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Email from Michael Wieggers to Patricia Goedicke

Michael Wieggers

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Patricia Goedicke

From: Michael Wieggers [coppercanyon@olympus.net]
Sent: Monday, June 21, 1999 10:04 AM
To: goedicke@selway.umn.edu
Subject: Re: Changes changes

Patricia Goedicke wrote:

>
> Dear Michael and Sam, O Silent Ones -
>
> Listen, I swear swear swear that this has got to represent my absolutely
> last changes to the manuscript. (I'm assuming you did get the printed copy
> and disk I sent you last week).
>
> I've been thinking about the order of the last few poems in the book - you
> know I can't help but want to (in the vain hope that someone will read the
> book as I read poetry books; i.e. as a unified whole and sequentially, from
> beginning to end - and have decided I simply must make a couple of not very
> major changes. First to the order itself, and then (having been reading the
> poems, naturally, "one more time" and then, of course, yet again) a few
> minuscule changes to a couple of words and phrases in individual poems.
>
> I pray this will be all right with you; that I'm not doing this too late.
> But they're not such big changes, after all.
>
> Anyway, from The Ground Beneath Us on, I'd now like the order to read thus:
>
> The Ground Beneath Us
> Where There Were Once Trails
> Full Moon
> In The Long Run Like Governments
> The Other
> Where We Think We Live
> And Yet
> I Dance With My Cat
> Montana Pears
> As Earth Begins To End
> Third Rail: (Autobiography of Lastness)
>
> And the small changes I mention would be
>
> 1. In The Ground Beneath Us, first line, delete the "For", and begin
> simply,
>
> "The end of the story sucks. Not air"
>
> 2. On the first page of Full Moon, the bottom line of the stanza that
> starts,
>
> "Though she was pale as a wafer, perfect
> impossible roundness soaring
>
> Delete the last line of the stanza and substitute
>
> "you had so little time....."
>
> 3. On the first page of In The Long Run Like Governments, the second
> line
> should read
>
> "before them" -- (delete "us")

Alma - sent note to add

>
> 4. And finally, in Alma De Casa, in the first line
>
> delete the "But", and substitute "For"
>
> So the poem begins
>
> "For last night, in your faded photograph album of a voice,"
>
> And speaking of Alma De Casa, I'd also like to amend the "Note" on it to
> read,
>
> - "Soul of the house; housewife (or househusband)"
>
> (Some macho Mexican might object, but so what. That's
> what I mean!)
>
> Also, of course I know that because of the above the Table of Contents will
> have to be redone, as will the order of the notes, but I'll send you printed
> versions of both of them (and the poems that should be changed) - hoping
> that will help a little.
>
> Oh dear. I hope all this isn't just too fuss budgety on my part - and that
> everything's okay with you guys out there among the other Olympians...
>
> Best to you both,
>
> Patricia

> P.S. What should I tell Phil Fried about printing "The Key" in his
> anniversary collection?

Dear Patricia,
Sorry about the silence and thanks for the revisions. I've sent the book
to the copyeditor but will forward your latest changes so that they get
incorporated. You'll see the markups in about a week, so you can make
final revisions then, if need be.

I need to tell you that I too re-read the book last week and was moved
nearly to tears. You've written a beautiful book. I wanted to send a
note to you on the spot, but my usual procrastination got in the way.
Again I am struck - and honored to be so - at how fortunate we are to be
publishing your book.

Things will get busy now. You'll see cx's next week. Then we'll go to
galleys and proofing. Then second galleys and more proofing before
sending it off to the printer by the end of August.

I must have missed the note about Phil Fried. What is this collection? I
imagine it should not be a problem. We'll just need to get him to
acknowledge the book just as we should acknowledge his project.

More anon.
Michael