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**Mary Murphy** [00:00:00] This is Mary Murphy. It's June 13th, 2024. I'm at the home of Marcella Sherfy Walter in Helena, Montana. Hello, Marcella.

**Marcella Sherfy Walter** [00:00:10] Hi Mary.

**Mary Murphy** [00:00:12] So, we are doing this interview as part of the Ivan Doig Archive at MSU, and we'll spend most of our time talking about your relationship with Ivan and Carol. But I thought if you could just give us some brief biographical information, to set the stage, that would be great.

**Marcella Sherfy Walter** [00:00:31] Okay. I was born in 1946, in McPherson, Kansas, which is in the dead center of the state. And yeah, I went K through 12 there, went to college, at the Church of the Brethren McPherson College, which was the church I had grown up in, headed off after that to the University of Oregon for an MA in history. But by the time I went, I had worked, -- to Oregon-- I had worked a summer at Gettysburg National Military Park, and, at the end of my MA, went back to Gettysburg, seasonally, tried teaching high school history in a high school south of Gettysburg, about 30 miles in northern Maryland, close to Westminster, and quickly decided that I would not earn my living the rest of my life teaching high school history, and was lucky enough to get hired on at Gettysburg, permanently, in a wonderful 36-hour-a-week position. And I stayed there until 1974, where on the heels of Nixon leaving the White House, I moved to Washington, D.C. to work for the chief historian of the National Park Service, and did that for three years and then moved over to the part of the National Park Service that managed the historic preservation programs around the nation. And stayed in one of several programs there until 1980.

**Mary Murphy** [00:02:21] Okay. That's great. So, a couple of things to just fill in. Can you tell me the full name of your parents?

**Marcella Sherfy Walter** [00:02:29] My father was Paul Wieand Sherfy, and my mom was Esther Wilhemina Sherfy. And married relatively late in life for both of them. My mom had been a schoolteacher in Indiana and Ohio, and my dad had graduated college in McPherson. Had done odd jobs during the Depression because he couldn't find work as a high school biology teacher. Church of the Brethren is one of the pacifist churches like the Quakers and the Mennonite. My folks were married in 1940, but my dad had to decide at that point whether he would choose to belong to the Civilian Public Service, which was available to people, to men who were known to be, had grown up to be pacifists. My dad instead chose to be a noncombatant, a member of the U.S. Navy, and was away then for much of the time, from '42 until before I was married, ---I was born! [Laughter]

**Mary Murphy** [00:03:48] Was your family in the Church of Brethren for several generations, or was that your dad?

**Marcella Sherfy Walter** [00:03:55] The Sherfy family, spelled differently, came to this country in 1740. And at a point at which a variety of Church of the Brethren people came. And I wish I knew more about what was going on in Germany at that point that led them, in particular, to get out then, and settled on the East Coast, Maryland and Pennsylvania to begin with. And so, yes, that tradition and that background goes back a long way. Part of why I fell in love with the Gettysburg Battlefield was that Sherfys owned much of the land involved in the second day's battle. And when I first went as a visitor in the summer of

1967, the Park Service had just acquired the Sherfy house and barn, and the staff, a staff member went out of their way to show that to me. The other event that occurred on that trip to Gettysburg, that 1967 summer trip--when I was at that point a guinea pig at the National Institutes of Health--a group of us kids came up to the battlefield, and I purchased the 25-cent High-Water Mark walking tour booklet [the High-Water Mark referred to the farthest point the Confederate Army reached during Pickett's Charge] and really cleverly designed to direct you along where the Union soldiers were lying in the sun on the third day's battle above, on what is a slight ridge, and behind stone walls that were farmers' stone walls, and then dropped you below that to walk where the very last few southern soldiers attempted to come up. You know, at that point, their rifles were useless except for the bayonets, and they were facing all kind of cannon. Well, cannon and rifle fire. And that's really the first time I realized that my relatively naive acceptance of the Church of the Brethren's pacifist stance was perhaps too simple. And that, I really had to think about the men who were both lying in the sun and fighting from the better, geographic or geologic position, and the southern soldiers who faced really certain death, or certain being maimed, coming up. And, it led me to both question that growing-up belief, because I ended up knowing that many of those men were there--not all of them-- but many because they believed in what they were doing. It led me to take a different look at history. And that went from being an academic [process] to standing on the ground. These are real men, real lives, real activity. It led me to a career. It focused on places as the foundation for a look at the past.

**Mary Murphy** [00:07:11] So I want to come back to that. But just to finish a little bit about your family now, was your mother also in the Church of the Brethren?

**Marcella Sherfy Walter** [00:07:19] Her parents--she grew up in Iowa, and her parents attended a Church of the Brethren there, with no background, particularly not my dad's kind of history. Her folks were tenant farmers on land. She met my dad through the church that she had gone to there when his dad was the pastor of that church. But her family's approach was much more casual to religion than my dad's.

**Mary Murphy** [00:07:51] So what made you become a history major?

**Marcella Sherfy Walter** [00:07:59] In civics. In my freshman year in high school, we had to write what we were going to be when we grew up. And unlike my sister, I had no calling to be a nurse. My dad worked at an insurance company, and I had no calling to be a secretary in a big company. And I was short of ideas. And being a history teacher seemed . . . and I liked history all along. And the county library in McPherson featured largely in my life as both a reader, and then I ended up working there. And so, I read endlessly, and historical fiction was high on my list of things I loved. So, as a freshman in high school, I can't say that it was, you know, it was a kind of a calling, really, at that point. But I ended up having in college, in the little Church of the Brethren College, really good history professors. And I have never been terribly good at remembering specific facts, but I loved being able to put together cause-and-effect and time constructs. And so, those professors appealed to me, and I think I took an interest that many of their students did not. And so, I got encouraged in that field as well.

**Mary Murphy** [00:09:36] Well, I was struck in your memoir with the passage about your advisor or the director of your thesis in graduate school.

**Marcella Sherfy Walter** [00:09:49] Tom Govan.

**Mary Murphy** [00:09:50] Yes. And I think it was extraordinary that he called you to tell you how much he liked that thesis.

**Marcella Sherfy Walter** [00:09:58] I think it was too. Yes.

**Mary Murphy** [00:10:00] So tell us a little bit about that.

**Marcella Sherfy Walter** [00:10:01] Okay. Well, yeah. I started out because I'd gotten to Gettysburg when I went to the University of Oregon for my master's work, I started out thinking I would major in Civil War history. I cannot recall the exact moment I took classes from Tom Govan, who was pretty close to retirement at that point. But his emphasis was early American history. And again, I was struck by how cohesive and compelling his sense of that time and the players were. I mean, he was a hard drinking, smoking character, but clear, and maybe more than anything else, passionate about history. And, his view of human nature, I think, struck me so much--that we are capable of great good and great evil, and that you don't put anyone in one box. That you need to look at the time they came from and their background, and look at them not as saints or sinners, but as complex people. And that very much appealed to me. And he was the one who suggested to me, well, he talked a lot about Hamilton in his early American history classes as an often-misunderstood person, in contrast to Jefferson, who gets idolized. And so, yeah, he was the one who led me down the path of historiography, at looking at that myth, how both of those reputations came about, and that we still believed them currently.

**Mary Murphy** [00:12:00] And I want to come back to this, too. But first, why Oregon? How did you. . .

**Marcella Sherfy Walter** [00:12:05] Oh, because that was where--I applied to three different schools. That was where the history professor at McPherson that I loved so much had gone to school, and that he knew, still, the professors. And, you know, I applied to Duke and I think North Carolina, you know, your background, and, Lee Lingel, the professor in McPherson, was really good at saying part of why he liked Oregon was that your classes, my classes, would not be taught by graduate students, but by the professors themselves. That it was still a small enough university that you got to meet the authors who made the university's reputation.

**Mary Murphy** [00:12:46] And so, was that trip to Oregon the first time you had gone further west than Kansas?

**Marcella Sherfy Walter** [00:12:52] We had relatives in Colorado, so we'd been there pretty frequently. It was the first time that, yes, that I'd been beyond Colorado. My parents drove me. We came through a little piece of Jackson, Teton, and then on into, I think, a chunk of Montana, though I couldn't swear to it. They dropped me off at an apartment I'd made an arrangement for ahead of time with the widow of a history professor there. And I literally had a garret room with--my landlady burned sawdust--and I had a single light bulb draped over a desk. And needless to say, my first semester at the University of Oregon was not one of my better times.

**Marcella Sherfy Walter** [00:13:53] I had a fellowship, so I didn't have work to do for the department. And at the end of that semester, I both got out of the garret room, and to my astonishment, did what everybody else did, which is to answer an ad posted to a bulletin board for a roommate and stumbled into a nice young woman with whom I had nothing in common other than just relative habits. And her mother worked at a neighboring college,

and we got all the leftover food. So that improved my diet. And I asked to turn in my fellowship for an assistantship, so that I had a place in the department. I shared a room with other graduate students, and life got better. It never quit raining in Oregon, but life got better.

**Mary Murphy** [00:14:52] So what year did you get your MA?

**Marcella Sherfy Walter** [00:14:56] 1970.

**Mary Murphy** [00:14:57] And then did you go directly to Washington?

**Marcella Sherfy Walter** [00:14:59] No, I went, I taught that high school history class. I mean, much to Doctor Govan's horror. I mean, he looked down on my interest in the Park Service and in high school teaching. But by then I'd secured this job close to Gettysburg, so I could keep in touch with Gettysburg friends. And I did that one year. And then from really '71 to '74 was in Gettysburg and then moved to Washington in 1974, the fall of 1974.

**Mary Murphy** [00:15:31] So let's get you to Montana.

**Marcella Sherfy Walter** [00:15:33] Okay.

**Mary Murphy** [00:15:34] How did that come about?

**Marcella Sherfy Walter** [00:15:42] Do I want this to be on the record? It's there. [musing]

**Mary Murphy** [00:15:47] Okay, so tell me how you came to get to Montana.

**Marcella Sherfy Walter** [00:15:51] In the winter of 1970, I had transferred from the historic preservation programs in the Park Service to work in interpretation. And I thought I really loved that, but I had been keeping company with Bob Utey, a historian with the National Park Service, a Western historian. I was, in fact, his East Coast girlfriend, and there was a West Coast girlfriend. And I lost. In 1970, Bob made plans to marry the West Coast girlfriend. And, really in a fit of, you know, "I'll show you." I started looking around for positions out of Washington. And because I worked in the preservation program, I saw the vacancy at the Montana Historical Society for what was then the Assistant State Historic Preservation Officer and applied on a lark. Got an interview, came out here, having-- except for maybe crossing a corner of the state, really not having any sense of the state. It was an interview that included a question from Brian Cockhill, who was then the archivist, who asked what winter sports I liked, and I said, none. [Laughter] Still offered the job. And by June 3rd of that year, I picked up and sold a condo I owned in Alexandria, Virginia, and moved here.

**Mary Murphy** [00:17:39] So just briefly tell us what your first experience of working in preservation in Montana, which was a fairly new thing. Oh, fairly new in many places. But how did your sort of East Coast training and sensibility and the size of Washington and bureaucracies, how did that mesh or not mesh with what you found in Montana?

**Marcella Sherfy Walter** [00:18:06] And this may be going in a direction that isn't exactly what you ask. That preservation office had been moved from the state Department of Fish and Wildlife only a couple of years before to the Historical Society. The 1979 legislature, with help from Washington preservation people who came out and lobbied, had at least gotten approval for the basic required positions in the State Preservation Office: historian

and an architect and an architectural historian and an archeologist. But the office for the preservation program was one room in the basement of the Historical Society, furnished with a shag carpet provided by my predecessor, who'd had a lot of dogs.

**Marcella Sherfy Walter** [00:19:01] And I was there. And the architectural historian Pat Bick was there. Tom Foor, who grew up on the Hi-Line, an archeologist, was up ostensibly helping with the family sheep ranch until word got to him of whether I was someone he wanted to work for. And there was an architect who never seemed to be in the office to begin with, whose name I've actually now forgotten. There were no functioning correcting Selectric typewriters in the office. My first foray was to the state surplus property to see if I could find anything that was functional. No secretary. So, Tom did come back and join us. And the architect lasted for another year-and-a-half or so. I was able to hire--there was a secretary, she just wasn't there. She had quit, now that I think about it. She had quit with the previous occupant of my job in a huff when they didn't get along with the director of the society. So. The first couple of years involved really nothing but kind of creating enough infrastructure to run the place. I was invited pretty early up to Havre to give a talk about preservation, at maybe their annual meeting. And I think my sponsor was Toni Hagener, who had been kind of a leading light in local history there in Havre. I took my brand new Toyota Tercel and drove that rather than a state car and looked at the mileage and said, easy, I can do a program and then come back the same night. [Laughter]

**Marcella Sherfy Walter** [00:21:06] It was maybe my first--not only--but first introduction to the distances in Montana. Maybe more to the point, it took me a while, but not all that long, to, realize that nothing in Montana was really on the radar of East Coast preservationists, used to high style architecture and history that went back--at least European American history--that went back another hundred years beyond what it did in Montana, at least. And I know I couldn't have put it into words right away, but what I fell in love with here so quickly was the historic places were organic. They were a representation of what humans had to do to live in a not particularly inviting environment. And even their architectural improvements were modest compared to anything that we listed in the Register in South Carolina and Philadelphia at that point in time. Certainly, when I was there, it was really obvious that, here in Helena, the properties considered important were the cathedral and some mansions on the West Side that had, kind of, important historical associations as well as grand architecture--or grander architecture.

**Mary Murphy** [00:22:47] So in the '70s, we in, in the historical profession and, including me and you in that, we were starting to see the effects of social history, this idea of writing into history, people who had not been written into [it] before. And was that affecting historic preservation? Did you feel like you had a fight to get these Montana structures seen as worth preservation?

**Marcella Sherfy Walter** [00:23:17] For sure. For very sure. And that I probably remember best the attempts with federal agencies attempting---and state agencies--but federal agencies who had not really paid attention to section 106 of the Historic Preservation Act. Prior to that 1979-80 period, to take into consideration anything that they were likely to find on public lands or along public highways that represented Montana's homesteading past, looked inconsequential to them. Lithic scatters and teepee rings were what they thought as so common, or so unimportant and so unstudied as to be of no interest to them. So right from the outset it was, yes, it was a fight to get federal agencies to even inventory those properties, much less spend any energy evaluating those. And that doesn't answer your social history question. Well, to a degree it does. But, yeah, to move beyond the big man theory of history and the big event theories of history to everyday life and the life that really

comprised Montana and that was done, that was lived without emotional pretensions, but with really hardscrabble living. It was a challenge.

**Mary Murphy** [00:24:59] Were you--or who were you reading? Who were you talking to that was helping you to see that part of Montana and fit it into your framework of interpreting the landscape?

**Marcella Sherfy Walter** [00:25:15] Well, here's the point in which we're maybe zeroing in on our topic. I bought This House of Sky in the fall of 1979, before I ever knew I would come to Montana. Ever knew. I bought it at Union Station, at the bookstore that the National Park Service--kind of their affiliated sales arm--had there. That introduction to hardscrabble, everyday living, not dressed up with Western romance came into my life before, before I was here. And the first trip I made with that Toyota Tercel was to leave Helena. Looking at a map, I thought I could go across Confederate Gulch right up into White Sulphur Springs, and I actually did that. But I didn't know that I would be fording several streams to do that. Come out at Fort Logan and zip on into White Sulphur.

**Marcella Sherfy Walter** [00:26:25] And Ivan had already set the stage for seeing that Main Street as a historic phenomenon when he walked us all down the bars along [the street]. So to a degree, I'm exactly what Sarah Calhoun was in kind of the influence of that book. The other background that was certainly useful to me at that point was my time with Bob Utley, and he was a Custer fan. He was writing nonstop at that point. We read together. We read [Wallace] Stegner together, and we read [Bernard] DeVoto together. And by the time I came into Montana, I would have read Angle of Repose and begun picturing those roads up into mining towns at that point. So that would have helped considerably. And pretty early in that first summer I was here, Brian Cockhill, the guy who asked what winter sports I liked, who grew up in Butte. He and Linda [his wife] drove me down to Butte and drove me around talking about his growing up there and the landmarks that he loved and what it was like in wintertime to start in Walkerville and with no--with bald tires-- and end up way below uptown with no ability to stop in between.

**Marcella Sherfy Walter** [00:28:06] So that began to, as well, kind of click in. And I think pretty quickly. I loved the fact that this was all largely unexplored. The fight, the Section 106 fight that had brought people from the National Park Service to Montana had been one of the last legs of construction of I-15 through Basin. And so, you know, I had read that back in D.C., and could go to Basin and and see how an interstate cut that town in two.

**Mary Murphy** [00:28:49] That's great. So, I think the logical transition here is Dave Walter. So, why don't you tell us a little bit about Dave, how you met, and then we'll get to Dave's relationship with Ivan.

**Marcella Sherfy Walter** [00:29:05] Okay. Dave, was, by his term-- I'm not sure it's what the personnel papers read--he was not a librarian. He never wanted to be called a librarian. He was a research historian for the Montana Historical Society, which meant that he sat at a desk at the very entrance of the library, with a variety of wind-up toys that he valued. And he was the one who helped all the patrons that came in and answered most of the correspondence that came from, you know, grandchildren and students and anyone from around the country. And, I mean, it didn't take me too long to realize that he was the resource that everyone in the Historical Society used for our own internal work. And I was among the single women I know there who eyed Dave as dating material. He was, if not divorced when I got there, he was soon after. And the event that really brought us into the

same sphere was that I had gotten, as the Preservation Officer, into a fight with the Bureau of Land Management and an oil and gas company who were stringing a pipeline under the Missouri River up the Badlands, at Dauphin Rapids. And they were taking the pipeline through the remnants of woodcutters' wood piles and cabins that dated to the steamboat era on the Missouri River in the 1880s. And because there was a rapids there, woodcutters were there to supply extra fuel to get the steamboats up and over the rapids. And the BLM people and the oil and gas people just could not believe that falling down cabins and stacked piles of wood were historically significant. And so I went to Dave, and first he helped a bunch with just finding maps and references to Dauphin Rapids in the records. And then I had a meeting, and it was, well, I'd had other meetings--but I had a meeting in Great Falls with the Bureau of Land Management people, and I asked Dave if he would go along. I mean, I was still a pretty new Washington, D.C. young woman who didn't carry much credibility with a lot of those agencies. And Dave said, yes. And so I promised that I would pick him up at his apartment, and I arrived at the door on a morning that was like 20 below in January. And I was wearing what, I didn't know then, was a godawful down coat that I purchased here in Helena the first winter that was tied at the neck and ballooned out in big puffs. And Dave looked at me at the door and he said, can't we just send the coat?

**Marcella Sherfy Walter** [00:32:39] And then, what I later came to know was that the fact that I drove to Great Falls, you know, all the twists and turns on the interstate on a 19-below day, made him incredibly nervous. You know, we survived the meeting, and I don't remember a lot about it, but, and this is 1982, when we were done, and I was letting him out, I made bold to say, would you like to come over for Grandma Sherfy's beef and noodles? And he did. And that was the start of our time together.

**Mary Murphy** [00:33:19] So this isn't really directly related to Ivan--we'll get there. I know that one of the pieces that Dave wrote and researched was about conscientious objectors. And was that from, did he have that history in his family, or was that through your discussions? What drew him to that?

**Marcella Sherfy Walter** [00:33:43] It was not from his family. His family--his mom had been Catholic and his dad Methodist, and they settled on the Episcopal Church. So not . . . , and it may be worth making sure I mention here that Dave's family had been coming--though not Montanans, from Wisconsin--his dad was a college professor there [Lawrence University]. They had been coming to Bowman Lake in Glacier since about 1949, every summer. And Dave had ended up working for the park, in fire and trail crew work by the mid-1960s. So, he was really tuned into kind of a lot of even that local history. And prior to coming to the Historical Society, he had worked as a private consultant in historic preservation and had inventoried, had worked with Historical Research Associates, their firm, as a historian. So he knew a lot of the building history in Glacier. Dave was really aware once we were married or spent a lot of time together of my background, but I think he stumbled on the CPS involvement in Glacier and at the Smokejumper Center, really on his own. I mean, part of what the record always needs to show is that Dave worked his eight-hour days and then spent as long as he could at the Historical Society every evening and every Saturday after that, just exploring whatever he wanted to in historic newspapers and files. And so I think he came to that on his own. But that's a good segue to Ivan.

**Mary Murphy** [00:35:36] Yes. So, in terms of timing, Dave must have known Ivan before you met. I'm assuming. I should say, is that true?

**Marcella Sherfy Walter** [00:35:45] I think so, the earliest I could find it in the correspondence, and I wouldn't be able to tell you otherwise. I found 1982 correspondence between Ivan and Dave, and, so yes, I think he learned to know him through Ivan's requests to the library and his visits there. Certainly, before I did. And my sense is that those--that that relationship deepened year by year and and both because Dave was such a master of odd--of knowing sources that were not readily findable in a card catalog. And had really good hunches about where other information might lie. And Dave was also the master of keeping track of that, of creating, particularly, personal contacts. His Rolodex even included tidbits of information. He was the person who really built the vertical files for the Historical Society. So again, anything he found, he copied, xeroxed, and kept track of and enjoyed it and enjoyed the quirky stories that went with that.

**Mary Murphy** [00:37:07] I, as a historian, have benefited immensely from those vertical files. And I don't know if you remember, but when, the Montana Magazine did a memorial--short essays--I wrote about Dave's Rolodex.

**Marcella Sherfy Walter** [00:37:24] Right.

**Mary Murphy** [00:37:24] Because they were inseparable in my mind. If you wanted a piece of information or you wanted to know, who could you ask, he'd just flip through that Rolodex.

**Marcella Sherfy Walter** [00:37:37] Yep. And he kept it. He kept it current. And I mean, part of-- and I don't know that this has an Ivan connection, but the vertical files were . . . he very much enjoyed helping kids. Both the kids who wrote in and, you know, whose letters said, tell me everything about Montana. And Dave always had a packet ready to go to those kids. Again, one he xeroxed on his own time, but he very much believed the vertical files were then accessible information for everyone, including kids. And he did not turn his nose up at all at helping them. And his favorite kid activity for a classroom was to come in and say, use the microfilm of the newspapers or the real newspapers, which in 1982 weren't all microfilmed, and find the date you were born and see what else was going on on that day, what was being sold and what the prices were.

**Mary Murphy** [00:38:41] Well, you can see how Dave and Ivan would have gotten along because of the attraction to the the quirky stories, the vernacular voice, the accuracy to get historic details, get them down just so. But tell me, let's go ahead and say, talk about when you first met Ivan and Carol, or if you met them separately.

**Marcella Sherfy Walter** [00:39:09] And I wish I could give you an exact date. The point at which I know I met them was when Bill Lang left the Historical Society as the editor [of the Historical Society press]. And that's where Carol and Ivan had been staying when they came to do research. Dave may well have called me up earlier than I think Lang left, when Ivan had a building or community kind of question. I know I saw them in the library. I know, and always my vision of them in the library is Dave and Ivan together, hunched over a table looking at things and Carol at the Xerox machine. And, you know, hours at the Xerox machine at that point. But the measure of how well Dave and Ivan got along is that Dave, who was pretty notorious in not inviting many people over to our house for meals, much less to stay overnight, was that he was the one who made the overture to Ivan and Carol to stay with us when they came to Helena. And that really was the highest compliment for his respect for Ivan and his comfort level with him. And part of what--Ivan has mentioned it or Ivan mentioned it in his talk at Dave's memorial, but it was there in the correspondence, that they kidded each other. Dave would say, it's so nice--or in a much more clever way--

so nice to not be answering questions about Custer or Lewis and Clark. And Ivan would joke back in. So, they were comfortable with each other in a pretty remarkable way. Yeah.

**Mary Murphy** [00:41:06] So do you recall, like, say all four of you were sitting around dinner--and I don't know if the girls were already gone--but would you . . . What would you talk about besides history?

**Marcella Sherfy Walter** [00:41:19] Not much. [Laughter] I mean politics. Carol and Ivan followed Montana politics and knew, and I don't know that I know all of the ways in which Ivan knew . . . They knew the Schwindens, for instance, [Ted Schwinden was governor of Montana from 1981-1989] well enough that he flew with Dore Schwinden [Ted Schwinden's son], I think, and kept in touch with Ted and his wife. And again, I don't know that I know where that comes from. So, yeah, politics and the the fate of the Historical Society. We would talk about that writers' group in Missoula that had welcomed Ivan. I mean, that was often where Carol and Ivan had come first in the state or were heading back that way to spend time with them. And it was certainly Jim and Lois [Welch], but it was also, Annick [Smith] and Bill Kittredge, and I'm sure others. Ivan was pretty free always to talk about what he thought about some of the emerging work. Mary Clearman Blew, they liked very much and kept in touch with her. And now I'm going to lose the name of the other woman who. . .

**Mary Murphy** [00:42:49] Judy Blunt?

**Marcella Sherfy Walter** [00:42:51] Yeah. Judy Blunt. Yeah. Yeah. So, at any rate, those friendships--but history was often [the topic]. I think I am struck by how little I learned about Carol's teaching until much later in the, well not much, but later in the relationship, not sitting in our backyard. Ivan and Dave loved to share stories about characters they met in Montana. Quirks. So, history really was often the basis for a lot of those conversations in person at our house at that point.

**Mary Murphy** [00:43:31] So in those days would your contact have just been in Helena?

**Marcella Sherfy Walter** [00:43:36] The point at which it started branching out was--and this is would be late '80s and early '90s, when Ivan, when they would come and want to go to the Sixteen country or, I would--actually sometimes Dave drove--but more often I would drive them or we would say, take the car, take the 4Runner that had four-wheel drive. And I am picturing at least two trips into that Ringling country with them, again, to document, to get straight in their minds what was there. I think that was when Ivan was probably working on Heart Earth at that point. So yes, while Dave was living, those were the kind of outings we would go on in the last couple of years of Dave's life. And again, I wish I could pin this more precisely. Ivan even wanted to show Dave, in particular, the Dupuyer country. And we took our truck and, well, we met them in Choteau and took our truck from that point on. And they stayed at the motel in Choteau. And there I'm remembering the conversation because by then Ivan, I think, was working on the Eleventh Man and Dave's CPS work, Civilian Public Service work, influenced that significantly. And I think it's Dave who had resurrected the story of the Bozeman football team that became the heart of that book. We would do around-the-town things. Here Ivan was for [groping for book title], and the last word is song.

**Mary Murphy** [00:45:36] Work Song?

**Marcella Sherfy Walter** [00:45:38] No, no, not Work Song. So it wasn't that one. It was that, the one based on . . .

**Mary Murphy** [00:45:45] The school teacher?

**Marcella Sherfy Walter** [00:45:49] [Laughter] Do you want to shut it off and I'll go get the book?

**Mary Murphy** [00:45:54] Okay. So Prairie Nocturne.

**Marcella Sherfy Walter** [00:45:56] Prairie Nocturne--the book I whose name I couldn't. . . . You know, part of that takes place in Helena. And that was one of the evening outings here where we moved around town to try to see what you could see from South Ewing or Rodney Street. And when the sun went down was one of the other things. And when the sun came up. Ivan wanted to document those things, but those were the first kind of local outings.

**Mary Murphy** [00:46:23] And was part of that documentation then, Carol taking pictures?

**Marcella Sherfy Walter** [00:46:29] Not in the way that I think she did early on. You know, by the late '80s, '90s, I don't remember. . . I remember Ivan more nearly writing in his notebook. Always.

**Mary Murphy** [00:46:42] So on those trips, like up to the Dupuyer area, did you meet any of Ivan's relatives?

**Marcella Sherfy Walter** [00:46:51] No. Those trips were . . . and I didn't when we went to central Montana, either. He wasn't interested in meeting them. No. The one connection that Dave and I had made and Dave made, in particular, was from Dupuyer. It's Ali and Mary's parents, the Haynes, Jack and Harriet Haynes. And Jack was in Helena virtually every legislative session because Harriet was in the legislature. And Dave had incredible respect for Jack's approach to local history and what he was researching. And, so we had Jack and Harriet over to dinner at our house, and then at some point figured out their connection to Ivan and to Dupuyer at that point.

**Mary Murphy** [00:47:54] Interesting. Yeah. So, who cooked when you had people over?

**Marcella Sherfy Walter** [00:48:00] Well, I did. I did, but Ivan did. I was working, and so often the first night-- and they didn't stay, maybe they did a couple times--but the first night was almost invariably pot roast in the crock pot. And, I could count on the fact that Ivan would come in to the house. You know, his standard pattern was a late afternoon nap at that point, but before he napped, he would turn the vegetables and that pot roast over so it would cook more evenly. And he would then usually, take a shower down in our . . . they stayed in our incredibly funky basement in our 1950s house. And the shower that Ivan took occurred in a shower that was concrete that Dave painted with traffic yellow. And knocked himself out every time he did that. And the bedroom was downstairs, you know, it was one of those non-conforming bedrooms, but it was dark and cool, and they appeared to really enjoy that. But it was Carol who would come upstairs first when I got home from work and sit at the kitchen table, and we'd start talking as I was getting other things ready for supper. One of the pieces I don't remember is, they must have had their own alcohol stash down in the basement or with them, because at that point we didn't have alcohol in our house, and that was a real conscious decision. But as much as they liked that cocktail time, they must.

. . I hadn't asked myself that before, but they must have carried their own or brought it upstairs, and that would have been fine, too. And Dave would come home later, and by then Ivan would be upstairs. And it's fair to say that at that point I was pretty shy around Ivan. I mean in awe enough that, yeah, it was harder to make conversation with him. And I was glad when Dave got home and that now he could begin to be the kind of primary host at that point.

**Mary Murphy** [00:50:31] Well, did Ivan ask you questions about your work? Did he try to get a conversation going more easily?

**Marcella Sherfy Walter** [00:50:39] Well, I think, I think he knew from our conversations what I did and in, you know, in the correspondence of that time, which was really pretty dense, he would recognize that I was the community and the building person to turn to or to see if there were resources in our files. So, yes, but more often the characters and the dialect and that, were more nearly Dave topics. Again, I mean, I don't feel left . . . I didn't ever feel left out in that or like I had nothing to contribute. I mean, the person again that I am aware of that that contributed more about what she and Ivan were doing was Carol and how little again, I knew of what her work life was like.

**Mary Murphy** [00:51:37] So would Ivan send you and Dave a book as soon as it came out?

**Marcella Sherfy Walter** [00:51:42] Of course. And from the publisher with. . . well, either signed from Ivan or from the publisher. Yes. Always.

**Marcella Sherfy Walter** [00:51:56] Ivan and Carol staying with us. They were one of the first sets of people that showed me what perfect guests are like, because they were always clear about what they needed. And Ivan would say, yeah, I'm going to get up really early, show me how the coffeepot works, and I will be up, and where the cereal boxes are. And, if you've got bananas, so much the better. And what a relief it was to have company that told you, told me, what they needed, and that I didn't have to hover around and guess.

**Mary Murphy** [00:52:32] So you ended up doing a lot of research for Ivan and then later driving Ivan and Carol when they came out to do research, did that start after Dave's death?

**Marcella Sherfy Walter** [00:52:43] That was all considerably later. And I'm going to take a minute and talk about before I started driving them. Carol and Ivan were and again, I wish I could remember better, particularly solicitous about Dave's health and [in] our correspondence through the 1980s and the early 2000 was--we really got--at least I got pretty personal. I mean, I wrote a lot about the girls. I would often write a letter to them from the North Fork when we were up there. And I had time that I didn't necessarily [have] in Helena. And again, when Carol retired, she became the voice of the response. Although prior to that, Ivan would write a lot of, you know, "We went out to Dungeness Spit." "We're on our way down to Portland for the book show." You know, "My peas and lettuce are in and they're coming up." So, we had over the years established a really, kind of a family kind of correspondence and an everyday life correspondence. Not just, not just history. And when Dave died or in that last six months of his life, Carol and Ivan were particularly solicitous. And they were in town on the Friday before Dave died. And I met with them. I was working for Rocky Mountain Development Council downtown. I met with them, or I had lunch with them downtown. And then they said, we're not going to stay with you. Dave's health isn't such that we want to impose on you but were really aware of what Dave

was struggling with at that point. And the morning after Dave died, I called them. And, you know, and in hindsight, that seems unusual to me. But I guess I felt by that time close enough to them. And they then began to be, to go out of their way to call pretty often, to write, to see how I was doing. They were aware of how complex the estate issues were. Dave did not leave a will. They became good and constant voices on ideas for how I might manage that with Dave's three daughters. They stayed with me, in the house on Choteau Street after Dave died. Ivan was working on his Butte books by then. They, actually Ivan was really . . . Dave organized the two thousand, five thousand books in our basement by topic. And so, the Butte section was really clear, and I sent that whole section back with Ivan to Seattle at that point. And, it's there yet. Nor do I need it at this point.

**Mary Murphy** [00:55:48] So that's just great.

**Marcella Sherfy Walter** [00:55:51] So they became even closer, and it was in, I think, within a year of that time that Carol and Ivan were honest with me about what Ivan had, how he had been diagnosed with the most active stage of multiple myeloma. And so, our correspondence then included, you know, not just how are you doing, Marcella, but Ivan and Carol talking about how Ivan was doing.

**Mary Murphy** [00:56:18] And this was, Dave died in 2006.

**Marcella Sherfy Walter** [00:56:21] Right. So, this is in 2007 and 2008. And Carol was facing something [with her health] at that time that has since gone away, but it was pretty troubling. And that began while Dave was still living and when we went up to the Dupuyer country. So, both of their health were kind of in jeopardy, it seemed, at that point. But the point at which I started, you know, using my car included things like when they flew here for Ivan's being honored at Carroll College or when he was honored by the library at MSU, and that MSU trip that included, an outing up to-- shoot--it was the little town closest to where they were when Ivan's mom died.

**Mary Murphy** [00:57:20] Not Ringling.

**Marcella Sherfy Walter** [00:57:21] No, it was on this side of the Bridgers.

**Mary Murphy** [00:57:27] Clyde Park? No, That's on the other side.

**Marcella Sherfy Walter** [00:57:28] Yep. We can add that later when when we look. [It was Maudlow] And those were again . . . I tried to start being really conscious of what I needed to pack for them, and, that they were they were . . . If I could think of the little town. We didn't try to go clear on up towards the cabin, and they were moderately timid about . . .

**Mary Murphy** [00:57:57] You know, it's on the tip of my tongue, It'll come to us.

**Marcella Sherfy Walter** [00:58:02] Yes. They were moderately timid about, you know, when the road got narrower and narrower, how far we were to go at that point.

**Mary Murphy** [00:58:14] Well, while our brains are working on that. So, what did you have to have ready for them in terms of supplies?

**Marcella Sherfy Walter** [00:58:21] I always carried water. If we were, if we were out for lunch, it was always yogurt for lunch. And then it was always, it was always scotch. But it ultimately became Johnnie Walker Red, although in Seattle they had better things.

**Marcella Sherfy Walter** [00:58:41] Whoops. [Laughter]

**Marcella Sherfy Walter** [00:58:45] It may be worth remembering, too, that I visited them in their first house in a trip when I was working for the Historical Society's education program. Brian, the director, wanted us to investigate hands-on children's exhibits. So, state car and three of us made a trek through the Pacific Northwest going to Victoria and then several museums in the Seattle area. And so, one night Ivan and Carol picked me up. It's still when they were in their original Seattle house, picked me up from downtown and brought me home for supper, and then took me back downtown to the hotel. There was a second time when I went out to a conference with archivists, and I may have stayed with them at that point, and then took the train from right where they are back to Shelby, and Dave met me at Shelby. So that was part of what deepened our relationship, too, as I learned to know their living spaces also. I'm sorry. That was a diversion.

**Mary Murphy** [01:00:05] No, no, no. That's okay. That's great. I mean, I think that it's so helpful to understand, you know, all the ties to friendship. When Ivan, either when, well whenever you all were together or Dave and Ivan were together--so they talked about history. Did they talk about writing or their own . . . ?

**Marcella Sherfy Walter** [01:00:23] No.

**Mary Murphy** [01:00:24] No? Because they were both so prolific.

**Marcella Sherfy Walter** [01:00:26] Right. They would have talked about it in the sense of what they were working on and whether the other had ideas. I mean, from the mid-80s on, Dave was writing a monthly column for Montana Magazine at least, and so he was always exploring things, and that would have created some overlap. And Ivan's kind of expansion into, you know Fort Peck and . . . Dave was still living . . . no, I don't know when he [worked on] the schoolhouse book . . .

**Mary Murphy** [01:01:10] Oh, Whistling Season?

**Marcella Sherfy Walter** [01:01:11] Whistling Season. I'm not sure, but, at any rate, writing and not writing style would have predominated. I mean, one of the incredible gifts from Ivan and Carol--and that I haven't written about--is Ivan at some point . . . I was still in the house on Choteau, and they were there with me at dinner. And something led Ivan to say, you know, no one matched Dave as a Montana historian or as a historian, as a writing historian. And then he said, that you [meaning Marcella] write better here.

**Mary Murphy** [01:01:50] When you're?

**Marcella Sherfy Walter** [01:01:52] When I'm, you know, just what I wrote at that time, which was not essays, but letters and work. And that meant a lot. Yeah.

**Mary Murphy** [01:02:03] I can see that. Yeah. Ivan had asked you questions about buildings, places. Once Dave died, did you take on a greater role as a sort of on-the-ground-in-Montana researcher for him?

**Marcella Sherfy Walter** [01:02:23] I didn't take on that greater . . . Again, I went with him on one Butte trip, but I didn't really take on Dave's role. I mean, as you look in his acknowledgments in books, I mean, he also, relied a lot on Lory Morrow and Jodie Foley

and you and Brian Shovers. I mean, I think he kept right in touch with the people for whom that was their daily business. So, I didn't begin really to work with him a lot until Last Bus to Wisdom. And then a little after that, on how he began to think about the next book that, of course, never occurred. And I feel as if, again, that was, to a degree, a function of his, Ivan's, declining health in some ways where he wasn't going to travel back here and spend a lot more time on Historical Society research. And Last Bus revolves around a lot that isn't just Montana-based either. Most of that work, not all, but most of that work was Web work that I could do, that Carol could have, or other people might have done, as well. And beyond that, what Ivan did have me do is read drafts of Last Bus. And comment on those. Usually right after Carol had read as well. But yeah, what he had me work on most were things like styles of those bus depots, of the Greyhound bus depots. What the movies were that he would see as a kid back in . . . what the radio programs were, what the stations were, what the size of the freighters were that were plying Manitowoc--yeah, I think that's the town--that were plying in that area or built in that area. Distances. Crow Fair images.

**Mary Murphy** [01:04:52] Was there anything, any one task that was particularly persnickety or surprising?

**Marcella Sherfy Walter** [01:05:04] Well, I know it's maybe a later question, but, I mean, one of the things I found interesting was some of what Ivan had me look at. At that point in his writing, and I would put money on it being true in some other things, if it didn't fit his narrative, he did not care. If it fit or enhanced his narrative, it was great. But I learned that more when I read drafts and would comment back to him. And those are all in the archives. You know, he would say, "not interested." [Laughter]

**Marcella Sherfy Walter** [01:05:46] So that was actually a great education for me late in my relationship with him that, yeah, that atmosphere and general timing and general historical patterns mattered, but not to the detail. And in Last Bus there is a point, an arrowhead, that's kind of part of the story. And I tried twice to get him to acknowledge that if his bus trip went past Obsidian Cliff in Yellowstone, it would be the perfect [literary] circle. And he would, I mean--didn't matter to him. [Laughter].

**Marcella Sherfy Walter** [01:06:33] That may not have been your question, but. . .

**Mary Murphy** [01:06:35] No, I do. I appreciate that and you know, it kind of comes back to some of the, the things I had been thinking about when you first started talking. You know, one, you had that long personal family history in America; you had that profound moment, that profound visit to Gettysburg to reveal the human face of history. And then you had this teacher that really introduced you to the historiography and the ways in which a historian or a writer of historical fiction can shape a narrative. Right?

**Marcella Sherfy Walter** [01:07:19] Right, yes.

**Mary Murphy** [01:07:19] So Jefferson wins in some narratives, and Hamilton hardly ever wins.

**Marcella Sherfy Walter** [01:07:23] Right.

**Mary Murphy** [01:07:24] And so when you were working or reading Ivan, did that come together in some way for you? How do you think? Well, I'll just leave it that way. That in in

his books.[Pause] Because you were saying, you know, he had--well, I guess from what you said most recently, the story trumped.

**Marcella Sherfy Walter** [01:07:52] The story trumped. I mean, you know why--I think this is relevant--why I made that first trip to White Sulphur on roads that I shouldn't have been on is that his personal life so dramatically illustrated, you know, what I'd already fallen in love with. That place, place and remnants mattered to tell that story. And that's true so powerfully in in This House and Heart Earth and in the trilogy. It gets, for me, it gets less potent as his novels became more novels and more tangentially place-based. Again, Ivan wasn't, I mean, when I went to Wisdom and down to the battlefield there, I mean, the the general store, the mercantile that's still there was there when his characters came through. And Ivan again, was not interested in using what is a terribly distinctive building and has been with this incredible signage on it. And I don't know that this is related. I certainly started using trilogy references to crank phone lines as a Section 106 argument for people that these were already significant historic resources, that they already were treated as important remnants of the past in Ivan's writing. Again, I'm dancing around what you asked, but you know, he did so much oral history for This House. And then he did about . . . I mean, I think he did an incredible amount of oral history for Bucking the Sun. And at the time he was working on those, or I mean, that and reading that mattered to me a lot because that hadn't been put into print at all until he did Bucking the Sun. I think for me that raised the importance of the dam, far more in my consciousness, and I would guess it did for other [readers] or maybe I was just behind the times.

**Mary Murphy** [01:10:30] Well, I think, you know, we all, we all bring to any book, whether it's fiction or nonfiction our own past, our own interests. So, some people would find the familial relationships the most important. Because of your history and your job, the landscape, the place meant a great deal. So, I do, I think that with any discussion of a book, it's interesting to hear, you know, how people are seeing that. And you had that insider's view of that. And I love that story that you push on this, and he says not interested.

**Marcella Sherfy Walter** [01:11:07] [Laughter]

**Mary Murphy** [01:11:12] Well, I guess to segue to something else. Did you ever go to any of Ivan's signings when he was here in Montana? And if so, can you tell us how you then saw the sort of public face of Ivan versus around your dining room table?

**Marcella Sherfy Walter** [01:11:33] Well, and sometimes they overlapped. So that was fun. I don't know that I went to a lot. I certainly went to a couple in Bozeman and one as part of the trip, the launch of our trip to Yellowstone and Grand Teton. One here in Helena where the line snaked around the bookstore. You know, those got to be a challenge for Ivan with writing and, you know, among the things he developed, which I thought was very clever, were his own book plates that he could sign at his leisure and then either send over or bring over with him. He reminded me of Dave in some ways, that he had not a lot of patience for the old ladies who fawned over him, and every patience with someone where there was a family connection and a story or a place connection that he wanted to follow up on. It was really touching here in Helena, and I don't know which book, but Jack Hayne, his daughter, one of his daughters brought him and he asked Jack to sit with him through the signing. Among the things that I think . . . I mean, my sense always was that he understood the importance of those signings. And at the same time, particularly as time went on, and this is listening to both he and Carol, they metered out which ones he went to way more carefully. The Montana ones mattered, but that they were so conscious that that

took time away from his writing. And the writing mattered more at that point than the publicity. And that, again, he was glad to do it, but it was more a part of the job than something that he thrived on.

**Mary Murphy** [01:13:49] And how did Carol help him manage?

**Marcella Sherfy Walter** [01:13:55] A lot. Well, both of them attended to details. So, you know, what he had with him. What was in his pouch. Where his notebook was. Whether he was wearing the shoes he was most comfortable in. They both attended to that, but Carol would be very quick to seize the moment when it looked like the crowd was dying down for beginning to say, you know, that's probably all we can do tonight. Or when people would come up and say, you know, would you like to join us? No, no, we already have plans for tonight. That she was very careful to guard his energy and his time. And again, I was way more conscious of that later than I would have been in those early years. But in those early years, there were also more people. I'm thinking of the time they spent with Malones, as well as the Missoula crowd. They did have a lot of social events or visits on their calendar that, again, needed to be integrated in a not too exhausting [schedule]. Yeah. You know, when I talked about Ivan's napping in the afternoon, you know, that was followed by getting up so early and working so early, as well. So. Yeah. Carol guarded the nap time.

**Mary Murphy** [01:15:29] Well, I guess. . . I'm going to give you a time to say if there's anything else that you think we want to add to this record, but I guess my last question would be that transition from what you were saying when they would [make] early visits to your home, and you'd be a little bit in awe and a little bit nervous, to when he asked you to read the manuscript of Last Bus to Wisdom. So how do you see that arc?

**Marcella Sherfy Walter** [01:16:02] I mean, I think the arc changed so significantly when Dave died and when they offered themselves as confidants and, yes, as confidants and really close friends. And yes, in the course of the trips or their time here, I did begin to see them more as real people, as real friends with their own patterns, some of which were different and sometimes annoying. [Laughter].

**Mary Murphy** [01:16:46] Like, drive faster or take that small parking place.

**Marcella Sherfy Walter** [01:16:52] Exactly. Yes.

**Marcella Sherfy Walter** [01:16:54] And they were real people with their own personalities and certainly their incredible appreciation for what I could do. I mean, they were always, always and still are--Carol is still just really gracious. You know, among the things that the record has to say is that, you know, after Dave died, and when I had surgery in 2017, in Virginia Mason [hospital in Seattle], Carol offered her home, helped to arrange home health, helped to get me on my feet and spur me to walking. And so that's the level of our friendship now. And, you know, I stayed with her in recurrent Virginia Mason visits, and she has stayed here for the Doig Days. So, you know, the arc, I think that the arc probably began to move up pretty quickly. And I haven't covered this. Dave invited Carol and Ivan to the North Fork, which was the the sanctuary, the Walter family sanctuary that Dave, more than anyone else after his parents began losing capacity, maintained and loved, and to which he wanted to really invite no one, unless they were very special. And that he wanted them up there--first of all, Dave was nervous as all get out to have them there. But still, wanted to do it. And you know, the picture that's in my hallway and in the archives that Carol took is Dave and Emily, Dave going out in his shirt, the chambray shirt, as always, with his chainsaw to take a tree down. And they didn't, he didn't angle it as well as he

intended, and it fell over the roof of our porch. And Carol had the wit at that point to catch [in a photograph] Dave sitting on a stump with his head down, embarrassed about that. So that, I mean, by the time we were sharing bathrooms and outhouses up the North Fork, the arc would have been changing, too.

**Mary Murphy** [01:19:19] Yeah, yeah, I think that's great. And I think that also, you know, what you said about Ivan complimenting your writing in your letters, must have impacted his desire for you to review the manuscript because he didn't have many people. . .

**Marcella Sherfy Walter** [01:19:37] Or I think by then he knew--it was in part because I had hunted for little pieces for him enough that I began to know where he was going with that, too.

**Mary Murphy** [01:19:49] But it's a kind of opening yourself to someone that takes quite a while, a lot of respect and trust to do that.

**Marcella Sherfy Walter** [01:19:59] Yeah.

**Mary Murphy** [01:20:00] Yeah. Well, Marcella, is there anything that. . . I mean, I think that we could probably talk for hours, but I do want to remind whoever listens to this in the future that you described that trip to Yellowstone and Jackson in the interview that we did with Carol. That's why we didn't go over it yet in detail.

**Marcella Sherfy Walter** [01:20:18] Right. And there are, I mean, I've sent all my photos to the archives that do catch Ivan stretched out on the [bench in the Old Faithful Inn]. One of the things that I told you earlier that I want to go back and include is, is Ivan's call to me before that trip, asking me to be very solicitous of Carol's balance. And that, you know, that's one of the few times that he was operating independently. I mean, that was really rare for him to initiate that call alone, but a good look at his caring.

**Mary Murphy** [01:20:54] Yeah. To keep an eye out for her. And I guess also, we should include here, too, that, you know, you did a lot of work for them that, if they had asked someone else, they probably would have said, and this is what I'm going to pay you. But you said they've been, they were very generous.

**Marcella Sherfy Walter** [01:21:14] They were generous at holidays or just unforeseen times in thanks for that. And, part of what I've relied on a couple different times is, again, their business acumen. You know, Molly [Holz, then editor of MHS publications] asked at one point, it seemed to me very fruitlessly, if I would agree, for Dave's Christmastime in Montana to be an online book. And, you know, sent me a contract that was gobbledygook to me. And, Carol and Ivan, you know, had long since navigated such things, but they were very conscious of even, kind of, my estate dealings and what made sense and what didn't make sense at that point. Yep.

**Mary Murphy** [01:22:01] And with your memoir? Didn't they give you some advice about having your memoir printed or am I mistaken?

**Marcella Sherfy Walter** [01:22:09] It wasn't the memoir because I just self-published that. Yeah, I think it was more Dave stuff at some point. Yeah, yeah.

**Mary Murphy** [01:22:23] Hard to believe, I could get confused. [Laughter] Okay. Any last story we haven't covered?

**Marcella Sherfy Walter** [01:22:37] No, even my little notes. I talked about the North Fork and, just . . . Again, maybe just to say that as I looked back at the archives I am humbled and delighted by how integrated our lives were once we started corresponding a lot. And yeah. And how lucky I feel that that that trajectory that started with Dave--and that I got to be a part of that.

**Mary Murphy** [01:23:11] Well, thank you so much, Marcella.

**Marcella Sherfy Walter** [01:23:12] Thank you.

**Mary Murphy** [01:23:14] It's always a pleasure. And I look forward to other non-taped conversations!

**Marcella Sherfy Walter** [01:23:21] Laughter.