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Mary Murphy [00:00:01] This is May 24th. I'm Mary Murphy, and I'm here at Carol Doig's House in Shoreline, Washington, with Jan Zauha to continue our oral history. Who was Linda Williams?

Carol Doig [00:00:15] Linda Miller.

Mary Murphy [00:00:16] Miller.

Carol Doig [00:00:18] Well, Linda Miller goes back all the way to when she was 16 or 17 and came to the Northwestern Summer High School Institute. She was from Franklin, Pennsylvania, and she thought she would be going to the local state college. Her journalism teachers scraped up the money, which was only, what? Under \$300, I guess, for the five week course, summer course at Northwestern. And so Linda came and we could see the mind that inhabited this teenager. And she went home with some prizes for the work she'd done and with the determination of the director and the staff, she would be able to come back to the Medill School of Journalism at Northwestern. And so it happened. But that's where it started.

Jan Zauha [00:01:29] So what year would that have been, approximately?

Carol Doig [00:01:33] Oh, it would have been 1961. And so she did. She came to Northwestern and got her degree and I kept up with her and eventually when Ivan came into my life, we both kept up with her. And, uh, she just died, uhm, a little over a year ago year and a half ago. She had a lot of uh problems, lot of medical problems, but she was a face-front kind of person who would really tell you what was on her mind and what she thought, and uhm, she was an ideal person for Ivan to correspond with.

Mary Murphy [00:02:24] Did she stay? Where did she live?

Carol Doig [00:02:27] Well, she and her first husband, Clint Miller, started their married life out here. That was so you know, that's just something that happened. We came out here, she and her husband started here, her two children were born here. But then when the couple split, she really split. She went clear across country to the East Coast, to the Washington area where she worked for... worked as freelance, principally for government agencies, the particularly having to do with health care. She would write she was a speechwriter. So that's a little bit of the background. And and she was a singular personality because you could count on her to really report. She never forgot how to do that.

Mary Murphy [00:03:29] Had she worked in for newspapers or magazines before she got into freelancing?

Carol Doig [00:03:33] Well, she worked for... worked a little bit in terms of. Yeah, she worked for a commercial press publication. I forget which one, but then she got to working in banking here and wound up as a speechwriter for one of the chief executives of one of the big banks here before she went back east. And and she said she learned during that stretch that she was pretty good at, uh, at the stock market, she somehow understood it. And so one of the ways that she was able to send her two kids through college was what she had earned with what money she could set aside for investing. That would. So it's a pretty singular story.

Mary Murphy [00:04:32] Yeah. So before she moved out here, had she already started corresponding with you and Ivan?

Carol Doig [00:04:39] Well, yeah, I kept up some correspondence with her because she was really a special one. And there were a handful of students who I really liked, I liked them. I liked just about all of them. But in terms of following up, she was one of a handful that I was glad to correspond with.

Mary Murphy [00:04:57] So because we didn't talk about this with the tape on, you would consider her correspondence one of the key parts of the archive.

Carol Doig [00:05:06] Oh it's a gem. Yes, it's. I would say it is. It's an addition, a gold- a golden addition to the diaries.

Jan Zauha [00:05:19] Okay, that's really great. So she was she was good at responding to you guys. You kept up a very steady conversation.

Carol Doig [00:05:29] We did, but there are sometimes intervals, considerable intervals in between because everybody was busy.

Jan Zauha [00:05:40] Well, the letters look quite lengthy.

Carol Doig [00:05:42] Yes.

Jan Zauha [00:05:43] And dense. And so that sort of underlines that that was an extensive, deep correspondence.

Carol Doig [00:05:50] Yes.

Jan Zauha [00:05:50] And that she was one of your closest friends on paper.

Carol Doig [00:05:54] On paper, exactly.

Jan Zauha [00:05:56] And that's interesting that you were both mentors to her, really?

Carol Doig [00:06:01] Well, I don't know. There were so much back and forth.

Jan Zauha [00:06:04] But I mean.

Carol Doig [00:06:04] Like early or early in the summer she was a kid.

Jan Zauha [00:06:07] And then she became a friend.

Carol Doig [00:06:08] Yes.

Jan Zauha [00:06:09] Yeah. And a colleague, in a way.

Carol Doig [00:06:11] Yes.

Jan Zauha [00:06:12] As a fellow writer.

Carol Doig [00:06:12] And a colleague, in a way. There were very few of those. Take you from, in this case, 1961 on.

Jan Zauha [00:06:21] So Ivan's voice in those letters will see evidence of how he would speak to his closest friends about his writing life.

Carol Doig [00:06:30] Yes. About his writing life and about what we were up to.

Jan Zauha [00:06:35] Okay.

Carol Doig [00:06:35] So I really do think it's a gem.

Jan Zauha [00:06:39] Yeah. And that moved from being on paper as it would in the prior to the 2000s to an email correspondence.

Carol Doig [00:06:48] Well, yes, it was an email correspondence after Ivan's death.

Jan Zauha [00:06:53] Okay.

Carol Doig [00:06:55] To 2015.

Jan Zauha [00:06:57] But there's also some email in the archive that is prior to 2015.

Carol Doig [00:07:01] Yes, that's probably from me. Ivan...

Jan Zauha [00:07:04] Once in a while there's a little one from Ivan that says "this is Ivan this time." Well, because it is coming from-

Carol Doig [00:07:08] Yeah, yeah. Okay. There are a few of those.

Jan Zauha [00:07:10] Yeah.

Jan Zauha [00:07:11] I just want to make sure that anybody who's who's reading this can tell what they might be looking for. So, these are understandably in a mixture of files that say, let Doig's letters to Linda Miller and then Linda Miller correspondence mixes together some of your voices because of the email possibly. The email nature.

Carol Doig [00:07:36] But, those... I'm pretty sure weren't email. Well, the mixture of voices, I mean.

Jan Zauha [00:07:42] Well, the ones that I pulled out from the last file I would just pulled up and showed you.

Carol Doig [00:07:46] Uh huh.

Jan Zauha [00:07:48] They were. What I mean by a mixture of voices is some were from you guys, some are from her.

Carol Doig [00:07:53] Yeah.

Jan Zauha [00:07:54] That's those are the emails that are.

Carol Doig [00:07:56] Are they e-mails or was that still all typewritten?

Jan Zauha [00:08:01] Emails.

Carol Doig [00:08:02] Ah.

Jan Zauha [00:08:02] I can tell because of the-

Carol Doig [00:08:04] Yeah, okay, because a lot of things went into the postbox around here. That was very comfortable for Ivan, when he had time he'd rather sit down with his typewriter and he didn't really want to do email.

Mary Murphy [00:08:21] Did do you think that he was also kind of thinking of the impermanence of email because he had been doing these letters with carbon for so long?

Carol Doig [00:08:31] He may well have been. Yeah, it was just sort of was so natural for him to sit down and when it was for fun, when it was a letter to a friend, he really, I think, wanted to be at an old fashioned keyboard, at a typewriter. Comfort level, partly.

Jan Zauha [00:08:51] Was he able to use the typewriter until how close to the end was he able to still use it?

Carol Doig [00:08:58] Well, his methodology, once he got into the computer, that old antique one downstairs there. That changed what he did a little bit because then he would sit down and he would think about what he wanted to write on a yellow legal pad first. And then he moved to his manual typewriter, the old royal that you have 1 or 2 of. And he would type out, with more specificity and type it triple spaced so that he can write in between. And then when he decided it was fully developed enough, he would put it on the computer for further work and he would edit further on the computer, but he always printed it out at the end of the day. What the day's work had given him from the computer.

Jan Zauha [00:10:06] So he was doing that method even with The Last Bus to Wisdom?

Carol Doig [00:10:10] Yes. Fortunately, he and his editor, Becky Saletan, both liked to edit on paper.

Jan Zauha [00:10:17] Yeah.

Carol Doig [00:10:19] And... And so their method that really worked slickly for them was that he'd have his copy she'd have a copy he provided her and then they might have a phone conversation of 5 or 10 minutes and boy could they get a lot done in the few minutes on the phone.

Jan Zauha [00:10:40] And he would take notes about those conversations I think on the yellow pads of type.

Carol Doig [00:10:45] Yeah. Yeah.

Jan Zauha [00:10:48] But was there a point at which the manual typewriter. I'm just thinking about his illness and his hands. And was he typing on a manual at any point, you know, for anything, the diaries?

Carol Doig [00:10:58] Yeah. Fortunately, his hands pretty much held out. His legs had severe neuropathy from the drugs.

Jan Zauha [00:11:06] Yeah.

Mary Murphy [00:11:08] Did he have a favorite type of pen when he was writing? Did he have a favorite stationery store?

Carol Doig [00:11:17] Number two pencils.

Mary Murphy [00:11:17] Number two pencils.

Carol Doig [00:11:21] And I you know, it's it's a slick thing because you could erase.

Jan Zauha [00:11:28] So I know you've said this before, but I want to ask, when did he first start working on a word processor with his writing?

Carol Doig [00:11:37] He got an I believe it was a national arts. It wasn't a humanities, it was a national arts grant. At one point, we were living in our little house here, but it was pretty early in his career. And so with this arts grant came a what was, what it was, was a printer. It was a Wang W-A-N-G. And I think I've said this before, we probably got it on tape. But it was appropriately named because it went a "wang wang wang wang", you know, every every time you hit a key and the little old machine, which was about R2-D2 size, would flinch, it was a- well, it sat on the floor like a small, it was smaller than the usual AT- AC unit. Well, that was our introduction. I can remember he went off out of town for some reason or other, and I that was when I ordered the first Mac since it was what the college was using. And it took me a long time. I had to walk around the house, think about it and so forth. It seemed expensive at the time, but that's when we started having one of those in the house.

Jan Zauha [00:13:02] So what year might that have been?

Carol Doig [00:13:08] Oh. Ohhhh, okay, um, turn that off for a minute.

Mary Murphy [00:13:12] So the first decade of the 2000s.

Carol Doig [00:13:15] That's my best estimate until I look some things up. And it's probably defined somewhere in the diaries.

Jan Zauha [00:13:24] Okay. Yeah. So I can look there. I asked this because the students I mean, we we talked about Ivan's archive as being a bridge over publishing eras and a bridge over tech, writing technology.

Carol Doig [00:13:36] That's right.

Jan Zauha [00:13:36] Students who are writing students and who are literature students are really interested in that technology of the writer and the process. I'm really glad that you're taking some time to tell us the, you know, sequence of ways that Ivan would write.

Carol Doig [00:13:49] Yes.

Jan Zauha [00:13:50] Yeah.

Carol Doig [00:13:51] Yes. Basically, he was the words on paper guy. That's where he was comfortable. And fortunately, you know, I don't know how many writers archives, particularly the size of Ivan's that exist in his time as a writer. Because by the time he died, most writers were online, they were editing online, and therefore, you didn't have the different drafts. I mean, you know, 4 or 5 per book that Ivan put out. And I don't see any way you can replicate that. So in his, you can see how he developed manuscripts.

Jan Zauha [00:14:43] Right.

Carol Doig [00:14:46] So maybe maybe they're not as singular as I think, but I do think they are.

Jan Zauha [00:14:52] No, I think, you know, they're they're singular for a number of reasons. A, they exist, and B, we've digitized them so that people can.

Carol Doig [00:15:02] Exactly.

Jan Zauha [00:15:04] See the manifestation of this process.

Carol Doig [00:15:06] Right.

Jan Zauha [00:15:07] That many people no longer pause to look at or can look at.

Carol Doig [00:15:14] Yes. So I don't I don't know how students learn the art and craft of writing if they're serious writers. For that matter, how do you teach students about drafts? I know quite a few people who are teaching have told the students don't know what that means.

Jan Zauha [00:15:39] Yeah. Well, yeah, we, we have methods. [Laughter]

Carol Doig [00:15:45] Good!

Jan Zauha [00:15:48] Yeah. It's still, It's still a concept that is being that's an important concept in writing, but it is just differently done. And it involves more teacher reading of different stages of the writing process. And students aren't keeping their drafts because they aren't going to create an archive.

Carol Doig [00:16:06] Right. Yeah.

Mary Murphy [00:16:09] So you just use that phrase, How do you learn the art and craft of writing? And I was thinking about this last night. How did Ivan see his writing? Art? Craft? Both?

Carol Doig [00:16:24] Both. As far as I could tell, he said when you get good enough at the craft, it turns into art, which is as simply as I can put it. And, and his whole career was love of language. However, it came, you know, from the [Unintelligible]. And it's one reason also he like to read. We go down and look at some more books that I've thought of in the bookcase before you before you go. And so we want to see globally and so far as it can get to it, you know, in the Russian, I wanted to be able to read in Russian, particularly the poets. I mean, he wasn't super fluent in Russian, really, but he didn't know enough that

he'd appreciate some of it. A lot of the others in the translation, an Albanian writer whose work he liked a lot. We'll pick that out.

Jan Zauha [00:17:31] Yeah, that'd be good.

Carol Doig [00:17:32] Yeah. But all kinds, you know, how are people, how do people translate the experience they want to project into the words? And to him, it was pretty much the words on paper.

Jan Zauha [00:17:50] Okay. Good. [unintelligible]

Mary Murphy [00:17:53] How about if I ask the question?

Carol Doig [00:17:55] Yeah.

Jan Zauha [00:17:55] Well, I was asking whether or not-

Mary Murphy [00:17:59] So, I think every author knows that when they put a book or an article or an essay or anything out in the world or they soon learn this, that they have no control over how readers interpret that work.

Carol Doig [00:18:16] That's exactly right.

Mary Murphy [00:18:18] And we do have in the archive, you know, information about how readers responded to various of Ivan's books. What kind of responses from readers did Ivan most appreciate?

Carol Doig [00:18:34] Ones that would verify that they had read the book. You know, don't jump off that pier before you're at the end or you're likely to land flat on your face. So he appreciated all kinds of questions as long as they indicated that they had read with some facility and and wanted to know more.

Mary Murphy [00:19:13] And was he pleased with responses to particular books? Obviously, we know *This House of Sky* was sort of in a category of itself.

Carol Doig [00:19:24] That's true.

Mary Murphy [00:19:26] But in terms of the other books, you know, were could he say, I think that my readers really liked this one and this one not so much, or?

Carol Doig [00:19:36] Well, I think he recognized that when he set one in the English Creek country and when he had kids available created by him, that those were the books that readers took to. And and it could work the other way. The books the two books he did on Butte are lovely in terms of craftsmanship and history, but they did not get the kind of readership, and they're still being sold. And I still get reports on those. But for all their craftsmanship and artistry, they didn't grab the hearts of readers the way the English Creek books did.

Mary Murphy [00:20:34] And did he speculate on why that might have been?

Carol Doig [00:20:41] No, he really didn't. You know, he would do the best he could on every book, and then it was turned loose in the world. And I think we both had the feeling

that, that then it's up to the reader. It's the readers book. Every reader needs to make it his or her own. But, give it a fair reading. And I might have been more into that as a teacher than even he did. Uh he wanted to make sure everything was accurate except when he stuck in some little bit to see if readers were paying attention. And... And then it was to go out. He thought the book went out, and then it wasn't up to him anymore. Then it was up to the reader, to take ownership, fairly, by reading what was really there.

Mary Murphy [00:21:51] So when he was mulling over which story to tackle next, because as you said, he's had so many stories and ideas in which set of characters to populate that story was his audience in his mind?

Carol Doig [00:22:08] In general terms, the audience was always in his mind, and then he wasn't writing for himself. I mean, he wanted an audience, but he wrote whatever he was ready to write next. And that's some process, more mysterious than I know much about. That I'm not sure, you know, why English Creek, why the Bartender's Tale, why Last Bus came when they did in his writing career. And so all the books he really worked hard at. Prairie Nocturne was one that he thought had a lot more in it than readers seem to get, including quite extensive use of the Age in Harlem. You know, he went to a lot of trouble for that. And and for whatever reason that, it sold all right and still does, but for the craft he put into it and he hoped I think that that would broaden his readership in terms of New York, Harlem, the general history, because there, you know, Ivan never preached. But that had a lot to say about how a black man and a white teacher and the history of the times intersected. And maybe it did, but not in great enough numbers that he could see much of it.

Mary Murphy [00:23:59] So Ivan and you have kept great track of sales and readership. Is there a geographical leaning toward the West in terms of readers?

Carol Doig [00:24:14] Yes, I think so. Although all the time. Didn't you tell me you were in Maine, and found his books somewhere? I mean, this happens in the South and, you know, throughout the country, his books do sell, but they sell more in Montana and in the Pacific Northwest; Washington, Oregon, are really good sales states for his work. And, you know, Alaska is not heavily populated, but people up there tend to and people in Oregon too tend to read The Sea Runners, for example. So, yeah, there is well, you know, it's hard to hard to say. His work was like a geographical atlas, you know, in terms of readership. The bulk of readers shows that. I think so.

Mary Murphy [00:25:16] So, Jan, you have led many book clubs with people reading Ivan's novels. So do you want to tell us a little bit about your experience with their reception and their identification with, or their critique of, Ivan's works?

Jan Zauha [00:25:34] Sure, and the discussions I've led have not just been with book clubs, they've been with Wunderlist, they've been with groups that are in Butte that are and, you know, I mean, and they've been online, they've been in person. And so it seems like there's a great desire to talk about Ivan's books. So when you were talking about the book goes out and it's up to the readers to respond to it, it made me immediately remember those great discussions that I know that everybody brings some piece of their own experience that they identify with Ivan's book.

Carol Doig [00:26:10] Yes.

Jan Zauha [00:26:11] Through to the discussion, and they're very eager to talk about it. So Ivan has written books that bring out those stories, which is really delightful to me. He's telling stories that don't make other people think, well, that's the only story, you know, that they might have a connection with his family. But even if they don't, they'll say, I remember, you know, X about, you know, a certain area that might be featured in a book. And with one of the groups I remember I did a map of of Montana trying to situate, well with several groups I've done this, trying to situate the different books. And that made it easier for the people in the group to identify with the novels because they could see all the places they'd been and where Ivan was really creating, weaving his stories or creating his, you know, it was up to the reader, to take ownership fairly by reading what was really there. Fictional landscapes that might combine Depuyer and Choteau or whatever.

Carol Doig [00:27:14] That's very true of the people living in Montana. But there's also the flip side of this. People who don't know much about Montana, but they're introduced to the stories, to the history, to the people and their work ethic and so on. So and this delights me, you know, and the Montanans relate to something. And maybe people from Oregon or New Hampshire or wherever it happens to be are saying, Hey, I never knew this.

Jan Zauha [00:27:50] Well and the thing about the Montanans who are in the groups that I work with.

Carol Doig [00:27:55] Yeah.

Jan Zauha [00:27:56] Many times they're new to Montana because we all know there's this influx.

Carol Doig [00:28:00] Oh yeah.

Jan Zauha [00:28:01] Of people coming in to Montana.

Carol Doig [00:28:02] Yeah.

Jan Zauha [00:28:03] And they might be at the discussion because someone told them, "Oh you're moving to Montana, you should read This House of Sky, or you should read some of Ivan Doig", or they will have stumbled on it themselves. And now they'll say this was the first thing that I read or this, some of them, even as you know, Sarah Calhoun says this.

Carol Doig [00:28:20] Oh yes, she does.

Jan Zauha [00:28:20] This is what brought me to Montana.

Carol Doig [00:28:22] Yes.

Jan Zauha [00:28:22] So there's a power there that is I mean, we can blame Iowa for the influx of people.

Carol Doig [00:28:30] Yeah he worried a little about that.

Jan Zauha [00:28:33] Oh I'm sure!

Carol Doig [00:28:33] He himself, yeah, moved to the state of Washington with it's milder climate.

Jan Zauha [00:28:42] Well I think all you have to do is read about how to move an outhouse in English Creek.

Carol Doig [00:28:46] Yes.

Jan Zauha [00:28:47] To know that you may not actually want to move an outhouse. And that's one of the things that I think is so great about the detail of Ivan's works that people can relate to is he represents the real work. And we know he wanted to do that. He talks about it not as a gloss over, but as a as part of the plot. You know, it's not just then then he went out and moved the outhouse. No, it then he hid in the hole from the person he didn't want to see. And then, you know. That sort of stuff.

Carol Doig [00:29:15] Yes.

Jan Zauha [00:29:16] It makes it that intertwines that work with the story in a much more real way.

Jan Zauha [00:29:20] Yes.

Jan Zauha [00:29:21] Than, you know, somebody is just not that interested in the work.

Jan Zauha [00:29:25] Well Ivan sure was interested in the work and the working people and.

Jan Zauha [00:29:30] And the story.

Jan Zauha [00:29:31] And the stories and their decency. It's hard to find. You can find them occasionally, but it's hard to find characters that you actively don't like in terms of Ivan's fiction.

Jan Zauha [00:29:49] Yes. And I think that's an important humanity aspect as well.

Carol Doig [00:29:53] Yes.

Jan Zauha [00:29:53] The best writers did not create black and white characters.

Carol Doig [00:29:56] Right.

Jan Zauha [00:29:58] And you really love and you really hate. And yeah, that whole thing of even if somebody is a little bit less than wonderful, Ivan finds some humanity in them in his story.

Carol Doig [00:30:06] The Wolfer is an exception. But he's a real exception.

Jan Zauha [00:30:10] The one in the, in Whistling?

Carol Doig [00:30:13] Yeah. The one in Whistling Season. Whose son, uh, who couldn't see the kids in the school room finally tied him down and gave him some glasses. Well, yeah. And, and at the end of it, we got, we got a letter. I hope it's in the correspondence

somewhere from a couple of readers in Montana, a couple of women who proclaimed that they wanted the son to grow up to join the Forest Service and have a good life. And to get away from the wolfer who had no redeeming qualities. But that is so unusual. It's one thing that sticks out to me.

Jan Zauha [00:31:05] But the big thing is, is that he gave the son human qualities.

Carol Doig [00:31:09] Yes.

Jan Zauha [00:31:10] And that was the, that's the you know, the redemption of the father is that the son is capable of that, I think, you know.

Carol Doig [00:31:18] Well. Yeah, if he has to be redeemed at all.

Jan Zauha [00:31:21] Well, I mean, the redemption for the reader. You know, that it's something. But there is potential in this boy.

Carol Doig [00:31:27] Yes, there is. Exactly

Jan Zauha [00:31:29] The father didn't have, and so.

Carol Doig [00:31:30] Yes.

Jan Zauha [00:31:30] Yeah. So, yeah, I think that's some that was that that is the singular part of of his works, I have to agree.

Jan Zauha [00:31:43] I wanted to go back to. You've talked about the English Creek books and you've talked about the ones that feature young boys. And I think you listed three of them, but there's really four. And Whistling Creek is the fourth. So we have we have English, not English Creek. Yeah. Whistling. Whistling Season. I keep saying whistling creeks like I wanna make this book one. So we've got English Creek, Whistling Season... Bartender's Tale.

Carol Doig [00:32:16] Right, Bartender's Tale.

Jan Zauha [00:32:19] And Last Bus to Wisdom.

Carol Doig [00:32:21] Well Last Bus starts out there. Yeah. Well, it's out in the English Creek country.

Jan Zauha [00:32:26] Well, but I mean, they're all young boys. They're all adolescent boys are the main characters in those four books.

Carol Doig [00:32:32] Yes.

Jan Zauha [00:32:33] And so in a way, those the English Creek books you're talking about both the geographic sort of location, but also the books that have boys in them. The feature, main feature. I've always been curious to know, and many people say, well, is this is this boy Ivan, do you think? And do you think of those four books, is any one of them, mostly more more like Ivan as a boy at that age, do you think?

Carol Doig [00:32:58] Well, Ivan would say standardly that he was writing fiction and he made it up. But in terms of how he understood boys at that age and goodness knows, you know, growing up all alone on ranches and so forth, but intermingling in school and with his cousins and so on. And he was a very good listener, as you know, because he always had a little notebook in his pocket and he was forever pulling it out and writing stuff down. So. So none of them were him. But I think the kid in the Bartender's Tale, I remember him saying that would be the closest.

Jan Zauha [00:33:54] Okay. That helps. Because, of course, we know that it's fiction. And of course, we know that it's not autobiographical fiction.

Carol Doig [00:34:03] Yeah, well, the astute reader does know all that. But some readers say, oh well, you know, there's a redheaded kid that must be Ivan.

Jan Zauha [00:34:11] Yeah, no.

Carol Doig [00:34:12] I mean, there are writers who do that. They write and they call it fiction, but a lot of it is out of their own lives.

Jan Zauha [00:34:18] And what's funny is I would have guessed that it was Donal in Last Bus to Wisdom that was the closest, because of his the autograph book and the listening and the desire to, you know, learn things and to have adventure.

Carol Doig [00:34:34] Well, yes, but out of Bartender's Tale, that kid grew up, maybe five and had not become a writer. You know, he could have been the school teacher, the principal, the state superintendent. I think he felt an affinity.

Jan Zauha [00:35:00] Yeah.

Carol Doig [00:35:01] In that one. And that that kid maybe had more complexity of, or Ivan's complexity intellectually.

Jan Zauha [00:35:12] Yeah, that makes sense.

Carol Doig [00:35:14] Yeah.

Jan Zauha [00:35:15] And then there's the character Del in that book, Delanoe, who is the oral historian.

Carol Doig [00:35:23] Yes!

Jan Zauha [00:35:24] And of course.

Carol Doig [00:35:25] He loved doing that.

Jan Zauha [00:35:26] Right. So we all in these discussion groups, well, that seems just like Ivan too you know, that's like and so it's really fun to see with a writer you know, to see the pieces of the writer, whether it's intentional or not, sort of be played out in some way.

Carol Doig [00:35:40] I think he did Del because he loved librarians.

Jan Zauha [00:35:45] Okay, yeah.

Carol Doig [00:35:46] And what they did, and here was the perfect person because they can send them around various places in Montana.

Mary Murphy [00:35:59] But I also felt that with that character, Ivan was being taking that legacy of the Great Depression and writers who? The Federal Writers Program.

Carol Doig [00:36:13] Yes, the Federal Writers Program.

Mary Murphy [00:36:15] That people went around and were in different places, were doing interviews.

Carol Doig [00:36:18] And he he loved that. He really appreciated it and he very much and that in mind.

Jan Zauha [00:36:26] So yeah, that's I think people they see those things and that it makes them happy to... They they can identify with the characters, a lot of times.

Carol Doig [00:36:41] I wonder if that's true of younger readers.

Jan Zauha [00:36:43] Well, I wonder that, too. And this is when we were talking last night and I was saying that I thought everything that Ivan wrote was really about memory. And and I think that I've been thinking a lot about younger readers because, you know, I've been trying to get high school kids to read them more, read the books more and look at the archives. And I realize that memory to younger kids is also a far different thing than it is to a man in his 30, 40, 50, 60, 70s. Obviously that seems like a no brainer and that they have a harder time relating because of that memory aspect. So the teachers are framing this when they use, say, The Bartender's Tale in terms of reading sections of the book and read and having them also do their own sort of little oral histories with their parents so that they start to understand what that memory means and to think about their own home as some of the places in Ivan's work, that sort of real location, action. So I think it's something that if we introduce them to it, to his work in those pieces, that they will go on to be able to enjoy the whole piece and what that memory means within.

Carol Doig [00:38:17] And I think it's a great idea to have them write their own... A bit of their own family stories.

Jan Zauha [00:38:26] Yeah.

Carol Doig [00:38:27] Yeah?

Jan Zauha [00:38:28] And I think the parents may enjoy it too.

Carol Doig [00:38:30] Yes!

Jan Zauha [00:38:31] For once, their child is interested. [Laughter] I don't know. That would be a fun thing to try.

Carol Doig [00:38:37] Yeah.

Jan Zauha [00:38:38] You know, research, but. Yeah. So. So I. You know, I think I've. I've started to enjoy the fact that Ivan might be primarily a writer for people who are middle

aged and older and not. And we know there's a nearly unending supply of people who are middle age and older.

Carol Doig [00:38:57] Yes, yes.

Jan Zauha [00:39:00] So I think he might be somebody that people discover later. And so, you know, that's okay.

Carol Doig [00:39:08] That is okay.

Jan Zauha [00:39:09] They have more money anyways then.

Carol Doig [00:39:11] Yes. Oh, yes.

Mary Murphy [00:39:12] So in your own leading of discussions, Jan, of people who kind of voluntarily read Ivan and then people who are assigned to reading Ivan which are the younger group. What is the, how do you see the difference in the response to the books?

Jan Zauha [00:39:30] So, you know. Let's say a college student is assigned to read This House of Sky. They actually find it difficult to read.

Carol Doig [00:39:39] You know, that starts out difficult, it's high style.

Jan Zauha [00:39:42] It is and is the language because Ivan has prioritized getting the language right, it is not what they would consider normal dialog or normal description. And so they have a harder time. And I think that actually holds true with some of the fiction as well. Because of his, he just writes in a poetic way, that is. And I'm shocked that even English majors have that. Then I find an English major who, "I love the language" and "it's like poetry." And then I think, okay, this is like anything. There are different minds reading these books.

Carol Doig [00:40:18] And I would, you know, I would learn and this is what I do when I'm asked, but I would tend to say read English Creek first.

Jan Zauha [00:40:27] I think that that's frankly, that's probably my favorite book of all the books. But the thing I started doing is saying, okay, so listen to part of the book. And it seems that there it's easier to listen to that kind of language than it is to read it on the page. And so I'll capture readers through that listening device who could not struggle through some of the more complex language on the page. So that's kind of where that's what that's what I've started doing is saying, well, there's more than one way to read this. And the audio books capture the rhythm. They capture the the sense of character really well in a way that an inexperienced reader is not as able to do on the page.

Carol Doig [00:41:17] Yeah. Well, I would I would also opt in favor of the recorded books.

Jan Zauha [00:41:22] Yes. He read, he read A River Runs Through It.

Carol Doig [00:41:26] Well he did. Yeah.

Jan Zauha [00:41:29] Out loud for.

Carol Doig [00:41:29] Yeah. and he had such fun with that because in a matter of a few days, he could adopt a project to get it done, you know.

Jan Zauha [00:41:40] Did he do other readings? Did he, uhm.

Carol Doig [00:41:44] Not other writers.

Jan Zauha [00:41:44] I didn't think so.

Carol Doig [00:41:45] No.

Jan Zauha [00:41:45] And he only read the abridged version of This House of Sky.

Carol Doig [00:41:50] Yes, that's right.

Jan Zauha [00:41:51] Which is, uh.

Carol Doig [00:41:52] That is time consuming.

Jan Zauha [00:41:53] Well, yeah, but at least we have that.

Carol Doig [00:41:55] Yeah.

Jan Zauha [00:42:01] But a lot of the memory ruminations are gone from the abridged version. Not all of them, but a lot of them are. That's how they abridged it. But at least we have had the abridged version in his voice.

Carol Doig [00:42:10] Yeah. Yeah. He did enough so that you've got his voice.

Jan Zauha [00:42:14] Exactly. And of course, we have it in the archive when he's doing practice readings for the radio programs and things.

Carol Doig [00:42:21] It is, the practice readings are a little bit, I don't want to say, clinical. He doesn't have the audience.

Jan Zauha [00:42:32] That's what I've noticed. Yeah.

Carol Doig [00:42:33] Yeah. And the audience is really important. And he would talk about that, you know that. And he could size up the audience almost right away. Were they being responsive?

Jan Zauha [00:42:47] Yeah. He was very.

Carol Doig [00:42:47] Usually they would.

Jan Zauha [00:42:49] He was very good with audience, it seemed to me.

Carol Doig [00:42:51] Yeah. And sometimes the question and answer period, he was brilliant. The repartee, you know.

Jan Zauha [00:42:58] He could think on his feet.

Carol Doig [00:42:59] He could really think fast on his feet.

Jan Zauha [00:43:01] Well, I love the transcripts of some of his talks where he's, you know, he's writing out the marks of where he should pause. And.

Carol Doig [00:43:11] Oh yes.

Jan Zauha [00:43:11] It made me realize not only is he recording these things before to practice, but he's writing out all of these reminders to himself where he should pause so that he took obviously great pride in his work in front of live audiences, and also that it was a very important part of his work.

Carol Doig [00:43:28] It was. It was another way to be a craftsman.

Jan Zauha [00:43:31] Yeah.

Carol Doig [00:43:33] And on the little 40 minute video that we did after his death. Ivan Doig and his friends. Linda Beard's has a bit in there when she talks about the time that she and Ivan read together. He read one of her poems and she read something out of one of his books. And she was amazed because she saw that it was almost a musical score about where he wanted to pause and softer, language, whatever volume, you know. And and, yes, that's the kind of craftsman he was.

Jan Zauha [00:44:18] So then, did he enjoy those performances? I mean, I call them performances when you practice that much.

Carol Doig [00:44:24] Yeah, yeah.

Jan Zauha [00:44:25] He did?

Carol Doig [00:44:25] When he had a responsive audience, he really did. And he as always prioritized what he was writing at the moment. So he didn't do a great lot of that. But over time there were a bunch of them and they were all carefully practiced. But the reason I liked the question and answer part of those performances was that the spontaneity of it, both from the audience and from him, and it showed what he could do beyond being practiced, beyond being the craftsman.

Jan Zauha [00:45:07] Right.

Mary Murphy [00:45:08] Was was reading his drafts out loud a part of his writing process?

Carol Doig [00:45:19] I think there was a lot of muttering that went on downstairs.

Mary Murphy [00:45:24] Yeah.

Carol Doig [00:45:26] But I didn't see very much of that. Obviously, sometimes he was. And before he would even put something on tape, he might be down there just doing the muttering, as I call it.

Mary Murphy [00:45:41] I was thinking more of when he was actually writing a manuscript. I know I tell my students to read it out loud and if they are gasping for breath,

by the time they get to a period, it's time to revise that sentence. And since he was so into the idea of rhythm and poetry, I wondered if he.

Carol Doig [00:46:03] I think he it in his head.

Mary Murphy [00:46:04] Yeah.

Carol Doig [00:46:05] Not so much out loud.

Mary Murphy [00:46:07] Uh huh, uh huh, yeah.

Carol Doig [00:46:07] I'm sure he did it in his head because he was, you're right. You know, he was very aware of the rhythms on the page.

Mary Murphy [00:46:17] Yeah... Jan, how has working with the Ivan Doig archive shaped your idea of librarianship?

Carol Doig [00:46:29] Wow.

Jan Zauha [00:46:30] Well that's a dissertation.

Carol Doig [00:46:33] Yes it is.

Jan Zauha [00:46:35] Well, for me, I was hired at MSU at a time when we were required to have a second Masters as well as, you know, a library degree. A library, masters. So I have a masters in literature. And to me, the first time that those things truly came together for me was when we got the Doig archive. So that has mattered a great deal to me because it was as if somebody said, okay, you no longer have to have a split identity. You can be both a person who loves literature and is an expert in literature and a person who is in an expert in librarianship and in finding things. And I don't like shallow work, and this enabled me to deepen both the reasons why I want to be a librarian and the reasons why I teach people. So there's a reason why you need to learn to search better, because you're going to find these great things here in this archive. And that was present in prior work. But it meant a lot to me to be able to focus on books. Fiction in particular, though I love memoir and to help researchers understand the reason why you have an archive, what the purpose of it is. Why do we want to even look at some of this stuff that a writer might have thrown away, you know? So it's been a it's been a huge difference to me, and I would love to see librarianship continue to embrace subject areas. But it's a field that has been stretched thin, as all fields have been. So that we have to be generalists more commonly now. And that's how I was hired at MSU to be what we call a vanilla librarian reference librarian. And I railed against that. So why do I have a masters in literature if you want me to not even practice that specialty? That's why I fought to have the title of Humanities Librarian, because we finally had something that we could say, Look, this is important. This is the humanities at work. This is how it can help all of these other fields in terms of writing process and in terms of imaginative work and history and etc.. I mean, there's so many layers, as you know, to Ivan's archive. So that's kind of where it just brought everything together for me and so fortunate. Yeah, well, I'm so fortunate that, you know, what what year did we get this? 2015? In the end of 2015 we started to acquire the archive. And so I don't even want to say how old I was then, but you know, that's more towards the end of my career. So what a great gift that you gave me personally to have that kind of boost at the end of a career where many people are like, I'm so tired of what I'm doing. And then when I got to move up in the archives.

Carol Doig [00:49:38] Montana State University earned that archive, I guess through Kenning overworking the entire staff, because he promised me that that original largest segment would be online in a year. And you folks did it.

Jan Zauha [00:49:58] Yeah.

Carol Doig [00:50:00] And you way out ran what the University of Washington could offer and that Stanford could offer.

Jan Zauha [00:50:07] Yeah, that's that amazed us all, too. But yeah, I mean, you know, thank God because, you know, while we might say, well, Kenning was a bit brash and promising that given the other work we had to do, I'm pleased that we did. I'm not the one who had to digitize it or assign the metadata. I just got to promote this wonderful thing and teach it. So.

Carol Doig [00:50:39] Anyway, yes.

Jan Zauha [00:50:42] Yeah... So, yeah. So it's a good thing.

Carol Doig [00:50:43] So I know, I know that was a burden and probably still is because I keep knocking on the door saying, Hey, how about this? How about that?

Jan Zauha [00:50:54] You know, I think we recognize the value of the archive and and it's wonderful to have someone who is as interested as you are. You know, I told you the story of Mike Clark and my student and the Clark archive and sending the student over to have chicken soup with Mike Clark. Well, you know, you're a similar kind of person. If you lived in Bozeman, I'd be sending students over to you and you'd be accepting them. You'd be-

Carol Doig [00:51:19] Sure I would, yeah.

Jan Zauha [00:51:20] I'd like to meet this person. As it is, you're very accepting of questions from them. I'm sure that when we talk more about Nicole Hall's work, that I can unite the two of you on email to have a chat. And that's a real rare thing to find in archives, you know? So, yeah, it's a it's a... We need to take advantage.

Carol Doig [00:51:44] Well, I think I think probably the standard thing that happens to archivists is that one day they find all these boxes from the grocery store full of random kinds of paperwork from some writer who died and the maybe maybe having no heirs or the heirs not being into that sort of thing. And so in Ivan's case, I think it was just an extra that he he was a clerk as well as, you know, and a poet. You know, that's the phrase you always use. I don't see why you can't be a clerk and a poet.

Mary Murphy [00:52:31] Had he before he died, talked with you about where he might want the archives to be?

Carol Doig [00:52:45] He said, send it wherever they offer you the most money. I was very... And immediately I scrubbed that and I said, I want it to be in the West.

Mary Murphy [00:52:50] Good.

Carol Doig [00:52:51] And I think he was just thinking about my bottom line, which is very healthy. So no problem. I didn't need the money either. And it wasn't a great deal involved. And then, of course, what I did really went off the scope because when I got the promise that the archive archives would be online in a year, I didn't accept any money, I started giving money. So. [Laughter]

Mary Murphy [00:53:24] And we are very appreciative.

Carol Doig [00:53:25] I thought probably he would agree. You know, I have to do things these days using my best assumptions.

Jan Zauha [00:53:34] How much did the letters from other writers and community people matter to you?

Carol Doig [00:53:39] Well, a lot.

Jan Zauha [00:53:40] Good.

Carol Doig [00:53:42] You know those ones that promise because you know the UW or Stanford couldn't match anywhere near, well we'll put a little on now and a little on then. You know, the records here would be up in the near the Federal Records center and uh... and that was not good enough when we could all go online and it was back in Montana and pretty much in his home area as he thought of it. That was their a place to shop when his family was.

Jan Zauha [00:54:24] Come to Bozeman?

Carol Doig [00:54:25] Yeah.

Jan Zauha [00:54:26] Yeah.

Carol Doig [00:54:27] So so I felt good about it. With all the support, obviously your president wanted it. And and I was very much taken that she stopped and made herself available for the PBS presentation.

Jan Zauha [00:54:49] Yeah. Yeah. I'm glad to hear that you're happy on that level that, you know, that-

Carol Doig [00:54:57] I am.

Jan Zauha [00:54:58] Because we're happy.

Carol Doig [00:54:59] Yeah, well. [Laughter] It was earned. That's what I thought.

Jan Zauha [00:55:08] Well it's, it's funny because, you know, I feel I'm always trying to tell people what we're doing with the archive. Not just you, but people in the library.

Carol Doig [00:55:14] Yeah.

Jan Zauha [00:55:15] Because I really want them to all understand that it was worth it.

Carol Doig [00:55:20] Yes, Well I-

Jan Zauha [00:55:21] But, you know, not everybody has the longer view. A lot of people, especially people who work as staff members in a public institution in Montana who are not paid that well, you know.

Carol Doig [00:55:34] Right.

Jan Zauha [00:55:35] They see the work in front of them and they don't always get to see or think about the larger piece that they're playing.

Carol Doig [00:55:41] Well, I may or may not be right. I'm not an expert, but I have an opinion. And I think the Ivan Doig archive has world-

Jan Zauha [00:55:49] Clients.

Carol Doig [00:55:50] And that MSU can be pleased with having it as I am at having it there.

Jan Zauha [00:55:58] Good. Yeah, there's always things we want to do more of, but.

Carol Doig [00:56:02] Oh yes.

Jan Zauha [00:56:02] Yeah.

Carol Doig [00:56:03] And I will join in the chorus.

Jan Zauha [00:56:05] Yeah. [Laughter]

Carol Doig [00:56:05] I'll make suggestions.

Jan Zauha [00:56:09] Yeah, absolutely! Well you know I the last thing I want to see happen and as I look toward what my future is who knows, I don't want it when I leave for it to be like, well yeah, that's the Doig archive, you know?

Carol Doig [00:56:22] Yeah, yeah.

Jan Zauha [00:56:24] Well, we used to have somebody here who cared about it. I don't want that to happen. So I'm working with you in terms of trying to make sure.

Carol Doig [00:56:30] Right.

Jan Zauha [00:56:31] We understand how it can be integrated, what the point is for integrating it into the curriculum. And I think that class with Linda Karell was an important one to take the step towards. She had taught some of Ivan's stuff. Susan Kollin has taught some of Ivan's stuff. But no, no one from a literature class has done an archive integration with that teaching. With writing classes we managed it. But now with Linda Karrell, it's it's now integrated with a literature class.

Carol Doig [00:57:05] That's great.

Jan Zauha [00:57:06] As an example.

Carol Doig [00:57:07] Yes.

Jan Zauha [00:57:07] Now my goal is, well, could we actually make some aspect of archives part of a methods class in English? Well, that's me tilting at windmills. I have no power in, you know, in the English department to decide what their curriculum is. And you have to have people who are willing to do that work, who know enough about archives to know. And so, you know, I mean, that's a long shot, but.

Carol Doig [00:57:33] Worth trying.

Jan Zauha [00:57:34] Worth trying. And that's what we've done. We'll see where it goes from there. I'll let you know what the evaluations say.

Carol Doig [00:57:41] It's the historians, I may say, who I think have most appreciated Ivan's work.

Jan Zauha [00:57:48] Yeah, I think that probably I, you know, I, I don't... We haven't integrated, we've integrated the archive into writing history classes. I'm trying to think of where else.

Mary Murphy [00:58:02] [unintelligible]

Jan Zauha [00:58:06] I'm trying to think of where else, though?

Mary Murphy [00:58:08] Yeah, we don't you know, we I don't think that it has been integrated into undergraduate classes.

Jan Zauha [00:58:15] In history.

Mary Murphy [00:58:15] In history. You know, one of the problems is the Montana class or the trans Mississippi West class, which would be seem to be a natural, are usually big classes. And it's hard to get 40 people on an archival project and have some and have the faculty have the wherewithal to keep track of all of that. So it does seem to me it works better in seminar classes and the graduate classes. And so but, you know, I do agree, Carol. I think geographers like Bill Wyckoff, historians who use the memoir and literature in terms of especially investigating the role of place in in people's creation of their own past or, you know, the creation of a regional identity and the kind of decisions that people make based upon their work experience and their family experience, the immigrant experience. I think Ivan's books have been really valuable for that. So, you know, I think that, like I like to always say ever the historian, you know, you you know that some stuff is fictionalized, but, you know, it's pretty easy to track down on his research, especially because at the end, under most of the books, he talked about what archives he used, and thanked archivists and librarians and things like that.

Carol Doig [00:59:55] How much archivists and librarians had meant to him in putting these books together. He really was a fan.

Jan Zauha [01:00:03] And I will say that when we bring in smaller classes into the archives for an introductory archival experience, we do this thing called What's in the Box, and we have them have a hands on experience. And sometimes we pull from Ivan's collection for that because they are good examples of, you know, someone who did research. So his his boxes that focus on the research he did for This House of Sky, the

family research and the land deeds and all of that stuff. You know, those are those are very useful in terms of that, but it will be mixed in. So when I talk about integrating, I'm talking about making it a cornerstone within a class and saying we're going to focus on them. And I think.

Carol Doig [01:00:47] It makes perfect sense.

Jan Zauha [01:00:48] Right, I think we just need to keep working at that. So, you know.

Mary Murphy [01:00:54] Okay. Here's the Question of the Day, Carol. Did you have a favorite among Ivan's books?

Carol Doig [01:01:03] Well, I know what Ivan said about his own work.

Mary Murphy [01:01:06] Okay.

Carol Doig [01:01:07] He said you got to be in love with the current one.

Jan Zauha [01:01:11] Wow, That was slippery, wasn't it?

Mary Murphy [01:01:15] Yeah, that was very slippery. [Laughter]

Mary Murphy [01:01:16] She's like an eel. [Laughter]

Carol Doig [01:01:21] Well, I think we've said, you know, English Creek seems closest to my heart is perhaps... Those two years. You sort of indicated that. And Bartender's Tale, certainly. But then, you know, you go on to some of the others and they've all got their points. So I think maybe Ivan's take at it was pretty good, be in love with the current one. But now that sequence has come to an end. So we've got to make other decisions.

Jan Zauha [01:01:57] Right, right. And I think, you know, Winter Brothers is so great because it's so creative what he's done. We talked about that last night.

Carol Doig [01:02:02] Yeah.

Jan Zauha [01:02:04] Yeah. It's hard. And then of course, the memoirs and I just reread Heart Earth and I cried and thought, oh my God, this is much more brilliant than when I first read it. [Laughter] Which is not always the case when you reread a book.

Carol Doig [01:02:16] No, it is not.

Mary Murphy [01:02:17] Maybe it means we finally caught up.

Jan Zauha [01:02:20] Well, it is all about what's in the reader's head.

Carol Doig [01:02:23] Oh of course.

Jan Zauha [01:02:23] And the reader brings themselves to the book.

Carol Doig [01:02:25] Yeah.

Jan Zauha [01:02:25] Not otherwise, but I mean, some books don't don't stand the test of time. We always like to talk about, well, I read, you know, Little Women when I was 12, and then I reread it when I was 40 and I thought, this is horrible. Some things just don't mature.

Carol Doig [01:02:41] That's right.

Jan Zauha [01:02:42] And some books mature greatly with me. So, yeah.

Carol Doig [01:02:48] So, yes, But the thing about Ivan was he never did the same book twice. He may have put them in the same geography, but he wasn't interested in just repeating. Which he said was what readers wanted him to do. You know, they'd get a favorite book and then that they'd get the next one. They'd say, Well, this isn't like English Creek or whatever it happens to be. And there's a definite continuity, but he was always doing something more. And some of the bedrock is there. He he was determined to elevate in his work the people who were considered just the workers or just the people in that small town. And that was his territory; that's where he wanted to be.

Jan Zauha [01:03:45] I love that he brought minor characters from another book.

Carol Doig [01:03:49] Yes.

Jan Zauha [01:03:49] And, you know, Bartender's Tale is a good case in point up to be main characters in a later book, and that things were interwoven in that way. And sometimes so suddenly you don't even remember that you've heard this character wrote this character before. I did find a spot in the archive where he charted it all out, and I was really thankful for that, though I think it ends at a certain he doesn't do it up to the...

Carol Doig [01:04:16] No. No.

Jan Zauha [01:04:17] ...Final book.

Carol Doig [01:04:17] No, I don't think he I think he did it until he had it in his head. What he had in mind. And then he carried it through.

Jan Zauha [01:04:25] Because you couldn't make Proxy be a sweet young thing one place and then turn her into a vicious old hag in another place. Well, not that she really is, but, you know, you had to have-

Carol Doig [01:04:36] She is a very complex character, isn't she?

Jan Zauha [01:04:38] She is, she is. And so you have you had to make enough recognizable and make it make sense, to suspend disbelief, you know, that that would be the continuity. So that's all that's a really fun aspect, I think. And of course, you know, Faulkner created these worlds where characters moved in and out. And I know Ivan liked Faulkner.

Carol Doig [01:05:03] Yes, he did.

Jan Zauha [01:05:03] Do you think that's a sort of conscious desire to sort of be Faulkneresque, to create this world in which characters return?

Carol Doig [01:05:11] Not to be Faulkner-esque but to see what Faulkner achieved, including in his sentences. And Faulkner's creative in a lot of ways when he was in or out of the bottle. And so he admired another writer's what they did well and always trying to learn. You know, he was really a lifelong learner. Student in the best sense.

Jan Zauha [01:05:44] Sure and that's why I'm so interested in his reading. Because I think it's a, you know, people I think people think about even literature, poetry, whatever. Poetry is more subject to this as the sort of inspiration that comes out of nowhere. And you're this vessel, and it, you know. And Ivan's diaries tell us a different story, of course, but also habits of reading tell us a different story. And that you cannot be, you cannot be illiterate. And that sounds silly. You can't be illiterate and write, of course, duh, but illiterate in the sense of not knowing literature. You have to know literature in order to be able to write well.

Carol Doig [01:06:25] Yes. You have to read widely, I think he would say. Can we pause this to...

Mary Murphy [01:06:32] We'll wrap up for now. Is that good?

Carol Doig [01:06:34] Yes.

Mary Murphy [01:06:35] Good. Thank you both.

Jan Zauha [01:06:37] That was fun. Thank you.

Mary Murphy [01:06:41] Okay.

Carol Doig [01:06:42] Okay. Music Consumer's Guide by Ivan and Carol Doig came about because I was teaching a mass media class and I couldn't find a book I liked. And so I came home and said to Ivan, and he was still freelancing a long time ago. Should we think about writing a book? And so we did. And Prentice Hall was interested and we got a very small advance, maybe \$5,000. I don't remember exactly, but I think it's in the diaries. And we went to work on it and we split up different chapters. I'd write some, he'd write some, and then Ivan would edit them. When Ivan finished editing them, I wasn't sure which was his, which was mine. I mean, it was such a good job. And unlike the warning we got from the Prentice Hall editor we were dealing with, they gave us two copies of the contract and we said, What's that for? And he said, For when you get the divorce. [Laughter] And we had no trouble whatsoever. And those are the days, you know, I had some friends who said, Why isn't it Carol and Ivan Doig instead of Ivan and Carol Doig? And I said, because he's the writer. I teach. It's that sort of thing. So we came at it from the point of view of two people who had been well schooled at Northwestern's Medill School, and and we reeled it off like we were writing news stories, right? And so it got done. It got done on schedule. And Prentice Hall gave it a terrible cover. And then we you know, the writers have no control over that. It sold some. And it was fine where Ivan was still freelancing, but we didn't feel impelled, neither one of us, to continue writing textbooks. And so that's that's the odd volume. I still have a few copies around here and they are perhaps the hardest ones to find.

Mary Murphy [01:09:28] Did so did you use it in your classes?

Carol Doig [01:09:31] I did. Yeah. Yeah. I still real off the attribution parts of it to people and the questions we put in there were just reporter's questions. Who says so? How do I

know? What's in it for them? Just practical kinds of questions and the kinds of things we're still sitting here today saying, how come so many people can't check sources? It doesn't take a graduate degree.

Mary Murphy [01:10:04] Did you give copies to any of your professors at Medill?

Carol Doig [01:10:10] Not that I remember, although I wouldn't be surprised if Ivan had comp copies sent to some of them. But I was busy teaching. They could do that if he wanted.

Jan Zauha [01:10:24] Did the process of writing that influence Ivan's later process of writing, do you think, or what do you think?

Carol Doig [01:10:32] I don't think so this is pretty much what we've been doing in journalism. It was that kind of thing. And meanwhile he would of course be reading everything he could lay his eyes on and he would be writing his diaries and preparing for what became This House of Sky. In between freelance assignments, because he felt he should be earning some income. Although I said to never mind, in 15 years why I'll be able to retire if I want. Actually, that came to be. But I still wanted to teach. So it came out all right. Yeah, I think that was, that was sort of a single odd volume journalistically.

Jan Zauha [01:11:24] Well, it's often forgotten. It's not listed as his first book.

Carol Doig [01:11:28] That's right.

Jan Zauha [01:11:29] And I think it's too bad because it's just great that his first book was written with you and you did not get a divorce.

Carol Doig [01:11:38] Exactly.

Jan Zauha [01:11:39] And, you know, do you think it, like, made your relationship stronger or didn't do anything for your relationship?

Carol Doig [01:11:44] I don't think it did a thing to it.

Jan Zauha [01:11:46] Okay. You were already pretty steady.

Carol Doig [01:11:47] Yeah, we were already scoped out, we knew what we were doing.

Jan Zauha [01:11:52] You know. Do you have another question about this book? Because I wanted to just go back to something I'd forgotten to ask about. And one of the comments that I get from people when I show them, I mean, I've done the math on how many pages of journal writing Ivan did over the years that he kept a journal. It's over 4000 pages. And I know you know, you did he keep the garden journal primarily, or did you both keep the garden journal?

Carol Doig [01:12:17] Oh he kept it. And he kept his own diaries, which are most of those diary pages.

Jan Zauha [01:12:23] Right. Yeah. And then there's to this the garden one and his diary. All the correspondence, his books. Did he write like how many hours a day? Ultimately, I mean, you know, he set word counts for himself as goals.

Carol Doig [01:12:39] That was for his major manuscripts.

Jan Zauha [01:12:42] For sure. But he must have spent a lot more time writing other things, too.

Carol Doig [01:12:48] Yeah he did. He was kind of old fashioned like that. If you go back to the 19th century, some of these writers are forever writing each other's one was writing books.

Jan Zauha [01:12:58] I just people just wonder how he had time to write his books.

Carol Doig [01:13:03] Well, you do that first.

Jan Zauha [01:13:04] Yeah, sure. He would get up early in the morning to do that work.

Carol Doig [01:13:08] He would get up early and much as somebody might pick up the phone and call friends. He, he did some of that, particularly with Tony. But he mostly wrote, and I have framed downstairs one of the notes he wrote to me just because he was in the garden and I was out shopping and I came back to this note and he said, I hope I can find some of those because they really also reveal the man. But his natural instinct was to write, and at that time he was a good typist and I was even halfway decent back then. So, you know, he was swimming in that water. He just always was.

Jan Zauha [01:14:06] Yeah. Did he ever have an electric typewriter? You can admit it.

Carol Doig [01:14:13] An intermediate. Not that I know of. I don't know that there was ever a Selectric in the house.

Jan Zauha [01:14:22] What is an intermediate?

Carol Doig [01:14:24] Well, that's what I mean. Something like a Selectric.

Jan Zauha [01:14:27] I see. Yeah, I thought that was a type of typewriter. And then I think, you know, my students were really curious to know how many typewriters he went through in his lifetime.

Carol Doig [01:14:38] Yeah.

Jan Zauha [01:14:39] And we have the two in the archives and we have the two downstairs. But tip of the iceberg? Or are those the mostly the.

Carol Doig [01:14:46] Well, you know, it was over Royals. It lasted a long time. We had several of them. You know, we would buy good used ones if we could find really good ones. And so it's a guess. I don't know that we ever thought of counting them up, but it might have been half a dozen. They lasted.

Jan Zauha [01:15:11] Yeah.

Carol Doig [01:15:13] They were not wear out. Unlike or go out of date because the software no longer would work.

Jan Zauha [01:15:20] Right.

Mary Murphy [01:15:22] So there was a piece somewhere recently. Did you tell me about it, Jan? About Robert Caro, LBJ's biographer, and his typewriters?

Jan Zauha [01:15:31] And there was an exhibit in, I think either D.C. or New York about, I think it was New York. And I tried to get to it, and I just didn't have time when I was in New York. Yeah. But it was about typewriter typewriting and, you know. Yeah. I think it's flirts in and out of being back in fashion.

Carol Doig [01:15:52] Yes. Well, it's I guess for some people, it's a hobby of some for a lot of people now, it's a new thing in its own way. And you don't have to plug it in. If you got royal manual, you know it, then you might have a little trouble getting typewriter ribbons, you know, cost quite a lot because they're not mass produced anymore, obviously. But we we learned on those. I learned as a junior in high school, Ivan about the same time, I think. And so we felt it was our natural venue. So goodness knows what the current generation of young people are going to go through.

Jan Zauha [01:16:48] The, by my, by my observation, when we bring out a manual typewriter, at an exhibit of his, of the archive or at when we're teaching, it's very fascinating to students. And you know, we have some they're not Ivans that we bought just so people could type on them.

Carol Doig [01:17:03] Yeah.

Jan Zauha [01:17:03] And those are always a draw, you know, even up at Dupuyer. Well, some of those people want to remember what it was like because they also used typewriters, so, yeah. Yeah, it was fun.

Carol Doig [01:17:18] It was a good technology, you know? I appreciated it. Well, I can go online and when I can edit something and not have to have all these drafts that are retyped.

Jan Zauha [01:17:38] Lot of strength in your fingers too, those typewriters take. I mean, that was one reason why I was asking about how how long did something did he end up being able to type you know, before he passed. But you were saying it was, you know, but his fingers held up.

Carol Doig [01:17:53] Essentially, until, you know, the last weeks, I don't know how many weeks. And it may have been a couple, three months. But he just always could.

Mary Murphy [01:18:12] Yeah.

Jan Zauha [01:18:13] That answers those two questions.

Mary Murphy [01:18:17] Okay. Yeah. I don't have anything else right now. I think it would be. I don't have anything else right now, so I'm going to hit stop.

Jan Zauha [01:18:24] The original?

Carol Doig [01:18:26] Yes.

Mary Murphy [01:18:27] Do you know who the artist was?

Carol Doig [01:18:29] I have no idea. It isn't?

Jan Zauha [01:18:31] Well, there is a name down there- okay.

Carol Doig [01:18:33] There is a name down there. Yeah.

Jan Zauha [01:18:35] I could make it bigger and see.

Carol Doig [01:18:37] It's all right. We're going to go downstairs, so you can see.

Mary Murphy [01:18:39] And just as a verbal description, it's a drawing of Ivan and James Swan and a totem pole sailing off into the distance. Yeah.

Jan Zauha [01:18:49] It looks like D. Hoffmann was the artist.

Carol Doig [01:18:55] That's what it looks like with the double F and the double N. Initial D. No idea was just somebody who was doing work for the weekly.

Jan Zauha [01:19:12] All right. There's this little darling raccoon downstairs. This is not an award, it's just this darling raccoon. What's the story behind him?

Carol Doig [01:19:19] I don't know. It was a darn little raccoon and we bought it somewhere. [Laughter] And we do have raccoons around here.

Jan Zauha [01:19:28] Yeah? Yeah. All right, well, okay, let's see. There is the wonderful wooden pelican in the garden room.

Carol Doig [01:19:39] Yes. We bought it when we were somewhere. And I don't really doesn't have any special significance. We just looked at the thing and fell in love with it. But that's about, that's about it.

Jan Zauha [01:19:56] And then there is the Pacific Northwest Library Association award for 2007.

Carol Doig [01:20:12] Okay, the footnote on that was that Ivan, don't know whether it's still true, but it may be he won Pacific Northwest awards more than any other writer. And yes, this is a particularly nice one because of its 3D and it's of the Whistling Season which is one of our favorite books.

Jan Zauha [01:20:33] Yep, okay. There is this tall one that is... To Ivan with gratitude for your participation in the Geography of Hope.

Carol Doig [01:20:50] Oh! That was a Stegner memorial. Now I've got bunch. [Laughter] Which looks just dandy.

Jan Zauha [01:21:00] Where did that one go?

Jan Zauha [01:21:07] So it says a tribute to all Stegner, Herbst. Herbst Theater, San Francisco, California. April 27th, 1995, from the Friends of the Stegner Center. So it's an appreciation, it's beautiful.

Carol Doig [01:21:23] Yes, yes. I think they used it as a fundraiser. There were several writers who were invited to that, and that could probably be looked up... fairly prominent writers.

Jan Zauha [01:21:34] Now, in the exercise room, there are the framed medals. Is this part of what you were talking about yesterday? Ivan did this for you or not?

Carol Doig [01:21:45] Yeah, it was things that I collected as a grade school kid because it was World War Two. And again, I was doing this collecting thing that was maybe a little bit odd for a kid.

Jan Zauha [01:21:58] For a precocious... Yeah.

Jan Zauha [01:22:01] Okay. And so none of these medals are from your family. Or are they?

Carol Doig [01:22:07] No, the only thing I had, I think one of the... There's captain's bars here, that was probably my uncle's and the and the cross. He was a chaplain. And one of these sets of wings would have been for my cousin, who was a radio operator gunner on a bomber. But those are the only ones that I can identify.

Jan Zauha [01:22:41] And there's the one from when you're a little girl, when when you that you earned for doing volunteer work. Right?

Carol Doig [01:22:48] This little deal here in the middle, the second one down, I think that was that was probably Bundles of Brit from Britain.

Jan Zauha [01:23:00] It has an E on it. This is the one you mean?

Carol Doig [01:23:08] Yeah. And I, I can't tell you which [unintelligible] except it's not military. And I think it had to do with either something like Bundles from Britain or some other deal we were done doing to be patriotic from back home. Probably it's on the web somewhere.

Jan Zauha [01:23:32] Yeah I was just going to say, we could probably search for that image. Okay. I think that's.

Carol Doig [01:23:38] I don't see that that's submitting that whole thing, except for Ivan being a nice guy and doing that.

Jan Zauha [01:23:45] No, I was just curious, especially after you talked about the medal that you got, the little volunteer medal thing. Okay. I think that's all I've taken so far, so.

Mary Murphy [01:23:57] Okay.

Carol Doig [01:24:02] Editions in addition to the most news for...[unintelligible].

Mary Murphy [01:24:08] We're downstairs in Ivan's office area looking at some of the cover art and awards that he received... Well, that's it.

Carol Doig [01:24:29] Or it's somewhat like it. I'm not sure it's, is that the exact?

Mary Murphy [01:24:34] It's pretty close.

Jan Zauha [01:24:35] Hold it up next to the...

Mary Murphy [01:24:36] Yep.

Carol Doig [01:24:39] Because of course that's the hardback. And there will also be more than one paperback cover.

Mary Murphy [01:24:49] Dale just recently re-read this.

Carol Doig [01:24:51] Oh did he?

Mary Murphy [01:24:56] Oh, let me see if it says who. Who did it? Jacket designed by Paul Bacon.

Carol Doig [01:25:04] Well Paul Bacon did several of his books and he was extremely well known book Illustrator.

Jan Zauha [01:25:11] There's one out there that's a [unintelligible].

Carol Doig [01:25:17] That's the original House of Sky.

Jan Zauha [01:25:19] And it's Paul Bacon.

Carol Doig [01:25:22] Yeah. So... Yeah. And I think that one's I think Ivan had a place he wanted to send that, so it's in my will.

Mary Murphy [01:25:31] Good. I'll put this here and then I'll stick it back up there when we're done. Okay.

Jan Zauha [01:25:36] So you've got, you lead the way.

Carol Doig [01:25:39] Yeah.

Jan Zauha [01:25:39] Mary, as you know.

Carol Doig [01:25:40] I don't know where we're going.

Mary Murphy [01:25:41] Okay. [Laughter] So I don't know if there's too much glare for this one, but we're assuming this one is English Creek.

Carol Doig [01:26:00] Yes. That's a good assumption. I don't know if that's signed or not, that might have been another Paul Bacon or not. I'm not sure about that unless it is signed.

Mary Murphy [01:26:11] I didn't see a signature.

Jan Zauha [01:26:14] I think there is one. I just need to get close to it.

Carol Doig [01:26:18] Well. Well. [unintelligible] Is there one down here?

Jan Zauha [01:26:23] I'm just going to get really close, Carol.

Carol Doig [01:26:26] Yeah. Okay.

Jan Zauha [01:26:27] So here. I'll just get my little face up there.

Carol Doig [01:26:29] Yeah, sure.

Jan Zauha [01:26:34] Okay. The line that I thought was a signature, it's not.

Carol Doig [01:26:42] Problem there is like close the blinds if that would help.

Jan Zauha [01:26:45] No, that's not. I think there's no signature on it. There might be something on the back. I don't know if you want to.

Carol Doig [01:26:52] I don't think so.

Jan Zauha [01:26:53] So. No. But it looks similar in style.

Carol Doig [01:26:57] It looks similar in style, but it may not be a making you think if Paul Bacon had done it he would have signed it. And so some of this is more or less.

Jan Zauha [01:27:08] But he didn't sign the one in the hallway of the Sea Runners.

Carol Doig [01:27:12] Yeah.

Jan Zauha [01:27:13] So hm.

Carol Doig [01:27:15] And did we check the Sea Runners hard back does say?

Mary Murphy [01:27:21] It said it said designed by Paul Bacon on the hard back. Let's see. And the cover? Yeah, of the paperbacks. They're all different.

Carol Doig [01:27:35] Well, the paperbacks, you know, went out when it has several kinds of hard and paperback. So it just depends.

Mary Murphy [01:27:48] Okay. Not a major thing for us.

Jan Zauha [01:27:51] Okay.

Mary Murphy [01:27:51] Okay, then into the bedroom.

Jan Zauha [01:27:56] So we had before we get there, we have.

Mary Murphy [01:27:58] Okay.

Jan Zauha [01:28:00] This one is not as exciting. This is the Mountain Plains, Mountains and Plains Booksellers Association.

Mary Murphy [01:28:16] But it's a really neat picture and it has him getting the Literary Achievement Award.

Jan Zauha [01:28:22] Spirit of the West.

Mary Murphy [01:28:24] Yeah. So I think that would be a cool one to have.

Jan Zauha [01:28:28] Right. Because-

Carol Doig [01:28:28] You just tell me.

Jan Zauha [01:28:30] Some great names. This would look really good over there.

Mary Murphy [01:28:32] It would. It would look good in the center. Yeah. Okay.

Jan Zauha [01:28:36] Okay. This is the cover to Ride With Me, Mariah Montana.

Carol Doig [01:28:40] That was on paperback. Became a paperback cover because it didn't seem appropriate for hardback.

Jan Zauha [01:28:47] I remember there was some discussion.

Carol Doig [01:28:49] Yeah, yeah.

Jan Zauha [01:28:51] And it's not signed. Okay, We have the garden room here. I did take a picture of this one already. Then we have its 15th anniversary. 15th anniversary edition.

Carol Doig [01:29:09] By the way, the 15th anniversary edition. It is, it is better binding, and also it has Ivan's preface in which he talks about the success of This House of Sky, so.

Jan Zauha [01:29:22] And also he talks a lot about the archive and the process of gathering information. It's a preface I use all the time.

Carol Doig [01:29:31] Oh, Good!

Jan Zauha [01:29:32] In discussions.

Carol Doig [01:29:32] Okay.

Jan Zauha [01:29:33] Yeah. And this is signed "for Carol, from Ivan".

Carol Doig [01:29:39] I had it up in my office.

Jan Zauha [01:29:40] My love of my life, aw.

Carol Doig [01:29:42] 20 plus years. You know, that's Ivan. And that is a particularly good photo of it, which is why it's up in his garden room.

Mary Murphy [01:29:53] Right. It's neat. Okay, so you would like to see this one go to the archive? Okay.

Carol Doig [01:30:04] I would too.

Jan Zauha [01:30:05] Do you want me to take a photo of it?

Mary Murphy [01:30:06] Yes. Because you and I can.

Jan Zauha [01:30:09] Yeah. This is not what I've seen, so.

Mary Murphy [01:30:12] Oh, I meant the award. But also the photo.

Jan Zauha [01:30:14] Yeah. The photo is the one I'm talking about.

Mary Murphy [01:30:16] And then we can-

Carol Doig [01:30:16] Also that's, that's signed.

Mary Murphy [01:30:20] Yeah, you don't have anybody else in mind for that?

Carol Doig [01:30:24] Not that I know of. Nobody's asked for it to this point. I wouldn't be surprised if somebody came in and wanted to pick it off, but so far, no. So, if it's it can be dedicated to MSU if it's wanted.

Jan Zauha [01:30:47] I would say it is. [Laughter] I just love the neatness of it, too. I'm just going to take a picture of it because I envy this.

Carol Doig [01:30:58] Ahh, that's very Ivan.

Jan Zauha [01:30:58] That's after poor Dale went through my tools, and we never did really find a way to organize them because neither of us knew what most of them were. [Laughter]

Carol Doig [01:31:08] There was that, too. Yeah.

Jan Zauha [01:31:10] We won't take a picture of that.

Mary Murphy [01:31:12] Of the mess that Mary made. And we're not transcribing this tape. [Laughter] Okay.

Carol Doig [01:31:19] Okay. What next?

Mary Murphy [01:31:21] Okay. Take a left. There's something there.

Jan Zauha [01:31:27] Well, I have a question to ask. Just out of curiosity, Carol.

Carol Doig [01:31:30] Yeah.

Jan Zauha [01:31:31] This woman framed woman here. Does this have any particular import?

Carol Doig [01:31:39] Oh, Ivan liked that. He, I think, used her as one of his female characters. That was an artist he liked a lot. And I can't.

Jan Zauha [01:31:50] She reminds me of the mother in English Creek.

Carol Doig [01:31:54] Oh, interesting!

Jan Zauha [01:31:54] Personally.

Carol Doig [01:31:55] Yeah. Okay.

Jan Zauha [01:31:56] Well, I don't know.

Carol Doig [01:31:58] I can't call it to you off hand, but.

Jan Zauha [01:32:00] And it's not even-

Carol Doig [01:32:01] He liked to work from photos in describing his characters.

Jan Zauha [01:32:10] That is evident in some of the talks that he gives to writing classes and the photos that you see. The best friend, in I think it's the best friend in English Creek. It's just from a Meagher County WPA photograph. We have a young boy with description. Wide Watermelon grin and shaggy blond hair.

Carol Doig [01:32:31] Yeah. You go on, you go on a pumpkin grin. But whatever you want.

Jan Zauha [01:32:34] Yeah. And yeah, it's just my favorite thing to show people about the lack of illustration in fiction. And then read, you know, Ivan's description of the boy whose character name I don't remember, and then you see this picture and you can see how well a writer can depict somebody without having a visual.

Carol Doig [01:32:52] Right. Ivan preferred to put it into words and so that was part of his job.

Jan Zauha [01:32:57] Yeah. Well, clearly, he did a great job of it, so.

Carol Doig [01:33:02] Okay. And so here is the.

Jan Zauha [01:33:07] Okay, now with you. This is this must be the picture of the cruise, the Paul Allen cruise.

Carol Doig [01:33:13] Yeah. These two are different.

Jan Zauha [01:33:17] Oh both of them are?

Carol Doig [01:33:17] Yeah, both of them are.

Jan Zauha [01:33:18] So you went on two of them?

Carol Doig [01:33:19] Yeah.

Jan Zauha [01:33:20] And one was to... Alaska

Carol Doig [01:33:21] One was to Alaska. To St Petersburg.

Jan Zauha [01:33:24] Okay.

Mary Murphy [01:33:25] Did you buy a long dress?

Carol Doig [01:33:27] I did not.

Jan Zauha [01:33:28] Oh my gosh. I've been at this place.

Carol Doig [01:33:31] Yeah, that was Catherine Summer Palace, I believe.

Jan Zauha [01:33:35] Yes! Uh huh. You guys all looked a lot better than we did. [Laughter]

Mary Murphy [01:33:42] Okay. And... The Stegner Award.

Carol Doig [01:33:50] Okay.

Jan Zauha [01:33:51] Yeah, this definitely.

Mary Murphy [01:33:52] Yeah, that's a definite.

Jan Zauha [01:33:54] Excuse me, I'm going to walk in front of you to [unintelligible].

Mary Murphy [01:33:56] Yeah, Absolutely.

Jan Zauha [01:33:58] I think I have photos of all these things. But still. From another trip.

Carol Doig [01:34:02] You got one for, for that?

Jan Zauha [01:34:05] This is we want to talk about, but do we wanna pause for a little bit and talk about this at all?

Mary Murphy [01:34:11] Well, this is. Was this when. Yeah. Patty Limerick and Charles Wilkinson were. Yeah.

Carol Doig [01:34:21] Ivan was pleased to get that.

Mary Murphy [01:34:23] Yeah, I bet.

Jan Zauha [01:34:25] I love this picture.

Carol Doig [01:34:27] Yeah.

Jan Zauha [01:34:27] That's a great. That's a great one.

Carol Doig [01:34:30] Yeah, it is.

Jan Zauha [01:34:32] Do you remember anything about the occasion?

Carol Doig [01:34:34] Well, that's.

Jan Zauha [01:34:36] This is a picture of Ivan sitting.

Carol Doig [01:34:40] That was after he had started treatments of multiple myeloma and it was quite successful at first, but there was somebody in his yard thinking it over is the way I look at that.

Jan Zauha [01:34:55] And it's in the evening, you think? You can't tell?

Carol Doig [01:35:02] Well, the latter half of the day, I would say, yeah.

Jan Zauha [01:35:06] It's beautiful. And I don't know if you... Taff Jeff? Jeff somebody. Corwin?

Carol Doig [01:35:16] This was probably Corwin.

Jan Zauha [01:35:23] Jeff, it looks like?

Carol Doig [01:35:23] That might have been one of the Seattle Times photographers at the time. But obviously he was a photographer who knew what he was doing. The lighting on that was terrific.

Mary Murphy [01:35:32] And just for the record, that was in the backyard here?

Carol Doig [01:35:36] This one's in the back yard. That shed is just down out of sight.

Jan Zauha [01:35:43] Okay. And then we have one of my favorite pictures of the two of you.

Carol Doig [01:35:49] Oh, Yeah! Before we knew we were a twosome. Yes. That's the summer we met. And the, the director of the Northwestern High School Journalism Institute always had a party. You know, I didn't think it was five of these years, and that was the year that Ivan was on staff. And they always threw a party after we got the kids on their way home. And of course, they did not want to sleep one bit the last night. That they never wanted to sleep very much. And so by the time we got to the party, we were ready for it.

Jan Zauha [01:36:29] So this is just in the backyard of?

Carol Doig [01:36:30] Of the directors.

Jan Zauha [01:36:32] The director, and you're having drinks and telling stories.

Mary Murphy [01:36:37] And laughing.

Jan Zauha [01:36:38] Yes.

Carol Doig [01:36:39] Yeah, it was good. Stamps were usually very good. They were usually primarily graduate students. And the few of the rest of us who wandered in somehow or other.

Jan Zauha [01:36:51] But by that time was Ivan. Ivan had graduated.

Carol Doig [01:36:55] He was between his bachelor's and master's years.

Jan Zauha [01:37:00] Okay. And then we come to...

Mary Murphy [01:37:04] Carol do you want to sit with me? Or are you fine standing?

Carol Doig [01:37:07] Ah, no I want to sit down.

Mary Murphy [01:37:08] Here?

Carol Doig [01:37:09] So you see these.

Jan Zauha [01:37:11] Yeah.

Carol Doig [01:37:11] Doesn't come out for anyone.

Jan Zauha [01:37:13] Mother's love is like a fragrant rose with...with sweetness in every fold.

Carol Doig [01:37:18] [laughing]

Carol Doig [01:37:19] I think he did a nice job on it, didn't he?

Jan Zauha [01:37:21] I think he did.

Carol Doig [01:37:23] For a shepherd.

Mary Murphy [01:37:24] Yeah. I'm just picturing him in his camp. Or did he sleep in a wagon, in a sheep wagon?

Carol Doig [01:37:34] I think it was a tent. Yeah. I don't think they ever. Or not to my knowledge, they never had anything but tents.

Mary Murphy [01:37:46] Yeah. Yeah. So, again, Charles Campbell Doig.

Carol Doig [01:37:50] Yeah.

Mary Murphy [01:37:51] Correct?

Carol Doig [01:37:51] CCD.

Mary Murphy [01:37:51] And his cross-stitch sampler.

Jan Zauha [01:37:55] He does a great job of all of this. And then his initials are just a little bit off.

Carol Doig [01:38:00] [Laughter], yeah a little bit off.

Mary Murphy [01:38:01] Well, I'm kind of thinking, I wonder if that was a stamped one. And then he had to free form his initials.

Carol Doig [01:38:09] So I think that's exactly why.

Mary Murphy [01:38:11] Yeah, yeah.

Jan Zauha [01:38:12] I like the fact that it doesn't rhyme. [Laughter] That would make it too smooth.

Carol Doig [01:38:22] Yeah, too true.

Jan Zauha [01:38:23] That's a treasure.

Carol Doig [01:38:23] Yes, it is a treasure.

Jan Zauha [01:38:24] And then I think we have a couple of things, well we have one thing over here.

Carol Doig [01:38:28] Okay.

Jan Zauha [01:38:29] This is, I've got to take a picture of it, too. But it's presented to Ivan.

Carol Doig [01:38:35] I think that's from UM, isn't it?

Jan Zauha [01:38:38] The H.G. Merriam Award for Literature from the Friends of the University of Montana's Mansfield Library, a group that no longer exists.

Carol Doig [01:38:48] Really?

Mary Murphy [01:38:49] Oh, really? Because I was thinking they might like it.

Jan Zauha [01:38:53] Well they can't have it. They don't exist. Frank what's-his-face got rid of them.

Mary Murphy [01:38:57] I don't know, Frank.

Jan Zauha [01:38:59] Frank was their Dean before Bonnie. Bonnie Alan who was...[unintelligible] You didn't hear me say that. So here's politic, I'm just.

Carol Doig [01:39:14] You. What? You saying that's a phony [unintelligible]?

Mary Murphy [01:39:16] Yeah.

Jan Zauha [01:39:17] We don't. You know.

Mary Murphy [01:39:18] Some of these are just like voice memos for us to have a record of things. Yeah. Jen, where was the narrow one that you photographed?

Jan Zauha [01:39:31] It's in the living- the, the office area.

Mary Murphy [01:39:32] Office? Did we talk about that one?

Jan Zauha [01:39:36] We talked about it upstairs.

Mary Murphy [01:39:39] Oh, just show Carol a picture in case there's anything else to say.

Jan Zauha [01:39:43] I asked her about it there and I think we were just... We didn't. Did we talk about the. The horse picture on tape?

Mary Murphy [01:40:00] Last night, yes.

Jan Zauha [01:40:01] We did. On tape. Okay. Yeah, This was the one, Carol. It was Geography of Hope Stegner Memorial.

Carol Doig [01:40:07] Yes.

Mary Murphy [01:40:08] Yeah, And we would like that one.

Jan Zauha [01:40:10] Yeah, yeah, yeah. That's a good point. Right. That's the narrow one. That is a tribute to all the Stegner, Herbst Theater, San Francisco, California. And so he must have talked during it or what?

Carol Doig [01:40:25] What's this ceremony? Again, I think it was a fundraiser. I think a number of writers showed up. I think that's how that went [unintelligible]. And, you know that photograph of.

Mary Murphy [01:40:46] The wedding?

Carol Doig [01:40:47] I was newly married I was kidding to him I said he was thinking it over.

Jan Zauha [01:40:53] [Laughter]...over there. He was very handsome. It's a great picture of Ivan. And I see the books that are around it are books from your family?

Carol Doig [01:41:01] My mother.

Jan Zauha [01:41:02] Yeah. Because I was snooping a bit last night and I saw that there was her name in Wuthering Heights or in Jane Austen. There's Pride and Prejudice copy...so.

Carol Doig [01:41:17] So there are things I just didn't know what to do with them, but I didn't want to throw them out. So, there they are. And that's my childhood desk.

Jan Zauha [01:41:28] That's so darling. That's a really beautiful little desk.

Carol Doig [01:41:32] Well, it is. And it couldn't have cost much because it couldn't have been afforded. But back in those days, I think it's maple? It comes apart. Under the first drawer there. And as a matter of fact, my folks, with my permission, had given it to a neighbor kid. And after he grew up, his parents said, I was out here by then, would Carol like to have it back. And I said yes. And so it was taken apart. So the top half and the bottom half were sent in different boxes and we put it back together. And I worked a lot on that as a kid.

Jan Zauha [01:42:17] That's where you wrote your request for Famous Men's autograph?

Carol Doig [01:42:21] [Laughter] Yeah, probably so.

Mary Murphy [01:42:24] And is the other desk up? I think you told me a story about the other desk that's up by the dining room table that your clock is on. Was that also a family piece?

Carol Doig [01:42:35] Oh that desk in the dining room.

Mary Murphy [01:42:36] Yeah.

Carol Doig [01:42:37] That was out of my dad's family. He lived for some years with his aunts and an uncle. I never understood the family dynamic there, but there were quite a lot of kids and his mother was not mentally well. And however it is, he went to live with them and they had an I can remember this as a little kid. They had a big kitchen table and it was a previous kitchen table, I imagine, but it was walnut mostly. And however that happened, it was before my time, but here came a desk made out of that. And so that's kind of a family treasure. I love that, but I know there's nothing I can do with it.

Mary Murphy [01:43:32] Yeah, Yeah.

Jan Zauha [01:43:35] I have a question for you from Jodi that we'll ask after we're done with all of this.

Carol Doig [01:43:40] Okay.

Mary Murphy [01:43:40] Okay.

Jan Zauha [01:43:41] It's good to check your email.

Mary Murphy [01:43:46] Somebody is leaving you a long voice message out there.

Carol Doig [01:43:49] Yeah, well, usually there....[unintelligible]. In Europe, so we're not at home and we have. Well, you know where I was. This is my parents home. And so I had that is a gift to them.

Mary Murphy [01:44:09] Well, how nice.

Carol Doig [01:44:10] Yeah. It's a lovely piece.

Jan Zauha [01:44:12] What's it of?

Carol Doig [01:44:14] I'm going to have to look. It's Austria, just north of Italy. And I can do it with a map.

Jan Zauha [01:44:21] I was going to guess Switzerland, but. Yeah.

Carol Doig [01:44:23] Well, it's that corner that has Switzerland, Austria.

Mary Murphy [01:44:27] Right. The beautiful Alps.

Carol Doig [01:44:28] Yeah.

Jan Zauha [01:44:31] Where I will be in a few weeks!

Carol Doig [01:44:36] Wow, wow.

Jan Zauha [01:44:37] [unintelligible]

Carol Doig [01:44:39] It's a good photo of us all. And that's after my mother had died. So I would have been in my 50s still looking pretty good.

Mary Murphy [01:44:56] [Laughter] That was when 50 was the new 30.

Carol Doig [01:45:03] Yeah, and, um... My dad died at 83, and that would have been a year or two after that was taken. We had it taken for him. I believe we went down to Sears and did it. But we wanted something for Father's Day.

Jan Zauha [01:45:18] Nice. Whose baby shoes are these?

Carol Doig [01:45:20] Mine. Of course. Of course. I mean, what do you do with all of these things?

Jan Zauha [01:45:28] I know. Those of us who don't have children is kind of like. And.

Carol Doig [01:45:32] Yeah, but my friends who have children.

Mary Murphy [01:45:34] They also don't know?

Carol Doig [01:45:34] Generally say the kids don't want them.

Jan Zauha [01:45:36] Okay, well, that makes me feel better. [Laughter] Yeah, it's interesting.

Mary Murphy [01:45:43] Yeah. But it was like you were saying, most of your friends are your same age, so they're not wanting to accumulate more stuff anyway.

Carol Doig [01:45:50] That's it. Shall we open that window a little and put the shade down? It's gonna get pretty warm in here.

Jan Zauha [01:45:57] And we did open it last night.

Mary Murphy [01:45:59] Yeah, it was lovely.

Jan Zauha [01:46:00] ...At night. And that was good enough, I think.

Carol Doig [01:46:02] Yeah. Well...

Jan Zauha [01:46:05] Do you want to...

Carol Doig [01:46:05] Heat up some?

Jan Zauha [01:46:06] Yeah, I think we're good right now. [unintelligible] We'll open it tonight when we [unintelligible].

Jan Zauha [01:46:13] Wow. Is that the invitation?

Carol Doig [01:46:15] Yeah. Yeah.

Mary Murphy [01:46:17] Well, I like that it.

Carol Doig [01:46:18] Sure.

Jan Zauha [01:46:19] Oh, you're kidding. Let's look at that.

Mary Murphy [01:46:20] I like that. It has his and her flasks, and one is bigger than the other.

Carol Doig [01:46:26] This is true. That's going to be dusty. I semi apologize. But it just is.

Mary Murphy [01:46:35] You...

Jan Zauha [01:46:45] I didn't see this one.

Mary Murphy [01:46:50] Good, good job.

Carol Doig [01:46:50] Oh my goodness, there it is.

Carol Doig [01:46:54] I don't know how glad they'll be, but, you know, this, this is where.

Jan Zauha [01:46:57] I will force them to be glad.

Carol Doig [01:47:05] St Petersburg, you can come around here if you want.

Mary Murphy [01:47:06] Yeah, I'll come there.

Jan Zauha [01:47:07] Okay.

Jan Zauha [01:47:09] That's hinge. My God. Look at this.

Carol Doig [01:47:12] Yeah.

Jan Zauha [01:47:13] Holy crap. [Laughter] What is that made out of?

Carol Doig [01:47:18] Glass, is what it looks like.

Jan Zauha [01:47:18] It looks like it is glass.

Mary Murphy [01:47:20] Wants to evoke a Faberge egg.

Jan Zauha [01:47:21] Yeah.

Carol Doig [01:47:23] Yeah.

Jan Zauha [01:47:25] Oh my gosh. [Laughter] It's amazing!

Jan Zauha [01:47:29] Looks like there was. This was the second cruise.

Carol Doig [01:47:32] Yes.

Jan Zauha [01:47:32] Yes. So he kind of moved up in the world.

Mary Murphy [01:47:36] Yeah. Well, clearly, the both of you proved to be charming.

Jan Zauha [01:47:39] Yes.

Mary Murphy [01:47:39] So you were repeating.

Carol Doig [01:47:40] Well, or at least we didn't antagonize his mother. We were on his mother's list.

Mary Murphy [01:47:46] Right. Yeah.

Jan Zauha [01:47:47] Okay. And then we have the two flasks.

Carol Doig [01:47:51] Yeah. I mean, you would get all these things.

Mary Murphy [01:47:56] That's so funny.

Jan Zauha [01:47:57] I mean, it's beautiful. It's not funny. It's beautiful, but it's still funny. And these are. This is the case for the flask, correct?

Carol Doig [01:48:04] I guess so?

Jan Zauha [01:48:05] Yeah.

Carol Doig [01:48:06] So you need a flask her for this?

Jan Zauha [01:48:10] Well, that's pretty nicely cased there.

Carol Doig [01:48:12] Yeah, so.

Jan Zauha [01:48:14] What'd I do with my... camera?

Mary Murphy [01:48:15] Right here.

Jan Zauha [01:48:17] I'm going to just take a picture of it.

Mary Murphy [01:48:20] So do you remember which of the experiences you went on? There was...

Carol Doig [01:48:26] Yeah! I went and shot an AK47.

Jan Zauha [01:48:28] Oh my God.

Carol Doig [01:48:28] [Laughter]

Mary Murphy [01:48:30] Wild woman!

Carol Doig [01:48:32] And it was so difficult that, you know, I thought I was shooting straight ahead. Up in the air.. Junior bird man. That was one of them. There were probably another one...

Mary Murphy [01:48:53] Let's see. Grand tour of Helsinki.

Carol Doig [01:48:55] Yeah, we did that.

Mary Murphy [01:48:56] Tall ship adventure?

Carol Doig [01:48:58] Nope.

Mary Murphy [01:48:58] Okay. Sailing and Sauna: a truly Finnish experience.

Carol Doig [01:49:04] No, we went. If we've got any others?

Mary Murphy [01:49:09] Architectural world of... I have no idea how to pronounce this. The tracks, the famous Studio three architects?

Carol Doig [01:49:20] We took a helicopter.

Mary Murphy [01:49:23] I think that was on the first page.

Carol Doig [01:49:25] We went....

Jan Zauha [01:49:26] I've never been in a helicopter.

Carol Doig [01:49:27] ...halfway trip to- yeah. Tallinn, Estonia.

Mary Murphy [01:49:30] Yes.

Carol Doig [01:49:32] And the Estonians, we had a svelte young woman all dressed up as our guide, and she made no bounds, no bones about how they disliked Russians.

Jan Zauha [01:49:48] Yeah, all the Tallinn.

Carol Doig [01:49:49] Yeah, yeah. With good reason!

Mary Murphy [01:49:51] You sit this way because we turn to the books and I'll get this other chair.

Jan Zauha [01:49:55] I was going to take a picture of the two of you, but. Now I can't.

Jan Zauha [01:50:01] Will you come and stand behind? I was just going to get a picture of you looking at things.

Mary Murphy [01:50:05] Okay.

Jan Zauha [01:50:06] Not so posed.

Carol Doig [01:50:06] So that was... And there were a couple of mysterious people on the helicopter that we didn't know, well it turned out. This was before 911, but just before. And it turned out they were security.

Mary Murphy [01:50:25] Interesting.

Carol Doig [01:50:28] And then yes, St Petersburg. They took us around to quite a few of, you know, and Catherine's summer home and so forth. A lot of fancy fancy dinners that I could never get by without having so much vodka that, you know, we would put our tongues in them so we know, knew better than to drink the whole thing.

Mary Murphy [01:51:04] Jan did her best to keep up.

Jan Zauha [01:51:06] In St Petersburg, we had really bad weather for the day when we were going around to places like the Hermitage and you know. So we were standing out in line in the rain, and I didn't have a raincoat. I didn't have a rain hat. We were really ill prepared, so we were pretty drenched but excited about what we're seeing. So we had a lunch stop. There was supposed to be a sort of family style lunch for all the people who were on the tour. And we I wasn't expecting much, you know, but we went into this kind of interesting, folky restaurant where men were playing, you know, squeeze boxes and Russian stuff. And on the table they had they said there would be vodka at lunch. I was looking forward to that because I needed something to warm me up and I thought, well, there'll be a Dixie cup of vodka. No, they had uncorked bottles spaced evenly along all the tables, and everybody had a shot glass. So it wasn't just you may have a shot of vodka. It was drink all the damn vodka you want. And so I did. [Laughter] And it was immediate, that feeling I really understood. It was a great entry point into Russian culture and climate because I felt immediately, What cold? What wet? So it was like I understood why they drink vodka and why they do shots of vodka, because that was the key was just to do this. And then you had this great sense of well-being that spread throughout you.

Carol Doig [01:52:42] So it was the military shooting club, and.

Mary Murphy [01:52:50] Did Ivan shoot the.

Carol Doig [01:52:53] Yeah, he did, too. He was much better than I was. It took some arm strength.

Mary Murphy [01:52:57] Yeah.

Jan Zauha [01:52:58] So this was one of those automatic machine guns that you were shooting?

Carol Doig [01:53:02] Yeah. AK 47. Well, semi-automatic, I think, wasn't what they've got these days. But, you know, single shot and boom, lots of, lots of holes in the ceiling.

Jan Zauha [01:53:18] Did you kill some birds? [Laughter].

Carol Doig [01:53:19] So anyhow, you know this is the second one.

Mary Murphy [01:53:24] Amazing.

Jan Zauha [01:53:26] I'm going to read for you the question from Jodi [Allison-Bunnell], which is not one that I think we can resolve here, but one that maybe we you might want to think some more about. So let me find it. Okay. I'm wondering if you could ask Carol something, if she was choosing a sample of collection items to visually represent the contents of the collection, what would she choose? And I think Jodi's thinking here about those photographs that are across the she's trying to figure out how can we fix that issue of the photos on the website just being of Ivan and making it look as if Ivan were a photographer. So you might consider that these are illustrative, atmospheric rather than informational at all. It's a very early concept. But here's one idea for how we might approach this. Below she has, and it would appear right at the top of the Web page right after the title. So that's what, you know, that's what we were talking about. So conceptually, I'm going to see if I can make this look bigger for you. This is totally conceptual. So I think she really wants your input on the kinds of representative documents or images that would get across the idea that this is a writer's archive.

Carol Doig [01:54:49] Well, this is, this is pretty good.

Jan Zauha [01:54:50] I would vote for a picture of a typewriter.

Mary Murphy [01:54:52] I was going to say the same thing. A picture of a typewriter.

Jan Zauha [01:54:54] Ivan had a typewriter. We have some.

Carol Doig [01:54:57] Oh that's a good idea. Now I'm into the, in [unintelligible]. I touched something, sorry.

Jan Zauha [01:55:02] So that's all right. You didn't touch it. You didn't do anything. So think about that. And if you want to write back, I'll...

Carol Doig [01:55:12] Yeah. Send me a copy of that so I can think about it.

Jan Zauha [01:55:16] I will, I'll do that after this.

Carol Doig [01:55:18] Yeah. Okay.

Jan Zauha [01:55:19] Then you could say we talked about it, you know?

Carol Doig [01:55:22] Yeah.

Jan Zauha [01:55:23] Typewriter. Ivan had a typewriter, but also, I think she's interested in. And I agree with her. Documents that indicate a writer's process, you know, is that.

Carol Doig [01:55:35] She's got one of the file cards in there and whatever else.

Jan Zauha [01:55:38] Right. And those sometimes don't use the best geography. I mean, there are some good images of draft pages with writing on them.

Mary Murphy [01:55:46] That's what I was thinking. And lots of writing.

Jan Zauha [01:55:48] A bit like the kinds of things that were used in the film. So.

Carol Doig [01:55:52] You know, okay, well, give that to me when it's convenient and...

Jan Zauha [01:55:56] Sure. And if you want me to be a part of that, say.

Carol Doig [01:56:00] Of course.

Jan Zauha [01:56:01] But you need to say it.

Mary Murphy [01:56:02] To Jodi.

Jan Zauha [01:56:03] Yeah, okay?

Carol Doig [01:56:04] To Jodi.

Mary Murphy [01:56:05] And maybe even the picture you talked about of bringing his pen. And now you can say, in Ivan's hand since we've.

Jan Zauha [01:56:12] Ivan's hand.

Mary Murphy [01:56:13] Verified that it was.

Jan Zauha [01:56:15] Yeah. Bernita's pen in Ivan's hand.

Mary Murphy [01:56:20] Yeah. Because then you have a typewriter and the pen, and the visions.

Jan Zauha [01:56:23] This is ultimately your decision. It's just if you want my input on any of it.

Carol Doig [01:56:27] Yes. Okay.

Jan Zauha [01:56:27] Okay.

Carol Doig [01:56:28] Okay.

Jan Zauha [01:56:29] Here we are.

Carol Doig [01:56:29] I would like to have Jan's input.

Mary Murphy [01:56:33] Well, you know what, I think. So I really appreciate being cc'd on all of these. But sometimes it's clearly archives and you, you know. But I think the fact that you.

Jan Zauha [01:56:47] You did want to talk today.

Carol Doig [01:56:49] Let me see if I could find them. And you were going through, I think that middle section which you could continue to do, while I look and see if I can find some of what I think you would be interested in.

Jan Zauha [01:57:22] Just see what just sent. Oh Doralyn [Rossmann] just sent me a picture. I have to look at it. I think it's probably of.

Mary Murphy [01:57:30] Cats!

Jan Zauha [01:57:31] The boys. Oh my God. She says I told Alexa to play sounds of birds, and they went into alert mode. [Laughing] This is darling, they're like... I haven't done that. Doralyn's a very creative person. In a subtle way. In a subtle way.

Carol Doig [01:58:04] Alrigh. Ismael Kadare. This is the Albanian, right?

Jan Zauha [01:58:12] Oh no, I don't know that one. Sorry. Thought it was someone else. Okay, so, we're going to record now.

Carol Doig [01:58:24] Just as an indication. These are all Kadare and so.

Jan Zauha [01:58:29] Oh wow that is right.

Carol Doig [01:58:30] Two, three, four, five, six, seven, eight, nine. Of his books.

Jan Zauha [01:58:35] So why?

Carol Doig [01:58:38] Ah, he was very original writer as it came out of no place. Albania. You were, they were practically locked in. You know, I would say you could in your spare time, some time this evening? Let's take them down and see what they're doing. He. He wanted to see things. The people were writing from a different context in a different way. How did they put things down? You know, that was, that was it for him. Well, here's more.

Jan Zauha [01:59:11] Yeah. So this is an Eastern European writer.

Carol Doig [01:59:14] Albanian, Yes.

Jan Zauha [01:59:15] And so does this, did his interest then go beyond Russia to include that whole Eastern European block?

Carol Doig [01:59:23] Oh wherever there was an interesting writer, really.

Jan Zauha [01:59:24] Okay, so it didn't matter? Nobody was particularly interested in that.

Mary Murphy [01:59:27] And how would he identify them? Did he read lots of book reviews?

Carol Doig [01:59:33] Yes he read lots of book reviews. And they'd go down to then early days. Well, through much of his career to the used bookstore and browse.

Mary Murphy [01:59:45] Right? Right. Did he read The New York Review of Books?

Carol Doig [01:59:51] He did at one point. Yeah. Yeah. And Saturday Review. Here's the way it's supposed to be that I mentioned.

Jan Zauha [01:59:58] Oh yeah. The Herndon book. Okay.

Carol Doig [02:00:00] Yeah. That's a kick. And he gets the language of these kids in an age before you had to worry so much about how you did things like that.

Jan Zauha [02:00:16] Nadine Gordimer.

Jan Zauha [02:00:17] Yup.

Jan Zauha [02:00:21] Camus, The First Man. Was he a big existentialist reader?

Carol Doig [02:00:27] No.

Jan Zauha [02:00:28] Okay.

Carol Doig [02:00:28] But again, if somebody was using language in an interesting or unusual way.

Jan Zauha [02:00:33] And he explored classics, right? I mean, we have. We have Dickens up here somewhere.

Carol Doig [02:00:40] Oh yeah, there's all that. And then there's Herman and there's Dara, and there's, you know, poetry, Hugo's poetry in this case, because we knew him. So, you know, I keep saying eclectic. I mean, he. He was a wide ranging reader. Show me something that's interesting on the page, which is what he wanted, I think.

Jan Zauha [02:01:05] Yeah. Richard Russo?

Carol Doig [02:01:08] Yeah. Good storytelling.

Jan Zauha [02:01:12] The Road From Coorain. Yeah.

Mary Murphy [02:01:14] Oh yeah. Jill Ker Conway. She's the historian. But that was her autobiography.

Jan Zauha [02:01:26] La Farge. Ouch. Oliver La Farge.

Carol Doig [02:01:31] Oh that's, that's a charming book. Have you read that? It's from a series in The New Yorker. Plus. And then he added a bit. What's another one? You might want to browse just for fun. And you can kind of tell which ones were in The New Yorker and were edited like crazy and which ones he added to make enough to put a book in which are not quite as polished.

Jan Zauha [02:01:54] So this one is about a sprawling sheep ranch in the 1920s. Coincidence?

Carol Doig [02:01:59] Coincidence!

Jan Zauha [02:02:00] Yeah, I think I'm familiar with Laughing Boy, but I hadn't heard of this one. More Nadine Gordimer. Several Gordimer's. Rest for the night. This one, this title sounded really interesting to me. Of course, very Ivan. Seven Shades of Memories Stories of Old Iran by Terence O'Donnell.

Carol Doig [02:02:23] Oh he was the Oregonian. He lived over there for a decade or more and then came back as an older man and died in Portland.

Jan Zauha [02:02:36] Are you familiar with the name? Terrance O'Donnel? I'm not. I just think it's such a great it's a great title. And it has to do with memory.

Carol Doig [02:02:45] Yup.

Jan Zauha [02:02:46] The best magazine articles of the year. And there are certain places marked. And this one I notice has quite a lot of underlining. And I missed it when I first... Oh Lewis Lapham.

Carol Doig [02:03:00] And that would have been back when he was freelancing. And he was, he was looking for ways to write magazine articles better. Yeah, A complete student. Over and over and over.

Jan Zauha [02:03:17] Yeah. Lifelong learning.

Carol Doig [02:03:19] Yes.

Jan Zauha [02:03:21] What we try to inculcate in all our students. To Kill a Mockingbird is here. Oh I know about Positively Fourth Street.

Mary Murphy [02:03:34] Great cover.

Jan Zauha [02:03:35] The lives and times of Joan Baez, Bob Dylan, Mimi Baez, Farina and Richard Farina.

Carol Doig [02:03:44] Doesn't look like it was much used.

Jan Zauha [02:03:47] I didn't want to say that. Alice Munro.

Carol Doig [02:03:50] He liked her work.

Jan Zauha [02:03:52] Yeah.

Carol Doig [02:03:53] Quintessential short story writer.

Jan Zauha [02:03:57] This is a book I've always meant to read.

Carol Doig [02:04:00] Oh, Roddy Doyle, well, see.

Jan Zauha [02:04:01] The Commitments.

Carol Doig [02:04:03] The conversations. That one in particular. The way they talk.

Jan Zauha [02:04:08] So this is Roddy Doyle. The Commitments. Yeah. There's a there's a lot of. A lot of fast.

Carol Doig [02:04:18] Yeah.

Jan Zauha [02:04:19] Repartee in here.

Carol Doig [02:04:20] Yeah.

Jan Zauha [02:04:22] And a lot of swearing, which Ivan was pretty good at.

Carol Doig [02:04:27] Well, it was interesting. After he died, some of the friends got together. We got to talking about him. And. And, you know, did he swear? And all the women said no. And all the men said yes.

Mary Murphy [02:04:45] How interesting.

Jan Zauha [02:04:47] Very funny. So he evidently liked Roddy Doyle, there's another Roddy Doyle, The Snapper. For that same reason.

Carol Doig [02:04:52] The original.

Jan Zauha [02:04:54] Tim Winton isn't that an Australian writer?

Carol Doig [02:04:56] Yes. It is. And we got to know Tim some.

Jan Zauha [02:04:59] Did you? Okay. I was given, my Australian friend gave me some Tim Winton for some reason I think I can't remember what one I don't think I've read it yet.

Carol Doig [02:05:08] He's put out a lot and he's a good writer.

Jan Zauha [02:05:11] Okay.

Carol Doig [02:05:12] And one of his books was being promoted in Canada some years back, and we were invited and this was a great day. We went down to Lake Union, took a float plane to Victoria, had lunch, spiffy lunch at the big hotel, and then met the camera crew and Tim and they took us around and shot some footage with Ivan, in a sense, you know, helping promote Tim's books here.

Jan Zauha [02:05:50] That's so cool.

Carol Doig [02:05:51] And then we flew back and we had an early dinner at down on Lake Union and drove home and so on.

Jan Zauha [02:06:02] What an amazing day.

Carol Doig [02:06:04] What an amazing day.

Jan Zauha [02:06:05] Yeah. So this is a collection of stories called The Turning. So that's Tim Winton. Okay.

Carol Doig [02:06:13] You can find others of his work around.

Jan Zauha [02:06:14] Oh and here's Out Stealing Horses. But just the cover of it.

Carol Doig [02:06:17] Yeah, well, a hardback would be floating around somewhere in the house.

Jan Zauha [02:06:21] What an interesting book. At Large and At Small, Anne Fadiman. I have something, oh I have Ex Libris by Anne Fadiman.

Mary Murphy [02:06:37] Who is Anne Fadiman? Why don't why do I.

Jan Zauha [02:06:40] I mean, I have one of her books because it's about reading.

Carol Doig [02:06:43] Okay. She was well known at some period.

Jan Zauha [02:06:51] Okay. So she returns to one of her favorite genres. A familiar essay. Okay. And then this one is a collection of essays about reading, so that makes sense. And I have a copy and have never read it.

Carol Doig [02:07:09] That one looks pretty pristine too. Yeah.

Jan Zauha [02:07:11] Raymond Chandler. James Kane. Is he another crime writer?

Mary Murphy [02:07:18] Oh yes.

Carol Doig [02:07:18] Yeah. Yeah.

Jan Zauha [02:07:18] I don't know him.

Carol Doig [02:07:18] About the same era.

Jan Zauha [02:07:21] Louise Penny.

Mary Murphy [02:07:21] Yep.

Jan Zauha [02:07:22] Slipped in there.

Carol Doig [02:07:23] Yeah, that's right. I put that in there, just because there was a little bit of.

Jan Zauha [02:07:27] Put in there as a decoy.

Jan Zauha [02:07:30] Yeah, I'm noticing that there's, you know, Ann McBain up here. So was Ivan into a lot of crime, you know.

Carol Doig [02:07:38] I wouldn't say a lot, but we wanted a little chewing gum for the mind. Why, we had books around that could do that. And that's exactly what I'm doing with Louise Penny right now.

Jan Zauha [02:07:48] And then we have Tony Hillerman, a lot of Tony Hillerman. So what does that indicate?

Carol Doig [02:07:53] Well, Tony Hillerman was at one time at the University of New Mexico as a teacher and as an aide to the president. And he taught journalism. This was before his fame. And Ivan was a newly minted Ph.D. Tony wanted to hire him. So for several years, Tony tried to find the money. And we might have done that at that point in his career. But Tony never could get the money. And then he began writing books that became huge bestsellers. Nice, Nice man.

Mary Murphy [02:08:39] What did he want to hire Ivan?

Carol Doig [02:08:42] To teach journalism.

Mary Murphy [02:08:43] To teach journalism.

Carol Doig [02:08:44] Yeah, which is what Ivan had originally set out. He wanted the Ph.D. in history because it was the better degree he felt. But then when he got to graduate school and began to see what happened, that happens in academia, he decided he didn't want to make a career there. Fortunately for the reading world.

Jan Zauha [02:09:09] So do you have you been on the Tony Hillerman archive site?

Carol Doig [02:09:14] I have not. Is that a good one?

Jan Zauha [02:09:16] Well, I don't know if it's it was just one of those that I looked at when we were first doing Ivans because it isn't very common for a contemporary. I mean, he's gone now, but for a contemporary writer to have that kind of digitized archive. So I just thought you might want to take a glance at it since you.

Carol Doig [02:09:33] I might want to.

Jan Zauha [02:09:34] When I looked at all of these, I thought, I wonder if she knows about. So just Google him. Okay. Should come up. Just put it in Hillerman archive or something. Hopefully that will bring it up, but.

Carol Doig [02:09:43] Okay.

Jan Zauha [02:09:45] And we have these. This stack here, is this stacked for, seperately for a reason?

Carol Doig [02:09:49] No, it was not staged that way, but I was running out of room. Let's see. I just. There's a little book, shelf up.

Jan Zauha [02:09:58] Which one?

Carol Doig [02:10:00] The, all of it.... Yeah, there.

Carol Doig [02:10:06] Ivan very much admired that. And I think the woman who wrote it, I think she was actually a music major. But.

Jan Zauha [02:10:17] This is about Ireland.

Carol Doig [02:10:19] Yeah.

Jan Zauha [02:10:20] I'm gonna put these over here for now. This is something we're signing on about this week.

Carol Doig [02:10:26] Yeah. And Ivan gave away copies of that to various people he'd so taken...

Jan Zauha [02:10:32] So why did he like it so much?

Carol Doig [02:10:35] It had to be because of the skill with which it was written. And it's a good read.

Mary Murphy [02:10:42] I want to pause and ask you, because we've talked you've talked a lot about how Ivan thought this person was a good writer or this. He's interesting language here, but what do you think he meant when he said somebody was a good writer?

Carol Doig [02:10:59] Well, that's my phraseology. Ivan might've put it some other way. But, accomplished writer who knew what he was up to and demonstrated it with words on the page.

Mary Murphy [02:11:14] So, you know, again, thinking about teaching students to say to them, I want you to be an accomplished writer would not tell them what I wanted them to know. So in terms of what I mean, I guess the basic assumption would be if there were classic what seem like grammatical errors, it would be because they were planned in some way? Is it that it's the person knew how to construct a paragraph that held together? Is it that there's a strong-

Carol Doig [02:11:56] Well it's a conceptualization I think of an entire short story or essay or novel with some with a mastery of language that Ivan would have appreciated because that's what he was looking for.

Mary Murphy [02:12:16] So a plot that captured the reader's interest and carried it through.

Carol Doig [02:12:22] They have to do that, we learned that in journalism.

Mary Murphy [02:12:23] Yes.

Carol Doig [02:12:24] Yeah.

Mary Murphy [02:12:25] Yeah.

Jan Zauha [02:12:27] I'm holding a copy of something called My Bookstore, which seems really interesting. Writers celebrate their favorite places to browse, read and shop. Introduction by Richard Russo. And I open it up and it says, Thank you, Ivan, for your contribution. I didn't know he did this.

Carol Doig [02:12:44] I didn't either. [Laughter]

Jan Zauha [02:12:47] So this is one that I think we would like to have.

Carol Doig [02:12:51] Well, okay, let's. What did he do?

Jan Zauha [02:12:53] He did University Bookstore, Seattle, Washington. Page 78.

Carol Doig [02:12:57] Oh okay. Yeah.

Jan Zauha [02:12:58] Does this ring a bell now?

Carol Doig [02:12:58] I do have a memory of something being done, but I didn't know it came out in that form, actually. Yeah. Yeah.

Jan Zauha [02:13:08] Because this is something he contributed to.

Carol Doig [02:13:13] Yeah. Yeah. You put it on the list if you want it.

Jan Zauha [02:13:16] Yes. We'll put it on and keep it out.

Mary Murphy [02:13:18] Yeah, I'll make a written note.

Jan Zauha [02:13:19] Because you should read it. You shouldn't just give it to us now. You should read it, right?

Carol Doig [02:13:23] I probably did read it. But, you know.

Jan Zauha [02:13:27] So I'm just looking through this. This is what that was what was in this thing. So we have, this I've heard of and I can't remember if I've read it.

Carol Doig [02:13:39] Jonathan Emerson he's a local guy.

Jan Zauha [02:13:41] But I think I.

Carol Doig [02:13:43] And he's quite a character, you know, we found him quite likable. Decent writer, not a very good speaker because he likes reporting too much about having drunk too much the night before.

Jan Zauha [02:14:02] I know where I have this from. He spoke at the Montana Book Festival.

Carol Doig [02:14:08] Okay.

Jan Zauha [02:14:10] With one of my favorite writers, Jess Walter.

Carol Doig [02:14:15] Oh yeah.

Jan Zauha [02:14:16] And this guy was. I think I made a point, unfortunately, of buying Jess Walter's book and asking Jess Walter to sign it while this guy was standing next to him. And I did not buy this guy's book, but that was what I knew about. That's how I know about this book. Okay.

Carol Doig [02:14:31] Yeah.

Jan Zauha [02:14:32] This is not about you. It's about me.

Carol Doig [02:14:34] It was. I think he started out in music, and he's. I think he's serious about what he does, but what comes out of his mouth needs to be a bit more serious.

Mary Murphy [02:14:45] Yeah.

Jan Zauha [02:14:46] Obviously, I wasn't very impressed with his book, or his talk.

Carol Doig [02:14:51] No, I know, I know the title, but I don't think I've ever read that.

Jan Zauha [02:14:58] And we have Carly's Mandolin.

Carol Doig [02:15:01] That's a lovely book.

Jan Zauha [02:15:02] I've heard It is. I have not read it. It's, is it World War One?

Carol Doig [02:15:08] No, it's World War Two.

Jan Zauha [02:15:09] Okay. Have you read it? That's right. You're not a World War Two person.

Mary Murphy [02:15:13] No.

Carol Doig [02:15:15] I Am.

Mary Murphy [02:15:15] I'm a World War One person.

Carol Doig [02:15:17] You're not that old, I'm a World War Two person because that's when I was growing up.

Mary Murphy [02:15:21] Right, right.

Jan Zauha [02:15:22] This is Ken Follett, who I've never read any of.

Carol Doig [02:15:26] Yeah.

Jan Zauha [02:15:28] Are you a fan? Was Ivan a fan?

Carol Doig [02:15:30] Not a fan. I think I did read that in its time. And it's another one of those reads that you might pick up at bad times.

Mary Murphy [02:15:37] Right. Yeah.

Jan Zauha [02:15:42] Intuition Pumps and Other Tools for Thinking.

Carol Doig [02:15:44] Well we met him, I think on one of the Allen Cruises, and Ivan...

Jan Zauha [02:15:48] Daniel Dennett.

Mary Murphy [02:15:51] I think he spoke at MSU.

Jan Zauha [02:15:53] Really?

Carol Doig [02:15:54] And I think Ivan was fairly taken with, with him and his ideas.

Jan Zauha [02:16:00] He looks like he knows what he's talking about.

Carol Doig [02:16:02] Yeah. [Laughter] Who knows? Maybe he does. Ivan was not usually taken in by the would-be's, wanna-be's.

Jan Zauha [02:16:13] Fear itself. We have nothing to fear but fear itself. The New Deal.

Carol Doig [02:16:16] Yeah.

Jan Zauha [02:16:16] So there's a marker in here. Several markers. Are those yours or Ivan's?

Carol Doig [02:16:24] Probably his.

Mary Murphy [02:16:26] Could have been for Bucking the Sun.

Jan Zauha [02:16:30] Also could have been for Bartender's Tale because of the. Yeah.

Carol Doig [02:16:39] Well, that's right.

Jan Zauha [02:16:41] Are you reading this?

Carol Doig [02:16:45] It was recommended to me, and I couldn't really get into it.

Jan Zauha [02:16:50] I read it. I'm not sure. I'm reading another one of her books right now in fact.

Carol Doig [02:16:56] Oh, okay. I asked...bookstore...her recommended. And that was it. That doesn't always work.

Jan Zauha [02:17:04] Oh my gosh. Shirley Hazzard. I read The Transit of Venus.

Carol Doig [02:17:09] Another much admired writer.

Jan Zauha [02:17:10] The Great Fire by Shirley Hazzard. This is...historical?

Carol Doig [02:17:20] No I think it is...

Jan Zauha [02:17:21] It says here it is 1947. The great fire of the Second World War has convulsed Europe and Asia. This is a novel.

Carol Doig [02:17:28] The consul, consummate craftsman and appreciated.

Jan Zauha [02:17:34] Australians. Well, Australian English.

Carol Doig [02:17:37] Yeah. Appreciated by Ivan because of the craft.

Jan Zauha [02:17:43] And then, sailing alone around the world. Was he planning to leave you?

Carol Doig [02:17:51] [Laughing] I have no idea what that's about.

Jan Zauha [02:17:52] Maybe that had to do with, it's a Dover book. Might have had to do with The Sea Runners.

Carol Doig [02:18:02] Oh! Could be, could be.

Jan Zauha [02:18:04] Embers. Looks unread. Okay. So... what's this one?

Carol Doig [02:18:15] There's a bunch of Loren Eiseley books. We went through a lot of them at one point.

Jan Zauha [02:18:21] Why?

Carol Doig [02:18:24] Really entertaining writer. A little ahead of his time, probably.

Jan Zauha [02:18:28] I don't know him at all.

Carol Doig [02:18:30] Oh, well, help yourself.

Jan Zauha [02:18:33] Let's just stay here a month then! It's the reader's retreat we've been wanting.

Mary Murphy [02:18:37] I claim the couch for reading.

Jan Zauha [02:18:39] Yeah. [Laughter]

Jan Zauha [02:18:41] We've been talking for years about doing a reader's retreat where we get people who just want to read together for a weekend and share meals and then talk at the meals about what we're reading. Yeah. Wouldn't that be fun? We could do it here. Okay. So then we have another stack of books. I don't know Dark, I should know Dark Star.

Carol Doig [02:19:05] Well. Yeah, a Furst wrote a lot of books.

Mary Murphy [02:19:09] There's a whole bunch down there.

Carol Doig [02:19:11] And if I remember correctly, who is it would be European. Russian? Plot heavy books.

Jan Zauha [02:19:21] Yeah. Okay. Wisdom of the West.

Carol Doig [02:19:28] I mean, you're trying to you're trying to find commonalities of these, and it's.

Mary Murphy [02:19:34] Actually, Jan, go back to that.

Jan Zauha [02:19:36] The gardener one?

Mary Murphy [02:19:37] The gardener. So did the. This is a it doesn't look like it's red, but the founding gardeners. Was Ivan interested in reading about, like, Jefferson's garden or historic gardens or.

Carol Doig [02:19:55] Well, not that I know of, but apparently the review caused him to do this, and he's got a, you know, he's got a marker in it.

Mary Murphy [02:20:05] Right, yeah.

Carol Doig [02:20:07] But he didn't underline anything. Yeah. But, you know historian that he was, and gardener that he was, I can imagine he read a bit and thought that might be interesting? Something you would be interested in?

Mary Murphy [02:20:26] I would.

Jan Zauha [02:20:27] This sounds interesting.

Mary Murphy [02:20:29] Oh this is a great book. Ship Fever by Andrea Barrett. It's about Irish immigrants.

Carol Doig [02:20:34] Yes. Yes. It's another well-received writer in this house.

Mary Murphy [02:20:40] Right, right.

Carol Doig [02:20:41] Right. Well take a look and see if you think it's worth taking.

Jan Zauha [02:20:52] The Quickening Maze. Tells a deeply moving story of great nature poet John Clare and his vertiginous fall into madness. Okay.

Mary Murphy [02:21:02] I think that's quite daring to use the word vertiginous in a book blurb.

Jan Zauha [02:21:07] I admire that kind of phrase. Make them look up the words.

Mary Murphy [02:21:11] Right.

Jan Zauha [02:21:12] Billy Lynn's Long Halftime Walk.

Carol Doig [02:21:17] I don't know where these came from.

Mary Murphy [02:21:19] And it could be as you say, somebody gave them to him.

Carol Doig [02:21:23] [Or he picked it up.

Jan Zauha [02:21:25] The Madonnas of Leningrad. That was a good book.

Carol Doig [02:21:29] Well, you could leave that on top. Maybe I'd try that.

Jan Zauha [02:21:34] Into the Tangle of Friendship: A memoir of the things that matter.

Carol Doig [02:21:38] They wrote a lot of memoirs. I read a lot of memoirs since he was.

Jan Zauha [02:21:43] The Fall of. Well, this is another Kadare.

Carol Doig [02:21:51] [unintelligible].

Jan Zauha [02:21:52] And Chinua Achebe. Things Fall Apart. Not too surprising.

Carol Doig [02:21:57] So, yeah.

Jan Zauha [02:22:02] Let's see. We have another stack here.

Mary Murphy [02:22:05] But Jan is just in hog heaven.

Jan Zauha [02:22:07] Well, you know, it's fascinating to me. The Hat on the Bed. John O'Hara. I've never read any John O'Hara.

Mary Murphy [02:22:14] No I haven't either.

Carol Doig [02:22:14] Well, I think I did years and years and years ago. I'm not sure he'd stand up to current criticism.

Mary Murphy [02:22:21] Yeah, yeah.

Carol Doig [02:22:24] Well, he was very popular in his time.

Jan Zauha [02:22:28] There is a marker in here that says C's Prescription.

Jan Zauha [02:22:32] Okay. That's from Ivan, he was on his way to pick up something for me and he got.

Jan Zauha [02:22:42] He got waylaid by a book!

Carol Doig [02:22:42] He got away, yeah.

Jan Zauha [02:22:42] In The Wolf's Mouth, by Adam Foulds? He's the author of The Cricketing Maze, which we've already seen.

Mary Murphy [02:22:51] Right with the virtiginous book blurb.

Jan Zauha [02:22:53] Yes. Poetry. This is the magazine poetry featuring Harry Mathews, Nathaniel McKay and T.J. Gerard. No marks.

Carol Doig [02:23:05] Ivan [unintelligible] read a lot of poets. And. And the most masteful one, who taught him the most was Linda Beard.

Jan Zauha [02:23:19] So, Wally Lamb, any book that says. Heart wrenching. I usually put back on the shelf.

Carol Doig [02:23:28] That said what?

Jan Zauha [02:23:29] I usually put it back on the shelf if it says heart wrenching.

Carol Doig [02:23:32] Heart wrenching? Oh yeah.

Jan Zauha [02:23:35] No, not for me, thank you. Life is heart wrenching enough. Yes. Boys on the Boat.

Carol Doig [02:23:40] Yeah. That's a good one.

Mary Murphy [02:23:41] It's a really good one. And it's a Northwest story.

Carol Doig [02:23:45] A Northwest story, it's a local story. Those were UW guys.

Jan Zauha [02:23:50] Thornton Wilder. Heaven's My Destination. And there's a.

Carol Doig [02:23:56] Yeah. That's an oldie.

Jan Zauha [02:24:00] Yes, a bit foxed, as they say. And then Edgar Lee, Master Spoon River Anthology. More poetry. Not marked up.

Carol Doig [02:24:12] We got Poetry magazine in the last years of Ivan's life because he was serious about picking up pointers.

Jan Zauha [02:24:21] Yeah. Here's another issue of it. So here's another Roddy Doyle. Guts. So he really like Roddy Doyle. What's this about?

Mary Murphy [02:24:31] Who's the author?

Jan Zauha [02:24:33] Sorry, Verne Hopkins.

Carol Doig [02:24:36] I don't know that one.

Jan Zauha [02:24:38] Collection of stories about the ranching, rodeoing, and horse racing adventures of the author. They are all true. Like most things that go awry, each seemed like a good idea at the time.

Carol Doig [02:24:49] Well, we'll. How, what percentage true is or I would've write.

Jan Zauha [02:24:53] Oh wait. To Ivan Doi- for Ivan Doig. We have walked the same hills, ridden the same trails and slept under the same stars. I'm thrilled to finally get to meet my favorite living author. I have all of your books. My best to you, Verne Hopkins.

Carol Doig [02:25:08] Well, that tells where that came from. Probably.

Jan Zauha [02:25:10] And he did underline a few things in here.

Carol Doig [02:25:13] Okay. Like what?

Jan Zauha [02:25:15] Lewiston. Armstrong Steering Lewiston, Idaho. Every afternoon we.... I don't know what was going on there.

Carol Doig [02:25:27] Who published that?

Jan Zauha [02:25:31] Verne Hopkins, I bet.

Carol Doig [02:25:37] Okay, alright. That's interesting Ivan did....

Jan Zauha [02:25:38] Gray Dog Press. Spokane.

Carol Doig [02:25:41] Yeah.

Jan Zauha [02:25:42] Self-published, you think?

Carol Doig [02:25:44] Yeah.

Jan Zauha [02:25:45] That's what I would guess with this kind of cover.

Carol Doig [02:25:47] Yeah.

Jan Zauha [02:25:48] And it would frighten you.

Carol Doig [02:25:50] It doesn't mean it doesn't have value!

Mary Murphy [02:25:52] Might have good first person stories.

Carol Doig [02:25:55] It might.

Jan Zauha [02:25:57] Might, she said doubtfully.

Jan Zauha [02:26:02] Well, I mean if Ivan underlined a bunch of stuff, he might even underline it because it was dead wrong, you know.

Carol Doig [02:26:07] Well, he might have. There are a few books around and probably harvest and one or more of where he'd argue in the margins.

Jan Zauha [02:26:20] So we're we're here with more. Nadine Gordimer, John Fowles. I've never read Wormholes. A Writer's Reader by Donald Hall, which is understandable. Dictionary of English synonyms. The Right Madness on Skye. It's got to be poetry. It's Hugo.

Carol Doig [02:26:44] It's Dick Hugo.

Jan Zauha [02:26:47] Isle of Skye. Off the coast of Scotland. More Faulkner, New Orleans sketches.

Carol Doig [02:26:56] Dick Hugo had give up drinking, he needed to. Things went along pretty well. And then he got a sabbatical, and he went to the Isle of Skye.

Jan Zauha [02:27:07] And then the sky fell in.

Carol Doig [02:27:10] And he fell off the wagon.

Jan Zauha [02:27:14] Yeah, that's too bad. The quote verifier. This is pre-internet evidently.

Carol Doig [02:27:21] Yeah. Yeah, absolutely.

Jan Zauha [02:27:24] The Art of the Tale, Daniel Halpern. Strunk and White, The Writer's Voice. So we've got a bunch of writing books here.

Carol Doig [02:27:32] Oh, yes. Yes.

Jan Zauha [02:27:33] This one seems like an upside down-ish because it's a foreign, it is poetry in both... Spanish? And English.

Carol Doig [02:27:54] Yeah.

Jan Zauha [02:27:55] Well. Elizabeth Bishop, Edgar Allen Poe and The Juke-Box. So. Uncollected poems, drafts, and fragments.

Carol Doig [02:28:09] Yes. Cleaning out the desk.

Jan Zauha [02:28:12] Edited by Alice Quinn for Carol and Ivan Doig.

Carol Doig [02:28:16] Oh, Alice Quinn was The New Yorker.

Jan Zauha [02:28:19] 2006.

Carol Doig [02:28:20] Fiction editor.

Jan Zauha [02:28:20] Okay, so she signed this to you. [unintelligible]. Can poetry matter? The Poetry Home Repair Manual.

Mary Murphy [02:28:36] Great title.

Carol Doig [02:28:37] That's a nice title. You know, it's a title.

Jan Zauha [02:28:41] And Practical Advice for Beginning Poets by Ted Kooser.

Carol Doig [02:28:47] Yeah. Well, Kooser was. You know. You know about him or about him? Yeah. Nice, seemed a nice guy. We met him a couple times.

Jan Zauha [02:28:56] He kind of like Billy Collins, sort of. Bill, you know, Billy Collins with the.

Carol Doig [02:28:59] Yes, yes.

Jan Zauha [02:29:00] Billy Collins came to read at Big Sky, and I took Simon, and that was a really nice reading. Billy Collins was such a funny but really good poet. I don't think he's still alive, but. There's more Ted Kooser. No idea. Conversations in Sicily. The Blue Flower. A Brain for All Seasons? William Calvin? Is that new to me? Human evolution and abrupt climate change.

Carol Doig [02:29:41] So if you had to write an essay on Ivan's book collection, what would you say?

Jan Zauha [02:29:48] Eclectic.

Carol Doig [02:29:49] Okay.

Jan Zauha [02:29:51] Books. Interested in writing about writing, definitely. Interested in identifying authors and really didn't have a lot of prejudices. So it seems like.

Carol Doig [02:30:02] I think that's right.

Jan Zauha [02:30:03] Yeah, very. That's part of reading. Very eclectic. And. And very curious reader. And an intellectual reader. So most of these books are not books that would fit into the [unintelligible]. So, really.

Carol Doig [02:30:21] But that didn't rule out an [unintelligible].

Jan Zauha [02:30:24] No. No, no, no. Because those books we all need a break.

Carol Doig [02:30:27] Yeah, we all need that.

Jan Zauha [02:30:28] And the ones that are written well are worth reading. It's the ones that are not written well. I mean, that's why I'm mocking the self-published things. Of Western tales, which Ivan went so far beyond that it's.

Carol Doig [02:30:40] Yeah.

Jan Zauha [02:30:40] We're more thankful for that.

Carol Doig [02:30:42] We certainly are.

Jan Zauha [02:30:43] So, you know, and I think there's also a lot of the number of books that have inscriptions to you two or to Ivan indicates to me that he was part of this greater literary conversation in a big way. And you'd expect that from somebody who was both a reader and writer.

Carol Doig [02:31:05] Even though he mostly stayed home and wrote.

Jan Zauha [02:31:08] But he was he appeared in publications. His books were reviewed. He wrote letters to people.

Carol Doig [02:31:16] Yep. Okay.

Jan Zauha [02:31:17] So that's a part of being in the world. So. So there's that's all the more poetry stuff here. And and clearly, you know, with the poetry stuff, it's it's great to see that because he does talk about wanting to be a poet in the archive and that he is aspiring to a different form, which to me is the mark of an artist is that you experiment with things. Yeah.

Carol Doig [02:31:49] It all sounds good to me.

Jan Zauha [02:31:50] What else would you add? [Laughter] Did you guys read the same books quite often? Did you?

Carol Doig [02:31:58] Well, he would bring home an armload of books from you bookstore and parse through them and see what might be of interest to me. But he was much more canny reader than I was, and he read a lot more books.

Jan Zauha [02:32:14] So what do you mean by that? A much more canny reader than you?

Carol Doig [02:32:17] Well, partly because he read a lot of reviews, and he was always working with the language and he was always seeking to learn more. Whereas I'd read history for history's sake, I might not study the language in a way that he did.

Jan Zauha [02:32:39] The style, right.

Carol Doig [02:32:39] Yeah.

Jan Zauha [02:32:40] So he was picking up things at two levels, both information and style.

Carol Doig [02:32:44] Yes. Yeah. Craft, he would call it.

Jan Zauha [02:32:47] Yeah. The Known World is supposed to be good. I have not read it. There's another Tim Winton. I keep wanting to rearrange these. Sometimes I have brief spurts of organizational desire.

Carol Doig [02:32:59] He had them in quite good order and they're not in such good order anymore because I'd run out of room and plug things in somewhere else.

Jan Zauha [02:33:14] The Great World by David Malouf. I don't know why that name is familiar but I don't know his work. There's another one of his, I think. Yep. The Dream Stuff.

Carol Doig [02:33:32] I can see What I need to do is just invite you to.

Jan Zauha [02:33:35] Another Tim Winton.

Carol Doig [02:33:36] Come here and read, right. Until you get tired.

Jan Zauha [02:33:43] Federates. Thomas Keneally. Another Thomas Keneally. There's another one up here of Thomas Keneally. The Cat's Table. What, [unintelligible] are you familiar with- is it [unintelligible]?

Carol Doig [02:33:58] Ondaatje?

Jan Zauha [02:34:02] Ondaatje.

Carol Doig [02:34:02] I'm. I'm not greatly familiar. I'm familiar with the name. I think he was quite an award winner.

Mary Murphy [02:34:09] Yes, Yeah, I haven't. I have a couple unread on my shelf.

Jan Zauha [02:34:14] Well, he wrote The English Patient, which was such an amazing. I think I read the book.

Carol Doig [02:34:19] Well. Yeah, I saw that film. Even the film was amazing.

Jan Zauha [02:34:24] Not just because Ralph Fiennes was in it. Oh, Michael Cunningham. I really like Michael Cunningham. The Hours. Did you read this?

Carol Doig [02:34:35] No.

Jan Zauha [02:34:36] So I was going to ask you if Ivan was into Virginia Woolf in any way. And I-

Carol Doig [02:34:43] He was certainly aware of. And I think he read and he went through books of that by Virginia Woolf and others there in college.

Jan Zauha [02:34:53] Yeah.

Mary Murphy [02:34:54] You skipped over. He's got a Eudora Welty on the shelf up there. Was she a writer that he admired?

Carol Doig [02:35:01] Yes.

Mary Murphy [02:35:02] Yeah.

Jan Zauha [02:35:03] I don't see her.

Mary Murphy [02:35:03] Next shelf. Yeah. To the, to your right. Tall, next. Keep going, right there.

Jan Zauha [02:35:13] Oh, One Writer's Beginnings. Yeah that's a famous Eudora Welty.

Carol Doig [02:35:16] And I think it's, I don't know her background as well as I should. But she's one of the people who wrote under great with great medical problems.

Mary Murphy [02:35:27] I'm not sure about that.

Jan Zauha [02:35:30] I think that was...

Mary Murphy [02:35:32] Carson McCullers.

Jan Zauha [02:35:34] Carson McCullers. But also, a good man is hard to find woman.

Mary Murphy [02:35:40] I don't know who that is.

Jan Zauha [02:35:45] Southern Writer. Southern Gothic fiction.

Carol Doig [02:35:50] One of them.

Jan Zauha [02:35:56] I'll look it up. Yeah. All we have to do is Google a Good Man is Hard to Find.

Jan Zauha [02:36:04] I've just read about... born 1909 in Jackson, Mississippi, where at the time, she still lives in her father's house. So.

Mary Murphy [02:36:18] She became quite a photographer as well.

Jan Zauha [02:36:20] Oh, okay. Flannery O'Connor.

Mary Murphy [02:36:25] Okay. Didn't have to look. She found it.

Jan Zauha [02:36:28] I think you knew it would come to me at some point.

Jan Zauha [02:36:30] I just love the title of this one. Discovery. The Discovery of Slowness by Sten Nadolny. It's a novel. An affecting novel framed around the life of 19th century explorer Sir John Franklin.

Mary Murphy [02:36:48] Well, did Ivan, you know, he had the big biography of James Cook. Did he read about explorers?

Carol Doig [02:37:01] I think I think as he was doing the history and thinking about The Sea Runners, but just generally, he wanted to know what was going on. What was conceived by writers of the, you know, of Pacific Rim.

Mary Murphy [02:37:19] Yeah.

Jan Zauha [02:37:21] Lots of Alan Furst.

Carol Doig [02:37:24] Yes.

Jan Zauha [02:37:25] I don't know Alan Furst.

Jan Zauha [02:37:28] [Laughter]

Mary Murphy [02:37:30] We'll edit that out.

Jan Zauha [02:37:31] Jan just fell to the floor! [Laughter]

Jan Zauha [02:37:35] So tell me about Alan Furst. It's a is it another sort of spy operative thing?

Carol Doig [02:37:42] Yeah. Yeah, it is.

Jan Zauha [02:37:44] And those were. It must be a favorite because you got all of them, it looks like.

Carol Doig [02:37:48] Yeah. Well, I'm-

Jan Zauha [02:37:50] Mission to Paris.

Carol Doig [02:37:51] They're set in Europe. And. And...yeah they're, I don't know if you'd call them outright spy novels, but.

Jan Zauha [02:38:03] Europe is about to explode.

Carol Doig [02:38:07] There's a start. [Laughter]

Jan Zauha [02:38:09] It is the late summer of 1938.

Mary Murphy [02:38:12] It's going to take a vertiginous fall.

Jan Zauha [02:38:17] Yeah, it's fun, isn't it? It would be fun to just go through all these books and write down the first line of each one and do some found poetry or, you know, I have a book that I bought a few years ago that is entirely composed of lines from other books.

Carol Doig [02:38:33] No kidding.

Jan Zauha [02:38:35] So it's experimental fiction, and I always threatened to bring it into the Wonderlust group and make them read it. [Laughter] I couldn't even read it, really. But it was just such an odd concept I have to own a copy of. It seemed like, I love that kind of experimentation.

Jan Zauha [02:38:54] So we got a lot of Alan Furst for what that's worth. And the Art of Burning Bridges: a Life of John O'Hara. How to read a poem and fall in love with poetry. Laurence Olivier. Forget Me Not, which is. Isn't that? Yeah. That's Alex Lowe, the mountaineer, the climber. In Bozeman. And his wife and...

Carol Doig [02:39:22] Oh that's why he.

Jan Zauha [02:39:23] Her soon to have husband.

Carol Doig [02:39:24] Yeah, that's why we have that.

Jan Zauha [02:39:28] Studs Terkel, Talking to Myself.

Carol Doig [02:39:31] We. We met. We met her, and.

Jan Zauha [02:39:33] Yeah, she gave a talk, that I went to. Is that? Matters of Chance. And are these on the bottom just, just to make it hard on me? Or are they, like relegated to.

Carol Doig [02:39:52] Notice, notice that those are shelves that will take higher books.

Jan Zauha [02:39:55] Okay, So that's it. It's not that they're the books you, he hated or you hated. The Sand Pebbles, Richard McKenna.

Carol Doig [02:40:01] That's, that's. Well, that's a wonderful read. We read it years and years and years ago.

Jan Zauha [02:40:06] I never heard of it.

Mary Murphy [02:40:07] You never heard of it?

Jan Zauha [02:40:08] No I've never heard of it.

Carol Doig [02:40:08] Yeah that was a mega bestseller.

Mary Murphy [02:40:10] And it was a big film, too.

Jan Zauha [02:40:13] I guess I'm just.

Carol Doig [02:40:16] You haven't read every single book, imagine!

Jan Zauha [02:40:18] Oh Heavens.

Carol Doig [02:40:19] Well [unintelligible] of course had. [Laughter].

Jan Zauha [02:40:22] Song of the Sky? What is that? He looks like a stiff, Guy Murchie. I don't think that could be much fun.

Mary Murphy [02:40:32] Sounds Scotts.

Jan Zauha [02:40:32] An exploration of the ocean of air. It's got some great map things in it.

Carol Doig [02:40:41] It's probably interestingly written, would be my guess.

Jan Zauha [02:40:44] As in past times, the great ocean waterways led adventurous men to new continents and new paths to the future. So now does the great ocean of the sky open to us new dimensions and new frontiers that stop only with the stars themselves.

Carol Doig [02:40:57] Look at that.

Jan Zauha [02:41:00] Shouldn't be on the bottom shelf, should it?

Jan Zauha [02:41:03] Yeah. So that's interesting.

Mary Murphy [02:41:07] When was it written?

Jan Zauha [02:41:09] What year was this written, yeah.

Carol Doig [02:41:09] Well, it looks a little.

Jan Zauha [02:41:10] 1954. And it has some.

Mary Murphy [02:41:14] It's beautiful.

Jan Zauha [02:41:15] Really. And it's got. It's got a lot of underlining.

Carol Doig [02:41:17] Ah, there you go.

Mary Murphy [02:41:21] Here, put it up here. They'll add it to the list.

Jan Zauha [02:41:23] Okay yeah, I think we want to... Best American short stories of the century. Edited by John Updike.

Jan Zauha [02:41:40] Well. Yeah. According to John Updike. Okay. Did Ivan ever want to write short stories?

Carol Doig [02:41:51] No. Ivan's opinion of that was you just get your characters established then the story ends. So, he admired someone like Alice Munro and people who could do it, but he wanted to work with them for a while. And as we've said, even from book to book in some cases.

Mary Murphy [02:42:13] Yeah. Yeah.

Jan Zauha [02:42:15] The Power of Delight: A Lifetime in Literature Essays 1962-2002 by John Bayley. John Bayley has been one of the great bulwarks of Twentieth Century literary criticism. The New York Review of Books Times Literary Supplement. He lives in Oxford, a Brit.

Carol Doig [02:42:40] I'm not wild about lit crit, that I have ever seen, you know.

Jan Zauha [02:42:46] Okay, there's a [unintelligible] whatever. Oh, Smilla's Sense of Snow. I love that book. You read that?

Carol Doig [02:42:56] Which one?

Jan Zauha [02:42:56] Smilla's Sense of Snow.

Carol Doig [02:43:01] I might have. That sounds familiar, but if I did, it was a long time ago.

Jan Zauha [02:43:05] That's good.

Carol Doig [02:43:09] I think it's probably time for a drink.

Jan Zauha [02:43:12] I think I need something, but I was hoping to get through this. So Armistead Maupin, The Tales of the City series is really good. And that's down there.

Jan Zauha [02:43:21] . And this is where you stuck Catcher in the Rye, Ulysses, Dubliners, Chris McGrath.

Carol Doig [02:43:29] Right next to Old Jules.

Mary Murphy [02:43:30] Do you have any water here?

Jan Zauha [02:43:31] My tea is up here.

Mary Murphy [02:43:32] Up where?

Jan Zauha [02:43:32] I'm going to get up.

Mary Murphy [02:43:33] Okay.

Carol Doig [02:43:35] Yeah.

Jan Zauha [02:43:37] Okay.

Mary Murphy [02:43:38] Good job.

Jan Zauha [02:43:39] My tea is.

Mary Murphy [02:43:43] [unintelligible]

Jan Zauha [02:43:48] Sorry. I'm going to get a cough drop.

Carol Doig [02:43:56] I think we're done.

Jan Zauha [02:43:58] Well, we can't not talk about Ulysses, for God's sake. [Laughter] Or were you just just hoping I'd ignore that and just get the cough drop.

Mary Murphy [02:44:07] So the question is, did he read Ulysses?

Carol Doig [02:44:10] Did he read it through? I suspect he probably did. But I'm with the college students who buy the abridged version from the Interlinear notes or whatever you have to have.

Jan Zauha [02:44:27] Say, William Trevor, let's look at these collected stories of William Trevor. Grapes of Wrath. Catcher in the Rye. Dubliners. Ulysses. Old Jules, which is.

Carol Doig [02:44:41] Yeah.

Mary Murphy [02:44:42] Mari Sandoz.

Jan Zauha [02:44:46] Oh yeah. Look Homeward. I don't know what that [unintelligible] book is. Did you read it?

Mary Murphy [02:44:53] The Cruel Sex. Or the Cruel Sea.

Jan Zauha [02:44:56] Well, take your pick! [Laughter]

Mary Murphy [02:44:58] It's the Cruel Sea! It's the Cruel Sea. I've heard of this, but I'm trying to remember who the author is. Nicholas Monsarrat.

Jan Zauha [02:45:05] I really wanted it to be the Cruel Sex. [Laughter].

Mary Murphy [02:45:06] That would have led us into a whole nother discussion of Ivan's reading patterns.

Carol Doig [02:45:17] You know, he read everything in starting.

Mary Murphy [02:45:19] Yeah. 52.

Carol Doig [02:45:21] Including the comic books as a kid. He was kind of a comic book scholar. He read so much it, the person remembered most of what he'd ever read. So.

Jan Zauha [02:45:32] Okay, so I think we've covered it all in there.

Carol Doig [02:45:33] Alright, good.

Jan Zauha [02:45:33] And I don't know. I think we stopped in the middle. We didn't cover that one. [Laughter] Sorry.

Jan Zauha [02:45:43] Is there anything there you want to say anything about, Carol? You're the boss here.

Carol Doig [02:45:49] I am?

Jan Zauha [02:45:49] What's that? You are! It's your house. What's that green, old green book?

Mary Murphy [02:46:01] The Music Lovers Handbook.

Carol Doig [02:46:04] Well, you know, it was always playing with music, or at least the words to the music.

Jan Zauha [02:46:11] Well, he had to write about music in the Prairie Nocturne.

Mary Murphy [02:46:17] Right and in Work Song. And he's got this book called Work Songs.

Jan Zauha [02:46:22] Okay.

Carol Doig [02:46:27] Which goes again to saying you can't copyright a title. That's Work Songs, it's slightly different. And, there are titles that are used and reused and reused again.

Mary Murphy [02:46:39] Yeah, this is, this is well, it's Duke University Press and it's about he's one of the founders of Stanford's Jazz Studies Program. So it's a history of, like, songs. It's got a minor prisoner, cowboy, lumberjack scene. Sure. So, yeah, the herder is one of the herd.

Jan Zauha [02:47:08] Mary, what's her other book with?

Mary Murphy [02:47:09] Millworks.

Jan Zauha [02:47:10] Green, it's the taller one with the green.

Mary Murphy [02:47:13] This one?

Jan Zauha [02:47:14] Yeah, that one.

Mary Murphy [02:47:14] A Conrad Argosy. So just Conrad.

Jan Zauha [02:47:18] And then I notice that there's a bunch of Edward Abbey books on the top shelf.

Mary Murphy [02:47:24] And there is a book called Dig, Ivan Dig! [Laughter]

Carol Doig [02:47:34] Somebody must've given him that.

Mary Murphy [02:47:35] It's about Naughty Pets. Oh yes. Here's an inscription.

Carol Doig [02:47:38] From Becka and Abby, yeah cause he was kind of a wild man, and it showed up in his writing.

Jan Zauha [02:47:43] He's writing about the West.

Mary Murphy [02:47:45] To Ivan from the Saint Pete's Librarians for your library.

Carol Doig [02:47:55] Okay. [Laughter]

Jan Zauha [02:47:56] And there's some Dr. Seuss down there.

Mary Murphy [02:47:57] Yeah. Dr. Seuss and The Hunting of the Snark.

Carol Doig [02:48:02] Oh sure. That's. It's terrific writing. It's the kind of thing Ivan would appreciate!

Mary Murphy [02:48:04] Alice's adventures. Yeah.

Jan Zauha [02:48:10] Okay. So.

Mary Murphy [02:48:11] God knows what the sound on this has been. I've been waving this all over the place.

Jan Zauha [02:48:15] This is my... best. This is my best. Brief Lives... Columbia History of the Novel. We ended with the Last Best Place, I think.

Mary Murphy [02:48:36] Are you satisfied, Jan?

Jan Zauha [02:48:38] Oh, I suppose. [Laughter].

Mary Murphy [02:48:43] I'm turning it off.

Jan Zauha [02:48:44] I mean, this has been really fruitful because we discovered a piece that Ivan wrote that none of us knew about.

Carol Doig [02:48:50] Because of the what?

Jan Zauha [02:48:51] The piece that Ivan wrote that none of us knew about. That you didn't realize.

Carol Doig [02:48:54] Yeah, yeah, yeah, yeah.

Mary Murphy [02:48:57] And some other books he annotated.

Carol Doig [02:49:01] He kept busy.

Jan Zauha [02:49:02] Yeah. Well, and you know, this. Just this chapter in the book, the textbook that I was using on literary, on literary archives, that genetic criticism, made me think twice about Ivan's library, because, you know, we were very "Oh we're only going to take things that had marginalia in them." But I know and I think that's wise for space, but I think it's also important to think about this as the intellectual pond in which the writer swims and has swam.

Carol Doig [02:49:41] Food stock.

Jan Zauha [02:49:42] Right. Right. Yeah. And especially for a writer who is really interested in how other writers work.

Carol Doig [02:49:46] Right.

Jan Zauha [02:49:48] So I appreciate the time you have taken watching me grovel around on the floor.

Carol Doig [02:49:57] [Laughter] It's quite all right. You seem to understand the situation, and that's...

Jan Zauha [02:50:04] Yeah. Now, there's another whole shelf over here.

Carol Doig [02:50:06] Is there?

[02:50:07] [Laughter]

Jan Zauha [02:50:10] And is there. Are there other caches of books around? That, there's some upstairs.

Carol Doig [02:50:16] There are some upstairs. You can take a look at those if you, if you like.

Jan Zauha [02:50:21] Well, I guess my question for you would be, is there anything, is this the main part of what you would say. This is in Ivan's office. Is this where he kept the books that were most important.

Carol Doig [02:50:29] Yeah well, that's why I went to the left hand part of this bookshelf. Because I think so. That those one of the feedstock, if you will.

Jan Zauha [02:50:41] Right.

Carol Doig [02:50:42] Is there. And in terms of the books that are down the hall here. Well, a lot of those are Western themed books and a lot of those you already know about.

Mary Murphy [02:50:57] There's a lot of Montana history. Yeah.

Carol Doig [02:51:01] And books that friends have written and the like. So. So, you know, I think this is a better representation, certainly there. But some of the rest of this to simply show the breadth of his reading.

Jan Zauha [02:51:16] I also, though, I have to say, The World's Great Letters. I have to look at that one, because we have somebody who is an, you know, prolific correspondent. The World's Great Letters, and it's book plated.

Carol Doig [02:51:34] Who wrote it or put it together? Who edited?

Jan Zauha [02:51:39] M. Lincoln Schuster. Simon Schuster. From ancient days to our own time, containing the characteristic and crucial communications and intimate exchanges and cycles of correspondence of many of the outstanding figures of world history, and some notable contemporaries selected, edited and integrated with biographical backgrounds and historical settings and consequences by M. Lincoln Schuster. That's the colon after the main title.... So this one is not an unimportant book. That's Henry James. What is that? And it is. There is some annotation in it.

Carol Doig [02:52:28] You notice that quite a few of these books are what one would expect of, you know, the great explorers, the great men, mostly white men. But it's not what Ivan chose to do.

Jan Zauha [02:52:42] Oh, and there's a nice little, the hell of cursive writing pictures.

Carol Doig [02:52:47] Okay.

Jan Zauha [02:52:49] To my students anyway. To our students.

Mary Murphy [02:52:52] I see.

Jan Zauha [02:52:52] Cursive writing?

Mary Murphy [02:52:53] Yeah.

Jan Zauha [02:52:54] I don't know this, but it's nice to know this exists in here, because that, again, tells you something about Ivan's interest in, in letters and different forms of writing.

Mary Murphy [02:53:08] Carol, if you could imagine what people, what scholars might use the Doig archive for. Do you, can you, like, do you think wouldn't it be interesting if somebody did a edition of Ivan's correspondence or at some point a biography? Or what else could you imagine?

Carol Doig [02:53:35] Well I'm, You know, I'm less apt to go in that direction than I am to say if we get his papers in the archives, book manuscripts available. Bulk of them online, but some of them obviously not. Then anyone who wants to can decide what they want to do. And I have no idea when or if anyone will come forward to do that. But I tell you my job is to just get it there. And answer your questions.

Jan Zauha [02:54:24] Well, and the nice thing about his letters is that they're typed mostly. And so they're readable in that format. It won't take as much. I mean, one of the reasons you've got, several reasons why you get editions of people's letters is that they're not available digitally. They're handwritten. They need to be edited. And Ivan's are less that way. Now, this is another book that I want us to know, which is A Treasury of the World's Great Diaries. And this is also book plated.

Carol Doig [02:54:54] He was a diarist. Very well.

Jan Zauha [02:54:55] Yeah. I mean, it's just I'm just seeing reinforcement of the things that were important to Ivan when we look at these books, whether he annotated them or not. And, a diary.

Carol Doig [02:55:07] You can put it together in a central library just by taking one he book plated.

Jan Zauha [02:55:12] Exactly. Earth. And then this is that Earthlight, Wordfire. Voices of the New West. A David Laskin book, Partizans. Anyways.

Carol Doig [02:55:39] There it all is.

Jan Zauha [02:55:41] Yeah.