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Mary Murphy [00:09:23] This is March 23rd, 2023. We are here in Shoreline, Washington, to do an interview with Carol Doig. I'm Mary Murphy from the History Department and the Doig Center at Montana State University. And with me is Jan Zauha, from the MSU Library. Begin. So I guess generally, why don't you just describe your and Ivan's habits of keeping a diary?

Carol Doig [00:10:00] Well, Ivan's was kept for many more years than mine, he was much more adept at it, I think. But as I describe in the first one that I did, entry number one, July 25th, 1987, and I'm writing Why did I do this? Ask Ivan for a notebook for my 54th birthday yesterday. Get a small town girl from New Jersey. Find happiness as a journal keeper all these years later from Seattle. Well, sure, she hopes memory fades without the specifics, as we both know. And this is emerged as a busy enough household to mean the tracking. Ivan's been at it for years, of course, but the more successful he gets, the less time he has to record it. I've just checked his 87 diary, which is stalled at July 2nd, and this was written on July 25th. So that's he asked me to do it. And I said, Since you asked, yes, I will. And so I. I did what I could. I was never I think an enthusiast of journal keeping. But but it seems that I went over 30 years after they were not. I will say neither his nor mine were every day and he would paddle furiously and try and catch up from time to time. And I would try to do a little bit better than that. Although July 24th, July 29th, August 2nd, August 14th. So you can see, you know, this is going to be episodic. But we had hoped to fill in for each other.

Mary Murphy [00:12:03] And you typed them. Was there ever a impulse to write them by hand or you just assumed that you would type them all alive?

Carol Doig [00:12:15] I don't. I think we thought a normal way of operating because we had both typed for so long, both as students and then in journalism and now was to time. And and so that worked out. You know, I can see a turn these first ones September, October. I even had the pretty good pretty dark type then which means that it wasn't an old old one, sort of halfway worn out ribbon.

Jan Zauha [00:12:56] So, Carol, as you were typing, as you were writing your.

Carol Doig [00:12:59] Yeah.

Jan Zauha [00:13:00] Letter or your diary, did you have anybody in mind. As you were doing this?

Carol Doig [00:13:05] Who was the audience? Yeah. No, I always had the sense that that Ivan was kind of a natural archivist and he would want to put this all together sometime, somewhere. But I did not have that sense and didn't quite know where he was going with it, what I would participate in if I possibly could.

Mary Murphy [00:13:33] Had you kept any kind of diary as a girl?

Carol Doig [00:13:37] No, but I did plenty of high school journalism and, you know, when I was just a kid because know it was World War two and I would read the New York papers because we got more than one. I would read about the war. So I was always sort of aimed at reporting. However, that worked.

Jan Zauha [00:13:58] And I do want to come back at some point to your autograph book, I guess.

Carol Doig [00:14:03] Ah

Jan Zauha [00:14:03] But, on tape this time.

Carol Doig [00:14:04] Okay.

Jan Zauha [00:14:05] But I want to ask another question about the audience here. So in a sense, would you say you were writing these with Ivan in mind.

Carol Doig [00:14:15] With Ivan's career in mind? I mean, he certainly had the sense and so did I once he got started writing books that, yeah, we better keep records. This could turn out to be something.

Mary Murphy [00:14:32] So did he ever think about writing a memoir of his own life later in life and using.

Carol Doig [00:14:40] These later on This House of Sky. Yeah.

Mary Murphy [00:14:42] Yeah, yeah, yeah.

Carol Doig [00:14:44] Well. I did. Yeah. He was so busy doing what he was doing. And when he got into. The novels, and he wasn't going to run out of ideas. We had plenty of ideas of overflowing and out of his Air Force experience, he would like to have written his own Catch 22. And every once in a while, this would come up as he was thinking and talking to me about what was he going to write next. And so he'd kind of sidle up to that. And then I'd say, Well, well, yes, that would be nice to do some time. But your main work is. And he would agree. Then, you know, we would go back to Montana fiction. So it was all too easy. We know all too many writers who sort of got off track. And I don't think he would have done what, you know, he was at least going to express his desire to do some other things and would have I mean, he would have kept up as long as he lived.

Jan Zauha [00:16:00] And you were a sounding board for him on terms of those ideas, most of your lives together, do you think?

Carol Doig [00:16:07] I think so. I would say not. In summary for sort of we didn't spend a great lot of time doing it, but he would write down what he intended to do and then we'd talk about it a bit. There's one page from the yellow legal pads that he left that I think is particularly apt, and that is where maybe he was halfway through his writing career. He was somewhat established at least, but he sat down and wrote what his next books might be and how long they might be and how much time and even how much advance he might get. For me, it's all there. You know, that's the clerkly side. And and I still think that's kind of amazing. And it's there. It's in the MSU archive.

Mary Murphy [00:17:09] So you alluded to this a little bit before, but what could you see looking back at his career when he thought with the diaries and saving the notepads that he wanted to put an archival collection together, that he wanted to have a set of literary papers?

Carol Doig [00:17:30] Well, you know, he had said and he wrote it down to he couldn't see why he couldn't be a clerk and a poet, too. And so he was sort of always a natural archivist, if you will, when it might have come into fuller form. I'm not sure, because he just sort of went and saved things. I didn't even know what he was saying. But even in our old house, which was small and it was just filled up with paper of various kinds. I just kind of didn't notice what he was doing. Not that he tried to hide it, but it was just the natural way of going about life and saving things and storing things, but things that mattered. And so, you know, the more, the more, his career progressed. And the more I've looked at things since his death, he must of always had it in mind once he became established and or maybe before. And I mean, you go back into his notes when he was an undergraduate and there would be notations there maybe at the end of an academic year or maybe some different points, what he'd read besides the school books. And I would no more have done that. You know, in my undergraduate career, I was you know, I was scrambling as hard as I could just to get through the assignments. But he had that extra of something. And facts were, as he was studying, his idea of taking time off was to be to go over in the speech department, they had a famous speech department back when he was in college. Late 50s, early 60s. And they would go watch, watch the students. Practice to produce a play. And that was. That was time off. And when everybody else was scrambling, he told me this once. And I thought, sure, you know, everybody would be up all night or a good part of the night preparing for exams. But when he did tell me that it was at least one time that he went off to a double feature because he was ready. Yeah. So I was more or less an ordinary student and, and his world was somewhere else. Not that he ever showed and not that he showed off at all. What he had a mind that was working some levels above what I could manage.

Mary Murphy [00:20:37] Well, I'm intrigued by. You have told me before that you read each other's diaries.

Carol Doig [00:20:43] They were always available.

Mary Murphy [00:20:45] And so I'm just interested in what Ivan thought. That process. So he wanted you to keep one, presumably to see if you had different reactions to a situation you were in, or to just try to make a fuller record of what your life was like.

Carol Doig [00:21:04] I think was a fuller record, you know, because although we could read each other's diaries in any time, I didn't very often read his and I don't think he very often read mine. I did put down a note somewhere that in addition to the diaries, the letters he wrote to our friend Linda miller, and we have correspondence from us to her and from Linda to us, we've got both sides of that but. I think Ivan's letters to Linda were in such a wonderful, familiar voice and with the detail that he could bring to bear. And they showed, I think, more about our life than either the diaries or anything else I can produce from the family papers. So I consider the Linda miller letters, particularly the ones from Ivan, because Ivan, when he had a chance, would write to her and I give him first chance because the voice he used there was such a familiar right and wonderful voice. And I didn't want to interrupt that. So when he got too busy, then I would write to Linda. But otherwise I'd let the two of them go at it.

Jan Zauha [00:22:27] So that's really great to hear you talk about voice and writing about your life to his his writing life to someone else. Because a lot of times students who get to read diaries want to know. And that's why I'm pressing you on who who is X writing to. So when Ivan was writing his diary, he had what in mind? Future memory. Was it a.

Carol Doig [00:22:54] History?

Jan Zauha [00:22:55] Yeah. As a historian.

Carol Doig [00:22:57] And. Yeah, yeah. Okay. That would be my guess.

Jan Zauha [00:23:00] That's what I think kind of, Piers. And one of the reasons that we wonder about your reading habits with each other's diaries is that at one place, at least one place in the diary says, well, Carol, already journal this, so I'm not going to talk about it. Yeah. So did you talk about what you were writing or did you...?

Carol Doig [00:23:16] Once in a while or maybe we were on a trip and he wouldn't have time to put something down? Journal And so I would do it while I was sitting in the motel room or wherever that happened to me whether it was Ekalaka or San Francisco.

Mary Murphy [00:23:31] You know, I just thought about in thinking about Jan's question, the time that he spent reading James Swann's diaries.

Carol Doig [00:23:41] Yes.

Mary Murphy [00:23:41] And how that might have affected, whether consciously or subconsciously, his own diary keeping habit, because that was such an exhaustive and rich resource. And whether he was really thinking that maybe sometime in the future someone will read my diaries and do a book like Winter Brothers or something like that. But it also kind of leads me to the question of did he read other writers published diaries or memoirs?

Carol Doig [00:24:14] Well, yes, he did read some memoirs when they were maybe, you know, maybe George Orwell or maybe any number of other others or maybe something that hadn't been translated into English because he was very interested in writers from around the world. And one of the reason he would read something like that, not so much the memoirs, but particularly the global. Writers was to pick up ideas for how to write. He was always looking for learning something about writing, even when lots of people thought he was a master at it. And you know, you don't stand still. You see what you can do in the next book.

Mary Murphy [00:25:07] So he was looking for tips. And yet yesterday I was looking at your copy of Triggering Time because you had mentioned that before. And and that is your copy. That's downstairs in the library. It has your name in it. So are the highlights and underlines yours or his?

Carol Doig [00:25:24] Well, those would have been mine, I think, for my teaching.

Mary Murphy [00:25:27] Okay.

Carol Doig [00:25:28] Yes, I use that or alluded to it in writing classes.

Mary Murphy [00:25:35] Because I'm wondering with not so much with this House of Sky, because that is such an unusual and unique memoir.

Carol Doig [00:25:40] Mhm

Mary Murphy [00:25:42] You know, we've talked about this before, but by the time he wrote Heart Earth, had he read other memoirs with a question of how do I construct a memoir, not just how do I construct the best sentence or.

Carol Doig [00:26:00] Well, I think his Heart Earth book came out of something he had never had previously, and that was access to his mother's letter to her brother Wally, which Wally had withheld during his life, then came to Ivan and he had always wanted to do that. And I think it was sort of filling in that gap that he really wanted to do. He wanted to bring his mother back. And so he was able to do that to some extent through through that kind of documentation.

Mary Murphy [00:26:41] Always the historian.

Carol Doig [00:26:44] Always the historian. Yes.

Mary Murphy [00:26:49] So do you think, as he thought about later in life, as he thought about the archive, when Jan would be better even at framing this question? So feel free to reframe it. Did he have access to other writers archives? Did he ever look at other writers papers?

Carol Doig [00:27:09] Not beyond the Swann Diaries that I know of. I mean. But he did read widely. But. But no, I think he framed it pretty much on his own terms.

Mary Murphy [00:27:24] But can you so would you and Betty Mayfield and Ivan have like a three way discussion about let's put this in much. I want to put that in.

Carol Doig [00:27:38] No. Well, what I did, Ivan calls Betty December before he died, the next April ninth and said, because you mentioned to her that, you know, he'd like to have his papers in archival form. And so her telling of it was that he called her and said he'd like her to come over. And she said, is it time? And he said, Yes, it's time. And so they talked about it. And what Betty found was that his papers were in such good shape throughout, All she had to do was readjust for some of the ways that a library would classify things, you know, different, maybe a little different terminology. They were in great shape, which is unusual. You know, you hear even even our wonderful friend Tony Angell, his stuff is all over the place. And of course, he was a sculptor and a painter and and a writer. And it's amazing if you looked at the catalog for his current exhibit at the end, what he's done, what he's written, what art museums have, his material and so forth is enormous. But in the process of doing that, unless he's already still doing it. His daughters are trying to help get that work in line to where it might go to an archive. And I've heard of some writers, you know, their stuff. It was just the cardboard boxes. Yeah, definitely. And they are dropped off at a library somewhere after they die. And. Not at all true. Heavens, no.

Mary Murphy [00:29:51] Well, I know that you've talked about this before with Jan and other people, but for the purposes of our interview, can you tell us more about why Ivan wanted all the medical information kept in the archive and made public?

Carol Doig [00:30:06] Well, it was part of his story. I think it was. You know, I put a note on that and I think he felt designed it. It was an important part of his story as a writer. And as I wrote in the note, I don't think any estimation of what he accomplished would be realistic without saying what he went through in those last years and kept writing in that eight years and three months turning out four complete novels. And as his friend, the poet Linda Beard's said in the little film that a Betty and Jane Walkinshaw and a few of us put

out afterwards. He he was writing and editing till maybe the day before he died. And, you know, so forget what was all the written word. And that included multiple myeloma. And that's where that phrase can see if we can find that in the archive at some point, but inevitably fatal. And we looked up the level of and he he had a pretty good sense of this. He thought that the preexisting but not dangerous condition that he had was going to lead to it because he looked into the medical record. And so he was realistic. And what he wanted to do was to keep on with his life as long as he could. You produce as long as he could.

Mary Murphy [00:32:04] Yeah, I find that very moving,

Jan Zauha [00:32:07] Well it was very Ivan

Carol Doig [00:32:10] You know, do the chores we used to say.

Jan Zauha [00:32:12] Pathologically diligent

Carol Doig [00:32:14] Yes

Mary Murphy [00:32:20] Well, just sort of, I guess just circle back both to Tony Angell and to friends. Can you tell us how he met Tony Angell?

Carol Doig [00:32:31] Yes, I know a couple of young writers who were freelancing for Pacific Search magazine Pacific Search was on regional magazine put out by, a woman who was descended from the same family as the family that originally after World War Two started King five. And and so they had enough money and one of them wanted to start a magazine. Environmental, I mean, really good stuff for the time and things of interest in the Pacific Northwest. And so Tony and Ivan, both young freelancers, would go to monthly meetings and they got to know each other there. And Harriet Bullet was the editor, and they didn't think much of her ability to pay. And they joked that she was so tight with the money, she probably sold the patches into her, into her stockings. You know, that she was just so frugal. They were trying to make a living as freelancers and they grew to like and respect one another. And it was always hard for me to figure out. And it still is a little bit they are such different types because Tony is kind of larger than life. He loves to tell stories and even play practical jokes, which I haven't had to put him off. Because Ivan would not put up with practical jokes. But through all of that, they really became best friends and and so mystified as I was. I thought, that's great. It's a wonderful friendship.

Jan Zauha [00:34:46] So did they comment on each other's work? My sense from some things I've seen in the archive, was that they would share their different types of artistic work. So Ivan's writing and Tony's painting, well.

Carol Doig [00:34:59] What Ivan did was he wrote preferences or whatever Tony asked him to do, and we appreciated Ivan's artwork and I'm sorry, Tony's artwork and bought some, you know, around this house. You can see that as to whether. Tony looked over Ivan's manuscripts. No, not unless Ivan had a query about something Tony knew in either painting or environmental science or something.

Jan Zauha [00:35:35] Yeah, I think I had more of a sense that Ivan might have given Tony input on his artwork on this, specifically on the sculptures. I don't remember where I read that in archive.

Carol Doig [00:35:46] Well, yeah. I mean, Ivan wanted to do that, and he would put aside his own work to do something that Tony wanted to start a pure admiration and friendship.

Mary Murphy [00:35:58] Would they go hiking or birdwatching together?

Carol Doig [00:36:00] Well, there are a little bit of birdwatching in there. And what they would often do would be to have lunch together and they'd go over to a third place book store over near where Tony still lives and and have lunch and yakking up for an hour and a half or so and give them both a break and come back and do their thing. I'm very much admiring of Tony because he is keeping up. He is. He is just going for more at his art. And he was a little younger than Ivan, but not all that much. So he is alive and would be 83. Tony's, you know, he's right there 80s and he's not slowing down, which is wonderful. He also goes to the Y every day and exercises, takes care of himself.

Mary Murphy [00:36:59] Well, clearly. So there are a couple of things I want to ask about, But one is when Ivan and when Ivan left Montana to go to school, Montana's landscape was a place of work for him. Right?

Carol Doig [00:37:20] Yes

Mary Murphy [00:37:21] But then when you moved to the northwest, clearly both of you got involved in conservation and environmental movement. So was there a time when Ivan kind of made a switch between thinking of the Pacific Northwest or the Montana landscape as a place of work and off and hard and tragic stories and a place that needed to be protected and preserved for other reasons?

Carol Doig [00:37:48] I think both of the above. You know, we grew into realizing what some of the environmental problems were and quite early on into giving to conservation efforts both here and there. But frankly, Montana did better in terms of returning to complement the Nature Conservancy in Montana, like the Conservancy in Utah, which is also wonderful, appreciated our input and serving Northwest kind of dropped the ball as far as we were concerned. They went after big commercial gifts, but kind of lost track of the regular people who might give. And we did. We were not able to give a lot back. The time came when we could have and we didn't because we didn't feel it was being responded to.

Mary Murphy [00:39:07] When you so in your life here in Seattle, what were some of the favorite places that you hiked?

Carol Doig [00:39:15] Well, number one was Dungeness spit. And so it's no coincidence that 18 of us took Ivan's ashes and went over there. And I said to everybody, here's here's some something for you. Go out as far as you want. Very low in the spit or send it off on its journey. Because by that time I was not walking well. So I had to kind of stay just at the bottom of the path that went down to the spill. And and everybody did. And everybody seemed to feel better afterwards. So it was a lovely day. So always that was number one. Some others. The rainforest, Pacific Northwest rainforest, which we enjoyed going to and particularly. Out of season. Early on in our time in the Northwest, we would go over, over into the rain forest. There's a lovely old inn over there. And so that was important, I think, to our growth as citizens of the Northwest and for understanding the country and for hiking, wonderful hiking and Ebey's landing on Whidbey Island. EBEY, Ebey's landing. And you can see the pattern. So it's always west of the Cascades. It's always someplace where there's lots of water, including drinking water. We will stride diagonally in the Cascades. We got caught at night short of where we intended to go. And so it was a dry camp. I

mean, we had the water we brought with us. Neither one of us liked that. We hurried back and resumed our hiking here and the Oregon coast. And what I liked before I would start a new academic year was to go down to the Oregon coast for a few days you know, eat seafood, hike the trails there and sit on the beach. And Ivan was very good about that. He did not really care about sitting on beaches and he didn't at all like getting out in the sunshine because he was, you know, a redhead and least ex redheaded kid. And and he'd freckled one bird and he just wasn't interested. But he was good natured about it. If I wanted to go, We would find a way to do it. And we both have fun. So those are the main things I think of, you know, right away.

Mary Murphy [00:42:33] Had you did any camping when you were a child?

Carol Doig [00:42:36] No, not in New Jersey.

Mary Murphy [00:42:40] Only if we could catch your expression on the tape.

Carol Doig [00:42:42] Not in the Depression. Because I was born in the depths of the Depression, 1933. And my folks did when I was really small. Play a little bit of tennis because there were public tennis courts right in back of where we the family had rented a house, but not outdoor people. And even when in my high school years we moved down to the the seashore or the Jersey Shore, I was the one who went to the beach because all the kids went to the beach. But my parents weren't really enthusiastic unless all the parents were going to have a party down there or something. So no, it was all new. And little by little, our first backpacking tent was made out of plastic. It was heavy plastic used for commercial use and took a big piece of it enough to make a round tent you know, which you then peg down at these at the corners and and made a kind of tent that didn't cost anything really. And then for car camping we bought a Sears tents that was six by six feet and at the peak six foot tall. And so that's what we used for fancier occasions when we were in the car. But we really enjoyed backpacking.

Mary Murphy [00:44:23] Did ever do any mountain climbing?

Carol Doig [00:44:26] No. Yeah, in a word.

Mary Murphy [00:44:30] And I just have to ask the Northwest outdoor question. Were you early members of REI?

Carol Doig [00:44:37] Yes.

Mary Murphy [00:44:38] Do you still have your membership card?

Carol Doig [00:44:39] I wish I did. I could. I could not find it. But I remember the last couple of times that I have it and I took it in and the cashiers would say, Whoa.

Jan Zauha [00:44:52] You've been a long time member.

Carol Doig [00:44:54] Yeah, absolutely.

Jan Zauha [00:44:57] I'd like to go back to the spreading the Ashes trip if you don't mind.

Carol Doig [00:45:03] Okay.

Jan Zauha [00:45:04] And you say that there were 18 people, Would you mind telling us who those people were, if you can or as many as you can?

Carol Doig [00:45:12] Yeah. Okay. These were sort of the local folks, the really good. Friends out here. So, and a lot of these, I think you will find you will definitely find him in the journals, but also in Ivan Doig and his friends at 40 minute film. So that would be. Anne and Marshall Nelson, our oldest friends from before we came out here and and the Nalder's who also live over on that side of the water and Linda Solomon and Jeff Sager, who now live full time at Port Townsend. And I've got to think of the local ones the Damborgs, Mark and Lou Damborg D-A-M-B-O-R-G and Laskins, David and Kate Laskin and, you know, David Williams and his wife, Marjorie Kittle, Kittle and, Tony Angel and his wife Lee. And I'm not sure how many that is. And I mean, they're only leaving out people 14 and 14. Okay, So I'm close and let's not hold this up. Will I try? And so I'll try and go back to that if you want me to.

Jan Zauha [00:47:13] I would like to know because that is an indicator of the circle of friends that you had that that were at the end of his life.

Carol Doig [00:47:21] Yes, they very much were the ones I mean, there are certain people like Prince and Bellingham, you were going to do this early in the day and, you know, they were he was not in the best of health. And I don't know how to do that. So there were certain people that passed over because of that. And you know what I actually did after Ivan died, was I went to Montana and Marcella and I went around two small cemeteries on the east front and adjacent territory because I thought, well, maybe, you know, maybe should be buried in some place like Choteau where people could come and, you know, see the headstone and so forth. And so we did that. And she very kindly and she always does was my companion and chauffeur. And at the end of several days of looking at this, I came back and I saw that just doesn't feel right. His best friends are here now. And so we ought to do something here.

Jan Zauha [00:48:42] Did Linda Beard's and her partner come?

Carol Doig [00:48:45] I don't think so. They traveled a lot, and I don't remember that they did.

Mary Murphy [00:48:55] What about Jean Walkinshaw?

Carol Doig [00:48:58] No. She's become. I've gotten to know her better. I mean, we didn't know her. And we, you know, we love the Walkinshaw's, but she has become a better friend of mine in the years since both of our husbands died.

Jan Zauha [00:49:18] Okay. Well, thank you for that.

Carol Doig [00:49:21] Yeah, okay, Well, remind me, and I'll try and find the rest in the middle.

Jan Zauha [00:49:25] You might pop up with the name.

Carol Doig [00:49:26] Yeah, my, the back of my mind does do that sort of thing.

Mary Murphy [00:49:31] You don't have to answer this, but might I ask if you have plans for where you would like your ashes to be?

Carol Doig [00:49:38] It's true. Can you guess?

Mary Murphy [00:49:39] I would think it might be Dungeoness Spit.

Carol Doig [00:49:42] You're absolutely right.

Jan Zauha [00:49:46] Have you made up the guest list yet?

Carol Doig [00:49:48] Well, I'll tell you what I did do for Ivans. I had a little, well there, kind of like bookmarks printed to commemorate that occasion. And then I came home and I thought. So I did one for myself without the date on it because I'm not that smart. And it's downstairs in the desk drawer and. Couple people know where where it is or what it is. And I can show you also. So those can be handed out. And I was saying, you know, well we had 18--I don't need 18, but if a few people would go over. That'd be great.

Mary Murphy [00:50:37] So in those last days when Ivan was sick and still working, I recall that David Laskin was with him.

Carol Doig [00:50:45] Yes.

Mary Murphy [00:50:46] Was. Did other people come at that time to be of the energy for that?

Carol Doig [00:50:50] Yes, Linda and Sydeny. We were working on the archive and where it should go. And Linda had said they were working that part of it. And also Ivan didn't want to say goodbye to the best friends. And so we had to kind of sneaks to sneak them in under whatever argument we could find. And David Laskin was wonderful because he would work with Ivan. And there wasn't really much to be done, Last Bus was already in proof. But they were doing little fixes and it kept, kept Ivan doing something with his mind. And I really think writing that book was very good for him also because, you know, he knew he had this inevitably fatal disease. But I think he could remove himself from that and go into the book. It's mine. That's my guess. But I think so.

Jan Zauha [00:52:02] Go ahead. So I want to go back to 1944.

Carol Doig [00:52:07] 1944.

Jan Zauha [00:52:08] And I want to talk to you about the autograph book.

Mary Murphy [00:52:11] Jan is obsessed with your autograph.

Jan Zauha [00:52:14] Well, because it's one of my favorite memories of my own work in the archive, which is, as I told you in my email, that I sent you, late at night, 7 p.m. I'm alone in the archive, and I'm trying to do the correction of any metadata on this segment of the archive that had come to us later. And I start recognizing some names and I think I better look at the file for this.

Jan Zauha [00:52:40] And I see that you.

Jan Zauha [00:52:42] Little Carol, did some really interesting stalking of famous generals.

Carol Doig [00:52:48] Well, this is true. You know, I was a great newspaper reader, as I said. And it was war time. And I faithfully read the communiques of Ernie Pyle, who wrote about the common soldier. But, you know, you got into other aspects of the war. And so I was reading about all these famous people, and they were are heroes in World War Two. I mean, I know I was in grade school.

Jan Zauha [00:53:19] So you were 12, I think, weren't you?

Carol Doig [00:53:22] 33. Yeah. 11-12. And I took it into my head without really asking anyone to be in writing off to all these generals and admirals and all these famous people for their photographs, you know? And this was considered. I found out later they're part of the war effort, was accommodating these requests because, you know, it was very positive. These were heroes. And so I would get back pictures and also autographs.

Jan Zauha [00:54:02] I don't think we have the pictures.

Carol Doig [00:54:07] I'm not sure I know where they are and they.

Jan Zauha [00:54:11] Because I saw only the autographs not the pictures.

Carol Doig [00:54:13] Yeah, well, the autographs, right? Yeah. And there weren't as many pictures, but they would be. They were called at the time, I think lithographed, autographs. Some of the generals of the army and so forth were not sitting there or autographing every one that was requested. But but that's why I got them. You know, as a kid, though, and we were all into World War Two, I mean, that really was it was forced on us. And by golly, we were, we were going to win it. However, we had to even the kids.

Jan Zauha [00:54:57] So your parents didn't know you were doing this?

Carol Doig [00:54:59] Well, they began to, and I began to get things in the mail. I mean, they didn't mind.

Jan Zauha [00:55:02] Why is Mcarthur writing to Carol.

Carol Doig [00:55:06] They didn't mind. But I was I was probably a little peculiar in doing that.

Jan Zauha [00:55:13] Precocious, precocious.

Carol Doig [00:55:15] Precocious, not peculiar. Okay. I'll take that. But it was interesting to me, and I was learning some history. And, even I think I probably said this on tape before, but my whole family was into this. My dad was a volunteer firefighter. He was just a little too old to go into the service. And. And he started the victory garden. The V-garden. And we lived in a place that had very clay like soil. And so he among other things, he planted carrots and the poor carrots in order to get you know, in order to survive, screwed themselves into the ground. They were the honest looking carrots you've ever seen. But we were trying and we participated in bundles for Britain, and that started even before the US got in the war.

Mary Murphy [00:56:21] I don't know what bundles for Britain was.

Carol Doig [00:56:23] Well, I was a volunteer for the government. It was not an official government thing, but the government liked it perfectly well. We were doing that. We would send things, clothes and other useful items and there was a way to send them to Britain for whoever was in need. Simon's mother got one of those bundles? Yeah. Yeah. And if you did that, I think there were even little pins or maybe one up and, in my. Exercise room that Ivan had for one birthday. He took all the things I had cup of, acquired and had them framed. And so there's I remember there was an E and a red, white and blue sort of banner. And if you gave at the appropriate time, the appropriate thing, you got one of these pins you could wear, which further said something about being patriotic. So that's as much as there was to that. Other than that, like I think I was kind of a normal kid.

Jan Zauha [00:57:40] I wondered if it was part of your thinking already that you would be a journalist.

Carol Doig [00:57:43] Well, it was because Ernie Pyle set that in motion. I really think so. There were others I would read, too. But he was, you know, he wrote about the GI Joes, the regular guys. And and he was very popular during the war.

Mary Murphy [00:58:03] Was your mother. I can't remember if we talked about this before. Did she belong to women's groups or other voluntary associations?

Carol Doig [00:58:12] Well, so Methodist family. And she grew up in and continued in. And so we belong to well, I always say in the mainstream Methodist church there, there's no holy rolling or anything like that. But she was very active in the women's group and as well, even before the war, when I was really small, the way that any of the people in the church could economize, they did. And so they would have progressive dinners that came out of the church setting. So it was a community club, so nobody was overly religious or I have plenty of relatives on my mother's side whom I considered to be, but that came later.

Mary Murphy [00:59:14] Did Ivan have any religious affiliation?

Carol Doig [00:59:18] Well, the church in white sulfur, there was a Lutheran church. And at one point he told me he had a pastor who said, Well, you know, I know that for some folks, you know, I christen them and I bury them. But that's okay. They need that, too. That was his attitude. And so as much as he had any, he was that Lutheran, but it wasn't really theological. Again, I think that was more of a community event. And he still didn't pay any attention to that anymore when he got to college. And I so paid no attention to Methodism after I got to college, except I would go home and I go back to church with my folks. That was all right. Yeah, I can manage that. But it didn't grab me.

Mary Murphy [01:00:18] I wonder if we could talk some about Ivan's literary community so we know yet that you and the Welch's were great friends and that you did have some interaction with the other Missoula writers.

Carol Doig [01:00:35] That's right.

Mary Murphy [01:00:36] And so we can come back and talk to that, too. But I, I'm interested in your, your previous comment about how much Ivan liked to read World literature. Did he? So. So was that an early phenomenon or later when he was here?

Carol Doig [01:00:58] I think that came later in his college career or maybe even the start of his journalistic life. As he looked around to see what it was that interested in him.

Mary Murphy [01:01:16] And you had that trip to New Zealand and Australia.

Carol Doig [01:01:20] That was. Yeah. And I can, you know, that's in the diary.

Mary Murphy [01:01:25] And it's also in our last interview we talked about that. So he met some of those writers.

Carol Doig [01:01:30] Yes.

Mary Murphy [01:01:31] Some of those writers, Yes. But here in the Pacific Northwest. So there was the Missoula community. What about here in terms of other writers? He might, except for David Laskin, who we know.

Carol Doig [01:01:42] Well, there were the Davids and and David Laskin is ten years older than David Williams. And those were both younger writers. And Ivan tried to help them along because they'd already helped themselves, which is pretty much the way he looked at it. But he did not do with other writers what he did with Tony. He didn't become one of the gang. There was a literary circle here, but Ivan was pretty much doing his own work and I think not really wanting to break that up, even though there were other interesting people around. So he'd help, help young writers who had taken the first steps on their own. And other than that, another the great friendship with Tony. He would stay home and write or be off to the, you know, the library back in the time when he had to actually go look things up.

Mary Murphy [01:02:57] What we call the good old days.

Carol Doig [01:03:00] Yes.

Mary Murphy [01:03:01] What about going to readings of other writers work? Did you ever do?

Carol Doig [01:03:06] Well, the principal anecdote for that was that we went to see a more famous poet at the UW, one who was anti-Vietnam War and so forth. And before the famous poet came along and her name escapes me at the moment, there was a younger writer who read. And the younger writer was Linda Beard's and Ivan perked right up and was really impressed. And so I was teaching. But he went to another one of her readings later on, one that she did somewhere around the U. And he said he went up to her afterward and said to her, I hope you know how good you are. And then he asked her to read one of those manuscripts and tell him from her knowledge of how to put poems together, how to make it more visually interesting. And then we got invited to their house, and they only lived across the freeway. Then they. Well, now they're over on Bainbridge. And. And we were sorry to see him go because it was really real easy to see them when they were over here. And and the two of them, you know, struck up a real literary friendship that Ivan would love it when he found something that he thought that Linda would like to write a poem, a poem about. And Linda would, in her turn, teach Ivan some poetry that he could adapt into what he was writing to make it more visual. And. And they were, great fur Linda and Sydney. They're both great fun to be around and I still enjoy it when I get them to come for a visit. But it's not. It's harder and harder, ferry systems has been sort of in disarray and and they have finally retired, I think. And and so the people who are moving across there, we just don't see them as much. And it's a real loss. But there's nothing to be done about it. You know.

Mary Murphy [01:05:50] I wonder, you know, talking about Linda helping, that Ivan saw him, saw her as a person who could help him make the books more visual. Yeah. And of course, they are very. And part of that, I think, was your fieldwork and his research and you taking photographs of rocks and everything. But was he also influenced by film?

Carol Doig [01:06:17] Possibly. Yeah, he he was at one point we went to films reasonably frequently, but I can't cite it for you. You know, I'm sure he I'm sure it was part of his learning that he would take what he could out of film, but he was very much, you know, print on paper kind of guy.

Jan Zauha [01:06:48] Do you think that's why none of his books have been made into film?

Carol Doig [01:06:52] Well, not necessarily. We had a few, few interesting near misses. One of them was a long standing conversation with an agent in California about buying rights to this House of Sky. So he and our lawyer, great friend Marshall Nelson, dealt with this over some period of time. And there was a woman lawyer down there who was trying to get the rights. And she would, I was told, cry on the line. And oh yes, and we'll take care of this and take care of that. But one thing they won't do is to give you final approval rights. And Ivan said that might be okay for a work of fiction. But this House of Sky was the story of his life and he could not give that up. And so eventually he called Marshall and said we can't do this. And Marshall said, You mean I can tell that Agent Californian, that we're just not going to. And so nothing came of that. And then actually one of the books, The Sea Runners was bought many, many, many years ago. So the film rights do not belong to Doig anymore. But they've never done anything. And Marshall and I haven't tried to get that back. But, you know, you don't hear from these people for years. And then the minute you say, Hey, how about reverting rights to us? They come out furious, right? And so the the law was on their side. They had bought it. Bought us a new roof for our other house. And that was pretty nice at the time. So Marshall and Ivan gave up on that one. Those are the only two serious ones. I mean we would have conversations. People would endlessly, as Ivan thought of it, take us out to lunch or take him out to lunch if he was on tour or whatever and then you might never hear from him again. It's an odd business and my only interest was that if his books were made into films, they would sell more copies. And it's all very nice to, to have a film out there, but what you really want to do is sell your books. It's a very, very kitchen oriented sort of thing. It's what have you done to feed me lately?

Jan Zauha [01:10:04] But if you think about his books, is there one that you would like to see just for, you know, if you're just dreaming, is there one that you would like to put into film format.

Carol Doig [01:10:13] To a film format?

Jan Zauha [01:10:15] You know, just make. Have a film made of it.

Carol Doig [01:10:18] There's a problem and a well, many problems. One among them who would play the characters because as readers don't we create our own pictures of them. And so I don't think so. I think I'm perfectly okay with this. If if one day someone would really like to do it, and would buy the rights to do it would be fine. This is one of the reasons why that file drawer of of all the legal work, all the contracts has to be kept because the copyrights are still there. But I'm you know, it's like these Louise Penny books

you've got in your head what these things should what people should look like and what they should sound like, leave it alone. That's the fun of reading, isn't it?

Jan Zauha [01:11:30] But the audio books that you think are okay.

Carol Doig [01:11:33] The audio books are okay, some are better than others. And for people who don't care, as Karen says, she was you know, she was an OT visitor going to houses and her territory was West Seattle. And so between stops, being able to put in an audio book was very helpful, calming.

Mary Murphy [01:12:02] So thinking about the visuals, I and sitting in this house that is filled with beautiful art. Did Ivan have some famous or favorite painters? Did he think about that connection between how an artist portrays a landscape and how he would do it in a book with it with words?

Carol Doig [01:12:30] Well, I don't know that I can answer that directly, but I know he paid attention to artwork and landscapes. When we get downstairs, take a look at the painting. It's not the original, but it's called See if I can do this. It's called The Freedom of the Plains. And it shows a couple of horses in a landscape. And he bought that as a young bachelor, in a store in Evanston, Illinois. And it was a great piece of art, but it was one that really took him. And so we put it up in his little apartment in Evanston. So he was perfectly capable of looking at something and saying, I'd like to have that, and let's we sort of kept that up. It didn't have to be Western art or a lot of what's here is Tony's. And so it does have a Western flavor to it. I have no idea where Freedom of the Plains is meant to be said.

Mary Murphy [01:13:48] I you know, looking at some of Tony's art and some of the Marine pieces with the walruses and seals and whales, and there's one that then has a human on the side. And it reminds me of the Inuit figure of Sedna who can switch between a woman and a Seal.

Mary Murphy [01:14:09] And so to me.

Mary Murphy [01:14:10] I think that, you know, having grown up in the East and then come to the Pacific Northwest as an adult, I was taken by the magic of Pacific Northwest art, especially native art. And the incredible creativity and blurring of lines between what non-native people would think as the supernatural and the natural, but to them is all in relationship.

Carol Doig [01:14:38] Yes.

Mary Murphy [01:14:40] So I kind of think what was what it would be, what would it be like to get up every day and look at this art and think about how that sparks creativity? And I wonder if Ivan ever talk to Tony about that or their conversations might have included that.

Carol Doig [01:15:01] Well, they certainly talked about art in the form that I was doing. And Tony, of course, was a good writer, too. But how do you take a piece of stone? And Ivan was very interested in this. How do you know what's in there? And there's almost a mystical thing about it. And he did have conversations with Tony about that. And that maybe reflected in some of the work that Ivan did as preferences to look to Tony's books. I don't have a complete file.

Jan Zauha [01:15:42] I think Tony talks about that in the Ivan among friends movie.

Carol Doig [01:15:46] Yes.

Jan Zauha [01:15:48] Now it comes back to me that that's where I made the connection between the two of them having. An impact on each other's work, or at least Ivan having impact on Tony's work

Carol Doig [01:15:57] Well, I think they improved each other's understanding. It would be one good way of looking at it.

Mary Murphy [01:16:07] So we're at a we've been talking about an hour, and so I thought, I think we should close and take a break. But I do have to ask you the question that Jan wanted me to ask you, and that is, did Ivan have any annoying habits?

Carol Doig [01:16:27] Annoying habits. Wow. I, I don't recognize any.

Jan Zauha [01:16:41] Well, played.

Mary Murphy [01:16:45] And we end on laughter.

Mary Murphy [01:16:50] Okay. Tell us about Ivan and his affinity for Russian language literature and culture.

Carol Doig [01:16:56] Well, okay. As an undergraduate, he took Russian language and read a lot of Russian lit. And he particularly, as in this was as he got older, too, he wanted to learn Russian in order to read the Russian poets in Russian, because he said there's a great deal of difference. You cannot translate some of this and get the feeling for it.

Mary Murphy [01:17:33] So did that lead him to the Sea Runner's story.

Carol Doig [01:17:39] I. The Sea Runners story came out of one article he found from the Olympian newspaper here about Russians, about indentured, Swedes. They would be indentured for at least seven years. And we had enough of that and decided to leave. And there was one story in the Daily Olympian from the century before and how they had been found much the worse for wear in Willapa Bay. You could never find anything else. And he joked that after a while he said to himself, Well, I suppose I could write it as fiction. And that was the start of his fiction, you know, because he didn't have the historical. So but he had the history. He knew the history and and writing The Sea Runners. We went to Alaska a couple of times and he got to ride on an oceanographic ship down from Alaska, was going down to be reworked in Puget Sound. And so there was a lot of history and hard earned data from covering the country. And so, as far as I know, that had nothing else to do with his Russian studies except that he found it fascinating. And he was such a stickler. He's trying to recreate what went on in Russian-America. And the Russians would have their enclaves if there were walls around them and centuries, because they didn't want the natives to get in, for goodness sake. Right. And so as the natives at night to ensure that the natives didn't get in, they they did use entries and they would call back. And forth to each other for centuries in order that everything was all right. Ivan's question was, what was it they called? What was the Russian fruit that had been tracked down through a professor at the UW, professor of Russian lit and history? Yeah. So that so that we could put that in this work of fiction. You didn't have to go through all that trouble. But he did.

Jan Zauha [01:20:46] But it had to do with language. And that was important.

Carol Doig [01:20:48] Yeah, that was important. So there would be all this interesting history. Now, once in a while, he throw in a curve to the people who might be wondering. There were rifles that the Swedes stole from the Russians because they needed them on their trip. And so at one point, he recites what these are. That he made up. Just for fun. Is anybody listening? Is anybody really reading what I'm writing? Can I get my way with this? I don't think anybody ever questioned that. See, he had such a reputation as a historian. Threw a little curveball in there? Yeah.

Mary Murphy [01:21:47] Was he interested in learning any other languages?

Carol Doig [01:21:54] Not. I mean, he had to. He was a bit interested in learning Spanish. Yes. And I believe that's one of the languages that he learned just enough to pass his PhD language exam.

Mary Murphy [01:22:10] I'm very familiar with that phenomenon.

Carol Doig [01:22:12] I imagine you are.

Mary Murphy [01:22:17] Jan, is there anything else on this you wanted to know?

Jan Zauha [01:22:19] No, I want to pick up the books and authors again later.

Mary Murphy [01:22:21] Okay.

Carol Doig [01:22:22] Are you going to go downstairs where we can see them.

Mary Murphy [01:22:32] I'm standing on the deck of Carol Doig's house overlooking Puget Sound and listening to birds. I hope that this recording picks up a little bit of the sound environment.

Jan Zauha [01:27:44] We can just start. Shall we just start to start talking about books here?

Carol Doig [01:27:49] Yes, we can talk about books. This by the way. This is the Freedom of the Plains.

Jan Zauha [01:27:55] Yeah, that's the one he bought.

Carol Doig [01:27:56] That Ivan bought as a young bachelor.

Jan Zauha [01:27:59] So he is a young bachelor?

Carol Doig [01:28:01] Yes.

Jan Zauha [01:28:02] Okay. I'm taking a photo of it.

Carol Doig [01:28:03] Okay.

Jan Zauha [01:28:04] And who is the artist? Do we know?

Carol Doig [01:28:07] Well, I've got to say some somewhere. There was not a name that I was familiar with.

Jan Zauha [01:28:13] Well, I've got. I took a picture of it

Carol Doig [01:28:13] An artist, Ivan, that I married him to get that.

Jan Zauha [01:28:21] This is good.

Jan Zauha [01:28:22] Be the kind of woman that when your feet hit the floor each morning, the devil says, crap, she's up. Who sent that to you?

Carol Doig [01:28:28] Well, I think that's probably Linda. She sends me all the good ones

Jan Zauha [01:28:41] So if we look at this left hand Bank of books, which are books that he liked enough to keep. Fair enough to say?

Carol Doig [01:28:55] Yes. Those there are some among those that that I think are probably influential books for what he did. Well, so the library was because his reading was like collecting. Yeah. So were the books.

Jan Zauha [01:29:10] So he went. Did he go to. Did he checked books out of the library as well?

Carol Doig [01:29:16] Yes. Particularly in the first years when he he used the, you know, the library and its general collections and its special collections and its Northwest Room.

Jan Zauha [01:29:29] And he did that for his research. But also did he do reading from there? Did he check out books just to read? Do you remember?

Carol Doig [01:29:38] Well, my what I told him because we were early in members of the new bookstore and I would say to him, go buy whatever you want. You can't buy too many books. We can afford that much, even when we were not particularly well off.

Mary Murphy [01:29:57] Will you marry me?

Jan Zauha [01:29:59] Uh. Really.

Mary Murphy [01:30:00] Will you marry me.

Carol Doig [01:30:02] Will you marry me? [Laughter]

Jan Zauha [01:30:05] Well. So did he ever. Did you guys use Seattle Public much or a branch library? Near here?

Carol Doig [01:30:09] Ivan know some people down at Seattle public. And if you're doing any particular kind of research, he would. But we really leaned on your bookstore.

Jan Zauha [01:30:17] Okay.

Carol Doig [01:30:17] For quite a while.

Jan Zauha [01:30:18] And so did he typically buy books and keep them, or did he only keep certain books that he thought were really the best? But, then he might return to.

Carol Doig [01:30:29] Well, I think the ones he kept were the ones he thought he might return to. And I got.

Jan Zauha [01:30:37] So he did give away books.

Carol Doig [01:30:38] Yeah. Did give them away. And he would sell some for credit later days. And I still have a couple at least a couple of grocery bags full of books he meant to give away or throw away or whatever, and I never got around to. So there was some movement to books in his house.

Jan Zauha [01:31:02] Okay. Yeah. I mean, that helps in that we know that what did stay here was something he chose to have say here. In other words, he curated his book collection. Yes. In a way that one might. A library? Yes. A public library. So if we look at things like, okay, so what jumps out at me is Nabokov. Speak memory.

Carol Doig [01:31:26] Yeah.

Jan Zauha [01:31:27] So I haven't read this.

Carol Doig [01:31:31] I haven't either

Jan Zauha [01:31:32] Yeah. But I think Nabokov is an amazing writer.

Carol Doig [01:31:35] Yes. Well and Ivan particularly liked to have books like amazing writers that he couldn't study.

Jan Zauha [01:31:43] And this is a memoir. Right. So that makes a difference. Yeah. And there are little pages turned down in here.

Carol Doig [01:31:52] Okay.

Jan Zauha [01:31:53] But no markings on the. But it's clear that he didn't just get these bent in a book bag or something.

Carol Doig [01:32:00] Did he buy that? No. I'm pretty sure he probably did.

Jan Zauha [01:32:03] Looks like it was new.

Carol Doig [01:32:05] Yeah, it looked like it new. Yeah. He didn't underline it but some pages are turned down.

Jan Zauha [01:32:10] Right?

Carol Doig [01:32:11] Yeah.

Jan Zauha [01:32:13] I have this theory that everything that Ivan wrote was about memory in one way or another.

Carol Doig [01:32:21] Yes.

Jan Zauha [01:32:22] And that the diaries have a lot to do with memory. Yeah. He didn't want to forget. That's right. That's my sense. And so it doesn't surprise me.

Carol Doig [01:32:30] I well, I think it's a very good sense.

Jan Zauha [01:32:32] It doesn't surprise me to find a book titled Speak Memory by Nabokov on the first thing I go to on here. So that's cool. I know that he and I'm not looking I'm not seeing right now any of the Faulkner books. I know he likes and thought a lot about Faulkner.

Carol Doig [01:32:52] He did. And somewhere around and and the shelves you will probably find some. I picked that particular part of the bookstore of the book. You know, it was almost a bookstore. Yeah, I love the bookshelves because I know there is there are a number of books here that he particularly value. There's one. If I can find it down on the bottom somewhere.

Jan Zauha [01:33:33] I think we've got all the lights on. So what are you thinking of?

Carol Doig [01:33:40] Well, don't I wish I knew before.

Jan Zauha [01:33:43] There's a Russian English dictionary.

Carol Doig [01:33:45] Okay, that's good.

Jan Zauha [01:33:47] Russian English dictionary. Again, Latin phrasebook. So, whistling season. Whistling season.

Carol Doig [01:33:53] Well, he was enchanted by Latin.

Jan Zauha [01:33:56] Yeah. Basic Russian from Pushkin to Pasternak. So clearly, there's a clutch of Russian books there. And then I notice up here, and I don't know if you. Did you rearrange these or is this his or.

Carol Doig [01:34:09] No. I did not rearrange them.

Jan Zauha [01:34:13] Not that you couldn't have at. Its your house.

Carol Doig [01:34:14] There was no particular reason too.

Jan Zauha [01:34:17] Well, I'm just and of course, one thing you see here going on is that he's shelving this is very much like his archive. He's trying to make it neat. He's putting books the same size that will fit up here to maximize his space.

Carol Doig [01:34:29] He'd hate to hear that.

Jan Zauha [01:34:30] But it's true.

Jan Zauha [01:34:32] And I see that there's, you know, best Russian short stories, four great Russian short novels. I can't read that one. Well.

Jan Zauha [01:34:44] To the Finland Station

Jan Zauha [01:34:47] Never heard of that one.

Mary Murphy [01:34:48] Oh, Edmund Wilson.

Jan Zauha [01:34:48] Oh okay. That's a historian.

Jan Zauha [01:34:50] Yeah.

Jan Zauha [01:34:52] Then there's Anna Karenina, of course. And then we get into the Scottish stuff. So he kept things that he had an interest in the overall subject. Yes. So the lots of Russian stuff in this. The things like Robert Louis Stevenson kidnaped and storytelling. Yes.

Carol Doig [01:35:18] Stevenson could do it.

Mary Murphy [01:35:20] What are the ones with the green bindings? Yeah.

Jan Zauha [01:35:24] Those are the Robin. Roberts Stevenson

Jan Zauha [01:35:26] And this one. Fleming it's, it's it's also [coughs] book dust--Robert Louis Stevenson Not that your house isn't clean, but I have--this why I can't be a rare books librarian. Fleming. Jenkin. A family of engineers.

Mary Murphy [01:35:48] What?

Carol Doig [01:35:48] What?

Mary Murphy [01:35:50] [Unintelligible]

Carol Doig [01:35:51] Where did that even come from that? When was that published? Way, way back. Something he picked up somewhere.

Jan Zauha [01:36:03] 1925, It's in New York Edition Memory Memoir of Fleming Jenkin, Records of a Family of Engineers, Sounds like something Dale would love.

Mary Murphy [01:36:12] Exactly.

Jan Zauha [01:36:14] Oh my gosh. I have never heard of this.

Carol Doig [01:36:19] So I love that. I love that.

Mary Murphy [01:36:22] What's the one on the shelf down that has a canning jar on the front next to the books that are stacked? Yeah.

Jan Zauha [01:36:31] Safekeeping. Some true stories from a life. Abigail Thomas. And it's called Poetic.

Carol Doig [01:36:41] Yes, she was another [unintelligible]. Anyhow, a writer whom Ivan thought well of.

Jan Zauha [01:36:52] She lives with her husband in New York City, where she teaches in the MFA writing programs at the New School. So a writer's writer.

Carol Doig [01:36:59] A writer's writer, yes

Jan Zauha [01:36:59] Basically, which I think he liked, the writers, writers.

Carol Doig [01:37:02] He sure did.

Jan Zauha [01:37:02] Then she's written Herb's Pajamas and Actual Life and Getting Over Tom. And this one was published in 2000. So no, it's not a book about Canning. Mary. You're like a little food raccoon. Three dog life. I've heard of that one. So I'm seeing a lot of memoirs as well, which makes sense, and like. He continued to be interested in that form beyond his own, to own. I call Winter Brothers a half memoir.

Carol Doig [01:37:37] Winter Brothers is strange. One of the reasons it probably hasn't done as well as some of the other books as well as it should because it's so hard to classify.

Jan Zauha [01:37:48] Right. It's a it's an acquired taste. Maybe you I know Mary and I both really like it because of that. And it's this really creative idea of making history your own and then sort of turning your own life into history as well, which is what a memoir is doing anyways. But I just, you know, I need to reread it. Crazy over horses. Sam Toperoff.

Carol Doig [01:38:17] Don't ask me. I don't have no idea what that's about.

Jan Zauha [01:38:20] He's a scholar and a poet and a sports enthusiast. Sorry, I'm not laughing it. I don't want to future generations to listen to this. And say, she was mocking Sam Toperoff. How dare she? This is from 1967. So it looks like plaid sort of grabs with a novel. Okay. So that breaks my. That breaks my whole memoir thing. Iron weed. All right, let's see. Oh. Steinbeck. Did. Did he have a great love for Steinbeck?

Carol Doig [01:39:02] Well appreciated. I think Steinbeck and and his writing is an entirely different kind.

Jan Zauha [01:39:15] Another page turned down. And what's interesting about this is that I think is that it's called it Steinbeck's Working Days, The Journals of The Grapes of Grapes of Wrath. So you have a writer interested in a writer who's writing about writing.

Carol Doig [01:39:30] Yes. Yeah. You got it

Jan Zauha [01:39:37] Let's see. Canterbury Tales, the prints, the writer's craft, which is. I don't know who that is. This is Fredrick Birmingham.

Carol Doig [01:39:53] He was a best selling writer.

Jan Zauha [01:39:54] It's a 1958 the year I was born.

Carol Doig [01:39:59] And we wont call it an ancient book.

Jan Zauha [01:40:03] Just older than hell, So another book about writing Let's Start Again, right? A glossary of literary terms. The art of Writing Nonfiction, Writers on writing.

Carol Doig [01:40:20] Yes.

Jan Zauha [01:40:20] I remember this book. Wow. Writers on writing. And he has a sticky note in it. Find one line. Find online care something Kerouac. You tell friends long stories. You think as you think about what actually happened, you tell friends long stories about it. You mulled over in your mind. You can't connect it together at leisure. Then when the time comes to pay the rent again, you force yourself to sit down at the typewriter or the writing notebook and get it over with as fast as you can. So he evidently liked that. Perhaps that was the way he felt about some of his.

Carol Doig [01:41:09] Well, that doesn't sound quite right. Certainly not right about his books. Freelance. Well, he was doing freelance work. It would have made more sense. And that might go back there. When was this particular volume published? Because they were they were put out there a number of volumes of writers on writing.

Jan Zauha [01:41:35] Well, this was first in 86. And so 1990 is the thing that went through different editions. But here's another Kerouac. It's a page turned down and a bookmark and I don't know. And Kerouac is the first one on the page. The desk in the room near the bed with a good light. Midnight till dawn, a drink when you get tired, preferably at home. But if you have no home, make a home out of your hotel room or motel room or pad. Colon peace. And you know what I like about that is those pictures of Ivan on the road with his portable typewriter or with a typewriter in a hotel room or in a friends house.

Carol Doig [01:42:13] There was this character.

Jan Zauha [01:42:14] Well, Kerouac was in Last Bus.

Carol Doig [01:42:18] Yes. Yes. And so that may that may well be a part of what he was like prepping for.

Jan Zauha [01:42:26] Yeah. Okay. Let's see. Writers at work. That's The Paris Review. Paris Review interviews with Joyce Carey. Dorothy Parker. Turned down pages there.

Carol Doig [01:42:41] And there were several of those around I think.

Jan Zauha [01:42:45] Writers at work. Writers at work again? Yeah, that was. I think the manual.

Carol Doig [01:42:47] Yeah.

Jan Zauha [01:42:48] David Quammen'ss Yellowstone. This came out.

Mary Murphy [01:42:56] Well, there are several books on Yellowstone.

Carol Doig [01:42:58] Well, you know, there are books that came into this house that I did put where I thought they'd be. Okay. In the bookshelves. So it isn't that I didn't have any input, but. Well, the bulk of what you see was was curated, if you will, by Ivan.

Jan Zauha [01:43:22] Well, this was sent to you by MSU.

Carol Doig [01:43:26] That makes sense.

Jan Zauha [01:43:29] In 2017. And it won? No, it got an honorary mention at the Montana Book Awards. Okay. It's a mystery solved. Okay.

Carol Doig [01:43:42] And as you go down to the lower shelves, you find more history.

Jan Zauha [01:43:49] Beyond Schoolmarm and madams, Montana Women's Story.

Carol Doig [01:43:53] Well, somebody sent that us too.

Jan Zauha [01:43:55] I think that's also 2016. Montana historical society. So. Okay.

Carol Doig [01:44:06] Mantle over there at the bottom of that pack. That's very interesting. It was. That was out of Inquisition Records. It's a fascinating book.

Jan Zauha [01:44:16] A Promised Land of Errors, do you know about this?

Mary Murphy [01:44:18] Well, Leroy Laidre was one of the founders of the Annales School, which was the first attempt to sort of systematize doing social history. And very it was very much a paradigm shifter in history.

Jan Zauha [01:44:35] And this is bookplated?

Carol Doig [01:44:38] Yes, he thought that that tells you something. If he put a bookplate in in, which he seldom did, then it's because he thought it was particularly significant.

Jan Zauha [01:44:48] And then we have bird stuff here.

Carol Doig [01:44:51] Tony Angell. Like birds of America.

Jan Zauha [01:44:53] Oh my gosh. Angell. Yeah. Are these all. There's Angell Yeah. These are all Tony's books, then? All three of them. Do you think bird, Marine Birds and Mammals of Puget Sound?

Carol Doig [01:45:03] Yeah. Yeah.

Jan Zauha [01:45:05] Okay. All three of those are Tony's books. And did he write the intro to all of these? The preface.

Carol Doig [01:45:11] I wouldn't know without looking.

Jan Zauha [01:45:12] Well lets look.

Carol Doig [01:45:15] He didn't do everything.

Jan Zauha [01:45:15] There's a bookplated, bookplated book.

Carol Doig [01:45:16] Okay. Okay.

Jan Zauha [01:45:18] And? And it's signed to him in 85. Prefaces by Gordon Orians.

Carol Doig [01:45:31] Oh. Gordon Orians a UW Prof. Yes.

Jan Zauha [01:45:34] So no, Ivan didn't write that one. But Marine Birds and Mammals of Puget Sound.

Carol Doig [01:45:42] These are all earlier ones and probably.

Jan Zauha [01:45:43] Signed to him.

Carol Doig [01:45:45] Yes.

Jan Zauha [01:45:47] I love Tony Angel. little, drawings of. I love those on the envelopes that I went through.

Carol Doig [01:45:51] Yes, absolutely.

Jan Zauha [01:45:53] This is 1982. Yeah. So this is before Ivan would have been writing the prefaces.

Carol Doig [01:46:01] Yes. I think that's correct.

Jan Zauha [01:46:03] This one might be newer. Looks like it might be. It's also signed to him. Limited edition. No, it's earlier. It's from 83. That's gorgeous.

Mary Murphy [01:46:19] Tell the title of that one.

Jan Zauha [01:46:20] This one is Marine Birds and Mammals of Puget Sound. Tony Angell and Kenneth C Balcombe the third drawings by Tony Angell.

Carol Doig [01:46:28] Now, you know, any of these would be available to MSU but I think there's limited space for books and so I don't know you somebody would say send them along I would.

Jan Zauha [01:46:43] When I came, I think it was when I came with Simon and I went through the the library and I looked specifically for books he had written in, marked in someway. Those are ones that we boxed up and had. Jim came back, I think, and picked them up. I can't remember if we took them or Jim came back. And, you know, the problem is space.

Carol Doig [01:47:11] Yes. Yes, I know it is. Which is why I haven't pushed it.

Jan Zauha [01:47:15] I think. Yeah, I don't that's a topic that we would have to take up with Jodi.

Carol Doig [01:47:19] Yes.

Jan Zauha [01:47:22] So then we have more history. We have Russia against Napoleon. Clans and Tartans of Scotland.

Carol Doig [01:47:30] Right.

Jan Zauha [01:47:34] The life of Captain James Cook. The 900 Days, The Siege of Leningrad. So

Carol Doig [01:47:41] That's like. That's a terrific book by a journalist.

Jan Zauha [01:47:45] There's Richard Wyatt's Railroad. Yeah, I want to see if its plated. It's probably signed.

Carol Doig [01:47:51] I don't know.

Jan Zauha [01:47:57] No. Neither signed nor plated.

Carol Doig [01:47:59] Richard would have signed it.

Jan Zauha [01:48:00] Oh, It is signed.

Carol Doig [01:48:02] Okay.

Jan Zauha [01:48:03] To Ivan.

Carol Doig [01:48:06] Please blow the dust off the bottom.

Jan Zauha [01:48:09] If I blow the dust off of it.

Mary Murphy [01:48:10] She'll start coughing.

Jan Zauha [01:48:12] I'll start coughing.

Mary Murphy [01:48:13] It would be nice. I mean, of course, you know, the library would have to decide to have some of those books signed by friends as part of the collection because it shows his relationship to them. Yeah.

Carol Doig [01:48:35] Well it does and there's more than one way to handle that. You know, if there's book space where you and Janet and Susan hang out.

Jan Zauha [01:48:50] Well, there's another idea, too.

Mary Murphy [01:48:51] Because Carol gave us some books from Ivan's library that we put on display in the center.

Carol Doig [01:48:57] I know. You know, you don't have all the space in the world. So

Jan Zauha [01:49:02] What is the space like in the current center, do you know?

Mary Murphy [01:49:06] Yes, it has a very large office.

Jan Zauha [01:49:09] Because, you know, I also brought back those Plexi awards that he got. You know, the I don't know how to describe them. They were triangle, pyramid like things. Yeah. With the intention that they would go over on you know long term loan to the Doig center to be to in order to have a presence in there. And we did not pursue that. And you're now in a different space. And I don't know. We have them in the in the archive. They're obviously part of the collection. I have to be careful what I say as possible because, you know, I'm not an archivist. Right. Right. And I'm not the boss.

Carol Doig [01:49:49] But, you know, the archivists would request things. I would happily think about that.

Mary Murphy [01:49:58] Jan, do you remember which book had a bookplate And. Because. Because I was trying to catch what the illustration on the bookplate was.

Jan Zauha [01:50:08] Okay. Let me find it again.

Carol Doig [01:50:10] Okay. Mondelo has it. I think.

Jan Zauha [01:50:12] So. Yeah. It's This House of Sky.

Mary Murphy [01:50:17] Great. Yeah.

Carol Doig [01:50:18] And Ivan didn't just hand them out random. He put a book plate in. It was for.

Jan Zauha [01:50:28] It was for keeps.

Mary Murphy [01:50:28] It was a keeper. And for some particular reason.

Jan Zauha [01:50:33] Lost country life. How English country folk live work thrashed thatched rolled fleece milled, corn brewed mead. It's kind of looks like a cool book. And it has, there's a marker in it. Wallace Stegner marker. And there is no bookplate and no signing.

Carol Doig [01:50:57] I have no idea about that book.

Jan Zauha [01:50:59] No pages turned. But it looks really interesting because it.

Mary Murphy [01:51:02] Sees there's a back that her name sounds too vaguely familiar. There's a.

Jan Zauha [01:51:10] This is a review of it from The New Yorker. It looks like Dorothy Hartley, born in the 1890s, has spent her life still talking about her in the present, has spent her life researching and writing about the everyday life of working people in past centuries. An expert on traditions of English cooking and one of the foremost writers in English country cousins. So maybe you know her from reading some food history. Yeah. Yeah, that sounds interesting.

Carol Doig [01:51:36] Work history.

Mary Murphy [01:51:39] So here's from the review. Ms.. Hartley's prose is lucid, demure and unemphatic. Her wit is dry and subtle. She never nudges or buttonholes the reader, but trust to her material, which is almost bewilderingly rich.

Jan Zauha [01:51:57] What a great review. And so British. She sounds so very British. This. This sound really interesting. Dirty December for Christmas, remember? She's got a lot of verses in here.

Carol Doig [01:52:13] And Ivan, loved to play, as you know, was versus, poems he made up and various things in his books.

Jan Zauha [01:52:25] Well, this just looks fascinating.

Carol Doig [01:52:28] Well, it's a lending library.

Jan Zauha [01:52:32] Are you offering to lend it to me?

Carol Doig [01:52:33] Yes.

Jan Zauha [01:52:37] Look at it, Mary. It's really interesting.

Mary Murphy [01:52:39] I'll look after [unintelligible].

Jan Zauha [01:52:40] Okay.

Jan Zauha [01:52:41] Yes, you're holding that. Okay. As big as the West. That sounds important. The pioneer life of Granville Stuart, who he based. What's his face on in that book?

Mary Murphy [01:52:53] Yes.

Mary Murphy [01:52:54] And I think that you knew the authors of this book. My mind is blank.

Jan Zauha [01:53:00] Clyde Milner and Carroll O'Connor. Well, you.

Carol Doig [01:53:04] Yeah, Clyde Milner sounds.

Mary Murphy [01:53:07] He was the editor of the Western Historical Quarterly for several years.

Jan Zauha [01:53:13] So this one is not signed. But, I mean, I don't know. You know, it will be interesting to see if he if this was helpful to him in writing Not Sweet Thunder, but the other one.

Carol Doig [01:53:36] Works on.

Jan Zauha [01:53:37] Thank you. The other one.

Carol Doig [01:53:39] I have to sort through. Yes. sixteen titles of...

Jan Zauha [01:53:45] Oh, Memory on the Mediterranean.

Mary Murphy [01:53:50] For Nan Braddell. Also from the Annales school.

Jan Zauha [01:53:54] What's the Annales school?

Mary Murphy [01:53:55] Well, it was this collective, this group of historians who were really trying to put ordinary people and everyday occurrences into a historical narrative.

Carol Doig [01:54:06] Not the Great Land type.

Mary Murphy [01:54:07] Yeah. And it came out of Europe.

Carol Doig [01:54:11] Yeah.

Jan Zauha [01:54:16] So this is the U.S. Forest Service. A history.

Carol Doig [01:54:20] Oh, well, yeah.

Jan Zauha [01:54:21] But this is from Pete Steen.

Carol Doig [01:54:25] Pete Steen, I mean, that wasn't his real name. His first name was.

Jan Zauha [01:54:29] Pete. It was Harold.

Carol Doig [01:54:31] Harold.

Jan Zauha [01:54:31] But he called himself Pete.

Carol Doig [01:54:32] Yes, call himself Pete. And he was a graduate school buddy of Ivans from the Ph.D. program. And he went on to work for, I think, the Forest History Society.

Jan Zauha [01:54:49] You know, when I look at a book like this, I just feel like it should be in our collection. I just.

Carol Doig [01:54:55] Well, you could suggest.

Jan Zauha [01:54:58] I know I could. Yeah. I wish we had infinite space.

Carol Doig [01:55:03] Yeah. Yeah.

Jan Zauha [01:55:05] The organic machine, the remaking of the Columbia River.

Carol Doig [01:55:08] Richard White.

Jan Zauha [01:55:10] Of course. And compliments of Arthur Wang.

Mary Murphy [01:55:16] So he had the publisher send it to him.

Jan Zauha [01:55:24] Rivers of Empire. Donald Wurster. Water Aridity and the Growth of American Men.

Carol Doig [01:55:28] He was very familiar with Western historians.

Mary Murphy [01:55:32] Yes.

Mary Murphy [01:55:33] Donald Wurster? Yeah. Donald Wurster. Patty Limerick. Richard White and Bill Cronin.

Jan Zauha [01:55:39] And this one is plated.

Carol Doig [01:55:48] So there are some things. Some notes you can take back and say. Carol wondered.

Mary Murphy [01:55:53] Yeah.

Carol Doig [01:55:54] Whether.

Mary Murphy [01:55:54] Yeah Akenfield was a pioneering oral history. Again a history of an English village based on oral history. So that would have appealed to his method of interviewing people.

Jan Zauha [01:56:09] So he's, he's working in a small agricultural community in East Anglia. Akenfield. Okay that's name of it. clans and tartans is gone and we talked about that already. [My foot. Captain], I want to see if this one is plated.

Jan Zauha [01:56:31] No.

Jan Zauha [01:56:33] This one is by J.C. Beaglehole.

Mary Murphy [01:56:41] Well, he was important to Northwest history.

Jan Zauha [01:56:44] Then we come down here to.

Carol Doig [01:56:48] There's a Barbara Tuchman in there, and there are several of her titles upstairs also. We've got a lot of Tuchman she.

Mary Murphy [01:56:58] She was a great narrative historian.

Carol Doig [01:57:00] She really was. And she did not have the PhD, the club card. She can write circles around a lot of historians. And as far as I know, she was a very good researcher to.

Jan Zauha [01:57:11] Seamus Heaney.

Mary Murphy [01:57:14] Simon loved his poetry.

Jan Zauha [01:57:17] Simon met him in Ireland. So this is. I know that Ivan loved poetry.

Carol Doig [01:57:24] Oh yeah.

Jan Zauha [01:57:25] And wished he could be a poet. He talks about that. I mean, he wished he had it in him.

Carol Doig [01:57:31] Yes. And he had written that in graduate school. He began writing poetry as an antidote for graduate school in history. What? Yes. He said he did not have a facility to close a poem. I can't quote it exactly like the click of a well-made box.

Jan Zauha [01:58:00] Yeah, that's right. Yeah. Yeah. This sounds really interesting. This is one title I never told anybody. Colon teaching poetry, writing in a nursing home.

Carol Doig [01:58:09] Wow.

Jan Zauha [01:58:10] And then.

Carol Doig [01:58:11] I don't know that one.

Jan Zauha [01:58:12] It's filled with, you know, little snippets of poetry, presumably written by inmate inmates. Residents.

Carol Doig [01:58:23] Gosh. Yeah. Yeah. Right.

Jan Zauha [01:58:34] This is why it's good we can add it.

Jan Zauha [01:58:40] That came from down here. That was the first book. So we have things like Anthology of Russian verse. There's a surprise.

Carol Doig [01:58:49] There you go.

Jan Zauha [01:58:51] It's hard to read this way, Wishes, Lies and Dreams. Kenneth Koch again. So clearly, Kenneth Koch was. Theodor Roethke, collected poems, the life of him. Another.

Jan Zauha [01:59:14] So he liked Teddy Roethke?

Carol Doig [01:59:17] Well, he was. He was a big thing out here.

Jan Zauha [01:59:20] Well, he was a, he was important.

Carol Doig [01:59:22] Yeah.

Jan Zauha [01:59:22] Yeah.

Jan Zauha [01:59:23] And he was an important poet. Then we have a bunch of Shakespeare. And this is.

Carol Doig [01:59:31] [Stepien. Wilbur.]

Jan Zauha [01:59:32] I don't know. It doesn't have a name.

Carol Doig [01:59:35] It doesn't have a bookplate.

Jan Zauha [01:59:39] It's making me choke. It has a marker in the middle of a midsummer Night's Dream. I have to go get a cough drop, so if you want to pause it.

Mary Murphy [01:59:52] I'll pause it.

Carol Doig [01:59:53] He has a magnifying glass. In the other hand.

Jan Zauha [01:59:58] We have King Lear, King Henry the fourth, Richard the second.

Carol Doig [02:00:02] Yeah. I think those are from somewhere in my schooling.

Jan Zauha [02:00:08] Okay. Eight great tragedies.

Carol Doig [02:00:13] Please do not ask me any questions about those.

Jan Zauha [02:00:16] These are nice additions because they're a nice size.

Carol Doig [02:00:18] Yeah.

Jan Zauha [02:00:18] Hardbound.

Carol Doig [02:00:19] Yeah.

Jan Zauha [02:00:20] Yeah. And then we've got. So these are. So. Tom Stoppard. So he maintained.

Carol Doig [02:00:34] Oh Stoppard. Yes.

Jan Zauha [02:00:34] Yeah. He maintained.

Carol Doig [02:00:36] [Unintelligible.]

Jan Zauha [02:00:37] Yeah, lots of. Of Stoppard here. That's good to know.

Carol Doig [02:00:40] Yeah. Yes.

Jan Zauha [02:00:42] And lots of Stoppard.

Carol Doig [02:00:43] Well, it was, when Stoppard wrote in English wasn't that his third language?

Jan Zauha [02:00:49] You know, I don't know. I always think of him as English. But was he.

Carol Doig [02:00:52] I don't think so.

Jan Zauha [02:00:54] Well, lets look.

Carol Doig [02:00:55] We can Google it.

Jan Zauha [02:00:58] Thats not him.

Carol Doig [02:01:00] I guess Stoppard. Well the last I heard. He was still alive.

Mary Murphy [02:01:09] Did Ivan like the Beat Poets?

Jan Zauha [02:01:13] Kerouac?

Mary Murphy [02:01:14] Ginsberg.

Carol Doig [02:01:15] Well. I think he appreciated what they could teach him about writing. Well, they were entirely different thing, but some of it was brilliant. It was maybe under the influence of who knows what substance.

Jan Zauha [02:01:38] Sean O'Casey. Streetcar Named Desire. Looks like an old one of these great old 35 cent signets.

Carol Doig [02:01:45] Oh yes. Yeah, yeah.

Jan Zauha [02:01:48] Tennessee Williams. They're amazing. I mean, look at the covers. And I just love how they tried to sell these. The Crucible, Arthur Miller. So we're obviously in his. And Death of a Salesman, put that there. Under Milkwood. Dylan Thomas, Tea and sympathy. That's a good, tea and sympathy. It's got a really great. Doesn't that look like something untoward is about to happen?

Mary Murphy [02:02:30] Jan loves the pulp fiction covers.

Jan Zauha [02:02:33] That's what I did at the Library of Congress when I was an intern there.

Jan Zauha [02:02:38] I looked through their pulp fiction collections and help prepare them for microfilming, which meant they had to be guillotined. Canterbury Tales. The Interlinear Translation. The cheaters version in other words.

Carol Doig [02:02:55] The cheaters version. Maybe something I had in college and I would have done that.

Jan Zauha [02:02:58] No names on it.

Carol Doig [02:02:59] No names, okay.

Jan Zauha [02:03:04] Angels in America. Now why does that sound familiar?

Carol Doig [02:03:10] Well it was a. Was a play. Wasn't it?

Jan Zauha [02:03:14] A Gay Fantasia on National Themes. Okay. And this is a two volume. It's a play.

Mary Murphy [02:03:19] Yes, it was very successful.

Jan Zauha [02:03:21] Yeah, it was, as I remember, David Mamet. Oh, Oregon Shakespeare Festival. Equivocation, Bill Kane. I've never heard of it.

Carol Doig [02:03:38] We would dance several times to that.

Jan Zauha [02:03:39] Yeah. I went once in 1983 and it was amazing. Tom Morse. Tom Stop. No. This is Tom Stoppard. Not. No. There's lots of Tom Stoppard. My God. More. Seamus Heaney. Shakespeare. Eugene O'Neill. So lots of good, solid dramatists.

Carol Doig [02:04:03] Right. All the ones who could do magic with. With the drama, with the writing of it.

Jan Zauha [02:04:10] So did he remain hopeful of writing some kind of drama himself, or was he looking at it. Mostly.

Carol Doig [02:04:17] He was looking at it, mostly as a fiction writer picking up ideas about how to write better and better.

Jan Zauha [02:04:24] And how to do dialog, that sort of thing, cause plays would have so much.

Carol Doig [02:04:29] That's true. Well, heavens knows, he seemed to be able to do it without, much study.

Jan Zauha [02:04:36] Okay, I may not be able to get up again.

Mary Murphy [02:04:38] We'll help.

Jan Zauha [02:04:38] We proved today that I could.

Mary Murphy [02:04:40] Yes.

Carol Doig [02:04:41] We will cover you up with a quilt.

Jan Zauha [02:04:41] Latin phrase book, spanish. So we have the languages down here. Lots of Russian, Latin, and English dictionary, workbook in Latin first year. So that's interesting. He loved Latin and that's why it appears in Whistling Season. So much, so that was just sort of like a way for him to intersect several of his loves.

Carol Doig [02:05:09] Yes.

Jan Zauha [02:05:14] Okay. This one is the Russian one. Again. This down here writing without teachers. Peter Elbow. I know, Peter. I don't know him. But I know of him.

Carol Doig [02:05:23] That is a familiar name.

Jan Zauha [02:05:24] Famous, famous writing teacher. One of my friends in college studied under him in New Hampshire for a master's degree. Okay. On Death and Dying. Elizabeth Kübler-Ross.

Carol Doig [02:05:42] Yeah. Now that we had a friend who taught a course, team taught a course at Shoreline Community College on Death and Dying, and that was a great success.

Jan Zauha [02:05:53] You did. With who?

Carol Doig [02:05:54] No, one of my colleagues did.

Jan Zauha [02:05:57] With.

Carol Doig [02:05:57] With. I think two or three of them did it together.

Jan Zauha [02:06:02] Oh okay. I see. Not. Ivan didn't co-teach it.

Carol Doig [02:06:04] No.

Jan Zauha [02:06:05] Okay. I misheard that. Okay. I'm getting some cobwebs down here. Don't tape that.

Carol Doig [02:06:11] I know.

Mary Murphy [02:06:13] Too late. We'll edit.

Carol Doig [02:06:14] I know.

Jan Zauha [02:06:16] All The President's Men. Oh How to Lie with Statistics.

Jan Zauha [02:06:20] That's famous.

Carol Doig [02:06:21] Oh, I've been wondering where that went to. And that was an essential journalism text.

Jan Zauha [02:06:26] And it says Doig on the front?

Carol Doig [02:06:28] Yeah.

Jan Zauha [02:06:29] How to Lie with Statistics, It's got. Oh, it's got lots of turn downs.

Carol Doig [02:06:33] Yeah. Very valuable little book for prospective journalists.

Jan Zauha [02:06:39] So, you know, we should talk some time about the book you coauthored, which many people forget to add to, your credit and Ivan's credit. You know.

Jan Zauha [02:06:52] The News for consumers was the name of it. Right?

Carol Doig [02:06:54] News, a consumers guide. Yeah

Jan Zauha [02:06:57] I have a copy in my office. Well, because it's my business to know all these things. And I find it really it's really interesting to show people that. That I mean, that is the sort of proof of the journalist background, that we talk about, but have no. It's hard for people to grasp how journalism fits in to Ivan's work. I think sometimes the people who don't know his work well. Okay. Well, what are these? Look, These look.

Carol Doig [02:07:25] He wanted to be a latter day Walter Cronkite. That was one of his original aims.

Jan Zauha [02:07:31] My God. This sounds fascinating and totally inappropriate, scottish characteristics.

Carol Doig [02:07:38] When, when he was busy working in one of the Glasgow libraries, I wandered around town buying books that might be helpful for his writing of that.

Jan Zauha [02:07:57] So you found this one?

Carol Doig [02:07:58] I found. I believe that's the one I found, Yes.

Jan Zauha [02:08:03] This is so great. Because it's so old. I mean, it's so. Well, it's just funny.

Mary Murphy [02:08:12] What's the publication date?

Jan Zauha [02:08:13] I'm trying to find it. It's London by Paxton Hood, author of Christmas Evans. Oliver Cromwell. World of anecdote, etc. etc.

Carol Doig [02:08:29] [It is every someone sure] knows about, what it's talking about, which is unclear to the rest of us.

Jan Zauha [02:08:45] So.

Carol Doig [02:08:46] You got Dancing at the Rascal Fair. He got Rascal Fair out of one of the books, I bought

Jan Zauha [02:08:52] Okay, yeah. I think it's a song, isn't it? It's a.

Carol Doig [02:08:56] Well, it was an event.

Jan Zauha [02:08:57] Okay. Was it.

Carol Doig [02:08:58] If you go back to it. Why the. There was a hiring. You know, agricultural communities. There was a hiring day in the spring. And the, the farmers and the workers who could not get along and were not hired then had a second event, which was called the Rascal Fair.

Mary Murphy [02:09:28] And you've got that.

Carol Doig [02:09:31] Yeah.

Mary Murphy [02:09:32] Plaque up there. That says Rascal Fair.

Carol Doig [02:09:34] Son of a colleague of mine, who's overseas. Pakistan, maybe. Anywho, he's over there. And a very nice job.

Mary Murphy [02:09:47] Yeah. It's lovely.

Carol Doig [02:09:47] Well, and anyway, because the Rascal Fair was in one of those books. Ivan woke up one morning and said to me. I think I have a title for my book.

Jan Zauha [02:10:01] Great. And you liked it?

Carol Doig [02:10:02] And Dancing at the Rascal Fair, it became. I liked it.

Jan Zauha [02:10:06] It's a great title. Yeah, it's a great book. So this book, though, is totally fascinating because the chapters are things like characteristics of Scottish humor, the humor of Scottish character, some varieties of Scottish superstition quote the Scot abroad end quote, the humors of the Scottish dialect, the old Scottish lawyers and the law courts. Old Edinburgh. Doesn't this sound fun, Mary?

Carol Doig [02:10:37] Yes, It sounds like.

Mary Murphy [02:10:39] Dale would love that book, yeah.

Jan Zauha [02:10:40] Dale would be so all over this. Let's see.

Carol Doig [02:10:42] You could take it to him.

Jan Zauha [02:10:43] Oh. Mary, you should.

Mary Murphy [02:10:44] May I?

Carol Doig [02:10:47] Yes.

Jan Zauha [02:10:47] The old Scottish lady. I want us to have our Scottish dinner around this. Scottish.

Carol Doig [02:10:54] So, what are you going to have, Haggis?

Jan Zauha [02:10:56] Well, I make a vegetarian. Haggis? Because Dale's vegetarian. And none of us really want to eat sheep guts. Just saying.

Mary Murphy [02:11:04] And I make. He had a high school friend who was from his. His family was from Scotland. And I have his mother's shortbread recipe.

Carol Doig [02:11:16] Ooh.

Mary Murphy [02:11:18] So I make that.

Jan Zauha [02:11:18] So reticence is one very marketed characteristic, a reserved sense, sometimes a kind of grim reserve. Indeed, this pervades more or less all of the manifestations of characteristics and Scots.

Carol Doig [02:11:34] When was the.

Jan Zauha [02:11:35] I can't find the date.

Carol Doig [02:11:36] You can't find the date.

Jan Zauha [02:11:36] You know, I mean, I have to research it. I'm sure we can find it on the web. In fact, we can probably find electronic copy of this, but I think it's absolutely great to have it.

Mary Murphy [02:11:46] Oh It's perfect.

Jan Zauha [02:11:47] Okay. I have, I have a dreadful fear of spiders. So you'll see me screaming if there's one here. Oh, Reminiscences of the Scottish life and character by. By Dean Ramsey.

Carol Doig [02:12:00] Ooh and that one's bookplated.

Mary Murphy [02:12:03] And look at that. Look at that. Paper edges.

Jan Zauha [02:12:06] And it's also. Wow, I can't read this writing, New Year greeting, so best, blah, blah, blah. I don't know. Blah, blah, blah. 1914.

Carol Doig [02:12:23] 1914.

Jan Zauha [02:12:24] Yeah, This is old handwriting.

Mary Murphy [02:12:26] It's like decal, is that's what you call decal edged pages.

Jan Zauha [02:12:29] Yeah.

Carol Doig [02:12:32] New with best Xmas and New Year's greetings. Look at that.

Mary Murphy [02:12:42] Do you think you found that one when you were perusing bookshelves?

Carol Doig [02:12:47] I might have. It's why my name would be there. And look.

Mary Murphy [02:12:52] Oh my God. Look at those pasted in illustration.

Jan Zauha [02:12:56] Oh my gosh.

Jan Zauha [02:12:59] That's amazing.

Carol Doig [02:13:04] Well, there's a great in Glasglow, there is this great. And I think it was a private library. It was if you ever remote and it was all about the immigrants and the ships and so on. And it was fascinating place for Ivan. So. Well, he attended to that for several days. I wandered around doing things like this.

Mary Murphy [02:13:30] I think I got, that you got the better part of the deal?

Carol Doig [02:13:33] Yeah, I think I did. Although it was quite a library and. And I think it was extremely useful. Well they didn't overdo it on bookplates, yeah lovely.

Jan Zauha [02:13:51] And that's pretty. So we don't know. We know the year this one?

Mary Murphy [02:13:55] You said 1914. That was. Oh that was the inscription.

Carol Doig [02:14:01] So, you know, there wasn't any later than that.

Mary Murphy [02:14:04] Right?

Jan Zauha [02:14:06] 1912.

Carol Doig [02:14:07] 1912.

Jan Zauha [02:14:08] I just love this typeset. Isn't that gorgeous?

Mary Murphy [02:14:10] Yeah, its beautiful.

Jan Zauha [02:14:11] Why do we not do books like this anymore? It's gorgeous. On Scottish stories of wit and humor. Okay. So.

Carol Doig [02:14:28] So you can see what trends here. Books that were influential in what Ivan was trying to write.

Jan Zauha [02:14:38] And that's just this first panel.

Carol Doig [02:14:40] Yeah, well, that seems to me the most relevant one. You can look through some of the rest, and you will pick out a few things. But that's the real stuff.

Jan Zauha [02:14:57] And he's got. You got a copy of the Last Best Place?

Jan Zauha [02:15:00] We have. We have several copies around here.

Jan Zauha [02:15:03] [Because he's in that sling] and that great engraving of his face.

Carol Doig [02:15:08] Yes.

Mary Murphy [02:15:08] Which is in the exercise room.

Carol Doig [02:15:12] Yes, there's one in there. And that's going.

Jan Zauha [02:15:14] And we have one in the archive.

Jan Zauha [02:15:16] To David Laskin.

Jan Zauha [02:15:18] I've been tempted to contact Todd. What's his face or what's his face? Todd? I can't remember his name. And I. We did contact him when we got permission to use the symposium.

Mary Murphy [02:15:30] Yes. And um.

Jan Zauha [02:15:31] And I Would like him to. I would like to buy a copy of that engraving because I think it's so great. I don't know if he's still alive now because that's been.

Jan Zauha [02:15:39] Five years ago.

Mary Murphy [02:15:40] Well, Meredith contacted him last year because we used it on another piece of publicity.

Jan Zauha [02:15:46] So he was alive then?

Mary Murphy [02:15:50] And.

Carol Doig [02:15:50] Don't mess around? With these.

Jan Zauha [02:15:52] No I guess not.

Carol Doig [02:15:53] With these oldsters. Okay.

Jan Zauha [02:15:56] So I'll have to look that up again and get on it.

Mary Murphy [02:15:58] Jan, take a minute and turn around and look at the sun. Practice a field in Christ.

Carol Doig [02:16:06] Yeah.

Mary Murphy [02:16:07] Oh yeah, Hard times. That was a classic.

Jan Zauha [02:16:12] The county books. See, this is like more of his research. Frank O'Connor.

Mary Murphy [02:16:23] Oh for Irish counties.

Jan Zauha [02:16:25] I just have the feeling that there's more here than we realize.

Carol Doig [02:16:26] Oh there it goes. There goes the orb.

Mary Murphy [02:16:30] Oh my gosh. It looks so enormous.

Jan Zauha [02:16:32] It's huge. It's bigger than what I. Maybe I have to go out again.

Mary Murphy [02:16:35] And did Ivan, how did he get that Bookplate? Did he commission the same artist. Or just get permission to adapt.

Carol Doig [02:16:46] It was kind of. I think he pasted something up and took it somewhere and just had them do it the size he wanted. And we had actual pace to put those on with us because it was it was the one that came with.

Mary Murphy [02:17:05] Right.

Carol Doig [02:17:05] Yeah.

Mary Murphy [02:17:05] Did Ivan have much control over the covers of his books?

Carol Doig [02:17:09] No. In a word, no. He could try and, and sometimes have some influence, but some writers just don't have that unless they are very, very multi-million dollar book sellers when they can kind of write their own contracts.

Mary Murphy [02:17:32] Yeah.

Jan Zauha [02:17:34] I don't know. What do you what do you want to do? It's now 8:47. What's your pleasure? You two women.

Carol Doig [02:17:44] You're the one who's been standing around doing things. I mean, what how much more do you want to do? Because I think I've shown you the.

Jan Zauha [02:17:53] Okay, well, all right. Lets talk

Carol Doig [02:17:56] And then. And over. You know, there are Montana books in there.

Jan Zauha [02:17:59] It never ends. Let's talk a little bit more because they're Stegner here, and I want to hear. Yeah. Shall we record? Are you recording? I thought you were going to press the button. So we've got. These are two diary volumes.

Jan Zauha [02:18:17] Are these yours?

Carol Doig [02:18:18] Let's see those.

Jan Zauha [02:18:21] I if I can get them out?

Carol Doig [02:18:26] This was mine from 1917.

Jan Zauha [02:18:30] 1917?

Mary Murphy [02:18:30] 2017. Because this is.

Carol Doig [02:18:32] Yeah. I'm sorry. 2017.

Carol Doig [02:18:34] We know your not that old.

Mary Murphy [02:18:36] And this one is 2016 and it says some from correspondences with Linda Miller.

Carol Doig [02:18:43] Okay. Those are simply ones I put here to store them. So this needs to go in when mine goes in.

Jan Zauha [02:18:53] Yeah.

Carol Doig [02:18:54] Yeah.

Jan Zauha [02:18:56] Good, I'm glad you say that. [Because we did. Yeah.] So do you want me to put them back, or do you want to keep them out?

Carol Doig [02:19:02] Let's keep them out. They could go around the corner there just on that first.

Jan Zauha [02:19:07] Okay. I'll put them in there.

Carol Doig [02:19:08] Now just put them on top and then I'll sort it out.

Mary Murphy [02:19:14] Did Ivan know Richard Hugo? Did Ivan know Richard Hugo?

Carol Doig [02:19:20] Yeah.

Mary Murphy [02:19:21] And um.

Carol Doig [02:19:23] Yeah, he was one of the Missoula gang.

Mary Murphy [02:19:24] Right. And Ripley. Did you know Ripley?

Carol Doig [02:19:30] Yes. She was odd frankly. Don't.

Jan Zauha [02:19:38] Wallace Stegner.

Carol Doig [02:19:39] Yes.

Jan Zauha [02:19:40] How well did he know him?

Carol Doig [02:19:43] We always intended both couples to get together, and it just never worked out. But Ivan would meet Wally. This happened several times at book events, and they liked each other. And I think that we could have been good friends had our paths crossed more. But yeah, Ivan, you know, and wired what Stegner did particularly is nonfiction. Some of his early fiction. Yes.

Jan Zauha [02:20:24] Well, did he like Stegner's memoir? Was that important?

Carol Doig [02:20:27] He said he thought that would have Wolf. Well, I would have won the Pulitzer if it could have been classified, because it's different things. I mean, there are 2 or 3 different genres.

Jan Zauha [02:20:39] So it's one of those. I haven't read it. It's one of the Stegner's I haven't read.

Mary Murphy [02:20:42] It's Jill's favorite book.

Jan Zauha [02:20:43] I should read.

Carol Doig [02:20:44] Yeah, yeah, you should read it.

Jan Zauha [02:20:48] Yeah, I've read a lot of his fiction that you have many, you know, The Big Rock Candy Mountain, Where the Bluebird Sings to the lemonade springs and beyond.

Carol Doig [02:20:57] There is one story that Ivan happened to be down in Portland. When Stegner was giving a lecture in the local theater down there, it was a big deal. But so whoever was hosting, Ivan got tickets so he can be in the first row at this event. And so after it was over, Stegner and Ivan talked a bit, and there had been they had a wonderful big guy who wrote the book review section of The Oregonian at that time, but he wasn't too accurate. Yeah, lots of fun. But he was short on accuracy and he had said that Ivan was a student of Stegner's, and so Ivan had read this. So he apologized to Stegner about that, and Wally said, Well, it saved you the tuition. It gave me the distinction of having had you as a student.

Mary Murphy [02:22:08] What a great.

Jan Zauha [02:22:10] A win, a win.

Mary Murphy [02:22:11] Yeah, that's fantastic.

Jan Zauha [02:22:14] So we've got a lot of well, we have several. Louise Erdrich, did he like her stuff?

Carol Doig [02:22:20] She was a real fresh breeze, I think. The earlier books.

Jan Zauha [02:22:25] Tracks.

Carol Doig [02:22:26] Yeah. Yeah. Those are her books.

Jan Zauha [02:22:31] Love Medicine.

Carol Doig [02:22:33] Love Medicine, and I believe was the first one when she kind of crashed onto the scene. .

Jan Zauha [02:22:40] I think so, yeah.

Carol Doig [02:22:41] Real, real talent. And again, culturally, she was real different. Well, we liked her.

Jan Zauha [02:22:50] Have you continued to read her yourself?

Carol Doig [02:22:52] I have Not lately.

Jan Zauha [02:22:55] The night watchman.

Jan Zauha [02:22:56] Is really.

Carol Doig [02:22:57] Is that worth it?

Jan Zauha [02:22:59] Oh, yeah.

Carol Doig [02:22:59] Okay. Okay.

Jan Zauha [02:23:01] Okay. So we have Mary Clearmen Blew, Balsamroot, and he obviously, you knew, or know Mary Clearmen Blew.

Carol Doig [02:23:07] Yes. And she was she was not I think she was not yet published in book form. When, Ivan saw a piece of her work somewhere. She was teaching on the High Line. And she had published an essay or short story. I don't remember which. And Ivan said yeah. So we went to have her because she saw the talent in her work. And we went out to dinner with her and and met her several times thereafter. You know, Ivan sort of trying to help her along, and she did very well.

Jan Zauha [02:23:52] I do. Do either of you know a lot about this? How to. I'm sorry I should say.

Carol Doig [02:23:57] Oh yeah.

Jan Zauha [02:23:58] How to Survive in Your Native Land.

Carol Doig [02:23:58] And there are a couple of other Herndon's here, and he was a delightful writer. He wrote a book about teaching in Los Angeles. And in school it was mainly black students. And the title was The Way It's Supposed to Be. And it's hilarious and moving. And and he died too soon. And he only got a few books out now, but you'll find a couple of others somewhere in these shelves.

Jan Zauha [02:24:36] So he was a favorite of both yours? And Ivan's.

Carol Doig [02:24:37] Yes. Yes

Jan Zauha [02:24:39] Okay. Cause I. You know, I look at this and I think, I don't know about this writer and I don't know this book. And so yet here it's persisting in your. So that means something to me too.

Carol Doig [02:24:48] Yeah.

Jan Zauha [02:24:49] About this. Two Old women. Velma Wallis. I know about that one. That's. Do you know this one? Two Old Women. This is where we start to get into.

Carol Doig [02:25:00] Oh yes, I remember that.

Jan Zauha [02:25:01] His Native American stuff.

Carol Doig [02:25:02] Yes. Velma Wallis. Yeah I hadn't read that long time, but I recall it as being a very good read.

Jan Zauha [02:25:11] Wright Morris, The Home Place. Why do I know, Wright Morris

Mary Murphy [02:25:16] He was a writer who wrote about the Great Plains.

Jan Zauha [02:25:20] I've read something by him.

Mary Murphy [02:25:21] Yeah.

Jan Zauha [02:25:22] And this is another one of those. Things that it looks like this is reproduced from the 1948 edition. The Bison Book Edition. This bison book edition of The Home Place brings back into print an important early work. This, you know, first person narrative in photographs of the one day visit of Clyde Muncie to The Home Place that lone tree Nebraska has been called the nearest thing to a documentary film that today's publishing has found.

Jan Zauha [02:25:53] So.

Carol Doig [02:25:54] So that would be one thing that Ivan, because he did something different.

Jan Zauha [02:26:00] But I look at this kind of thing and as I always laugh about, Ivan holding the rocks in the field and you taking a picture of him. And I think about that whole need to feel the earth, to feel the weight of the rocks, to feel the.

Carol Doig [02:26:14] Tactile.

Jan Zauha [02:26:14] Dryness. Yeah. And to remember it, to come back here with it. So this book was kept because it does a good job of that.

Carol Doig [02:26:21] Yes.

Jan Zauha [02:26:24] Then we have another Erdrich. Louise Erdrich, Love Medicine. We have James Welch, Winter in the blood, and we know all about that relationship already.

Carol Doig [02:26:33] Yes.

Jan Zauha [02:26:34] We have Winter Wheat. So he was, was he a fan of Mildred Walker?

Carol Doig [02:26:38] That was his wife's mother. Mildred Walker? Yeah.

Jan Zauha [02:26:45] Who's James.

Jan Zauha [02:26:46] What?

Carol Doig [02:26:47] Well.

Jan Zauha [02:26:48] Who's?

Carol Doig [02:26:48] That, it's Hugo's wife.

Jan Zauha [02:26:52] Okay.

Mary Murphy [02:26:53] Mother.

Jan Zauha [02:26:54] Right.

Jan Zauha [02:26:54] Yes.

Carol Doig [02:26:55] Sorry. Mispoken there.

Jan Zauha [02:26:55] Right. Okay. I knew that, but I thought I was back on. Wait a minute.

Carol Doig [02:26:58] Yeah.

Jan Zauha [02:26:59] This isn't Lois Welch's mother.

Carol Doig [02:27:02] No.

Jan Zauha [02:27:02] And it doesn't look very. It doesn't look very red.

Carol Doig [02:27:05] Strangely, Mildred Walker had been a graduate. Well, before I ever got there, I had a job at Wells college, fresh out of college myself, doing publicity and publications for them. And Mildred Walker, a graduate of Wells, turned up as the dean of students, and she was famously hard to get along with, although I got along with her fine and Ivan admired. Let's see, which title is that?

Jan Zauha [02:27:44] Winter Wheat.

Carol Doig [02:27:44] Winter Wheat. Yeah, he admired that.

Jan Zauha [02:27:48] And she wrote other things that I haven't read them.

Carol Doig [02:27:50] Yeah, yeah, she was, she was quite good and something in some ways, but he related to Winter Wheat and the young woman going off to college in her winter clothes.

Jan Zauha [02:28:02] Well, and also, this is about teaching. I mean, you know, Ivan never went to a one room school.

Carol Doig [02:28:08] No, his mother did.

Jan Zauha [02:28:09] Right. But he's writing about it in things like Whistling Season.

Carol Doig [02:28:13] Yeah.

Jan Zauha [02:28:13] And so reading something like Winter Wheat is going to give him some of that sense of the real again. Right. I mean.

Carol Doig [02:28:19] Yeah.

Jan Zauha [02:28:20] That's what I guess.

Mary Murphy [02:28:22] And the mother is a Russian.

Jan Zauha [02:28:25] Oh, I forgot about that.

Mary Murphy [02:28:26] Yeah.

Jan Zauha [02:28:27] This was very popular with reading groups when I was doing those in the early 2000.

Mary Murphy [02:28:33] It's Dale uses Winter Wheat and Wolf Willow in the Montana history class. And students love Winter Wheat.

Carol Doig [02:28:42] Okay.

Jan Zauha [02:28:43] So this is Mary Clearman Blew Editing, written on water essays on Idaho Rivers. You don't care about.

Carol Doig [02:28:52] Some stuff in there. That doesn't quite make it.

Jan Zauha [02:28:57] Forged in Fire. That's another one that isn't part of that series. Essays [by rival writers and one] Bitterbrush country Peavy. Living on the edge of the land. That sounds familiar to me. This is Diane Josephy Peavy.

Carol Doig [02:29:18] Oh yeah. Josephy was a writer. World War Two.

Mary Murphy [02:29:25] Well, Alvin. Alvin Josephy was a historian, right? Yeah.

Jan Zauha [02:29:30] South Central Idaho.

Carol Doig [02:29:32] Yeah.

Jan Zauha [02:29:33] Again. Again with the Idaho stuff.

Carol Doig [02:29:34] And this daughter was married to a big sheep rancher down there. Maybe still is. And Ivan got to visit them.

Jan Zauha [02:29:48] I was just driving through southern Idaho to go to see my family, and I just shuddered.

Jan Zauha [02:29:59] Because I grew to like it out of necessity. But when I go back there, I just realize how isolated it was, to be, to grow up there. Writing her life. That's about Mildred Walker by Hugo.

Mary Murphy [02:30:12] By Ripley Hugo

Jan Zauha [02:30:16] Tend to have trips. We know that book. Purple Flattop. No idea what that is.

Carol Doig [02:30:26] I don't know. I don't know that one.

Jan Zauha [02:30:28] In pursuit of a place, Jack Nisbet, especially between the Cascades and Northern Rockies, the inland Northwest is a diverse land of sagebrush, desert and glaciated mountains.

Carol Doig [02:30:40] So who's the title. Oh whose the author?

Jan Zauha [02:30:42] Jack Nisbet. And then there's something tucked in it.

Carol Doig [02:30:46] I don't know, could fool me.

Jan Zauha [02:30:46] And it is to Ivan and Carol.

Carol Doig [02:30:50] Who did I forget this time.

Jan Zauha [02:30:51] For building such a strong body of work for helping me out again with warm regards.

Carol Doig [02:30:57] Well.

Jan Zauha [02:30:58] Jack, so.

Carol Doig [02:30:59] You see this? Oh yeah. Okay. Okay. I wasn't hearing it,

Jan Zauha [02:31:05] You know that one?

Carol Doig [02:31:06] It quite right. But yeah, he was one of the younger writers that came around, and Ivan gave him a hand as best he could. Excuse me.

Mary Murphy [02:31:17] When you say that Ivan gave these young writers a hand, was it reading their work or giving them tips?

Carol Doig [02:31:25] No, he never agreed to do that, But he did try and help him with it. He'd call an editor in their behalf. And he did that for some other writers of greater renown. And he didn't want those writer friends to know he'd done it. So I won't mention names, but. But he was, Ivan was generous and wanted to be, obviously to the writers who he thought had, had earned their place.

Jan Zauha [02:32:11] So that was one of the people that.

Carol Doig [02:32:12] Yeah, this was one of the people. In the Sasquatch books. From around here and I'm just going to read the letter here. Pleased to send you two copies. And nice reception so far. Things are going well for Jack, and I couldn't think of a more deserving person. Many thanks for allowing us to use your Sky people endorsement for Purple Flattop, and for your continued support and encouragement. So again, Ivan working with the book publisher in that case. And again Sasquatch. Your support for Jack Nisbet's work is most appreciated.

Jan Zauha [02:33:07] So I want to know why there are two copies of this book here.

Carol Doig [02:33:13] I don't know if you're familiar with that.

Jan Zauha [02:33:16] It seems vaguely familiar, but I don't know. Do you?

Carol Doig [02:33:19] Yeah, yeah it's a pretty good read.

Jan Zauha [02:33:21] And this is?

Carol Doig [02:33:22] You can have one of them if you can carry all this stuff home.

Jan Zauha [02:33:28] Well, I don't. I Is. Is he. He's not native, is he? I don't think he is. Wayne Youd.

Carol Doig [02:33:38] I don't think so.

Jan Zauha [02:33:42] I don't think I can carry home a non-native written book. But I was curious if that meant that it was extra special.

Carol Doig [02:33:51] [That you had.] It probably came from a couple of different sources. Sometimes. Sometimes Ivan would buy a book. And then someone would send them the same type.

Jan Zauha [02:34:01] I've been guilty of buying the same book twice.

Carol Doig [02:34:03] Yeah.

Jan Zauha [02:34:06] And I've been guilty of reading the same book twice and not knowing I had read it twice.

Carol Doig [02:34:08] Well, yeah, I can do that too.

Jan Zauha [02:34:11] Oh here's the other Wayne. Wayne Youd. Pioneer. Cather, So was he a fan of Cather? There are three Cather's here.

Carol Doig [02:34:25] Well, let's see, one of those.

Jan Zauha [02:34:26] There's the Professor's House. My Antonia. Oh Pioneers. Take your pick.

Carol Doig [02:34:37] Yes, yes. Interested, I think, in an historical sense. And what an earlier writer did in this case.

Jan Zauha [02:34:46] And her writing, I mean, when we were teaching the class, we used Cather as an example because she has a great you might look at her archive sometime for fun. Because it's got some very nice feature. Not that we can do that because it's clear to me that the Cather Center or the UNL. University of Roscoe Lincoln has a lot more money.

Carol Doig [02:35:10] Oh that.

Jan Zauha [02:35:11] You know and also they have a digital humanities center so they have not just the money, they have the knowledge to do interesting things. So when you look at her, just Google. Willa Cather archive.

Carol Doig [02:35:23] Okay.

Jan Zauha [02:35:23] And you'll see what our students used and they wrote a paper on Cather.

Carol Doig [02:35:27] Okay.

Jan Zauha [02:35:27] And many. Several of them, not many, but several of them pointed out this whole, you know, that Cather is writing about Nebraska, the way that Ivan is writing about Montana, which I thought was good, that they noticed. Down by Lemonade Springs, that sounds familiar.

Mary Murphy [02:35:46] It's a Stegner

Jan Zauha [02:35:46] On Stegner. Essays on Stegner. That's why it's like. Okay what's this? The reading list. Contemporary fiction? Doesn't look like it got very much use.

Carol Doig [02:35:59] No, it doesn't. Are we wandering in is, not too much I mean.

[02:36:05] [Critical.]

Carol Doig [02:36:06] One of Craig Lesley books. That's what they were all over in the other.

Jan Zauha [02:36:13] There's a Hugo book, I think National Book Awards, 1950 to 2001. Slackwater Review for Hugo issue. Craig Lesely River Song. Dreamers and Desperadoes.

Carol Doig [02:36:40] Craig and Kathy were up, I guess three weekends ago. I hadn't seen them for a while.

Jan Zauha [02:36:46] They're close friends, aren't they? Or were?

Carol Doig [02:36:48] Yeah.

Carol Doig [02:36:48] He was a young writier.

Carol Doig [02:36:48] It was young writers, Craig and Ivan we're kind of pals and they are very nice people.

Jan Zauha [02:36:57] That name is familiar for them.

Carol Doig [02:36:59] Yeah.

Jan Zauha [02:36:59] I think. Then we've got another Walker. The Curlew's Cry, So another Mildred Walker. So I have lost. Oh Rudolfo Anaya. I have lost steam. I'm tired.

Carol Doig [02:37:14] Yeah, me too.

Jan Zauha [02:37:15] Yeah.

Jan Zauha [02:37:16] We've done that.