

evaluate the ms sentence by sentence, as I did Sky. Also, make it match Whistling in Morrie's persona.

The Many Worlds of Leo Rosten, p. 252:

preface to selections from Captain Newman, M.D., about looking over ms he had written at red-hot pace:

"...the work that waited--the chopping out, the shoring up, the patterning of pace and point, the need to focus, the strengthening of motives, the sharpening of conflicts, the search for exact words and crisper images, the dosages of humor and heart-pulls, the manipulation of tone, nuance, catharsis, muting some moments and extending others, the "planting" of clues like land-mines to be exploded in surprises, the substitutions of dialogue for description--oh, God, oh, God."

Chapters with apparent narrative drive, and other chapters with direct narrative drive.

Oct. 00, 1919

Dear Damon--

A wonderful ^{contraption} contrivance, the typewriter. It allows me to... keep my end of our bargain more fully than the constant dip of a pen ever could.

(letters across however many days it took to play the World Series)

I must say, you are very authoritative for a twenty-two-year-old.

In your shoes, I would have been the same.

Morrie at some later point in the boo, to bolster the storytelling mode:

As I look back (on)...

WORK SONG considerations:

--dialogue should be a strength of the book, maybe the main one. So, have plenty.

--characterization should be up to the level of Whistling, and maybe a bit beyond, given the Butte reputation for personalities.

--Morrie's voice has to have occasional flourishes, but ~~not~~ constantly watch for overdoing it.

Morrie can have a few locutions he's picked up from Rose:

And so,

Consider inserting some blunt this-is-the-way-it-is exposition, such as what works so beautifully in Marien Engel's BEAR:

p. 19--"She was impatient."

p. 133--"He excited her."

p. 94--"She felt weak..."

Remellen?

a character (a la Enda in All of It) whose interjections come at unexpected but eloquent places within sentences.