first readers, initially sending copies to proofreaders and peers in his inner circle, and subsequently to his agent and editor as the novel started its road towards publication.

The following paragraph from a letter that King sent to Straub on June 12th, 1981, describes his predominant emotions immediately after completing *IT*:

On my personal front, I've finally finished *IT* and put it away in a cool dark cupboard from which it will emerge next summer. By then, I'll (hopefully) be able to read through it with enough detachment to X out the most horrible segments. I'm pleased with it, on measure. Like *THE STAND*, there's flab, but it comes much later on in the book and most of it can be cut. (a copy of this letter is in King's archive: SKP box 221 folder 5 page numbered "2/")

King's respect for his fellow author shines through in his articulation of the ideas and themes he had wished to explore in the freshly finished novel:

I began thinking that the thesis of the book was going to be that we finish being children by having children; that what we give our children is a ritual casting-away of our own First Age. I ended by believing I'd written something much simpler and (thank God) much less pretentious--just a novel which is full of incident and story...which is (or will be on the second draft) a book about telling stories. In that way I see it as closely akin to GHOST STORY and SHADOWLAND, but I hope it will also be able to make the connection between fact and myth, and talk about how one gradually becomes the other. It came out to 1,150 pages, and I'm hoping to prune it back to about 1,000 by taking out roughly 350 pages of dumb stuff and adding about 150 pages of smart stuff. No hurry about any of it since publication is far off. I just assume that if I stay healthy, it'll get done. (ibid.)

King had not received any feedback on his text at this point and was left with the feeling that it was significantly too long, that it needed slimming down, particularly "later on" in the novel. A degree of self-doubt shines through in the statement about the 350 pages of dumb stuff.

King's intention to do his rewrite in the summer of 1982 meant that his first readers would have a full year to send their feedback (see section 2.3 for my dating of the second draft). First among the first readers was undoubtedly his wife. Tabitha will have read the original typescript soon after it was completed (in its D1-1 state), and King must have done his first read-through in July (D1-2). He then asked for copies to be made for Susan Artz Manning and Peter Straub. As Straub later remembered it, King drove his motorcycle to his friend's house in the summer of 1981, carrying the copy in a saddlebag.¹⁰⁵ Straub read the novel expeditiously. He expressed his admiration in a letter to King — not in the SKP or in the PSP, sadly — to which he sent a lengthy reply on the 17th of August (quoted at length because of its relevance):

Thanks for the great words on IT--I broke my fucking brains on that book. The redraft may not actually be a lot shorter, but hopefully the repetitions [sic] and the extraneous shit will all come out. What will go in is more of that sense of stories told--and a weaving in of incidents that occurred spontaneously. I want to do something with that turtle, but first I have to decide what tone it represents, if you see what I mean. Richie Tozier is going to

¹⁰⁵ Paraphrased from an email by Peter Straub to me, dated 20 September 2019. Straub's copy of the typescript is not in his archive at NYU. He stated in the email that if the copy isn't in his archive at NYU, it's lost.

become an L.A. disc jockey, at Tabby's suggestion--but the interweaving of the stories ought to mesh better than it does presently, and characters like Patrick Hockstetter have to show up earlier on. There are also things like Beverly Huggins' clothes--poor or not, she should exhibit a certain style, perhaps sometimes bizarre [sic], which suggests her future (again, Tabby's suggestion). [...] Dramatic coherence demands (or suggests) that other changes be made--for instance, it should not be Bill who sleeps with Beverly before the climax, but Ben Hanscom. Yet at the time I could not for the life of me figure out how to do that. Perhaps now I can. The sewers are not present soon enough, although the Morlock stuff is start. And so on and so on.

Anyway, your reaction was a tremendous lift. (King to Straub, 17 August 1981, PSP MSS. 185 box 6 folder 11, first and second page)

In comparison with the insecurity that came through in his letter from June, the King who wrote to Straub in August sounded relieved, consolidated, and overjoyed with the positive feedback from his wife and his much-respected fellow author. He no longer felt that 350 pages of the book should be cut. This fluctuation in his (authorial) intentions was a direct consequence of the comments from his support network.

King named two suggestions from Tabitha for the second draft. Firstly, Richie Tozier should become an LA radio disc jockey instead of a lawyer. King took his wife's advice and made a comprehensive set of revisions throughout: in the first draft, Richie's voices as a child aren't very good and that hasn't changed when he does them as an adult; in the second/third draft, however, Richie's voices have made him a celebrity, so the passages where Richie does a voice in the adult timeline have all been revised to illustrate how good he had become, which strengthens the narrative thread that all the members of the Losers' Club who left Derry became successful. King did not follow up on Tabitha's other suggestion, that Bev as a child should already evince the sense of style that would lead to her career as a fashion designer, despite announcing it in this letter.

He also didn't carry out his plan to let Patrick Hockstetter appear earlier, nor did he change that it should be Ben, not Bill, who sleeps with Bev before the adults descend into the sewers. He did introduce the sewers earlier on in the text of the second/third draft, by adding foreshadowing references to them in both Richie's and Eddie's subchapters of the "Six Phone Calls" chapter. And, most notably, he made good on his intention to "do something with that turtle", inserting many foreshadowing references to the Turtle throughout (discussed in section 3.1.3). As to removing repetitions and "extraneous shit", it is difficult to discern how

much King kept this in mind during his two subsequent drafts. Although the third draft is significantly longer than the first (see section 2.4.3), King did prune back many paragraphs of the first draft (and expanded the text in other places). But there was still a considerable amount of “flab” in the text that he submitted to Viking in 1986, for which his editors suggested cuts.

Like Straub, Susan Artz Manning received her copy early on. It may or may not have been the proofreaders’ copy and she may or may not have completed her summaries for the entire novel. McCutcheon’s contribution was valuable, flagging many small factual errors and continuity issues — King might have taken more care to address them all in his second/third draft. One of the more sizable revisions to the second/third draft was also in McCutcheon’s area of expertise and might well have been done at his suggestion (even though he did not comment on the relevant passages in his copy): the children believe a silver bullet will be able to kill the monster, so in the first draft Ben melts a silver coin into two silver bullets, which Bill Denbrough then uses in his father’s gun during the confrontation in the house on Neibolt Street, while in the second draft they melt them into silver slugs (or balls), which Bev shoots from Bill’s slingshot (discussed in section 3.3.5). The first trace of King’s intention to make that change can be found on the partial D1-5 photocopy, which registered that King marked a sentence mentioning the silver bullets on page 724 of his typescript and wrote in the left margin: “balls.”

King also gave a copy of the first draft to Burt Hatlen, one of his professors from his time at the University of Maine.¹⁰⁶ He later told an interviewer about his feedback to King:

In the early days I used to read the stuff in manuscript before it was published. *It* was the last one that I read in that way. I gave him a detailed critique on it, which he ignored. But I still sort of believe in what I said there, and that is the giant spider and its persuasiveness was the problem. What was most persuasive about the creature in *It* was that the monster appeared in the form of your deepest fear. If he could have somehow sustained that all the way to the end. (P. J. Davis 1994, 152)

Hatlen was the most critical of King’s first readers. He saw a fundamental problem with the Lovecraftian twist in the novel’s climax: it was not persuasive that *It* turns out to be an ancient extraterrestrial being that, to our eyes, in its true form most closely resembles a giant spider.

¹⁰⁶ Hatlen has died; I have not attempted to locate his copy.

He felt that this revelation was a disappointing relinquishment of what made It such a genuinely scary monster — an opinion that many readers of the novel have since expressed.¹⁰⁷ It's impossible to say now whether King ignored Hatlen's critique because he disagreed or because he was not up to the extensive rewriting such a change would have required. King would have been happy with the ending at the time — the giant spider and the ode to H.P. Lovecraft do fit in nicely with King's intentions for the novel: to write a final exam on the horror genre (from which Lovecraftian horror can't be lacking) and to present a cavalcade of nineteen-fifties movie monsters (the spider referring to "Tarantula!" from 1955).

The contribution to *IT* from another of King's habitual proofreaders at the time, Russ Dorr, is unclear and impossible to pinpoint in the documents. Dorr was a medical assistant whom King met when he lived in Bridgton, Maine, in the second half of the nineteen-seventies. Dorr read all of King's novels in draft form starting with *The Stand* (published in 1978) and, like McCutcheon, he would have returned his copy to the author with his comments in the margins. There is a possibility that some of the comments on the proofreaders' copy were written by Dorr but there is no coherent set of notes (written with the same implement) that can be confidently identified as his.¹⁰⁸ Kirby McCauley would have also shared his thoughts on the novel with King but no correspondence on this topic has surfaced.

Chuck Verrill's work on the first draft was thorough in its attention to detail, asking questions of the text in terms of character motivation and development while suggesting points in the text where small thematic highlights would be possible. There is no correspondence that records Verrill's general opinion on the novel. He would not have asked King at this stage to slim the text down — there were certainly no practical reasons (from the publisher's viewpoint) to demand serious cuts in the next draft. The impression one gets from Verrill's comments on his copy is that he saw no great problems or areas in need of improvement.

¹⁰⁷ For example, *IT* was adapted for the screen in 1990 as a 3-hour mini-series for television. A documentary about that adaptation came out in 2021 ("Pennywise: The Story of *IT*"), featuring interviews with the screenwriter, director, and cast members. Many of these people commented on the problematic ending; they felt that it was a terrible shame that the wonderful character of Pennywise the Clown is absent from the climax, replaced by a clunky mechanical spider that was not scary at all, and not very difficult to defeat.

¹⁰⁸ Dorr died in 2018. A copy of *IT* with his comments might still be in his family's possession.

In conclusion, King sought and received feedback on his first draft from seven people in his private support network and from his appointed editor. Taking all the prompts for revisions together (proofreader comments, editor comments, and King's notes-to-self), he made changes in 69 of the 188 cases — only 36%. If he had been more diligent in addressing the issues raised, the editorial process would have been somewhat less eventful, due in part to the factual errors and continuity problems — most of them minor — that were copied into the second/third draft despite having been flagged on the first draft by early readers or by King himself.

2.3 The Second Draft

In his letter to Straub from June 1981, King stated that he would take up his first draft the following summer, presumably to reread it in preparation of his second draft. Much in line with the quote from Lennon that King wrote in the top margin of his draft, life happened, and that plan was changed. King only got around to writing his second draft of *IT* in 1983-1984 and he did the work on his first personal computer. None of the five boxes in King's archive with *IT* material contain a printout (or copy) of this draft. This means, unfortunately, that there is a missing link in the dossier.

King bought his first personal computer in early 1982, a Wang (the system 5 model), along with a Diablo printer. Peter Straub had suggested that they both buy computers to facilitate their collaboration on *The Talisman*, which took place in 1982 and 1983. The following quote is from an interview with the two authors in a May 1984 issue of *Publishers Weekly*:

King types his manuscripts on an IBM Selectric, has a secretary type it over into the system ["Idle hands do the devils work, and she loves the machinery, anyway"] and then he rewrites on terminal; this is how he revised *Christine* and *Pet Sematary*, in part to make the rewriting quicker so he could work on *The Talisman*. (Goldstein 1984, 254)

King will have worked in the same way for *IT*. At some point, most likely in 1983 but perhaps as planned in the summer of 1982, King's secretary, Stephanie Leonard, would have typed in the entire first draft and saved the text on eight-inch floppy disks. The floppies are not in the archive (more on these disks in section 2.4.2.2).

It's difficult to situate his work on the second draft in time. I wish to argue that it occurred **after March of 1983** and was completed by **March of 1984**.

At the end of 1982, King mentioned *IT* in a short note to Ken Cobb, a fan who must have enquired about the novel in his letter: "Don't look for *IT* for a few years yet; it's going to need a second draft" (Letter from Stephen King to Ken Cobb, dated "12-16-82", sold on eBay on 31 January 2024). Some months later, King spoke at a benefit for the Bangor Historical Society, on the 27th of March 1983, a text that was published afterwards as "A Novelist's Perspective on Bangor". His comments suggest that he still hadn't started the second draft:

The novel about the small city--a city named Derry which any native of *this* city will recognize almost at once as Bangor--is now written, in first draft, at least, and will be the basis of any coherent remarks I have to offer today [...]. I'm fairly happy with it--as happy as one can be with a first draft, I suppose--because the stories are there. Oh my Lord, my Lord, the stories you hear about this town--the streets fairly clang with them. The problem isn't finding them or ferreting them out; the problem is that old boozers' problem of knowing when to stop. It's entirely possible, I find, to overload completely on Bangor myth (which may be one reason why the novel runs better than 1200 pages in its present form). [...] The book has been finished for over a year now, but this place still seems like the right place. (King 1983, n.p.)

King was evidently still between his first and second drafts in March 1983. His assessment of the first draft is reminiscent of his comments to Straub: the stories are there but at this point he would still have intended for his second draft that "the interweaving of the stories ought to mesh better" (as quoted above). With regards to his claim that "the novel runs better than 1200 pages in its present form", King most likely exaggerated the page count of the first draft slightly for effect or, less likely, he might be referring to the page count of the first draft in its newly digitized form.

Eloise De Pina of *The Boston Globe* visited Bangor in the first half of 1983 and reported about what King was working on at the time:

On his U-shaped desk in a high-ceilinged office flooded with light, are three thick stacks of manuscript that are the novels he's writing now: "The Talisman," a quest fantasy in collaboration with Peter ("Ghost Story") Straub, around 1000 pages so far; another fantasy called "The Napkin;" [sic] and "The Tommyknockers." (de Pina 1983, 44)

The interview was published in July of 1983 but De Pina's observation that there were fresh boxes of the newly released *Christine* in the hall when she visited suggests it was probably conducted around March or April.¹⁰⁹ King may have begun his second draft of *IT* after completing his first draft of *The Tommyknockers*, which he did on the 24th of May.¹¹⁰ He also told her that his personal computer greatly speeded up his production: "You probably won't believe this, but I've written somewhere in the neighborhood of 5000 pages of copy [in the year I've been using it]" (ibid.).

My assertion that the second draft was finished by March 1984 is based on announcements in the media surrounding King's appearance as a guest of honor at the Fifth International Conference on the Fantastic in the Arts in Florida (22 – 25 March 1984). The conference program stated: "Always ahead of his publishers, King has two novels forthcoming: *IT* and *The Talisman*, a collaboration with Peter Straub" (Anonymous 1984, 5). Skip Sheffield of the *Boca Raton News* reported on the 23rd of March that "King has recently completed the novel 'It'" (Sheffield 1984, 4A) and Tony Wharton of the *Palm Beach Post* announced in his interview with King: "Three books scheduled for publication within the coming year are *Skeleton Crew*, another collection of short stories, *The Tommyknockers*, about which he will say nothing, and *IT*" (Wharton 1984, B1). Taken together, the three sources leave little doubt that King had told people *IT* was finished and scheduled for publication, something he would not have announced *without* having a contract with a publisher and a completed second draft (considering also that the publication process takes nine months). The publication schedule changed not long after: in an interview conducted six months later at the World Fantasy Convention in October 1984, King said that the book would come out "in about two years" (Wiater and Anker 1985, 16), which is indeed how it happened.

With the scarce information at hand now it's impossible to be more precise in dating the second draft. King would have printed out his second draft as he went along (printing the rewritten pages at the end of each session) and a few copies would surely have been sent out, to his agent, for instance, for the selling of subsidiary rights — but, alas, no copies have come to light yet.

¹⁰⁹ *Christine* was published on the 29th of April 1983.

¹¹⁰ This is the date on the last page of the first draft. There's a copy of that first draft in Peter Straub's archive (PSP MSS. 185 box 76 folder 2 page 857).

King's comments in *On Writing* about his third drafts (or "polishes") dealing primarily with language suggest that most of the significant differences between the first and the second/third drafts would have entered the text at the second draft stage. The change in setting of the adult timeline from 1983 to 1985 matched elegantly with his announcement at the Fifth International Conference on the Fantastic in the Arts in Florida that *IT* would be published in 1985 ("within a year" of March 1984). King's changes to the finale — introducing the term "macroverse", shortening and revising the subchapter with the cosmological origin events, putting in references to the Turtle, and changing the deadlights from being an external entity outside of the universe to being its extraterrestrial form — could very well have been inspired by his work in 1982-83 on drafts of *The Talisman* and *The Tommyknockers*, in which he explores similar otherworldly creatures and universes. Other substantial revisions most likely done in the second draft are Richie Tozier becoming a radio DJ and Beverly shooting It with two silver balls from Bill's slingshot.

2.4 The Third Draft

King wrote the third draft of *IT* on his Wang computer, making changes directly to the digital files that contained the text in its second draft form, and printing out the rewritten pages as he made his way through. The third draft was more than a quick polish of the language: King added a chapter and worked the events from the added chapter into the rest of the novel. He may also have made other content-related revisions but in absence of the second draft there's no way of reconstructing these.

There are five documents in King's archive that record the text in its third draft state: two complete versions (SKP box 70 folders 1-5 and box 74 folders 1-4) and three partial ones (box 74 folder 5, box 74 folder 6, and box 74 folder 7).

King submitted his third draft to his publisher in early 1986 in triplicate: a set of Wang floppy disks and two huge stacks of paper. This is confirmed by a letter from Chuck Verrill's assistant, Steven Tager, accompanying the "dead matter" of *IT* when it was sent back to King in 1987:

Here's the dead matter for IT. When sending original ms. and galleys back to authors I usually say, "something for the archives," but in this case I presume that the enclosed is worthy of an archive in and of itself. [...]

P.S. I've also enclosed the 14 Wang computer disks.

P.P.S. Sent in 2 boxes

(letter from Steven Tager to Stephen King, dated April 16, 1987, SKP box 70 folder 1)

One of the two paper versions was the printout that King had accumulated by printing out the rewritten pages after each session. That document (SKP box 70 folders 1-5) was subsequently used in the editorial process, which is why it will be referred to in this dissertation as “the copy-edited printout”. The second, I have been able to deduce, was a photocopy of the “fair copy printout” in the archive (SKP box 74 folders 1-4). The fair copy and the floppies were probably forwarded to the printer as soon as they had arrived at Viking so that the typesetting could begin and run in parallel to the work of the editors.

This section about the third draft will focus on King’s “private” undertaking of revising and rewriting, and in a separate section (2.5) I will discuss the editorial process as it appears in the layers of handwriting added to the copy-edited printout after King submitted it. Although this means describing the same document in two different sections, I believe it’s important to make a clear distinction between the private rewrite and the new phase of socialization that the writing process enters after submission.

Concerning the partial versions stored at the archive, only one of them is interesting and will be discussed here; the other two are photocopies of a small set of pages from the copy-edited printout.¹¹¹

The text on the printouts of the third draft is double-spaced and aligned to the right margin (making King’s printouts easy to distinguish from his typescripts, which run on unevenly in the right margin). There are numbers in the top left margins of all pages. These were keyed in manually (not generated by the software), and they are predominantly formatted as “IT/1” (“IT/1” to “IT/162”, for instance) but occasionally switch to “IT--1” (“IT--163” to “IT--195”). The Wang word-processing software offered a choice of fonts for printing. The text on the copy-edited printout alternates between two fonts at random moments, while the text on the fair copy printout in box 74 is presented in one font throughout.

¹¹¹ SKP box 74 folder 5 contains a photocopy of pages 1187 to 1365 of the copy-edited printout; box 74 folder 7 contains a copy of pages 1243 to 1295 of the same document (this folder holds both this photocopy and the ten discarded pages from the first draft described in section 2.2.2.2).

2.4.1 Dating

King's work on the third draft took an abnormally long time because of one other major commitment: directing the movie *Maximum Overdrive*, which took up most of 1985. The information at hand suggests that King started the third draft at some point in **the second half of 1984** and finished — as it says on the final page of the novel — on **the 28th of December 1985**.

King added a new chapter in this draft, chapter 2: “After the Festival (1984)”. It tells the tale of the murder of Adrian Mellon and was based on an event that took place in Bangor. On the 7th of July 1984, a gay man named Charlie Howard was murdered. He was beaten and thrown off a bridge. King was shocked by the news and decided that this actually fit well into his story about a fictional Bangor. Like the Derry Interludes, this could be another example of the evil that resides under the town causing its inhabitants to do hateful, violent things.¹¹² It's unclear when exactly King wrote the chapter. In the archive, there is a partial printout of the third draft (the first 111 pages) that does *not* contain the new second chapter (see section 2.4.2.3), which suggests that King had already started his rewrite of the entire novel before he wrote the Adrian Mellon chapter.

Once again, the anchor point for the starting date comes from a newspaper article. The *Bangor Daily News* published an extensive piece on the renovations that the King family did between 1980 and 1984 on their house in Bangor. Reporter Joan H. Smith and photographer

¹¹² In the evening of 7 July 1984, 23-year-old Charles Howard died in Bangor after he was thrown off the State Street Bridge into the Kenduskeag stream by Shawn Mabry (age 16), James Francis Baines (15), and Daniel Ness (17). Howard's partner, Roy Ogden, set off a nearby fire alarm in panic. The fire department at first couldn't find Howard. After an hour and a half, they pulled his body out of the water. Mabry, Baines, and Ness were arrested. As a reason for the violence, one of the teenagers later said that Charles Howard had “made sexual comments” to him a few weeks before. The three chased Howard, beat and kicked him, then threw him into the water despite pleas that he couldn't swim. Howard was having an asthma attack, and it was later determined that he did not drown but died of suffocation. The state of Maine wanted to charge the three with murder and try them as adults, but all three denied the charge of murder. In the end, they were tried as juveniles and, on the 6th of October 1984, convicted on the lesser charge of manslaughter. They got a maximum sentence and were sent to the Maine Youth Center, only detained there until their 21st birthdays. (This summary is based on newspaper articles from the *Bangor Daily News* between the 9th of July and the 6th of October 1984.)

Bob DeLong got a tour of the house, which most likely took place in November 1984. The hayloft above the old barn had been converted into a new office for King.

Bob DeLong took a beautiful photo that shows the author's equipment (see figure 12). On the left side of his desk is his Selectric II typewriter (with to the left of it what appears to be a stack of non-white leaves — possibly the blue pages of the first draft typescript of *IT*); to the right of it is the double disk drive of the Wang, then the Wang terminal and the large Diablo printer.



Figure 12 King's office in 1984 - photo by Bob DeLong, courtesy of the Bangor Daily News

The newspaper article stated: “Beside the printout machine is a neat stack of paper titled ‘It’ by Stephen King, his latest work. Beside that is a chrome drive-in movie speaker presented to him as King of the Drive-in Horror Movie” (Smith 1984, WM11).¹¹³ Zooming in on the “neat

¹¹³ During her visit to the King house, the journalist was also introduced to “the man who maintains their Wang word-processing equipment” (WM10), sitting in their kitchen drinking coffee.

stack” between the printer and the trophy (see figure 13), I would estimate that King was between 200 and 300 pages into his third draft at this point, which means he would have been working on chapter 4, “Ben Hanscom Takes a Fall”.



Figure 13 The “neat stack of paper titled ‘It’”

It was in the spur of the moment that King accepted movie-producer Dino De Laurentiis’s proposal that he adapt his short story “Trucks” for the screen and direct the adaptation himself. Since most of the movie adaptations of King’s work in the eighties had not been very successful (*The Shining* (1980) being the exception), he was tempted by the prospect of having full control over this one (Underwood and Miller 1993, 241). He studied up on the technicalities of directing in the first months of 1985, and arrived on the movie set in Wilmington, North Carolina, in May (181). He was there until late in the year (277). Paul Weingarten of the *Chicago Tribune* visited the set in October, noting:

After a [...] day on the set, Stephen King [...] devours a frozen dinner [...] and gets down to writing. He is polishing the third and final draft of “It.” “I’m polishing the book right now. As far as critics are concerned, as a general rule I don’t have any style, but I certainly try to polish [my books] and give [them] a unified feel.” He is asked whether the quality of his work has suffered since he took the directing job. “No, I really don’t think so. Like last night, I was just dog tired, but I got some really good stuff done.” (Weingarten 1985, 15-17)

King's statement at the end of this quote suggests that the rewrite was more in-depth than a simple polish of the language of the second draft.¹¹⁴ After the movie shoot, King went to New York for the editing process and brought his computer equipment to continue his work on *IT*, as Mike Farren witnessed in his interview with King (conducted around December 1985 but published in February 1986):

In his suite at the United Nations Plaza Hotel, [...] about the only thing that Stephen King has unpacked is his word processor. [...] "Well, that's the big novel right there, if you look behind you [SK points to a hefty pile of manuscript pages]. That's a novel in progress; it's called *IT*." (Underwood and Miller 1993, 240-241)

There is little doubt about the accuracy of the completion date given at the back of the published novel: 28 December 1985.

2.4.2 Documents

2.4.2.1 *Missing: The Blue Books and the Notes on the Murder of Charlie Howard*

In his afterword to the 25th anniversary special edition of *IT* (2011b), King gave an account of the novel's genesis, some thirty years after the facts, mentioning a set of documents that he hasn't referenced anywhere else:

Slowly, feeling the job would surely be too big for me, I started to write longhand in a series of blue books. I began with the death of a gay man, because a gay man had recently been killed in Bangor, harried to his death by teenagers who were offended by his sexual orientation. Then I realized that a little boy named George Denbrough was the real starting-point, and doubled back. Little by little I began to pick up speed, and when longhand became too slow, I went to the typewriter. (King 2011b, afterword)

There are no such blue books with *IT* draft material in the archive. I have chosen to discuss them in this section on the third draft because King so resolutely connects the blue books with writing about the murder of Charlie Howard. While it can't be ruled out that he began his first draft in longhand in a series of blue books in 1980 — if so, that would be quite a significant lacuna in the dossier — I believe King is misremembering things here (or misrepresenting them

¹¹⁴ When he described this period to Michael R. Collings in 1986, King added: "Once I actually fell asleep in my chair while the stuff was printing out, and woke up at midnight by falling out of the chair" (King 1986c, 5), confirming again that he would print out his day's work at the end of every session.

to make a point). The added chapter is 8439 words long in its third draft form, a text that would not require a series of notebooks.

King brought up another document relating to the Howard murder in his description of that event to Michael R. Collings in 1986 (less than two years after the murder):

[Howard] did not drown, but died of suffocation... died of his asthma, in other words. Or, if you like, of fright. A day later, written in large spray-painted letters on the side of Day's Jewelry Store, was this legend: GET OUT OF BANGOR FAGOTS [sic] IF YOU CAN'T SWIM. I took notes on the police interrogation [...] and a lot of the conversation in the chapter is reputedly what was said. [...] The ritual nature of the killing — at least when placed in the context of a summer festival — the the [sic] cross-connection to Eddie's asthma made it just too good to drop. So I used it to bookend George Denbrough's death. (King 1986c, 5).

It appears that King visited the Bangor courthouse and asked for transcripts of the police interrogations of the three young men, his notes becoming the basis for the dialogue in the chapter. He might have used a yellow legal pad or, perhaps, a blue notebook for these research notes but no such document has surfaced.

2.4.2.2 *Missing: The Wang Floppy Disks*

After the switch from typewriter to computer, it can be argued that King's floppy discs were the "original document" of the third draft, and that the printouts and copies are spinoffs from that original. Because King made small revisions on the printouts by hand, however, these documents turned into originals and it becomes problematic to speak of "the text of the third draft", especially since King made revisions on both the copy-edited printout and the fair copy printout, whose revisions differ. King's changes are all trifling in nature, making the variants between versions of the third draft negligible.

The floppies most likely contained an electronic version of the third draft and were all sent in early 1986 — either his original set or a copy.¹¹⁵

¹¹⁵ It was not the first time that King had submitted floppies to the publisher in addition to a printout. There is a letter from Tager in the archive (dated March 27th, 1986) from when he returned the galleys and discs for *The Talisman* (SKP box 28 folder 1). Tager's letter for the *IT* dead matter accompanies the copy-edited printout in the archive (SKP box 70 folder 1) but the fourteen floppy discs aren't included, unfortunately. To my knowledge, there are no floppies in the archive at all — neither is King's Wang computer.

2.4.2.3 SKP Box 74 Folder 6: 112 Pages Sent to Chuck Verrill

In folder 6 of box 74 in the archive, there is a copy of a partial printout of the third draft that consists of the dedication page, the epigraph page and 110 numbered pages.¹¹⁶ The printed text is identical to the corresponding pages of the two other printouts of the third draft but the Adrian Mellon chapter is not there yet in this copy: the text moves from chapter one “After the Flood (1957)” (page “IT/20”) to chapter two “Six Phone Calls (1985)” (page “IT/21”), just as it did in the first draft.

There are occasional annotations and corrections in blue ink by Chuck Verrill: comments on ten of the pages and suggested revisions on eighteen pages.¹¹⁷ Most notably, Verrill suggested an additional quote for the epigraph page, and he queried the use of the two instances in the first chapter where the narrator refers to him or herself as “I”. None of Verrill’s suggestions led to changes in King’s text at the next stage (the copy-edited printout).

Fifteen of the pages contain small revisions by King, not original but photocopied. The final page of this document does not correspond to the end of a chapter or subchapter; it’s a random page in the subchapter where Mike calls Beverly. My hypothesis as to why this document came to be is that at some point early on in his third draft (in late 1984), perhaps when faced with an upcoming interruption, King copied what he had done and sent it to his editor. It’s possible that the document is what remains of a more extensive version but that is unlikely — why would you send your editor a (near) completed draft so shortly before your official submission? In any case, this document shows that, when King had rewritten the first 111 pages, he still hadn’t added the new chapter to the electronic version of the draft.

2.4.2.4 SKP Box 70 Folder 1-5: The Copy-Edited Printout

To print out the fresh pages of his third draft as he went along, King predominantly used high quality paper (US Letter format) with the watermark: “FOUR STAR BOND / SOUTHWORTH CO.

¹¹⁶ Page “IT/1” is the interleaf for Part One of the novel, and chapter one starts on the page numbered “IT/2”. The final page of the document is numbered “IT--111”. One page is missing from the scans I received from History IT, i.e., the one numbered “IT/36”.

¹¹⁷ For a list of the comments with context, see “Appendix 5: Chuck Verrill’s Comments on SKP Box 74 Folder 6”.

USA / 25% COTTON FIBER”.¹¹⁸ In its pre-submission state, the document would have consisted of three unnumbered pages (the title page, the dedication page, and the epigraph page) followed by pages numbered “IT/1” (the interleaf for “Part 1 The Shadow Before”) to “IT--1575”, and three pages given addendum numbers¹¹⁹ — a total of 1581 leaves. The text on the document switches between two fonts: a standard typewriter font (unidentified) and a Gothic font.¹²⁰

King very occasionally made small corrections on the printed pages during the drafting process, using blue, black, and red ink.¹²¹ Because Viking had sets of photocopies made of this document for in-house use at a certain point in the editorial process (see section 2.5.1.3), capturing it in an in-between state, in most cases it is possible to distinguish the pre-submission revisions from the changes King made at later stages.

There is much more to say about this document (see section 2.5) but in its pre-submission state the text of the printout, in my estimation, contained only minor revisions. All the substantial deletions (resulting in pages being removed) and additions (resulting in pages being added) were done later, during the editorial phase, prompted by editorial queries.

¹¹⁸ The following page sequences are printed on a different type of paper and have no watermark: “IT/1017” – “IT/1030”; “IT/1058” – “IT/1086”; “IT/1172” – “IT/1204”; “IT/1255” – “IT/1268”; “IT/1270” – “IT/1282”; “IT/1352” – “IT/1358”; “IT/1361” – “IT/1365”; “IT/1367” – “IT/1372”.

¹¹⁹ Page “IT/477-A” (digitally misnumbered “IT/477” while it should have been “IT/478” and manually renumbered to “IT/477-A” in black ink); the interleaf for the fourth Derry Interlude (probably inserted after the draft was completed and manually numbered “It/1222A”) and the interleaf for Part 5 (probably inserted after completion and numbered “It/1242A”).

¹²⁰ The printout starts in a standard font up to page “IT/238”, “IT/239” switches to gothic font, “IT/242” switches to standard font, “IT/789” switches to Gothic font, “IT/943” switches to standard font, “IT/960” switches to Gothic font, “IT/1004” switches to standard font, “IT/1017” switches to Gothic font, “IT/1087” switches to standard font, “IT/1171” switches to Gothic font, “IT/1205” switches to standard font, “IT/1223” switches to Gothic font, “IT/1228” switches to standard font, “IT/1255” switches to Gothic font, “IT/1283” switches to standard font, “IT/1296” switches to Gothic font for the remaining pages.

¹²¹ When he added the new chapter to the digital files of his third draft, King retained his previously printed out pages “IT/1” to “IT/20” (the first chapter). He also reused another section of pages: after adding the thirty pages of the new chapter he manually changed the page numbers on the already printed pages “IT/70” – “IT/133” to “IT/100” – “IT/163” in black ink so that he wouldn’t need to print them out again for the page numbers alone.

2.4.2.5 SKP Box 74 Folder 1 - 4: The Fair Copy Printout

After having completed the third draft, King asked an assistant to make a clean printout of the entire text (in addition to the messier printout that had accumulated during the rewriting). That fair copy is stored across four folders in box 74 of the archive. King sent a photocopy of this document to the publisher, along with the copy-edited printout and the floppies.

There are original notes by King on seventeen of the pages and original minor revisions on 165 pages, most of which must have been made *after* the photocopy for the publisher had been produced. More photocopies were then made of the printout, of which King sent (at least) two away as gifts: one to his peer David Morrell (author of *First Blood*) and another to King scholar Michael R. Collings, in appreciation of Collings's publications on King's work.

In total, the document consists of 1567 leaves.¹²² King used five different implements to write on the fair copy printout: blue fountain pen, black ball point pen, pink sharpie, black sharpie (or fountain pen), and red sharpie. He used white-out to erase four comments (on pages "IT/21", "IT/117", "IT/137", and "IT/296") and then wrote what looks like the *same* words back on the white-out in pink sharpie.¹²³ The presence on some pages of corrections in both black and red ink (pages "IT/24" and "IT/152", for instance) suggests that he went through this document more than once. Over half of King's marks are in red sharpie.

Only one of the issues flagged in the notes on this document was changed at a later stage but that was because Chuck Verrill queried the passage on the copy-edited printout. King himself did not address any of the issues in the list when he had the opportunity during

¹²² Printed on the same paper as the copy-edited printout, the document starts with three unnumbered pages (the title page, the dedication page, and the interleaf for "Part 1 The Shadow Before"), followed by consecutive numbers running to "IT--1566". King misnumbered two of the pages ("IT/844" should have been "IT/843" and "IT/1213" should have been "IT/1212"). In the pdf with scans that I received from History IT, two pages are missing ("IT/317" and "IT/1293"), but that does not necessarily mean that they are missing from the document itself — a scanning or processing error is more likely. There is a significant difference in page count between the two printouts of the third draft: the final page is numbered "IT--1566" on the fair copy and "IT--1575" on the copy-edited printout. Fifteen pages were accidentally skipped in the fair copy printout: the text on page "IT/987" of the fair copy corresponds to the text on page "IT/986" of the copy-edited printout, and the text on page "IT/988" of the fair copy corresponds to the text on page "IT/1001" of the copy-edited printout.

¹²³ See Appendix 6 for a full list of the notes.

the editorial and proofreading process.¹²⁴ On page “IT/159”, for example, Bev throws a bottle of Chantilly perfume at her husband. King underlined “Chantilly” and wrote in red in the left margin: “How About White Shoulders? use a brand name that’s more expensive – Chantilly doesn’t come with a glass stopper”. This seems to be a suggestion by his wife. As with the other notes on the document, King did not follow up on it.

2.4.3 Context and Discussion

It’s remarkable that King announced in early 1984 that *IT* was finished, and then started another draft about six months later, one that took over a year to complete. I can only speculate as to why the publication date for *IT* was postponed from 1985 (which was the plan in March of 1984) to the fall of 1986 (as King told an interviewer in late October of 1984). Perhaps he asked for the date to be pushed back so he would have time to write the new chapter and redraft the entire novel; perhaps he postponed after accepting the job of directing *Maximum Overdrive*, which he knew would take up most of 1985; or perhaps Viking was wary of publishing the book too close to *The Talisman* (October 1984) and *Skeleton Crew* (June 1985).

King’s prolific output often had his publishers worried about oversaturating the market. That reticence on the part of the publishing houses led King to adopt a pseudonym to publish an additional five novels between 1977 and 1984. By only bringing out one mainstream novel in 1984 and one short story collection in 1985, King had built up a backlog of four completed but unpublished novels by early 1985: *IT*, *The Eyes of the Dragon* (which had already been published as a limited edition in 1984), *The Tommyknockers* (first draft completed), and *Misery* (first draft completed). In April of 1985, King applied pressure to his publishers to get those four novels published in one year:

Right now [April 1985] I’m in the process of constructing a deal. In either 1986 or 1987, I’m going to publish four novels. All under my own name. They’re not going to sit around any more. I am wading against a tide of editors and publishers shaking their heads and saying: “No, you can’t do that”. (Brown 1985, n.p.)

¹²⁴ Except for page “IT/620”, the interleaf for “Part 3: GROWNUPS”, on which King wrote in black ink “Quotes” as a reminder to add quotations to the digital text. The quotes are there on this page of the copy-edited printout.

The deal was announced to the media in May:

[King] has signed what's thought to be a record-breaking contract to produce a pair of novels at \$5 million each. [...] King, according to his agent Kirby McCauley, has signed a contract with New American Library for two novels, "Misery" and "The Tommyknockers." Those two will follow two previously contracted King works, "It" and "The Eyes of the Dragon" — meaning that, starting in November 1986, King fans will be able to buy four new books by the scribe in one 15-month period. (Mulcahy 1985, B-6)

It was against this backdrop of negotiations and scheduling considerations — and, most intrusively, subordinate to his work on *Maximum Overdrive* — that King wrote the third draft.

The third draft contains 446 396 words,¹²⁵ 40 831 more than the first draft (405 565) and 882 more than the published text (445 514). The new chapter, "After the Festival (1984)", accounts for 8 284 of the words that were added between first and third draft, so in rewriting King expanded his original first draft text by 32 547 words.

The expansions are primarily located in the early chapters of the novel. The opening chapter and chapter 2/3, "Six Phone Calls", were lengthened most considerably. King mainly fleshed out his characterizations: George Denbrough and his relationship with Bill; Patricia Uris and her marriage to Stan; Richie's life as a radio DJ; Eddie Kaspbrak's memories of his mother and her similarities to his wife Myra; how Tom Rogan (still called Huggins in the third draft) courted and then abused Beverly Marsh; and Bill Denbrough's experiences in college.

There are fewer such additions in the second half of the novel. The rewriting there concentrated on fixing continuity issues, making small changes in the story events, foreshadowing the events of the climax, highlighting themes, and "polishing" the narration.

Thematically, the novel deals with the fears involved in crossing the bridge between childhood and adulthood. One such fear concerns the sexual aspect of coming of age. King further highlighted this in his second/third draft in his treatment of Bev Marsh. Her father Al Marsh is no longer just abusive but has problems with the changes his daughter's body goes through. King expanded a conversation between Bev and her mother, adding that her mother

¹²⁵ I performed OCR on the scans of the fair copy printout, stripped page numbers from the result, and fed that text into www.wordcounter.net (442 487). To account for the 15 pages that were accidentally skipped in the fair copy, I performed OCR on the corresponding pages of the copy-edited printout, counted the words (3 909), and added both word counts together.

asks: “Bevvy, does he ever touch you?” (following up on a note-to-self on page 773 of his first draft — see Appendix 4). In the second/third draft, Bev’s thoughts flash back to that question on many occasions in the second half of the book. Another theme highlighted in the rewrite is the idea that you cannot become an adult without confronting your childhood, symbolized by the image of a wheel. When he was between his first and second draft in 1982, King told Douglas Winter about this aspect of *IT*: “I’m interested in the notion of finishing off one’s childhood as one completes making a wheel. The idea is to come back and confront your childhood, in a sense relive it if you can, so that you can be whole” (Winter 1982, 107). King also expanded the character of Richie Tozier, giving him noticeably more dialogue.

After the draft was completed on the 28th of December 1985, I believe King asked only his wife to read it promptly so that he could use her feedback during the editorial process. There was no time to gather other opinions and revise accordingly, since King had submitted his text to Viking by the first of February 1986 at the latest.

Except for the calculation on page “IT/296”, all the notes in red and pink ink on the fair copy appear to be based on comments by his wife. In the margin of the phrase “you have a very weak immune system” on page “IT/117”, King wrote: “people didn’t talk about immune systems until the late seventies”. On the corresponding page of the copy-edited printout, Verrill circled “immune system” and penciled in the margin: “Ok term for 50’s time frame?”. When the document came back to King, he struck through “immune” and replied in black ink under Verrill’s query: “Cut immune, as Tabby also mentioned this” (SKP box 70 folder 1 page “IT/118”). For this reason, it seems likely that the red and pink notes originated with Tabitha.¹²⁶ Tabitha may have kept notes on a separate sheet (or read a copy) and King may have transferred them onto the fair copy printout. Most deal with minor factual errors or improbabilities. I suspect Tabitha only finished reading the text after King had submitted his material to Verrill, and that King’s revisions on the fair copy printout were done afterwards.

King sent out some copies of the third draft printout as gifts. David Morrell, friend and fellow author, received one with a short cover letter that was dated February 4th, 1986:

Here’s *IT*, all re-written and raring to go (at least until the copy-editor finishes with it). I can’t really believe you or anyone else will really want to wade through all this egregious bullshit, but you expressed an interest (God help you), and so here it is. My only New Year’s

¹²⁶ It’s strange for the notes to be in King’s hand, but I am confident the handwriting is his and not his wife’s.

Resolution this year was “Never write anything bigger than your own head.” [...] If you have anything to say about the book, give me a call. And if you hate it, don’t be afraid to say so. I’m a big boy (he said, his lower lip trembling only the smallest bit).
(King to David Morrell, dated February 4th, 1986)¹²⁷

The insecurities that overcame King after finishing a draft shine through here again as they did in the letter to Straub of June 1981.

Another stack of paper bigger than King’s head was mailed out on March 3rd, this one to Michael R. Collings (about a month after Morrell’s copy). Collings was a professor of literature at Pepperdine University who had at that time written several monographs about King’s work and corresponded with him regularly.¹²⁸ King stated in his cover letter that he had made five copies and that Collings’s copy was the last of the five.¹²⁹ He described the novel as “a final summing up of everything I’ve tried to say in the last twelve years on the two central subjects of my fiction: monsters and children” (Collings 1997, 26-27), making a similar self-deprecating quip about never again writing anything bigger than his own head (87).

¹²⁷ Source: <https://twitter.com/GWandSonBooks/status/1184497336107622407?s=20>

last accessed: 22 February 2024

¹²⁸ Collings told interviewer Hans-Åke Lilja in 2003:

[W]hen I began work on the Starmont series, we corresponded fairly frequently. We even exchanged books. I sent him copies of the Starmont books, and he sent me a manuscript copy of IT and a signed copy of MISERY (Gee, I wonder who got the best end of that deal?). [...] I would send him one of the Starmont books; he would read it and respond, in time that I could include some of his comments in the next book. (Source: <https://liljas-library.com/showinterview.php?id=12> – last accessed: 17 February 2024)

¹²⁹ Collings’s copy, along with two letters by King (dated March 3rd and March 31st), was listed for sale on abebooks.com by rare books dealer Lux Mentis in 2007 at a list price of US\$ 12 500. King collector Bob Jackson sent me a pdf of the description of the lot in an email on 12 June 2020. That description read (in part):

Subsequent to completing the novel sometime in late 1985, Stephen King had made five Xerox copies of his manuscript of IT. [...] In addition to the first submission of the manuscript to Viking, these copies were distributed to friends and friendly reviewers for preliminary commentary. In a cover letter dated March 3, 1986 to recipient “M. C.”, Mr. King states in reference to the accompanying mss. copy “.....and this is the last”.

Collings read his copy very quickly and on March 27th sent King a lengthy essay with high praise for the novel. King in turn wrote a three-page reply, dated March 31st, 1986. Both Collings's essay and King's letter were published in the July 1986 issue of *Castle Rock: The Stephen King Newsletter*. In the opening of his letter of March 31st, King sounded relieved by receiving positive feedback (reminiscent of his letter to Straub in August of 1981):

I'm pleased that you liked the book so well. Actually, I like it pretty well myself, but when I saw that ludicrous stack of manuscript pages, I immediately fell into a defensive crouch. I think the days when any novel as long as this gets much of a critical reading are gone. I suspect part of my defensiveness comes from the expectation of poor reviews, partly from my own feeling that that book really is too long. (King 1986c, 1)

King's fears for poor reviews turned out not to be unfounded — the reviews were mixed — but, on the other hand, the sales figures proved him right in his claim (in the letter to Sam Vaughan quoted in section 1.5.4) that while critics didn't like long books, his readers loved them. Nevertheless, this quote illustrates again how King was persistently worried throughout the writing and publication process that, with *IT*, he had succumbed to “that old boozier's problem” of not knowing when to stop.¹³⁰

2.5 The Editorial Process and Book Design

I suggest the following timeline for the phases of the editorial process. King submitted *IT* in triplicate in early January of 1986. Chuck Verrill forwarded two of the three documents (the discs and the fair copy) to the production department for design right away — and they would not have kept them long before sending them on to the printing plant, R.R. Donnelley and Sons. The other printout was used for the editorial process. Verrill took two weeks for his first pass through the printout, adding queries and suggestions throughout in gray pencil (and perhaps offering general remarks in a cover letter or over the phone). The document then traveled back to King who would have also had two weeks to go through Verrill's comments

¹³⁰ I haven't been able to find any of the other duplicates of the fair copy printout that were sent out in early 1986. One of the five might have been the copy sent to Viking, and another must surely have gone to his agent Kirby McCauley. Of course, the copies for friends had a different function than the proofreader copies of the first draft. However, since King corrected his proof pages in late April or early May, the opinions or suggestions of these early readers might have resulted in minor changes to the text in the lead-up to publication.

and revise where necessary. At the end of this first exchange, editor and author would have talked on the phone (or met up) in late January or early February to discuss outstanding issues and agree on instructions for the copy editor, the designer, and the art director. Verrill then wrote his editorial memo on the basis of that meeting.

The printout traveled to the copy editor in early February. This claim is based on the quote from King's letter to David Morrell on February 4th that *IT* was "all re-written and raring to go (at least until the copy-editor finishes with it)" (as quoted above). The copy editor may have taken three weeks or a month to carry out this monumental task. Before sending it back to King, Verrill most likely went through the document again, adding more comments and suggestions for revisions in gray pencil.

The copy-edited printout arrived back in Bangor in early March and King completed his second pass through the text by the end of that month. In his letter to Collings dated March 31st, King wrote: "I've just been through a harrowing three-week copy editing process (talk about Sisyphus rolling that thar rock!)" (King 1986c, 5). It must have been in late March or early April that the designer added typesetting instructions in purple pencil. Then the production editor (using a green pencil) and Chuck Verrill finalized the document: the production editor did the final clean-up and together with Verrill marked seventeen outstanding queries that needed to be carried over to the proof stage. Verrill also wrote replies to a few of the questions that King had asked during his second pass.

In early April, the copy-edited printout was sent to R.R. Donnelley and Sons at their printing plant in Harrisonburg, Virginia. With that, the majority of the editorial work was done.

Most (but not all) of the members of the team have been identified. On a query tab attached to a page of King's set of proof pages he addressed the editors by name: "Chuck, Nannette, Teddy: This also came up in the copy-edited script" (SKP box 71 folder 2 page numbered 1024). There is a similar situation on page "IT--169" of the copy-edited printout. Throughout that document, King never mentioned the copy editor's name but always began his comments as follows: "Copy Editor, N.B.: To keep the time more or less in sequence, this is the next morning. 2:45 A.M. in Derry — Steve" (SKP box 70 folder 1 page "IT--169"). To the left of this comment, King added: "Teddy: please check carefully and make sure I haven't screwed up and left any 'night' refs — Love ya, Steve" (ibid.). From these two messages it can be inferred that Teddy and the copy editor were two different people; that King did not know who the copy editor was but was very familiar with Teddy.

Teddy is Teddy Rosenbaum, an editor on staff at Viking who copy edited many of King's novels.¹³¹ Her role in the team with *IT* seems to have been that of production editor. In green pencil above the comment addressed to her, Rosenbaum wrote: "also proofreader please note" (*ibid.*). This proofreader, tasked with comparing the copy-edited printout to the master set of proof pages to correct typesetting errors, might have been the "Nanette" King mentioned. It may have been Nanette Kritzalis, who then also worked at Viking.

The copyright page of *IT* attributes the book design to Amy Hill (King 1986a, iv). The many marks in purple on the copy-edited printout, sometimes signed with "des.", were done by her, and she will have also created the occasional art pieces that occur in the book. Viking assigned an art director to the book who oversaw the cover design: Neil Stuart (credited on the jacket flap). He chose and supervised the cover artist and the design of the lettering.

In summary, to the best of my knowledge, these were the members of the team at Viking who worked on the copy-edited printout:

- Editor: Chuck Verrill (first pass: gray pencil; second pass: blue and black ink and gray pencil);
- Copy editor: unidentified (red pencil);
- Production editor: Teddy Rosenbaum (green pencil);
- Designer: Amy Hill (purple pencil)
- Proofreader: Nanette Kritzalis (used the printout but did not write on it)

2.5.1 Documents

2.5.1.1 SKP Box 70 Folder 1-5: The Copy-Edited Printout

The copy-edited printout is a colorful, many-layered document. Contained in its pages are the material traces of an intense collaboration between King and Verrill's team. There are only four pages in the entire document that have no handwritten marks on them.¹³² A dialogue between King, Verrill, and the copy editor plays out in the margins of the pages concerning the continuity issues at hand. At one point there were many more interactions, written on hundreds of query tabs. Unfortunately, the production editor ripped them off before sending

¹³¹ King thanked Rosenbaum in the "Afterthoughts" section of his 2008 novel *Duma Key*: "Teddy Rosenbaum, my friend and copy-editor: *muchas gracias*" (King 2008, 773).

¹³² Pages "IT/295" (only 2 lines of text), "IT/569" (8 lines), "IT/856" (10 lines), and "IT/1509" (12 lines).

the document to the printing plant to avoid confusion during typesetting. 713 pages (almost 50%) have remainders of yellow, blue, pink, and green tabs. Only one is still attached, to page “IT/715”. Some of these tabs were surely put there by King.¹³³



Figure 14 The copy-edited printout, with the remainders of query tabs

The page count of the document underwent changes during the editorial process. Front matter was added and numbered.¹³⁴ The production editor removed three pages that had become irrelevant.¹³⁵ King added twelve extra pages in the form of addenda with substantial

¹³³ In the left margin of page “IT/723”, King replied to a query from the copy editor: “see my tag-note, p. 719 S.K.”.

¹³⁴ The front matter consisted of: a half-title page (numbered “i”), a page with a list of King’s other works (“ii”), a title page (“iii”), a blank page that would become the copyright page (“iv”; in purple pencil: “c/r tk”), King’s dedication page (numbered “v”), a blank page (“vi”), King’s epigraph page (numbered “vii”), a blank page (“viii”), a blank page representing the table of contents (numbered “ix-x”; in purple pencil: “contents tk”).

¹³⁵ “IT/750”, “IT/1133” and “IT--1574”: King crossed out all text on “IT/750” and “IT/1133” during his first pass, and page “IT--1574” contained one line of text which someone added in blue ink on page “IT--1573”.

additions, most of them during his first pass in reply to queries from Verrill.¹³⁶ Most likely at the suggestion of his editor he moved a long subchapter (Mike's life on the farm and his encounter with It) from chapter fourteen to chapter six. It was during his first pass that King repositioned pages "IT/960" to "IT/985" to follow "IT/359" and manually renumbered them "359-A" to "359-Z" in blue ink (see also sections 2.2.2.2 and 3.1.4).

Verrill's comments on this document are in line with his comments on the first draft, paying attention to continuity, chronology, and pace. They run in the hundreds and carry more weight here than at the first draft stage. When King didn't respond to a query on the printout during his first pass, the copy editor marked the query by circling it in red, prompting a reply during King's second pass. In the handful of instances where King ignored the comment a second time, the production editor wrote "CQ" in the margin. The tone of Verrill's notes remains friendly and non-coercive throughout. He was mainly concerned with stripping away the flab, as King called it. A few examples: on page "IT/960" (renumbered to "IT/359-A") Verrill noted: "whole section reads long"; he marked nineteen lines on pages "IT/379" – "IT/380" and asked: "do we need this?"; and on page "IT/387" he commented: "from here to p. 390 could be trimmed a lot – the whole lobster bit perhaps".¹³⁷

The many references to dates in the text were a worry for Verrill (both the years of previous cycles and the chronology of events in the two main timelines). He asked: "date ok?" on many occasions, and King often made such passages more vague as a result (for instance by changing "last Saturday" to "a week ago" on page "IT/529"). When King casually wrote in the top margin of page "IT/1269" during his second pass: "CHUCK: I've changed August 10th to August 14th – any problems? To conform w/ 'Nothing happened for the next two weeks'", Verrill replied: "Scares me to death –".

Verrill also flagged overused words such as "grobe", "suddenly", "eyes bulging", or "exhilarated" and he drew attention to repetitions of story events, most notably that Henry Bowers gets kicked in the groin by members of the Losers' Club on multiple occasions.

¹³⁶ Pages "IT-358-A", "IT/596-A" (King's second pass), "IT/596-B" (King's second pass), "IT/596-C" (King's second pass), "IT/845-A", "IT/845-B", "IT/1171-A", "IT/1324-A", "IT/1324-B", "IT/1414-A", "IT/1520-A", "IT/1526-A" (King's second pass).

¹³⁷ In Appendix 7, I've compiled a list of the most notable changes (and editorial suggestions to do so) on this document that relate to suspense, characterization, pace, and focalization.

The copy editor's marks in red appear on almost every page. Part of the copy editor's task is to conform and correct grammar, spelling, and style. With such changes, the editor noted in the margin: "per yr pref. style", "predom. style", "subseq. style", "general style", "as prev", "as thruout", or simply "style". The work is so impressive that it is hard to imagine the copy editor not having kept notes. On page "IT/216", for instance, the copy editor suggested to change "backyard" to "back yard" and wrote in the right margin: "# as n. on 359-O, 367, 431, 569, 666, 800, 818, 992, 1489" (a long list of pages containing similar cases).

There are hundreds of instances throughout where the copy editor changed "which" to "that" but they were all erased again later on. References to real world events, names, and dates are either labeled as "verif." (verified) or "not verif."; in case of the latter King usually replied with an indication of how sure he was that the reference was correct. The copy editor also kept track of continuity and chronology issues, much more rigorously than Verrill.¹³⁸

It's difficult to express in numbers how many of the suggested changes by Verrill and the copy editor were accepted or resisted by King. Overall, I estimate that King agreed to revisions and cuts in about half of the cases. He was not particularly wary of or opposed to editorial involvement. When a suggested revision was an improvement, King acknowledged this and often complimented his editors. Despite the high number of suggested revisions — they occur on almost every page — King kept the tone light and respectful in his responses. On page "IT/552", the copy editor struck through "on his face" in the phrase "with a fierce frown of concentration on his face" and commented in the margin: "where else?", to which King replied: "True. True. One can scarcely have such a look on one's shoes, can one?". On page "IT/1216", King took delight in spotting a rare occasion where the copy editor suggested a revision that introduced a repetition of the word "looked". King crossed out the addition of "looked" in red pencil and commented: "As you would say, copy-edit: rep? S.K.". In the right margin of page "IT/256", he wrote: "Haiku isn't supposed to be italicized? Wal, dog mah cats! — Steve". He overruled a revision by Verrill to turn two short sentences into one with the comment: "STET. Stevie does Hemingway. S.K." ("IT/77").

¹³⁸ For instance, on page "IT/509" he or she suggested the following small addition: "who had gone with her to the bank and the bus depot", which makes the reference to the events of how Kay McCall helped Bev Marsh more complete.

There are marks in green by the production editor, Teddy Rosenbaum, on 399 pages, indicating that quite a thorough clean-up was required. The only tab still attached, on page "IT/715", concerns the typesetting of a sign that was on the wall of the library. Written on the green tab in blue biro is a message to the designer: "715 – des – Set this identically to sign on msp 242 w. same copy" (I believe "msp" stands for "manuscript page"). In reply, the designer added her instructions in purple: one line should be left blank before and after the sign and for the text she specified: "Text SC's. Center L for L" (text in small caps, centered line for line). Amy Hill wrote out such instructions throughout for all headings and special textual features (such as signs, poems, quotes, art pieces, newspaper articles, and so on). Pictured in figure 15 is her markup of the title page.

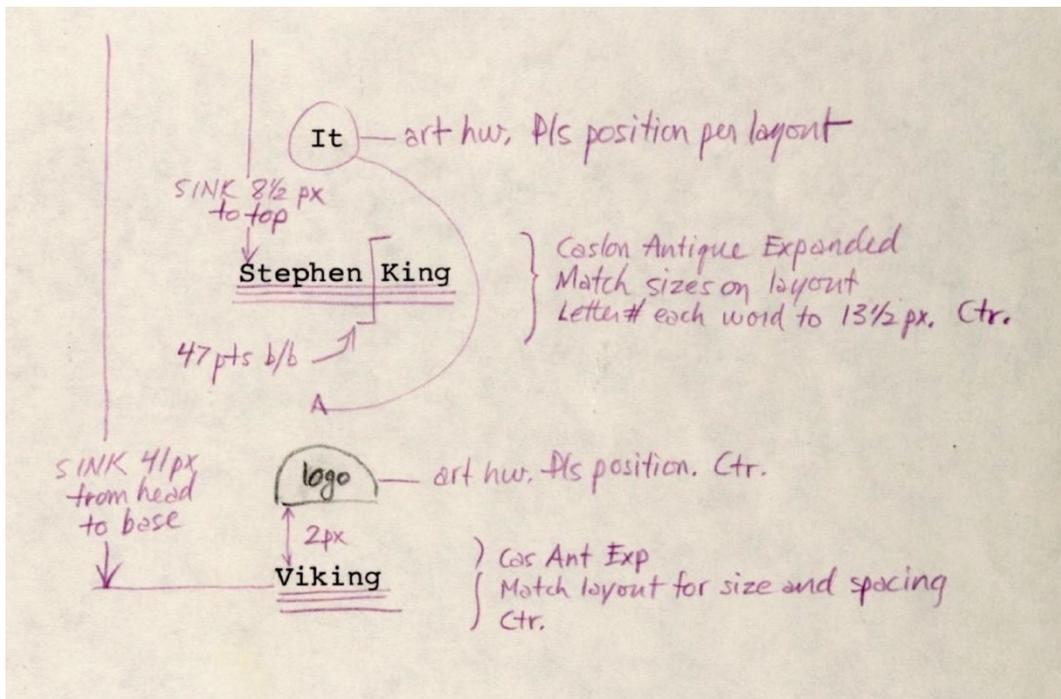


Figure 15 Layout and typesetting instructions for the title page of IT

Hill also supplied eight art pieces to the printer.¹³⁹ For four of these the original page was taken out of the copy-edited printout and replaced by a photocopy so that King's drawing could be cut out and sent to the printer as art.¹⁴⁰

The typesetter (or compositor) at R.R. Donnelley also left marks on the copy-edited printout. There are numbers in the margin throughout the document, written in gray pencil and red and blue ink, which refer to the electronic tapes used to store the typeset text.¹⁴¹ It's most likely that the text on the tapes was originally imported from King's floppy discs (using the fair copy as a guide) and that it was corrected to comply with the copy-edited printout once that arrived. The numbers in the margins were added as the typesetter was making his or her way through the document. Still inserted between pages "IT/1186" and "IT/1187" of the copy-edited printout is a small note that reads "Tape 1046: all corrected", which is one of the indications that suggests the typesetting did not start from the copy-edited printout itself but from another document and that in a second phase the text was brought in line with the revisions made on the copy-edited printout. This would by far have been the most efficient way of getting proofs ready as quickly as possible.

2.5.1.2 Missing: The Editorial Memo

A King collector shared images on Facebook¹⁴² of an internal editorial memo from Verrill for King's novel *Needful Things*, published five years after *IT*. Verrill surely wrote such a memo for

¹³⁹ The eight pieces were: the lettering of "IT" on the title page and cover; the rules (dividing bars) for the interleaves; "IT" written in Stan's blood on his bathroom wall, Ben's sketch of the dam, Pennywise's message "COME HOME" to the members of the Losers' Club; another message from Pennywise: "STOP NOW BEFORE I KILL YOU ALL A WORD TO THE WISE FROM YOUR FRIEND PENNYWISE"; balloons with a smiley faces on a memo from Pennywise; and the symbol on the door to Its lair.

¹⁴⁰ Pages "IT/670", "IT/1326", and "IT--1432" were photocopied after Verrill's first pass (and the copy put in place for the rest of the editorial process); page "IT/1168" seems to have been replaced by a photocopy at the very end of the process, since all the handwritten marks on it are copied.

¹⁴¹ The first tape mentioned is "1002" on page "IT/51" (suggesting that what came before was on tape "1001") and the final one is "1057" on page "IT--1560", so 57 tapes were needed to store the text of the novel. Most of the numbers between 1001 and 1057 appear along the way at regular intervals of thirty to forty pages.

¹⁴² Nicholas Roetting posted the images on 18 September 2022 in the private Facebook group "Stephen King Rare Editions (1sts, Signed, Limited, Lettered, Proofs)".

IT — the copy editor references it on the printout — but so far no copies of it have turned up. The *Needful Things* memo will briefly serve as a reference.

In a short page-and-a-half text, Verrill addressed a team that included two people who also worked on *IT* — Teddy Rosenbaum (copy editor for *Needful Things*) and Amy Hill. The memo is a summary of what Verrill and King had discussed after their first pass through the submission printout. Verrill instructed the copy editor to watch out for possible problems with the chronology of certain elements of the characters' backstories, adding that "Steve admits a shakiness on some of the items people covet--stuff like carnival glass and Lalique vases. I'm no help to him, but maybe you can check the references to make sure there are no howlers".

His section to designer Amy Hill reads:

Amy--There are a lot of letters (some of which have signatures) and hand-written notes herein (see transmittal form). I can probably get from Steve more original, er, art for the latter than is in this Xerox of a Xerox, but maybe you should get it done by different hands around the office (always fun).

Verrill asked for a schedule to be drawn up and he informed the team that King would like three weeks' time to go through the copy-edited version of his submission printout, with an additional two weeks for the proofs. Since *IT* is comparable in length to *Needful Things*, the timing of three weeks for the copy-edited printout and two for the proofs will have been about the same.

Based on the copy editor's references ("as per ed. memo") on the copy-edited printout of *IT*, the memo will have included the following instructions: to change all occurrences of "the Fairmount School" to "Derry Elementary"; to consistently remove the apostrophe in phrases like "all of 'em babblin" (which the copy editor for instance does on "IT/210" with the comment: "yr style per ed memo"); to change the character named "Dakin" to "Machen"; and to change the name of Patrick Hockstetter's little brother from "Adrian" to "Avery" (to avoid confusion with Adrian Mellon).

2.5.1.3 *The In-House Publisher's Photocopies*

Right before it was sent to the copy editor (after King's first pass), the printout was taken to the reproduction department where a small number of photocopied sets was made for in-house use. The copies were cerlox bound in three separate volumes with card covers in blue,

yellow, and green. They were sent to department heads (sales, art, marketing) and may perhaps have come with Verrill's editorial memo.

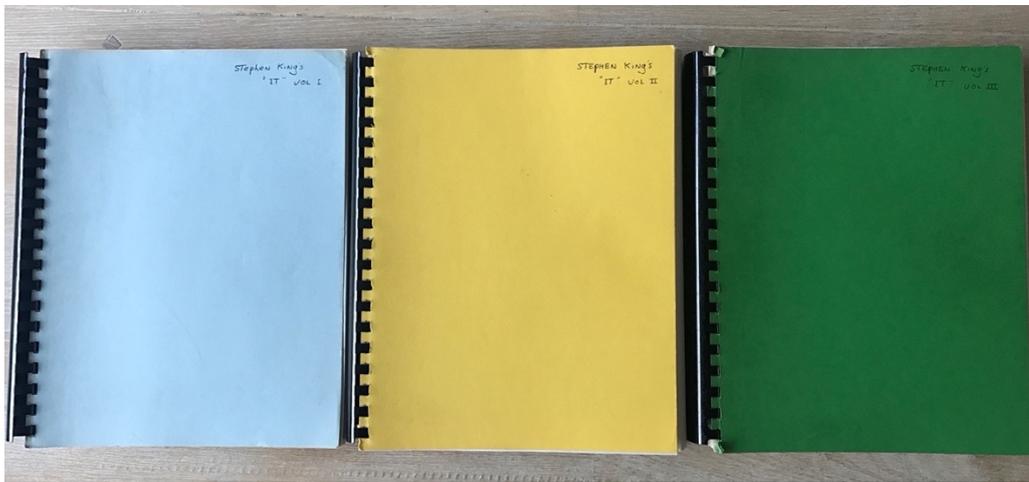


Figure 16 The in-house publisher's photocopies

I have such a set in my own collection. It's an interesting addition to the dossier because it recorded the copy-edited printout in an in-between state, which helps to establish the correct order in which revisions were made and notes were written. The three pages that were removed by the production editor at the end of the editorial process are still there in these sets of photocopies, for instance. It becomes easy to distinguish between King's first and second passes, since changes made during the first pass are there on the copy and those made during the second pass aren't.

2.5.1.4 Book Design: The Layout Pages

John P. Dessauer describes the steps taken at a publishing house for the design of a book:

As soon as possible after the acceptance of the manuscript the production department likes to design the volume, make plans for its manufacture, and formulate a schedule for the various stages of the process. Often this is done from a duplicate manuscript even before it is copyedited (although it is advisable in that case to have the editorial department indicate in some detail the nature and extent of the editing anticipated). [...] Then the designer lays out the volume. [...] Included will be trim size (i.e., page size, exclusive of binding), typographical instructions for body type, notes and headings, running heads and folios, instructions for margins and spacing, depth (number of lines) of page, and placement of the various elements on the page. (Dessauer 1993, 112)

This is exactly what happened with *IT*: Verrill sent a “duplicate manuscript” (the copy of the fair copy printout) to designer Amy Hill right away. In folder 5 box 255 of King’s archive, there is a copy of a five-page document that was created for book design purposes (on legal paper format, text on the rectos only). The layout pages (or sample / mock-up pages) show the look and feel of the running text, the fonts used for interleaves, epigraphs, chapter headings and subheadings, poems, and signs, with additional instructions by the designer in the margins. Many of these instructions match the instructions in purple pencil that she wrote on the copy-edited printout.

The first mock-up contains the design of the title page: King’s name in Caslon Antique Expanded font, the custom lettering of “IT” that Amy Hill created, and the Viking logo and name. The second page shows the layout of two pages of running text with running heads and page numbers. In the right margin, the designer wrote “Trim 6 ⅛ x 9 ¼” and “Text 11/13.5 Garamond No. 3 x 26.5px”, which is an exact match for the instruction in the left margin on page “IT/2” of the copy-edited printout: “Text 11/13.5 Garamond No. 3 x 26.5px” (SKP box 70 folder 1 page “IT/2”). The text on this layout page is placeholder text taken from *The Kennedys: Dynasty and Disaster* by John H. Davis, which was used “for position only” (the technical term in printing for such placeholder text). The running head for the odd page numbers reads: “Defgh: Tbc Fijkl Imnopqrst”.

The third of the layout pages consists of a “chapter opener” (as is handwritten above the trim line) on the even page and of text in italics on the odd page. To illustrate chapter numbers and titles (labeled “B-headings”) the designer used “CHAPTER 17 Another One of the Missing: The Death of Patrick Hockstetter” and added in the margin: “(very long one shown here, most are 1 line)”. The mock-up text is from the Kennedys book again. In the left margin, next to the text of the opener, the designer wrote: “25 ll. not inc. c-head, if any”, signifying that opening pages of chapters should have 25 lines of text under the chapter heading, not including a “C-heading” (the subchapter number) if there are any. This instruction is again mirrored on the copy-edited printout (under the font specification): “40 ll / full p.; 25 ll / opener, not including C heads if any” (SKP box 70 folder 1 page “IT/2”).

page. It is evident that the fair copy was used (and not the copy-edited printout) because the drawings are different and the corresponding passage is on page “IT/78” (not “IT/77”) of the copy-edited printout.

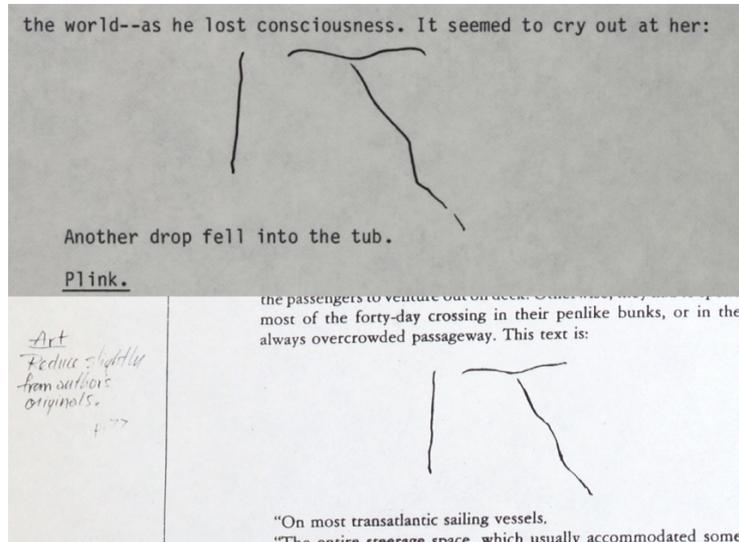


Figure 18 Above: detail from page “IT/77” from the fair copy printout - below: detail from the layout page

These five layout pages will have been mailed speedily to the printing plant, along with the floppies and the copy of the fair copy printout. That King has a copy of the layout pages in his archive reveals that he was asked for feedback on these matters of design. There’s no original writing on the document, however, so it can’t be determined if King had any comments on them or not.

2.5.1.5 Missing: A Map of Derry

Two comments on the copy-edited printout and one on King’s set of proof pages mention a map of Derry, suggesting that for most of the editorial process the plan was to include a city map in the front matter (or back matter) of the book. It might have been assigned to Amy Hill to design it, and the comments seem to indicate that the editors used the map when going through the text. On page “IT/709” of the copy-edited printout, King alerted Verrill to a detail about Costello Avenue that was to be noted for the design of the map: “CHUCK: [the text] sez Costello Ave. is semi-circular. N.B. for map? S.K.”. Verrill replied in black biro: “Noted w/ a sinking heart. CV”. After King had revised “Witcham Street” to “Route 2” on page “IT/483” during his second pass (prompted by a query from the copy editor), the production editor saw

the need to query King about this on his proofs, because the change contradicted the map. She wrote in the left margin: “CQ at odds with map”. The discussion continued on the tab attached to the page numbered 357 in King’s set of proofs. Next to “at odds with map” (in red ink), Verrill wrote: “with no map, doesn’t matter?”, and King added: “Right. No map. So STET. Steve” (SKP box 71 folder 1 page 357).

The interactions indicate that a map was indeed created (at least in rough form) during the editorial phase, that Verrill was worried about getting the map and the text in line, losing enthusiasm during his second pass through the printout, and that the decision had been made not to include the map by the time Verrill went through the queries to King on his set of proofs. The editorial memo could perhaps shed light on this issue.

2.5.2 Context and Discussion

It was a happy coincidence that King wrote that three-page letter to Michael Collings after he had just finished his second pass through the copy-edited printout, on the 31st of March, because it gives us a contemporaneous description of how King experienced the editorial process. He felt like Sisyphus, having to go through the 1600 pages once again for three weeks in March to respond to an avalanche of queries from the copy editor. Collings had stated in his essay that *IT* (in its third draft form) “has its share of [...] stylistic infelicities (including repetitions of particular phrases that may simply be inevitable in a novel approaching half a million words)” (Collings 1986, 5), and King addressed this and other issues in his letter:

I think some of the worst excesses have been pruned from the book. I would guess that the cuts only add up to 30-50 pages in total, but it’s stuff that really seemed repetitious and overwritten. [...] You’re too kind to come right out and say it, but yes, the language of the second draft is extremely rough. I was appalled by the number of line-in/line-outs the copy-editor had flagged in the script (that’s where you use the same word line in and line out), especially when I remembered all the ones I had taken out. Same with the almost paralyzing overuse of some words: bulging, pinwheeling, groping, and, of course, that all-time favorite, suddenly. And that’s just for starters. There is the case of Henry Bowers, who gets kicked in the balls every hundred pages or so . . . a kid who actually got kicked in the balls that often would be carrying them around in a wheelbarrow by the end of the summer. Then [...] you’ve got all that boozy stuff about the Black Spot. It all happens in 1931, per the cycle... but Prohibition didn’t end until 1933. A lot of this I put down to simple tiredness. The middle third of the book was re-written during the Maximum Overdrive shoot. [...] The rest

[...] I put down to natural slobbery [...] no excuse, sir... except that most of it has been fixed in copy-edit. (King 1986c, 5)

It's somewhat puzzling that King speaks of the second draft rather than the third. Perhaps he is acknowledging here that in his third-draft polish he had still overlooked much of the "extremely rough" language from the second draft. He is very self-critical in this passage, stating it was "natural slobbery" that led him to submit a text with thirty to fifty pages of excesses, that it was written in rough language throughout, and contained a few notable howlers (to use Verrill's term). The copy-edited printout confirms this assessment; there were indeed many issues in need of fixing — although none of them major.

On the copy-edited printout, his editors paid close attention to language and internal logic, with Verrill flagging passages that he believed were unnecessary or that slowed down the pace needlessly. About half the time, King agreed to make the cut. These are often passages that pause forward motion to provide elements of characterization or historical context; the consideration on King's part was where to favor pace over depth.

The printout now stored in box 70 in King's archive provides the most important material evidence of the editorial process, but many other documents must have been produced, particularly internal documents at Viking. The hundreds of query tabs that were removed, the memo, notes made by the editors, internal correspondence at Viking, and any correspondence between Verrill and King (that might include a discussion in more general terms of how both men strived to get the text into its best possible shape) — a description of all these documents here would better illustrate the social dimension, the collaborative effort, of producing a "final" text that was ready for typesetting at the printing plant.

There is an interesting comment by King on the copy-edited printout in the top margin of a page of the third Derry Interlude that mentions a comment Connie Sayre, the head of Sales and Marketing at Viking at the time, had made to Verrill on the length of that chapter, which Verrill must have passed on to King (passage quoted and discussed in section 3.1.5). Here the social influence on the writing process leaves the text-oriented sphere of editors and proofreaders to enter a much more commercially oriented sphere, substantiating Howard Becker's claim that "art worlds, rather than artists, make works of art" (as quoted above). Critic Michael Collings suggested a few line edits in the letter that accompanied his essay.¹⁴³

¹⁴³ Collings told me this in an email on 22 June 2018.

The suggestions would have arrived in time for King to make the changes on his set of proof pages, which he received in April. If he chose to do so, it would mean that a King scholar also played a role (however minute) as an agent of textual change in the novel.

2.6 The Proofs

This section discusses documents that were all manufactured by a professional printing plant, R.R. Donnelley and Sons in Harrisonburg, Virginia. There are different types of documents to be described but, confusingly, they are all named “proof” and many of them do not have specific names that are uniformly used and generally accepted. An important distinction to be made here is between proof documents that R.R. Donnelley created to be sent to their client (Viking, in this case) and proofs that they manufactured for internal use. For the sake of clarity, this distinction will be indicated throughout the discussion.

The first edition of *IT* was printed during the phototypesetting era. The technique of phototypesetting as it was practiced in the nineteen-eighties was an intermediary step in the digitization of the industry (Romano 2014). Typesetting was done on computer terminals and the text was stored on magnetic tapes. The typesetter on a case-by-case basis could make the decision to either manually type in the copy-edited text, to scan and perform OCR on a clean typescript or printout, or to import the electronic text from the author’s floppies and then, in a second phase, bring them in line with the changes made during the editorial process (Dessauer 1993, 103). In the case of *IT*, I believe the prepress department at R.R. Donnelley chose to import the electronic text and revise it when the copy-edited printout had arrived.

Once the typesetting was complete, the text could be printed out full-size by a typesetting machine (sometimes called an “outputter”) on one long leaf of glossy photographic paper. The text was already divided into pages, with blank lines left for in-text artwork. The long leaf was cut into (elongated) separate pages, which became the first internal proof. The different pieces of “artwork” and the special (larger) fonts for the interleaves between the parts of the novel were printed out separately. Pages containing such special elements went through a “paste-up” process, where a paste-up artist (or layout artist, or “stripper”) applied a wax adhesive to the back of these individual strips of paper (by running them through a machine) and manually created a layout by adhering them in the right place onto the page (usually affirmed to stiff white paper or thin cardboard). The wax was semi-adhesive, so that the strips of paper could be moved around on the page easily.

This first internal set of printer's proofs was the source for three types of proofs to be sent to Viking: the sets of unbound proof pages to be corrected (see sections 2.6.1.1 and 2.6.1.2) and two types of bound proofs: the two-volume in-house proofs (see section 2.6.1.3) and the "uncorrected page proofs" (see section 2.6.1.4).

After the corrections made on the master proof were all input into the electronic text at R.R. Donnelley (along with changes from their internal proofreading), a second internal proof was printed on glossy paper: the reproduction proof (see section 2.6.1.5). Then followed more internal proofreading and the fixing of minor issues by pasting small, corrected passages on top of the erroneous ones. At the end of that process, the photographic pages were finally camera-ready. They were mounted and photographed. Directly from the negatives a "blue proof" was manufactured (see section 2.6.1.6), which was sent to Viking. After the blue proof was returned, a few more corrections could be done via paste-up on the reproduction proof, if needed, and the relevant pages rephotographed. The new set of negatives was used to make printing plates.

The floppies and fair copy would have arrived at R.R. Donnelley's around February of 1986. There are two dates to be found on King's set of proof pages. On page 417, there is an unusual header: "COSMIC T91687FIX104-12-86 00-34-20" (SKP box 71 folder 2 page 417). The 04-12-86 seems to be a date stamp from a computer operation: the 12th of April 1986. On page 828, King wrote in red ink: "4/20" (SKP box 71 folder 2 page 828), which means that the proofs were being made at R.R. Donnelley in the first half of April and that he was doing his two weeks with the proofs in the second half of that month. It shows how fast — within about two weeks — R.R. Donnelley were able to deliver a typeset text (following Amy Hill's design instructions) that included all the revisions made during the editorial process.

2.6.1 Documents

2.6.1.1 SKP Box 71 Folders 1-2: The Author's Set of Proofs

A complete set of proof pages marked "Author's Set" (in red pencil) is stored in folders 1 and 2 of box 71 in King's archive. There are some additional proof pages in folder 5 of box 255 that King discarded (but saved) after R.R. Donnelley had sent new versions to go in their stead — more on the extras further on.

The set contains 583 leaves of "legal"-size paper (21,6 x 35,6 cm). All verso sides are blank. On the rectos, there are two typeset pages per leaf, juxtaposed horizontally. The recto

side of the third leaf in the stack, for instance, presents front-matter pages “ii” (a list of the author’s other works) and “iii” (the title page).¹⁴⁴ Each of the two pages per leaf is a photocopy of a page from R.R. Donnelley’s first internal proof (the document printed directly from the outputter). There are line numbers in the left margin that restart with zero at every new chapter. The final page is numbered 1129 in the running head but there are errors in the printed page numbers along the way.¹⁴⁵

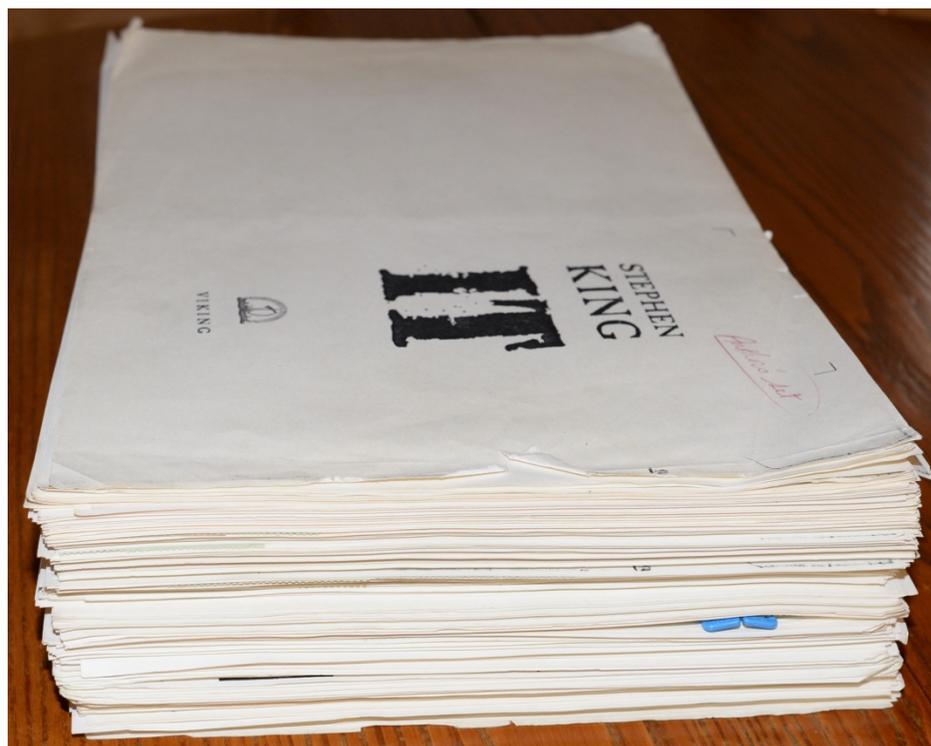


Figure 19 The author’s set of proof pages

Numerous photocopied handwritten corrections and typesetting instructions occur throughout, made by a proofreader at R.R. Donnelley on the first internal proof.¹⁴⁶ On the first

¹⁴⁴ In this dissertation, a reference to “page iii” of the document is a shorthand for “the leaf that contains the page numbered iii”.

¹⁴⁵ Pagination goes off when the page that should have been numbered 290 is numbered 270 (and continues in error); further on, the page which should have been numbered 420 was numbered 422.

¹⁴⁶ Many “bad breaks” are flagged: lines consisting of only one character (usually a quotation mark), next to which R.R. Donnelley’s proofreader has written “bb” and drawn an arrow to instruct that the orphaned quotation mark should be run in to the previous line (for instance on page 88). Cases where the end-of-line hyphenation is

66 pages, the proofreader also corrected errors in the text where the typesetter missed a revision on the copy-edited printout. On page 53, for instance, the proofreader crossed out “ique” in “unique” and wrote “common” in the right margin, thus changing “unique” to “uncommon”. On page “IT/66” of the copy-edited printout, it was Verrill who crossed out “unique” and wrote “uncommon” above it in gray pencil, which King okayed by crossing out Verrill’s question mark in the left margin. The small edit was evidently missed during typesetting but diligently caught by this proofreader at R.R. Donnelley. The corrections of the text’s contents cease after page 66 — only issues in layout are sporadically marked from that point on. This was not because proofreading stopped there but because that’s when the photocopy for the proofs was made. As with the in-house publisher’s photocopies of the copy-edited printout, the sets of proof pages captured the first internal proof in an intermediate state.

In addition to the differences between the fair copy and copy-edited printout that went unnoticed, occasional errors entered the text during typesetting, such as typos, missing spaces between words, and whole stretches of pages where the opening and closing quotation marks were inverted. On page 911 of his set, King wrote in the margin: “We are going to fix these funny backward quotation marks, aren’t we, gang? Steve”. There are some strange typesetting errors, such as “weren’t yû” (on page 905) and this phrase on page 916: “*****IS THIS WHO YOU MEANT TO SAY OR DID I LOSE THE TRAIN OF THOUGHT??”.

In total, King wrote on 217 of the pages. 136 pages contain what is called “Author’s Alterations” (King revising his text), and on 98 of the pages he corrected or flagged printer’s errors. Figure 20 shows an example of how an edit by the copy editor on the printout led to a typesetting error on the proof pages, which King corrected. It appears that the circumflex accent on the comma, which makes it look like an extra “s”, is what tripped up the typesetter.

incorrect are also marked with “bb” (as on page 43); and inelegant distributions of words across lines are flagged with “tr up” (as on page 62) to transpose a word to the line above and “tr down” (as on page 63) to do the inverse.

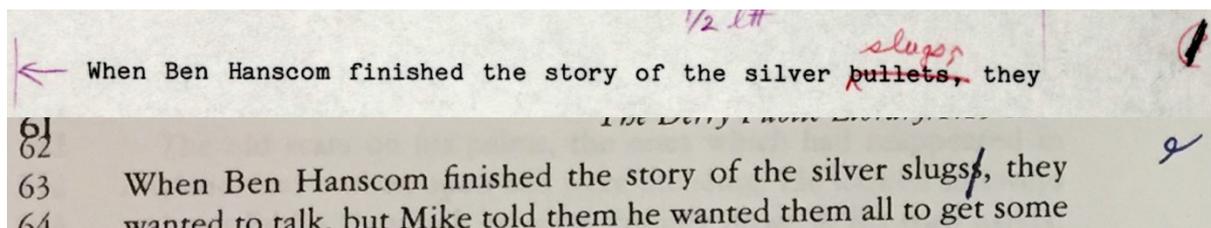


Figure 20 A revision on the copy-edited printout (“IT/1243”) led to a printer’s error on the proofs (901)

Most of King’s textual revisions were minor and purely cosmetic. His significant revisions had to do with the handful of continuity issues that were still plaguing the text. The majority were prompted by his editors, in the form of the queries that were carried over from the copy-edited printout. Thirteen query tabs are still attached to this document,¹⁴⁷ and pages 551 and 651 had tabs at some point torn off along the perforation line. The tabs are all green and contain comments in red (by the production editor?) on one side and a reply by King on the other. Verrill also wrote comments on them in gray pencil.

The blue clip (visible on figure 19) marks the biggest revision on the proof. In chapter 11/12, “Three Uninvited Guests”, the order of the subsections needed to be changed, and several paragraphs rewritten. This was necessary to deal with chronology issues related to when (and in which order) the three uninvited guests (Audra Denbrough, Henry Bowers, and Tom Rogan) arrived in Derry. As it stood, Tom Rogan arrived only a few hours after his wife Beverly, late in the evening of the 29th of May 1985, but was not mentioned again until the night of the 30th when five members of the Losers’ Club descend into the sewers. So, what did Tom do all day on the 30th? There was a similar problem with Bill’s wife who, the text said, arrived at about the same time as Tom. The timing given in the sections on Henry Bowers’s escape from Juniper Hill also did not match up well with the events of the protagonists.

Since this proof was the final opportunity for author and editors to make substantial revisions, Verrill played a more active role as an agent of textual change in fixing these pressing issues compared to his work at the previous stages. King and Verrill will have discussed what needed doing over the phone before the author received his proofs: Tom and Audra needed to arrive in Derry in the late evening of the 30th instead of the 29th, a full day later than in the text as it stood on the proofs, and the change in chronology required a change in the sequence

¹⁴⁷ The tabs are attached to pages 143, 211, 301, 343, 349, 357, 442, 549, 611, 704, 801, 829, and 1024.

of subchapters. Henry Bowers moved to the front, then Tom and then Audra. King did his revisions in the margins and added a new page to the proof with two typewritten passages to be inserted in the text on page 611. He deleted the last subchapter in its entirety and wrote a short new section to conclude the chapter (on how Bowers spent the day of the 30th hiding and waiting). On seeing King's revisions, Verrill was not yet satisfied with the proposed fix in the Bowers subchapters. King had written in the left margin of page 612: "Mike Hanlon began calling people at night. Henry Bowers began receiving messages earlier that day". Verrill resolutely crossed out these sentences and wrote in their place: "On the day after Mike Hanlon made his calls, Henry Bowers began to hear voices". With this editorial intervention he moved the event of Henry hearing voices from the 28th to the 29th. He also removed another of King's handwritten additions further on: "knowing that somewhere not far away old enemies were beginning to arrive in Derry" (page 615). It's probable that Verrill phoned King to discuss these changes before making them; King might have even suggested the wording.

Both Verrill and the production editor went through King's proofs after he returned them and they made small clarifications and notes for the typesetter.

Folder 5 of box 255 contains 41 extra proof pages of *IT*: a leaf with pages 268-269; one with just 269 (and a blank on the opposing side on which King wrote "SAVE" in blue ink); and pages 828 to 901 (spread across 39 leaves). King presumably discarded them after R.R. Donnelley (by way of the publisher) had sent newer versions and asked him to exchange them for the outdated pages that now reside in box 255. Someone noted in red ink on page 828 of the complete set: "New — Corrected / From C.V. approx. 4/20? / Added to original set -". King is the most likely candidate to have written this. He made explicit here that he had inserted the new leaves (presumably running to page 901), received from Verrill around the 20th of April, to the set he had been working on. King had already corrected the "old" batch of pages, so he copied his revisions onto the new pages.

As to why R.R. Donnelley thought it necessary to provide new ones, I suggest that it had to do with the persistently inverted quotation marks that blemish this batch of pages. But the new ones also differ from the old in that they contain an updated version of the text: several printer's errors have been corrected, cases where the typesetter had missed revisions on the copy-edited printout. The printer's error in figure 20 is an illustration of this. The fair copy printout (and the electronic text on King's floppies) contained "bullets,,"; this was corrected by the copy editor to "slugs," on the copy-edited printout; the proof of page 901

that King was originally sent by R.R. Donnelley (now in box 255) had overlooked this change, it also read “bullets,”; and the new page 901 that King received around the 20th shows that a proofreader at the printer had since discovered the error but that the correction had introduced a new printer’s error: “slugss,”. Figure 21 juxtaposes this sentence as it occurs in the four documents: (from top to bottom) the fair copy printout, the copy-edited printout, the original proof page 901 that was discarded, and the new page 901 that went in its stead.

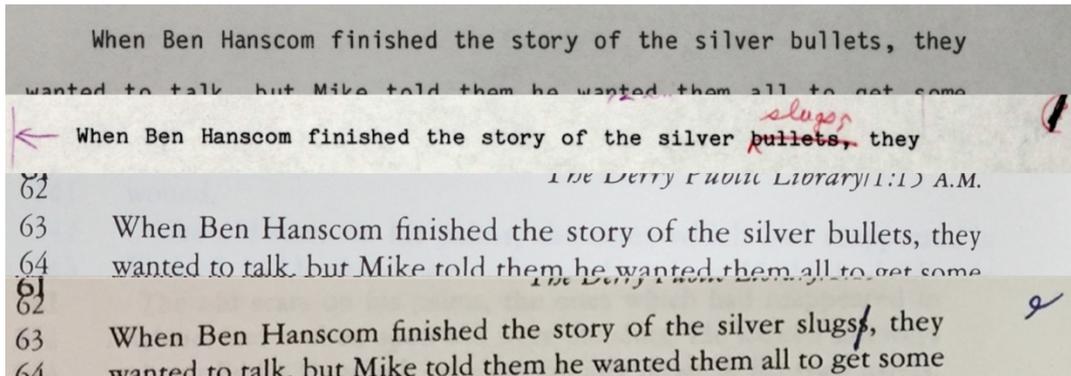


Figure 21 Typesetting errors on two occasions

This shows that, after making the photocopies for the sets of proof pages, R.R. Donnelley had continued its work of proofreading the text on its internal proof, correcting typesetting errors, inputting these corrections into the electronic text on the tapes, printing out new proof pages, and copying them onto letter-size paper for proofing by the customers, i.e., Viking and King. The approach had everything to do with reaching the finish line as speedily as possible: there was no time to do a complete internal proofreading at R.R. Donnelley before sending off proofs — it was faster to do the proofreading afterwards, even if this meant that the client would come across (and correct) these same typesetting oversights and errors.

The discussion shows how prone to human error the entire process was up to this point, with so many involved parties that made or overlooked errors: the material delivered by the author contained mistakes;¹⁴⁸ the typesetting of that material introduced printer’s errors and infelicities in layout; the careful textual comparison required to incorporate all revisions from the copy-edited printout into the typesetting was error-prone; and the editors

¹⁴⁸ For instance, King meant to change all mentions of silver bullets to silver slugs in his second/third draft but missed a few, such as the one in my example.

as well as the author were under high pressure to find and correct them all on their sets of proof pages, which put them in danger of introducing new ones with every change.

After King had returned his set to his publisher, the next step was for the production editor to copy all the changes from King's proofs to the master proof.

2.6.1.2 Missing: The Master Proof

As stated in section 1.4.2, a publisher would typically ask for three or four sets of unbound proof pages. The most important of these was the master proof since all the corrections from the other sets were to be gathered onto it. How many sets Viking ordered, or where any of the other sets are, is unknown — which includes, unfortunately, the whereabouts of the master proof. It's a deplorable lacuna in the genetic dossier because a comparison of King's set of proofs with the following textual stage (the reproduction proof, see section 2.6.1.5) shows that a surprising number of changes were made on the master proof, including a few remarkable revisions for which King was surely contacted to give his permission.¹⁴⁹

The "author's alterations" done on the master proof all have to do with continuity issues. The largest revision is the cutting of 35 lines of text at the end of subchapter 6 of chapter 8: as Richie is mowing the lawn, he overhears his parents talking about the disappearance of Eddie Corcoran, which causes Richie to think about the clown, about the picture that had moved, and about what he knew of Eddie Corcoran. This page of text is not marked on King's set (page 328) but it's gone on the reproduction proof. "'Deal,' Richie said."

¹⁴⁹ During the editorial process, for instance, King and his editors decided to change Beverly's last name (by marriage) from Huggins to Rogan because it was strangely identical to Belch Huggins, one of the bullies from Henry Bowers' gang. The typesetter overlooked two notable occurrences in subchapter headings that had both been changed by the copy editor on the copy-edited printout: "Bev ~~Huggins~~ Rogan Takes a Whuppin" (subchapter 5 of chapter 3; page "IT/139") and "Bev ~~Huggins~~ Rogan Pays a Call" (subchapter 3 of chapter 11; page "IT/745"). No one marked the typesetter's errors on King's set of proofs (on pages 104 and 545) but they appear correct on the reproduction proof, which means a proofreader (either at Viking or at R.R. Donnelley) caught the mistakes. A second example is on page "IT/1144" of the copy-edited printout, where King added an important sentence in the right margin during his second pass to fix a continuity issue: "Patrick had put his schoolbooks back into a small canvas carrier sack and had slung it around his neck like a newsboy's bag". The sentence was not typeset, and King, who (as custom has it) read his proofs "cold", did not notice that it was missing (on page 809). The sentence reappears at the next textual stage.

is no longer followed by 35 lines of text but revised to how it appears in the published text: “‘Deal,’ Richie said, and sighed. When your folks had you by the balls, they really knew how to squeeze. It was pretty chuckalicious, when you thought it over. As he mowed, he practiced his Voices” (King 1986a, 344). Two of the sentences (“It was pretty chuckalicious” and “As he mowed”) came from the 35 lines that were excised but “When your folks had you by the balls” is an entirely new sentence that must have been introduced on the master proof. A textual operation of this size on the master proof was surely done in consultation with King.

There is a clue on King’s set of proofs as to why the fragment was cut. The production editor stuck a query tab to page 348 about an issue relating to the timing of the arrest and the questioning of Richard Macklin, Eddie Corcoran’s stepfather. Verrill suggested a fix and King replied: “yes, but if this is correct, we ought to take a very close look at the stuff Richie’s dad & mom say about the case after Richie goes out to get the mower. Looks ok to me, but I’d feel better with a double-check. SK”. The double-check — and the revision that followed — happened on the master proof but it would be incorrect to assume that the editors were the agents of textual change here, not King.¹⁵⁰

It appears that the editors conducted an additional round of fact-checking when vetting the master proof. There are several corrections of that kind in the second Derry Interlude, which deals with the army in the early nineteen-thirties. All occurrences of “jeep” are replaced by “truck”, since the first jeep was only made in the nineteen-forties. George McCutcheon had made a similar comment on his photocopy of King’s first draft, circling “jeep” and writing in blue ink in the left margin: “it didn’t exist until 1940” (SKP box 72 folder 1 page 382). To a passage referencing Billy Mitchell, a United States Army officer, it was added that he had been court-martialed: “Billy Mitchell had been demoted” became “Billy Mitchell had

¹⁵⁰ For some of the other changes it’s unclear if the editors would have asked for King’s approval or not. The verb “to hiss” is replaced on two separate occasions, in my opinion because the dialogue that had been hissed didn’t contain any sibilants. Unmarked on page 35 of King’s proofs is “‘Do you want to go over, too?’ he hissed”, which on the reproduction proof has been changed to “‘Do you want to go over, too?’ he whispered”. 800 pages further on, “‘Hurry up!’ Eddie hissed at him” (page 845 on King’s set) was changed on the master proof to “‘Hurry up!’ Eddie said”. The following sentence from *The Tommyknockers* (published less than a year after *IT*) might reflect what King thought of such nitpicking: “‘Quit it, Gardener,’ Patricia McCardle hissed. There were no sibilants in the words she spoke, making a hiss an impossibility, but she hissed just the same” (King 1988, 74).

been courtmartialed and demoted” (the passage is on page 424 of King’s set of proofs but the revision itself was done on the master proof).

The name of a minor character was changed on the master proof,¹⁵¹ a few references to dates were altered,¹⁵² and some internal inconsistencies were done away with. For instance, a contradiction in a character trait of Henry Bowers was noticed and taken out: on page 172 (of King’s proofs) Bowers is described as “An odor of sweat and Juicy Fruit gum always hung about him”, while just a few pages further on “Ben could smell the licorice-sweet smell of Black Jack Gum on Henry’s breath” (199), which was conformed on the master proof to “the sweet smell of Juicy Fruit Gum”.

The quantity of (small) issues found and resolved at this late stage is surprising — it appears the proofreading also entailed a new round of copy-editing to some extent. The editors would have felt empowered and confident to make these changes, in order to improve the novel’s clarity and organization. They didn’t catch all the errors, however. Bev’s father is mistakenly referred to as her stepfather on one occasion, for instance (King 1986a, 256). The copy editor noticed that a character went by two different names in the copy-edited printout: “Patrick Hockstetter” and “Patrick Humboldt”. This prompted King to state in the top margin of “IT/740”: “we are conforming Humboldt to Hockstetter throughout. S.K.” — but one occurrence slipped through into the published text: “He could only remember a name, Patrick Humboldt, and that it had something to do with a refrigerator” (King 1986a, 483). On page “IT/476” of the copy-edited printout, Verrill queried “stipped” in “Bill said, and stipped his iced tea”; the copy-editor corrected it to “sipped” by crossing out the “t” but the typesetter overlooked the revision and it was not spotted again on any of the proofs, so it crept into the first edition (King 1986a, 366). Another of King’s typos, “popped” in “The tip of the blade popped out” (page “IT/1315” on the copy-edited printout), went unnoticed throughout the entire process (King 1986a, 948). Not all errors in the published text originated on King’s copy-edited printout, however; two typos entered the text on the reproduction proof (see section 2.6.1.5).

¹⁵¹ The name “Steve Albrecht” (a colleague of Richie Tozier) is changed to “Steve Covall” because one of its victims in 1984/1985 is named “Lisa Albrecht” (“Steve Albrecht” is on page 67 of King’s set of proof pages).

¹⁵² “May 27th had become 28th” was changed to “May 28th had become 29th” (on page 168 of the proofs); “Macklin would not [...] confess [...] for another four days” was changed to two days (on page 793 of the proofs).

2.6.1.3 *The Two-Volume In-House Proof*

R.R. Donnelley produced two states of bound proofs for Viking: books for the publisher's in-house use (probably only a handful of copies) and between 30 and 50 books in red wrappers labeled "Uncorrected Page Proofs", which were sent to advance readers such as reviewers, librarians, and book sellers. I will refer to them as *the in-house proof* and *the red proof*. For the manufacture of the books, R.R. Donnelley used a slightly updated version of their first internal proof pages that were photocopied for the sets of unbound proofs sent to Viking. The differences between the unbound and bound proofs will be discussed in section 2.6.1.4.

The copies of the in-house proof were probably the first to arrive at Viking, perhaps even at the same time as the sets of unbound proof pages. One copy resides in the collection of Gerald Winters, who has shared a few pictures on his social media.¹⁵³ Winters' books sustained serious water damage; originally the wrappers were plain white. Printed on the front covers is: "THIS IS AN UNCORRECTED MANUSCRIPT / NO PART OF THIS WORK SHOULD BE USED WITHOUT PERMISSION FROM VIKING / CONFIDENTIAL / FOR VIKING IN-HOUSE USE ONLY". It illustrates the much broader definition of the term "manuscript" in publishing, as this book was typeset and professionally printed.

The text is spread over two volumes, the second volume starting at the third Derry Interlude (which is page 643 in the red proof). One way the bound proofs differ from the unbound sets is in their treatment of the occasional in-text art pieces. Gerald Winters photographed the page featuring the graphic rendition of the word "IT" that Stan Uris writes in his own blood (see his social media posts). The drawing was unmistakably taken from the fair copy printout. On the corresponding page in the sets of unbound proofs, however, the eight lines are simply blank, with "Art" handwritten in the right margin by a typesetter. Between the finishing of the unbound sets and the manufacturing of the in-house proof this original page evidently went through the hands of a layout artist who glued the art piece in place. Interestingly, the red proof contains another graphic, as drawn by King on the copy-edited printout, which means that after receiving their copies of the in-house proof at Viking,

¹⁵³ On 25 February 2022 on Twitter (<https://twitter.com/GWandSonBooks/status/1629315151173124096>) and on Instagram (https://www.instagram.com/p/CpEZ_ctrLUc/). I tried to contact him via these channels and via email for permission to use the photos and for more information on the proof, but I received no reply.

they asked R.R. Donnelley to change the drawing for the books that would go to reviewers. But even that drawing was temporary, since Amy Hill sent a custom art piece through to R.R. Donnelley, which the layout artist pasted into place on page 59 of the reproduction proof used for the printing of the first editions. In figure 22, I present this passage in the six versions chronologically: (1) the fair copy printout; (2) the copy-edited printout; (3) King’s set of proof pages; (4) the two-volume in-house proof; (5) the red proof; and (6) the reproduction proof.

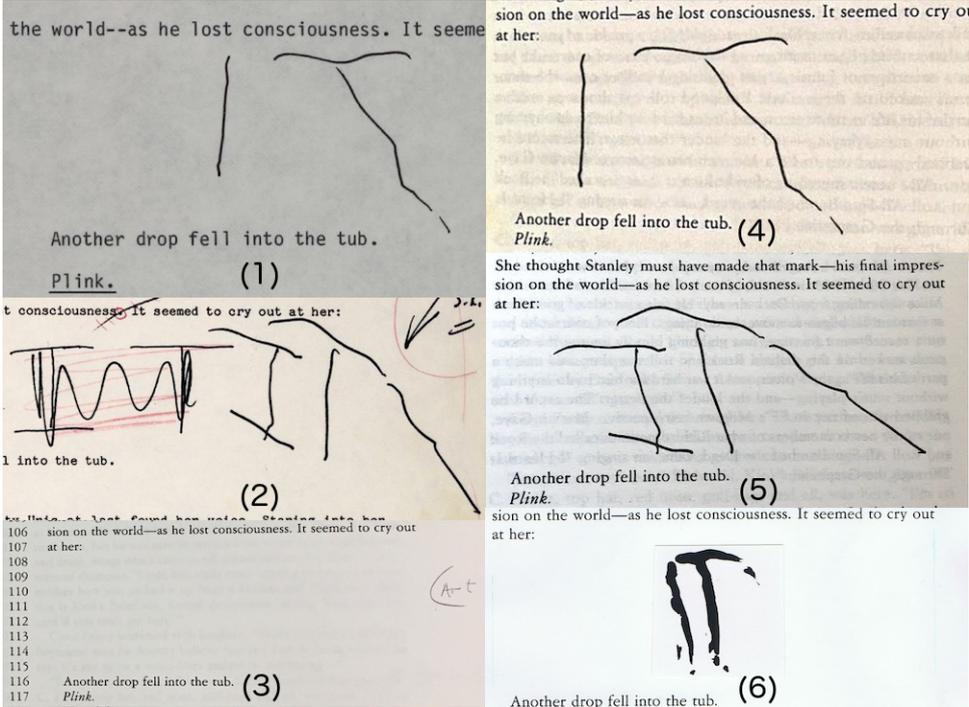


Figure 22 The hand-drawn “IT” in 6 versions

Because access to the in-house proof is limited to the photos shared by Winters, there is not a lot more to be said about the differences between the sets of unbound proof pages, this proof, and the red proof.

2.6.1.4 The Uncorrected Page Proofs (The Red Proof)

The novel entered a new phase in its publication process with the arrival at the publisher of boxes with proof books in distinctive red wrappers. They arrived at Viking in late May or in June of 1986. Books of this type were (and still are) usually mailed out to a selection of advance readers, mostly reviewers and booksellers. The hope was that news of the novel’s upcoming publication on September 15th would reach potential readers nation-wide via reviews of the

novel in newspapers and magazines from August onwards. As I hope to have shown, copies of *IT* in all its previous incarnations had already been distributed quite widely on a confidential basis (by King to his internal network, by his agent in the sale of publication rights, and by Viking within its various departments) but that dissemination now kicked into a higher gear.¹⁵⁴

Reviewers received their books in confidentiality. The cover contained this (standard) formulation: “UNREVISED AND UNPUBLISHED PROOFS. CONFIDENTIAL. PLEASE DO NOT QUOTE FOR PUBLICATION UNTIL VERIFIED WITH THE FINISHED BOOK. THIS COPY IS NOT FOR DISTRIBUTION TO THE GENERAL PUBLIC.” This prevented the text from leaking out verbatim but by sending out the red proofs information about the novel, its storylines, themes, and characters was permitted to become public through the reviews it received.

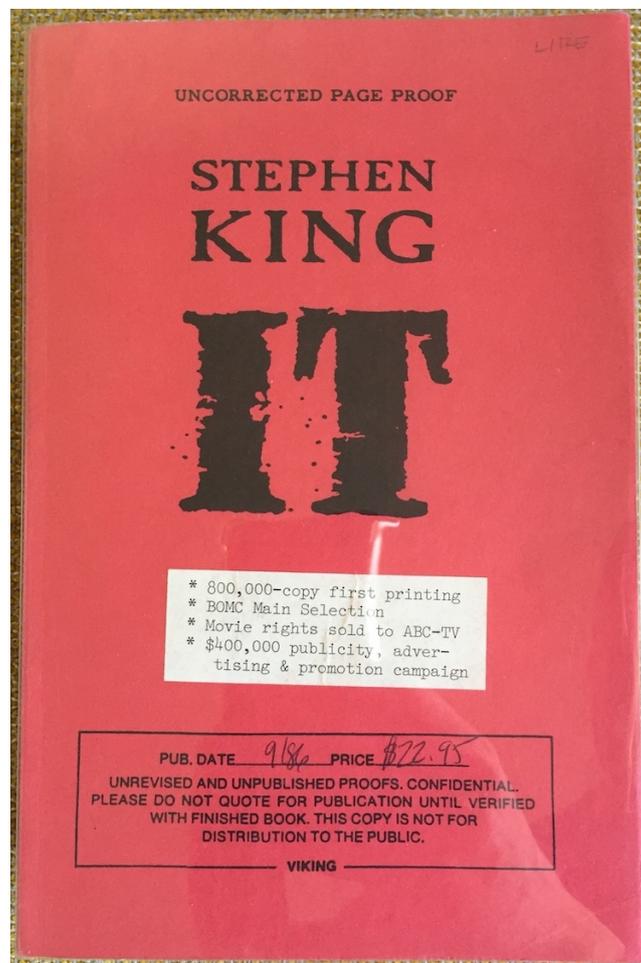


Figure 23 Front cover of a copy of the “red proof”

¹⁵⁴ No internal records from Viking have surfaced that might cite the number of copies ordered. Based on collectors’ copies known to me, I estimate about thirty were produced.

The proofs were costly to produce; they consisted of what were essentially glued-together cleaned-up photocopies of the first internal proof. For each page, the line numbers in the left margins were stripped off the copy, as were the occasional handwritten corrections and instructions in the right margins by R.R. Donnelley's proofreader. The proofreader's marks within the text, however, could not be filtered out, so they are all there in the red proof.¹⁵⁵

The typeset page numbers in the running heads of the first internal proof (which contained numbering errors) have been replaced in the red proof with handwritten numbers, the last page being 1144. This was probably done by gluing strips of white paper over the typeset numbers and writing the new ones by hand.¹⁵⁶

By this method of manufacture, all typesetting errors described in my previous sections were copied into the red proof books. On page 410 of King's proof pages, for instance, "kiwis . . ." runs on outside of the text block into the right margin. In the clean-up for the red proof (on page 429), a layout artist rotated the offending string of characters clockwise 90 degrees, running it downwards to take up less space in the right margin (see figure 24). Alongside the unfortunate layout of the heading on the interleaf of the epilogue on King's set of proof pages (where the words are hyphenated as follows: "EPILO- / GUE- / BILL / DEN- / BRO- / UGH / BEATS THE DEVIL"), someone at R.R. Donnelley wrote "designer fix how?" (page 1117) but the layout was not fixed in time for the production of the red proof, where it appears equally shabby on page 1133.

¹⁵⁵ In my section on King's set of proof pages, I gave the example of how the proofreader crossed out "ique" in "unique" and wrote "common" in the right margin to change "unique" to "uncommon". The line through "ique" is clearly visible on page 53 of the red proof, but there is nothing written in the right margin to replace it.

¹⁵⁶ In the running head, the numbers start in the inside margin (close to the spine); then switch to the outside margin on page 43; switch back to the inside margin on page 290; then switch to outside margin on page 440; then switch back to the inside margin on page 888; then to the outside on page 902; then back to the inside on page 904; then to the outside on page 1124; then back to the inside on page 1136.

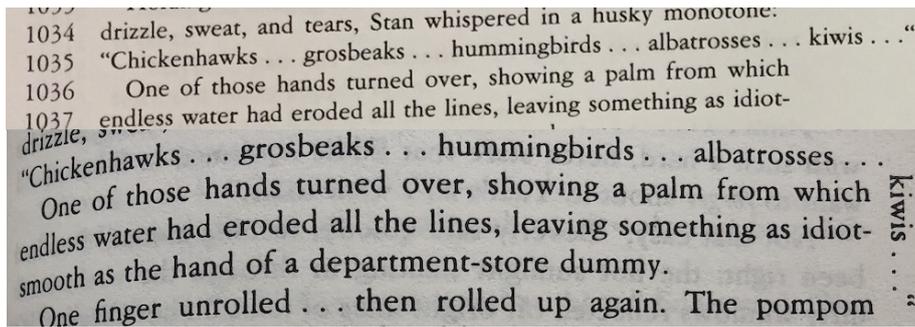


Figure 24 A typesetting error on King's set of proofs (above) and in the red proof (below)

Keen-eyed reviewers might also have noticed some of the continuity issues that were fixed with revisions on King's set of proof pages and on the master proof but were still there in the text of the red proofs — the timing issue in the "Three Uninvited Guests" chapter, for instance.

Before the front matter, the red proof opens with a typewritten two-page text that was later used as the jacket copy on the inside flaps of the first edition dust jacket. It was presumably written by Chuck Verrill. The back cover of the red proof is blank.

Some (but not all) of the copies of the red proof have a white sticker on the cover, put there by the publisher, with additional information that was meant to convey how successful the publisher believed the release of the book would be: a first printing of 800 000 copies; a Book-of-the-Month-Club main selection; movie rights sold to ABC; and a budget of 400 000 dollars allocated by Viking to publicity, advertising, and promotion. This information didn't always have the desired effect, as evidenced by Leslie Fiedler's review in the *Boston Globe*:

I vowed [...] that I would try for once to deal with King as a writer rather than a marketplace phenomenon. But this turned out to be hard to do, since both he and his publishers kept reminding me that his books and their film adaptations have made him a millionaire before the age of 40. To begin with, the bound galley of "IT" arrived on my desk accompanied by a publicity release listing not the customary warm praise from critics, only cold facts and figures. (Fiedler 1986, A14)

The quote illustrates how the accumulation of press announcements during the late seventies and early eighties of record-breaking sales, bestseller list appearances, and multi-million-dollar advances had given King a reputation as a marketplace phenomenon that did not sit well with some critics. Viking's decision to include these facts and figures in their communication to reviewers might not have been well-advised.

2.6.1.5 The Reproduction Proof

At R.R. Donnelley, all corrections from their own internal proofing and all changes marked on the master proof by Viking were carried through in the electronic text stored across the fifty-seven (or so) tapes. When that work was complete, a new internal proof was printed out on glossy paper: the reproduction proof. I have the reproduction proof of *IT* in my private collection. Although still called a proof, it's not simply a document for proofreading; it fulfilled a function in the manufacture of the first edition books. Each page was photographed and these photo negatives were, in turn, used to produce the aluminum printing plates. Before the plates were created, however, more internal proofreading took place and a final proof for the publisher was made, in only one copy, the blue proof (see section 2.6.1.6).



Figure 25 The reproduction proof

The fate of R.R. Donnelley's first internal proof is unclear but it appears that two or three of its "pasted-up" pages (the front matter and the interleaves) were reused for the reproduction proof: components that were newly printed out were glued onto the same board, over the first-proof layer. For instance, if page 1, the interleaf for part one, is held up to the light, its previous state is revealed (see figure 26).

The underlying original page (used to create the new one in King's set of proof pages) has been vetted: a comma is added after "William Carlos Williams" and layout instructions have also been specified: "SHADOW" should be run in to the previous line, and next to the

two quotations is written: “Pull block [it.] to position as orig- cust. [customer – VN] did not want recentered”. The other interleaves were redone from scratch but the dedication page (numbered “v”) and the epigraphs page (“vii”) might have come from the first printer’s proof as well.

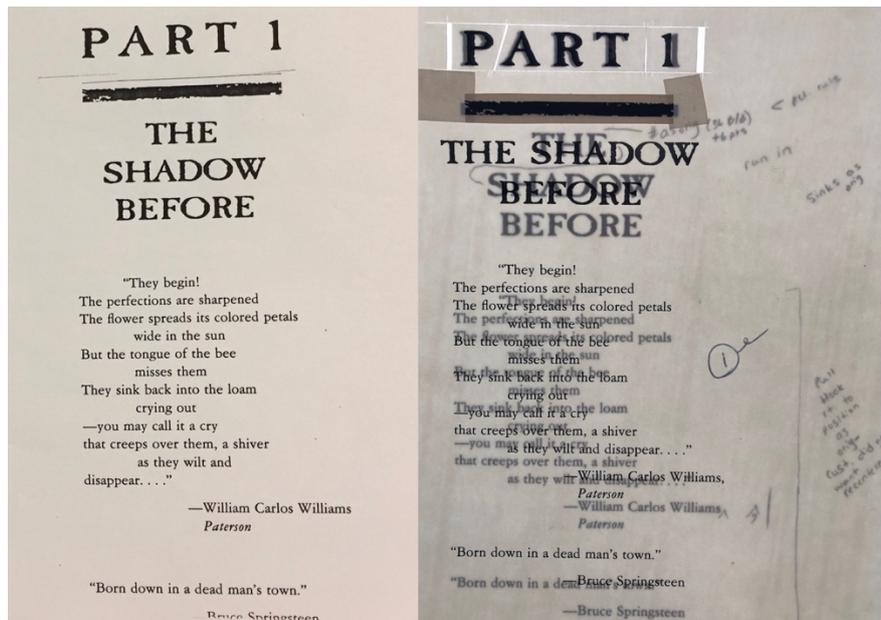


Figure 26 Page 1 from King’s proof vs. page 1 from the reproduction proof

At the top and bottom of each page of the reproduction proof is a witness to the fact that it was printed out as one long leaf: “-----CUT HERE-----”. After having been cut along the suggested line, most pages measure 27,8 by 15,3 centimeters, while the text block on the pages (including the running head) measures 20 by 11,2 centimeters, identical to the text block in the first edition books. A round hole has been punched into the top and bottom margin of each page. This was done to affix them to a light table with register pins for the paste-up process. The two holes also assured that the text on the page aligned properly with the other pages when it was mounted to be photographed. The holes are off center to the left, and the left margin is significantly less wide than the right. The typesetting machine printed these pages with line numbers in the left margin (as with the first internal proof) and the line numbers were then cut off before being photographed.

A light table, a line gauge ruler, an exacto-knife, and the machine that applied the wax adhesive: these were the layout artist’s tools of the trade. To make corrections, it was most

efficient to print out as little new text as possible (a line, a few lines, sometimes a single word or letter) and to affix the new strip of paper in the correct position on the page, making use of the light that radiated from the table to properly align the text. At this late stage, there are still 98 pages bearing such corrections in the text that were manually pasted on, and 290 pages show an error in the page number that demanded a new strip to be glued on top. The issues at hand were matters of layout, typesetting errors, changes on the master proof that had been overlooked when correcting the electronic text, and blemishes on pages that needed to be overlaid with a clean strip of text.

Perhaps surprisingly, some new typesetting errors entered the text on the tapes at this stage. On page 495 of the reproduction proof, for instance, underneath a two-line strip, the originally printed out page reads “before it gets yo into big trouble”, the “yo” being a typesetting error that, oddly enough, doesn’t appear on King’s set of proof pages (where the passage is on page 479). Similarly, the word “baloney” in “one baloney sandwich” was corrected to “bologna” on a two-line strip glued onto page 296 but, rather enigmatically, none of the previous textual stages of this phrase have the spelling “baloney”, and that includes the previous proofs that R.R. Donnelley created.¹⁵⁷ Two other typos appear in the first edition books (“top” instead of “stop” in “Can’t top me, I’m the mummy!” on page 731, and “dstrusting” instead of “distrusting” on page 795) that had been typeset correctly on all previous proofs.

Another group of “pasted-up” passages were needed because of smudges and other blemishes on the sheet. One black spot, between lines seventeen and eighteen of page 771, wasn’t noticed and is visible in the first edition book. Lastly, new strips were printed out and affixed to address layout issues such as bad breaks and a few “rivers of white”.¹⁵⁸

¹⁵⁷ In the two printouts that King submitted, the word is spelled “balogna” (page “IT/373” on the fair copy and page “IT/374” on the copy-edited printout), which the copy editor corrected to “bologna”. It appears as “bologna” on page 279 of King’s proof and on page 298 of the red proof.

¹⁵⁸ Defined on PrintWiki, the *Free Encyclopedia of Print* as: “a [sic] optical path of white space that sometimes occurs when word spaces in successive lines of type occur immediately below each other and continue for several lines. This is distracting to the eye and aesthetically undesirable, and may be corrected by moving words from line to line in order to reposition the word spaces” (Source: <http://printwiki.org/River> last accessed: 22 February 2024).

When the proofreader at R.R. Donnelley had finished the internal revision of the proof, the document was prepared for the next phase. The first edition copies were to be printed onto 36 signature sheets, each to be folded and cut into 32 pages, totaling to a book of 1152 pages. Someone wrote the page number by hand on all the blind folios (unnumbered pages, such as the front matter and the interleaves) to avoid confusion. Codes were written onto some of the pages for the purpose of “imposition”: the positioning of the pages on the signature sheets so that, when folded, they appear in the correct order. For each signature, four codes occur. The fifth signature, for instance, consists of pages 119 to 150. Handwritten in the bottom margin of four of the pages are the codes: 5U1 (page 135), 5U2 (page 137), 5L2 (page 139), and 5L1 (page 141). The “U” and “L” stand for upper and lower. Each signature sheet was printed recto and verso at the same time in one pass through two plate cylinders, so there was an upper and a lower plate containing a different spread of pages. The codes are anchor points for where certain pages needed to be positioned on the plates.

The pages of the reproduction proof were taken to the dark room to be photographed, and the negatives arranged in the correct sequence on two large sheets of film. On the negatives of the blind folios, the handwritten number would be blocked out with a piece of red stripping tape so that it wouldn't show up on the plate. Before the plates were created, however, one more proof was made for Viking: the blue proof.

2.6.1.6 The Blue Proof

Also known as “blues”, “bluelines” or “dylux proof”, the blue proof is a photographic proof that, during the photo-typesetting era, used to be produced directly from the photo negatives. The proof is made to “proof” that the folded and gathered signatures will assemble correctly into a book and that the pagination is correct throughout. After being checked at the printing plant, the blue proof is sent to the publisher. For *IT*, only one blue proof was created.

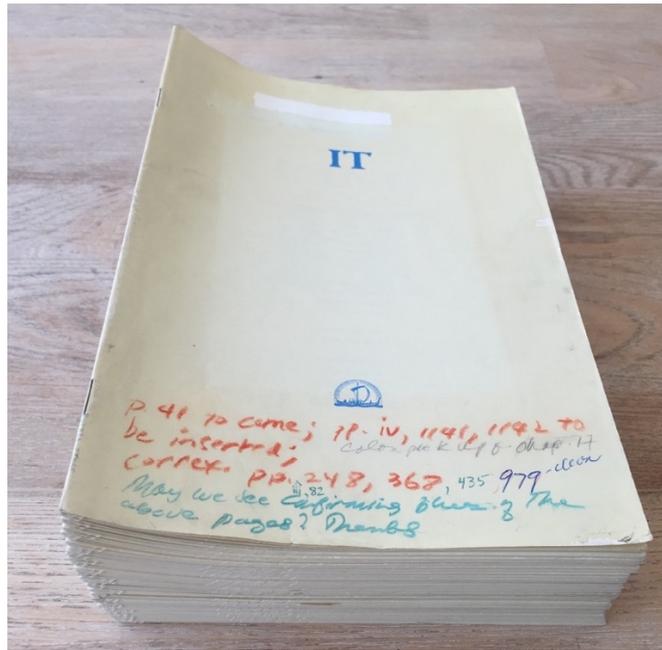


Figure 27 The blue proof

Dylux is a special type of paper that is coated with photosensitive chemicals. An exposure is set up of two film sheets, each containing the negatives of 16 pages, onto the two sides of a sheet of dylux paper. Where the light reacted with the chemicals on the paper it would turn blue, resulting in a signature sheet with all text on the pages appearing in blue. The blue is non-reprographic; if you copied such a page, the copy would come out blank. This was a security measure taken by the printing plant to prevent rival companies from photographing a gathered set of folded signatures to create their own plates.

The signature sheets were folded, cut, and stapled. The numbers of the signatures are printed on the outer folds in a staggered way, so that when they are gathered one can see at a glance if there are signatures missing. The *IT* blue proof is now missing four signatures: 2 (pages 24 to 54), 23 (695 to 727), 29 (887 to 918), and 31 (1079 to 1110) but when it was sent to Viking in June 1986 it was undoubtedly complete. On the fold of each signature is also printed “39422 Viking”, the job number and customer name.



Figure 28 A side view of the blue proof

R.R. Donnelley sent a “proof sheet” along with the blue proof (see figure 29). It states that the “proofs have been pre-checked” but asks the publisher to “indicate corrections, cleans & fixes” that still need to be made.

TO:
FROM: R. R. Donnelley & Sons Company
Customer: Juliana
Job Name: Steven King st
Job Number: 39422
Proofs On: Text Cover Jacket
Copyright Corrections
 Please return proofs and all copy by _____.
 Please hold for your files. (confirming only)
 Please phone with your OK as soon as possible.
These proofs have been pre-checked.
Any printer errors identified will be corrected when the blues are returned. Cleans & Fixes have not been marked for correction. Please indicate corrections, cleans & fixes to be made on proofs.
Ship Via: N. Y. P.

Figure 29 The proof sheet for IT

Cleans relate to extraneous marks that may appear on the pages, which the publisher should circle. “Broken type” can also occur, letters (or lines) that were not photographed correctly. Nineteen such issues were circled on the pages of the blue proof (see figure 30).

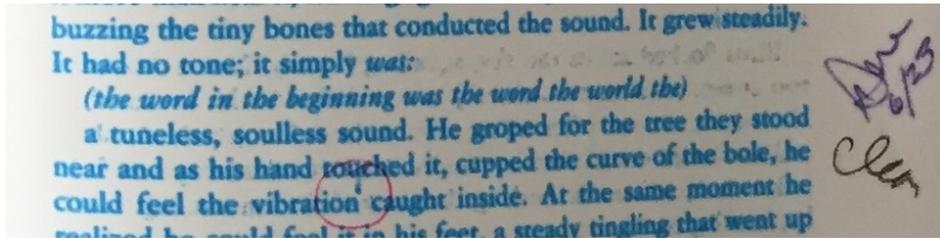


Figure 30 A smudge marked to be cleaned on page 757 of the blue proof

Two layout modifications were requested: to move the logo down on the title page and to center the first quotation on the interleaf of the second Derry Interlude.

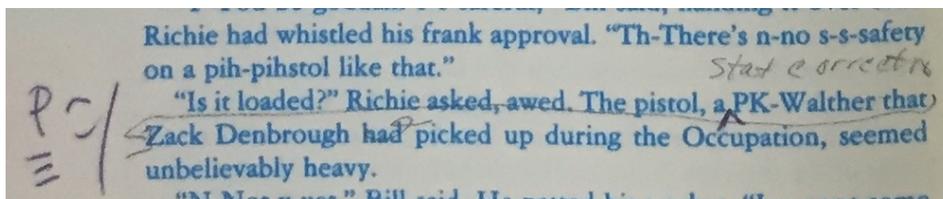


Figure 31 A correction on page 368 of the blue proof

Two (minor) textual corrections were made. One was to substitute the em dash with a colon in the title of chapter 6 on page 248: “One of the Missing—A Tale from the Summer of ‘58”. On page 368, someone corrected “PK-Walther” to “PPK-Walther” and struck through the “had” in “had picked” (see figure 31). The correction in the name of the type of pistol is intriguing: King’s proofreader George McCutcheon had already made this same suggestion on page 282 of the copy of the first draft that he read in 1981, a suggestion King did not take to heart at the time when he wrote his second draft. The editorial team did not spot the factual error on the copy-edited printout, nor is it marked on King’s set of proof pages. And then, at the very last opportunity, it’s corrected on the blue proof. The only explanation I can offer is that it had been found and revised on the master proof, then overlooked by the typesetter and missed during R.R. Donnelley’s internal proofreading of the reproduction proof as well. This would mean that an editor at Viking took the time to read the entire text of the blue proof, comparing it to (a copy of) the master proof.

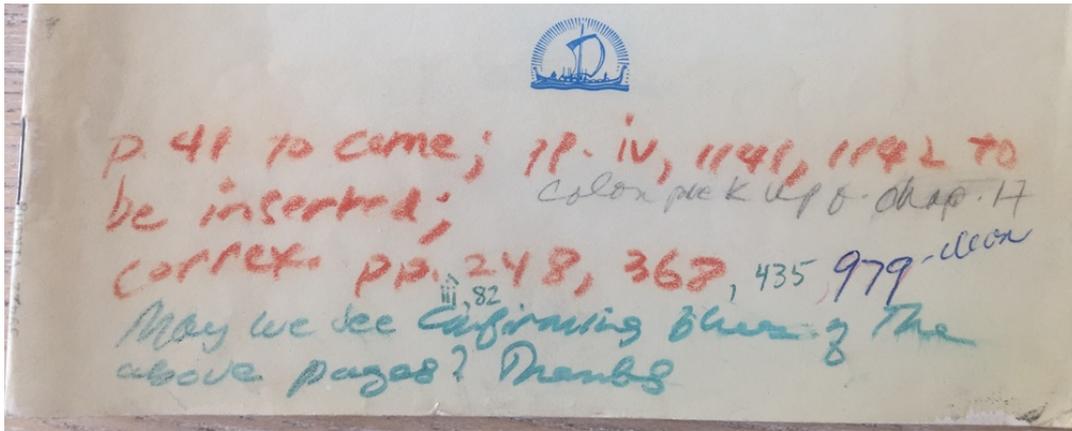


Figure 32 Communication from Viking to R.R. Donnelley on the blue proof

On the first page of the *IT* blue proof, under the Viking ship, is a list of pages with issues:

p. 41 to come; pp. iv, 1141, 1142 to be inserted; colon [pick up f.] chap. 17

correx. pp. iii, ⁸²248, 268, 435, 979 - clean

May we see confirming blues of the above pages? Thanks

Apparently, there was an issue with page 41 (which unfortunately is part of a signature that is now missing). That page of the reproduction proof contains an extra typeset line above the running head: “Page 41 of *IT*. THIS IS ALL NEW SETTING”. Pages iv, 1141, and 1142 are the copyright page and two addendum pages to it that contain permission statements for reprinting copyrighted material. The printer obliged Viking’s request for confirmation. New pages have been taped over the old ones with scotch tape on three occasions: page iii (moving the logo down – see figure 33), 248 (substituting the em dash with a colon in the title of chapter 6), and 435 (centering a quotation on an interleaf). On all three is written what appears to be “Dan 6/23”, date and signature of someone on staff at R.R. Donnelley, or perhaps at Viking, who signed off on the corrections.¹⁵⁹

¹⁵⁹ There was an editor called Dan Frank at Viking in 1986, who was then at the beginning of his career and later became editorial director. The 19 “cleans” that I mentioned also have the “Dan 6/23” signature.



Figure 33 Page iii: change requested (left) confirming sheet taped on top

The date supplies a nice anchor point in time: the blue proof phase of the prepress process was ending in the second half of June, just under three months before publication day.

Most of the cleans were done directly on the negatives (the smudges are still there on the reproduction proof) but textual and layout changes were, as written on page iii (see figure 33), “fixed on mech”. “Mechanical” was another name for a page containing pasted-up components created to be photographed. The correction from “PK Walther” to “PPK Walther” was also done via paste-up: one extra “p” was printed out, the other words of the sentence individually cut out and then rearranged and glued onto cardboard so that the line with the extra “P” aligned beautifully with the rest of the text (see figure 34).

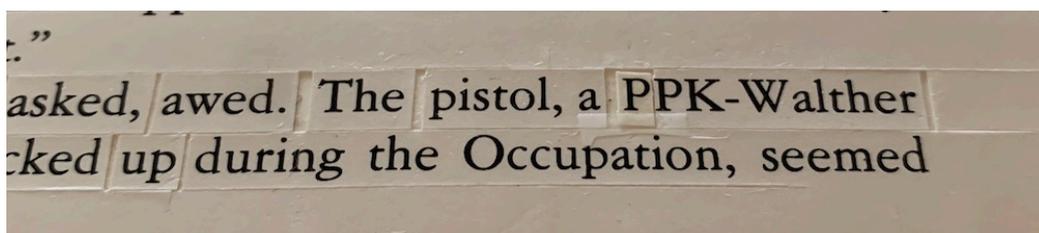


Figure 34 A correction on page 368 of the reproduction proof

After receiving the corrected blue proof, the team at Viking confirmed that the book block was *bon à tirer*, concluding the proof phase. It can be argued that, from the moment the copy-

edited printout was sent to the printing plant, the people at R.R. Donnelley became the agents of textual change. Author and editor took great care to finalize the text on their sets of proofs but had no control over how the typesetter handled their revisions.

Although my focus in this section has predominantly been on the handling of errors across the proof stages, it should be stated that the collaboration between author and editors (and R.R. Donnelley's work with the text) was not an exceptionally problematic one — not at all, in fact. Because of King's self-attested "natural slobery", the text he submitted had a fair amount of "issues flying around" (as King commented to Verrill on page "IT/771" of the copy-edited printout) but the above shows the great care that was given by all parties to safeguard the internal logic and factual accuracy of the story events, right up to the last moment.

2.7 Cover Design, Marketing and Production

In tandem with the work being done on the text by the editorial department, art director Neil Stuart started the process of designing the dust jacket. Once the cover was finished, the marketing campaign for the book got underway, and once the design of the entire dust jacket was final and sent to Harrisonburg, Virginia, production of the first printing of 800 000 copies began. Many documents were created along the way. None originated with King directly but I will briefly discuss cover design, marketing, and production in this chapter because these aspects of the publication process contributed to the book's reception and impact, and to complete the overview from first draft to first edition.

2.7.1 Cover Design

The dust jacket of the first edition of *IT* contains the following credits: jacket design by Neil Stuart; jacket illustration by Bob Giusti; and title lettering by Amy Hill. The artist who made the striking cover painting, Bob Giusti, has shared his memories in two video interviews (Suntup 2017, Giusti 2022), which are the basis for the discussion here.

As Giusti remembers it, Neil Stuart knew his work because he had done many book jackets by this point (Suntup 2017, [25:20]). Giusti received a photocopy of the novel, most likely one of the in-house publisher's photocopies or perhaps a copy of the fair copy printout. He read the whole novel but in the end it was the imagery from the first chapter of Georgie's boat going into the sewer that inspired him. Giusti's comments in the interviews on what he

intends his covers to evoke in potential readers show him as a “partner in suspense” in King’s cooperative network for *IT*. The cover illustration is the first point of contact for readers and Giusti was aware that his goal was to arouse interest, to trigger questions in the reader:¹⁶⁰

I don’t like giving away too much of the whole book. I think a little mystery is what really is needed, and that’s the way I like to go. I do that often, where I don’t give too much, I give just enough to tease, add a little interest: what is this little white newspaper boat about? Why is it going towards that...? That’s in the manuscript, so, I pick what seems to be a strong idea, but not tells the whole story. At this point, you don’t know it’s a clown. And, why should I even really say that on the cover? I think that’s the surprise. Just create the mood, give it a little suspense, and that’s what I do. (Giusti 2022, [3:20])

Giusti states that he sent three preliminary concept sketches to Viking. Two were rough sketches (one in color, one in black and white; see figure 35), and the third was what Giusti calls a “tight comprehensive”, done to actual size, color-correct and detail-correct (Giusti 2022, [1:29]).

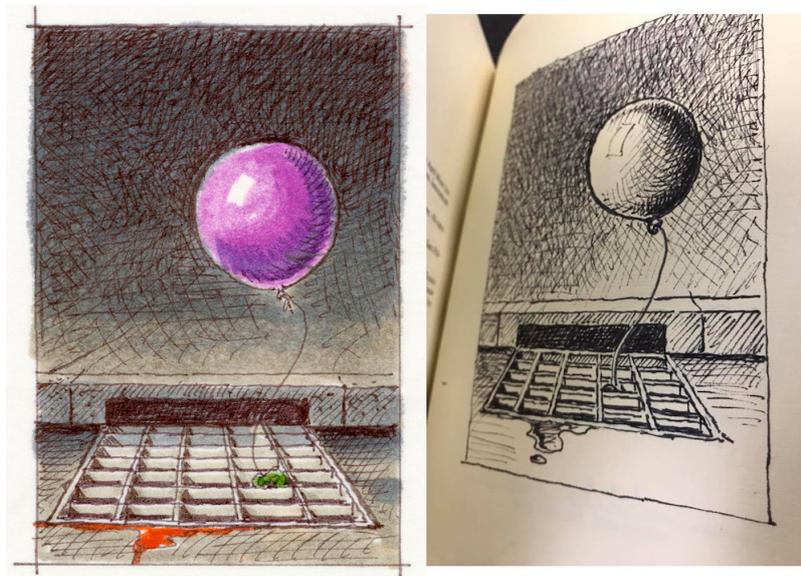


Figure 35 Bob Giusti’s two rough sketches¹⁶¹

¹⁶⁰ In a sense, the cover can trigger the first question in what Noël Carroll calls the “erotetic linkage” that drives the reader’s narrative interest forward.

¹⁶¹ I took the image of the color sketch from <http://dragonrebound.com/it/>. In 2018, the website announced a limited edition of *IT* that included a print of the color sketch and a reproduction of the black and white sketch. The image comes from a post in a (private) King-collecting group on Facebook on 19 July 2018.

The sketches were discussed in a meeting that included people from the editorial department, from sales and from marketing (Suntup 2017, [12:25]). King wouldn't have been involved at this stage. It was decided to go with the "tight comprehensive" sketch (see figure 36).

Based on the sketch, the art director guided Giusti in the direction of what they wanted as a cover. The sketch has only the most important part of what became the cover: the drain, the grate, the boat, and the claw. Stuart informed Giusti that his painting would need to leave the top half of the area blank — in this case, black — as "head room" for the typography of author and title (ibid., [8:03]). This was necessary for marketing reasons: when marketing a book by a relatively unknown author, the artwork can take up most of the cover but in the case of a bestselling novelist, the author's name should take up half of the space on the cover because that is what sells the book. In a note in the top left corner of the sketch, the art director shows Giusti how to position the grate into a full-size cover image, extending the curb in both directions. He also wrote "more angle" in the right margin. The idea was not to have the curb run diagonally from the bottom left corner to the top right corner but instead to let it run only across the bottom half of the cover, creating the necessary room for the typography.

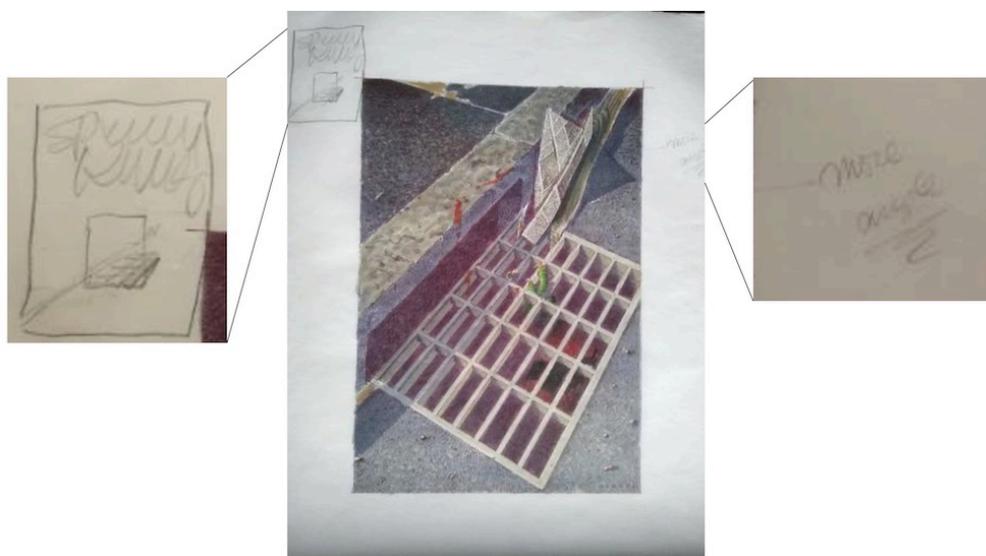


Figure 36 Bob Giusti's "tight comprehensive" sketch¹⁶²

(Source: <https://www.facebook.com/groups/1884229755159861/permalink/2028986530684182/> last accessed: 23 February 2024)

¹⁶² I received these images from the current owner of the sketch, Jim Orr.

With this feedback from the art director in mind, Giusti made a first full-sized painting. Figure 37 juxtaposes the most important section from the first painting that Giusti sent to Viking with the final cover, which is slightly different.



Figure 37 Bob Giusti's first painting (left) and his second (right)¹⁶³

As Giusti remembers it, there was a meeting at Viking about his first submission, after which he was asked to make the following changes: further decrease the angle of the sidewalk; make the monster's claw more prominent and central; remove the oil slick to the right of the grate; and "subdue the ripple in the water" (ibid., [11:30]). Giusti complied and his second painting was used as the cover illustration. He then sent his photocopy back to the publisher.¹⁶⁴

Amy Hill's lettering of the title, which was already present in black and white on the first page of the layout pages (see section 2.5.1.4), is featured just above center on the cover in bright red. The lettering of King's name is identical to how it appeared on three previous Viking hardbacks: *Different Seasons* (1982), *Christine* (1983), and *The Talisman* (1984).

¹⁶³ I took the image of Giusti's first painting from <https://shop.suntup.press/products/it-fine-art-print> (last accessed: 23 February 2024).

¹⁶⁴ Giusti informed me of this in an email from 25 January 2023.

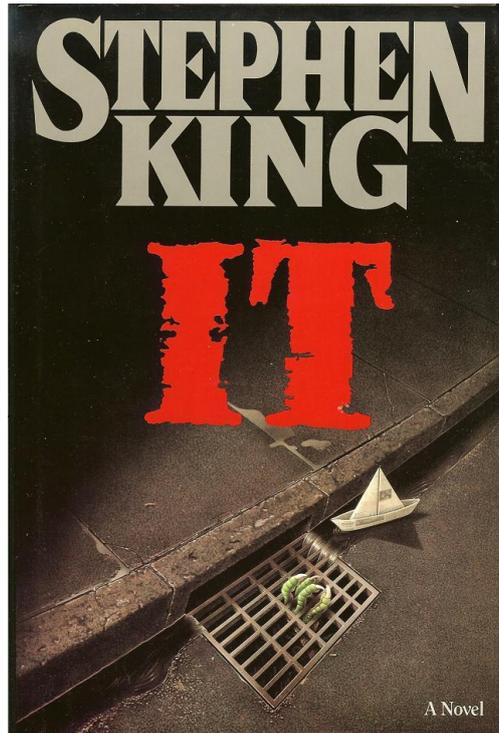


Figure 38 The cover of the US first edition of *IT*

The only contemporary comment from King on the cover that I have been able to find is from an interview with Stephen Schaefer, published in 1986 but most likely conducted several months before *IT* had been published. The interviewer recalled that, when he had previously interviewed King on the set of *Maximum Overdrive*, King had spoken of his word processor and the novel he was completing. King confirmed and said that it was to be titled *IT*, which reminded the interviewer of the nineteen-fifties movies *Them* and *The Thing*. King replied:

You're supposed to think of all that. "It" came from outer space, "It" the terror from — I didn't get the jacket I wanted. What I really wanted was just a blank jacket with these great big drooly green letters like on those hokey old movie posters. 'Cause every movie monster that ever lived is in this book. (Underwood and Miller 1993, 199)

The editorial memo might bear witness to the ideas for the cover that King passed along via his editor. While his suggested cover would have been a striking ode to the horror movies that inspired him, the department heads of sales and marketing would not have allowed omitting his name from the cover. Authors generally have little say in the cover design of their books. They certainly don't have final approval. Giusti believes King was shown his sketches and his first painting but he doesn't recall receiving feedback from him (Suntup 2017, [13:30]).

2.7.2 Marketing

Marketing at a publishing house is usually divided into three separate branches (with separate budgets): promotion, advertising, and publicity (Seidman 1992, 79). *IT* was the lead title on Viking's publication list for the fall of 1986, with, as quoted above, a total budget of 400 000 dollars for the marketing of the book. It was important to convince bookstores to announce that the novel was coming, to buy it in large supply and feature it prominently in their stores. Adverts were created to reach readers via a myriad of channels. Press coverage, in the form of reviews and interviews, was the third pillar of the publisher's marketing campaign.

2.7.2.1 Promotion

Promotion is "point-of-sale oriented" (Seidman 1992, 83). Viking had sales representatives all over the United States who visited bookstores to sell the novels on their list. They were armed with promotional material, display items to use in advance of and upon publication.

A four-page brochure (measuring 28 by 21,7 cm) was the first item to arrive in bookstores. No date is listed but it was probably circulated around July. The first page reproduces the cover. When opened up, the left-hand side announces page-wide that "IT IS COMING", with "IT" in Amy Hill's striking red lettering and "IS COMING" in Caslon Antique Expanded font (like the headings in the novel). The right-hand page contains teaser text which that have been written by Chuck Verrill:

IT is the extraordinary story of what childhood is all about...

"How easy it was to get over to the dark side, to sail out of the blue into the black. Where anything might be waiting..."

It began in 1958, the day school let out for the summer in Derry, a small town in Maine. Seven Losers, bound together against the harassment of the familiar schoolyard bullies, are drawn into a horror beyond comprehension. It ended in August, when seven desperate children confronted a creature of unspeakable evil dwelling in the drains beneath their hometown. Or so they thought then.

IT is the compelling story of the nightmares of childhood that haunt us always...

"Home is the place that when you go there, you have to finally face the thing in the dark."

In 1985, six men and one woman have carved out places for themselves in the world, have forgotten that they were once Losers. But a promise sealed in blood brings them back to Derry. And when the Losers reunite, the wheels of fate lock together and roll them toward the ultimate terror.

IT is the biggest book of Stephen King's career...

A towering epic of horror, *IT* explores that dark passage through which we become adults. *IT* is an astonishing illumination of the magical, terrifying, and passionate world of childhood.

On page four, Viking conveyed their engagement to bookstores to make the release a success:

In September... We're making *IT* big:

- 800,000-copy first printing
- \$ 400,000 publicity, advertising, and promotion campaign
- 100% coop
- Major advertising to the trade
- Major market print advertising
- Nationwide radio advertising
- Major national publicity

IT is coming to your stores with:

- Advance order easels
- Buttons for store employees
- Full-color poster
- Window streamers
- Ceiling signs
- Cash-wrap counter and front-door stickers

The advance order easels were meant to be placed upright on the counter. Customers could tear off a white form that was stapled to the bottom right corner and place their order in advance by giving their personal information and filling in a number on the first line: "Please reserve ____ copies of *IT*". The last line of the form is: "We will notify you by phone or mail when your copies of *IT* arrive". This would allow bookstores to get an estimate of how many books to order.

Amy Hill's lettering of "*IT*" dominates the promo materials. Two buttons were made: "*IT IS COMING*" and "*IT IS GETTING CLOSER*". The stickers read: "*DON'T LEAVE THIS STORE WITHOUT IT*". The ceiling sign was meant to aid customers in locating the books in the store, helpfully stating: "*IT IS HERE*".¹⁶⁵

¹⁶⁵ A large brown envelope from Viking that contained a number of these items was sold on eBay in May 2022. It was addressed to a bookstore in Malibu and in it were an advance order easel, two stickers, and a ceiling sign.

2.7.2.2 Advertising

Viking paid for adverts in print publications geared towards the book trade (booksellers, wholesalers, and libraries) and directly to consumers (via newspapers and magazines). In the brochure, Viking was offering coop advertising: they would refund a percentage of the cost if a bookseller wished to place an ad for the novel in a local publication. Viking offered “100% coop”, which meant that they would refund the total amount spent on such an ad — quite remarkable but probably not uncommon for a high-profile book. The *Los Angeles Times* published an advert on 7 September 1986 that reproduced the cover with an added message: “The last word in absolute terror! Children know what adults forget: You have to finally face the thing in the dark. At bookstores now. A Book-of-the-Month Club Main Selection” (*Los Angeles Times*, The Book Review, 7 September 1986, page 5). A recording of the radio advert that’s mentioned in the brochure has proven impossible to locate.

2.7.2.3 Publicity

A good publicity effort on the part of the publisher entails seeking out media attention in the form of reviews and interviews as well as putting together a tour that takes the author to bookstores and media outlets around the country. There was no book tour for *IT*, however. This was most likely at King’s request, due to the fact that he had just done one in July to promote the release of his movie *Maximum Overdrive*:

Stephen King has directed his first movie and is now in the painful process of selling it. [...] To wangle a summer release for his “moron movie,” King agreed to leave his Bangor, Maine, home for a tour of “the Seven Sisters” — New York, Los Angeles, Washington, Chicago, San Francisco, Philadelphia and Atlanta. “It’s my first junket since 1979, when I toured the Seven Sisters for my book, ‘The Dead Zone,’” he explained. (Thomas 1986, 3C)

Consequently, there aren’t many King interviews from the fall of 1986 to be found that were conducted on the occasion of his newly published novel, *IT*. This was compensated by the many reviews that appeared in newspapers and magazines. Viking’s effort to get the book reviewed had already gotten underway with the red proofs, and once the first batches of finished books arrived from R.R. Donnelley, the publicity department did a second mail-out to potential reviewers, sending them copies.

Most review copies were identical to the first edition books. They came with a small light-brown card that contained the Viking logo and address, the designation “review copy”,

the novel's title, author, price, and publication date, as well as the note: "Kindly send two copies of your review to the Viking Publicity Department". Also included was a press release that began:

NEWS from VIKING: At 1,138 pages, IT is the biggest book of Stephen King's career. [...] With an 800,000-copy first printing and one of the most elaborate promotion campaigns ever assembled for a hardcover book, IT will be published by Viking on September 15, 1986, at \$22.95.

Reviewers also received an author photo with the following information listed underneath: "STEPHEN KING, author of IT, to be published by Viking on September 15, 1986 at \$22.95. Credit: © Thomas Victor, 1986 — to be used only in conjunction with the Viking USA hardcover edition of this book". Oddly, this was not the photo used on the back of the first edition. In the photo on the book jacket, King is playing an acoustic guitar. The picture was taken on 12 April 1986 at a concert of John Cafferty and the Beaver Brown band at the "Memorial Gym" at the University of Maine at Orono, where King got on stage and played a song with them.¹⁶⁶ As to why it was chosen for the book in favor of the more formal portrait by Thomas Victor, I can only speculatively suggest that it might have been King's preference and was his decision to make.

¹⁶⁶ From a report in the *Maine Campus*, the student newspaper of the University of Maine at Orono: "Stephen King, a UMO alumnus who has achieved fame as a novelist, made a special guest appearance. King announced John Cafferty and the Beaver Brown Band and sang while playing air guitar with the band toward the end of the show" (Daigle 1986, 2).

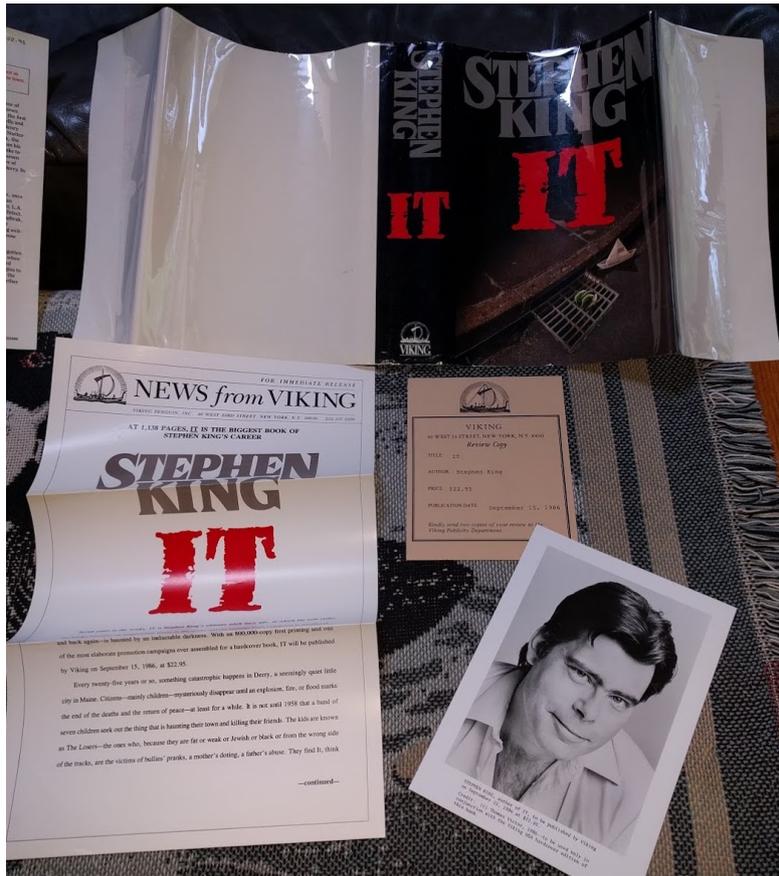


Figure 39 The unfinished dust jacket of a review copy

Collector Dave Hutcheson (owner of the “Hodder & Stoughton” copy of the first draft) has a review copy that came with an unfinished dust jacket: the flaps and back cover are blank (see figure 39). It’s an intriguing object that shows how review copies can still have pre-publication features. Did Viking send the design of the full jacket at a later stage, after a few unfinished jackets had already been produced by R.R. Donnelley for a batch of review copies? Was this perhaps due to King’s insistence on an alternate author photo at the last minute?

2.7.3 Production

A first printing of 800 000 copies is announced on the sticker on the red proof, in the promotional flyer, and in the press release that accompanied the review copies. The first printings had been steadily on the rise over King’s previous books — *Christine* (1983): 270 000; *Pet Sematary* (1983): 300 000; *The Talisman* (1984): 600 000; *Skeleton Crew* (1985, a collection of stories) 500 000. Tomas Krynsky gives this additional information on the initial print run of *IT* which, he states, he (indirectly) received from a former employee at Viking:

IT was the first time a publisher ever underestimated the number of books they would need to satisfy the demand. They really thought 400,000 would accommodate the supply and they weren't prepared for the bookseller market to demand more copies. *IT*, more than any other Stephen King novel, changed the number of first printing editions that Viking produced.

400,000 initial 1st print run: There will be nothing stated on the CP page under the Garamond 3 line. This run was produced the week of August 18, 1986

100,000 combined 2nd and 3rd print run:

Second Printing - August 1986 on the copyright page under the Garamond 3 line, to indicate this was produced the week of August 25, 1986

Third Printing - September 1986 on the copyright page under the Garamond 3 line, to indicate this was produced the week of September 1, 1986

300,000 combined 4th and 5th print run:

Fourth Printing - September 1986 on the copyright page under the Garamond 3 line, to indicate this was produced the week of September 8, 1986

Fifth Printing - September 1986 on the copyright page under the Garamond 3 line, to indicate this was produced the week of September 15, 1986 (and the actual week of publication)

[<https://www.stephenkingcollector.com/1st/it.html> last accessed: 21 March 2024]

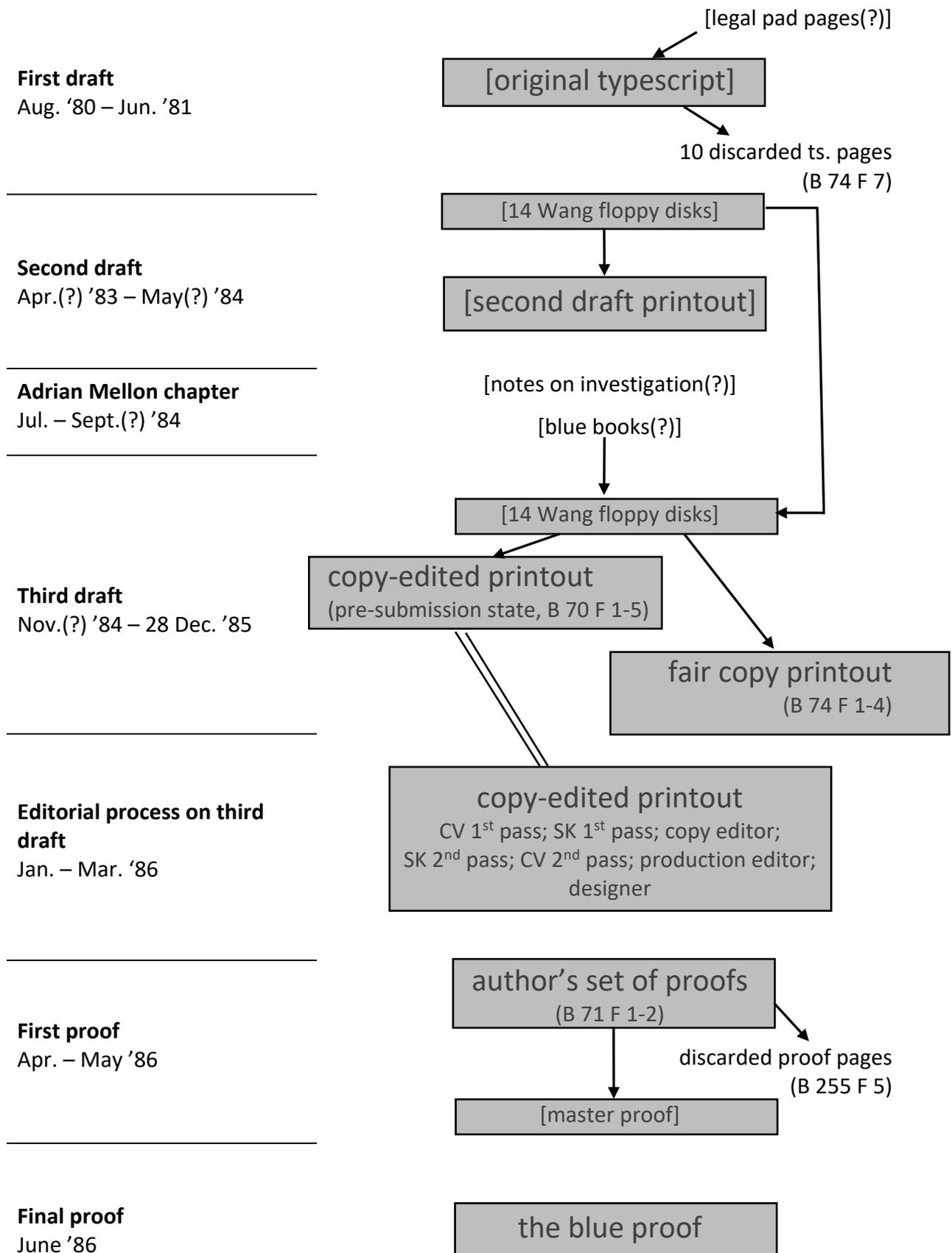
At odds with this information is that King received his “author’s copies” in the second half of July, 1986.¹⁶⁷ In any case, Viking’s behind-the-scenes scrambling to meet the demand from bookstores across the United States is indicative of a successful marketing campaign (despite the author’s very limited involvement) and of the “marketplace phenomenon” that King was.

In conclusion, the publication process was a high-paced collaborative effort between the author, all departments at Viking — editorial, production (book design and art), promotion, advertising, publicity, and sales — and R.R. Donnelley. King had copies of *IT* in hand over a month-and-a-half earlier than the publication date of 15 September, and bookstores offered the novel to customers from the last week of August onwards. *IT* became the top-selling hardcover book of 1986 in the fiction category in the United States (E. McDowell 1987, C18).

¹⁶⁷ King inscribed, signed, and dated a copy of the book to his agent Kirby McCauley on 24 July 1986, to author John D. MacDonald, and to King’s assistant Shirley Sonderegger on 29 July 1986.

See images of these inscriptions on: <https://www.signedanddated.info/#1986> (last accessed: 23 February 2024).

2.8 Genetic Map



This genetic map visualizes the most important documents in the dossier, with version designations and dates in the left-hand column and documents in the right-hand column. The focus of the map is on documents containing textual versions that were produced by the author or for the author's revision. Disregarded are the many photocopies made by King and by the publisher, the bound proofs, the reproduction proof, as well as documents created by others that don't contain versions of *IT*, such as the summaries, the editorial memo, and the layout pages. Although King never laid eyes on the master proof and the blue proof, they are important links in the dossier to account for several textual differences between King's set of proofs and the first edition.

Documents in square brackets (“[]”) are currently unaccounted for and to those of which I am uncertain they existed I added “(?)”. I have similarly added “(?)” to the dates of which I am uncertain. Documents that contain a complete version of the novel are placed in a gray box, the others are all partial.

The arrows indicate relationships between the documents. The draft material on the legal pad pages will have been typed up in the original first draft typescript and the ten pages in SKP box 74 folder 7 were discarded from that typescript. Three documents (at least) were printed out directly from the Wang floppy discs: the second draft printout (missing), and the two extant printouts of the third draft. King was asked to discard pages from his set of proof pages and his revisions on the proofs were copied onto the master proof.

2.9 Conclusion

In this chapter, I presented an overview of the documents created during what was essentially a straightforward writing and publication process. All parties involved (King, Viking, and R.R. Donnelley's and Sons) stayed within their standard protocols. Still, as the above shows, the “full story” of the genesis of the first edition of *IT* is impressively spread over at least thirty documents, many of which are currently unaccounted for. Special attention went to the sociology of writing, in naming as many involved parties as possible.

King did research on Bangor before and during his work on the novel, on the town's history, its lore, and the investigation into the murder of one of its residents, Charlie Howard. If he took notes, none of them have survived. His completion of the first draft was followed by a first dissemination of the text. He sent copies to his internal network of first readers; to his agent Kirby McCauley, who will have made copies of his own in the process of selling

publication rights; and once the first publication rights were sold, to his editor, Chuck Verrill. King was somewhat lax with the help he received during this period; it allowed for several continuity and factual issues to persist throughout the versions and, on a few occasions, into the final stages of the process. He ignored the criticism from his former professor that the denouement of the spider was problematic, most likely because he didn't agree and liked the ending, or perhaps because Hatlen was the only one of his first readers to voice that opinion, in which case it was easily disregarded. The participation from the publisher started with the detailed feedback King received from his editor on the first draft. For instance, after reading Verrill's comment "This cosmology doesn't work for me" in the margin of a passage describing its cosmic origins (SKP box 73 folder 2 page 1001), King surely realized that a thorough revision of that subchapter was needed. As such, there was already editorial involvement when King undertook his second draft.

The second draft is a blind spot in the dossier. It's somewhat troubling that no trace of it is to be found in King's archive. He would have surely printed out the rewritten pages as he went along and would have sent out at least one or two copies (as he did with the first and third draft). The total lack of documents suggests the possibility that the third draft was actually his second but this seems to be contradicted by King's quotes from 1985 and 1986 that he wrote three drafts and the announcements in the press in March 1984 that *IT* was finished and would be published within a year — a statement entailing that King believed submission was imminent. That plan changed, however, and King undertook a lengthy, stretched out final rewrite.

After completing the third draft and submitting it in triplicate to his publisher, King sought "internal feedback" from only one person, his wife. He sent out five copies but they were gifts, they had a different function than the copies of the first draft which were all "working documents" in the sense that King assumed the feedback would influence (and inform) his subsequent draft.

During the editorial process (first on King's printout and then on the unbound sets of proof pages), the shared goal was to get rid of the flab, of factual errors, and to optimize the internal logic of the narrative. When prompted by editors to trim down the text, King obliged them in half of the cases, on estimation. He described it as a harrowing experience at the time but he was also relieved that the "worst excesses ha[d] been pruned from the book" (King 1986c, 5). He needed the gentle prodding of his editor and copy editor to kill these darlings,

however. It would be interesting to have the copy editor's notes. They most likely took the form of a list of epic length, put together to find and flag inconsistencies: notes on King's idiosyncratic style, on his preferred spellings, and on character names and story events.

The master proof is another regrettable lacuna in the dossier, it's compensated somewhat by the reproduction proof. Comparing the text on that document to King's set of proof pages reveals the changes that must have been made on the master proof. It also shows how printer's errors could creep into the text at any stage — there are only a handful of them in a 1142-page book but still they are errors that were not in King's electronic text or on his printouts.

I hope to have shown just how many agents of textual change there were throughout the seven-year genesis of the novel. They fall into three categories: people acting in a purely advisory role (first readers), in a more collaborative role (editors who made revisions on the copy-edited printout that King could accept or reject) and as a "force majeure" (typesetters, over which author and editors had only limited control).

In the next chapter, my study of the documents and the versions contained in them will zoom in on the aspects of narrative that have been discussed in chapter one: suspense, pace, characterization, and focalization.

Chapter 3: Revising *IT* for Suspense

The changes King made across the many textual states described in the previous chapter — some at the suggestion of others — all served to create what he believed was “the best book possible”. In *On Writing*, he mentioned an explicit attention to theme, symbolism, and meaning in the second draft, and to language in the third. From his craftsmanship as a writer, he implicitly worked on optimizing the effect the text should have on readers, what the text should *do* to readers. The revisions of this nature are quite subtle; they don’t jump off the page when you read the extant versions side by side because they mostly occur at the smallest textual level: a few words changed here, or a few sentences added there. But King’s insights in the mechanics of suspense, I will argue, still shine through in these small edits.

A genetic analysis must focus on the differences between versions. The amount of rewriting that an author deems necessary depends of course on the quality of the first draft. My section 2.2.3 shows that King’s first readers were very complimentary about the first draft, overall, as was the author when he reread it after letting it rest. There is no doubt, then, that the first draft of *IT* was a suspenseful text that succeeded in grabbing and horrifying the reader (the reader as the conceptual construct that I have described at the start of section 1.5). It would not be accurate to present the revisions in my analysis as vital to the suspense experience of the reader or to the overall impact of the text. But King did see his changes as improvements, which makes them interesting to analyze. I am also aware that there is a danger of a possible bias in the comparative reading I will be doing in this chapter: to view everything that was added after the first draft as “padding”, unnecessary to the plot, inserted only to extend the tension and slow down the reader. While it is evident that expanding a paragraph creates more reading time, I must also address in each case if the added material consists of words that “almost don’t matter” (as Michael McDowell stated), i.e., purely to lower the pace, or if the addition also results in interesting changes to story events, focalization, or characterization.

Most striking in King’s revision campaigns is that he expanded the first half of the book. He added more detail to the suspense scenes in the opening chapters, the amount of added text gradually decreasing as he approached the midway point. The first such scene, when George Denbrough faces his fears to fetch something from the cellar, is 40% longer in its published form than in the first draft. That percentage steadily decreases in the suspenseful

scenes that follow (although there are a few outliers along the way). From chapter 13 onwards (the halfway point), most suspenseful scenes remain more or less equal in length or are reduced by a few percentage points.

The scenes with little or no tension in the first half of the novel were similarly lengthened. King saw less need for expansion in the second half of the book, merely for streamlining the scenes by revising style and internal coherence.

Overall, King added almost no story events in his rewrite of the first half. The additions are mainly in dialogue and character descriptions. In my interpretation, as a mechanic looking under the hood of his first draft text, King believed the key to sustaining his readers' engagement in such a long novel would depend on the characterization of its protagonists: lowering the pace of the chapters by giving more attention to the physicality, the character traits, the direct speech and the thoughts and emotions of these "paper people". These patterns can be most clearly discerned in the revisions on the level of suspenseful scenes, particularly the early ones that were expanded. In my working definition, a "suspenseful scene" starts when protagonists feel themselves to be in danger (or when the narrator indicates that there is danger), either because the monster is near or because there is a real-world danger (e.g., from the bully Henry Bowers or from Beverly Marsh's abusive father). The sense of danger causes the reader to experience suspense. The scene ends when the character is no longer in danger (or dead).

There are many such scenes in the novel. The confrontations between the members of the Losers' Club and the monster, in its many disguises, produce tension of the highest kind and these are the scenes I will primarily be discussing in what follows. In part five, the novel's climax, the characters are in constant danger. Since King hardly made any suspense-motivated revisions of the text in this final part, I will not make many references to it in this chapter.

Here is a list of the main suspense scenes in parts one to four of the novel:

- Chapter 1.2: George goes into the cellar for the paraffin;
- Chapter 1.3: Pennywise kills George;
- Chapter 3.1: Patty Uris finds Stan dead in the bathtub;
- Chapter 4.9: Ben is assaulted by Henry Bowers;
- Chapter 4.11: Ben encounters the Mummy;
- Chapter 5.9: George winks at Bill from a portrait in his photo album;

- Chapter 6.3: Eddie Corcoran is killed by It;
- Chapter 6.5: Mike encounters the giant bird Rodan;
- Chapter 7.7: Eddie Kaspbrak encounters the Leper;
- Chapter 8.4: Bill and Richie see It in a photo in George's album;
- Chapter 8.10: Ben, Richie, and Beverly fight Henry Bowers's gang behind the movie theater;
- Chapter 8.13: Bill and Richie seek out It at the house on Neibolt Street;
- Chapter 9.2: Beverly encounters It in her bathroom;
- Chapter 9.10: Stan sees two dead boys in the Standpipe;
- Chapter 10.6: the Losers find horrors in their fortune cookies at Jade of the Orient;
- Chapter 11.1: Ben sees It at the library;
- Chapter 11.2: Eddie sees It in the lot behind Tracker Brothers' Truck Depot;
- Chapter 11.3: Bev meets It as Mrs. Kersh;
- Chapter 11.4: Richie is assaulted by the Paul Bunyan statue;
- Chapter 13.9: the rockfight;
- Chapter 14.6: the Losers leaf through Mike's father's photo album;
- Chapter 15.5: the smokehole ceremony;
- Chapter 16.3: Henry Bowers breaks Eddie's arm;
- Chapter 17.5: It kills Patrick Hockstetter;
- Chapter 18.7: the Losers seek out It in the house on Neibolt Street.

To facilitate my close reading of the variation between the first draft and the published text of these scenes, I created a tool that performs the textual comparison automatically, highlights the variants, and allows users to annotate variants and keep notes for every scene. The tool was extremely helpful in identifying and tagging patterns in King's revisions.¹⁶⁸

The analysis in this chapter is situated on the three textual levels I mentioned in the introduction: on the macro-level, King's revisions to the narrative-spanning suspense arc; on

¹⁶⁸ It can be downloaded and used via <https://github.com/eXtant-CMG/Diff-Annotator> (last accessed: 29 March 2024).

the micro-level, revision patterns that are present in many suspense scenes; and on the mid-level, an in-depth analysis of several noteworthy scenes or chapters.

This chapter will show that the text underwent its most comprehensive metamorphosis at the second/third draft stage (taken together because the second draft is missing from my dossier). To minimize my citations from unpublished sources, however, I will quote from the published text instead of a printout of the third draft whenever the text is identical in both.

3.1 Revisions to the Narrative-Spanning Suspense Arc (Macro-Level Analysis)

Structurally, *IT* is one of King's most complex novels. The tale is told in five parts, with a "Derry Interlude" chapter after each of them and an epilogue at the end. The chapters are split up into numbered subchapters. The story events are narrated in a nonlinear way, alternating between two time periods: 1957-'58, when the seven protagonists are ten and eleven years old, and May 1985 (1983 in the first draft), when they are thirty-eight (thirty-six in the first draft). Except for the opening one, all chapters of the first four parts start with a subchapter that is set in the adult timeline. In the chapters of part two ("June of 1958") and part four ("July of 1958"), these opening subchapters always end with one of the protagonists vividly remembering an event from their childhood, propelling the action from 1985 back to 1958 in a mid-sentence bridge to subchapter two. In part five of the novel, "The Ritual of Chüd", the alternations between 1958 and 1985 speed up as the protagonists make their way through the sewers under Derry to its lair in both timelines.

The Derry Interludes are all presented as entries from Mike Hanlon's diary. They are part of what Noël Carroll calls the process of ratiocination, serving the double purpose of giving more historic depth to the monster that lives under Derry (by telling stories from previous cycles going back to the seventeen-hundreds), and of recounting Hanlon's mental trajectory between January and May 1985 as he becomes more and more certain that the monster has returned and that he should call the others.

The intricate narrative structure of the published novel stems from its constant movement in time (between the present day, the summer of 1958, and Mike Hanlon's diary entries from the first five months of 1985) along with its constant shifts in focalization between different characters. The events of the summer of 1958 are narrated as a series of long flashbacks experienced alternatively by each of the seven protagonists, and all chapter

openings (set in 1985) have the function of foreshadowing the troubling events that will be recounted in it.

In parts two and four, there is one dominant focalizing character per chapter, while in part five the omniscient narrator's "headhopping" speeds up in parallel with the faster movement between timelines. King later remarked that *IT* "manages a lot of complexity in an effortless way that I often wish I could rediscover" (Rich and Lehmann-Haupt 2006).

King's writing practice of intuitively making his way towards a certain point in the story — giving every allowance to digressions or changes in direction along the way — and, once the situation has been set up, being a witness to how the events play themselves out in the rest of the story, presents itself in several ways in the first draft of *IT*. The point in the narrative text that King was working towards can be situated at the start of part five, when the protagonists go into the sewers under Derry in search of Its lair in both timelines at once. Subchapter per subchapter the narrative jumps back and forth between the two. The children's journey through the sewer is told first, in short scenes, and the adults revisit each part of the route immediately after in parallel. By structuring the narrative in this way, King postponed the climax and the denouement of the children's confrontation with the monster in Its lair to chapter 21/22, only a hundred pages before the end of the draft. King will have known the main turnout of the children's storyline beforehand: that they were able to hurt the monster but not kill it, and that they all escaped the sewers with their lives. But he would have left most of the particulars open to the inspiration of the moment.

This created the unusual circumstance that throughout the chapters of the grownup timeline (most notably in part three) the characters are having flashbacks to and steadily remembering more details of events from their childhood that King hadn't written yet. It produced a few continuity errors that had to be fixed later on — some of which are pinpointed in his notes-to-self in the margins of the first draft, others flagged by Verrill or his proofreaders on their photocopies — but less than one would expect.

The suspense structure of the novel was already firmly in place in the first draft. King made no changes to the overall suspense and resolution curve, and almost none to the tempo with which the pendulum swings between low tension and high tension; between confrontations and breather episodes; between scenes and summaries. Despite his initial fear after finishing the first draft that the novel was too long, his second/third draft turned out to be longer than the first. Instead of pruning the text back in length, King chose to expand the

character portraits of his seven protagonists, judging that offering a more personalized mental model of the characters would lead to a deeper reader engagement, and that this, rather than a swifter pace towards the climax, would keep people turning the pages.

There are five operations to be noted on the macro-level that have a bearing on suspense, however, which I will discuss in this section: King rewrote and expanded the first chapter considerably to strengthen the impact of the initiating event; he added a chapter to serve as an initiating event for the 1985 timeline; he inserted cataphora throughout to foreshadow the climax; he moved an 8000-word subchapter from chapter 14 to chapter 6; and, at the request of two people at his publisher, he considerably shortened the third “Derry Interlude” chapter.

3.1.1 Revising the Initiating Event in Chapter One

As mentioned in my overview of suspense theory, *IT* adheres to the “suspense discourse structure” of Brewer and Lichtenstein’s structural affect theory. After an initiating event which has significant consequences for the protagonist and reveals the presence of a monster, the narrative in *IT* moves chronologically towards a final confrontation between the protagonist and the monster, as is prevalent in the horror genre. The initiating event (or onset movement in Carroll’s terminology) is the murder of George Denbrough, an innocent, vulnerable, and likable six-year-old boy whose older brother, Bill, is the novel’s protagonist. His murder sets up the narrative-spanning suspense arc: the first chapter introduces and endears Bill and George to readers and after George is killed readers instinctively know that what this novel is heading towards is a confrontation between Bill and Pennywise. The outcome event, the final confrontation, only occurs a good 900 pages after the initiating event.

King meticulously rewrote the chapter, increasing its length by 27%, thus lowering the pace. The chapter contains 4279 words in first draft, and 5426 in its published form. King retained 3068 words of the first draft verbatim and added or changed 2358 words; in other words, 57% of the chapter in third draft form equals the first draft, and 43% of it was revised.

The character of George Denbrough is developed further (his fears about going into the cellar, his relationship with his brother, his love of movies and television). Additional insights into Bill’s character are gleaned indirectly through George’s perspective. The playful dialogue between the brothers is enriched. King also focused on adding verisimilitude to the horror of how the clown was able to seduce a gullible young boy.

In the case of the first chapter, the first draft text and the many revisions done in the second/third draft contributed in equal measure to the impact of the scene of George's death. I will discuss the chapter in much greater detail in section 3.3.1.

3.1.2 Adding a Second Initiating Event

In sections 2.4.1 and 2.4.2.1 (on the documents relating to the third draft), I stated that King added a new chapter to his novel at the third draft stage, "After the Festival (1984)" — so titled to parallel the opening chapter "After the Flood (1957)" — and inserted it as chapter two. Its writing was initially prompted by the murder of Charlie Howard that took place on 7 July 1984 in Bangor, and King later commented: "I used [Charlie Howard's murder] to bookend George Denbrough's death" (King 1986c, 5).

Since it is central to the plot that the monster awakes from hibernation every 27 years to feed, the new chapter about the violent death of Adrian Mellon functions as the initiating event for the cycle of killings in Derry in the 1984-1985 timeline, as George's death was for the 1957-1958 timeline. It's interesting that this second initiating event (or onset movement) was a later addition. The double onset prompted Carroll to reference *It* in his monograph *The Philosophy of Horror* (also quoted in section 1.2.1): "the creature may arrive at different times as well as in different places, as in King's *It*" (Carroll 1990, 100).

By inserting this second initiating event, King produced the same shock-effect in readers early in the narrative to evoke their interest in the 1984-1985 timeline. Moreover, in its first draft state, the novel makes an abrupt transition both in time and in place, from young Bill's desperation after his brother's death in 1957, to late May of 1985 when the wife of Stan Uris witnesses her husband receiving a phone call from a "Mike" at their home in Atlanta. The new chapter establishes that the same clown-like monster killed people in Derry in both 1957 and 1984, which is valuable information to take into the "Six Phone Calls" chapter, where we meet five new characters who are asked by a sixth new character to come back to Derry. "After the Festival (1984)" also briefly introduces Michael Hanlon as the local librarian, which readers can then better place when his full name occurs again in subchapter 2 of chapter 3, as he calls Richie Tozier.

The new chapter has a thematic function as well in establishing from the onset how “hard” the town of Derry is (as King characterized Bangor)¹⁶⁹ and how the age-old presence of the monster might be the cause of this roughness in its inhabitants. Although it has the characteristics of a digression — another “story within the story” that does not center around any of the main characters (only briefly featuring Pennywise at the end, as in the second and third Derry Interludes) — the chapter will not feel digressive to first-time readers because of its place in the narrative, immediately following the short opening chapter, when the reader’s information on what the novel will be about is still very limited.

3.1.3 Foreshadowing the Climax

When Bill Denbrough and It start the Ritual of Chüd, the Lovecraftian climax to *IT*, it’s revealed that It is an extra-cosmic entity, existing since time immemorial in a void (the macroverse) where It witnessed the creation of the universe and, after a long time, traveled to earth. Another being was there alongside It, a giant turtle who appeared to be dead “for a billion years or so” but suddenly “vomited the universe out whole” (King 1986a, 1007). For all of Its existence, It had assumed the Turtle and Itself were the only beings in the macroverse. It thought that It preceded and had created the Turtle and, therefore, had also created the universe. But the unsettling threat that the seven children now posed caused It to think that there may be an Other, and that the children were agents of that Other (1008). The Turtle turns out to be a force of good but it’s not of any real help during the ritual; it communicates to young Bill that the Other is indeed real, that the Other dwells in a void *beyond* the macroverse, and that it “was, perhaps, the creator of the Turtle, which only watched, and It, which only ate. This Other was a force beyond the universe, a power beyond all other power, the author of all there was” (1053-1054).

This denouement in part five is hardly foreshadowed in the previous four parts of the novel’s first draft. In chapter 14 of the first draft, the seven friends discover during the smokehole ceremony that It came to earth from outer space thousands, perhaps millions of years ago but that is all the information they have when they descend into the sewers under

¹⁶⁹ “The new novel, *IT*, fits in Bangor because it’s a hard town, King says. ‘They busted a lot of people here during the Viet Nam war. They won’t stand for much. It’s a hard-drinking, working man’s town. ‘They’re just as likely to set fire to your hair in a bar if they don’t like the way you’re talking.’” (Hanlon 1980, D12)

Derry. King's attention to foreshadowing this climax in subsequent drafts, which I will discuss in what follows, shows the importance of cataphora in narrative-spanning suspense to sustain the reader's interest until the end.

In the first draft, the Turtle isn't mentioned until subchapter 1 of chapter 20, "Under the City", but in the published text there are quite a few references to the Turtle throughout the preceding text, as well as to the phrase "the Turtle couldn't help us". Not long after completing his first draft, King announced to Peter Straub: "I want to do something with that turtle" (King to Straub, 17 August 1981, PSP MSS. 185 box 6 folder 11, first page). At three separate stages of revision, he added (or contemplated adding) references to the Turtle as "anticipatory satellites" foreshadowing the events of the climax.

In section 2.2.2.5.6, I described a partial copy of the first draft in King's archive that suggests King did a read-through before starting his second draft, since the copy contains a set of revisions and notes-to-self in the margins that are not on any of the other copies (the D1-5 state of the first draft). On page 628 of that document, King annotated this passage in the rock fight scene: "Bill had one rock left. It was smooth and white, shot with quartz, roughly the size and shape of a duck's egg" (SKP box 73 folder 3 page 628). King wrote in the left margin: "be nice if the rock could look like a turtle". Since both the first 530 pages of this copy and the original first draft document are missing, it's impossible to determine but this note might not have been the only one King made to remind himself to "do something" with the turtle by planting thoughts of turtles into the heads of his main characters. In this case, King did not follow through in the second draft with suggesting the rock looked like a turtle — or, if he did, he removed it in the third draft — but there are many passages throughout the third draft where he did.

When George Denbrough is searching for the box of paraffin on a shelf in the cellar in chapter one of the first draft, he notices "an old flat can of Turtle wax" (SKP box 72 folder 4 page 5). It's unclear if the can of Turtle wax is a coincidence, or if perhaps this is where King found the inspiration for the cosmic being of the Turtle but at the second/third draft stage King expanded the passage with: "For some reason this can struck him, and he spent nearly thirty seconds looking at the turtle on the lid with a kind of hypnotic wonder. Then he tossed it back..." (King 1986a, 8). Further on in the chapter, King added: "*That turtle*, George thought, going to the counter drawer where the matches were kept. *Where did I see a turtle like that before?* But no answer came, and he dismissed the question" (9).

In the “Six Phone Calls” chapter, Patty Uris thinks back to the time in her relationship with her husband Stan when they were considering moving to Atlanta for a possible job there for her. At the second/third draft stage, King inserted multiple references to the Turtle in the “Stan Uris Takes a Bath” subchapter, the first being:

[Stan’s] eyes had darkened [...].

“The turtle couldn’t help us,” he said suddenly. He said that quite clearly. She heard it. That inward look — that look of surprised musing — was still on his face, and it was starting to scare her. (45)

Patty’s mind returns to that odd phrase once more further on: “*The turtle couldn’t help us*. Sometimes, for no reason at all, she would wake up with this thought in her mind like the last fragment of an otherwise forgotten dream” (48). Then, in her mounting panic, Patty finds herself with the phone in her hand to call for help and the narrator states: “Crazily, she thought: *I would call the turtle, but the turtle couldn’t help us*” (57). I will discuss in more detail King’s revisions in the suspense scene where Patty Uris finds Stan dead in the bathtub in section 3.3.2 but it’s clear that, together with George’s noticing of the Turtle, these enigmatic references were inserted for suspense purposes, to call up questions in the reader that would not be answered until the end of the narrative; questions such as *What is so important about this turtle? Why couldn’t it help?*

King put the Turtle into the next chapter, the first “Derry Interlude”, as well. Mike asks himself in his diary when and how he started suspecting that the clown who had killed George Denbrough might be back again. At the second/third draft stage, King added that Mike thinks: “Or maybe it was the voice of the Turtle. Yes... I rather think it was that. I know it’s what Bill Denbrough would believe” (146). Mike comes back to the Turtle a few paragraphs later: “Part of me — the part Bill would call the voice of the Turtle — says I should call them all, tonight” (147). King worked in three additional mentions in the chapter, the last of which lifts the veil a little bit for the reader: “All those years ago Bill said *The Turtle can’t help us*, and if it was true then it must be true now” (149). King continued the motif with a similar Turtle reference in the second “Derry Interlude” chapter. In the first draft, Mike doesn’t write anything about potential cosmic forces that might be guiding him towards calling the others; that was all added later to foreshadow the cosmic climax.

When Bill thinks back to the day of George’s death in chapter 7/8, he recalls in the second/third draft that he had been sleeping and dreaming about “some (*turtle*) funny little

animal” (330) and had woken up to George muttering to himself as he tried (and failed) to make a paper boat. In the first draft, however, Bill had not been sleeping and dreaming; he just heard George muttering in the other room (SKP box 72 folder 4 page 245).

After “getting the scoop” from Mike during their meal at the Jade of the Orient, the members of the Losers’ Club set off individually for a stroll through Derry in a chapter titled “Walking Tours”. When Ben Hanscom thinks about what exactly happened to his silver dollars, he remembers that as children they used them in their fight against It but he blanks on the specifics. “I don’t know”, Ben says aloud in the first draft, and notices that he has unconsciously walked towards the library, a place where he felt safe as a child (SKP box 72 folder 4 page 450-451). At the second/third draft stage, King inserted the Turtle here as well, and, around the halfway point in the novel, connected it for the first time to the ritual of Chüd:

A word came to him suddenly, a word that meant nothing at all but which tightened his flesh: *Chüd*.

He looked down at the sidewalk and for a moment saw the shape of a turtle chalked there, and the world seemed to swim before his eyes. He shut them tightly and when he opened them saw it was not a turtle; only a hopscotch grid half-erased by the light rain.

Chüd.

What did that mean?

“I don’t know,” he said aloud, and when he looked around quickly to see if anyone had heard him talking to himself, he saw that he had turned off Kansas Street and onto Costello Avenue. (King 1986a, 536)

King also casually changed “neck hunched down into his collar like a man walking with a rainy wind at his back” (SKP box 72 folder 4 page 119) to “hunching his neck down into his collar like a turtle drawing into its shell” (King 1986a, 174) and “a pair of cheap wraparound sunglasses” (SKP box 72 folder 5 page 821) to “a pair of cheap Turtle wraparound sunglasses” (King 1986a, 848).

The final additional reference to the Turtle before the reader learns of the Turtle’s role in Its cosmological origins was inserted at the three-quarters mark of the text, in chapter 16, “Eddie’s Bad Break”. This time it wasn’t at the second/third draft stage but on his set of proof pages — his final opportunity to make changes (see section 2.6.1.1) — that King chose to remind his readers of the Turtle. Henry Bowers has just broken young Eddie Kaspbrak’s arm and as Eddie falls down, he “had a chance to note the remains of a very old hopscotch grid that had been done in pink chalk on that old sidewalk” (785). On page 771 of his proof, King

added two more sentences to the paragraph in black ink: “Then, for just a moment, it swam and looked like something else. It looked like a turtle” (SKP box 71 folder 2 page 771). Eddie’s noticing of the turtle shape in the hopscotch grid is similar to Bill’s rock that would have been shaped like a turtle, and the two are quite close together in the text (the rock fight on page 628 and Eddie’s fall on page 746 in the first draft). King had previously planted thought flashes to the Turtle for George, Stan, Bill, Mike, and Ben, and here, at the last moment, he planted one for Eddie’s character as the climax drew nearer.

Interestingly, part four ends with a climactic suspense scene as well, and the text of the first draft contains many foreshadowing references that build up to that scene. When the children enter the house on Neibolt Street and come face to face with It there, their plan is to shoot It with two silver balls that they made by melting down one of Ben’s silver dollars (see section 3.3.5 for an analysis of this scene). Starting with Ben’s subchapter in the “Six Phone Calls” chapter, there are multiple instances where characters in the adult timeline are trying to remember what exactly happened with Ben’s silver dollars.¹⁷⁰ In view of the complete lack of Turtle and Chüd references, it appears King thought up the scene in the house on Neibolt Street almost at the beginning of his work on the draft while the novel’s climax, the ritual of Chüd, was indeed conceived in the inspiration of the moment. This confirms what King has said in interviews and written in *On Writing* about his habit of working towards a preconceived dangerous situation for his characters and then, once the situation has been set up, “watching” the events unfold as the words flow out in his writerly state of “autohypnosis”.

The Turtle revisions confirm Wulff’s notion that cataphora, small satellite events such as these, have a prominent function as pre-information that announces significant information that will be revealed later in the narrative. The enigmatic references create what Sternberg calls “temporary gaps”. Such gaps are not merely a narrative device but a cognitive

¹⁷⁰ “He put three cartwheel silver dollars on the bar” (SKP box 72 folder 4 page 42); “and I remember that Bill Denbrough saved my life with a silver dollar” (45); “He feels in the pocket of his vest, but the silver dollars are gone” (110); “And that makes him think of Bill again, because Bill once saved their lives with one of Ben’s cartwheels — although he cannot for the life of him remember how” (206); “Just before he and Ben and Richie had made the silver bullets” (391); “He passed the picture on. It was a silver dollar” (422); “And on the heels of this, he thought: *What did we do with the silver dollars?* He still couldn’t remember” (450); “I had some silver dollars, but I gave them to a friend” (458); “By eight-thirty, as the memory of what had happened to the silver dollar suddenly washed over Ben Hanscom in a burst of illumination” (542).

trigger for the readers. They appeal to their sense-making abilities and anticipation, thereby activating the cognitive aspect of the suspense experience. As this overview has shown, King meticulously placed the cataphoric references at various points in the narrative, distributing them over multiple characters. It demonstrates his conscious manipulation of the readers' predictive tendencies, catering specifically towards their instinct to form hypotheses about events that are yet to be narrated. *Why do all the members of the Losers' Club see or think of this turtle?* This revision strategy, which he simply called "doing something with that Turtle", underscores the significance of foreshadowing in creating a suspense arc that spans the entire narrative.

3.1.4 Moving a Long Subchapter

The only original document in King's archive relating to the first draft consists of ten typescript pages that were discarded from the draft (described in section 2.2.2.2). The fragment is from the beginning of what became chapter fourteen in the published novel — thirteen in the first draft — entitled "The Album", and at this point in the draft King seems to have been hesitant as to how best proceed.

The chapter starts on page 632, just three pages before the first of the discarded pages. King's indecision is shown clearly in the chapter's title heading:

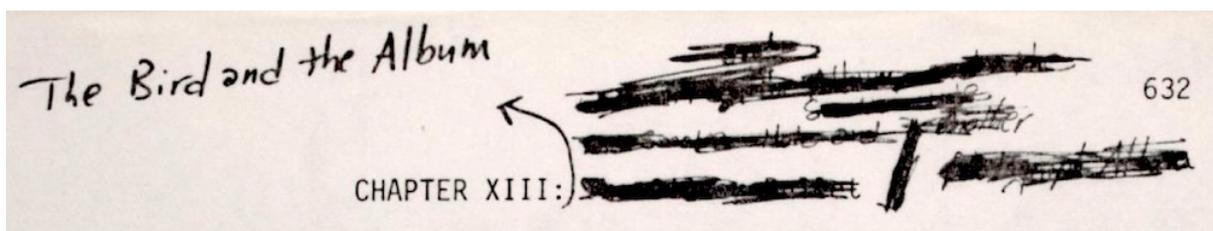


Figure 40 SKP Box 72 folder 5 page 632

The many cancelled words are hard to decipher but it seems King tried out three, maybe four different titles before settling on "The Bird and the Album".



Figure 41 A tentative transcription of the crossed-out titles

These attempts, in my opinion, express hesitation about which story events to cover in the chapter. Assuming King started each new chapter by typing the header (chapter number plus title), he initially intended to follow the previous chapter — “The Apocalyptic Rockfight”, in which Mike meets and joins up with the Losers’ Club — with the story of how the group made “The Silver Bullet” (singular) by melting down a silver dollar. In the end, that story event was only related four chapters further on. King crossed out the typewritten title and wrote “The Smoke Hole and” above it, which points to a fluctuation in his intention of what to narrate in the chapter: the smoke hole ceremony that the children performed in an attempt to find out more about the nature of It, followed by them making the bullet. The smoke hole eventually became the subject matter of the next chapter. After adding “The Smoke Hole and”, I believe King wrote the word “Another”, which is the first word in the title of what became chapter 16/17, “Another One of the Missing: The Death of Patrick Hockstetter”, signifying his intention to cover the strange events of (and leading up to) Hockstetter’s death *before* the smoke hole and the silver bullet scenes. He must then have changed his mind again and wrote “Photograph Album”, which refers to Mike showing the others his father’s album of old photographs of Derry, the main scene in the published version of the chapter and one of the two scenes in the chapter in its first draft form. Having decided that the chapter should focus on Mike’s first weeks as a member of the group, King also added “the Bird” to the chapter title, referring to Mike’s solo encounter with It in the form of his biggest fear, the giant bird Rodan.

A timeline of when this series of handwritten edits was done can’t be established with any certainty. They may have all been done in one go right after he had typed “The Silver Bullet”, with King having second (and third) thoughts on what to cover in the chapter before starting it but it seems likely that he only added the “Bird” element after removing the discarded pages and starting over.

Something similar occurred with the title of the next chapter, where King listed two events in his typewritten title but later crossed out the second one, presumably because his narration of the first event had reached chapter-length: “CHAPTER XIV: The Smoke-Hole and ~~the Silver Bullet~~” (SKP box 72 folder 5 page 688).

Taken together with the ten discarded pages, the moment of hesitation captured in the heading of chapter 13/14 is interesting in terms of overall suspense. A comparison of the ten discarded pages to what King subsequently wrote in their stead reveals what he must have seen as the major issue at hand: the character of young Mike Hanlon was at that point less well-developed than that of the other members of the Losers’ Club. The chapter as it unfolded in the ten discarded pages made too abrupt a transition from Mike’s first meeting with the others (at the end of the previous chapter) to a scene a week later when Mike is already an established member of the group and brings his father’s album to the Barrens. The crossed-out chapter titles and the text on the discarded pages show that King had intended to make headway with the forward motion of the main line of action but on second thought decided to insert an extra twenty-one pages of backstory about Mike, bringing the forward motion to a complete and lengthy standstill.

This insertion was done because there would otherwise be an imbalance: except for Mike, all the members of the Losers’ Club had at some point shared with the others how they had encountered It by themselves some months before; encounters that, apart from being scary and suspenseful scenes, provide character depth and explain why they behave in certain ways. Breaking that pattern with Mike was insupportable because it’s an initiation ritual of sorts to share the story of their solo encounter with the others. Mike is the final member and the problem was that, at this point, the novel had already progressed to part four of its five-part structure, too late perhaps in the narrative sequence to bring forward motion to a halt. In the end, King chose to maintain his thematic line and inserted a long flashback describing Mike’s home life at the farm and how he was attacked by It (in the guise of the giant bird Rodan) at the Kitchener Ironworks.

The issue was later taken up in the editorial process. During his first pass through the copy-edited printout, Chuck Verrill noted in pencil at the start of the subchapter: “whole section reads long” (SKP box 70 folder 2 page “IT/960”). It’s very likely that author and editor also discussed this in a meeting. When the copy-edited printout came back to King, he moved the entire episode from chapter fourteen to chapter six — from part four to part two. He

relocated the pages and renumbered them as addendum pages. There is no further discussion about the matter in the margins, so the documents at hand don't reveal if it was King or Verrill who proposed to move the episode instead of trimming it in its current position. But since King had kept the subchapter in chapter 13/14 for three drafts, it can be argued that it was the editor who made the valuable suggestion that solved the issue: Mike Hanlon is introduced at length much earlier on in the narrative, and in chapter fourteen the narrator summarizes that Mike tells the others about the bird.

I am reminded of Meir Sternberg's remarks about the danger of "artistic failure" when a text does not maintain the right balance between the two lines of narrative interest, suspense regarding the story future and curiosity about the story past. In chapter 13/14, the second chapter of part four, the general pace has quickened in comparison to part two; the narrative has gained some momentum in moving towards the ending and therefore suspense will have "the upper hand" in most readers (Sternberg 1978, 65). King and Verrill may have judged that readers would not accept a twenty-one-page retardation at that point in the narrative sequence, that their emotions of anxiety and restlessness would not tolerate such a long pause in the main actional line. Relocated to chapter six, however, the subchapter fits in among other flashbacks to similar slowly paced solo encounters with It: Ben's run-in with the mummy (chapter 4), George's portrait winking at Bill (chapter 5), Eddie Corcoran's murder (chapter 6), and Eddie Kaspbrak's encounter with the leper (chapter 7).

Although King will have been the one to make the final decision, it appears that this change in the text to safeguard the narrative-spanning suspense arc originated with the editor's remark that the subchapter "reads long". The note might have sparked a conversation in which the collaborators concluded that the subchapter's late position in the saw-toothed suspense curve was the problem, not so much the length of the episode; that it was, in fact, a necessary story element as character background for Mike and for the internal coherence of the novel. Verrill did not make a similar comment in the margin of King's first draft when he read it (see section 2.2.2.5.5 for a description of Verrill's copy); he only made two remarks in the subchapter concerning the internal story logic.¹⁷¹

¹⁷¹ Not all of Verrill's comments in the margins of the first draft and the copy-edited printout that have a bearing on suspense will be discussed in this chapter, but I have listed and briefly discussed them all in Appendix 3 (the first draft) and Appendix 7 (the copy-edited printout).

3.1.5 Shortening Two of the Derry Interludes

In the first Derry Interlude, readers are properly introduced to Mike Hanlon, Derry's head librarian and the only member of the Losers' Club who still lives in town in 1985. He writes in his diary on January 2nd that since the murder of Adrian Mellon the previous year he has become more and more convinced that It has awakened from its hibernation and is feeding on Derry's inhabitants once again. Before calling the six other members back to town to fight It, Mike decides to investigate previous violent periods in Derry's history to trace the influence of the monster, because "To know what a place *is*, I really do believe one has to know what it *was*" (King 1986a, 150). Coming after the "Six Phone Calls" chapter, where we witness the effect on new characters of an unsettling phone call from a mysterious old friend, the first interlude gives valuable information about the main narrative and its characters, about how everything that came before fits together. The second, third, and fourth Derry Interludes are much more digressive in nature: Mike describes three episodes in Derry's history at length. Pennywise himself does not feature prominently in these chapters at all; the atrocities from Derry's history — inspired by Bangor history — are all committed by regular people but Mike does connect the events to the influence of the monster. He does so most explicitly in a passage from the third Interlude in its first draft form, a passage that King cut in the second/third draft:

Is it possible, I wonder, that this thing has come to Derry because the fuse is short, the tinder dry, the way easily opened? Or has It, in some unspeakable way, set a pattern of habituation in the very consciousness of this place, a habit-pattern which remains set even though people come and go? Are we all part of it? (SKP box 72 folder 5 page 561)

Thus, in the novel's aim to maintain the readers' interest, Interludes two, three, and four must appeal to the readers' curiosity about the historical background to the events of the two timelines, which is something that both author and editor were aware of during the genesis.

The second Derry Interlude mainly deals with Mike's father Will Hanlon and his experiences in "Company E", a barracks of the Derry Army Air Corps Base, which culminated in the catastrophic fire in 1930 at a club run by black soldiers called "the Black Spot". The fire was started by the "Maine Legion of White Decency", a fictional northern version of the Ku Klux Klan. At the end of the ordeal, Will Hanlon sees a giant bird floating above the running

survivors: “There were big bunches of balloons tied to each wing, and it floated” (King 1986a, 470).

Part two of the novel ends tensely with young Beverly hearing voices from the drain in the bathroom sink, for the second time, saying: “Beverly ... you can’t fight us ... you’ll die if you try” (432), after which she goes into the back yard of her apartment building and weeps. The Interlude chapter follows, containing 15 315 words in its published form, the longest of the Interludes by far. It was a little shorter in its first draft state, 14 005 words, and the 9% increase in length is due to small additions to Mike’s thoughts about the new disappearances in the opening of the chapter; to the narration of Will’s troubles with Butch Bowers; and most extensively to the fixing of a historical error that Chuck Verrill had discovered and flagged on the copy-edited printout: the Black Spot becomes a thriving nightclub that serves alcohol but in 1930 the Prohibition act had not yet been repealed. Verrill suggested turning the Black Spot and the other named bars and clubs into speak-easies or perhaps changing the date (SKP box 70 folder 2 page “IT/596”). King chose the first option and sent back three addendum pages with alternate text. Verrill did not remark in the margins on the length of the second Derry Interlude and did not mark any paragraphs that could be cut for pace. I believe Verrill saw no problem with the chapter’s length because of its position in the first half of the novel; because it connects firmly to the main characters via Mike’s father (and his conflict with Henry Bowers’s father Butch); and because racism towards black people in Maine is a minor theme of the novel.

Verrill did comment on the length of the third Derry Interlude, however. Mike Hanlon documents in this chapter how a group of gangsters, known as the Bradley Gang, came to Derry in 1929 to buy ammunition and were shot in the street by many of the townspeople, with Pennywise joining in and laughing. Mike believes this was the event that began the 1929-1930 cycle of murders. In the top margin of page “IT/862” of the copy-edited printout, King announced:

CHUCK, As per Connie Sayre’s reaction (even to the truncated version I produced at your suggestion), I am cutting deeper into this. But it hurts. Oooh... God... the pain! Ouch!...! Steve” (SKP box 70 folder 3 page “IT/862”)

Verrill didn’t write a single comment in the margins of this chapter in his photocopy of the first draft but, as the parenthetical phrase in King’s remark shows, he must have suggested to him

that the chapter should be shortened. King made note of this on his first draft typescript (at the D1-5 stage), most likely during the readthrough in preparation of his second draft: “Much too long — cut 1/3 at least. You got the whole fucking Dillinger Days in here” (SKP box 73 folder 3 page 561).

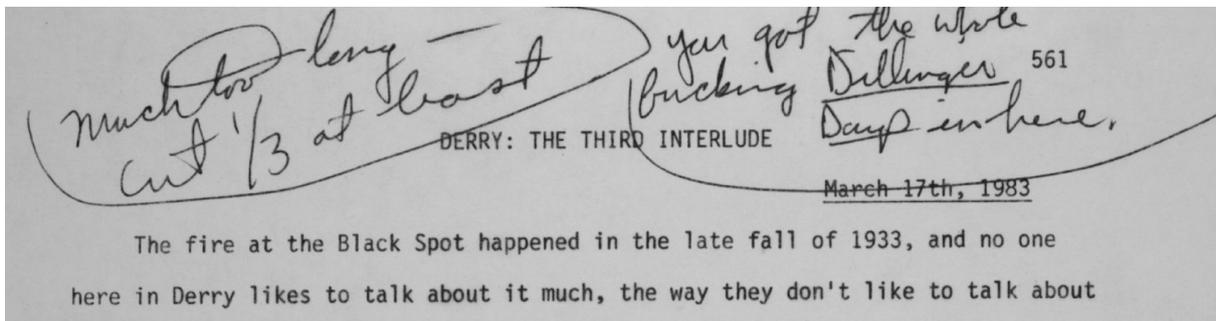


Figure 42 Top margin of SKP box 73 folder 3 page 561

Taking together Verrill’s suggestion of truncation and King’s passionate note-to-self, it’s evident that author and editor agreed that cuts were needed in the second/third draft. King reduced the text from 8771 words (the first draft) to 6453 on the printouts he submitted to Viking, a decrease of 26%. The comment King wrote during his second pass through the copy-edited printout named Connie Sayre, who was the head of Sales and Marketing at Viking at the time. It appears that she had read one of the in-house publisher’s photocopies (described in section 2.5.1.3) and had made a remark to Verrill on the length of that chapter, which Verrill had then passed on to King. The interaction suggests Sayre believed that, in its current state, the chapter was still too long; and that it could, from her standpoint, have a negative influence on sales. The deeper cuts that King mentioned reduced the chapter’s word count further from 6453 to 5889. In total, the chapter became 33% shorter across two versions — exactly one-third — and in this form it is nearly two-thirds shorter than the second Derry Interlude.

In addition to many smaller cuts throughout, King removed two sizable chunks at the second/third draft stage: ten paragraphs relating to what the Bradley gang did at their rented farm in Newport, Maine (422 words); and a final diary entry by Mike (249 words). In both the introduction and conclusion of the chapter, Mike relates his thoughts and fears, working his way up to calling the others, and in addition to removing the conclusion in its entirety, King cut heavily in the introduction as well: Mike’s thoughts on how in Derry no one talks about the atrocities that went on; on why It chose Derry; and on how things seem to be moving

inevitably towards the others coming back to Derry to fight. These elements are all present in the previous Derry Interludes, so King removed the repetition, even though these passages are not digressive and take us into the troubled mind of one of the protagonists. On the other hand, in the chapter's position after part three of the novel, Mike's doubts about calling the others have become somewhat irrelevant. To make the account of how the Bradley gang met their demise less like John Toland's *The Dillinger Days*, King removed much of the background to what the gang did before driving into Derry; to what the few Derry histories write about the incident; to how Al Bradley compared with other gang leaders of the depression era; and to how word travelled fast in Derry that the gang would return to pick up their ammo. The gunfight itself was left largely as it was in the first draft. In short, King retained the striking scene of the Derry men unloading their guns on two cars full of criminals and he stripped away many of the incidentals.

At Connie Sayre's request, King slimmed the episode down further, taking out details of the gang's previous crimes; an exchange between Norbert Keene and Mike about officer Nell; and how all the Derry residents knew where to be to shoot Al Bradley. King cut into the narration of the gunfight as well, shortening some descriptions of the damage done by the bullets in the second half of the scene.

King took his inspiration for the chapter from the death in 1937 of Al Brady and two of his accomplices, who were wanted by the FBI for several robberies and three murders. They traveled to a sporting-goods store in Bangor and ordered a machine gun. When they came back to pick up their order, they were gunned down by FBI agents. King fictionalized the incident as an illustration of the question Mike asks in the first Derry Interlude that runs as a thematic thread through the Interludes: "Can an entire city be haunted?" (King 1986a, 145). In King's version, it was not the police but the city's "haunted" inhabitants who could not pass up the opportunity to shoot one of the most wanted men in America. In my interpretation, at this point in the narrative such a long digression into the genre of nineteen-thirties gangsters would be detrimental to the reader's engagement because it over-estimated the reader's curiosity about Derry's history — its "distance" to the main narrative was simply too great; it was not extra-diegetic (cf. Bálint et al.'s experiments with diegetic and extra-diegetic delay (Hakemulder, et al. 2017, 191)). Even though it always hurts to make cuts, King agreed to condense the text from a medium-length chapter to a short one that moves swiftly towards

its medium-tension climactic action scene and makes its point: that violence has always been endemic to Derry.

Part four ends with the tensest scene of the novel up to that point: the confrontation between It and the members of the Losers' Club in the house on Neibolt Street. After It retreats to the sewers and the children find their way out of the house, they each go home alone and Ben, the focalizing character, wonders where the power of the silver slugs came from. The final subchapter merely states: "Nothing much happened for the next two weeks" (King 1986a, 878). The narrator defuses the tension by summarizing two weeks of story time: readers can relax knowing that the heroes are in no immediate danger, that the confrontation at the house on Neibolt Street was not the start of the final showdown — on the contrary, it was followed by a calm period. The simple sentence swings the pendulum from high tension towards low tension, in preparation of delaying forward motion again to appeal to the reader's curiosity in the fourth Derry Interlude that follows.

The fourth Interlude is the last to explore Derry's history. Mike describes an event from the 1904-1906 cycle of violence. It was inspired by an episode in Bangor's history as a logging town, an event King later described as "a loggers' massacre related to union-busting" (King 1986c, 5). In King's version, a logging baron named William Muller ordered his men to kill the four organizers of Union talks. One of the organizers, Claude Heroux, escaped with his life, and the interlude describes Heroux's violent revenge on the killers in the Sleepy Silver Dollar bar.

The chapter consists of 6589 words in the first draft and 5823 words in the published text, which is a 12% decrease. There are no notes-to-self by King or comments by Verrill to be found on the first draft photocopies that suggest they believed substantial cuts were needed. King reduced the chapter by 470 words during his second/third draft and the text was shortened by another 295 words on the copy-edited printout during the editorial process. Interestingly, 278 of those 295 words were cut at the suggestion of his editors. Chuck Verrill marked eight passages throughout the chapter, a total of 273 words, as unnecessary or digressive material that could easily be removed. When the printout came back to King, he accepted six of the eight passages and overruled two of them with a "STET" in the margin (183 of the 273 words cut).¹⁷² King also cut three passages (a total of 95 words) in response to

¹⁷² Page "IT/1226": 43 words marked and cut; page "IT/1228": 26 words marked but overruled, further on 37 words marked and cut; page "IT/1231": 5 words marked and cut; page "IT/1232": 33 words marked and cut; page

queries from the copy editor, written on tabs that have been removed.¹⁷³ Most likely these queries related to internal inconsistencies, and King reacted by striking through the problematic sentences.

In its final form the fourth Derry Interlude is comparable in length to the third but the process of trimming away what King has called “the flab” was much less pressing than with the Bradley gang chapter. King applied the formula he proposed in *On Writing*: “2nd Draft = 1st Draft - 10%” (King 2012a, 266) and Verrill in turn applied his normal editorial practice of suggesting cuts to streamline the chapter.

The fifth Derry Interlude is not an interlude at all; Mike documents the aftermath after Bev, Bill, Ben, and Richie have emerged from the sewers at the end of part five.

The Derry Interludes form an important part of the novel’s intricate shifts between timelines and its rich representation of the history of its setting. They also make it clear that the city and the monster are almost the same entity; It has become part of Derry’s inhabitants. At the same time, the second, third, and fourth Interludes interrupt the events of the two main timelines and may potentially tempt readers to skip ahead — something I have done myself when rereading the novel in the past. As I mentioned, only two comments are recorded on the documents in the genetic dossier that point to a conversation between King and Verrill about achieving an ideal length for the Interludes to keep readers engaged, and from the comments it appears their concerns were limited to the third one.

I believe this is because Verrill edited the novel from an understanding of and in support of how King intended to evoke the city in the novel. As King told a Bangor audience in 1983 (while he was in between the first and second drafts):

I had a very long book in mind, a book which I hoped would deal with the way myths and dreams and stories — stories, most of all — become a part of the everyday life of a small American city. (King 1983, n.p.)

This aesthetic view of presenting a city as a collection of stories cross-pollinated with the idea to write a novel about the bridge children must cross between child- and adulthood to face the troll that lives underneath. The result was indeed a very long book that regularly veers off-

“IT/1233”: 64 words marked but overruled; page “IT/1240”: 44 words marked and cut; page “IT/1242”: 21 words marked and cut.

¹⁷³ Page “IT/1235”: 33 words cut; page “IT/1240”: 28 words cut; page “IT/1241”: 34 words cut.

course for stories-within-stories. As quoted in section 2.3, King was self-critical and somewhat insecure about his first draft, admitting that he had put so many stories from Bangor's history into *IT* that "the problem is that old boozier's problem of knowing when to stop. It's entirely possible, I find, to overload completely on Bangor myth" (ibid.).

The three Interludes under discussion are an easy target for critics, like Carlos Vidal Greth, who claim that King should have been paired with a stern editor (Greth 1986, 10) to make him remove these "self-indulgent" and uselessly retardatory chapters for the sake of pace but Verrill's editorial treatment of the novel and these Derry Interludes in particular shows that he appreciated and supported the stories-within-stories aspect and believed King's readers would as well. The passages on suspense in King's letter to editor Sam Vaughan (quoted in section 1.5.4) fully apply to the slow build-up of narrative-spanning suspense in *IT*: making the reader wait, "holding it up, jerking it away, kicking off to the side for a little while".¹⁷⁴ In the three Derry Interludes, King "kick[s] off to the side for a little while", trusting his instinct that his readers "like that accretion of detail and that sense of a real place and time".¹⁷⁵ Unlike Sam Vaughan, Chuck Verrill saw no issue with giving King the pages he needed to establish his preferred "slower pace and a bigger, higher build" (King 2012a, 264) — the only exception for Verrill (and for Viking's head of sales) being the third Derry Interlude.

Verrill suggested several medium-sized cuts in the main narrative as well. King estimated that at the end of the editorial process "the cuts only add up to 30-50 pages in total, but it's stuff that really seemed repetitious and overwritten" (King 1986c, 5). The repetitions were mainly due to the novel's seven protagonists having similar run-ins with It and Henry Bowers, all requiring a backstory in Derry. With his many comments in grey pencil on the copy-edited printout, Verrill helped to trim or remove as many of these repetitions and digressions as possible (see all entries marked [unnecessary] in Appendix 7).

In conclusion, although the narrative-spanning suspense arc was fully in place in the first draft, the five revisions discussed in this section point to the importance in suspense-building of the impact of the initiating event on the readers' emotional involvement; of foreshadowing the climax to trigger the readers' problem-solving and anticipatory reflexes;

¹⁷⁴ From a letter by Stephen King to Sam Vaughan, dated March 19th, 1983, stored in the private collection of Bob Jackson.

¹⁷⁵ *ibid.*

and of maintaining a balance in the text between the two lines of narrative interest, suspense and curiosity. As what follows will also show, revising and editing such a long novel for suspense in the case of *IT* was not a matter of simply making cuts to heighten the overall pace. King believed that his readers did not want to reach the outcome as quickly as possible; they wanted to be transported into the characters and the setting, to understand, feel with, and feel for the protagonists, and let King put on thumbscrews and turn them tighter and tighter by placing the characters in dangerous situations. That said, after a certain point in the narrative sequence care must be given when pausing forward motion for curiosity-based stories-within-the-story: such episodes should either be moved to a position earlier in the narrative (such as Mike's encounter with the giant bird) or trimmed to short chapters that swiftly work their way towards an action scene compelling in and of itself (such as the third and fourth Derry Interludes).

3.2 Revision Patterns in Suspense Scenes (Micro-Level Analysis)

To observe King at work as one of the masters of suspense it is most rewarding to look at his carburetor adjustments at the smallest textual level. There are interesting patterns that present themselves in the many small edits throughout the suspense scenes listed at the beginning of this chapter. King being a "putter-inner", the scenes in the first half of the novel are all longer in their second/third draft incarnations than in their first draft ones. Added text, of course, extends the reading time, sustaining the tension longer before the suspense is resolved. To create this extra length, a striking number of King's changes center around the focalizing characters and how they experience the danger. The desired effect is for these experiences to (better) transfer onto the reader, to trigger a (more powerful) emotional response.

3.2.1 Sensory Impressions

To the narration of story events King added (or expanded) the experiencing character's sensory impressions. He added indications of internal focalization to neutrally narrated descriptions of danger by presenting them through the perception of the focalizing character. "[The clown's] face was deeply lined" (SKP box 72 folder 4 page 156), for instance, becomes "Ben could see the clown's face clearly. It was deeply lined" (King 1986a, 214). "The house,

brooding and silent, drew closer” (SKP box 72 folder 4 page 225) becomes “It did not seem as if [Eddie’s] feet were moving; instead the house itself, brooding and silent, seemed to draw closer to where he stood” (King 1986a, 311). In its first draft state, this sentence contains the troubling description of an unnatural occurrence (a house drawing closer), and in its revised state the same thing is presented through the consciousness of a frightened eleven-year-old boy. King’s addition of the word “seemed” (twice), confirms Algee-Hewitt’s remarks that verbs relaying how things appear can be used to generate epistemological uncertainty, leading to increased suspense.

To make the scenes more effective and to increase the reader’s engagement with the events, King placed the reader inside the body of the character in the dangerous situation, more so than in the first draft. Expanding the text with simple phrases pertaining to the sensory experience of the protagonist makes static descriptions dynamic and adds diegetic outcome delay (on the micro-level) that slows down readers (by lowering the discourse speed) without giving them the impression that the action is being halted for description.

There are many examples to be found of revisions from static to dynamic descriptions. When Richie (the focalizer) goes into George’s room with Bill — taking in its eerie atmosphere — King changed “Standing open on Georgie’s dresser like books were all of his kindergarten and first grade rank cards” (SKP box 72 folder 4 page 249) to “Richie looked at the table by the window. Mrs. Denbrough had stood up all of George’s rank-cards there, half-open” (King 1986a, 334). The revision introduced a repetition of the verb to look, since the next sentence starts: “Looking at them, knowing there would never be more” (ibid.). The copy editor flagged this on the copy-edited printout with a red tick mark above “Looking” (SKP box 70 folder 2 page “IT/430”) but King let it stand, which again points to the importance of the internal focalization: Richie looked at the rank-cards, and looking at them triggered thoughts from him on how anyone could die at any moment, even a six-year-old boy.

In the buildup of suspense to Stan’s encounter with the dead boys in the Standpipe, Stan hears the loud noise of a door being thrown open. Walking away from the bird bath he was watching, he notices that the door of the Standpipe is open and he connects this to the noise he heard. At this point in the text, King added a paragraph in the second/third draft that describes the setting:

He looked around. Early, gloomy dusk. White sky now fading to a dull dusky purple, mist thickening a bit more toward the steady rain which would fall most of the night. Dusk and mist and no wind at all. (SKP box 70 folder 2 page "IT/553")

Again, "He looked around" makes it clear that what we have here is not the narrator who chooses to pause for a description but the experiencing character who pauses to take in his surroundings. Although the addition fits the gothic trope of suspense building with descriptions of an ominous décor, within its context Stan's look around primarily serves to give the reader access to the character's consciousness: he notices the weather and wonders how the door could have blown open so violently if there is "no wind at all". The episode of the dead boys is the last of the seven solo encounters to be narrated; the stories of the others have all been told at this point. Making their way through this passage, readers know that Stan is heading towards danger, and the thirty-six words added to describe the dusk, the mist, and the absence of wind undoubtedly contribute to sustaining their state of anxiety longer.

In addition to what his characters see, King regularly inserted details of the smells, sounds, and tactile sensations they experience in their predicament. When It terrorizes Bill and Richie by making the pages of a photo album turn on their own, King revised "When [Bill] stopped turning [the pages], they turned themselves" (SKP box 72 folder 4 page 251) to "He gave up after a minute, but the pages did not. They turned themselves, flipping slowly but steadily, with big deliberate riffing sounds" (King 1986a, 336). Further on, King added: "The inside of Richie's mouth suddenly felt as dry as dust and as smooth as glass" (337). Audra, Bill's wife, comes within Its grasp when she spends the night in a hotel room in Derry. The television in her room suddenly clicks on and she sees Pennywise capering around on the screen, holding her agent's severed head. Pennywise swings the head around and drops of blood splash onto the inside of the screen. In his second/third draft, King enriched the startling image with a description of the sound: "She could hear them sizzling in there" (922).

Elsewhere in the novel, Patty Uris is in a state of panic when her husband Stan has locked himself in the bathroom and doesn't answer her calls (see section 3.3.2 for a detailed analysis of the scene). King expanded the first-draft sentence "Patty ran her dry tongue over her dry lips and called his name again" (SKP box 72 folder 4 page 26) to include the sound: "Patty ran her tongue over her lips — it produced a sound in her head like fine sandpaper sliding along a board — and called his name again" (King 1986a, 56).

King's characters often notice the smell of the horrific beings they encounter. A "great grayish-black fly" births itself from Bill's fortune cookie at the Jade of the Orient restaurant (King 1986a, 531). When revising the scene King replaced the first draft sentence "It had cracked the fortune-cookie open like an [sic] hideous egg" (SKP box 72 folder 4 page 446) with "Yellowish goo flowed sluggishly out of the cookie and puddled on the tablecloth. There was a smell now, the bland thick smell of an infected wound" (King 1986a, 531), a revision that exchanges something visually horrific with a horrific smell. When Richie is attacked by the giant plastic statue of Paul Bunyan, the first draft mentions that the cheery grin on the statue's face turned "sour and unpleasant" as Bunyan looked at Richie (SKP box 72 folder 4 page 502). At the second/third draft stage, King substituted that phrase with: "From between gigantic yellow teeth there drifted a smell like small animals rotting in hot underbrush" (King 1986a, 584).

Similar are King's edits in the episode where young Eddie is chased by the monster in the guise of a leper. The differences between the first draft and the published text are visualized in the following quote with omitted text struck through and added text in superscript:

Eddie raced for his bike. It was the same race as before, only ~~now~~ it ^{now} had the quality of a nightmare, where you can only move with ^{the most} agonizing slowness no matter how hard you try to go fast...and ^{in those dreams didn't} you ~~can~~ ^{always} hear ^{or feel} something, some It, gaining on you-[?] Didn't you always smell Its stinking breath, as Eddie was smelling it now? (SKP box 72 folder 4 page 229; King 1986a, 314)

In addition to expanding the sensory experience of the focalizer, the revision here lengthens reading time and story time, while giving the reader no information on the threat that lies behind the boy as he runs for his life.

Chuck Verrill suggested a change to this passage at two different stages. On his photocopy of the first draft, Verrill circled "some It" and wrote "save" in the left margin (SKP box 73 folder 1 page 229): "It" being the novel's title, Verrill suggested that King should place more emphasis on the moment in the narrative when the children start calling the monster "It" and that he should remove this incidental mention of the uppercase "It" to better build up to that moment. King did not oblige in his second/third draft and Verrill repeated the query on the copy-edited printout by placing square brackets around "some It" in pencil, along with

a question mark in the right margin (SKP box 70 folder 2 page "IT/400"). King rejected the suggestion by crossing out the question mark in black ink and someone (perhaps the copy editor, the production editor, or King himself) erased Verrill's brackets (but it is still clearly visible that they were there). One reason why King might have disagreed with Verrill is that there is a comparable passage in the first chapter where the narrator puts into words what scares George Denbrough about going into the cellar, the smells of "dirt and wet and long-gone vegetables would merge into one unmistakable ineluctable smell, the smell of the monster", which has a powerful effect on the young boy: "It was the smell of something for which he had no name: the smell of It, crouched and lurking and ready to spring" (King 1986a, 6-7). Racing towards his bike, Eddie experiences, with all his senses, the nightmare of being hunted by a monster that, he realizes, is not human — not *someone*, *something*, *some It*. King preferred to have multiple characters experience and think the same thing in favor of building to one moment of realization.

3.2.2 Inner Life

Complementary to the focus on sensory experiences, in his second/third draft King chiefly lengthened the suspense scenes by adding the protagonist's inner life, transporting the reader into the character's conscious mind, emotions, cognitive functions, imagination, and psychology.

The last example in the previous section, of King's revision to Eddie running from the leper, can also serve as an illustration here. In the next paragraph, the narrator informs us that, for a moment, Eddie felt "a wild hope" that he was indeed having a nightmare, which clarifies that the narrator was expressing (in consonant psycho-narration) the thoughts flashing through Eddie's mind as he tries to get away from It, that his race had the quality of a nightmare, complete with sounds and smells. The revision from "you can always hear something" to "didn't you always hear or feel something" (and the subsequent repetition of "didn't you always") turn the passage into a more direct evocation of Eddie's thoughts than information provided by an external narrator.

King inserted more of Stan's inner life into the scene with the dead boys, as well, extending the build-up of tension. After hearing the loud bang of the door — but before seeing it open — Stan walks towards Kansas Street and notices that the Standpipe "seemed almost

to... to float” (King 1986a, 421). At the second/third draft stage, King revised the contemplative sentence that followed:

That was an odd thought; ~~He supposed it seemed almost not his own~~ must have come from his own head — after all, where else could a thought come from? — but it somehow did not seem like his own thought at all. (SKP box 72 folder 4 page 338; SKP box 70 folder 2 page “IT/552”)

The concise summary of Stan’s self-reflection was expanded from eleven to thirty-six words, presenting it as more of a step-by-step psycho-narration of the workings of his mind. This thorough analysis by Stan of his own thought process is in line with how he is characterized throughout the text: young Stan believes the world is governed by logic and he takes comfort from discovering the logic in all things. He therefore stops to notice that it was odd of him to think the Standpipe was floating and he must refute the possibility that the thought came from somewhere other than his own head. In the revised version, readers can follow his train of thought more explicitly: “after all, where else could a thought come from?”. Assuming the resulting passage does not pause the scenic narration, in the second/third draft Stan takes up a lot more story time than in the first draft to reflect on his odd thought, giving readers a deeper insight into his character while keeping them in suspense longer.¹⁷⁶ King’s revision also adds a repetition of one of Stan’s most important character traits, his dependence on logic.

A few paragraphs further on, Stan is wondering what could have caused the door to blow open. He walks over for a closer look. What follows in the first draft is a 173-word paragraph describing the door and how it at first appears undamaged but that “the padlock which had held the door shut was burst wide open, as if someone had put a huge charge of gunpowder into its keyway and then set it off” (SKP box 72 folder 4 page 338). In his second/third draft, King split the paragraph in two. After the narrator states there is no damage to the door, King interjected a new paragraph with more of Stan’s inner life: “*Well, it wasn’t the door you heard, that’s all, he thought. Maybe a jet from Loring boomed over Derry, or something. Door was probably open all al—*” (King 1986a, 422). This thought is interrupted when Stan notices the damaged padlock, the second half of the paragraph in the first draft. King rewrote the phrase quoted above about the padlock to make it much more dynamic:

¹⁷⁶ Chuck Verrill suggested cutting “after all”, stating in the margin that it was “to avoid ‘after all... at all’”, and King complied, shortening the published text by two words (SKP box 70 folder 2 page “IT/552”).

His foot struck something. Stan looked down and saw it was a padlock...correction. It was the *remains* of a padlock. It had been burst wide open. It looked, in fact, as if someone had rammed the lock's keyway full of gunpowder and then set a match to it. (ibid.)

In the first draft, the description of the door is prefaced by "Curious, he walked over for a closer look" (SKP box 72 folder 4 page 338). In addition to this, the revised passage supplies more detail to how Stan experienced the moment, adding his thoughts as he examines the undamaged door and having those thoughts interrupted when his foot strikes something, an event that causes him to shift his (and our) view from the door to the ground ("Stan looked down"). The language of the revised passage is closer to the diction of an eleven-year-old boy and the description of the padlock reads like a transcription of what takes place in Stan's methodical mind as he looks at it. King's revision turned one 173-word paragraph into three paragraphs of 90, 27, and 111 words, lengthening the passage by 55 words while at the same time adding some variety to the bulky description of the first draft. These elements (sensory verbs and consciousness evocation) are already present in the first draft paragraph but there is a clear pattern in King's second/third draft revision of expanding and amplifying these features to transport the reader into the character as much as possible, at the same time slowing down the reader by lengthening the scene.

King applies a similar technique in the scene where Eddie Corcoran, a minor character, is murdered by It in chapter 5/6, "One of the Missing: A Tale from the Summer of '58". The monster crawls out of the Canal in the guise of the corpse of Dorsey, Eddie's younger brother, and chases Eddie. He tries to get away but he's already fallen and hurt himself twice. King expansively revised these sentences from the first draft. "He tried to run but his leg muscles felt all unstrung. His shoulder ached and his head ached and his heart felt as if it would burst soon with terror" (SKP box 72 folder 4 page 198) to include not only how his body felt but also what went through his mind at that moment:

He wanted to run but when he tried another dynamite charge went off in his shoulder and he had to stop. He knew somehow that he should be getting over his fright by now, calling himself a stupid little baby who got spooked by a reflection or maybe fell asleep without knowing it and had a bad dream. That wasn't happening, though; quite the reverse, in fact. His heart was now beating so fast he could no longer distinguish the separate thuds, and he felt sure it would soon burst in terror. (King 1986a, 262)

In contrast to the previous example (of Stan quietly examining a door that ominously stands open) both the tension and the storyworld speed at this moment are high as an injured boy struggles to escape from a nightmarish monster. In terms of story time, the event should last an equal amount of time in both versions, no longer than two to five seconds, which means that in the second/third draft the narrator lowers the discourse speed, pausing the scene to relate in 46 words of consonant psycho-narration what the character must experience as a flash of thought. From this I conclude that, even in moments of high tension and action, King believed that a scene can be made more suspenseful by supplying information on how the character experiences the danger in body and mind. Or, to phrase it differently, on revising the fragment, King believed that his readers should know (or would want to know) what was going through Eddie's mind during the final seconds of his life.

In another high-tension moment, when Ben (as an adult) visits the library and is shocked to find Pennywise at the top of a staircase taunting him, we get a physical description of the clown through the eyes of Ben which ends with: "There were empty sockets where his eyes should have been. He held a bunch of balloons in one hand and a book in the other" (King 1986a, 544). In the first draft, the sight triggers a quick flash of thought in Ben: "Not he, Ben thought. It" (SKP box 72 folder 4 page 459), after which Pennywise calls down to Ben to "Come on up" (ibid.). In his second/third draft, King halted forward motion to expand Ben's thoughts:

Not he, Ben thought. It. I am standing here in the middle of the Derry Public Library's rotunda on a late-spring afternoon in 1985, I am a grown man, and I am face to face with my childhood's greatest nightmare. I am face to face with It. (King 1986a, 544)

Tension is high but the storyworld speed here is rather low, so the scenic *vitesse* is not necessarily interrupted by King's addition, letting Ben take a moment to realize — and the reader along with him — the magnitude of who — or *what* — is standing before him. The new text also fits into King's practice of highlighting the themes of the novel in his second draft: how growing up involves facing the fears of your childhood. As is characteristic of many of these additions, it contributes to the reader's involvement on more than one level: delaying the outcome of the suspenseful scene, transporting the reader into the experiencing character, and accentuating themes.

In the final example of this section, the character's added thoughts and feelings contain a foreshadowing reference to troubling events yet to be related, pointing again to the

importance King attaches to foreshadowing. On her walking tour, Beverly rings the bell of her father's apartment. An old woman opens the door, Mrs. Kersh — another guise of the monster, it turns out — who invites her in and tells Bev that her father has died. The news triggers many emotions in Bev. After the sentence "'Very little did I know him,' Mrs. Kersh said" (King 1986a, 567), King added:

She sounded a little like Yoda in The Empire Strikes Back, and Beverly felt like laughing again. When had her emotions gone whipsawing so violently back and forth? The truth was she couldn't remember a time...but she was dimly afraid she would before much longer. (SKP box 70 folder 3 page "IT/755")

Interestingly, King inserted these sentences at his second-to-last opportunity to make changes: he wrote them in black ink in the margin during his final pass through the copy-edited printout (after the copy editor had finished with it). It was most likely done in reaction to a query from the copy editor in the previous paragraph which drew attention to King's overuse there of the words "feel", "felt", and "feeling". He fixed the issue and then added this extra emotional turn for Bev, triggered by Mrs. Kersh's odd phrasing "Very little did I know him", which reminds Bev of Yoda from *Star Wars*. Again, we get a direct transcription of the focalizer's inner voice in narrated monologue, asking herself a question: when last had her emotions gone "whipsawing so violently back and forth"? She can't remember but she fears she will soon discover that it was during their fight against It in the summer of 1958, events she can't fully remember and have yet to be narrated at this point in the novel. King could have easily replied to the copy editor's query and moved on to the next issue; instead, he used Mrs. Kersh's Yoda-like phrasing (already in place in the first draft) to divert the scene once more into Bev's consciousness to whet the reader's appetite for events yet to be divulged.

3.2.3 Narratorial Voice to Character Voice

The previous two revision patterns have in common that they position the narrator's "camera" inside the experiencing character's head. It is striking that, in the suspense scenes focalized by the children, King often aligned the language of the narratorial voice with the focalizing character's diction, making the psycho-narration more consonant (cf. also Cohn's term "stylistic contagion"). These revisions serve to draw the reader into a more intimate connection with the character in danger.

For instance, when Ben lifts up his shirt and sees the bloody mess there inflicted by Henry Bowers's knife and the fall down into the Barrens, the first draft reads that "It made him feel a little sick to look at it" (SKP box 72 folder 4 page 147). This King rephrased in his second/third draft as "Looking at that mess made him feel like blowing lunch" (King 1986a, 204), which is how Ben would describe the feeling. Bev, after having witnessed the strange death of Patrick Hockstetter, feels "a flash of heat on her left arm". She will soon discover it's one of the flying leeches that killed Patrick but initially, as the first draft states: "For a moment she thought it was some kind of burr. Another moment and she had decided it was alive" (SKP box 72 folder 5 page 806). King replaced the psycho-narration in the second sentence in his second/third draft with a momentary switch to narrated monologue: "No — not a burr. Burrs didn't twitch and flutter. This thing was alive" (King 1986a, 836).

In a five-paragraph passage describing the many conflicting emotions young Bill experiences when he goes into his murdered brother's bedroom, King revised that he was terrified of "George coming back as some ghastly revenant bent on revenge" (SKP box 72 folder 4 page 183) to the much simpler "George-the-ghost" (King 1986a, 244); and "to come to terms with George's brutal ending" (SKP box 72 folder 4 page 183) to "to somehow get over George's death", also adding: "Not to forget George but somehow to find a way to make him not so fucking *gruesome*" (King 1986a, 244). The five paragraphs about Bill's feelings for his brother were considerably expanded at the second/third draft stage, describing Bill's brotherly love for the boy; how George looked up to Bill; and how Bill is now scared of coming face to face with George-the-ghost in his room. King added a new paragraph to close the passage, in which the narrator takes up a more external position to tell us that:

These were not things of which he could have spoken; to his mind the ideas were nothing but an incoherent jumble. But his warm and desiring heart understood, and that was all that mattered. (King 1986a, 245)

King's substantial rewrite of these paragraphs with direct characterization reveals how important he found it to show the impact of the initiating event on his protagonist, and how likable, morally good, and innocent Bill Denbrough is.¹⁷⁷ Notably, King took out Bill's feelings of guilt and responsibility concerning George's death — "If he hadn't made the boat for

¹⁷⁷ This is also a pattern of revision in King's work on the first chapter, see section 3.3.1.

George that day, George would probably still be alive” (SKP box 72 folder 4 page 184) — and instead in the second/third draft stressed Bill’s bravery, his determination to face his fears of going into George’s room because “to turn George into some kind of horror-monster ... that was even worse” (King 1986a, 245).

Later, when Bill returns to George’s room with Richie, the latter notices the troubling sight of a dried maroon stain on George’s photo album. In the first draft, the narrator states: “It could have been old catsup, the forgotten spoor of a small boy who had been looking at his pictures while eating a hot dog or a big, sloppy hamburger, but Richie knew it was not” (SKP box 72 folder 4 page 184). On the draft King submitted to his publisher, however, the narration is done much more in Richie’s voice:

It could have been old ketchup. Sure; it was easy enough to see George looking at his photo album while eating a hotdog or a big sloppy hamburger; he takes a big bite and some ketchup squirts out onto the book. Little kids were always doing spasmodic stuff like that. It could be ketchup. But Richie knew it was not. (King 1986a, 335)

This example of King’s expansive rewriting style could have appeared in the previous section as well but it is the change to a much more informal register, specifically to how Richie would formulate his thoughts, that is most remarkable here.

3.2.4 Character Traits

A fourth way in which King lowered the pace of suspenseful scenes was by adding repetitions of traits belonging to the experiencing characters. After having intuitively discovered the traits of the seven protagonists while writing his first draft, King used all subsequent stages of revision to paint the characters with a thicker brush. He did so most extensively in the low-tension episodes but this pattern of revision is also present in high-tension scenes.

Richie Tozier was the character that underwent the most expansive rewrite, with a significant amount of new text devoted to him in the second/third draft. The eleven-year-old Richie loves doing comical voices and talking about rock’n’roll music. In the first draft, young Richie grew up to be a lawyer who no longer did impressions. King’s most significant alteration to a character in the novel was transforming adult Richie from a lawyer into a radio DJ who had gained success and fame by performing voice impressions between songs — a change that was suggested by his wife (see section 2.2.3).

King inserted references to these character traits into several of the suspense scenes where Richie is the focalizer. In the scene where he is attacked by It in the guise of a giant plastic statue of Paul Bunyan (a landmark in the town of Derry), King slowed down a sentence containing straightforward action:

~~There was another earth-shaking thud, seemingly right at his heels, as Paul Bunyan's~~ The earth shook. Richie's upper and lower teeth rattled against each other like china plates in an earthquake. He did not have to look to know that Paul's ~~axe~~ had buried itself ~~hilt-deep~~ haft-deep in the ~~earth.~~ sidewalk inches behind his feet.

Madly, in his mind, he heard the Dovells: *Oh the kids in Bristol are sharp as a pistol When they do the Bristol*

Stomp.... (SKP box 72 folder 4 page 504; King 1986a, 586)

The revisions reposition the narrator's chosen perspective from an external to one much more internal to the focalizer, adding a sound (teeth rattling like china plates) and sensory verbs (look, heard). The result, which shares only a few words with the text of the first draft, gives more detail about how Richie experienced the danger. The progression of the action is halted in the middle of a high-tension confrontation for twenty-four words of direct characterization that convey Richie's inner life as a young music aficionado.

Although the extra length undeniably lowers the discourse speed of an actional passage, the storyworld speed is still high (because of the words "shook", "rattled", "earthquake", "buried", "madly", and "Stomp"). Adding references to popular culture is another revision pattern in the second/third draft of *IT*, and although the other children also like rock'n'roll music, King singled it out as a distinguishing trait for Richie because of the change from lawyer to DJ. Further on in the scene, King took a straightforward descriptive sentence from the first draft — "the gravel was raked and immaculate" (SKP box 72 folder 4 page 504) — and expanded it in a similar fashion to: "the gravel where Tall Paul (*He's-a my all*, Annette Funicello sang maniacally in Richie's head) had planted his huge foot was raked and immaculate" (King 1986a, 586).

Giving a character a unique and recognizable way of speaking is a powerful method of direct characterization. King's continued attention to Richie's voices ran through his revisions of the entire novel and at all stages, of which I will offer a few striking examples. During a reread of the first draft (at the D1-5 stage, i.e., not long before starting his second draft), King marked a line of dialogue by Richie Tozier and wrote in the margin "Pancho Vanilla", which

shows that he planned to have Richie say this line in his Pancho Vanilla voice (SKP box 73 folder 3 page 1106). At the second/third draft stage, he added two “Richie-isms” to the suspense scene with Stan and the dead boys in the Standpipe, even though Richie himself does not feature in it. When Stan looks and finds no damage on the door that has just blown open, “not so much as a single mark”, King added “Weirdsville, as Richie would say” (King 1986a, 422). Stan then steps into the darkness inside the Standpipe. The first draft reads “He could see nothing” (SKP box 72 folder 4 page 338), which King changed in the second/third draft according to the same pattern as the examples in the previous section: “Nothing. And it was Creep City in here. As Richie would *also* say” (King 1986a, 423).

King continued to work on Richie’s voices until his final revision opportunity. On page 337 of his set of proof pages, he made the following author’s alteration in blue pen to one of Richie’s speeches: “These movies goan scare ten pounds off your pudgy body. ^{Ah say, Ah say} They goan turn your hair white, boy” (SKP box 71 folder 1 page 337). And another on page 1017 in black ink: “Not too shabby, Eds. ~~Not too shabby at all,~~ ^{Actually pretty chuckalicious,} tell you what” (SKP box 71 folder 1 page 1017). Chuck Verrill also offered suggestions pertaining to the characterization of the protagonists.¹⁷⁸ In a passage where young Mike Hanlon remembers arriving late for dinner one evening and being swatted with a dishrag by his angry mother, he thinks: “Home before dark. ~~Yessir~~ ^{Yes ma’am,} right-o, and yowza yowza yowza.” (SKP box 70 folder 2 page “IT/359-L”). Verrill proposed to delete “, and yowza yowza yowza” because yowza was a word Richie used often. Verrill wrote in the right margin “OK? That’s Richie” and King okayed the change by crossing out the question mark.

An important character trait of Eddie’s is his belief that he has asthma, a belief instilled in him by his overbearing mother. While revising the high-tension climax which has Eddie being chased by the leper at the house on Neibolt Street, King accentuated at the second/third draft stage that Eddie was having an asthma attack while trying to escape. To a one-sentence paragraph with high storyworld speed describing how Eddie ran, pushing his bike by its handlebars, King added how the ordeal felt to the experiencing character: “He felt as if he was drowning, not in water but inside his own chest” (King 1986a, 315). The subchapter ends with Eddie lying in bed that night, terrified and unable to sleep. King added that Eddie had “one hand folded tightly around his aspirator” (ibid.). When Eddie, as an adult, sees It in the form

¹⁷⁸ See all entries in appendix 7 labeled [characterization] for more examples.

of Belch Huggins's corpse, which then morphs into the leper from his encounter at the house on Neibolt Street, Eddie tries to scream but nothing comes out except "a dry senseless squeak" (King 1986a, 559). At the second/third draft stage, King inserted another reference to Eddie's asthma: "His lungs felt like the world's oldest ocarinas" (ibid.).

3.2.5 Dialogue

Lastly, King lowered the pace of the suspense scenes in the first half of the novel by adding more dialogue, most notably by putting more words into the mouth of Pennywise the Dancing Clown. As the antagonist, Pennywise is always the focalized object, never the focalizer; only at the beginning of the chapter titled "Under the City" are we taken inside the mind of the monster for the first time. In the many scenes that build up to that moment, King worked on his villain by expanding the external characteristics only, and the increase in dialogue is the most notable revision pattern.

When Pennywise tries to lure young Ben Hanscom towards him, for instance, King's modifications in the speech contain a repetition of one of Ben's character traits, his love of books:

*You'll like it here, Ben, the clown ~~said, and now~~ ^{said. Now} it was close enough so ~~that~~ Ben could hear the *clud-clud* sound ~~of~~ its funny shoes ~~on~~ ^{made} as they advanced over the uneven ice. ~~You'll like it, yes, there are all sorts of things to be here; so~~ ^{it here, I promise, all the boys and girls I meet like it here because it's like Pleasure Island in Pinocchio and Never-Never Land in Peter Pan; they never have to grow up and that's what all the kiddies want! So come on! See the sights, *have a balloon, come with me, run away with the circus, feed the elephants, see the world, Ben, oh, Ben,* ^{ride the Chute-the-Chutes! Oh you'll like it and oh Ben} *how you'll float* – (SKP box 72 folder 4 page 155; King 1986a, 213)}*

It's frightening both to Ben and the reader to realize that the monster knows all about Ben, what he fears but also what he loves. Similarly, when Pennywise menacingly invites Richie to return to the sewers to seek him out, he reminds Richie of his childhood fear of the movie "The Crawling Eye" — "We've got the Eye down here, Richie... We've got the Crawling Eye down here" (SKP box 72 folder 4 page 509) — which King revised to resemble a radio advert: "We've got the eye down here, Richie... you hear me? The one that crawls. If you don't want to fly, don't wanna say goodbye, you come on down under this here town and give a great big

hi to one great big eye!" (King 1986a, 591). When It (in the guise of the corpse of Tony Tracker) calls Eddie "boy" in the first draft (SKP box 72 folder 4 page 477), King took the opportunity to have It reference Eddie's asthma by substituting "boy" with "Wheezy" in the second/third draft (King 1986a, 560).

Pennywise shouts at Ben from the top of the stairs during his visit to the Derry library on his walking tour. Ben is talking to the librarian and tries to ignore Pennywise. "Oh, I know you can't answer," Pennywise calls down. He giggles and amuses himself by telling Ben a joke. At the second/third draft stage, King added a second joke: "Pardon me, ma'am, is your refrigerator running?... It is?... Then hadn't you better go catch it?" (King 1986a, 544). Further on, King also extends how Pennywise taunts Ben with the question "what did Stan see before he died?" by adding: "Was it Prince Albert in a can? Was it Davy Crockett, King of the Wild Frontier?" (King 1986a, 545).

The previous examples (except the first) are from Pennywise's appearances to the members of the Losers' Club on their walking tours after the lunch at the Jade of the Orient. Pennywise is very talkative in each one because he wants to frighten them into abandoning their mission and leaving town. The scariest of these scenes is Beverly's visit with Mrs. Kersh, the nice old lady living in her father's old appartement. Tension rises as Mrs. Kersh gradually transforms into the witch from Hansel and Gretel and the apartment into a house of candy. The witch then turns into the corpse of Bev's abusive father and It, in a speech that King expanded in his second/third draft, demonstrates Its omniscience again by shouting at Bev:

I beat you because I wanted to FUCK you, Bevie, that's all I wanted to do, I wanted to FUCK you, I wanted to EAT you, I wanted to eat your PUSSY, I wanted to ~~EAT you~~ SUCK your CLIT up between my teeth, YUM-YUM, Bevie, oooohhhhh, YUMMY IN MY TUMMY, I wanted to put you in the cage... and get the oven hot... and feel your CUNT... your plump CUNT... and when it was plump enough to eat... to eat... EAT... (SKP box 72 folder 4 page 492; King 1986a, 572)

Pennywise then repeats the phrase yummy in my tummy further on, another second/third draft addition: "We've waited a long time for this. This is going to be fun. This is going to be YUMMY in our TUMMIES" (King 1986a, 572).

In the high-tension climax of the book, Bill locks minds with It in both timelines. Here too King gave It more dialogue to add to the characterization of his antagonist and prolong the climactic confrontation. Some examples from the ritual of Chüd in 1958:

you have no power; here is the power; feel the power, brat, and then speak again of how you come to kill the Eternal! *You think you see Me? You see only what your mind will allow. Would you see Me? Come, then! Come, brat! Come!* [...]

did you like ^{*enjoy meeting*} *my friend the Turtle?* ^{*I thought that*} *stupid old Turtle* ^{*fuck died years ago,*} *and for all the good he could do you, he might as well have* ^{*,*} *did you think he could help you?* [...]

wait until you break through, Little Friend! ^{*wait until you break through to where I am!*} *wait for that!*

(SKP box 72 folder 5 page 1053-1056; King 1986a, 1052-1054)

The new material adds repetitions and coarse language to the speeches, making It sound even more intimidating and powerful to the eleven-year-old boy. When Bill returns to Its lair twenty-seven years later, It again has more to say in the second/third draft than in the first, primarily insults:

well here you are again, Little Friend ^{*Buddy!*} *but what's happened to your hair? All gone...* *you're just as bald as a cueball!* ^{*so sad!*} *what sad, short lives humans live!* ^{*each life a short pamphlet*} *written by an idiot! tut-tut, and all that* [...]

the Turtle ^{*was stupid, too stupid to lie. he*} *told you the truth, Little Friend* ^{*Buddy...*} [...]

your friend the Turtle... he died a few years ago. ^{*the old idiot puked inside his shell and choked to death*} *on a galaxy or two. very sad, don't you think?* ^{*but also quite bizarre. deserves a place in Ripley's Believe It*} *or Not, that's what I think.* (SKP box 72 folder 5 page 1062-1063; King 1986a, 1060-1061)

King didn't make many changes to the monster in the first four parts of the novel, except for the increase in dialogue discussed here.¹⁷⁹ The monster's actions and physical descriptions remain largely unaltered. In addition to extending the high-tension confrontations, the added dialogue makes Pennywise a more colorful villain, ruthless, crass, ancient but up with popular culture, and all-knowing when it comes to the thoughts and fears of Its victims.

The revision patterns laid out here mainly address the emotional dimension of the suspense experience. They will feature prominently in my analyses of suspense scenes in the next section, which will also devote attention to King's work on the pace of the narration — what McDowell called “King's rhythm”. In my opinion, the “revising for suspense” that King

¹⁷⁹ There are some changes of note to the monster in part five, but they do not relate to suspense. King was not satisfied with the cosmological origin story and revised the nature of the deadlights and of the void in which It and the Turtle existed.

did — particularly during his second/third draft — was centered mainly around the focalizing characters: bringing these characters more vividly to life (embedding their most important traits into suspense scenes where possible) and giving the reader access, to what they see, hear, smell, feel, and think in their predicaments.

3.3 Rewriting Noteworthy Scenes/Chapters (Medio-Level Analysis)

I have chosen five episodes from the text for a comprehensive analysis, varying in length from five to twenty pages. The incipit of a novel is important in “grabbing” the reader, particularly if suspense is the narrative’s main driving force. I will discuss the first chapter in its entirety — not just the suspense episode at its end — because it was thoroughly revised throughout and because the tension steadily builds towards George’s murder from the opening sentence (see section 3.3.1). King made many revisions to this scene early on in the novel where Patty Uris becomes more and more panicked about her husband in the bathroom (see section 3.3.2). Bill and Richie’s confrontation with It in the cellar of the house on Neibolt Street in chapter 7/8 is noteworthy because King added a small event for thematic reasons when the tension in the scene is at its highest (see section 3.3.3). The change of Richie’s occupation from lawyer to radio DJ at the second/third draft stage gave rise to a compelling set of revisions in the scene where Richie is attacked by the statue of Paul Bunyan (see section 3.3.4). The long scene at the end of part four, when the members of the Losers’ Club go into the house on Neibolt Street with the plan to find and kill It, should be considered in full since the tension mounts quickly, only to be resolved twenty pages further on when It retreats, and because King made an important change in the story events that impact the suspense dynamics (see section 3.3.5).

3.3.1 The First Chapter (the Initiating Event)

Susan Artz Manning (see section 2.2.2.4) summarized the first chapter as follows:

The year is 1957, and George Denbrough, six years old, is sailing a paper boat that his brother, Stuttering Bill Denbrough, 10 years old, made for him. The boat is in a storm drain on Witcham St. that is swollen by a flood in the central Maine town of Derry. Bill is in bed with the flu. The last flood was in 1932. While making the boat, Bill asks George to go down cellar to get the paraffin [sic], but that is difficult for George because the power is off and he is very afraid of the dark and the thing that could grab him. The smell of the basement is a significant factor in his fear. The brothers coat the boat with wax while the mother plays

Chopin on the piano. Bill was hit by a car when 3 years old which his mother says is the cause of his stutter. When he leaves to sail his boat, George kisses his brother good-by...very unusual. The boat sails into a storm drain and when George looks down he sees yellow eyes looking back. A voice calls his name; the voice is from Bob Gray, Pennywise The Dancing Clown. George reaches down for the offered boat and balloons and the clown changes into something terrible and George [sic] is dead. Dave Gardener picks him up and finds that George's arm has been ripped off. (SKP box 71 folder 3)

The summary of the chapter in its first draft form fits the published version completely, except for a few minute details: in the text of the first edition George's mother plays Für Elise and the last flood happened in 1931 (King 1986a, 4). King may not have made any changes to the main story events or their narrative sequencing but only 57% of the text of the chapter in third draft form equals the first draft; 43% of it was changed or added, making it the most extensively revised chapter of the novel.

As the summary makes clear, the story events in the chapter are narrated out of chronological order. The novel opens *in medias res* with George running alongside his boat, mere minutes before it disappears into a stormdrain. The first sentence leaves no doubt that something horrible is about to happen: "The terror, which would not end for another twenty-eight years — if it ever did end — began, so far as I know or can tell, with a boat made from a sheet of newspaper floating down a gutter swollen with rain" (3). The narrator interweaves descriptions of the movements of the boat and the boy with expositional material narrated from an external point of view about the current storm and its effect on the town of Derry, about previous floods, and about George's brother. Slowly the narrator zooms in on George and states that he is filled with "clear and simple love for his brother Bill" (5), who helped him make such a sturdy boat. Without much transition, narration jumps backwards in time to the moment when Bill asked George to fetch the paraffin from the cellar to waterproof the boat. The narrator now takes us inside of George's consciousness: his thoughts and fears provide most of the words in the cellar scene. All tension is relieved when George arrives back in Bill's bedroom and the brothers share a touching moment finishing the boat. The ominous atmosphere from the chapter's opening is brought back instantly with "[George] went out. Bill never saw him again" (12). The next paragraph describes George running to prevent his boat from floating into a stormdrain. George falls and sees his boat disappear. The scene with Pennywise is narrated largely in scenic mode, pausing regularly for descriptions of George's thoughts and fears. After the murder, the final three paragraphs of the chapter give it a

fairytale-like conclusion, referring back to the opening sentence and summarizing how the boat made its way through the sewers and into “an unnamed stream” (16). “I do not know where it finally fetched up,” the narrator states, “all I know is that it was still afloat” when it passed out of the town limits of Derry “and there it passes out of this tale forever” (ibid.).

The chapter isn’t divided into subchapters in the first draft; that was a second/third draft addition. The subdivision clarifies the transition from the chapter opening to the flashback earlier that afternoon, then back to the story now when the boat gets dangerously close to the open stormdrain. Putting in subchapter numbers is one of many textual operations carried out to lower the general pace of the chapter, to lengthen the build-up to the horrific murder.

A saw-toothed suspense curve runs through the chapter: the first sentence (with the suspense trigger word “terror” right up front) creates an immediate level of tension, sustained throughout the first subchapter with many foreshadowing references to the danger ahead. Tension drops at the start of the flashback in the homely scene of the brothers talking and the mother playing the piano but it returns as George imagines a monster in the cellar and then discovers that the bad smell is worse because of the flood and that he will have to go down in the dark because the power is out. Tension mounts along with George’s panic but then drops away again as soon as George slams the door to the cellar shut behind him. The boy forgets his fears instantly and the scene in Bill’s room offers a tension-free breather episode. We know a lot more about the boy in the yellow rainslicker when we are transported back to Witcham Street at the beginning of subchapter 3 and our anxiety for him quickly mounts because, as the narrator has already informed us, he is running towards his “strange death” (5). The tension is at its peak when Pennywise attacks. Interwoven in the coda with the narration of what happened to the boat is a short description of the devastation George’s death has left in his family.

King did all the revision of the chapter at the second/third draft stage; hardly anything changed in the process of editing. The chapter can be divided into four scenic parts: George is following his boat down Witcham Street; George goes down into the cellar; the brothers coat

the boat with wax in Bill’s room; and George is murdered by Pennywise.¹⁸⁰ These four parts were all expanded, as the word counts in the following table show:

Scene	First Draft	Published Text	Increase
Opening scene	880	1195	35%
George in the cellar	980	1373	40%
In Bill’s room	897	1120	25%
George & Pennywise	1171	1378	18%

The climactic scene of the initiating event itself was expanded least of all (an 18% increase, the lowest of the four); it was evidently more important to King to lengthen and strengthen the build-up to that moment.

The novel opens in what Brian Gingrich calls summary-in-scene narration. Most paragraphs start with the narration of an action (“The boat bobbed”, “A small boy [...] ran”, “George paused”) and then transition into either a description of setting or a summary of how the storm has flooded Derry. King worked on the pace and language of the subchapter, removing repetitions of words and refining the rhythmic variation between longer and shorter sentences. To create the 35% extra length, he expanded all elements: the narration of the movements of the boy and his boat; the summaries; and the descriptions of the fall afternoon. The following sentence from the first draft, for instance, became three sentences:

The three vertical lenses on all sides of the traffic light ~~was~~ were dark ~~that gray~~ this afternoon in the fall of 1957, and the houses were all dark as well ~~too~~; ~~the flood had knocked out the power the day before~~. There had been steady rain for a week now, and two days ago the winds had come as well. Most sections of Derry had lost their power then, and it was not back on yet. (SKP box 72 folder 4 page 1; King 1986a, 3)

The revision to the second paragraph introduces the name of the fictional town earlier, replacing the introductory mention in the first draft’s third paragraph that King edited out:

¹⁸⁰ I am leaving the final three paragraphs, subchapter 4 of the chapter, out of consideration here since they are not part of the suspense build-up to the initiating event, i.e., George’s murder.

In that year^{autumn} of 1957, ~~twenty-six years~~^{eight months} before the flood came to^{real horrors} began and ~~twenty-eight years before~~ the ~~small central Maine city of Derry again~~^{final showdown},
Stuttering Bill Denbrough was ten years old. (SKP box 72 folder 4 page 1; King 1986a, 3)

The sentence is similar to the opening sentence, pointing forward to the climax of the book. King clarified the anticipatory information: the first draft enigmatically states that another flood will come to Derry in twenty-six years — and a storm does indeed descend on Derry during the climactic events — while the second/third draft leaves less room for interpretation; “real horrors” and a “final showdown” lie ahead. A few paragraphs further on King inserted another forward-looking ominous statement. The narrator informs us that the worst of the storm is over; the river is receding, the threat almost gone. King added:

As for the rest — well, future floods could take care of themselves. The thing was to get through this one, to get the power back on, and then to forget it. In Derry such forgetting of tragedy and disaster was almost an art, as Bill Denbrough would come to discover in the course of time. (King 1986a, 4)

Taken together with the two inserted references to the Turtle (see section 3.1.3), the text of the first chapter in its published form contains significantly more cataphora than the first draft.

The amplified foreshadowing matches well with the conversational tone of the narrator in the first and last subchapter, the I-narrator who reveals himself in the opening sentence informs readers explicitly that the gruesome murder of young George only initiates the terrible events in Derry, that there are many horrors to come before the final showdown. After creating the intimacy and immediacy of first-person narration in the first chapter, the narrator never speaks in the first person again.¹⁸¹ The disappearance of the I-narrator can

¹⁸¹ Chuck Verrill drew attention to this unique feature of the chapter on his partial printout of the third draft (see section 2.4.2.3) by circling the “I” in the opening sentence and noting in the left margin: “Narrator? S.K.?” (SKP box 74 folder 6 page “IT/2”); and again when the “I” reappears at the close of the chapter: “S.K.?” (page “IT/20”). There’s no reply from King to these queries and he made no changes to his text. Perhaps Verrill’s inexperience as an editor at the time shone through in these queries since King applied the same technique in his novel *Cujo* (1981). A similar fairytale-like first-person narrator starts the tale of how a monster came to the town of Castle Rock, using the identical phrase “so far as I know” at the end of *Cujo*: “Its bones, so far as I know, still remain there with the bones of those small animals unlucky enough to have tumbled into that place before it” (King 2000, 344). The link between these two books may have arisen from King working on both novels concurrently:

disorient the reader slightly, and trigger erotetic questions in readers that propel their interest forward.

The revision pattern of extending the suspense build-up by adding to the characterization of George and Bill as two amicable and innocent young boys gets underway in the first subchapter. In the fourth paragraph, we learn that George's boat was made for him by his brother, sitting up in bed, his back propped against a pile of pillows. King added a soundtrack to this homely image in his second/third draft: "while their mother played *Für Elise* on the piano in the parlor and rain swept restlessly against his bedroom window" (King 1986a, 4). Their mother's piano playing is a motif throughout the chapter, a sound that George finds "comfortable" (3) — as opposed to the uncomfortable and threatening sounds that await him in the stormdrain later — and this addition is the first of a handful to bring it more to the fore.

George, the narrator informs us, regrets that his brother couldn't join him outside with the boat. Of course he could describe it to Bill when he got back but he could never do that so well as Bill could, "the way Bill would have been able to make *him* see it" (5). The direct characterization in this passage of one of Bill's most important traits, his talent for storytelling, was expanded. "Bill was good at that, which was why he got all A's in reading and writing on his report cards" (SKP box 72 folder 4 page 2) became:

Bill was good at reading and writing, but even at *his* age George was wise enough to know that wasn't the only reason why Bill got all A's on his report cards, or why his teachers liked his compositions so well. *Telling* was only part of it. Bill was good at *seeing*. (King 1986a, 5)

The *vitesse* of this slow and static opening scene is decelerated further here; the narrator requests more of the reader's time for the consonant psycho-narration of George's thoughts of admiration for his brother.

Somewhat surprising, perhaps, is that of the four scenic parts in the chapter it is the cellar scene that was elaborated the most.¹⁸² With the 40% added in the second/third draft it has become comparable in length to the scene where Pennywise kills George. Both are high-tension episodes but in a different way: in the cellar scene only the character is tense — the

as witnessed by a journalist of *The Toronto Star*, in September 1980, King spent his mornings writing the first draft of *IT* and his afternoons and evenings writing the submission draft of *Cujo* (Hanlon 1980, D12).

¹⁸² The cellar scene starts with the paragraph "George had gone obediently to get these things" (King 1986a, 6) and ends with "But no answer came, and he dismissed the question" (9).

reader will assume there won't be a monster in the cellar — while the murder scene creates tension in both the experiencing character and the reader. The scene is important because George's fear of going down those stairs into that dark and smelly place where a monster might lurk foreshadows and parallels the climax of the book: the seven protagonists need to descend deep underground into the sewers under the town to fight the monster in its lair — George's fear has become reality for them. Meir Sternberg identified analogy as one of the literary devices that can be used to produce or amplify suspense and it is such an amplification that King hoped to achieve through his meticulous rewriting of this analogous scene.

The episode, which plays out in George's mind almost entirely, starts in the first draft with three medium-sized contemplative paragraphs that explain George's reluctance to go down the stairs into the cellar. The first two sentences initiate the action (George hears his mother's piano playing) and while he listens the narrator relays his thoughts and fears about descending. With "He had opened the door that morning" (SKP box 72 folder 4 page 4) narration returns to scenic *vitesse* in the last of the three paragraphs. King lengthened the entire passage to five paragraphs during his second/third draft, primarily by developing George's thought processes further and reformulating them into the language of a six-year-old.

The first draft states simply that George could hear his mother playing the piano upstairs, to which King added in the second/third draft: "not Für Elise now but one of those fussy things by Schubert" (SKP box 70 folder 1 page "IT/6"). He was not satisfied with the phrase, however, and corrected it by hand on the copy-edited printout — most likely before sending it off to Chuck Verrill — to: "not Für Elise now but something else he didn't like so well — something that sounded dry and fussy" (ibid.). Given that it's improbable for George to identify a piece by Schubert, the revised version succeeds better in retaining the internal focalization.

In addition to the piano, in the first draft George heard "rain flicking against the windows--comfortable sounds" (SKP box 72 folder 4 page 3).¹⁸³ King added a transition to the cellar at the second/third draft stage: "These were comfortable sounds, but the thought of the cellar was not a bit comfortable" (King 1986a, 6). He rewrote the paragraphs describing

¹⁸³ This is the second mention of George hearing comfortable sounds; in the first subchapter the narrator notes that the rain tapping on the hood of his slicker was comfortable (King 1986a, 3).

George's feelings about the cellar to bring the narratorial voice more in line with the voice of the young character by introducing repetitions of simple phrases, replacing for instance "He did not like going down the narrow cellar stairs" (SKP box 72 folder 4 page 3) with "He did not like the cellar, and he did not like going down the cellar stairs" (King 1986a, 6); and "Bill had told him so, and so had his Mom and Dad, although they were less important" (SKP box 72 folder 4 page 3) with "his father said so and his mother said so and, even more important, Bill said so" (King 1986a, 6).

Most revisions develop what is already there in the first draft but King introduced one notable element here. George realizes there can't really be a monster in the cellar, reasoning in the first draft: "It was stupid, such things did not exist" (SKP box 72 folder 4 page 3). In the second/third draft, the sentence fits George's interior monologue better and the boy's thoughts turn to real-world evils:

Stupid! There were no things with claws, all hairy and full of killing spite. Every now and then someone went crazy and killed a lot of people — sometimes Chet Huntley told about such things on the evening news — and of course there were Commies, but there was no weirdo monster living down in their cellar. (King 1986a, 6).

The new text helps to characterize George as a boy of his time, America during McCarthyism, who watches the evening news enough to know the name of its anchorman. The painful irony, the reader knows or suspects, is that the evil George is about to meet is much more dangerous than communists or "crazies".

The smells in the cellar convince George a monster is hiding there. The first draft states that every time he reaches for the switch to turn on the cellar lights:

he would imagine that the cellar-smell--the sour aroma of the dirt floor and vegetables that had rotted and gone to the bad long ago--was the smell of the beast, the smell of It, some unimaginable creature lurking down there, lurking in the dark, crouched and hungry for boy meat. (SKP box 72 folder 4 page 3)

This thematically important passage, which once again focuses on the sensory experience and the inner life of the character in distress, was rewritten to optimally convey the impact of the smell on the boy and the images it calls up:

that cellar smell seemed to intensify until it filled the world. Smells of dirt and wet and long-gone vegetables would merge into one unmistakable ineluctable smell, the smell of the

monster, the apotheosis of all monsters. It was the smell of something for which he had no name: the smell of It, crouched and lurking and ready to spring. A creature which would eat anything but which was especially hungry for boymeat. (King 1986a, 6).

King added a few clarifications: the smell was so intense to George that it “filled the world”; the somewhat enigmatic reference to the novel’s title in “the smell of It” is clarified with the preface “something for which he had no name”; and the unwanted biblical associations of “the beast” are done away with. The word “smell” (or “smells”) is repeated three additional times, on one occasion replacing “sour aroma” — not words young George would have used. On the other hand, the added “ineluctable” goes against the trend to simplify the vocabulary, suggesting it’s the narrator who is formulating the boy’s thoughts.

The scene picks up some pace when George opens the door and gropes for the switch. The piano sounds far away to him in that moment, a sound described in the first draft as “utterly distant and utterly foreign and useless” (SKP box 72 folder 4 page 4), which King changed to “like music from another world” (King 1986a, 6), more in keeping with George’s diction. There’s a rise in storyworld speed at this point in the text: George flicks the switch and, to his panic, discovers that the cellar light doesn’t work because the power is out. The action is narrated in the first draft with three short staccato one-line paragraphs. A side-by-side visualization of the passage with the published text reveals many small edits:¹⁸⁴

His fingers found the switch and snapped it.

No light.

Oh cripes! The power!

George had withdrawn his arm as if from a basket in which he had felt the slithery, muscular movement of a snake. He withdrew from the open door, his heart thudding in his chest. The power was out. Jeezly crow! What now?

(SKP box 72 folder 4 page 4)

His fingers found the switch^{! Ah!} †

They snapped it —†

†—and nothing. No light.

Oh, cripes! The power! †

George snatched* his arm^{back} as if from a basket filled with snakes†. He stepped back* from the open cellar door, his heart hurrying* in his chest. The power was out^{of course} — he had forgotten the power was out.

Jeezly-crow! What now?

(King 1986a, 7)

¹⁸⁴ All changes in discourse speed are flagged with “†” and changes in storyworld speed with “*”. All substitutions are underlined, and added text is visualized in superscript.

Changes to both discourse and storyworld speed operate together here to better convey the acceleration. King gave the one-line paragraphs more urgency and impact by adding exclamation marks, em dashes and italics. The em dashes (separated by a paragraph break) orchestrate a moment of suspension between the action (he snaps the switch) and the reaction (nothing). The italics clarify that this is a quoted monologue of George's flash of thought (not a narratorial comment). King changed "had withdrawn" to "snatched back", which depicts more speed of movement, and "as if from a basket in which he had felt the slithery, muscular movement of a snake" to the much shorter "as if from a basket filled with snakes". This was necessary to capture the high storyworld speed of the scene in this moment and to maintain the illusion of isochrony. The first draft version, King saw, is far too long for scenic mode; it pauses the action for a precise description while "a basket filled with snakes" only minimally does this and gets the same message across. The "withdrew" in the next sentence is replaced by a less formal verb, "stepped back", more exactly describing George's movement. The correction from George's heart "thudding" to "hurrying" also introduces more speed; his heartrate accelerated rather than intensified in sound. Michael McDowell praised what he called "King's rhythm" (see section 1.5.4) and the revisions to this passage show the craftsmanship that goes into creating that rhythm.

After this short burst of action, the narrator takes us back into George's consciousness. *What now?* he asks himself. Going back and telling Bill he was too scared to get the paraffin is not an option — scared that, the first draft reads, "something might just reach up from under the stairs and clutch his ankle" (SKP box 72 folder 4 page 4). King expanded George's inner monologue in the second/third draft by putting in a reference to the earlier addition of real-world fears: "something that wasn't a Commie or a mass murderer but a creature much worse than either? That it would simply slither part of its rotted self up between the stair risers and grab his ankle?" (King 1986a, 7). A few paragraphs further on, as George is walking down the four steps to the cellar shelf, King similarly created a stretched-out, repetitious representation of George's worried mind:

he would hear *It*, something worse than all the Commies and murderers in the world, worse than the Japs, worse than Attila the Hun, worse than the somethings in a hundred horror movies; *It*, growling deep in its throat in deeply — he would hear the growl in those lunatic seconds before ~~it~~ *it* pounced on him and unzipped his guts. (SKP box 72 folder 4 page 4; King 1986a, 8)

The extended list of scary things, with its repetitions of “worse than”, “It”, “he would hear”, and “growl”, takes up more reading time to convey the boy’s mounting panic. The Commies and murderers added in three places in the chapter can be seen, as McDowell puts it, as words that “themselves almost don’t matter” except for their function of postponing the resolution of the tension and of enriching the characterization of the boy who is about to be killed.

Nothing scary happens in the cellar, of course, and the final paragraph narrates how George’s fear slips away from him quickly when he gets back to his brother’s room, just as a nightmare starts to slip away from you after waking — forgotten by the time you finish breakfast. At the second/third draft stage, King inserted a menacing post-script to this comforting conclusion to keep readers on their toes: “All gone... until the next time, when, in the grip of the nightmare, all fears will be remembered” (King 1986a, 8).

Readers get a breather from the tension in the scene that follows between George and Bill. It is 25% longer in its third draft form, slowed down primarily to develop the characters further and show their brotherly love for each other. Their mother is playing the piano and, again, King tinkered with the specifics of what she played: “The piano began ~~again—a slow, rippling Chopin piece~~ ^{once more — Für Elise again}” (SKP box 72 folder 4 page 6; King 1986a, 10). The reason for cutting the references to Schubert and Chopin and mentioning only one piece by name, “Für Elise”, becomes clear in the following sentence: “Stuttering Bill never forgot that piece, and even many years later it never failed to bring gooseflesh to his arms and back; his heart would drop and he would remember: *My mother was playing that the day Georgie died*” (King 1986a, 10). I believe King chose a piece with such a recognizable title to heighten the impact of the flashforward, allowing the reader to identify with this feature of Bill’s character more easily.

The transition back to the opening scene of the novel happens mid-sentence in the first draft: “He pulled on his slicker and his galoshes and now here he was, chasing his boat” (SKP box 72 folder 4 page 8). This was modified in the second/third draft to a crosscut from George leaving Bill’s room, where subchapter two ends, to “Now here he was, chasing his boat” as the opener of subchapter three. King’s revisions to the scene of George’s death follows the patterns listed in the previous section. Many small adjustments expand and emphasize George’s sensory perceptions, his thoughts and emotions. As the focalized object, only the external characteristics of Pennywise are developed further: his physicality and lines of dialogue.

When George first peers into the dark stormdrain in search of his boat, he notices the sound of the water. In the first draft, the contrast to the “comfortable sounds” described before is barely pointed out: “The water made a hollow sound falling into that darkness, sort of spooky, and--” (SKP box 72 folder 4 page 9). King made the reference much clearer in his rewrite: “The water made a dank hollow sound as it fell into the darkness. It was a spooky sound. It reminded him of —” (King 1986a, 12). The em dash cuts off George’s thought the moment he spots a pair of yellow eyes in the darkness — exactly what he’d been afraid to encounter in the cellar earlier that afternoon. King’s revisions in the build-up to this jolt (to use McDowell’s term) work on several levels. The discourse speed is lowered by elevating “sort of spooky” and “and--” to separate sentences, simple and childlike to fit George’s diction. “It reminded him of” raises more questions in readers than “and” does, more explicitly inviting readers to make the connection with George’s fear of It, the monster in the cellar, the “apotheosis of all monsters”.

This time George’s fears are not unfounded. “There were yellow eyes in there”, the narrator states simply (King 1986a, 12), before taking us into George’s consciousness again: he thinks it must be an animal; decides he will run away once he has dealt with the shock; and he feels the macadam under his fingers and the water running over them. Then a “perfectly reasonable and rather pleasant” (ibid.) voice speaks his name. Again, the event is followed by a description of George’s reaction:

George blinked and looked again. He ~~couldn't believe~~ ^{could barely credit} what he saw; it was like something from a ~~make-believe~~ ^{made-up} story or a movie where you know the animals will talk and dance. If he had been ten years older, he would not have believed ~~it~~ ^{what he was seeing}, but he ~~wasn't~~ ^{was not} sixteen; ~~he~~ ^{He} was six. (SKP box 72 folder 4 page 9; King 1986a, 13)

King fixed the repetitions of “believe” but added a repetition of “what he was seeing” (the first occurrence being “what he saw” in the second sentence). The most striking revision in the paragraph is the added reference to George’s knowledge of movies and television, one of his character traits that King emphasized on multiple occasions in his revision of the opening chapter. The addition of the comma after “older” and of “what he was seeing”, as well as the substitution of “wasn’t” with “was not” and “; he” with “. He” all serve to lower the discourse speed, albeit only in small measure.

After describing what the sight did to George, the narrator points the “camera” at what the boy sees in the stormdrain:

~~Barely visible in the shadowy hole, he could see a clown. He~~ There was a clown in the stormdrain. The light in there was far from good, but it was good enough so that George Denbrough was sure of what he was seeing. It was a clown, like in the circus or on TV. In fact he ~~looked a bit like Bozo, who had been on TV until last year; his~~ a cross between Bozo and Clarabell, who talked by honking his (or was it her? – George was never really sure of the gender) horn on Howdy Doody Saturday mornings – Buffalo Bob was just about the only one who could understand Clarabell, and that always cracked George up. The ~~face~~ of the clown in the stormdrain was white, there were funny tufts of red hair on either side of his bald head, ^{and} there was a big clown-smile painted over his mouth. ^{If George had been inhabiting a later year, he would have surely thought of Ronald McDonald before Bozo or Clarabell.} ¶¹⁸⁵ He held a bunch of balloons⁵ all colors, like gorgeous ripe fruit in one hand. ¶ In the other he held George’s boat. (SKP box 72 folder 4 page 9; King 1986a, 13)

This paragraph, containing the first physical description of Pennywise, is quite heavily extended from 72 to 175 words. The word “clown” is moved to the front in a much simpler sentence, suggesting that King found the simplified phrasing to be more effective as a jolt. He added three repetitions of the suspense trigger word “clown” in the paragraph. The word “clown” triggers suspense because readers will sense danger immediately at the presence of a clown inside a stormdrain, a clown who addresses a young boy on his own in the street. The observation that it was dark inside the hole, needed for verisimilitude, is moved, and expanded along the lines of the revision patterns discussed above with words that, again, themselves almost don’t matter (“the light was far from good”, “George Denbrough was sure of what he was seeing”).

The change from a casual mention of Bozo to three references from popular culture (Bozo, Clarabell, and Ronald McDonald) is remarkable. In the first draft, the scenic *vitesse* is not interrupted: it would only take George a few seconds to think of Bozo as he is making sense of what he is seeing. But in its rewritten form, the narrator distinctly lowers the *vitesse* when he chooses to digress into George’s thoughts on Clarabell’s gender and on Buffalo Bob.

¹⁸⁵ The “¶” symbols here and after the next sentence signify that King added paragraph breaks there in his second/third draft.

It is unclear whether George is thinking all of this as he is looking into the drain or if the narrator pauses here for a flashback.

The straightforwardly descriptive sentence (“funny tufts of hair” and “a big clown smile”) is left largely unaltered and followed by an addition in which the narrator suggests that Ronald McDonald is a closer resemblance than Bozo or Clarabell. To do so, the narrator is forced to give up the internal focalization, adding “If George had been inhabiting a later year,” because the mascot for McDonalds was only introduced in 1963 and this scene is situated in 1957. Intriguingly, by giving up the internal focalization in this addition, King breaks the empathic link between George and the reader by temporarily letting the narrator focalize a part of the paragraph, which is at odds with the revision patterns described above.¹⁸⁶

Undeniable about his revisions of the paragraph is that King consciously and significantly lowers the pace of the scene to extend the tension. Except for the additional references to well-known clowns, the revised text contains no extra information about Pennywise’s appearance. The changes mainly add to the characterization of George, a typical child of 1950s America who watches TV. The effect of the pause is that as readers we realize, one additional time, how young and innocent George is, and how great the danger is that he finds himself in now. Meanwhile, the pressing questions that readers have about the nature and the intentions of the clown creature are purposefully left unanswered.

Similar to McDowell’s analysis of rhythm in *The Shining*, King turned a medium-sized descriptive paragraph into a long, lulling read that is dominated by a digression into George’s thoughts about *The Howdy Doody* show, slowing down the discourse speed, which then accelerates again in the two short one-sentence paragraphs that follow. The one-sentence paragraphs raise the tension, slapping readers awake with two new disturbing facts: Pennywise is holding a bunch of balloons in one hand, and George’s boat in the other. The balloons become a distinguishing trait for Pennywise throughout the novel.

The clown asks if George wants his boat back and smiles. This marks the beginning of a dialogue where the creature ensnares the unsuspecting and naive boy by earning his trust.

¹⁸⁶ I can only speculate about the intended effect of this addition by King. Upon rewriting, King might have wanted to include a more recent (and current, at the time of publication) reference to popular culture; the addition might have been meant as criticism of the fast-food chain; or King might have decided that Pennywise most closely resembled Ronald McDonald.

King extended the scene by putting more words into Pennywise’s mouth. After George answers “I sure do”, Pennywise replies in the first draft: “And how about a balloon?” (SKP box 72 folder 4 page 10); at the second/third draft stage, this becomes: “‘I sure do.’ That’s *good!* That’s *very good!* And how about a balloon?” (King 1986a, 13). Sure, George says, as he starts to reach forward, stops, and then draws his hand back. He’s not supposed to take stuff from strangers, he tells Pennywise; his dad says so. Pennywise replies:

“Very wise ^{of your dad,}” the clown in the stormdrain said, smiling. [...] “Very wise indeed. Therefore, I will introduce myself. ^{I, Georgie, am Mr.} Bob Gray, also known as Pennywise the Dancing Clown. ^{And you’re} Pennywise, meet ^{George, meet Pennywise. ~~So~~} George Denbrough. ^{I’m not a stranger to you, and you’re not a stranger to me.} Kee-rect?” (SKP box 72 folder 4 page 10; King 1986a, 13)

The added repetitions make Pennywise’s speech more manipulative towards George and more memorable to the reader. Pennywise devotes more time to create a sense of familiarity and rapport with the boy.

George asks how Pennywise ended up in the stormdrain. The storm blew him and the circus away, Pennywise says, and he asks if George can smell the circus. Leaning forward, George suddenly smells roasted peanuts, vinegar, and cotton candy. As further evidence of the importance King attached to the sensory experience of his characters, he added two circus smells in his second/third draft: “frying doughboys” and “the cheery aroma of midway sawdust” (King 1986a, 14). And yet, the narrator states, under it all was a “wet and rotten” smell — the cellar-smell. George stays despite sensing this, however, and to clarify why this is the case, King added a one-sentence paragraph in the second/third draft: “But the other smells were stronger” (ibid.). George replies, in the first draft, “Yes, I can smell it” (SKP box 72 folder 4 page 10), to which King added some color: “You bet I can smell it” (King 1986a, 14). Pennywise asks George again if he wants his boat back. King clarified in the second/third draft: “I only repeat myself because you really do not seem that eager”.

Here the narrator inserts a short description of Pennywise’s clothes, which King expanded and turned from static to dynamic by relating it to one of George’s character traits:

He was wearing a baggy silk suit with great big orange buttons. ~~He was wearing big white floppy gloves~~ ^{A bright tie, electric-blue, flopped down his front, and} ~~on his hands~~ ^{were big white gloves,}

like the kind Mickey Mouse and Donald Duck always wore. (SKP box 72 folder 4 page 10; King 1986a, 13)

The revision makes it clear that it's not the narrator who pauses for a description but George who notices Pennywise's clothes and once again relates the clown's appearance to something he has seen on television, which adds indirect characterization of George to the direct characterization of Pennywise. The change exemplifies King's approach to this chapter of intensifying the build-up of suspense from two perspectives: delaying the resolution of the scene and cultivating reader's sympathy for George.

Pennywise offers George one of his balloons and George asks if they float. This becomes one of the clown's creepiest features in the novel — he invites his potential victims to join him in the sewers where they'll float like their friends, the other missing children. In view of how distinguishing this trait became, King enriched Pennywise's response to George:

"Float?" The clown's grin widened. "Oh yes, indeed they float... do. They float! [...]" [...] [A]nd you'll float when you're down here with me, we'll float you'll float, too — (SKP box 72 folder 4 page 10-11; King 1986a, 13-14)

George reaches into the drain and Pennywise seizes his arm. George sees the clown's face change. What the boy sees, the narrator informs us, makes "his worst imaginings of the thing in the cellar look like sweet dreams" (King 1986a, 14) and destroys his sanity. With this statement the narrator gives up on George as the focalizer and narrates the attack itself from an external perspective. Tension is now at its highest — this is what the chapter has been building up to. King prolonged the narration of the boy's agony with additional descriptions of the stormy setting and the sound of his screams:

[The thing in the drain pulled George] toward that terrible darkness where the water rushed and roared and bellowed, as it bore its cargo of storm debris toward the sea. George craned his neck away from that final blackness and began to scream mindlessly at into the white sky. He began rain, to scream mindlessly into the rain white autumn sky which curved above Derry on that day in the fall of 1957. His screams were shrill and piercing, [...]. (SKP box 72 folder 4 page 11; King 1986a, 14)

The added text echoes the opening paragraphs of the novel, creating a more elegant circular structure for the chapter than the first draft version does. "Everything down here *floats*", Pennywise tells the dying George (King 1986a, 15) in a "chuckling, rotten voice" — rotten like

the cellar-smell. Then, in the first draft, “there was a sheeting flare of agony” (SKP box 72 folder 4 page 11) and George knew no more. In the second/third draft, King added the sound of the boy’s arm being ripped off and gave George’s full name, to mirror the character’s first mention in the chapter opening: “there was a ripping noise and a flaring sheet of agony, and George Denbrough knew no more” (King 1986a, 15).

The social dimension of the writing process had little or no bearing on the evolution of this chapter, at least considering the documents at hand. However, the first sixty pages of Verrill’s photocopy of the first draft are missing (see section 2.2.2.5.5), so it’s possible that the editor made helpful suggestions in the margins that influenced King at the second/third draft stage. Verrill wrote two comments on his partial printout of the third draft, which I’ve discussed in this section in footnote 181. There are next to no marks in grey pencil on the copy-edited printout, except for two suggested cuts.¹⁸⁷

In conclusion, King’s meticulous reworking of the first chapter at the second/third draft stage aimed primarily at bringing readers closer to (and inside of) George Denbrough(’s mind), resulting in a significantly elongated (and more suspenseful) build-up to the murder. Maximizing the impact of the novel’s initiating event was not just about revising the scene between George and Pennywise but focused on the entire chapter, most notably (and extensively) on the cellar scene. This seemingly inconsequential episode foreshadows not only George’s death but the outcome event of the entire narrative when the Losers descend into the sewers to face It; and King’s attention to the short cellar scene in revision reveals the importance for suspense-building of foreshadowing through analogy. King gave Pennywise more dialogue to make it more believable that he — It — was able to lure George closer but also to paint a more vivid and compelling portrait of the ruthless villain.

¹⁸⁷ Verrill flagged the repetition of George’s “deathgrip” on the door jamb by marking the entire paragraph beginning with “He had opened the door that morning” and underlining “his eyes squinched shut, the tip of his tongue poked from the corner of his mouth”. He commented in the right margin: “work in above or cut?” but King overruled the suggestion by crossing out the comment and adding his initials (SKP box 70 folder 1 page “IT/7”). Repetitions are a stylistic feature of the chapter — King added several of them during his second/third draft — so it’s not surprising that he resisted the editor’s query. In the paragraph describing Bill’s heavy stutter at school, Verrill crossed out “Communication would cease and”, probably because the choice of words doesn’t match well with the six-year-old focalizer, but King nevertheless wrote “STET” in the margin.

The opening chapter of a suspenseful novel serves as a crucial hook, planting seeds of expectation that engage readers and propel them into the narrative. An expansive revision of the build-up to the initiating event holds no danger of thereby frustrating the readers' urge for forward motion, since there is no forward motion to speak of yet. So, King will not have felt the need for brevity in his work on the chapter. That work was geared mainly towards making readers care as much as possible about the boy who lost his life and allowing them to experience the tragedy alongside the character. The enhanced characterization of the boys (as innocent and morally good) and of Pennywise (as morally despicable, disgusting, and manipulative) translates to a larger engagement of the reader, which leads to a heightened suspense experience.

The revisions only moderately change the pace of the chapter compared to the first draft version, apart from increasing its reading time by 27% due to the higher word count. Some descriptions are lengthened to such an extent that they interrupt the scenic mode and introduce a pause in forward motion but because most of the inserted text narrates what is going on in George's head readers don't experience this as a standstill of the action.

3.3.2 Patty Uris Finds Stan Dead in the Bathtub

"Stanley Uris Takes a Bath", the first subchapter of chapter 2/3 ("Six Phone Calls"), is focalized by Patty Uris, Stan's wife. The couple are watching television together when Stan receives his call from Mike. Patty does not know who is calling, of course, and that the news about its return must be a blow to Stan. She asks who was on the phone, to which Stan answers: "No one, really. I think I'll take a bath" (King 1986a, 54). He goes upstairs without saying another word. After some time, Patty starts to get worried about her husband and discovers that he has locked himself in the bathroom and doesn't answer her calls. She tries to fend off panic as she decides what to do, and eventually she opens the door with the spare key and finds Stan dead in the bathtub.

Like the opening of the novel, the subchapter begins with an ominous tidings: "Patricia Uris later told her mother she should have known something was wrong" (40). This is followed by fourteen pages of summary-in-scene narration: while Patty watches television her life and her relationship with Stan are summarized in a series of flashbacks. The suspenseful build-up to the discovery of Stan's body — a scene that follows the classic schema of "the horror that lies behind the closed door" — begins with the sentence "So she let him go and did not think

of him again until the credit-crawl, when she looked up and saw his empty chair” (54). This is where the summary of their lives stops and narration stays in the story present.

The scene contains 1589 words in the first draft and 2096 in the published text, an increase of 32%. King did not add any story events; his technique to slow down the scene primarily lay in delving deeper into Patty’s panicked mind.

In the first paragraph, the narrator relays that Patty realizes the phone call likely bore bad news for her husband:

Someone had called him up and dropped a big fat problem in his lap, and had she offered him a single word of commiseration? ^{No.} Tried to draw him out? ~~She had not. She had, in fact, barely noticed~~ a little about it? No. Even noticed that something was wrong? For the third time, no.
(SKP box 72 folder 4 page 24; King 1986a, 54)

King’s revision here heightens Patty’s emotional response and aligns the consciousness evocation in this passage more directly with the voice of the character, switching from consonant psycho-narration to narrated monologue. The explicit negation and repetition add emphasis while making the reader pause.

Patty remembers that Stan didn’t take a beer with him to his bath as he likes to do. She decides to bring him one, scrub his back, and find out what the problem is. King changed “She went upstairs with the can of Pabst” (SKP box 72 folder 4 page 24) to “She got a can of beer out of the fridge and went upstairs with it” (King 1986a, 55), slowing down the summary that transports Patty from her seat in front of the television to the door of the bathroom.¹⁸⁸

Seeing the closed bathroom door stirs “the first real disquiet” in her (ibid.) because Stan hardly ever shut it. She uses her nails to tap on the door and is “suddenly aware, too aware, of the reptilian clicking sound they made on the wood” (ibid.). The scene unfolds predominantly in silence — with Stan remaining unresponsive — and Patty, in her state of panic, becomes acutely aware of every sound. This attention to sound, employed to heighten suspense, was further refined by King in his second/third draft. Patty calls Stan’s name a few times with rising volume and then falls silent:

¹⁸⁸ The change was motivated in part by a comment George McCutcheon wrote on the proofreaders’ photocopy, flagging that a different brand of beer was named earlier: “Schlitz before?” (SKP box 72 folder 4 page 24).

In the silence following her shout (and just ~~that~~ ^{the sound} of herself shouting up here, less than thirty feet from the place where she laid her head down and went to sleep each night, ~~caused her to become~~ ^{more} frightened ~~yet~~ ^{her even more}), she heard a sound ~~that~~ ^{which} brought panic ~~to the~~ ^{up from the belowstairs part of her mind like an unwelcome guest} ~~threshold of her conscious mind~~. Such a small sound, really. It was only ^{the sound of} dripping water. ~~Plink—pause—plink—pause—~~ ~~plink—~~ ^{Plink... pause. Plink... pause. Plink... pause. Plink...} (SKP box 72 folder 4 page 25; King 1986a, 55)

The revisions add detail to what frightens Patty: how the sound of her shouting clashes with her regular life. To convey the character's tension to readers it's important that they understand what causes it. As a welcome byproduct, the twenty-four extra words lengthen the reading time. The revised wording of the dripping water also seems geared towards slowing down the storyworld speed: the change in punctuation denotes longer pauses between the drops which, together with the added "*Plink... pause*", evokes more story time of Patty's rising panic. King achieved the same effect with his revision of the next sentence: "She could see the drops forming on the snout of the faucet, growing heavy and fat ^{there, growing pregnant there, and} then falling off: *plink*" (SKP box 72 folder 4 page 25; King 1986a, 55).

The door turns out to be locked, something Stan has never done before. "Was it possible, she wondered crazily, to *prepare* for a heart attack?" (ibid.). Panic is now getting the upper hand on rationality in Patty. She runs her tongue over her lips and calls his name again. King added a description of the sound her tongue made at the second/third draft stage (an example already given in section 3.2.1). She realizes she is still holding the can of beer and gazes at it stupidly "as if she had never seen a ~~beer~~ can ^{of beer} in her ^{whole} life ^{before this minute}" (SKP box 72 folder 4 page 26; King 1986a, 56). Small additions such as these are typical of King's "adjusting the carburetor" to get the rhythm and balance of the sentences right in suspense scenes.

Patty is beginning to lose her connection with reality; she blinks her eyes and the can of beer has turned into a black telephone handset. Before she realizes that she is now downstairs and has dialed some number, she hears: "May I help you, ma'am? ^{Do you have a problem?}" (ibid.). She slams the phone down and the first draft states that she now understands she has "given way to panic" (SKP box 72 folder 4 page 26), which King expanded in the second/third draft to "that the panic which had come into the front of her mind like a prowler walking quietly up a flight of stairs had had its way with her" (King 1986a, 56), which builds on

the earlier revision of panic being an unwelcome guest from the belowstairs part of her mind. In tandem with the extra reading time required, the personification of panic in Patty's mind contributes to the escalating tension in readers.

She comes to and quickly pieces together what has happened. King slowed down this moment in the scene with more of Patty's inner life:

Now she could remember dropping the beer can outside the bathroom door and pelting headlong back down the stairs, ~~but she could only remember it vaguely.~~ thinking vaguely: *This is all a mistake of some kind and we'll laugh about it later. He filled up the tub and then remembered he didn't have cigarettes and went out to get them before he took his clothes off –*

Yes. Only he had already locked the bathroom door from the inside and because it was too much of a bother to unlock it again he had simply opened the window over the tub and gone down the side of the house like a fly crawling down a wall. Sure, of course, sure – (SKP box 72 folder 4 page 26; King 1986a, 56)

The standstill in forward motion should not frustrate the reader since there is only minimal action in the scene to begin with; it plays out in Patty's mind almost entirely.

Closing her eyes to fight the panic she tries to remember who she had meant to call. In the first draft, she wonders: "The police? Her mother? MEDCU?" (SKP box 72 folder 4 page 26); during his second/third draft, King took the opportunity to replace this with a foreshadowing reference to the Turtle: "Crazily, she thought: *I would call the turtle, but the turtle couldn't help us*" (King 1986a, 57).¹⁸⁹

In the first draft, she remembers she had dialed 0 and then come back to herself. But, she thinks, "someone had to know that Stan didn't answer, because he was unconscious, or dead. Someone had to help her. Maybe it wasn't too late yet. Maybe--" (SKP box 72 folder 4 page 26). King substituted these rational considerations on Patty's part by far more erratic thoughts, linking them to the sound motif of the incessant drip:

she must have said something not quite standard, because the operator had asked if she had a problem. She had one, all right, but how did you tell that faceless voice that Stanley had locked himself in the bathroom and didn't answer her, that the steady sound of the water dripping into the tub was killing her heart? *Someone* had to help her. Someone — (King 1986a, 57)

¹⁸⁹ See section 3.1.3 for an overview of the inserted Turtle references.

For Patty, the sound of the dripping faucet leaves no room in her mind for rationality or hope of a good outcome. She bites down hard on the back of her hand to force herself to think and remembers that there is a spare key of the bathroom door. After fetching it, Patty commands herself to walk, not run, back upstairs because, she thought, “running made the panic want to come back” (ibid.). In the third draft, this paragraph is considerably longer:

Also, if she just walked, maybe nothing would be wrong. Or, if there was something wrong, God could look down, see she was just walking, and think: *Oh, good – pulled a hell of a boner, but I’ve got time to take it all back.* (ibid.)

The reader’s tension and anxiety rise now that Patty will be able to open the door when she reaches it. Patty keeps the storyworld speed low, however, by choosing to walk, not run. To better approach isochrony in the scene, King adjusted the discourse speed accordingly: “She went upstairs” (SKP box 72 folder 4 page 27) becomes “Walking as sedately as a woman on her way to a Ladies Book’ Circle meeting, she went up the stairs” (King 1986a, 57). Having arrived at the door with the key, Patty is afraid to use it because it’s “somehow too final” (58). King added: “If God hadn’t taken it back by the time she used the key, then He never would. The age of miracles, after all, was past” (ibid.). This insertion also serves to more accurately evoke the story time involved in Patty’s walk back upstairs and her hesitation at the door.

With Patty’s hand on the doorknob, King chose to delay the revelation of the body in the tub a little longer by adding a few more actions to her opening of the door:

She fumbled for the cut-glass knob. It tried to slide through her hand again — not because the door was locked this time but because her palm was wet with sweat. She firmed her grip and swung made it turn. She pushed the door open. (SKP box 72 folder 4 page 27; King 1986a, 58)

It is certainly plausible that Patty would have had sweaty hands but the primary motivation behind the revision appears to be the desire to prolong the tension. The storyworld speed is also slowed down somewhat by the replacement of “swung” by “pushed”.

As in the scene between George and Pennywise, the narrator leaves the internal focalization of the experiencing character in the climax of the scene to assume a more external position. While the attack on George is going on, the narrator tells us that Dave Gardener (who stayed home from work that day) saw the boy screaming and writhing in the gutter; here the narrator states that in a moment Patty will begin to scream and that it would be her neighbor, Anita MacKenzie, who would hear her and call the police. Interestingly, King tightened up that

flash-forwarding sentence by removing a digressive subclause: “Anita MacKenzie ^{next door} would hear the screams next door, where she stood in her own kitchen, freshening fish, ^{her}” (SKP box 72 folder 4 page 28; King 1986a, 58). The deletion is reminiscent of the claim, made by Bálint et al., that “non-diegetic delays are less suitable for increasing felt suspense or narrative absorption” (Hakemulder, et al. 2017, 191). King left in the foreshadowing to the startling climax of the scene but might have intuitively removed the detail that Anita was busy freshening fish to keep his readers’ attention with Patty in the bathroom.

Before the description of Stan’s body, we get a description of what happens to Patty’s face as she sees her husband, which King extended from “Her eyes bulged; her mouth worked over screams that were yet too huge to squeeze themselves through her vocal cords” (SKP box 72 folder 4 page 28) to:

And now the look of almost holy solemnity began to transform itself into something else. The huge eyes began to bulge. Her mouth pulled back into a dreadful grin of horror. She wanted to scream and couldn’t. The screams were too big to come out. (King 1986a, 58)

The passage puts more emphasis on how Patty’s face transformed: the eyes began to bulge, her mouth pulled back. Her attempt at screaming is described in much more straightforward language.

The narrator pans over to what Patty is seeing, starting with an impression of the room, and then zooming in:

The bathroom, ^{was} lit by ~~fluorescents,~~ ^{fluorescent tubes.} It ^{was} very bright. There were no shadows. You could see everything, whether you wanted to or not. The ^{water in the} tub was ^{full of} ~~bright~~ pink water. Stanley lay ^{with his back} propped against the ~~tiles,~~ ^{his} rear of the tub. His ~~head cocked askew,~~ ^{had} rolled so far back on his neck that strands of his short black hair brushed the skin between his shoulder-blades. If his ~~dead~~ ^{staring} eyes ~~staring upward,~~ ^{his} had still been capable of seeing, she would have looked upside down to him. His mouth hung open like a sprung door. (SKP box 72 folder 4 page 28; King 1986a, 58)

Chuck Verrill, who suggested hardly any changes to this scene on the copy-edited printout, attempted to turn the two short sentences that open the paragraph back into how they were in the first draft but King overruled his editor, writing in the margin: “STET. Stevie does Hemingway. S.K.” (SKP box 70 folder 1 page “IT/77”). The description of Stan’s body opens similarly to how the clown in the drain is described, both starting from how well they could be

perceived: “the light in [the drain] was far from good” (King 1986a, 13) and the bathroom was very brightly lit. The text King added to these descriptions is also quite similar: Patty being sure of what she was seeing; and there being no shadows in the bathroom, you could see everything. King turned a comma-separated description of Stan’s head, eyes, and mouth into three robust sentences. He changed the position of the body: his head propped against the tiles in the first draft and rolled back over the edge of the tub in the third. The reference to Patty that King inserted — “she would have looked upside down to him” — is the first of a few revisions in the climax that convert the description from static to dynamic. To a graphic depiction of the cuts Stan had made in his arms, for instance, King added in the second/third draft: “She thought the exposed tendons and ligaments looked like cuts of cheap beef” (King 1986a, 58).

The description is interrupted with a narration of how another drop of water grows fat on the faucet, sparkles, and falls. *Plink*. Then Patty sees the final horrific element of the scene:

~~Written~~ He had dipped his right forefinger in his own blood and had written a single word on the blue tiles above the tub, written ^{it in two} huge, ~~dragging letters and written in~~ ^{staggering} letters. A zig-zagging bloody fingermark fell away from the second letter of this word — his finger had made that mark, she saw, as his hand fell into the tub, where it now floated. She thought ~~Stanley Uris’s own blood, was a single~~ ~~word~~ must have made that mark — his final impression on the world — as he lost consciousness. It seemed to cry out at her. IT. (SKP box 72 folder 4 page 28; King 1986a, 58)

In the published novel, the word “IT” is hand-drawn in a blank space of eight lines (see section 2.6.1.3). This disturbing climax of the scene makes readers realize how terrifying the monster must be if Stan would rather kill himself than go back to Derry to face It again. King clearly believed the first draft version of the paragraph that builds up to Stan’s “final impression on the world” was too short and didn’t deliver as much of a jolt as it needed to. It was almost quadrupled in length at the second/third draft stage, from 24 to 87 words. The passive voice was done away with and the description became dynamic by the added “she saw”: it’s Patty who pieces together what Stan must have done to create that mark on the wall. With the internal perspective and the additional gruesome details, the climax packs more of a punch.

The subchapter in its first draft version concludes with: “Patty Uris at last found her voice, and staring into her husband’s dead and sparkling eyes, she began to scream” (SKP box 72 folder 4 page 28). King added a final repetition of the sound motif to this conclusion:

Another drop fell into the tub.

Plink.

That did it. Patty Uris at last found her voice. Staring into her husband's dead and sparkling eyes, she began to scream. (King 1986a, 59)

The change in discourse speed (from one compound sentence to five short sentences spread over three paragraphs) is meant to evoke the story time of the final drop falling and unravelling Patty's composure completely.

In conclusion, the choice to expand this classic suspense scenario predominantly with Patty's inner life instead of with new minor events, descriptions of setting, or character physicality reveals King's poetics on how best to amplify the tension in a low-action scene. Patty differs from most of the other focalizers in the novel because she disappears from the narrative after this subchapter. The revisions give us more access to her mental state but in the build-up of suspense we do not find out much more about her character traits or her appearance. King amped up the part played by the sound of dripping water in the character's mental unraveling; she experiences an increasing state of panic that should induce anxiety or tension in the reader.

The hand-drawn lettering of "IT" in blood illustrates the social dimension of the writing process. King left six lines blank in the text on the copy-edited printout (see figure 43), hoping that his publisher would create a powerful piece of art that fit the description given in the previous paragraph. During Chuck Verrill's first pass through the printout, someone (perhaps Verrill himself) wrote the two letters in clear and straight upper-case letters — not exactly what King had in mind.

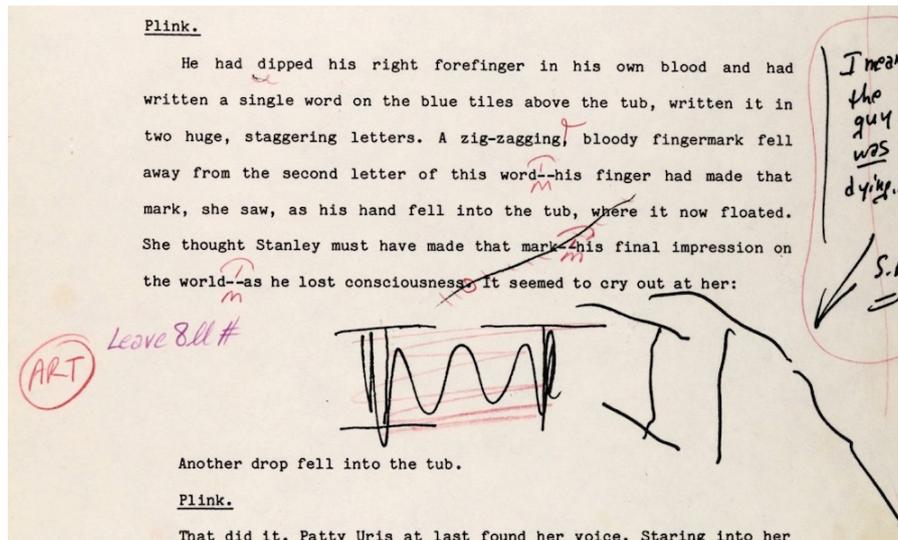


Figure 43 Page "IT/78" of the copy-edited printout

Seeing the lettering, King crossed out the disappointing "IT" and drew the staggering letters with the zigzag line descending from the "T". He marked the description in the text and commented, with some displeasure: "I mean, the guy was dying... S.K." (SKP box 70 folder 1 page "IT/78"). To make sure there would be no confusion at the printing plant, the designer specified to "Leave 8ll #" (eight lines blank) and the copy editor crossed out the unimaginative "IT", writing "ART" in the left margin. King's anxiousness that suitable artwork would be forthcoming was not immediately alleviated, since none of the proofs sent to King included the definitive piece of art that was made (see section 2.6; more specifically 2.6.1.3). The first proof that included it was the blue proof, customarily not sent to the author. King might have been sent this and the other art pieces separately but, in any case, his reaction on the copy-edited printout is telling. The drawing is part of the horrific climax of the scene and a less than convincing graphic could undermine its impact completely.

3.3.3 Bill and Richie in the House on Neibolt Street

Another high-tension episode that merits discussion is Bill and Richie's encounter with It in the cellar of the house on Neibolt Street (subchapters thirteen and fourteen of chapter eight). The scene was revised far less heavily than the preceding two but it's of interest because of a new story event that King inserted into the climax.

Earlier in the chapter, Bill had told Richie that he wanted to go down to Neibolt Street to investigate under the porch where Eddie had seen the leper. He would bring his father's

gun and shoot his brother's killer if he — It — dwelled there. In the first draft, this comes to pass: they crawl into the cellar and It, in the guise of the werewolf from the movie Richie had just seen at the theatre, comes down the cellar stairs and attacks. Bill fires several shots but hardly wounds It. Richie is first to crawl out through a window; the werewolf grabs Bill's ankles as he follows Richie. On instinct, and "with no thought at all about what he was doing or why he was doing it" (King 1986a, 377), Richie shouts at It in one of his funny voices, which enrages but also seems to hurt the monster. Richie has stalled It long enough to pull Bill out through the window. The werewolf quickly recovers, however. Bill shoots It in the face but It still gives chase. Richie commands It in his Irish Cop voice to "get back in your place" but his funny voice no longer has any effect. The boys barely escape with their lives.

King introduced a new element in this sequence while writing the second or third draft: Richie has an envelope of sneezing powder in his pocket and instead of the second, unsuccessful shout Richie throws the powder into the werewolf's face while yelling in his Irish Cop voice. The werewolf reacts with surprise and is overcome by a bout of sneezing. Richie can see that it causes the monster more pain than Bill's bullets. The sneezing ends and the werewolf lunges at Richie, at which point the narrative reconnects with the first draft version.

The change was driven by both thematic considerations and character development. In the novel's climax, Bill realizes that the group derives its power from their youthful faith and imagination. He draws strength during the ritual of Chüd by telling himself:

believe, believe in all the things you have believed in, believe that if you tell the policeman you're lost he'll see that you get home safely, that there is a Tooth Fairy who lives in a huge enamel castle, and Santa Claus below the North Pole, making toys with his trove of elves, [...] believe that your mother and father will love you again, that courage is possible and words will come smoothly every time; [...] believe in yourself, believe in the heat of that desire (King 1986a, 1057)

The children's faith is not religious in nature. When facing the monster, they place their faith in everyday things that are important to them — Eddie in his aspirator (the power of medicine), Bill in the tongue twister from his speech therapy classes (the power of words), Richie in his voices (the power of humor). Unblemished belief and conviction infuse their acts of defense with the power to harm It. There are several such instances already in the first

draft¹⁹⁰ and the instance here of Richie using his Irish Cop voice against the werewolf is the earliest example in the text. With his trademark attention to theme in the second draft, King chose to intensify the impact of the moment: Richie's most important character trait, his love of humor, pranks, and silliness, turns out to be more powerful against the monster than traditional weapons.

The revision required additions in more than one place to address the question of why Richie brings Dr. Wacky's sneezing powder with him to Neibolt Street. Earlier, when Bill tells Richie he intends to go to the house with his father's gun and asks him to come along, Richie asks what he plans to do if shooting It doesn't work. In the first draft, Richie says: "you just call Times and say, 'Well, now, hold on. This ain't getting it, Mr. Monster. Look, I got to read up on it at the library. I'll be back. Pawdon me.'" (SKP box 72 folder 4 page 280). At the second/third draft stage, King let Richie make two additional suggestions. King planted a reference to Bill's Bullseye slingshot — since it goes on to play a much larger part in the narrative than in the first draft (see section 3.3.5) — and had Richie jokingly mention sneezing powder: "you can try your Bullseye on it. And if the Bullseye doesn't work, I'll throw some of my sneezing powder at it" (King 1986a, 365).

In the first draft, when the two meet up the next morning, Richie asks to see the gun. Bill replies "not now", and then goes on to tell Richie that the plan is to stash his bike in the Barrens so that Richie can ride double behind him on his Schwinn in case they need to make a quick getaway (SKP box 72 folder 4 page 282). At the second/third draft stage, King added an exchange in which they discover with amusement that they have both brought the extra weapons: the slingshot and an envelope with the picture of the sneezing man on it. In between Bill's "not now" and his statement about the bikes, King inserted 468 words. Bill takes out his Bullseye; Richie jokes "Oh shit, we're in trouble" (King 1986a, 367); and the narrator summarizes how last year for his birthday Bill had gotten an aluminum slingshot which could be as deadly as a firearm but that he wasn't very good at it yet. With another flippant remark — "You brought your slingshot, okay, big deal. That's nothing. Look what I brought,

¹⁹⁰ To defend himself against the dead boys in the Standpipe, Stan holds up his bird-book as a sort of shield and starts shouting the names of bird species (SKP box 72 folder 4 page 342). When the children are attacked in the sewers by It in the form of the Crawling Eye, Eddie triggers a blast from his aspirator at It (SKP box 72 folder 5 page 1024).

Denbrough" (368) — Richie shows Bill his packet of sneezing powder and the boys share some more laughs before the narrative reconnects with the first draft and Bill's plan to leave Richie's bike at the Barrens.

The build-up of suspense in this confrontation scene begins when the two boys arrive at the house, the paragraph that opens with the sentence: "Twenty-nine Neibolt Street had once been a trim red Cape Cod" (371). Suspense is resolved when Bill sees that Pennywise is no longer chasing them; the street behind them is "completely empty" (382). The scene contains 4116 words in the first draft and 4400 words in its published form, amounting to an increase of 7%. Richie's attack with the sneezing powder accounts for most of the 284 added words. There are very few other revisions of note.¹⁹¹ A likely explanation is that in this case King realized the pacing of the narration was spot on in the first draft. I also suggest that at this point in the narrative, about one third into the novel, King allowed himself less leeway to slow down forward motion based on an instinct that readers would not support much decrease in momentum.

Richie is the focalizer of the scene. The build-up starts with a dynamic description of the house and its front lawn. It all looks ominous and foreboding to Richie: paint "was peeling away in ~~great~~ ugly patches ^{that looked like sores}. The windows were blind eyes, boarded up" (SKP box 72 folder 4 page 285; King 1986a, 371). The added simile of the sores complements the windows that look like eyes to personify the house more vividly as a diseased or decaying living entity, and the word "sores", in this context, is clearly added to trigger tension in the reader. The yard is overgrown and wild with "a monstrous grove" (ibid.) of bloated, nasty sunflowers that rustle in the wind and seem to be in conversation: "*The boys are here, isn't that nice? More boys. Our boys*" (ibid.). Three short paragraphs later, the narrator comes back to the sunflowers: "The huge sunflowers nodded ^{sagely} together. *Fresh boys. Good boys. Our boys*" (SKP box 72 folder 4 page 286; King 1986a, 372). Eddie had also noticed the sunflowers when he was at the house (harassed by a vagrant on his first visit and by It when he returned). To Richie it seems that the sunflowers notice the boys as well, welcoming them as potential prey, a detail King subtly developed further in the second/third draft. This characterization of the

¹⁹¹ In comparison, for instance, to the more heavily extended suspense scenes in the first chapter; the bathtub scene (chapter 2/3); Ben's encounter with the mummy (chapter 3/4); Eddie Corcoran's death (chapter 5/6); and Eddie Kaspbrak's encounter with the leper (chapter 6/7).

house on Neibolt Street as a prototypical *bad place*, an evil entity presented through Richie's perception, puts readers in a state of nervous dread at the start of the scene. King's revisions, minimal though they are, strengthen the personification of the house.

Bill jolts Richie out of his observations, asking if he's ready. Perhaps to counterbalance the six preceding paragraphs of description, and surely to add a repetition of Richie's most important character trait, King inserted three lines of dialogue at the second/third draft stage:

"You know, I was just thinking that maybe the last bunch of library books I took out are due today," Richie said. "Maybe I ought to —"

"Cuh-Cuh-Cut the c-crap, R-R-Richie. Are y-you ready or n-n-not?"

"I guess I am," Richie said, knowing he was not ready at all — he was never going to be ready for this scene. (King 1986a, 372)

It would be out of character for Richie to quietly follow Bill onto the front lawn without retort, the new passage also conveying how anxious and reluctant Richie is.

The boys climb under the porch towards a cellar window, as Eddie had done, and notice broken glass on the moldering leaves, indicating that the window had been broken from the inside, as Eddie had claimed. Richie notices that Bill's face is grim and white:

Looking at that ~~white, set~~ face, Richie mentally threw in the towel. ~~Bill was set on doing it.~~

~~Either Richie went with him or he stayed out here. That was all the choice that was left.~~

(SKP box 72 folder 4 page 287; King 1986a, 373)

Going against the pattern of revision, King deleted some of the narration of Richie's inner life here. The three sentences are unnecessary; they cover ground already well trodden. Perhaps, in an earlier chapter, King would have let it stand. In fact, it was crossed out rather late in the process, in blue ink on the copy-edited printout before submission (SKP box 70 folder 2 page "IT/485").

In the basement they see a large stall with wooden sides that turns out to be a coalbin. A flight of stairs up to the ground level is also visible. At first Richie panics when Bill slithers into the cellar through the window but then he follows. They investigate the coalpit, Bill with the gun in his hand. Suddenly the door at the top of the stairs crashes open.

This marks a rise in tension (which is at its highest now) and storyworld speed. Richie hears the snarls of a wild animal and sees loafers, faded jeans and then what look like huge misshapen paws on the stairs. Bill screams for Richie to climb the coal towards a window. The

narrator states that Richie stands frozen, that he knows what is coming for them, “what was going to kill them in this cellar that stank of damp earth and ^{the} cheap wine that had been spilled in the corners. ^{Knowing but needing to see}” (SKP box 72 folder 4 page 290; King 1986a, 375). The next paragraph contains a physical description of the werewolf and King’s addition “Knowing but needing to see” makes it explicit that the narrator is not pausing the action for a description but relating in isochrony what Richie is seeing. As part and parcel of the horror genre, the monster’s form must be described in gruesome detail but King takes great care in these descriptions to sustain the connection between the reader and the experiencing character — Richie stays frozen in place for the duration of the paragraph, both in terms of story time and reading time. King trimmed down the description. He removed excess adjectives, commas, and unnecessary repetitions, for instance in the description of the jacket It’s wearing: “Now Richie saw a silk jacket, ~~not just an ordinary jacket, no~~. It was black, with orange piping — the ~~D.H.S.~~ ^{Derry High School} colors. ~~It was a high school letter jacket~~” (SKP box 72 folder 4 page 290; King 1986a, 375). King may have decided that the werewolf wearing a high school jacket was not so shocking at this high-tension moment to merit such emphasis.

As Richie tries to open the latch of the window in the coalbin, he hears a gunshot. A second shot is fired, and in the first draft Bill shouts “You killed my brother, you f-fuh-fucker!” (SKP box 72 folder 4 page 291), which King changed in the second/third draft to: “*YOU KILLED MY BROTHER, YOU FUCKER!*” (King 1986a, 376). The decision to remove Bill’s characteristic stutter was likely driven by thematic considerations once again. This is the opportunity to avenge his brother’s death that he (and the reader) has been waiting for, so Bill is mustering all his courage to suppress his stutter. Readers will, of course, be aware by the position of the current page in the book they are holding that this is not the final confrontation between protagonist and antagonist but they should nevertheless be emotionally invested and anxious about how the confrontation will play out.

The werewolf is not impressed and seems to laugh at Bill. Richie finally manages to open the window and wriggles out. He hears a third gunshot behind him and a shout for help from Bill — the werewolf is pulling him by the ankles and Richie must grab Bill’s hands to pull him back. The events in the story are now happening at a speed that can’t realistically be approximated in the time needed to read the narration. King’s revisions at this point are mixed. In a longish paragraph describing the werewolf’s face and how it snarls, King removed the sentence “To Richie it looked in that moment more like a baboon than a wolf” (SKP box

72 folder 4 page 292), an observation that stalls forward motion and contributes nothing to Richie's characterization; but in the next paragraph, when Bill has managed to escape the werewolf's clutch, King replaced "The Werewolf's face disappeared, and suddenly Bill was yanked backwards toward the darkness again" (ibid.) with a longer alternative: "For a moment he thought he was actually going to win. Then the Werewolf laid hold of Bill's legs again and he was yanked backward toward the darkness once more" (King 1986a, 377). The addition that it appears to Richie, for a moment, that he might be able to pull Bill out, has bearing on the ongoing action (and suggests a possible outcome), as opposed to Richie's earlier thought concerning the werewolf's appearance. At the same time, the revision introduces extra reading time, postponing the resolution of suspense by a fractional margin.

King applied the same strategy of minimally lowering the pace in the next paragraph, when Richie shouts at It in his Irish Cop voice: "~~And suddenly~~^{Then}, with no thought^{at all about what he was doing or why he was doing it}, Richie heard the Voice of the Irish Cop coming out of his mouth" (SKP box 72 folder 4 page 292; King 1986a, 377). The narrator uses a similar phrase further on in the narrative when Stan uses his bird-book against the dead boys in the Standpipe: "He held it in front of him like a puny shield, not thinking of what he was doing, but suddenly sure that this was *right*" (King 1986a, 425). Richie's outburst confuses the monster enough that he can drag Bill out through the window. The werewolf soon recovers and Bill shoots It in the face with the revolver. Richie can see the damage the gunshot has done but It still persists, climbing out of the window towards them.

The next two paragraphs of the first draft underwent the most substantial change in the scene:

"Git back in yer place, boyo!" Richie cried, but the voice sounded fake now--now it was just ole WASPy Richie Tozier trying to sound Irish. If he had touched some kind of magic a moment ago and used it to save Bill's life, it was gone now.

The thing was quick--incredibly quick. (SKP box 72 folder 4 page 293)

In the third draft, the addition of the sneezing powder expanded the passage to five times its original length. This version incorporated most of the material from the first draft, albeit with a significant difference:

Moving slowly, dreamily, Richie reached under his coat and into his back pocket. He brought out the envelope with the picture of the sneezing man on it. He tore it open as the bleeding, roaring creature pulled itself out of the window, forcing its way, claws digging deep furrows

in the earth. Richie tore the packet open and squeezed it. "*Git back in yer place, boyo!*" he ordered in the Voice of the Irish Cop. A white cloud puffed into the Werewolf's face. Its roars suddenly stopped. It stared at Richie with almost comic surprise and made a choked wheezing sound. Its eyes, red and bleary, rolled toward Richie and seemed to mark him once and forever.

Then it began to sneeze.

It sneezed again and again and again. Ropy strings of saliva flew from its muzzle. Greenish-black clots of snot flew out of its nostrils. One of these splatted against Richie's skin and burned there, like acid. He wiped it away with a scream of hurt and disgust.

There was still anger in its face, but there was also pain — it was unmistakable. Bill might have hurt it with his dad's pistol, but Richie had hurt it more...first with the Voice of the Irish Cop, and then with the sneezing powder.

Jesus, if I had some itching powder too and maybe a joy buzzer I might be able to kill it, Richie thought, and then Bill grabbed the collar of his jacket and jerked him backward.

It was well that he did. The Werewolf stopped sneezing as suddenly as it had started and lunged at Richie. It was quick, too — incredibly quick. (King 1986a, 378)

King's intuition during the first draft had let the "magic" of Richie's Irish Cop voice wear off quickly but, as discussed above, King reconsidered this passage in view of its thematic significance for everything that followed: Richie should not lose faith in his own power against the monster so easily. The sneezing powder doesn't change the outcome of the scene; at the end of the insert the situation reverts to the first draft and the boys are still very much in danger of losing their lives. But the difference going forward is that the character, and the reader along with him, realizes that he isn't powerless against It, which serves a function in the narrative-spanning suspense arc: the reader will feel that the odds of a positive outcome are not as dire as they seemed at first.

It's unfortunate for my discussion of this scene that the original first draft is missing and that these pages are missing from the photocopy of its D1-5 state, which holds notes-to-self that are not on any of the other copies (see section 2.2.2.5.6). King may very well have annotated the passage.

The remainder of the episode does not contain any further revisions that might impact suspense. The role of proofreaders and editors in the evolution of the scene is negligible but the possibility always exists that one of these parties suggested the sneezing powder. In conclusion, King's revisions focused on placing more emphasis on the house as an evil entity, on Richie's reluctance and fear of going in, and on the power of childlike faith and imagination.

He also took care to make static descriptions dynamic, as he did in other suspense episodes. Given the importance in suspense theory of the experiencing character as the emphatic center, King's additions would make the reader (slightly) more engaged with Richie and would assure that the reader's connection with Richie is maintained when the narrator slows down the pace to describe setting and character physicality.

3.3.4 Richie is Assaulted by the Paul Bunyan Statue

In the "Walking Tours" chapter, Richie finds himself near the plastic statue of Paul Bunyan in Derry. He thinks back to being attacked by that statue at the age of eleven, what he now believes must have been a hallucination at the time. Standing before the statue, Richie's memories of that day come flooding back and the narrator transitions to a flashback. After the events have been told, the narrator returns to the story present; Richie is sitting on a bench, trying to make sense of what happened then and what had just happened at the restaurant with the fortune cookies. He is overpowered by a terrible needling pain in his eyes and when he has recovered enough to get up and go back to his rented room he is attacked by the statue once again.

I situate the start of the suspense episode at the beginning of the flashback, with the sentence: "There he had been, sitting in that mellow March sunshine, [...] and suddenly there had been a warm swash of air into his face" (King 1986a, 584). There is a drop in tension in the eight or nine paragraphs after the flashback and before the second attack. The suspense episode runs until the end of the subchapter.

The text was heavily rewritten here, considering its position at the mid-way point in the narrative, which I attribute to King's love of Richie Tozier as a character and the need to properly embed the change in his backstory from lawyer to radio DJ. King infused the scene with repetitions of Richie's character traits and expanded Pennywise's dialogue with references to Richie's love of music and radio. Another interesting pattern is that King revised longish compound sentences into multiple short sentences in the narration of action, while lengthening the sentences during the pauses in the action.

To track the changes in scene length across versions it's necessary to consider the third draft as an intermediary stage because Chuck Verrill suggested some quite substantial cuts on the copy-edited printout. The first draft of the episode is 3279 words long, which increases to 3985 words in the third draft and is then reduced to 3693 words in the published text. This

amounts to a 21% increase between first and third draft and a decrease of 7% in the editorial process, totaling to an overall increase of 14% between the first draft and the published text. The considerable 21% increase suggests that King believed the scene was too highly paced in the first draft and would benefit from the many added details about Richie’s backstory, his sensory impressions, inner life, character traits, and dialogue. His editor did not always agree and asked to remove what he saw as unnecessary backstory and repetition of what is already known to the reader in favor of forward motion.

I have already discussed a few examples of King’s treatment of Richie in the scene in sections 3.2.4 and 3.2.5; this section will provide the full context.

King’s edits in the opening paragraph typify his use of rhythm to set up a jolt (to use Michael McDowell’s term again):

There he had been, sitting in that mellow March sunshine, ^{drowsing a little,} thinking about going home and ^{turning on} ^{catching the last half hour of} *Bandstand*, and suddenly there had been a ~~cold~~ ^{warm} swash of air ~~which had blown~~ into his face. It blew his hair back from his forehead ~~and he had~~ ^{He} looked up and Paul Bunyan’s huge plastic face had been right in front of his, bigger than ^{a face on} a movie screen, filling everything. The rush of air had been caused by Paul’s ^{bending down}...although he did not precisely look like Paul anymore. The forehead was now low and beetling; tufts of wiry hair poked from a nose as red as the nose of a long-time drunkard; his eyes were bloodshot and one had a slight cast to it. ^{His} ^{The} axe was no longer on his shoulder; ~~he~~ ^{Paul} was leaning on its haft, and ^{looking into Richie’s face} the blunt end of its head had crushed a trench in the concrete of the sidewalk. He was still grinning, but there ~~had been~~ ^{was} nothing cheery about ~~the grin~~ ^{anymore; the grin had been sour and unpleasant} it now. From between gigantic yellow teeth there drifted a smell like small animals rotting in hot underbrush. (SKP box 72 folder 5 page 502; King 1986a, 584)

The first part of the first sentence is meant to have the lulling effect McDowell describes and King’s additions (“drowsing a little” and “catching the last half hour of”) prolong the lull, slowing down both discourse speed and storyworld speed — “drowsing” clarifies that Richie is almost asleep. The word “suddenly” marks the shift: the huge plastic statue has just bent down towards Richie. King’s revisions purposefully raise the discourse speed. In the first draft, the events of the swash of air, how it blew Richie’s hair back, and how he looked up to see Bunyan’s huge face are all integrated into the compound structure of the opening sentence.

To help convey the shift in storyworld speed, however, King created three shorter, simpler sentences to narrate the three events. As with the werewolf, the monster must be described so that the character's disgust can be transmitted to the reader. The first draft states that Richie looked up at Bunyan's face and then moves on to a description of Paul leaning on his axe, his cheery grin turned sour and unpleasant. At the second/third draft stage, King noticed that he had missed an opportunity to insert a more graphic description of that ghastly face as a representation of the story time it takes Richie to look up. The description of the "wider shot" of Paul leaning on his axe is turned into a separate paragraph and the visual detail of the "sour and unpleasant" grin is substituted with the horrid smell that reached Richie. Fifty-three words were added to the paragraph (133 to 186 words), leaving story events unaltered, so as a result the *vitesse* is considerably lowered. It appears that King believed his readers would not mind a slowed-down pace here, that the genre-specific details in the revised version should be conducive to their involvement in the scene.

The statue speaks to Richie as a foulmouthed version of the giant in *Jack and the Beanstalk* — "Unless you give me back my hen and my harp and my bags of gold, I'm going to eat you right the fuck up" (King 1986a, 584) — then raises the axe above its head. In the twenty paragraphs that narrate the attack, King intensely revised the language. Actional paragraphs generally become shorter, as do the sentences in them, while the passages relating Richie's thoughts and emotions tend to be lengthened, like when Richie is momentarily stunned with disbelief:

What did it matter? ~~He~~ was dozing, having a dream. Any moment now some driver would blow his horn at a kid running across the street and he ~~He~~ would wake up. (SKP box 72 folder 5 page 503; King 1986a, 584)

In this case, the added text seems to fall into the category of words that "almost don't matter" but in most instances King added Richie's sensory impressions and put in repetitions of character traits.

An interesting change to the events is that in the first draft the attack is very loud: the axe makes a "killer sound" as it cuts through the air and when it strikes the bench it sounds "like the explosion of a cannon", causing Richie to scream as he scrambles away (SKP box 72 folder 5 page 503). In the third draft, however, the scene plays out almost in silence: the sound of the descending axe is a "pressing insistent whisper"; the edge of the blade is "so sharp that

there was almost no sound at all” upon impact, and throughout the ordeal Richie is “Trying to scream but making no sound at all” (King 1986a, 585). The relative silence adds verisimilitude to the fact that this could be happening to the boy without anyone else seeing what is going on.

As quoted in section 3.2.4, King lengthened the moment when the statue’s axe comes down a second time by adding that Richie’s “upper and lower teeth rattled against each other like china plates in an earthquake” (King 1986a, 585) and that the song “The Bristol Stomp” by the Dovells popped into his mind. In the next paragraph, King inserted another element of characterization, pointing back to an earlier scene when Richie laughed in the face of danger: “and as he did [passed out of the giant’s shadow into sunlight] he began to laugh — the same exhausted laughter that had come from him when he bolted downstairs in Freese’s” (ibid.). The choice to inject more of the character’s personality into an episode with such high storyworld speed and tension raises the question of King’s main objective: is it to slow down the pace and prolong the suspense or to enhance the reader’s connection with the character? This is impossible to discern from the documents and, most likely, King will have had a double motive for the many revisions of this nature.

Like many of the other confrontations with It, the attack is suddenly over: Richie looks over his shoulder and the statue is on its pedestal again. The narration shifts back to longer sentences:

~~The~~ There was the statue ~~stood~~ of Paul Bunyan, standing on its pedestal ^{where it always stood}, axe on ~~its~~ ^{its} shoulder, ~~grinning at the sky~~ ^{head cocked toward the sky, lips parted in the eternal optimistic grin of the myth-hero.} [...] The gravel ^{where Tall Paul (*He’s-a my all*, Annette Funicello sang maniacally in Richie’s head) had planted his huge foot} was raked and immaculate, except for the scuffed spot where ~~he~~ ^{Richie} had fallen off ~~the bench~~ while ^{he was} *(getting away from the giant)* dreaming. There was no footprint ~~as big as a dinosaur’s but shaped like that made by a man’s boot~~ ^{no axe-slash in the concrete.} There was nothing here but a boy who had been chased by other boys, bigger boys, and so had had himself a very small (but very potent) dream about a homicidal Colossus...the Giant Economy-Size Henry Bowers, if you pleased. (SKP box 72 folder 5 page 504; King 1986a, 586)

The passage is a dynamic description of the statue and the area around it; Richie can’t find any trace of what just happened. King’s revisions, in addition to more than doubling the

length, present the passage much more internally through Richie's consciousness. He is still in shock but has already thought of a nickname, Tall Paul, and a song to go along with it. The interjected flash of thought makes it clear that Richie doesn't fully believe that he had fallen asleep.

He stands there a while longer, waiting, looking, and thinking. In the first draft, the narrator summarizes the boy's train of thought, making a connection with the lawyer he would grow up to become:

Examining it with a mind that was already remarkably precise and logical (pre-lawyerly, one might have said), he decided that he had dozed off, dreamed, and thrashed his stupid self off the bench. Still in the grip of the dream, he had run nearly thirty paces before realizing that he was awake. It made sense; it all hung together. After his close squeak with the Three Stooges, the dream even had its own bizarre logic. (SKP box 72 folder 5 page 504)

The overall change from lawyer to radio DJ and comedian also prompted a change here. The new version is narrated much more in Richie's jocular narrated monologue and with a much higher discourse speed:

Of course.

What, me worry? Har-de-har-har-har.

A doze. A dream. No more than that.

But, as Abraham Lincoln or Socrates or someone like that had once observed, enough was enough. It was time to go home and cool out; to make like Kookie on *77 Sunset Strip* and just lay chilly. (King 1986a, 586)

Young Richie went home and forgot the incident, until now, when he is sitting on the same bench as an adult. The tension has left the scene momentarily, in between the two attacks. The narrator devotes a long paragraph in the first draft to Richie's thoughts and emotions about that strange memory from his childhood and the man he has since become. Because of its thematic relevance, King expanded the passage from 194 words to 372, from one paragraph to three. The first sentence describes Richie's expensive clothes. King turned the externally focalized description from the first draft into a (much longer) quoted monologue by Richie in the second/third draft, in the form of a repetitive enumeration, each item beginning with "here sits a man". Richie concludes that he has become a grownup while the statue still looks the same, thinking, in typical Richie style: "hey, Paul, Tall Paul, I'm here to say you're the same in every way, you ain't aged a motherfucking day" (587).

His old explanation of what happened still holds for Richie: it must have been a dream. What Mike Hanlon told them at the restaurant about the monster being back comes to Richie's mind, triggering thoughts about real-life monsters. King's second/third draft additions here again refer to Richie's character background: "Hadn't he sat in radio studios at one time or another reading news copy" about Idi Amin Dada or Jim Jones? "Who needed a five-buck movie ticket when you could read about them in the paper for thirty-five cents or hear about them on the radio for free?" (ibid.).

Tension creeps into the scene again when Richie is struck by a sharp needling pain in his eyes. He wonders if it might be some kind of infection. In the first draft, the narrator pauses the scene here for a 111-word paragraph about Richie's eye problems in the past when trying to switch from glasses to contact lenses. In line with King's attention to characterization, one paragraph became two in the second/third draft (196 words in total). During his first read-through, Chuck Verrill drew a box around the two paragraphs on the copy-edited printout and wrote in the right margin: "not much of a contribution?" (SKP box 70 folder 3 page "IT/785"). King didn't take his editor's advice right away, leaving the passage intact when he came across it during his pass before sending it on to the copy editor but when the printout came back to him a second time, he cut the two paragraphs. Even in this low-tension breather between the two attacks, Verrill suggested to prioritize forward motion over character development. King's self-confessed tendency towards over-characterization comes to mind here, for instance when he admitted to an interviewer in 1981 that he sometimes feels he gets so interested in his characters that it slows down the story and he has to reprimand himself (as quoted in section 1.5.4) — a task Chuck Verrill also took upon himself in the editing process. Verrill's comment questions the quality of the paragraphs, from which it can be inferred that he believed they unnecessarily held up the scene. Their removal accounts for more than half of the slimming down of the scene at the editorial stage and shortens the breather between the two attacks.

Richie starts to take the contacts out of his eyes but the pain suddenly stops. Sitting there, expecting the pain to come back, he thinks about the only horror movie that truly scared him as a child, *The Crawling Eye*. The sight of that gelatinous, tentacled eye had been traumatic for a boy with such bad eyesight, "the embodiment of a hundred not quite realized fears and disquiets" (King 1986a, 588). At the second/third draft stage, King added another 123 words of direct characterization:

On some night not long after, he had dreamed of looking at himself in a mirror and bringing a large pin up and sticking it slowly into the black iris of his eye and feeling a numb, watery springiness as the bottom of his eye filled up with blood. He remembered — now he remembered — waking up and discovering that he had wet the bed. The best indicator of how gruesome that dream had been was that his primary feeling had been not shame at his nocturnal indiscretion but relief; he had embraced the warm wet patch with his body and blessed the reality of his sight.

“Fuck this,” Richie Tozier said in a low voice that was not quite steady, and started to get up. (ibid.)

The contribution of the new backstory is clear: the nightmare provides more depth to Richie’s biggest fear, his eyes, and gives more weight to his panicked reaction in the sewers when It attacks them as the Crawling Eye later on in the narrative.

In the next paragraph, Richie decides to go back to the Derry Town House and nap. King revised the paragraph thoroughly, translating plain, straightforward statements into the language Richie would use to express his thoughts: “There had been enough shocks for one day” (SKP box 72 folder 5 page 506) became “What was that Peter Gabriel tune? ‘Shock the Monkey.’ Well, this monkey had been shocked enough. [...] If this was Memory Lane, he preferred the L. A. Freeway at rush-hour” (King 1986a, 588). Richie goes on to rehash what has been on his mind:

He didn’t like the way his mind was skittering from one subject to the next -- ~~the statue~~, the old rock and roll controversy that had swept through his house like periodic storms ~~(and more often as rock gained speed and strength)~~, his glasses, ~~that~~ ^{the} movie about the people trapped in the fog and surrounded by giant eyes, the nightmare of putting his own eye out with a pin. (SKP box 72 folder 5 page 506; SKP box 70 folder 3 page “IT/786”)

Judging by his edits between the first and third draft, King saw merit in this enumeration but his editor didn’t agree. On the copy-edited printout, Verrill crossed out everything from “the old rock” to the end of the sentence in gray pencil and wrote in the margin: “we don’t need the summary?” (SKP box 70 folder 3 page “IT/786”). King agreed right away, communicating his agreement by crossing out the question mark in Verrill’s query; the copy editor subsequently added arrows to make it clear to the typesetter that the passage should not be typeset. There is a jolt in the next paragraph (Richie notices the announcement of “the Richie Tozier ‘All Dead’ Rock Show” that It has put up on the marquee in front of the City Center) and, as I interpret it, the function of the summary was to shape the paragraph into one of

Michael McDowell's "long lulling reads" that almost hypnotizes readers to prime them for a jolt in the next paragraph. It did not have the desired effect on Verrill, however, one of the novel's first readers, who voiced his dissatisfaction that the summary offered no new information.

The strength runs out of Richie's legs when he realizes — and the reader with him — that It is near. History repeats itself and "he heard that sound again, ^{that sound that was half pressure on the skin and eardrums,} that keen ~~and~~ homicidal ~~splitting of the air~~ ^{whispering rush}" (SKP box 72 folder 5 page 507; King 1986a, 589). The revision underscores King's continued attention to the soundscape of his characters in danger. As a by-product, his adding the second description of the sound decelerates the *vitesse* and prolongs the suspenseful moment as the axe descends towards Richie.

He rolls off the bench and looks up at the statue. Paul Bunyan has become a giant Pennywise. The physical description of the clown is narrated in Richie's roguish tone (amped up in the second/third draft), which must be at odds with how Richie feels as he takes in the giant Pennywise: "resplendent ^{and evident, fantastic} in plastic, twenty feet of ^{Day-Glo} colors, ~~its~~ ^{its} painted ~~and evil~~ face surmounting a ^{cosmic} comic ruff" (SKP box 72 folder 5 page 507; King 1986a, 589). Verrill suggested cutting "and evident" but King overruled his suggestion with a "STET" in the margin (SKP box 70 folder 3 page "IT/787"). Pennywise asks if he gave Richie a scare, and "Richie heard his mouth say, ^{quite independently of his frozen brain:} 'Cheap ~~scare~~ ^{thrills in the back of my car,} Bozo. That's all.'" (SKP box 72 folder 5 page 507; King 1986a, 590). King replaced the repetition of "scare" with a lengthier wisecrack, affirming Richie's humor as his most important weapon against It. Pennywise hasn't forgotten this either; the clown "grinned and nodded ^{as if it had expected no more}" (ibid.). Giving Richie a scare is all Pennywise intends to do that afternoon: "I could have you now if I wanted ~~to~~ ^{you now} [...] But this is going to be too much fun" (ibid.). Richie replies that it will be fun for him, too.

With a wide grin, Pennywise jabs an index finger out at Richie, triggering the terrible pain in his eyes. Pennywise quotes the bible and then asks if Richie wants to play some more; Pennywise could give him prostate cancer or a brain tumor, for instance. In the second/third draft, King added that Pennywise jokes "although I'm sure some people would say that would only be adding to what was already there" (King 1986a, 590), another example of King's chief way of enriching the characterization of his villain by giving him more to say. Pennywise asks if Richie would like a demonstration. Richie sees in Pennywise's eyes "the mad darkness that

must exist over the rim of the universe” (King 1986a, 590) and realizes that It isn’t making empty threats. In the first draft, some other things that It could do come to Richie’s mind: “It could cleave his feet into hooves, make him grow a tail, turn his teeth into squirming albino beetles in his mouth, change him into a frog or a gnat, anything” (SKP box 72 folder 5 page 508). Verrill suggested cutting these examples (by striking them through) because Richie would not realistically have (or take) the time to come up with these examples; because they add little to the horror or the tension of the scene; and because the reader would at this point prefer to find out what Richie will reply to Pennywise’s question. King agreed to the cut immediately.

What happened to young Richie when he came face to face with the werewolf (see section 3.3.3) now happens to him again as an adult. He hears his mouth speak of its own volition but “it was not his voice^{or any of his created Voices, past or present}; it was a Voice he had never heard before” (SKP box 72 folder 5 page 508; King 1986a, 590). Following the pattern of revision, King made Richie’s tirade longer in his second/third draft:

~~You git~~ ^{Git} off mah case, ~~honkey~~ ^{you big ole honky clown!} [...] No shit an no ~~shanne~~ ^{shine}, I got d’walk, I got d’talk, and I got d’big boppin cock! ~~So doan shit me~~ ^{I got d’time, I got d’mine, I’m a man wit’ a plan an if you doan shit, you goan git!} You hear me, ~~you grayface~~ ^{whiteface} bunghole!?” (ibid.)

The extensions in both Richie’s and Pennywise’s lines of dialogue lengthen the scene without speeding up or slowing down its *vitesse*, as readers perceive the conversation to unfold in real-time. Additionally, the extra dialogue paints a richer portrait of the characters and, in this case, reinforces the novel’s themes. Richie shouts at Pennywise on instinct, or driven by some external force; he doesn’t yet remember how, as children, they all drew strength from something they believed in. After his speech, Richie makes a run for it, feeling like he’s gone crazy. At the second/third draft stage, King added that Richie had another thought, which included a reference to popular music: “*And that had to have been the shittiest Grandmaster Flash imitation in history but somehow it did the trick, somehow —*” (King 1986a, 591).

Pennywise does not give chase but shouts an invitation after Richie to come down to the sewer with his friends “any old time you like” (ibid.). As discussed in section 3.2.5, King added twenty-nine words to the speech, ending in a rhyme one might hear in a radio advert: “*If you don’t want to fly, don’t wanna say goodbye, [...] give a great big hi to one great big eye!*” (ibid.).

In conclusion, I hope to have convincingly argued that the episode of Paul Bunyan's attack on Richie (in the two timelines) not only contains many examples from the revision patterns I have distinguished in section 3.2 but also that it stands out in the genesis of the novel because of how heavily it was revised, relative to its position in the narrative, and because of the great amount of direct characterization that King added to it. The main reason why he made more alterations than in other nearby suspense episodes seems to me to be the change in Richie's backstory (from lawyer to DJ), as well as King's apparent love for this character and its constant silliness. On the copy-edited printout, Chuck Verrill identified three instances in the scene where, in his opinion, the narration of Richie's inner life didn't contribute much to the scene: the summary of Richie's past eye problems; the summary of the thoughts that kept bouncing through his head; and the list of other disturbing things Richie thought Pennywise might do to him. Trusting his editor, King cut the passages to keep the action moving forward — in the breather episode as well as during the attacks. It is striking how King consistently adjusted the tone of the narration from a narratorial voice to Richie's distinct voice to maintain the link between reader and experiencing character.

3.3.5 The Losers' Club in the House on Neibolt Street

The climax of part four in the novel is the confrontation between the Losers' Club and It at the house on 29 Neibolt Street. The narrative has been building towards this moment since the beginning of part four. Over the course of the part's six chapters, the group has tried to find answers to what the monster is, where it lives, and how it can be killed (what Carroll calls the process of ratiocination in the confirmation movement). They come to believe that It is an age-old being that crashed to earth from outer space perhaps millions of years ago and that the house on Neibolt Street is a place it regularly visits. In chapter 13/14, Bill informs Richie and Ben of his plan. How do you kill a monster? "Well, the movies suggested that shooting it with a silver bullet [is] pretty goddam final" (King 1986a, 717). The boys decide to melt one of Ben's four silver dollars into one or more bullets and then to seek It out at 29 Neibolt Street with the whole group.

This is where the first and second/third drafts diverge on some important story events. In the first draft, Ben successfully melts a silver dollar into two bullets. Bill brings his father's pistol to Neibolt Street as he did once before with Richie but on this occasion, it's loaded with silver. He heads the group, gun in hand, and fires both bullets during the confrontation. The

first shot misses, the second finds its target, wounding though not killing it. Bill runs out of ammunition but the others manage to bluff it into retreat by shouting “Shoot it again, Bill!”. King made a series of changes at the second/third draft stage. Ben melts the dollar into two silver balls (or ball bearings or slugs) and they will use Bill’s slingshot to shoot them with. A short test of skill reveals that Bev is by far the best shot and, because Bill insists it’s meant to be her, she apprehensively accepts the task of heading the group and shooting the monster. The confrontation plays out similarly to the first draft, with Bev taking over Bill’s actions, slingshot instead of gun. The revision has some bearing on the suspense in the scene, which I will discuss in this section.

More so than the addition of the sneezing powder to the scene in the cellar at Neibolt (see section 3.3.3), the change in events required many adjustments in the preceding chapters. The earliest trace in the genetic dossier of King’s decision to abandon the silver bullets is a note-to-self on page 724 of the D1-5 photocopy of the first draft.¹⁹² King marked the passage “you guys came over to the house and showed me the silver bullets” and wrote in the margin: “balls.” (SKP box 73 folder 3 page 724). This is the only documented mention of the matter at the first draft stage (either in notes-to-self or correspondence). The decision was undoubtedly motivated by the feasibility problem with Ben successfully creating bullets in such a way that the gun wouldn’t misfire. Guns and ballistics being George McCutcheon’s area of expertise, one would expect there to be a comment to that effect on the proofreader’s photocopy of the first draft but there isn’t. Although he didn’t condemn the idea outright in the margins, McCutcheon did write three comments with corrections next to passages relating to the making of the bullets.¹⁹³ The two might have had a conversation in which McCutcheon

¹⁹² See section 2.2.2.5.6 for a description of the document and Appendix 4 for a full list of King’s notes.

¹⁹³ On page 462, Mr. Brockhill remarks you can’t make silver bullets from silver dollars, because the bullet would tumble. Ben replies “Bill corrected for that. Less powder”, which McCutcheon corrected to “More powder” (SKP box 72 folder 4 page 462). Three hundred and fifty pages further on, Ben makes the bullets. They have “pre-sized packets of gunpowder” and Ben explains they can’t use that exact quantity because of the difference in weight between lead and silver. In the margin, concerning the packets, McCutcheon wrote: “No such animal” (819). Three pages further on, Ben says the silver bullet needs to set and harden “for an hour”. McCutcheon commented in the right margin: “Not for an hour!” (822).

suggested the more feasible alternative or the three flagged errors might have persuaded King he could not convincingly describe how the eleven-year-old Ben created the bullets.¹⁹⁴

Another matter was the slingshot. In the first draft, the Bullseye slingshot only appears in chapter 16/17, “Another One of the Missing: The Death of Patrick Hockstetter”. In the first subchapter, the group continues its reconstruction of events in the library and arrives at the subject of the strange death of Patrick Hockstetter. It’s a story for Bev to tell since she alone witnessed it. Bev asks Richie if he remembers her Bullseye (SKP box 72 folder 5 page 773) and he does: “*you were dead-bang with that fucking Bullseye*” (774). Eddie doesn’t remember and Bev explains that it was a powerful slingshot she had bought at a hobby shop. She doesn’t recall the shop’s name but Bill does because he’d bought the book *One Hundred and One Activities for Boys* there — one activity was to make a paper boat and waterproof it with paraffin (ibid.). The Bullseye came with a supply of ammo as well, thirty silvery ball bearings (775). Bev had let them all try shooting it that summer but no one could match her skill. On the day of Patrick Hockstetter’s death, she took the Bullseye to the dump alone for some target practice. It was good that she did, because she had to use it to defend herself against a few of the flying leeches that attacked Patrick. After the chapter, Bev’s Bullseye is not referenced again in the draft.

Page 773 of the D1-5 photocopy contains some notes-to-self that bear witness to King’s dissatisfaction with Bev’s Bullseye in the first draft. I interpret their writing order and meaning as follows. At the first mention of the slingshot (“half a pack of Lucky Strikes in one pocket and a^{the} slingshot in the other”), King wrote in the left margin: “it’s just like Bill’s — I’ve got it in [imitation] of him?” (SKP box 73 folder 3 page 773). The note shows King had already decided that, in the second draft, Bill should own a Bullseye slingshot — most likely in

¹⁹⁴ King’s concurrent work on the novel *Cycle of the Werewolf* (first published in 1983) might also have played a part. The novel’s protagonist Marty Coslaw asks his uncle Al to make two silver bullets out of his silver confirmation spoon. Uncle Al in his turn asks a friend named “Mac McCutcheon” to carry out this difficult task. Marty subsequently uses them against the werewolf. As mentioned in section 2.2.1, the timeline of composition that King establishes in the introduction to the 1985 edition suggests that King spent a month, most likely around February / March of 1981, writing the second half of the novel (King 1985, 10-12). This either interrupted his work on the first draft of *IT*, or it took place concurrently. In any case, it stands to reason that King concluded that a character named Mac McCutcheon could succeed but that an eleven-year-old boy couldn’t. Alternatively, he might have made the change so that the two novels wouldn’t contain this similarity.

support of his earlier decision to change the silver bullets to balls and to have someone shoot them from a powerful Bullseye slingshot in the house on Neibolt Street. The Bullseye should be Bill's, King thought, and it should appear earlier in the narrative. In this chapter, Bev should say that she got hers in imitation of Bill, in order to explain the coincidence. But King quickly changed his mind and wrote in the opposite margin: "no. Bill's Bullseye". A better plan for the second draft was for Bev to use Bill's Bullseye. King then penned a third note-to-self in the top margin: "Can't you invent a scene where she does [it] better and he gives it to her? Ben unhappy?" (ibid.) — "he" referring to Bill, of course. King followed through on both plans.

As briefly referred to in section 3.3.3, Bill's Bullseye enters the narrative of the second/third draft in chapter 8, when in jest Richie suggests bringing the weapon along when he and Bill go into the house on Neibolt Street a first time. King added some backstory as well: Bill had gotten the slingshot as a birthday present; he wasn't very good at it yet and probably never would be (King 1986a, 367). Its next appearance is in the chapter titled "Eddie's Bad Break". When the group visits Eddie in the hospital, Bill informs him in the first draft that they intend to meet at Bill's house to make the silver bullets the night after next (SKP box 72 folder 5 page 768). The short scene from the first draft is expanded in the second/third draft: Ben explains the change of plans from bullets to balls — "It's better this way [...] I still think we could have made the bullets, but thinking isn't good enough" — and that, if there was a werewolf in 29 Neibolt Street, "Beverly would put a silver ball into Its head with Bill's Bullseye slingshot" (King 1986a, 804). Eddie doesn't understand why Bev would be carrying the slingshot but Bill "slowly and haltingly" (805) tells him that they went to the dump that afternoon and each shot ten rocks at ten cans from twenty feet away. Of the boys, Mike scored the best with five hits but Bev, "shooting almost casually and appearing to aim not at all, had banged nine of the ten cans dead center" (ibid.). This irrefutable outcome convinces Bill that fate has chosen Bev to shoot the silver balls. What King in his note-to-self had first envisaged as a scene became a relatively short summary of the event which didn't include the idea of Ben being unhappy (jealous) about the intimacy between Bill and Bev when he gives her the Bullseye.

The next day, It kills Patrick Hockstetter. Bev's explanation in the second/third draft for being there that day is that she took Bill's Bullseye to practice by herself (King 1986a, 810), nervous as she was about the prospect of using the weapon in the house on Neibolt Street. Ben melts the silver dollar into two balls at the start of the next chapter — retitled from "The

Silver Bullet^s” (SKP box 72 folder 5 page 813) to “The Bullseye” (King 1986a, 842) — a scene that needed an extensive rewrite to account for the difference between making bullets and ball bearings.

The set of revisions elegantly streamlines a few aspects of the first draft: the unlikelihood of Ben successfully crafting silver bullets; the repetitive instances of Bill using his father’s gun to shoot the werewolf — first in the cellar of the Neibolt Street house with Richie, and then again in its bathroom — and the isolated display of Bev’s skill with a slingshot, which is confined to a late chapter and lacks further development or reference.

I arrive now at the high-tension confrontation inside the house, which is focalized by Ben. There is a difference in suspense dynamic between the two versions, altering the reader’s experience of the tension. Bill, in the first draft, displays the same resolve, tenacity, and audacity that he demonstrated when he faced off against It in the cellar alongside Richie. He takes charge of the group and, from Ben’s viewpoint, his bravery remains unflinching from beginning to end. Bev, in the second/third draft, is considerably less confident under the pressure of the responsibility to shoot and kill It with the little ammunition she has. She does not feel comfortable at all about having been chosen by fate for the task. Her anxiety transfers to the reader, heightening the tension and impact of the scene. While the build-up and outcome remain largely unchanged, the predicament the children face seems more perilous, and the likelihood of them emerging unharmed appears to diminish.

The tension in the scene does not begin when It comes bursting out of the drain but much earlier, as soon as the group enters what is essentially a haunted house. I situate the start of the episode in chapter 17/18, at the subchapter with the foreshadowing opening sentence: “The day that the Losers’ Club finally met It in face-to-face combat, the day It almost had Ben Hanscom’s guts for garters, was July 25th, 1958” (King 1986a, 854). Tension is resolved when It retreats and “In Its wake the silence seemed very loud” (873). The episode is 7789 words long in the first draft and 7675 in the published text (a 1% decrease). The numbers suggest that not much revision was done. On the contrary, the change from gun to slingshot required substantial rewriting in some places but the result was a text equal in length to the first draft original. There are very few adjustments to be noted that relate to the pacing of the suspense build-up. At this climactic point in the narrative, King did not give himself much allowance to slow the scene down further than how he had constructed it in his first draft but

he also didn't speed it up. He achieves the rise in suspense across versions solely through the character development of Beverly.

Her nervousness about firing the silver balls is woven into many of the revisions. In the first draft, Bill opens his shirt to show the others the gun in front of the house, while in the second/third draft, he hands the slingshot to Beverly, "who took it with a little grimace but said nothing" (854). Before they go in, Bill asks everyone a final time if they are sure they want to come. Ben is the first to say yes and King rephrased Bev's reply from "Me, too" (SKP box 72 folder 5 page 830) to "Shit, yeah" (King 1986a, 856). The curse word is in line with how Bev is characterized throughout the first draft, tough and uninhibited. King added repetitions of the trait on several occasions during his rewriting and the aspect of her character aligns well with this situation, as toughness will be required of her.

In the first draft, Bill hands Ben the gun and says: "Yuh-yuh-hoo m-m-made the buh-bullets" (SKP box 72 folder 5 page 830) but Ben refuses and they all agree Bill should carry it because, as Bev says: "it was your brother, Bill" (ibid.). The moment is replaced by a short exchange between Bill and Bev. He hands her the two silver balls. She asks if he's sure, which he is, and she simply nods in reply, "at once horrified by the responsibility and bewitched by his trust" (King 1986a, 856). She puts one in her right pocket and one in the Bullseye's cup. "Let's go," she says in a voice that is "not quite steady" and adds: "Let's go before I chicken out" (ibid.). Where the scene in the first draft demonstrates that the others are there to help Bill revenge his brother's death, the second/third draft emphasizes that it's the collective strength of their bond that empowers them against It, letting readers know (one more time) that Bev is uneasy in her role.

King largely left the text that does not pertain to the change from gun to slingshot as is. One small edit falls into one of the revision patterns of slowing down the pace by expanding how the focalizing character experiences the danger: to Ben, the leaves under the porch smell like he imagines a mummy would "just after its discoverer had levered open its coffin: all dust and bitter ancient tannic acid" (SKP box 72 folder 5 page 831; King 1986a, 857).

Bev opens a cupboard in the kitchen and a rat tumbles out, almost landing on her face. She screams and runs to Ben in the first draft. King took the opportunity in the second/third draft to show her nervousness again. She raises the Bullseye and pulls back the string; Bill roars at her not to do it and she turns to him, "pale and terrified" (King 1986a, 860). She holds the Bullseye out to Bill and says: "I can't do this, Bill [...] I'll mess it up. Here. You." (ibid.). The

group realizes that the house is under its control and that the place has been boobytrapped to make them waste their precious ammo. Bill (in the first draft) and Bev (in the second/third) almost lose their composure again further on, when they hear a “rising, inhuman cry” from behind a closed door (866): “~~Bill~~^{Beverly} raised the ~~gun~~^{Bullseye} like a ~~boy~~^{girl} in a dream as the buzzing scream rose louder, louder, louder —” (SKP box 72 folder 5 page 842; King 1986a, 866). Bill/Bev almost fires but Mike figures out what is making the noise and stops him/her just in time. A moment later, standing before the closed bathroom door, Ben looks at Bev. At the second/third draft stage, King added that she looked “white-faced, holding the slingshot up like a wishbone” (King 1986a, 867).

After It erupts from the drain of the exploded toilet and takes the shape of the werewolf once more, It lunges for Bev and Ben yanks her out of the way just in time. King inserted in the second/third draft that, in the tumult, the silver ball falls out of the slingshot’s cup. The anxiety which such an alarming turn of events might cause the reader is short-lived because Mike snatches it and gives it back, allowing the narrative to continue as the first draft does. Bill and Bev’s roles are switched around: in the first draft, Bill shoots and misses when It attacks Ben and Bev, while in the second/third draft, It goes for Bill and Bev shoots and misses. The first draft only narrates action, while in the second/third draft the narrator suspends the action to interject Ben’s thoughts: “there was no question in Ben’s mind, then or later, that It knew exactly who was in charge here. Bill was the one It was after” (King 1986a, 870).

After the missed shot, the werewolf turns his attention to Ben and Bev in both versions. Ben steps in front of Bev to protect her. In the second/third draft, Ben has an additional reason to do so: to give her time to reload. Tension runs very high as the werewolf approaches and Bev tries to find the one remaining silver slug — a moment the narrator chooses to slow down considerably by “headhopping” from Ben to Bev:

Ben stepped in front of her as she groped in her pocket for the other silver slug. The jeans she wore were too tight. She had donned them with no thought of provocation; it was just that, as with the shorts she had worn on the day of Patrick Hockstetter and the refrigerator, she was still wearing last year’s model. Her fingers closed on the ball but it squirted away. She groped again and got it. She pulled it, turning her pocket inside out and spilling fourteen cents, the stubs of two Aladdin tickets, and a quantity of pocket-lint onto the floor. (ibid.)

Bev’s poverty (compared to the others) is an important character trait and the trouble she experiences grabbing the second slug because she’s outgrown her jeans fits together well with

her future as a famous fashion designer. The temporary switch in focalization is remarkable and shows that King believed such tense moments can only be slowed down in a way that will keep the reader engrossed by diving into the mind of the experiencing character — in this case, Ben could not know the difficulty Bev was experiencing.

Focalization shifts back to Ben in the next paragraph since he consistently focalizes the scene in the first draft. Unlike Bev, Ben is clearheaded and angry. He grabs the werewolf by its pelt. It lashes out at him with its claws and he dimly hears the others shouting at Bev (Bill in the first draft) to shoot it. At this point in the second/third draft, King chose to headhop to Bev again and inserted a long paragraph describing how she prepares to take the shot:

This was her only other chance. That didn't matter; she intended that it be the only one she *would* need. A clear coldness she never saw again in her life fell over her sight. In it everything stood out and forward; never again would she see the three dimensions of reality so clearly defined. She possessed every color, every angle, every distance. Fear departed. She felt the hunter's simple lust of certainty and oncoming consummation. Her pulse slowed. The hysterical trembling grip in which she had been holding the Bullseye loosened, then firmed and became natural. She drew in a deep breath. It seemed to her that her lungs would never fill completely. Dimly, faintly, she heard popping sounds. Didn't matter, whatever they were. She tracked left, waiting for the Werewolf's improbable head to fall with cool perfection into the wishbone beyond the extended V of the drawn-back sling. [...] The Werewolf's head was suddenly there, in the wishbone. She covered one of its green eyes with the cup and released. There was no shake in either of her hands; she fired as smoothly and naturally as she had fired at the cans in the dump on the day they had all taken turns to see who was the best. (ibid.)

There is a similar passage in the first draft, removed completely, that narrates in a kind of slow motion how Bill approaches It and shoots but there is an important difference: it is narrated with Ben as the focalizer and the action is only briefly paused here and there for descriptions of how Ben takes in what he sees:

And now, as if seeing this in slow motion (the way they sometimes showed the end of important photo-finish horseraces on the Movietone News down at the Aladdin), Ben saw Bill Denbrough close in on the Werewolf, coming on an angle from the Werewolf's left. He walked with great, looping strides, like a man on stilts. He held the Walthar by his right ear, the barrel pointed at the ceiling, like a duellist [sic]. His eyes were wide, gray. [...] It reacted with terrifying speed, letting go of Beverly, turning, leaping away, clawing at Bill, seemingly all at the same time. But Bill was quick, too; Ben had never seen anyone move so fast. And

yet what happened was not a blur: Ben saw it happen. He saw Bill drop into a crouch so that the thing's paw passed inches over his head, with enough force to lift Bill's hair in a ripple, saw It's [sic] snout wrinkle back like black silk, saw more foam drizzle down the front of Its clotted plaid shirt. [...] There was time to see Its eyes suddenly open wide with blazing fear as Bill pistoned upright again, his face frozen in a desperate snarl. Time to see It make a half-turn back toward the naked drain-hole, as if to get away as Bill thrust the Walther at Its half-human, half-lupine face. The roar as Bill pulled the trigger was deafening. (SKP box 72 folder 5 page 848)

The versions share a clear deceleration: the reading time required for both passages will be much longer than the time the events take up in the story. Whereas the first draft narrates Bill's actions in slow motion as seen by Ben, the revised version seems to halt the action; it gives readers no information about what It is doing to Ben but takes the time for consonant psycho-narration of how Bev composes herself, letting go of all her anxiety about shooting the silver ball and hitting the monster.

King's changes to the events leading up to this scene (bullets to balls, gun to slingshot, Bill to Bev) seem to have been rooted in a desire to fix some issues in believability and internal logic of the first draft but also to give Beverly's character a more prominent role in the fight against It. During his intuitive writing of the first draft, King had "discovered" her skill with the slingshot relatively late in the narrative sequence. He recognized (and made note of) its potential when he reread the draft later. The revisions, foregrounding Beverly's courage, fit in well with King's determination to strengthen the characterization of his paper people at every opportunity (a process of character individuation across versions).

In terms of suspense, the effect of the changes is that the anxiety Beverly experiences throughout the scene will transfer to readers; they will feel the odds of a negative outcome to be higher in the second/third draft version than in the first and their emotional involvement, or their frustration at merely being spectators, will intensify. King might have considered rewriting the entire scene with focalization through Bev instead of Ben but that would break the pattern set in the other chapters of parts two and four — i.e., of narrating with focalization through the person who, in the first subchapter, remembers the events (part two) or tells that part of the story to the group in the library (part four). In the climax of the scene, King let the narrator momentarily leave the fixed focalization through Ben to satisfy the need he had induced in his readers to witness how Bev overcomes her anxiety. Giving the readers access

to Bev's inner life in that moment would very effectively slow down the scenic *vitesse* and sustain the suspense without causing them any frustration about the delay.

Apart from Mac McCutcheon's possible involvement in the change from bullets to balls, there is little or no social influence to be found on the documents pertaining to this long scene. Chuck Verrill did not flag any major issues; he didn't write any notes in the margins of his photocopy of the first draft and on the copy-edited printout he only suggested three sentences to be cut — all material he thought was repetitive or unnecessary. King complied on two of the three occasions.

General Conclusion

The primary research question of this thesis was: *What insights can we gain into the mechanics of suspense from the various revisions Stephen King made to IT throughout the novel's composition process?* My answer, in short, is this. King's intuitive and fast-paced writing practice resulted in a first draft text that was likewise fast-paced. When he returned to it at the stages of composition that followed, he lengthened the suspenseful scenes in the first half of the novel, slowing down their pace (albeit to a lesser degree as the narrative progresses). I discovered a pattern in these revisions which is fully in line with King's statement that "you don't get scared of monsters, you get scared for people" (Underwood and Miller 1989, 79). He turned the thumbscrews tighter on his readers by strengthening their connection with the protagonists in body and mind. The general conclusion is, then, that if its place in the narrative sequence allows it, a scene that puts a character in danger can be made more suspenseful by immersing readers in what the protagonist is thinking, feeling, and sensing. Adding such elements (often at the smallest textual level) delays the outcome of the episode in a way that does not feel digressive or retardatory — on the contrary, it adds to the reader's emotional involvement with the character, which also has a favorable effect on sustaining interest to the end of the novel.

Even in suspense scenes King worked on "painting his characters with a thicker brush". In a sense, the characters undergo a process of what Schneider called "individuation" across versions, supporting his claim that only personalized character models can induce suspense. A tense build-up to a confrontation is not the place to introduce a new character trait, however; King only inserted repetitions of already established character traits. The unnaturalness and grotesqueness of the monster is most effectively conveyed to the reader when it's mediated internally through the perception and the bodily experiences of the protagonists, rather than described from an external point of view by the narrator. There is a revision pattern in passages of consciousness evocation that substitutes narratorial diction with the focalizing character's diction, a shift from psycho-narration in the direction of quoted or narrated monologue. This technique proves particularly potent when the character in question is a child.

Counter to what one might expect, King's revisions don't aim to tap into his readers' fear of the monster but their concern for the people in danger. Most of the alterations made

to the presentation of Pennywise contribute to the characterization of the person under threat. Adding that Pennywise speaks of Ben's love of books, or of Richie being a radio DJ, for instance, has the effect that those characters (and readers along with them) realize the monster's god-like knowledge and powers and, consequently, that their odds of besting the creature are very low indeed. As such, the revisions prioritize the emotional component of suspense over the computational, the heart over the head.

This is not to say that the computational component was wholly absent from the revision process. The references to the Turtle in the first four parts, added in the second/third drafts, are a striking illustration of King's intuitive writing of part five in the first draft but they also show that he saw the necessity of foreshadowing, of prompting the reader to hypothesize, from the earliest chapters, about the role of a Turtle in the novel's climax.

The three aspects of narratology complement each other in King's revisions to intensify and lengthen the reader's experience of suspense. His primary aim in high-tension scenes seems to have been to expand the characterization and consciousness evocation of his experiencing characters, taking care to add indicators of internal focalization where possible. The resulting lowered pace emerges as a byproduct of the improved characterization rather than a deliberate objective. King did not set out to lower the pace by adding words that "almost don't matter", since the extra words always seem to serve the primary functions of expanding characterization, consciousness evocation, and the character's sensory perceptions.

In my section on pace, I raised the question whether King, in his revisions, would choose to lower the *vitesse* of a suspenseful episode by extending the scene (by adding small events), slowing down the scene (by expanding his narration of the events) or pausing the scene (by adding descriptive material or flashbacks). The examples discussed in chapter three largely fall into the first two categories, and I would argue that none of the additions are substantial enough to shift the reader's sensation of the passing of diegetic time from scenic mode into the area of the slow-down. Mieke Bal states that isochrony in a scene is impossible to achieve, anyway, "because the presentation is soon experienced as too slow" (Bal 2009, 105). King's added text surely widens the distance between story time and reading time further but not in such a way that the reader would experience story time to be moving along in slow motion. The revision pattern of making static descriptions dynamic by prefacing them with "she saw" or "he looked at" shows, across versions, how King "hides the seams" — as Bal

calls it — of descriptive pauses. This practice is in line with a trend Bal discerns in novelistic narration (that began after the period of naturalism) of injecting a suggestion of diegetic time passing during descriptions, by “tying them to the vision of an onlooker” (Bal 2009, 107).

The retardatory material King added is always diegetic; it never strays far from the here and now of the character in its predicament, which confirms Bálint et al.’s conclusion that diegetic delay is better suited to increase felt suspense than extra-diegetic delay (Hakemulder, et al. 2017, 191).

King’s stretching of the early suspense scenes in *IT* raises the question of how long one can postpone the resolution without “losing” the reader. That will undoubtedly differ for each reader. Beyond his own judgment, King relies first and foremost on his Ideal Reader, his wife, as a gauge, followed by his trusted first readers and the editors assigned to his novels. This leads to the secondary research question that this study explored: *What contribution did his editor and other collaborators make in shaping the suspenseful narrative of the final text of IT?* Verrill’s advice, though certainly not absent, played only a minor role in the episodes discussed in my third chapter. King’s collaborators featured more prominently in chapter two — hopefully that chapter (along with the appendices) has made their significant involvement in the writing process clear. But when it came to suspense, King required minimal assistance from his collaborative network.

Although at one point King thought a major revision of his first draft would be necessary — cutting “350 pages of dumb stuff and adding about 150 pages of smart stuff”, particularly towards the end of the novel (SKP box 221 folder 5 page numbered “2/”) — he turned out to be much more economical in his revision, only making changes to story events when necessary (because of factual or internal errors). The suggestion of his former university professor, Burt Hatlen, to do away with the giant spider and sustain the shapeshifting monster until the end, was not attempted, although Hatlen correctly identified *Its* main appeal as an antagonist; the giant spider for many readers proved to be “a bridge too far” and detrimental to their immersion in the novel’s finale. The most significant set of revisions to the second/third draft — i.e., the change from silver bullets to balls, from gun to slingshot — was done, I argue, because it was necessary. King most likely felt that necessity after an exchange with a collaborator, his valued proofreader Mac McCutcheon. Additionally, the choice to elevate Bev’s role in the confrontation in the house on Neibolt Street — expanding her skill with the slingshot from a casual and singular occurrence in the first draft to an important story

element — altered the suspense dynamic of that climactic scene positively. So, in a way, a credibility issue raised by a proofreader ultimately led to a more harrowing climax to part four and a more engaging character arc for Beverly. The climax became more harrowing because the character showed herself to be insecure and afraid which, compared to Bill's strong determination, will rub off on the reader, who will be more anxious about a negative outcome.

Verrill's most noticeable contribution was his suggestion to move the subchapter that flashed back to Mike's encounter with Rodan too late in the narrative sequence. But, as appendix 7 shows, he also asked King to make several longish cuts throughout the copy-edited printout to benefit the general pace. On page "IT/683", for instance, in the margin of Richie's long account of his vasectomy, Verrill remarked "It's a good story, but it's far too long? Cut by 2/3?", prompting King to cut about 50 lines in the six pages that the low-tension breather episode takes up. The editor played a similar role in slimming down the third Derry Interlude by 1/3 across two versions (between the first draft and the third draft, and on the copy-edited printout). Both episodes illustrate King's "tendency for over-characterization" (Underwood and Miller 1989, 74) and Verrill's heedfulness, even when tension is low, not to frustrate the readers' suspense about the narrative future by overly appealing to their curiosity about the narrative past.

Verrill offered help with characterization as well, aiming to keep the main character traits of the seven protagonists distinctive and separate. On page 705 of his copy of King's first draft, for instance, Verrill put square brackets around the phrase in parentheses in the sentence: "In that moment, Richie's imagination (which was as vivid as Bill's), could picture those Indians" and wrote in the left margin: "unnecessary?" (SKP box 73 folder 2 page 705). A vivid imagination is an important character trait of Bill Denbrough and Verrill suggested to reserve that trait for Bill. On page 450 of the same document, Verrill marked a passage narrating Ben Hanscom's thoughts — "but when something did happen, the circuits overloaded. The axons and dendrites got hot. You started to jitter and jive, you started to shake rattle and roll, your imagination started to hop and bop" — and remarked in the left margin that this choice of words "seems more like Richie's lingo." (SKP box 73 folder 2 page 450). Such remarks complement King's focus on creating the distinctive paper people that his readers will "get scared for".

My discussion of how King revised *IT* for suspense does not use Karin Kukkonen's concept of plot speed, nor does it analyze pace in terms of the alternations between scenes

and summaries, the textual level at which Brian Gingrich states that pace in prose fiction exists predominantly (Gingrich 2018, 6). The reason is simple: King was satisfied with these aspects of the text in his first draft — there are no notable textual differences to be found in the extant documents of the genetic dossier. Regarding that dossier, it's unfortunate that the second draft is a gap, since there is no doubt that most of King's revisions were done at what I've called the second/third draft stage. A more diachronic insight into that phase of the genesis could have been interesting, to map King's bisection of theme, story, and narrative sequence in the second draft and language and style in the third to determine at what stage of composition the revision patterns I've discussed were primarily inserted.

The combination of narratology and genetic criticism has proved fruitful as a methodological framework to tackle the research questions of this dissertation. As De Biasi remarks on the usefulness of genetic criticism: “[A]t the very least [rough drafts] show by what process, with what strategy, and around which elements the structure located by textual criticism has been developed” (ref). Here, the structure located by textual criticism is the felt suspense that *IT* succeeds in producing in readers. How the text of the first draft achieved this effect, in this case, remains shrouded in mystery: since there is no preceding version to compare it to, the process that led to the finished typescript cannot be inferred directly. But his strategy in revising his first draft to improve how the text “works” reveals the importance King attached to establishing a strong connection between the reader and the character in danger. A possible avenue of further research now presents itself. How do the revision tendencies found in this genetic dossier compare to the dossiers of some other classic novels of suspense-driven genres? One might also choose to broaden the scope away from suspense to study, from a genetic orientation, the interplay between the three universals of narrative: suspense, curiosity, and surprise. Such a project, or set of related projects, could provide a thorough and nuanced examination of how master storytellers so skillfully keep us on the edge of our seats until the final curtain drops.

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Appendix 1: Susan Artz Manning's Notes

Susan Artz Manning followed the same template for the first chapter and each of the six long sections of the "Six Phone Calls" chapter. She first summarized the text, then listed names, dates, and places, and ended with her notes. Here are quotes of all the notes (with the page numbers from the first draft highlighted in bold):

- Pg. **6** - If the power is off, the Philco radio won't work. [no change]
- Pg. **6** - The mother is playing the piano upstairs from Bill's bedroom. Is the piano in the attic? [changed]
- This chapter starts in 1983. Pages **14-5** mention that Patricia was 33 and that the country club exclusion was 15 years ago, in 1965. There is a three-year discrepancy. [no change – King updated the dates to 1985 and 1967, but the three-year discrepancy still stands].
- On the list of keys that are hanging up in the kitchen (p. **27**) is Volvo, but Patricia drives an Audi 5000 (p. **14**) and Stanley drives a Mercedes. [changed — also marked on the "proofreaders' copy"]
- I don't know how fussy you want to be about this, but on p. **36** you say, "...he cupped his hands under his eyes. The contact lenses he wore slipped out and lay there, glistening." In actuality, you cup one hand under one eye and open the eye very wide and then pull it shut again from the outside corner. The lens pops out. Then you switch hands and do the same on the other side. [no change]
- pgs. **36, 40** – Architect [no change – King's misspelled "architect" is also in the second/third draft in the passages Susan Artz Manning is referring to.]
- pg. **47** "brittle language that glassware knows" is the same phrase used on the top of pg. **45**. [changed]
- pg. **49** asthma attack - is a repeat from the bottom of pg. **48** [changed]
- pg. **56** - Eddie is remembering a shoe store in Derry on Center Street. On pg. **11**, it is mentioned that Key Shoe Store is on Merit St. (where Dave Gardener worked) [changed]
- pg. **59** - Does the N.Y. to Boston train have a first class car? [changed]

- pg. 71 – “...last buyer’s show in 1982, the mid-Septembers how before buyers made their crucial pre-Christmas orders...” I’m not sure about this, but I think the Christmas buying gets done long before the preceeding [sic] September. [changed – paragraph removed]
- “chunk of glass from the broken picture-frame...” pg. 77 When I read this, I pictured a picture-frame made out of glass. [changed]
- on pg. 88, Derry is 25 miles south of Bangor. On pg. 29, it’s mentioned that Derry is 20 miles from Bangor. [changed – reference to where Derry is removed in the passage from page 88]

Appendix 2: Notes and Comments on SKP box 72 folders 4-5 (the Proofreaders’ Copy – D1-2)

Photocopied Notes-to-Self and Revisions from King’s First Read-Through (D1-2)

I believe King added the notes-to-self from the following list during his first read-through, and that the revisions were also done after he had finished the draft. Every entry in the list begins with the page number as it appears in the top right corner of the recto side of the leaves in the document, followed by a designation as a [note] or a [revision] (or a combination of the two), followed by a short description and lastly marked as either [changed] or [no change] by King in the next draft.

41. [note] In the left margin of an episode where adult Ben Hanscom shows bartender Ricky Lee the scar of a wound inflicted by Henry Bowers, “a glossy blotch of flesh” on his arm that was “the shape of a starburst”, King wrote: “**Or he should open his shirt show the monogram there.**” [changed]

142. [revision + note] King crossed out and put square brackets around the sentence: “The H on Ben’s belly wept [~~xxx~~ scarlet.” and wrote a word that is difficult to decipher in the right margin: “**luck**” (?), which he double underlined. [changed]

- 163.** [note] In the right margin, pertaining to the passage: “the week that Rich Tozier and Beverly Marsh showed up in the Barrens”, King reminded himself: “**And Ben was with them**”, a note that he double underlined. [changed]
- 170.** [note] On this page, young Bill Denbrough is described as having black hair. In the left margin, King wrote: “**red hair earlier, ok?**”. [changed]
- 174.** [note] Above the word “gossip”, King wrote: “**speculation?**”. [changed to “gossip and speculation”]
- 205.** [note] Next to a line of direct speech from young Bill Denbrough in which he doesn’t stutter, King wrote: “**stutter**”. [changed – Bill’s direct speech replaced by a paraphrase]
- 210.** [revision] King put brackets around the words “but as he got involved in what they were doing” and wrote in the left margin: “**and as his feet got used to the temperature of the water**”, which he double underlined. I list this revision here during King’s read-through (and not as “instant editing”) because it’s double underlined, like many of the notes. [the entire sentence was cut in the second/third draft]
- 242.** [note] Next to the sentence “Ben said he was going to go home and see if anybody had returned his library books”, King wrote in the left margin: “**Ben is still depressed [&] ashamed over the dam episode, right?**”. [changed – “Ben said” became “Ben, sounding tired and depressed, said”]
- 278.** [note] Next to a line of direct speech from young Bill Denbrough in which he doesn’t stutter, King wrote: “**Stutter.**”, which he double underlined. [changed]
- 284.** [note] Next to a line of direct speech from young Bill Denbrough in which he doesn’t stutter, King wrote: “**Stutter**”. [changed]
- 523.** [note] Regarding Bill Denbrough’s tongue-twister “he thrusts his fist against the posts and still insists he sees the ghosts”, King wrote in the left margin: “**Have the sentence translated into French.**” [no change – on the copy-edited printout, King marked the same passage and wrote “**trans.**” in the margin, but the sentence was never translated and inserted into the text]
- 562.** [note] Next to a quote Mike Hanlon uses from the fictional book “Bloodletters and Badmen”, King commented: “**Author?**”. [no change]
- 738.** [revision] After the sentence: “Then he was running, almost bolting from the center street Drug store in spite of his whistling breath” King added: “**Ruby stared after him over her movie**”

magazine, her mouth open.” Like with many of the notes-to-self, he double underlined the last words of this addition. [changed]

1016. [revision] King expanded “Do you remember?” to “Do you remember? **We heard it happen.**” [changed]

1086. [note] The first sentence of the controversial scene where Bev has sex with the six boys in the sewer starts: “It’s Stan who comes to her first”. In the left margin, King commented “**should be Eddie**”, which he double underlined. [changed]

Original Comments by Proofreaders

As above, every entry below begins with the page number as it appears in the top right corner of the recto side of the leaves in the document, then lists the writing implement(s) used, and then gives a short description followed by a designation as either [changed] or [no change] by King in the next draft.

24. [*blue biro*] Patty Uris goes upstairs with a can of “Pabst beer”. McCutcheon flagged a continuity issue: a different brand of beer was named earlier. In blue ink, he wrote: “**Schlitz before?**”. [changed]

27. [*blue biro*] [*red biro*] There is mention of car keys labeled “VOLVO”. In blue biro, McCutcheon flagged a continuity issue by circling “VOLVO” and commenting: “**AUDI?**”. Volvo is also circled in red biro, perhaps by another proofreader. Susan Artz Manning also mentioned this as a note in her summaries. [changed]

28. [*blue biro*] “in Stanley Uris’s own blood, was a single word”. McCutcheon circled “word” and wrote a question mark next to it. [no change – the passage is revised but King kept the word “word”: “[Stanley] had written a single word”]

85. [*blue biro*] “I know that you moved from Bangor to Portland”. McCutcheon circled Bangor and wrote “**DERRY?**” but then crossed that out heavily.

97. [*blue biro*] Next to the “non-fiction” introductory paragraph to Mike’s diary in the first Derry Interlude, McCutcheon wrote: “**why this, if Mike lives?**”. Chuck Verrill also remarked on this (see this page in appendix 3). [no change]

103. [*gray pencil*] Four spelling errors have been corrected by an unidentified proofreader by writing one letter in gray pencil above the words “livlier” (livelier) and “Iriquois” (Iroquois) (corrected three times). [changed – paragraph cut]

115. [black biro] “He wore a pink motorcycle with an eagle on the back” McCutcheon (?) drew attention to the missing word in this sentence with an arrow pointing between “motorcycle” and “with” and adds a question mark in the left margin. [changed – by hand by King during his second read-through of the first draft]
116. [gray pencil] “Henry shook his head again”. A proofreader circled the word “Henry” in gray pencil and wrote in the left margin: “**Ben?**”. Possibly Russ Dorr? [changed]
118. [black biro] “when love becomes before puberty”. The “be” of “becomes” is struck through in black biro to correct the error. [changed]
121. [gray pencil] Two spelling errors were corrected by an unidentified proofreader by writing one letter in gray pencil above the words “lonliness” (loneliness). [no change]
140. [blue biro] About a switchblade: “eight inches of glittering, cheap steel”. McCutcheon circled eight and added a question mark. [changed]
160. [blue biro] “The Concorde is busting along at about 1100 miles an hour”. McCutcheon circled “1100” and wrote “**Mach 2 would be about 1320**”. [changed to “it tops out at just over mach 2”]
171. [blue biro] “Hot diesel from the bus”. McCutcheon circled “diesel” and added “**in 1958?**”. [no change]
214. [blue biro] “I got some Winstons”. McCutcheon circled “Winstons” and added “**in 58? Why not Luckies?**”. [no change]
234. [blue biro] “pines and sprice”. An unidentified proofreader circled “sprice” and wrote “**SPRUCE**” in the left margin. Although this matches McCutcheon’s blue biro, it doesn’t seem to be his handwriting. [changed]
237. [blue biro] About officer Nell: “He was a bachelor”. McCutcheon commented: “**did he marry late?**”. [changed – sentence removed]
238. [blue biro] “water from toilets”. McCutcheon points out an internal error by circling “toilets”, drawing a line to a previous passage 6 lines up, and adding a question mark. Officer Nell has just explained that the children, by building a dam, have not caused a problem with the waste from toilets, only with the gray water, but here the narrator contradicts this previous statement. [changed]
275. [black biro] [blue biro] McCutcheon circled two words: “gross” and “wicked”, the first in black biro, the second in blue biro. In black biro, he added “**In 1958?**” in the left margin. The two writing implements are intriguing. The black note was clearly done first. It is most likely

that McCutcheon is responsible for both the marks in black and in blue. Alternatively, an unidentified proofreader who came before McCutcheon might have made the marks in black. [no change]

282. [blue biro] “There’s no safety on a pistol like that”. McCutcheon wrote in the left margin: “[I guess there would be] This [isn’t] a revolver”. [no change] Two lines down, McCutcheon corrected “PK-Walthar” to “PP-Walthar” and added in the left margin: “**P or PPK, not PK**”. [no change — eventually changed on the master set of proof pages or on the blue proof]

283. [blue biro] “his dad’s three rifles”. McCutcheon placed “three” between brackets, added a question mark above the word and wrote “**2**” beneath the word. He also corrected “.30-.30,” to “.30-30”. [changed]

285. [black biro] There is a short line in black ink, most likely a stray mark, in the margin next to “29 Neibolt Street had once been a trim red Cape Cod”. Unidentified proofreader.

288. [blue biro] “Something hit that fucker wicked hard”. McCutcheon circled the word “wicked” and added a question mark underneath. As with the notes on the page numbered 275, this has to do with how anachronistic the slang words are that the children use in 1958. [no change]

323. [green pen] “ice cream frappes from the Derry Ice Cream Bar”. An unidentified proofreader suggested in the left margin: “**Velvets** in this era?”. [no change]

354. [blue biro] “the fiery Billy Williams”. McCutcheon circled the word “Williams” and wrote “**MITCHELL**” in the left margin, correcting the name of a historical figure. [changed]

362. [green pen] “He left the army in 1938 with a disability pension”. An unidentified proofreader suggested in the left margin: “**Med Discharge**”. [no change] The same proofreader wrote “**NAVY NO AIR FORCE**” in the margin next to “The Army Air Force and the Navy Air Force”. [no change — eventually changed on the master set of proof pages]

363. [green pen] “a Trailways bus”. An unidentified proofreader commented in the left margin: “**[Park]way? Always Greyhound in Maine**”. This sounds like something McCutcheon might flag, but the green comments on the previous pages look less like his handwriting than this note does. [no change]

367. [green pen] [black biro] “jammed a shotgun into the shelf”. A proofreader in green ink drew a line through “shotgun” and wrote “**rifle**” above it; McCutcheon (I believe) wrote “**Shotgun?**” in black ink in the left margin. [no change – eventually changed on the master set of proof pages]

368. [black biro] “a big old Quonset hut”. McCutcheon circled “Quonset” and wrote in the left margin: “not in '58. barn?”. [no change]
380. [black biro] Next to a passage in the second Derry Interlude in which Dick Halloran from *The Shining* makes an appearance, McCutcheon wrote in black ink: “Do you really want to retro-fit Dick H.? –”. [no change]
382. [blue biro] “then this jeep pulled up”. McCutcheon circled “jeep” and wrote: “it didn’t exist until 1940” in blue ink. [no change – eventually changed to “truck” on the master set of proof pages]
397. [black biro] “on the darker side of forty instead of the light side of thirty”. There is a question mark in black ink next to this sentence. [changed]
399. [black biro] In the top right corner someone (perhaps Susan Artz Manning) wrote the page number by hand: “pg 399”.
403. [blue biro] “a white wine spritzer for Bev, tap beer for Mike and Ben, Chivas Regal on the rocks for Richie, a martini for himself”. In this list of who ordered what drinks, Eddie was forgotten. McCutcheon wrote in the left margin: “Eddie?” [changed]
462. [black biro] “Less powder”. McCutcheon crossed out “less” and wrote “MORE” above the word. I think this was done by McCutcheon because this deals with one of his specialties: guns and ballistics. [changed – whole sentence removed as part of the change from silver bullets to silver balls]
467. [black biro] “Rios” circled in black ink “REOS” written above the word. [no change]
551. [red biro] McCutcheon (?) circled “mentally insane” and suggested above the line: “criminally?”. [no change]
561. [blue biro] [red biro] “the cycle which preceded our own”. The words “our own” are circled in blue ink, and there is a short line and a question mark in red ink next to the line that starts with “our own”. [changed] In blue ink, McCutcheon circled “Brady” and wrote: “Different name earlier?” [changed]
568. [red biro] McCutcheon wrote “the same” and drew an arrow to two occurrences of .45 caliber bullets in 4 lines of text. [no change]
577. [blue biro] “the stink of the cordite was so strong”. McCutcheon circled “cordite” in blue ink and wrote underneath: “NO - BRITISH POWDER”. [no change – eventually cut on the copy-edited printout]

581. [blue biro] “that guy was shooting an old Garand”. McCutcheon circled “Garand” in blue ink. [no change]
590. [black biro] “so they lost custom”. A proofreader (Susan Artz?) suggested to change “custom” to “customers” by writing “ERS” and a right arrow in the left margin in black ink. [no change]
613. [blue biro] “the World War II D-9 Caterpillar”. A proofreader, most likely McCutcheon, perhaps Russ Dorr, circled “9” and commented: “**NOT LIKELY**”. [no change]
654. [blue biro] “he was particularly partial to peanut-butter and onion sandwiches”. McCutcheon pointed out that Mike Hanlon had the same very specific sandwich preference as another character, Koontz: “**The same as Koontz?**”. [no change]
724. [blue biro] “A private insane asylum in Augusta”. McCutcheon drew a circle around “private” and added a question mark. [no change]
819. [blue biro] “The pre-measured loads are great”. McCutcheon wrote “**No such animal**” next to a technical paragraph about bullet-making. [changed – whole passage removed as part of the change from silver bullets to silver balls]
822. [blue biro] The silver bullets the children created by melting silver dollars need to set and harden “for an hour”, said Ben Hanscom. McCutcheon commented in the right margin: “**Not for an hour!**” [no change]
834. “only a month before”. A proofreader circled month and wrote a question mark in the left margin. The color can’t be determined because I only have a black-and-white scan of this page. [no change – but no change needed]
842. [blue biro] “buzzing scream began began behind the cheap wood”. McCutcheon underlined the first of the two occurrences of “began” in blue ink. [changed]
845. [blue biro] “It was about three feet in diameter”. McCutcheon circled “three feet” and commented “**hardly!**” in the right margin. [no change]
864. [black biro] “DeLesseps was missing his head”. A proofreader circled “DeLesseps” in black ink and wrote “**Bickford**” in the left margin, flagging a possible continuity issue. This might have been McCutcheon, but it doesn’t look like his handwriting. [no change – corrected by the copy editor on the copy-edited printout]
893. [blue biro] “diesel fuel”. McCutcheon circled “diesel” and added “**in 58?**”. [no change]
897. [blue biro] The narrator describes a switchblade that is five inches long and adds a few lines down that the blade that pops out is six inches long. McCutcheon underlined “five-inch-

long” and “six-inch blade” and commented: “**How??**” in the left margin. [no change – “five-inch-long” later corrected to “nine-inch-long” on the master set of proof pages] In the right margin of the same page McCutcheon wrote “**Later in his mailbox?**”, flagging a possible continuity issue: here it is stated that Henry Bowers bought a switchblade a week earlier, while on page 933 Bowers receives a knife from Pennywise in his mailbox. King also flagged this in his third read-through (see appendix 4). [changed]

913. [blue biro] “He led her down the hallway toward her room”. McCutcheon circled the second “her” in this sentence and added a question mark above the word. [no change]

913-A. [black biro] A proofreader pointed out the typo in “thickoess” by writing “**spelling**” plus a right arrow in black ink next to the line. [changed]

933. [blue biro] In the episode when Henry Bowers receives a switchblade knife from Pennywise in the mailbox, McCutcheon flagged a continuity issue by marking the line and commenting: “**Earlier he bought it**”. McCutcheon wrote a corresponding note on the page numbered 897 where the narrator relates that Bowers had bought a knife. King also flagged this issue on during his third read-through (see appendix 4). [changed]

934. [gray pencil] [black biro] a proofreader corrected “appirition” by writing an “**a**” above the first “l” in gray pencil, and (another proofreader?) wrote “**Spelling Apparition**” in black ink in the left margin. [no change] The proofreader flagged another spelling error, “knealt”, by commenting in black ink in the left margin: “**spelling KNELT**”. [changed]

935. [blue biro] [black biro] In this scene, where Henry Bowers kills his father with a switchblade, McCutcheon put brackets around “seven inches” and commented in the right margin: “**see earlier**”. [no change – later changed on the master set of proof pages] In the left margin, McCutcheon wrote: “**Before, he was in the asylum for killing his friends?**”. Here, McCutcheon addressed a continuity issue: was young Henry Bowers arrested on suspicion of killing his friends (as in the first draft) and *not* for killing his father? [no change – the issue was discovered again during the editorial process and King added two addendum pages to his submission printout to make the change.] A proofreader twice flagged the spelling error, “knealt”, by commenting in black ink in the right margin: “**sp. KNELT**” and “**spelling KNELT**”. [changed]

936. [black biro] A proofreader flagged the typo “inoxerably” by writing “**sp. INEXORABLY**” in the right margin in black ink. [no change]

1010. [blue biro] “His summer school books were scattered around him”. McCutcheon commented: “**how did they get there?**”. He raised a continuity issue that King only resolved during the editorial process in a handwritten addition on the copy-edited printout (on the page numbered “IT/1144”). [no change]

1049. [blue biro] In the episode where it is revealed that the age-old being It is female and pregnant, McCutcheon commented: “**for the first time ever?**”. [no change]

1054. [blue biro] “(I am the Turtle, son.)”. McCutcheon flagged a continuity issue here: in the cosmological origin subchapter in its first draft form, the Turtle dies before the universe came into existence, yet it is talking here. McCutcheon commented in the left margin: “**? BUT IT NEVER LIVED?**”. [changed – King revised the cosmological origin subchapter but left the passage marked by McCutcheon here untouched]

1116. [black biro] A proofreader flagged a continuity error concerning the character name “Andrew Norton” by commenting in the left margin: “**name Andrew Keene Ref pg 1095**”. The abbreviation “pg” suggests that this is the same proofreader who previously added a missing page number by writing “pg 399”, perhaps Susan Artz Manning. [no change in King’s next draft, but eventually changed on the copy-edited printout by the copy editor]

Appendix 3: Revisions, Notes, and Queries on SKP Box 73 Folders 1-2 (Chuck Verrill’s Copy — D1-4)

Photocopied Notes-to-self and Revisions from a Second Read-Through by King

There are minor handwritten revisions by King on this document (copied, not original), done *after* the proofreader copy and McCauley’s copy were made, on the pages numbered 112, 115, 116, 117, 118, 136, 153, 252, 253, 255, 257, 277, 280, 285, 286, 288, 290, 296, 300, 308, 309, 320, 322, 335, 336, 338, 339, 354, 356, 358, 359, 364, 365, 366, 368, 375, 388, 401, 405, 408, 416, 417, 434, 435, 442, 444, 446, 449, 451, 453, 465, 491, 497, 499, 500, 501, 502, 503, 504, 505, 506, 511, 513, 514, 515, 516, 517, 518, 519, 520, 521, 527, 528, 530, 531, 533, 537, 539, 540, 541, 544, 545, 546, 547, 522, 555, 556, 558, 561, 567, 573, 574, 584, 590, 597, 704, 713, 723, 1053, 1069, 1139, 1143. This list is undoubtedly incomplete because 68 pages are missing from Chuck Verrill’s copy.

Here is a list of King's new notes-to-self added during this read-through:

242. In a fragment where young Ben Hanscom is worrying about the library books that he lost when he was attacked by Henry Bowers, and whether anybody had found and returned them, King reminded himself to come back to this later on, by writing in the right margin: "**N.B. later**". [no change]

244. Young Richie Tozier is thinking about ghosts in connection with religion. King commented "**Holy ghost?**" in the left margin, a note flagging a possible addition to this fragment in his second draft. [changed – King added: "According to the Bible, God himself was at least one-third Ghost, and that was just the beginning."]

259. Next to the sentence: "Stan was in dutch with his folks for breaking three storm windows with a baseball", King asked himself "**how did he break three?**". [changed to "for breaking their picture window"]

301. In a passage where Bev Marsh is thinking about the past, King wrote "**(her life?)**" next to "became parts of their lives". [no change]

307. On the plane to Bangor, Bev's thoughts turn to the haiku she received, and she thinks it might have been Bill who sent it. During this read-through, King wrote in the left margin: "**No. She knows better.**" [no change]

322. In the margin of a scene that features Bradley Donovan — who has a lisp — King noted: "**Wouldn't Bradley be lithping?**". [changed]

335. Young Stan Uris, a birdwatcher, goes down to the birdbath in Memorial Park in the hope of spotting a "scarlet tanager". King noted in the left margin: "**or a rarer bird**". [changed to "a male cardinal—Fringillidae Richmondena"]

441. Bill Denbrough sums up all the solitary encounters the members of the Losers' Club had had: Eddie's leper, Ben's mummy, the picture of Georgie that moved, and "Mike finding the blood on the grass near the Canal in Basse Park". King wrote in the right margin: "**and the bird.**", which he double underlined. This passage and note in chapter 9 of the first draft illustrate King's intuitive writing technique, since the ten discarded pages (see section 2.2.2.2) show that King only decided to add Mike's encounter with the giant bird Rodan when he was writing chapter 13 (14 in the published text), and it was during this read-through that King reminded himself a change was needed here. [changed]

561. In the margin of a sentence dealing with the location in Derry of the fire at the Black Spot and the execution of the Brady Gang, King wrote: “[xxx] in the same place”. The first word is illegible because only the last letter of it was photocopied. [no change]

Chuck Verrill’s Suggestions and Queries

Chuck Verrill suggested corrections and wrote queries on the following 307 pages: 61, 71*, 77, 97*, 98, 99*, 100, 101*, 103, 108*, 109*, 111, 112, 114*, 115*, 116, 117*, 118, 120*, 121, 122, 123, 133*, 134*, 136, 141*, 142, 156*, 160, 170, 172*, 186*, 192, 197*, 204*, 205*, 206, 209, 210*, 211, 221, 226, 229*, 233*, 235, 236, 242, 244, 252*, 259, 262, 265, 268*, 271*, 275, 283, 284, 291, 300, 307*, 311*, 312, 324, 342, 343, 346*, 351, 352*, 353, 362, 367, 371, 376*, 387, 388, 397, 400, 402*, 411, 414, 415*, 418, 422, 437, 439*, 440*, 450*, 452*, 455, 456, 466, 467, 469, 471*, 472, 476, 482, 485, 490*, 498, 510, 514*, 516, 517, 518*, 522, 523, 524*, 525, 526, 527, 529*, 532, 534, 538*, 539, 540*, 541*, 547, 557*, 560, 561, 585*, 586, 587, 588, 590*, 591, 592, 593, 595*, 596*, 600, 601, 602, 603, 605*, 607*, 611, 628, 630, 633*, 635*, 636, 637, 638, 641*, 642*, 643, 647*, 648, 649, 651, 654*, 655, 657, 662, 665*, 669, 671, 679, 680, 685*, 688*, 700, 705*, 706, 707, 708, 711, 712*, 713, 714, 722, 725, 726, 728, 733*, 734*, 736, 741, 745, 747*, 748, 750, 768*, 773, 776*, 783, 790, 794, 799, 800*, 804, 806*, 842, 846*, 851, 854, 856, 858, 859, 861, 862, 863, 866, 898, 903*, 909, 910*, 913*, 916*, 917, 918, 919, 920*, 923*, 927, 939*, 940, 942, 943, 948, 950, 954, 955, 956*, 957, 962, 963*, 970, 973, 976, 977*, 978*, 983, 988*, 989*, 991*, 993, 994, 996, 999, 1001*, 1005*, 1006, 1009, 1010*, 1014*, 1019*, 1020, 1021*, 1022*, 1024, 1026*, 1028*, 1029, 1031*, 1032*, 1033*, 1034, 1035*, 1040, 1041, 1043, 1044*, 1063, 1069*, 1071, 1078*, 1079, 1080*, 1081*, 1083*, 1084*, 1085, 1086*, 1088*, 1089*, 1091, 1094*, 1095, 1098*, 1103, 1104, 1105*, 1106*, 1108*, 1111*, 1114*, 1115*, 1121*, 1122*, 1123*, 1124, 1125, 1126*, 1127*, 1128*, 1129, 1131*, 1133*, 1137*, 1138*, 1140*, 1141, 1142.

The 127 pages marked with an asterisk contain queries in the margins. Since many of them deal with phrasing, I will only quote (and provide context for) the most important of the queries in the list that follows.

97. Next to the mock-non-fiction “found-footage” intro to the first Derry Interlude, Verrill wrote: “**OK? Found When? Change?**”. As an intuitive writer, King does not decide the fate of

his characters beforehand, but this intro early on in the draft implies that Mike died and that his diary was later found. Since Mike Hanlon survives, Verrill suggested in this comment to reconsider the intro. [no change]

101. Verrill circled the phrase “an echo in my mind, an interior stutter” in Mike Hanlon’s diary, and noted: “**too close to Bill earlier**” in the left margin. The use of stutter here is repetitious because a few pages earlier in the previous chapter it’s narrated how Bill Denbrough’s childhood stutter returned after Mike’s disturbing phone call. [changed]

133. Verrill flagged a continuity issue in a scene where young Ben Hanscom is in the library. In the margin of the sentence: “He marked his place in *Hot Rod* and took his books up to be stamped”, Verrill wrote: “**already done**”. [changed]

134. In an episode where the narrator describes young Ben Hanscom’s thoughts on Haikus, Verrill marked the phrases: “Ben felt, because it was *structured* poetry. There were no secret rules.” and “it was self-referring”. Verrill commented: “**too sophisticated for 10-year old?**”. King rewrote this passage somewhat in his second/third draft — he replaced “self-referring” by “utilitarian” — but did not take up Verrill’s point about the language being too sophisticated. [no change]

141. In the sentence: “Ben could smell cinnamon on Henry’s breath” Verrill underlined “cinnamon” and wrote in the left margin: “**Juicy Fruit? (referred to later, however)**”. Verrill referred back to an earlier character description of Henry Bowers in page 115 of the draft: “An odor of Juicy Fruit gum and sweat always hung about him”. With this suggestion, Verrill offered help in establishing Henry as a character by inserting this repetition of a distinctive trait. But, as Verrill noted, King also used “cinnamon” in a description of It as the Mummy later on. [changed; but to “the licorice-sweet smell of Black Jack Gum” (on page “IT/267” of the copy-edited printout)]

156. In the scene of Ben Hanscom’s encounter with It as the Mummy, Ben smells cinnamon. Verrill flagged the correspondence to Henry Bowers’s breath smelling like cinnamon fifteen pages earlier (see previous entry) by commenting: “**Henry — deliberate?**” in the left margin. King solved the issue by making the change described in the previous entry.

172. In the margin of a passage where the owner of the drug store takes a long time to refill Eddie Kaspbrack’s aspirator, Verrill wondered: “**why would it take Keene so long?**”. [no change]

186. Verrill added a tick mark above “bulged” in the sentence “His eyes bulged madly.” and wrote in the left margin: “**watch out for this — used frequently**”. [no change]

197. Verrill suggested cutting the sentence “His eyes, white showing all...”. First, he marked it in black biro — during his first read-through, I believe — and then he added “**redundant?**” in the left margin in blue ink during his second read-through. [changed]

204. In the left margin of a summary of Eddie Kaspbrak driving towards Maine in a rental car, Verrill flagged a possible continuity issue, since Eddie had previously arranged a limo for himself: “**Limo arranged?**” [changed]

205. Next to another reference to Eddie’s rental car, Verrill wrote: “**Limo?**” (See previous entry) [changed]

210. In the sentence: “Every now and then the wind would jig around to the southwest, bringing them a pungent whiff of the dump — it was burning-day that Thursday — but that was rare”, Verrill placed “but that was rare” between square brackets, added a tick mark above “Every now and then” and pointed out the repetition by writing “**redundant?**” in the left margin. [changed: entire sentence cut in second/third draft]

229. In the phrase “you can hear something, some It, gaining on you”, Verrill circled “some It” and wrote “**save**” in the left margin. [no change]

252. Verrill wrote: “**wonderful!**” next to the sentence: “They went to the low concrete wall and suddenly the clown popped up over its edge like a horrible jack-in-the-box, a clown with Georgie Denbrough’s face, his hair slicked back, his mouth a hideous grin full of bleeding greasepaint, his eyes black holes.”

268. In a scene where Richie and Ben talk about Bowers and his gang of bullies, Verrill wrote in the margin: “**Good place to plug in, from R’s P of V., his relationship w./ Bowers et al?**”. King obliged and added references to Richie’s run-in with Bowers at Freeze’s department store. [changed]

307. Next to a passage where Bev Marsh thinks back to the Haiku she received in the summer of 1958 and wonders if it was Bill who sent it, King had added a note-to-self: “No. She knows better.” Verrill wrote underneath: “**But she might have forgotten?**”. Not changed in the second/third draft, but Verrill didn’t suggest a change.

311. In the margin of the scene where young Bev hears voices coming from the drain of her bathroom sink, Verrill wrote square brackets around “...and the Creature...and the Mummy...and the Werewolf” and suggested: “**leave these out as Bev doesn’t know the boys’**”

experience yet?”. Verrill is correct that at this point Bev does not know of the other children’s encounters with It in Its guises as the Creature from the Black Lagoon, the Mummy, and the Werewolf. [no change]

346. In the margin of a passage where young Stan’s thoughts are narrated on how his encounter with It in the form of two dead boys did not just anger him, it offended him because it went against his sanity and sense of order, Verrill wrote: **“This should be an emotion for Stan, at 10 or 11, rather than a thought?”**. [no change]

352. In a passage from Mike Hanlon’s diary, he writes that he almost called the others, that he had gotten as far as dialing the Stan Uris’ area code, Verrill asked the poignant question: **“why would Mike call Stan first?”**. [no change]

376. Verrill underlined “subway car rocking” in black ink in the sentence: “By midnight, it was like a whole subway car rocking and reeling at rush-hour.” and wrote in the left margin: **“Ok for Mike?”** During his second read-through (I believe), Verrill crossed out his own comment in blue ink. Verrill must have been confused, but it’s unclear what the confusion was about.

402. Beverly Marsh’s husband is called Tom Huggins in the first draft. The last name is strangely identical to Belch Huggins, one of the bullies from Henry Bowers’s gang. Verrill wrote: **“Is this ok? Same as Belch? Wouldn’t the others comment on her name?”** in the margin of a summary that mentioned Bev telling the others about her husband. [no change]

415. When Mike Hanlon informs the others of the ongoing murders, he says: “Supposedly the Ripper only murdered a total of five drabs, but we have no way of knowing how many who were never found might have fallen under his knife...just as we have no way of knowing how many children who are carried on the books here in Derry as disappearances may have actually been murdered”. Verrill underlined “knowing how many who were never found might have fallen under his knife” and wrote in the left margin: **“too rhetorical”**. [changed in following draft, passage cut]

439. In the margin of the sentence: “Bill was reminded of auctions he had been to where the price on an item had gone so high that those who did not want to bid anymore almost literally played statues; ^{one} was afraid to scratch an itch or wave a fly off the end of one’s nose for fear the auctioneer would take it for another five dollars or twenty-five”, Verrill wrote: **“stake too small”**. King did not change this passage, and on the copy-edited printout Verrill himself corrected “dollars” to “grand” (on page “IT/692”). [no change]

440. Next to the fragment: “What the hell! It beats trying to get that crooked politician off back home.” Verrill reminded King of his intention to change Richie Tozier’s job in the second draft from lawyer to radio DJ by writing in the left margin: “**lawyer or DJ?**”. King made the change on his second/third draft as he had intended.

450. Verrill marked this passage narrating Ben Hanscom’s thoughts: “but when something did happen, the circuits overloaded. The axons and dendrites got hot. You started to jitter and jive, you started to shake rattle and roll, your imagination started to hop and bop.” and remarked in the left margin that this choice of words: “**seems more like Richie’s lingo.**”. [no change] Ben goes on to think that adults can’t handle an encounter with a real-life monster as well as children can: “you either went crazy or got to a place where it was impossible for you to function”. Since this is exactly what happened to Stan Uris, Verrill suggested in the margin: “**Ben might think of Stan here?**”. [no change]

452. In chapter 10/11, Ben visits the library during his afternoon walk in Derry. Verrill circled “paused” in the fragment: “He went up the steps leading to the door of the Adult Library, paused for a moment” and commented: “**Since Ben knows he’ll be back at the library in the evening, would he wonder if entering now is the ‘right’ thing to do?**”. [no change]

490. In the margin of a scene where Pennywise is referred to as “Robert Gray, better known as Bob Gray”, the enigmatic name Pennywise sometimes gives himself, Verrill commented: “**Ok — what’s the story with Bob Gray?**”. [no change]

514. Verrill wrote: “**Something more recent?**” in the margin of a dialogue about the movie “Jaws”. [no change]

518. Verrill added square brackets around the fragment: “He remembered that Richie had once tried to smoke some of that stuff, claiming it was like reefer and you could get high. But he hadn’t gotten anything but sick.” and in the margin suggested this might be anachronistic and not very probable for eleven-year-olds: “**At what age? And pre-1960?**” [no change]

529. Verrill suggested the following change: “I think there’s a chance that all of ~~them~~^{us} won’t be. One or two of ~~them~~^{us} may decide to just ~~creep~~^{slip} out of town.” And he added in the left margin: “**more chummy?**”. [no change]

538. With regards to the paperback copy of *The Black Rapids* that Tom Rogan shows to Kay McCall, Verrill commented “**Didn’t Bev have this with her, bought at the airport, for Bill to autograph?**”. He later struck out his own comment. [no change] He did the same with his comment further down the page: “**How would Kay know this; how could Bev have told her?**”

about the moment in the scene when Kay tells Tom that Bev and Bill grew up in Derry together and were friends. [no change]

540. When Kay McCall tries to contact Bev to warn her that her husband is on his way, she first calls the Derry public library. Verrill commented: “**why?**” and, next to the passage further down where it is narrated that Kay calls Maine information for a list of hotels and motels in Derry, Verrill wrote: “**why wouldn’t she do this first?**”. King made a change here: the paragraph about Kay calling the public library is cut in the second/third draft. [changed]

590. In the scene where Henry Bowers poisons Mike Hanlon’s dog, Verrill underlined and crossed out “THE BOY” in the sentence “He finished the rest of the meat, although it didn’t taste good, to please THE BOY.” and wrote in the left margin: “**Cujo.**”. The use of THE BOY in upper case when narrating the dog’s consciousness is indeed reminiscent of *Cujo*. It’s remarkable that Verrill thought it best to remove this self-reference. [no change in the next draft; Verrill suggested cutting this sentence on the copy-edited printout, and King complied]

595. In the sentence: “Henry Bowers, either because of his constant association with his father or because of something else--some interior thing, some inside It--was indeed slowly but surely going crazy” Verrill circled “It” and wrote in the left margin: “**don’t use here?**”. [no change in the next draft; Verrill suggested cutting “some inside It” on the copy-edited printout, and King complied]

607. When Henry Bowers spots Mike Hanlon in a deserted street, Belch Huggins enthusiastically shouts: “Let’s get him, Henry”. Verrill commented in the margin: “**Belch wouldn’t know much of Mike, right? Have the idea enmity between Henry & Mike is pretty private.**”. In this case, King’s change in his second/third draft seems to be in direct response to Verrill’s comment: “Belch Huggins looked puzzled--he had seen the Hanlons only rarely--and then his dim eyes lit up” (page “IT/909” of the copy-edited printout). [changed]

633. In a passage where it is narrated that Mike thinks: “they look at Bill when they need a leader, and at me when they [14 heavily deleted words] need a navigator”, Verrill circled “navigator” and wrote in the left margin: “**More literally, they turn to Eddie? Organizer?**” Verrill was pointing out an internal contradiction, further on it is stated that Eddie was the navigator of the group; he leads them through the sewer tunnels. In his second/third draft, King changed the sentence to: “they look at Bill when they need a leader, at Eddie when they need a navigator” (page “IT/941” of the copy-edited printout). [changed]

641. To build a trapdoor for their underground clubhouse, the children need to buy hinges. Beverly says that she has five dollars. Verrill commented in the margin: **“a lot of money for Bev to have?”**. King addressed the issue in his second/third draft, by adding “I saved it up from babysitting” (King 1986a, 709). [changed]

642. Verrill underlined the sentence: “So after we cap the whole thing with boards,” Ben said, “we shovel the dirt back over, and rake it, and maybe sprinkle it with pine needles.” and flagged an error in logic: **“But then how do they get in”**. [no change in the following draft, changed on King’s set of proofs, but no query from Verrill]

647. Verrill underlined: “Like Ben with his Mummy or Eddie with his Leper and (to a lesser extent) Stan with the drowned boys” and double underlined “(to a lesser extent)”. In the margin he wrote: **“Cut? So Stan’s problem can be sunk in more subtly?”** King cut the phrase in parentheses in his second/third draft (page “IT/951” of the copy-edited printout). [changed]

654. In the left margin, next to the phrase: “once they had gone to the courthouse together to look at a terrible machine that Chief Borton had found in the attic”, Verrill pointed out that this was seemingly at odds with an earlier episode: **“Chief Burton & Will Hanlon don’t get along?”** King made a similar comment in his final read-through (see this page number in appendix 5) but didn’t revise this in his second/third draft. [no change]

665. To get away from It in the form of a giant bird, Mike crawls into the wide end of a fallen smokestack. When the bird tries to follow him in, Mike wonders: what if the bird got stuck? Then they would die in there together. Verrill commented in the left margin: **“wouldn’t Mike be able to squeeze out the other end’s opening?”** [no change]

685. When the children are looking through the album with historic photos of Derry that Mike has brought, the people in one of the photos start to move and Pennywise appears. He shouts: “Try to stop me and I’ll kill you all!” His face then transforms into the werewolf, the leper, the mummy, and the dead boys. Verrill suggested to cut this series of transformations into the forms It had previously scared the kids with and wrote in the left margin: **“More effective and startling without the repetition of images?”**. The editorial suggestion here to cut a passage to improve the effectiveness of a high-tension scene is remarkable. King did not make the cut in his next draft, and Verrill queried King again about the passage (on page “IT/1009” of the copy-edited printout), but King overruled him, and the passage appeared in the first edition as it was in the first draft. [no change]

688. Verrill reminded King of his intention to change Richie Tozier’s job in the second/third draft from lawyer to radio DJ by circling “bigga-time lawyer” and writing in the left margin: **“disc jockey?”**. King made the change on his second/third draft as he had intended.

705. In the sentence: “In that moment, Richie’s imagination (which was as vivid as Bill’s), could picture those Indians”, Verrill put square brackets around the phrase in parentheses and wrote in the left margin: **“unnecessary?”**. Since the vivid imagination was an important character trait of Bill Denbrough, Verrill assisted King in characterization with this comment, to keep the traits of the main characters separate. [no change]

712. Verrill suggested that the “huge pinkish-silver fish” that Mike and Richie see during their hallucination in the smoke-hole ritual **“should be a goldfish (piranha) that Eddie had seen on safari?”**, which would add an internal allusion to the scene. [no change]

733. In the scene where Mr. Keene of the drug store tells Eddie that his asthma medicine is a placebo, Verrill wrote **“...Trim this?”** next to a long passage in which Keene gives a general explanation of what a placebo is and why it is sometimes used with old people, and on the following page he added **“to get to this?”** with an arrow to a place in the text where Keene talks about a specific patient that he had helped by giving him a placebo. King took Verrill’s suggestion and trimmed Mr. Keene’s explanations. [changed]

768. In the margin of the scene where Bill informs Eddie that in two days Ben is going to attempt to create silver bullets by melting silver dollars (changed in the second/third draft to silver balls), Verrill pointed to a potential continuity issue: **“Bill and Ben (and Richie?) had been sort of keeping this a secret? right? When did they let the rest of the club in on it?”**. Verrill is correct that the previous occurrence of talk about the silver bullets was a secretive scene between Bill, Ben, and Richie, in which Richie asks Bill when he was going to tell the others (on the page numbered 693) and Bill answers that he would not do so today, but only after they had made the bullets the next week (this passage is on the page numbered 694). [no change]

776. When the members of the Losers’ Club (as adults) are sharing memories late in the evening in the Derry Public Library, there is a short digression narrating that their laughter awoke a person who had been sleeping in the library. Verrill marked the paragraph and wrote: **“huh?”** in the left margin. [changed]

903. With his comment **“Bird?”** on this page, and his comment on page 1010 (see this entry further on), Verrill flagged a possible continuity issue relating to how Belch Huggins died in the

sewers: killed by It in the form of Frankenstein's monster (as stated here) or the giant bird Rodan (as implied on page 1010). King resolved the ambiguity in his next draft; he left this passage unchanged but revised the text on page 1010. [changed]

910. In the left margin of the scene where Henry Bowers grabs Bev by the hair and she struggles to escape, Verrill pointed King's attention to a scene shortly before in which Bev was assaulted by her father and some of the buttons of her blouse were ripped off (on page 886 of the first draft). He commented: "**I feel like a creep for asking this, but how's Bev's blouse doing?**", suggesting this would be a good place to mention Bev's ripped blouse. [no change]

913. Verrill marked the paragraph in which Bill and Bev decide to go to Bill's room at the Derry Town House to sleep together, rather than to Beverly's, and wrote in the left margin: "**Problem w/ Kay & Tom**". I believe Verrill added this comment as a reminder of the continuity issues with Bev's husband Tom following her to Derry; and that Verrill might have done so as a follow-up a request by King to watch out for problematic passages. King made no changes to this paragraph in his next draft, and the "problem w/ Kay & Tom" persisted into the proofs phase. [no change]

916. In the sex scene between Bev and Bill in the Derry Town House, when Bev thinks Bill is about to withdraw from her, Verrill put square brackets around: "which always brought a fleeting, inexplicable sense of loss and emptiness, something like a footprint", circled "always", and commented in the left margin: "**even w/ the lovers Bev has had? Are you really speaking for her here?**". [no change]

920. In the scene where Bev jumps into the Losers' Club's underground clubhouse and Ben closes the trapdoor, hiding the clubhouse completely because they had glued sods to the boards of the trapdoor, Verrill commented on the fact that this was the first mention of these glued sods: "**establish earlier**". King made no change in his next draft, and it was only on King's set of proof pages that an earlier reference was inserted. [no change]

977. Verrill commented "**Tom becoming Henry**" in the margin of a paragraph where Tom Rogan dreams of killing his father by popping the blade of a switchblade into his neck, which is how Henry Bowers killed his father Butch.

988. In the margin of a description of Henry's dead body, Verrill queried a potential continuity issue: "**is the blade of Mike's letter opener still in there too?**". It's a fair question, since on page 907 of the draft Mike stabs Henry's stomach with a letter opener, breaking off the handle but leaving in the blade. The blade isn't mentioned since, so it's strange that the narrator here

describes that the neck of a Perrier bottle had been driven into Henry's midsection but doesn't mention the letter opener — unless the letter opener had become invisible and wasn't noticed by Bill, the focalizing character, or unless It had made the letter opener disappear, as It did with Henry's knife (see next entry). [no change]

989. When Bill and Bev look for the knife Henry Bowers used to attack Eddie in his hotel room, Eddie says it has disappeared. In the left margin of this passage, Verrill wrote: "**Where'd it go? Did It get it to Tom somehow?**". King did not change this passage in his next draft to offer an explanation. [no change]

991. In the scene where Bev tries to call Mike at the Derry Public Library and the police chief answers and tells Bev that Mike was assaulted and badly wounded, Verrill suggested that it would be more plausible for chief Rademacher to be less precise in his information: "**Maybe Rademacher would say he had an accident?**". [no change]

1001. In the margin of the cosmological origins of It as explained in the first subchapter of chapter 21 (chapter 20 in the first draft), Verrill wrote: "**This cosmology doesn't work for me.**". King drastically shortened the subchapter in his second/third draft, very likely because of Verrill's issues with it. [changed]

1005. When the members of the Losers' Club try to find their way through the underground tunnels of the Derry sewer system, it is revealed that Eddie has a very good sense of direction. Next to this passage, Verrill wrote: "**establish earlier**". This query connects with Verrill's comment on page 633 (see that page's entry for more information), and the change King made in that passage also takes up this suggestion by establishing Eddie as the navigator of the group. [changed]

1010. In a passage where Mike believes he hears that the giant bird Rodan is attacking Henry Bowers, Victor Criss, and Belch Huggins in the sewers, Verrill commented in the left margin: "**If the Bird was back there, why didn't it attack the good guys? Should have some rustling hint of it earlier?**" Mike hearing Rodan created a continuity issue with Henry Bowers's flashback on page 903 (see the previous entry for page 903): it was actually Frankenstein's monster that was attacking Bowers, Criss, and Huggins. King did away with the ambiguity in his second/third draft. [changed]

1014. It's hard to decipher, but I believe Verrill wrote: "**terrific**" in the left margin of a passage in which Its thoughts are narrated.

1019. When the kids wander through an old sewer pipe deep underground, each of the members of the Losers Club associates the stench there with It in the form they encountered it. Verrill underlined the sentence “To Beverly it smelled like her father’s sock-drawer” and commented in the left margin: “**stretching it?**”. [no change]

1021. In the scene where the children hear Henry Bowers behind them screaming that they were going to get them, Verrill asked: “**Belch still w/ him?**”. Henry’s shout seems to imply this is the case, and it’s unclear at this point in the first draft if Belch was killed by It as Frankenstein’s monster along with Victor Criss or not. [no change]

1022. When a gigantic crawling eye attacks the children in the sewers and Richie screams in fear, Verrill commented: “**I thought at the restaurant Ben’s fortune cookie was the eye?**”, but he later heavily crossed out his own comment, because it was Richie who found an eye in his fortune cookie and who was scared of the monster in the movie “The Crawling Eye” as a young child.

1026. After chasing away the huge crawling eye, it’s Stan who warns the group that Henry is still coming after them. Verrill wrote this insightful comment in the top margin: “**Good that’s [sic] Stan’s fears are more focussed on Henry, the credible danger behind, than on It, the incredible threat ahead. See p. 1010, where Bev hears Henry first. Perhaps there too it should be Stan?**”. King did not make the change Verrill proposed. [no change]

1032. Learning that his wife Audra is down in the sewers of Derry, Bill wonders how she could have got there. Bev replies that it could have been her husband, Tom. Verrill remarked: “**Why, even if she thought Tom might have followed her to Derry, would Bev imagine he might have led Audra to It?**”. King changed the phrasing of this passage in his second/third draft but left in that Bev replies that Tom might have brought Audra down into the sewers. [no change]

1035. Norbert Keene senses something is wrong and wonders to himself what “those kids” are monkeying around with now. In the left margin, Verrill asked for clarification: “**What kids is he referring to?**” [no change] Dave Gardener, who was the first to arrive at George Denbrough’s body, also senses something is wrong, and it reminds him for the first time in years of George’s death. Verrill remarked on a peculiar parallel: “**Gardener was also the one to discover first victim of this cycle**”. Verrill is referring to page 414 of this draft, where Mike says: “The girl’s name was Lisa Albrecht. She was found by a retired shoe-clerk named Dave Gardener who was walking his dog”. In the second/third draft, King changed that to Harold Gardener, Dave’s son, left the passage on page 1035 of this draft as it is. [changed on 414]

1044. In the scene where a male nurse, under the influence of It, tries to murder Mike with a scalpel, Verrill caught a continuity error and wrote in the left margin: **“I like this better, but It had promised poison?”**. King changed “scalpel” to “syringe” in his second/third draft. [changed]

1069. In the sentence: “Richie must have improved his act a hell of a lot over the years, because this Voice sounded eerily like Mr. Nell”, Verrill underlined “Voice sounded eerily like Mr. Nell” and commented: **“or better, as before?”**. [no change]

1078. Wondering around in the seemingly endless sewer tunnels under Derry, Bill thinks of his father telling him that people had gotten lost in the sewers before. Verrill brought a relevant previous fragment to King’s attention by commenting: **“remember the guy from the Water Department”**. King made a change in his second/third draft, adding: “Sure it had. There was that bundle of bones and polished cotton they had passed on the way to Its lair, for instance.” (King 1986a, 1074). [changed]

1080. When the children are panicking about finding their way back out of the sewers, Mike mentions that Henry Bowers is also still in the tunnels looking for them. Verrill suggested a possible addition: **“Someone might reasonably speculate that Henry too could easily be lost — could be anywhere in the system?”**. As a direct reply, it seems, King added: “he’s probably as lost as we are and we could run into him anytime” on his second/third draft (King 1986a, 1075). [changed]

1081. In the climax of the adult timeline, It bites off Eddie’s arm. The narrator remarks that it was the same-sided arm as the one George Denbrough had lost “at the beginning of all this” (the left). Eddie also broke his arm: once when they were kids, and the same arm again when he is attacked by Henry Bowers in the hotel room. Verrill commented in the margin: **“Same arm that was broken twice? No.”**. King cut the reference to George’s arm in his next draft. [changed]

1084. Verrill marked a three-paragraph subchapter in which Its thoughts and fears are narrated and wrote in the margin: **“unnecessary”**. King did not agree and kept the subchapter. [no change]

1086. In the controversial scene where Bev has sex with the six boys in the sewer, it’s Stan who comes to her first in the first draft. Beneath a photocopied note to self from King (“should be Eddie”), Verrill wrote: **“yes — though Stan’s the youngest, Eddie’s least ‘mature’ and picks**

up nicely on his death". King changed Stan to Eddie in his second/third draft — but he had decided to do so *before* Verrill's comment.

1088. Having nothing to do with the text on that page, Verrill wrote out a calculation of Its 27-year hibernation cycles: $1958 - 27 = 1931$, $1931 - 27 = 05$ (Verrill subtracted them vertically — the error "05" is Verrill's, not mine).

1094. In the sentence: "It [the anemometer] flew away into the rainswept dimness of the day and, like George Denbrough's boat, was never seen again. If you are interested, I happen to know that it landed deep in the Barrens, and dropped into a deep thicket of raspberry bushes." Verrill circled "I" and flagged the solitary appearance of a first-person narrator by commenting: "**S.K.?**". King shortened the passage and removed the first-person narrator in his second/third draft. [changed]

1108. Verrill noticed an oversight in continuity in the scene where Ben, Bill, Bev, and Richie discuss leaving Its lair quickly: they seem to have forgotten that Eddie has died while Ben, Bill, and Richie were fighting It. Verrill commented: "**Eddie** ^{actually} **died while** ^{after} **Ben Richie & Bill went after It, so...**". Further down the page, when Ben, Bill, Bev, and Richie are leaving Its lair, Verrill wrote: "**Say a sort of goodbye to Eddie. Bev & Tom?**". King made no changes to this passage in his second/third draft. Verrill brought up the same issue on the copy-edited printout, and King sent in an addition on an addendum page in which they tried to bring Eddie's body along but left him there in the end. [no change on the second/third draft]

1111. In making their way out of the sewers with the paralyzed body of Audra, Bill, Richie, and Ben agree to take turns carrying her. There is a possible continuity issue when Richie takes Audra, but later it's Ben who is panting loudly from carrying her, without it being mentioned that Richie passed Audra to Ben. Verrill marked a place in the text and wrote in the left margin: "**Audra over to Ben here?**". There's no change to this passage on King's second/third draft. [no change]

1115. After It bites off Eddie's arm, Bev takes off her blouse and tries to staunch his blood with it (page 1072 of this draft). On page 1115, as Bill and Bev hug after having made it out of the sewers, Verrill suggested a nice parallel could be drawn there to an earlier event if Bill would let her have his shirt: "**Bev had used her shirt to staunch Eddie's blood. She should have borrowed Bill's before they emerge (as earlier)?**". When the children confronted It in the house on Neibolt Street, Bev's blouse got ripped and Bill gave her his. [no change]

1121. In the margin of a scene where Stan picks up a Coke bottle from a riverbank and it throws off a red glow in the sunlight, Verrill queried the factual correctness of this: “**Would Coke bottle give off red glow? Moxie?**” [no change]

1127. Verrill marked a paragraph in which the narrator summarizes the abusive nature of Bev’s husband Tom and suggested: “**abbreviate as this is all known to the reader**”. King followed his editor’s suggestion in his second/third draft. [changed]

1128. Next to the sentence: “You can still travel a long way in this country without writing your name down anywhere. If you’ve got a walletload of cash.” Verrill wrote: “**Why would Bill say this?**”. [changed]

1131. In the margin of a passage where Richie talks about his work as a lawyer, Verrill reminded King of his intention to change Richie’s job in the second draft from lawyer to radio DJ by writing in the left margin: “**D.J. or lawyer?**”. King made the change on his second/third draft as he had intended.

1133. In a diary entry in the final Derry Interlude, Mike mentions the “tramp-chair”, an old torture device that is featured in a scene with Mike from chapter 13/14. Verrill wanted to make sure King recalled that previous scene and commented: “**Mike had sat in it before, right?**”, because it would be strange for Mike not to acknowledge that in this diary entry. In his second/third draft, King added “[the tramp-chair] I have described earlier in these pages” (King 1986a, 1124). [changed]

1138. Verrill flagged a continuity issue in the margin of a passage where Bill attaches playing cards to the spokes of his old bicycle: “**hadn’t he already done this? Bach wheels?**”. [changed]

1140. After Bill put his catatonic wife Audra onto the carrier of his old bicycle, he “swung onto Silver’s saddle”. Verrill underlined the phrase and wrote in the left margin: “**Hard to do if someone’s behind seat?**” [no change] Further down the page, next to the phrase: “he began to roll Silver forward toward Palmer Lane”, Verrill asked: “**Without pedaling?**”. [no change]

Appendix 4: King’s Notes-to-Self on SKP Box 73 Folder 3 (D1-5)

There are notes and revisions on the following 120 pages: 531, 533, 536, 537, 561*, 564*, 595, 621, 623, 624, 627, 628*, 649, 650*, 651, 653, 654*, 655*, 656*, 657, 658, 659, 660, 661, 662, 664, 669, 673, 674*, 675, 723, 724*, 729, 730, 732*, 738, 747, 753, 764, 765, 767, 773*, 774*, 777, 780*, 781, 784, 786, 791, 794*, 798*, 811, 813, 831, 834, 846, 860, 872*, 884*, 890,

897*, 898*, 899*, 919*, 923*, 924, 925*, 926*, 930, 933*, 934, 935, 936, 939, 940, 941, 942, 946, 947*, 948, 951, 963, 994*, 997, 1003, 1004, 1005, 1006*, 1010*, 1018*, 1019, 1028, 1035*, 1042, 1048*, 1054*, 1055, 1058*, 1063*, 1066, 1067, 1069, 1071, 1072, 1073*, 1084, 1089*, 1090, 1093, 1095, 1096, 1097, 1098*, 1099, 1100, 1101, 1102, 1106*, 1108.

The 39 pages marked with an asterisk contain new notes-to-self in the margins.

561. In the top margin of the first page of the third Derry Interlude, King expressed his intention to shorten the chapter significantly in his second draft: **“Much too long — cut 1/3 at least. You got the whole fucking Dillinger Days in here.”** [changed]

564. On the first draft, King corrected the name of the minor character “Butch Rowden” to “Oney Rowden” and wrote in the right margin: **“Because of Butch Bowers”**. He did not make the same correction in his second/third draft, however. [no change]

628. In the “apocalyptic rock fight”, Victor Criss runs out of rocks to throw, and Bill still has one left. King noted an opportunity here to insert a foreshadowing reference to the Turtle: **“Be nice if the rock could look like a turtle”**. [no change]

650. King marked a small internal error: when Mike asks Richie about the word “whore”, he pronounces it wrong (as “wor”), but earlier in the paragraph he overhears his father say it, so he would know how to pronounce the word. King commented: **“No – he hears his father pronounce it”**. [changed, cut]

654. As Verrill pointed out as well, it’s seemingly at odds with an earlier episode that Mike’s father would take Mike on an excursion to visit police chief Borton to look at the “tramp-chair”. King wrote in the margin: **“would he go to Borton as [ts pgs _] in the Butch Bowers story? And should tramp-chair be [caps]?”**. [no change]

655. Continuing from his note on the previous page, King questioned the narrative logic of Will Hanlon and his son Mike visiting police chief Borton, a man Will doesn’t like: **“And here he doesn’t like Borton. So how does he know about the chair?”**. [no change]

656. In the left margin of a scene where Mike rides his bike out to Pasture Road, the location of the ruins of the Kitchener Ironworks, King wrote: **“mention it’s where the Mall would be”**. [no change]

674. When Richie Tozier shoots off at the mouth, his friends silence him with “beep-beep Richie!”. In the margin of the passage where the narrator states that it was Ben Hanscom who

first used the roadrunner's mocking call on Richie, King noted his firm intention to change this to Beverly in the rewrite: "**Beverly, always Beverly !!!**". King ended up cutting these paragraphs in his second/third draft, but it's still Ben who came up with "beep-beep Richie!" in the published text. [no change]

724. A noteworthy change between the first and second draft is that the children melt a silver coin into two silver bullets (which they use in Bill Denbrough's father's gun) in the first draft, while in the second draft they melt them into silver balls (which they shoot from a slingshot) — undoubtedly motivated from the feasibility of creating bullets in such a way that the gun wouldn't misfire. King marked a sentence mentioning the silver bullets and wrote in the margin: "**balls.**" (which he underlined). This is the first and only mention at the first draft stage (in notes-to-self or correspondence) of what is quite a big cluster of changes in the second/third draft. [changed]

732. King marked a passage relating to the character of Norbert Keene, who tells Eddie that his asthma medicine is a placebo and wrote: "**I like this guy to be sorta self-righteous and mean.**". King shortened the passage but did not further emphasize Keene's meanness. [no change]

773. On this page, King planned a change in story events. In the library, Bev mentions that she had a slingshot back in 1958, and that she used it against It in the scene of Patrick Hockstetter's death. At the first mention of the slingshot, King wrote in the left margin: "**it's just like Bill's —. I've got it in [imitation] of him?**". This note-to-self shows that King had already decided on a change for the second draft: that Bill should also have a Bullseye slingshot — most likely in continuation of his earlier decision to change the silver bullets to balls and to have someone use the Bullseye to shoot them with in the house on Neibolt Street. Bill's Bullseye should appear earlier in the narrative, and here Bev should say that she got it in imitation of Bill, to explain the coincidence of them both owning slingshots. But King quickly changed his mind and wrote in the right margin: "**no. Bill's Bullseye**". A better plan for the second draft was to have Bev use Bill's Bullseye. In the top margin, King penned this additional note-to-self: "**Can't you invent a scene where she does [it] better and he gives it to her? Ben unhappy?**". With these notes King expressed his intention in one swoop to do away with the repetition (of Bill and Bev both having a slingshot) and to highlight and further develop that Bev is in love with Bill and Ben is in love with Bev. King revised this passage in his second/third draft and added a scene further on where the children take turns shooting Bill's slingshot, and Bev is the best shot. [changed]

There are two other notes on this page, relating to the problematic relationship between Bev and her father (Al Marsh isn't just abusive, he can't handle Bev's body changing). In the margin, King wrote a first version of the question her mother asks Bev about her father: "**Did he ever touch you?**", and King noted to himself in the right margin: "**Did he ever touch her? Sure he did once. As It.**". With these planned revisions, King aimed to further strengthen one of the main thematic lines of the novel, personified in Bev's coming of age. [changed]

774. There is a note-to-self in the bottom left corner that is almost illegible on the copy: "**[xxx xxx xxhere] I got it as a gift?**". It's next to a passage about the store in Derry where Bev bought her slingshot (see the notes in the previous entry). The note expresses King's intention to have Bev say that she got the slingshot as a gift. King did revise this episode in his second/third draft, but in another way. [changed]

780. In a scene where Bev is worried Henry Bowers and his friends will sexually assault her, King flagged a passage as a good candidate to insert another repetition of: "**Did he touch you, Beverly?**" (see entry for page 773). [no change]

794. King circled "girls like poor Edwina Taylor, who was epileptic" and wrote in the left margin: "**You already have an epileptic boy – see [520 – 555 for instance]**". [no change – the girl's name was changed to Elizabeth Taylor, but she is still epileptic in the second/third draft]

798. In the subchapter that describes Patrich Hockstetter's psychopathic mind, King circled the phrase "breaking the rules" and wrote in the right margin: "**Always in caps, ok?**". [no change]

872. In the margin of a passage dealing with an episode in Derry's history, King wrote a note to self that is very hard to decipher: "**[maybe the Kissing] Bridge is what became known as the K.B.**". [no change]

884. After finding out Beverly's been playing in the Barrens with six boys, Al Marsh hits her and she's afraid he might kill her. A voice in Bev's head says: "oh stop it Beverly he's your FATHER and FATHERS don't kill daughters". King wrote in the margin: "**connect with Eddie Cochran?**", referring to a previous chapter in which Dorsey Cochran is killed by his stepfather and his brother Eddie runs away from home. [no change]

897. King marked the sentence: "[Henry] bounced the switchblade, which he had bought at a hockshop in Bangor a week before, on his palm" and wrote in the top margin: "**no, he has one when he carves Ben**". Proofreader McCutcheon noted on his copy that Henry also gets a knife

later on from Pennywise in his mailbox. King removed the subclause in his second/third draft, resolving the issue. [changed]

898. King added the memento: “**Remember to have him mention this.**” in reference to a closed stack of the Derry Public Library where Mike Hanlon, as head librarian, stored “historical matter relating to the town, and the personal papers of the few writers who had lived and worked in Derry. Mike hoped, if all of this ended well, to persuade Bill to leave his manuscripts to the Derry Public Library”. He didn’t make such a change in his second/third draft. [no change]

899. As Mike walks through the library, he thinks: “When I die, I guess I’ll go with a library card in one hand and an OVERDUE stamp in the other. Well, maybe that’s better than dying with a gun in your hand, nigger.” King marked the passage and commented: “**No. Racist.**” [changed]

919. As a note-to-self for when he would rewrite this page, King added in the margin: “**Belch is wearing a NY Yankees cap.**”. There is no change in this passage of the text in his second/third draft, but there’s no reason why there should be one.

923. King underlined the phrase “one hundred and sixty pounds of Belch Huggins’s weight” and added in the margin: “**Check weight B.H. section [of] walking tours.**”. In the section King is referring to, it is stated that Belch weighed “maybe one hundred and seventy pounds” (on page 471 of the first draft). [no change in both passages]

925. During this read-through, King corrected “laugh” to “giggle” on the previous page and wrote two synonyms in the top margin of this page: “**chuckle – snicker –**”.

926. In the margin of a passage where Bev tries to convince Ben that Henry has gone completely crazy, King wrote: “**Bev knows two [thi]ngs: [t]he knife [&] Henry is that crazy.**”. [no change – but no change required]

933. There is an illegible comment (“**[xxx xxx xxx] it**”) in the margin of the passage where it is stated that Henry finds a knife in his mailbox. Proofreader George McCutcheon had also marked this passage and noted: “**earlier he found it**” (see entry on this page in appendix 2). [changed – added that Henry had lost the knife he had earlier]

947. In the margin of the sentence: “My dad told me once that Hitler was a Catholic, and Hitler killed about a zillion Jews”, King commented: “**was Hitler catholic?**”. [no change]

994. When the members of the Losers’ Club, as adults, discuss going back into the sewers, they mention that this time they won’t be chased by Henry Bowers and his two friends,

because they're dead. King noted in the top margin: **"They should say oh yes, but at least Henry's dead and that makes it a little easier."** [no change]

1006. King marked a line of Bill's dialogue and commented: **"stutter"**. [changed]

1010. Down in the sewers, the children hear that It is attacking Bowers, Criss, and Huggins somewhere behind them. King wrote in the left margin of this paragraph: **"Why would It [take] Its helpers?"** The word "take" might also be "like" — it's hard to make out — but it seems more plausible that King would ask himself why It would help the Losers' Club by killing the children It has sent to hunt them down. [no change]

1018. King marked a line of Bill's dialogue and commented: **"no stutter here is ok"**. [no change — but no change required]

1035. Dave Gardener's shoe store in Derry has two names in the first draft: "the Shoe-boat" and "Key Shoe". In the margin of a passage mentioning "the Shoe-boat" King wrote: **"Check continuity of Key Shoe?"**. [no change — the shoe store still goes by two names in King's second/third draft]

1048. Next to the sentence: "And Ben saw a grinning skull poised over two crossed bones, the symbol for poison" King planned the following revision: **"If you keep it this should be Eddie's"**. [no change in the second/third draft — changed during the editorial process on Verrill's suggestion]

1054. In continuation of a revision King planned of the subchapter on Its cosmological origin story, King wrote: **"make sure the turtle didn't die before"** next to a conversation between Bill and the Turtle. [changed]

1058. In the right margin of a paragraph of the battle between Bill and It, King wrote a name, **"Daniel Sterrer"**, that appears to have nothing to do with the text.

1063. During the ritual of Chüd in the adult timeline, King wrote: **"Could you work this in where you are? If not ok"** in the margin of a paragraph in which It tells Bill that the Turtle died a few years ago, "right around the same time you had that writer's block". [no change — the passage was extended, but not changed; there is also no reference added to Bill sensing the death of the Turtle during a writer's block]

1073. In the margin of a paragraph about the storm in Derry during the climactic events, King wrote: **"Bring in Harold Gardener to a Derry episode"**. He did not insert the character into any of the Derry Interludes in his second/third draft. [no change]

1089. In the controversial scene where Bev has sex with the six boys, King marked a sentence in which it's narrated that Bev feels a "rueful sense of fading, of leaving". He made note of an opportunity to highlight a theme by possibly repeating a phrase there that he had used in the sex scene between Bill and Bev (on page 916 of this draft): "**something like a footprint**". [no change]

1098. King noticed a weakness in the narrative logic when the wounded It promises the adult members of the Losers' Club money, fame, fortune, and power. He wrote in the margin: "**They already have those things**". [no change]

1106. King marked a line of dialogue by Richie Tozier and wrote in the margin: "**Pancho Vanilla**", planning to have Richie say this line in his Pancho Vanilla voice. [changed]

Appendix 5: Chuck Verrill's Comments on SKP Box 74 Folder 6

There are notes and revisions on the following 120 pages: epigraph page(*), IT/2(*), IT/3(Δ), IT/6(Ω), IT/9(Δ), IT/10(ΔΩ), IT/17(*), IT/18(Δ), IT/19(Δ), IT/20(*), IT/23(Ω), IT/31(Ω), IT/32(Ω), IT/38(Ω), IT/40(Δ), IT/51(Ω), IT/52(Ω), IT/53(ΩΔ), IT/54(Ω), IT/61(*), IT/62(Δ), IT/65(Δ), IT/67(Δ), IT/68(Δ), IT/70(Δ), IT/75(*), IT/76(*), IT/82(Δ), IT/83(Δ), IT/90(*), IT/91(ΔΩ*), IT/92(Ω), IT/93(*), IT/98(Δ), IT/100(ΔΩ), IT/103(Ω), IT/104(Ω), IT/108(Δ).

The pages marked with an **asterisk** contain comments by Chuck Verrill in the margins; the "**Δ**" symbol indicates that there is a suggested revision by Verrill on the page; and the "**Ω**" symbol indicates that there is a photocopied revision by King on the page.

Epigraph page. Verrill added a suggestion for a quote under King's quotes: '**Steve – you know this one? Forget who did it. "This old town, filled with sin, It will swallow you in..."**' [no change]

IT/2. Verrill circled "I" in "so far as I know or can tell" and wrote in the left margin: "**narrator? S.K.?**". Verrill didn't mark this again on the copy-edited printout. [no change]

IT/17. Verrill circled "Mr. Bob Gray" and commented: "**Ok? This is a tease throughout. Intended as such?**". He had made a similar remark on page 490 of his copy of the first draft. [no change]

IT/20. Verrill circled “I” in “I do not know” and wrote in the left margin: “**S.K.?**”

IT/61. In the margin of a passage where Richie stuffs four thousand dollars in bills into the pocket of his jeans, Verrill commented: “**? too much for one or even four pockets**”. King added a note-to-self to the same effect on page “IT/90” of his third draft printout (see appendix 6). Neither King nor Verrill marked this passage on the copy-edited printout. [no change]

IT/75. CV wrote a question mark in the margin of the sentence: “He put three cartwheel silver dollars on the bar, where they gleamed under the soft lights.” But then struck it through.

IT/76. Verrill circled the word “drugs” and wrote in the left margin: “**1962 a wee bit early for drugs?**” He didn’t repeat his query on the copy-edited printout. [no change]

IT/90. Verrill circled “family physician” and wrote in the margin: “**Cf. ___ ok, or was the doctor in on it?**” Realizing there was no continuity issue, he subsequently struck through his own comment.

IT/91. In the scene where Eddie Kaspbrak remembers a conversation between his mother and Coach Black, his physical education teacher, about her not allowing Eddie to participate in the lessons because of his asthma, Coach Black uses the term “psychosomatic”. Verrill commented: “**If this takes place before Mr. Keene’s frank talk w/ Eddie at the drug store, Keene’s candor would lose some of its impact. Fix**”. Verrill flagged a repetition here: both Coach Black and Mr. Keene suggest that Eddie doesn’t really have asthma. On the copy-edited printout, however, this passage is not queried or changed. [no change]

IT/93. CV circled “age of nine” and wrote in the margin: “**Ok?**” [no change]

Appendix 6: King’s Notes on SKP Box 74 Folder 1-4

There are revisions and notes on the following 179 pages: IT/5, IT/7, IT/8, IT/11, IT/12, IT/13, IT/15, IT/21, IT/22, IT/24, IT/26*, IT/29*, IT/30, IT/41*, IT/46, IT/60, IT/64, IT/65, IT/67, IT/68, IT/77, IT/78, IT/84*, IT/90*, IT/117*, IT/137*, IT/142, IT/152, IT/159*, IT/160, IT/161*, IT/162, IT--167, IT--170, IT--174, IT--188, IT/202, IT/205, IT/206, IT/211, IT/213*, IT/215, IT/223, IT/230, IT/239, IT/242, IT/243, IT/264, IT/267, IT/272, IT/274, IT/279, IT/280, IT/286, IT/287, IT/295, IT/296*, IT/311, IT/312, IT/327, IT/338, IT/342, IT/343, IT/344, IT/345, IT/370, IT/392, IT/395, IT/396, IT/402, IT/431, IT/441, IT/442, IT/443, IT/457, IT/466, IT/467, IT/471, IT/474*, IT/475, IT/476, IT/479, IT/486, IT/495, IT/498, IT/506, IT/509, IT/515, IT/529, IT/536, IT/539,

IT/542, IT/544, IT/546, IT/547, IT/549, IT/550, IT/554, IT/559, IT/563, IT/572, IT/573, IT/588, IT/591, IT/593, IT/604, IT/615, IT/619, IT/620*, IT/625, IT/642, IT/643, IT/648, IT/661, IT/662, IT/674, IT/677, IT/685, IT/689, IT/693*, IT/695, IT/698, IT/702, IT/709, IT/710, IT/713, IT/717, IT/730, IT/733, IT/734, IT/736, IT/737, IT/742, IT/748, IT/766, IT/768, IT/772, IT/775, IT/781, IT/787*, IT/790, IT/824, IT/845, IT/854, IT/872, IT/897, IT/907*, IT/947, IT/963, IT/965, IT/969, IT/987, IT/993, IT/998, IT/1007, IT/1061, IT/1063, IT/1064, IT/1122, IT/1128, IT/1132, IT/1135, IT/1137, IT/1143, IT/1147, IT/1149, IT/1150*, IT/1155, IT/1161, IT/1162, IT/1163, IT/1170, IT/1191, IT/1197, IT/1207, IT/1236, IT/1258, IT--1435, IT--1551.

The 17 pages marked with an asterisk contain notes in the margins.

IT/26. King underlined “ass-bandit” in red ink and commented: “**This is an English term – would this [thud] know it?**”. [no change]

IT/29. King underlined “Weschler” in red ink and commented: “**is this an IQ test?**”. Not changed by King on the copy-edited printout but the copy editor corrected the spelling of the name. [no change]

IT/41. In a sentence describing a ring, King underlined “three” in the phrase “an intertwined brass D.B stood out three inches from this latter [ring]”, added a question mark next to the word and drew a three-inch line in the left margin with the comment: “**this is three inches**”, all in red ink. With the comment, he flagged the improbability that the brass letters D.B that were fixed on a ring would measure three inches. [no change]

IT/84. In the margin of the sentence: “[a voice on the telephone that] had travelled all the way across New England, the midwest, and under the casinos of Las Vegas to reach his ear”, King wrote in red ink: “**probably bounced off a satellite**”. [no change]

IT/90. In the margin of a passage where Richie stuffs four thousand dollars in bills into the pocket of his jeans, King wrote in red ink: “**Big wad for one pocket**”. Chuck Verrill made a similar comment (see Appendix 5 page “IT/61”). [no change]

IT/117. King underlined: “you have a very weak immune system” in pink, and commented in the left margin: “**people didn’t talk about immune systems until the late seventies**” [queried by Verrill on the copy-edited printout and changed by King as a result]

IT/137. The word “litten” is underlined in “a sleeping landscape litten only by the fairy moon”, and in the right margin King commented: “**this seems like a [Joe-]word**”. This might mean that

it's a word King's then-fourteen-year-old son Joe might use. Verrill had also circled this word on page "IT/108" of his partial copy of the third draft (see section 2.4.2.3). [no change: queried by Verrill on the copy-edited printout, but overruled by King]

IT/159. Next to a passage in which Bev throws a bottle of Chantilly perfume at her husband, King underlined "Chantilly" and wrote in red in the left margin: "**How About White Shoulders? use a brand name that's more expensive – Chantilly doesn't come with a glass stopper**". [no change]

IT/161. In a passage describing the glass of a broken mirror, King underlined "silver on the" in "Glass coughed across the floor, silver on the back" and commented in red: "**this modifies glass – it's a little awkward**". [no change]

IT/213. In the margin of the phrase: "spent the winter snowed in at a camp on the Upper Kenduskeag--at the tip of what the kids still call the Barrens", King wrote: "**too close to town**" in red ink. [no change]

IT/296. There's a calculation in the top margin written in pink ink on top of white-out: "**60 x 8 = 480 + 600 = 1080**", and a word that is illegible because it was heavily crossed out.

IT/474. King wrote a calculation in the top margin in black ink and then heavily crossed it out.

IT/620. On the interleaf for "Part 3: GROWNUPS", King wrote in black ink: "**—Quotes—**", reminding himself to add quotations to the digital text. The quotes are there on this page of the copy-edited printout. [changed]

IT/693. Between two lines of a passage that lists Its victims from the 1958 cycle, King wrote in red ink: "**Eddie Corcoran?**". With this comment, he is considering adding Eddie Corcoran to the list, another of Its victims. [no change]

IT/787. Next to the lineup of dead musicians that feature in "The Richie Tozier 'All-Dead' Rock Show", King noted some other options in red ink: "**Ricky Nelson (Jan 31, 1985) Elvis**". [no change]

IT/907. In the margin of the sentence: "It was from this raised concrete pipe that the eyes, each more than two feet across, stared", King commented in red ink: "**the length of your arms?**". [no change]

IT/1150. In red ink, King wrote: "**Too far for feet. Six inches enough?**" next to the sentence: "Two grooves, about two and a half feet apart, led away from this spot". [no change]

Appendix 7: Notable (Suggestions for) Changes Relating to Suspense on SKP Box 70 Folders 1-5 (the Copy-Edited Printout)

To describe all author/editor exchanges present on the copy-edited printout would take hundreds of pages. Instead, I've compiled a list with what are, in my opinion, the most notable ones that relate to the narratological topics under discussion in this dissertation. After each description I add some keywords between square brackets. Entries are marked as [changed] or [no change] by King. I discern some patterns in what I believe motivated the editor to suggest a revision: text that was repetitious (labeled [repetition]); or superfluous, the cutting of which would speed up the pace (labeled [unnecessary]); text that lacked clarity (labeled [clarity]); issues with character descriptions or actions (labeled [characterization]); and issues with how events and information were organized (labeled [information organization]).

IT/65. In a rather lengthy passage on Stan and Patty Uris's marriage being childless, Verrill suggested a 4-line cut and remarked in the left margin: "**don't get this**". The narrator describes Patty Uris's thoughts and emotions on how the extra room in their home never became a baby room but remained a hobby room. King did not agree with this cut in a low-tension backstory episode; he wrote "**STET**" in the right margin during his first pass. The copy editor then erased Verrill's pencil lines through the text and added red dots under the lines in clarification. [no change] [unnecessary] [clarity]

IT/203. During his second pass, King cut 9 lines on this page and one on the following page. The cut may have been prompted by a query from the copy editor on a query tab (which, alas, now is missing), but King might also have made the revision unprompted. It occurs in a contemplative low-tension passage in the first Derry Interlude; Mike Hanlon is wondering if the three murders that have occurred in Derry since July 1984 mean that the monster has come back. [changed] [unnecessary]

IT/256. In an episode where the narrator describes young Ben Hanscom's thoughts on Haikus, Verrill marked the phrases: "Ben felt, because it was structured poetry. There were no secret rules." He had queried the same passage on his copy of the first draft (see appendix 3, page 134), but King had left it unchanged across subsequent versions. Here, Verrill suggested cutting "it was structured poetry", and he asked in the right margin: "**Ben's feeling this or thinking it?**". Apparently, Verrill still thought this was too sophisticated a thought for a ten-

year-old boy. King must have believed that Ben Hanscom, at the age of ten, would already know such words; he wrote “**STET**” in the right margin during his first pass. [no change] [characterization]

IT/317. Verrill marked a 7-line paragraph in which the narrator relays the thoughts of the druggist, Mr. Keene, that Eddie Kaspbrak’s asthma medicine was a placebo. Verrill noted in the right margin: “**do you really want to divulge this here? Save for reader & Eddie to learn later?**” King replied: “**Yes - here. STET. S.K.**” [no change] [information organization]

IT/359-A (960). During his first pass, Verrill wrote “**whole section reads long**” next to the heading of what was originally subchapter 4 of chapter 13/14. In this 26-page subchapter, the narrator transports us into the narrative past to describe young Mike Hanlon’s life on his parents’ farm and his encounter with It in the form of the giant bird Rodan. As I argue in my sections 3.1.4 and 2.2.2.2 (on the 10 discarded pages), I believe that Verrill found that the section reads long because it brought the forward motion of the narrative to a complete standstill quite late in the narrative text (in part four), putting too heavy a strain on the reader’s urge to discover the story future. King did not make cuts in the subchapter, however. He moved the 26 pages to chapter 6 (part two) during his first pass, very likely in deliberation with Verrill. By placing it earlier in the overall suspense-arc, the substantial pause in forward motion was much less problematic. [changed] [information organization]

IT/359-C (962). Continuing from the previous entry, Verrill suggested cutting a 10-line passage relating to Mike hearing his father swearing. In the right margin, Verrill wrote: “**cut?**”, to which King replied “**STET**” during his first pass. Verrill considered the digression (which added to the characterization of Mike) to be superfluous, but King didn’t agree. [no change] [unnecessary] [characterization]

IT/359-L (971). In a passage where Mike remembers arriving late for dinner one evening and being swatted with a dishrag by his angry mother, he thinks: “Home before dark. ~~Yessir~~ ^{Yes} ma’am, right-o, and yowza yowza yowza.” Verrill proposed to delete “, and yowza yowza yowza” because yowza was a phrase Richie Tozier used often. Verrill wrote in the right margin: “**OK? That’s Richie**”. King okayed the change by crossing out the question mark. With queries such as these, Verrill offered help in matters of characterization. [changed] [characterization]

IT/379-380. Verrill marked a 17-line paragraph with a description of Richie Tozier’s voices and his ambition to become a ventriloquist and wrote in the margin: “**do we need this?**”. Verrill clearly felt the descriptive pause was unnecessarily holding up the scene. King crossed out

Verrill's comment and wrote "STET" underneath; he believed the paragraph of direct characterization sat well in this low-tension scene. [no change] [unnecessary] [characterization]

IT/387. As with the other members of the Losers' Club, the subchapter narrating Eddie Kaspbrak's solitary encounter with It begins with a slow-paced preamble to give the character a proper introduction and to describe the setting of Derry. Eddie liked to go to the trainyards by himself. The first four pages deal with Eddie's interest in the comings and goings of freight trains through Derry. The narrator relates how, on one occasion, someone threw a crate of lobsters from a train at Eddie, who took it home. In the top right margin of page "IT/387", Verrill commented: "**from here to p. 390 could be trimmed a lot – the whole lobster bit perhaps**". King didn't oblige, he made no cuts in the four pages, except on page "IT/390" (see next entry). [no change] [unnecessary]

IT/390. Verrill drew a curly bracket around a 9-line paragraph describing how Eddie's mother gorged herself on cold lobster salad. Verrill added the note: "**unnecessary?**". King crossed out Verrill's comment and wrote "STET" underneath. As I interpret it, King didn't believe the preamble to the high-tension encounter with It further on in this subchapter to be too long and valued the glimpse into Eddie's homelife in the paragraph. [no change] [unnecessary] [characterization]

IT/418-20. Verrill wrote: "**this section could be cut.**" in the margin of a 39-line subchapter about how officer Nell watched the children dismantle their dam, officer Nell's thoughts drifting to Ben's talents and how Nell wanted to be a singer. During his first pass, King retained the first twelve lines (an entertaining exchange between officer Nell and Richie) but cut the rest of the subchapter (Nell's thoughts), deleting the only passage in the novel in which officer Nell is the focalizer. [changed] [unnecessary] [characterization]

IT/457. Verrill suggested cutting a sentence that interrupts a scene for a flash forward: "Years later, pulling up in front of the Derry Town House in his rented car that memory would recur and he would think that his jealousy had been mostly directed at Ben...it was, perhaps, no more than a momentary instinctual envy of whatever powerful emotion had gripped Ben, and encompassed him". Verrill commented: "**Hmm. Cut?**". King complied by striking through the five lines and crossing out the question mark in Verrill's comment. [changed] [clarity] [unnecessary] [information organization]

IT/470. Unprompted, King made the following cut during his second pass:

~~There was an intuitive flash: We're being drawn into something. Being picked and chosen. None of this is accidental. Not Ben falling into the Barrens that day, not me and Stan coming along in time to help with the dam, not meeting Beverly today on that bench. None of it. We're being drawn into something. Are we all here yet?~~

The deleted sentences are repetitive and explain too much. [change] [repetition] [unnecessary] [information organization]

IT/514. In the high-tension scene where Bev hears the voices of the murdered children out of the drain in her bathroom, Verrill suggested cutting the sentence: "As if something might reach up suddenly and grab her by the hair... pull her down...". He commented: "**better implied?**". King agreed and crossed the sentence out. [changed] [information organization]

IT/523. The copy editor attached a query tab to draw attention to a physical description of Al Marsh, Bev's father: "His hair hung in his face". The long hair was at odds with a previous description. King cut the sentence. By flagging these inconsistencies, the copy editor provided helpful assistance with direct characterization. [changed] [characterization]

IT/542. As on page "IT/470", King made an unprompted 4-line cut of a flash forward that paused a tense moment in a scene:

~~Here they sat in this stifling laundromat and she could see great big dust kitties under the washing machines (ghost-turds, her father called them — years later she would read the term in a novel of West Point called Dress Gray and although no conscious thought of her father came to her mind, her arms had begun to ache inexplicably; she had put that book down and never picked it up again)~~

Bev's relationship with her abusive father is an important theme, but here King decided to favor forward motion over thematic and character development. [changed] [characterization]

IT/616. After having told his son the story of the fire at the Black Spot, Mike's father concludes: "That was the fire at the Black Spot, Mikey. And it's the sort of thing that could happen in any little town, I guess...except in Derry, things like that seem to happen over and over again." Verrill marked the second sentence and wrote in the margin: "**put after his drink of water, as reflective. Otherwise too neat a summation.**" King, in reply, deleted the whole sentence, deeming the summation to be unnecessary. [changed] [unnecessary]

IT/683. About Richie telling the story of his vasectomy at length in the restaurant "Jade of the Orient", Verrill remarked in the right margin: "**It's a good story, but it's far too long? Cut by 2/3?**" King obliged and made substantial cuts in the six pages that the low-tension anecdote

takes up (deletions on all pages between “IT/684” and “IT/690”), totaling to 50 lines. [changed] [unnecessary]

IT/746-751. During his first pass, King heavily shortened the subchapter in which Bev (as an adult) is walking around Derry. In total, King cut 82 lines. The excised material dealt primarily with descriptions of Derry and Bev’s thoughts on what had transpired at the “Jade of the Orient”. This could be easily cut because it contained little new information and did not advance the narrative. The cuts all appear to have been done unprompted, but it is possible that Verrill told King the subchapter was too long in a meeting or over the phone. [changed] [unnecessary] [repetition]

IT/755. Early in the tension build-up of the scene where Bev visits Mrs. Kersh (who turns out to be It), King made a sizable addition during his second pass:

[Mrs. Kersh] sounded a little like Yoda in The Empire Strikes Back, and Beverly felt like laughing again. When had her emotions gone whipsawing so violently back and forth? The truth was she couldn’t remember a time...but she was dismally afraid she would before much longer.

The unprompted addition slows the reader down and ominously foreshadows that “before much longer” Bev would remember the details of her past in Derry. [changed] [information organization]

IT/785. On his walk around Derry, Richie experiences sharp needling pain in his eyes. The narrator then takes two paragraphs (17 lines) to describe Richie’s eye problems when he switched from glasses to hard contacts. During his first pass, Verrill marked the paragraphs and wrote in the margin: “**not much of a contribution?**” King didn’t revise the passage during his first pass, but, when the printout came back to him after the copy editor had finished with it, he cut the two paragraphs. [changed] [unnecessary]

IT/795. When Bill Denbrough, on his walk through Derry, approaches and addresses a kid, he shows him his passport to prove that he could not have committed the recent murders in Derry because he had just arrived in town. Verrill marked the 15 lines in which Bill gives the boy his passport and wrote in the right margin: “**don’t need?**”. King agreed and made the cut. [changed] [unnecessary]

IT/824. In the scene where Tom Rogan attacks Kay McCall, the narrator halts the action to give an 8-line description of Tom’s cuts and bruises. Verrill marked the passage and asked: “**cut?**”. King complied and removed the pause. [changed] [unnecessary]

IT/829. Verrill wrote “**whole page awkward**” in the top margin of page “IT/829”. He suggested that one 7-line paragraph be cut, and that another 6-line paragraph be summarized in one sentence. Both paragraphs dealt with what Kay McCall thought and did after Tom had stormed out of her house. King crossed out the first paragraph but wrote “**STET SK**” in the margin of the second, also crossing out the alternative sentence that Verrill had suggested in gray pencil. [changed; no change] [unnecessary]

IT/862. In the third Derry Interlude, Mike Hanlon documents how a group of gangsters, known as the Bradley Gang, came to Derry in 1929. Next to the chapter title on his first draft (D1-5), King had written: “**Much too long — cut 1/3 at least. You got the whole fucking Dillinger Days in here**” (see appendix 6, page 561). It appears that King wrote that comment (at least in part) to remind himself of his editor’s feedback that cuts were needed. By the time that King was doing his second pass through the copy-edited printout, Connie Sayre, the head of Sales and Marketing at Viking at the time, had read one of the in-house publisher’s photocopies and made a remark to Verrill on the length of that chapter, which Verrill passed on to King. In the top margin of page “IT/862”, King wrote: “**CHUCK, As per Connie Sayre’s reaction (even to the truncated version I produced at your suggestion), I am cutting deeper into this. But it hurts. Oooh... God... the pain! Ouch!...! Steve**”. King’s cuts at this stage in the 20-page chapter (“IT/858” to “IT/878”) amount to about 48 lines. [changed] [unnecessary]

IT/886. In the run-up to the declaration that, of all the members of the Losers’ Club, Henry Bowers hated Mike Hanlon the most, the narrator lists the reasons why Ben, Richie, Stan, and Bill all thought that Bowers hated them the most. Verrill marked all text on this page and the first paragraph of the following page and wrote in the top margin: “**can you possibly condense this resumé to, say, a few sentences**”. The overview does indeed read as a summary of Bowers’s run-ins with the four boys, all information that is known to readers at this point. King shortened the episode, deleting 11 lines in total, but he didn’t take his editor’s advice to radically reduce the 33 lines to a few sentences. [changed] [repetition] [unnecessary]

IT/937. Verrill assertively suggested that King cut a 4-line sentence that relays Bill’s thoughts in the middle of an action scene. King made no change during his first pass but deleted the sentence during his second pass. [changed] [unnecessary]

IT/994. In the margin of an anecdote about Richie watching Jerry Lee Lewis and his mother almost fainting with shock, Verrill noted: “**hasn’t this point about Richie & rock n’ roll & his mother already been made?**”. King made no reply and did not revise the long paragraph. The

digression occurs in a low-tension breather episode (the Losers' Club are having fun talking about music) and, as I interpret it, King will have seen no reason to delete it for the sake of pace. [no change] [repetition] [characterization]

IT/1001-1002. Verrill flagged a passage in which Mike tells the group (and Stan in particular) that his father, who's interested in Derry history, had told Mike about the history of the birdbath. Verrill commented: "**we know this. Maybe Stan does too.**" King ignored (or missed) the query during his first pass but deleted the 8-line speech during second pass. [changed] [repetition] [unnecessary]

IT/1056. Verrill commented on a passage about Eddie having had pains in his arm all through the day: "**don't remember this being planted earlier. Plant it?**" King ignored the query. [no change] [information organization]

IT/1101. In the scene where Eddie's mother approaches him as he is lying in the hospital with a broken arm, Verrill suggested a 5-line cut to shorten the mother's thoughts as she is looking at Eddie. Verrill commented: "**Have Eddie interrupt?**". Eddie's overbearing mother is an important character trait of his, something he must overcome. In this low-tension scene, Verrill considered the mother's inner monologue to be unnecessary flab, and King agreed. [changed] [unnecessary]

IT/1130. When Beverly goes to the dump to practice shooting Bill's slingshot, she almost runs into Henry Bowers and his gang, who are lighting their farts on fire. Panicked, she hides nearby and waits till they leave. She's afraid of what they'll do to her: hurt her, kill her, or maybe rape her. Thematically, it's an important moment in Bev's development, which she also associates with her father: her realization of the threat of sexual violence. Verrill queried the following passage halfway through this high-tension scene:

If they knew she had seen their things, they probably would kill her — kill her or do something else. She wasn't sure what the something else was, except she associated it momentarily with the smell that sometimes seemed to be in the apartment ~~xxx~~ lately.

Verrill commented: "**Rephrase Save for p. 1140 when she sees H. & Patrick alone?**" He believed the scene would be more effective if Bev's fears for her safety would heighten more gradually. In reply, King deleted from "kill her or do something else" onwards during his second pass. The production editor added in green: "**CQ: CTV feels it's still not right see p. 1140**". On page 801 of King's set of proofs, he revised "they probably *would* kill her" to "they

would probably hurt her. And not just a little. They would hurt her badly”. [changed]
[information organization]

IT/1132-1136. King interrupts the high-tension scene where Bev is hiding from Henry Bowers (see previous entry) with a subchapter that narrates events from the story past: how Mr. Harrison, the summer school teacher, had mentioned to Henry and his friends that farts contain enough methane that you can light them on fire; and how Rena Davenport, the girlfriend of Henry’s father, made vast amounts of beans for them to eat each week. Next to the subchapter heading, Verrill wrote: **“amusing as this subchapter is, it could go”**. In my interpretation, Verrill believed the digressive interruption, which introduced two new minor characters that only make this one appearance, did not add much to the narrative, that no backstory was needed to explain why Henry and his gang were lighting their farts that afternoon, and he perhaps felt that the 4-page digression was in danger of breaking the reader’s engagement with the plight Bev found herself in. Although he didn’t delete the entire subchapter, King made sizable cuts in the four pages: he completely removed the part about Mr. Harrison (57 lines) and heavily reduced the two pages about Rena Davenport (cutting 16 lines). [changed] [unnecessary] [information organization]

IT/1201. Verrill marked a repetition of the sentence “Elves capered on the decaying wallpaper under runners of roses” by commenting: **“we’ve seen this”**. King replied: **“yes, and I want them to look again – this is in direct homage to Charlotte Parkins Gilman. S.K.”**. Here, the editor was overzealous in flagging a repetition and suggesting it be cut for the sake of pace. [no change] [repetition]

IT/1226, IT/1228, IT/1233. These three pages are situated in the fourth Derry Interlude chapter. Interludes two, three, and four bring the main line of action to a standstill to present the reader with backstory from previous cycles where It was awake in Derry. As with Interludes two and three, Verrill queried King to cut the text of the digressive chapter down as much as possible. On “IT/1226”, Verrill suggested cutting a 4-line sentence about the birthplace of Egbert Thoroughgood, the character who Mike Hanlon interviewed to give his account of what happened with Claude Heroux. King accepted the cut during his second pass. On “IT/1228”, Verrill proposed two 3-line cuts, of which King accepted one and overruled the other. On “IT/1233”, Verrill marked five lines and wrote in the margin: **“not that significant?”**, to which King replied: **“STET”**. [changed; no change] [unnecessary]

IT/1249. When adult Bill is contemplating cheating on his wife with Bev, Bill thinks it's not out of the question that his wife could be cheating on him while he is in Derry. Verrill marked the 6-line passage and commented: **"If this is meant as an excuse for Bill, I don't think it's necessary. If it's an accusation, it's not fair to either of them"**. The editor asserted quite strongly that Bill having this thought went against the dynamic between Bill and his wife in the text so far. King complied and okayed the change. [changed] [information organization] [characterization]

IT/1264. In the scene where Bev is running away from her angry father, Verrill wrote: **"Cut this since we get something like it again on page 1266"** in the right margin of the passage:

She doubled back toward town now, but her need to get to the others had become overpowering, inarguable. Whatever she did, she would have to do it quickly. Her father — or whatever was running her father — would realize soon enough what she had done and come back here.

King replied: **"OK S.K."**. [changed] [repetition]

IT/1275. In a conversation with Mike Hanlon in the library, Henry Bowers says that It took the form of Frankenstein's monster when It killed his friends Victor and Belch in the sewers in 1958. In the narrative sequence, this dialogue comes *before* the event itself is narrated. Verrill proposed not to divulge that here, by deleting "Frankenstein". He commented: **"better not to give it away?"** King did not take the suggestion, he crossed out the comment, erased Verrill's pencil line through "Frankenstein", and drew dots underneath the word. [no change] [information organization]

IT/1276. When Henry Bowers shows Mike Hanlon the knife he plans to kill him with, he says he got help finding it: "The man in the moon told me. Only sometimes the moon turns into a Face. A great big clown-face". Verrill drew a pencil line through the last two sentences and wrote in the right margin: **"Don't think Henry should explain too much. Nor does he need to."** King agreed and crossed the sentences out in blue ink. [changed] [information organization]

IT/1349. In a moment of calm before the Losers get chased into the sewers, the narrator relays how all the boys had the same thought at the same time: "they had, at some point between getting up ^{this morning} and lunch-time, simply become ghosts". The passage continues:

They had been selected for the killing-bottle. And perhaps there were no horror-show monsters this time because It was just a little afraid of them and had decided against another personal appearance, so to speak. This time It intended to use real people, as it had perhaps used Eddie Corcoran's father not so long ago.

Verrill marked the quoted passage and commented in the right margin: "**I don't know why, but it seems stronger without this**". King replied: "**yes – you're right. Steve**". [changed] [information organization]

IT--1422. When the children are making their way through the sewers of Derry in search of Its lair, It attacks them in the shape of another nineteen-fifties movie monster: a gigantic crawling eye. In the top margin, Verrill commented: "**since deadlights are in Its eyes, do we still want this red-herring manifestation?**". He was asking to remove the entire confrontation with the eye, a four-page cut. King didn't oblige and didn't reply to the comment. In my opinion, King would not have been amenable to such an invasive procedure at this stage: it had already been planted elsewhere that the crawling eye was Richie Tozier's biggest fear, and Eddie saves Bill's life by shooting his aspirator at the monster, which is also referred to elsewhere and is thematically an important moment in which Eddie overcomes his fear by using his asthma medicine as a weapon. [no change] [unnecessary] [information organization]

IT--1452. There is a symbol on the door to Its lair. Returning to that place as adults, they all see something different in it. Ben sees "a grinning skull poised over two crossed bones, the symbol for poison". Verrill flagged that this was at odds with how the characters had been typified earlier: "**maybe this image is better for Eddie?**". King agreed and made the change. [changed] [characterization]

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Abstract / Samenvatting

Abstract

This dissertation explores suspense in the context of the writing process of a classic suspense novel, Stephen King's *IT* (1986). The methodology combines genetic criticism, the study of how literary texts come into being, with a narratological analysis that focusses on pace, characterization, and focalization. Patterns in King's revisions of the suspenseful scenes reveal the importance King identified in establishing a strong connection between the reader and the character in danger: the pace of the chapters is lowered by giving more attention to the sensory experiences, the character traits, the direct speech and the thoughts and emotions of the focalizing characters.

Samenvatting

Hoe creëert en verhoogt een romanschrijver de spanning? Hoe wordt de spanning over meerdere kladversies en drukproeven geoptimaliseerd, en wat is de rol hierin van redacteuren en proeflezers? Dat zijn de onderzoeksvragen waar dit proefschrift een antwoord op wil geven. De casus is *IT* (1986), een roman van een van de meesters van het spannende boek, Stephen King. De methodologie combineert genetische kritiek, de studie van hoe literaire teksten tot stand komen, met een narratologische analyse die zich richt op verteltempo, karakterisering en focalisatie.

King schreef drie kladversies van *IT*: de eerste op een elektronische typemachine en de tweede en derde op een personal computer. Hij stuurde twee afdrucken van de derde kladversie, samen met zijn diskettes, naar zijn uitgever. Het grootste deel van het redactionele werk vond plaats op een van de afdrucken en ging vervolgens verder op zijn drukproef.

Er zijn patronen te ontwaren in King's revisies van de spannende scènes en die onthullen het belang dat King ziet in het tot stand brengen van een sterke verbinding tussen de lezer en het personage in gevaar: het verteltempo van de hoofdstukken wordt verlaagd door meer aandacht te schenken aan de zintuiglijke ervaringen, de karaktereigenschappen en de gedachten en emoties van de focaliserende personages. Het toevoegen van dergelijke elementen (vaak op het kleinste tekstuele niveau) vertraagt de uitkomst van de episode op een manier die niet degressief of vertragend aanvoelt; integendeel, het draagt bij aan de

emotionele betrokkenheid van de lezer bij het personage, wat ook een gunstig effect heeft op aanhoudende interesse tot het einde van de roman.

In tegenstelling tot wat je zou verwachten, zijn de revisies van King niet bedoeld om in te spelen op de angst van zijn lezers voor het monster, maar op hun bezorgdheid voor de mensen die in gevaar verkeren. Dit ligt volledig in de lijn van de uitspraak van King dat “you don’t get scared of monsters, you get scared for people” (Underwood en Miller 1989, 79).

Het advies van Chuck Verrill, King’s redacteur, hoewel zeker niet afwezig, speelde zo goed als geen rol in het optimaliseren van de spannende scènes in *IT*, opnieuw een bevestiging van King’s status als een “master of suspense”.