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Janelle Zauha [00:00:04] Hi Betty. I am Jan Zauha, Humanities and Outreach Librarian at the Montana State University Library in Archives and Special Collections. I'm conducting this interview on Zoom from my office on our campus in Bozeman, Montana. Could you state your full name and where you presently are?

Betty Mayfield [00:00:24] I am Betty Mayfield and I am presently at Carol Doig's home in Shoreline, Seattle. Seattle area.

Janelle Zauha [00:00:36] Thank you. So we want to start with some background information, some biographical info on you, Betty, where you're from, family history, education, work. Could you just tell us about yourself?

Betty Mayfield [00:00:50] Well, I am from Canada. I'm from Calgary, Alberta. One of the reasons that I think Ivan's books speak to me is that my pioneering grandparents were similar to the pioneering grandparents of people in Montana. So, but I grew up in a big family. I am one of nine children, and I lived in Calgary for until I finished my undergraduate degree. I got a degree in history at the University of Calgary, and then I went off to UBC and got my library degree, graduated in 1979. So began my working career as a special librarian. I was interested in special libraries. I worked in Calgary in special corporate libraries and worked in the oil industry and finance industry. And then I got married to a guy that moves around a lot. And so I was moving to different places and could not really get long-term work. And I, we lived in Vancouver and I got some contracts and I lived in Australia. I got a contract for an oil company in Sydney. We moved to Prince George in British Columbia and I was beginning to think that my resume was looking pretty shoddy. And I had a dear friend that was a manager and she looked at it and she said, Yes, it looks like A: you can't keep a job or B: you're a consultant. And I said, I am a consultant. And so after that, I actually did pursue short-term corporate jobs. And it's the reason I got the job for Vulcan Carlyle. And I was hired as Paul Allen's family librarian in about 1990, I think. And I only would have got that job by being a consultant because they never thought that it would be full-time. They just wanted somebody to come in for a few months and catalog a few books. And I was there for 20 years. So that's kind of where my career went and about I think 2010, I left Vulcan to spend more time. My dad wasn't well, just time to move on. And I've done a little bit of consulting since then, but nothing serious except for the Ivan Doig archives. That was a big one.

Janelle Zauha [00:03:29] So can I ask you why you became a librarian? What attracted you to the profession?

Betty Mayfield [00:03:35] Well, you know, I had a sister who was a librarian. Actually, I had two sisters that worked in libraries. I was always somewhat interested in research and that kind of thing. But my dad worked in the oil industry and he told me about special libraries, that corporate libraries that there was a whole gamut of, librarianship that was quite interesting working for companies. And my mother piped in, "and if you work for a company, you don't have to work shift work and you don't have to work on the weekends, Betty and that's what you want." She has a pretty good point. So I was... In undergrad, I did work at the University of Calgary Library, interlibrary loans as a student. But in the summers I worked for Imperial Oil and I saw the kind of work that you could do there. And it to me, it was sort of, you know, Jack of all trades, master of none. You get to do everything, you don't have to do one. You know you have to catalog, you do reference

work, you have to do budget, you have to run the show. And I quite liked that diversity. So that was sort of the reason that I followed that path.

Janelle Zauha [00:04:48] Besides working with Ivan and Carol, of course, have you had a favorite position in your past?

Betty Mayfield [00:04:55] Well, I have to say the dream job, working for Vulcan was definitely the dream job. And it started slowly. I mean, I truly started as a consultant to catalog what they thought was, I think 30,000 books turned out to be 15,000 books. And they thought I'd do that in a heartbeat, over the summer. That wasn't the case. It took me quite a while to catalog that family collection, and they were, at the time, building a house library for [Fallon,] Paul's mother. She always described her house as she said, some people have a library in their house and I have a house in my library, and that's quite true. There was a little house for her below, but two, two stories of library. And so I was probably there for about a year working on this. And part-time not a full-time job. And Paul one day was talking to his mom and he says, "Well, what does this Betty Mayfield do anyway?" And this... Well, she's a librarian. She's cataloging your books. "Does she know how to find stuff?" he says. And she said, "I think so." And that led to a morning, Monday morning, where I opened up my computer and I found emails from Paul that went off the screen. I probably had 40 requests from him to... Can you find all the Tom Swift books? Can you find this? Can you find that? I was like, Yes, yes, yes. And thus a full-time position was born from that. And it grew. It just grew until we had a team of about, I think, 9 or 10 people. So.

Janelle Zauha [00:06:53] Okay, that helps.

Betty Mayfield [00:06:53] That was the dream job.

Janelle Zauha [00:06:56] Sounds like it. So I understand that the first time you met Ivan and Carol was on Paul Allen's Alaska cruise in August 1988. Is that correct?

Betty Mayfield [00:07:10] That is correct.

Janelle Zauha [00:07:13] Did you know Ivan's work before the cruise?

Betty Mayfield [00:07:16] No, I didn't. I remember... I'll tell you the story about that, how that happened, because I was having a cup of tea with Fay as I did a lot. And Paul came in and said, Mom, we're going to have a cruise to Alaska and I'd like you to invite all of your favorite writers. And Fay and I looked at each other and we said, Well, Charles Dickens is dead. He can't go. You know, we were kind of going through her list and the first writer was Ivan Doig. And then she mentioned some others. And the only connection I had to Ivan's work at that time was that I had cataloged This House of Sky. And I remember when I cataloged it, if you can imagine, you know, piles and piles of books and you're just going through them one at a time. And every once in a while, a book or a title grabs you, and I looked at that [This House of Sky] and I said, "That goes in the Betty pile." It just appealed to me, my Western upbringing in Alberta. And... but by the time this cruise had happened, I actually didn't get a chance to read that book. And I didn't know much more then than that about Ivan. And I talked to Fay about Ivan, and her favorite book was Dancing at the Rascal Fair, so that went on my pile. But before I met him, I had not... I was not able to read any of his books, but I have since read them all. So.

Janelle Zauha [00:08:54] Was that the first Paul Allen cruise, the one to Alaska?

Betty Mayfield [00:09:00] That was the first Paul Allen Cruise going to Alaska. I remember walking into the waiting room at Boeing Field for this airplane. And, you know, my role as a librarian was to try to keep track of the [unintelligible] that Fay had asked. And so, I remember working with my husband, Roy, and we said, let's try to find this writer from Montana. And we just went, "He's right there. He's right there. He's in the corner. That must be his wife, Carol. That's him." So we went over, and introduced ourselves. And indeed, it was Ivan. And I had never even seen a picture of him. So it was kind of a stereotypical guess, I guess. But we talked and Roy talked about his work that he'd done for the mines in Montana. And Ivan talked about this book he'd written called *Bucking the Sun*, and that was it. That's where it all started. And we had... We did have a great time throughout the cruise. Paul especially came over to me and asked me that I would take care of Ivan and Carol would make sure that he met his mom and we had tea. I think the first thing we did was we went and had tea with Fay and... Was Debbie Reynolds there? I think so. Some of these other people were there at the thing. But that was, you know, it was a whirlwind. It was a crazy whirlwind. But Carol and Ivan got a chance to really talk with Fay and get to know her. And she was just a lovable person. And that was, you know, another kind of love-at-first-sight relationship there. So.

Janelle Zauha [00:10:49] How long was that cruise?

Betty Mayfield [00:10:52] Three days. So you know, these are busy people. So you fly up and you don't sleep for three days and you come home and collapse and you don't go to work on Monday. That's the way those worked.

Janelle Zauha [00:11:08] And the second cruise was to Russia in August of 2001. How long was that cruise?

Betty Mayfield [00:11:14] That was three days. I think it took you know, we were probably gone four days because of the travel. We flew to Newark and then we got on a flight to Helsinki and then we toured around Helsinki. I think I was reading the diaries this morning, and Ivan and Carol went off for a trip to Tallinn, and Roy and I did a little cruise around the Helsinki Harbor and then we got on this ship and it took us up to St. Petersburg, and they were there for two full nights and a day, an extra three days. And then they flew us all home. It's... You know, I talked with Roy this afternoon before I came over here about Ivan and Carol and how their friendships started. And it's sort of connected to me with Paul in these trips. Paul's idea about having these trips was to get a bunch of different kinds of people, and that's everybody from old Oklahoman, uncles of his, cousins, old high school friends, working friends, scientists, artists, librarians, you know, his own staff, getting them all together in this situation and sort of see what ideas happen, see what percolates and... We were thinking about the times we've spent around Ivan and Carol's table and Roy was saying the biggest thing is that the people that connected with them were interested in ideas and that the conversations around the table are always quite interesting about ideas. They don't really talk about television shows or, I don't know, whatever you might see on a *People* magazine or something like that. But it's just kind of ideas and the conversations... They are just nonstop they go and then we all head home at the end of the night. So we were sort of tying that idea about how these relationships start and why they're so interesting. And I think with Ivan and Carol, it comes down to how interested they are in storytelling, in ideas, in poking you to get more and more in-depth about what you're thinking about, things like that. So.

Janelle Zauha [00:13:51] So after the first cruise, how did the friendship accelerate? How did it evolve, in a practical way?

Betty Mayfield [00:13:59] You know, it was truly organic, but the first thing is... We wanted to share this experience with our friends. And so we had this dinner party and we asked Ivan and Carol to come. And I think we tried to replicate one of the meals that we had had in Alaska. It was elk. We cooked elk. And I remember reading in the diaries, I mean, Ivan was very nice about me, except for that dinner, he said, "And she served elk. Tough as usual." But I guess it was. I don't know. I've never cooked elk before. But it was a wonderful dinner. We had neighbors. We had you know, our neighbors are from Finland and they always brought like a spark to the table. We had some very close... Roy's engineering friends and some other neighbors. And that was a glorious evening. And Ivan actually described it in great detail in the diaries, which sort of surprised me. But from that point on, we just kind of would get together for dinner. We had them up on our boat one time, and Carol caught a great big, huge starfish in our crab pot. But it was you know, we didn't see each other a lot, but, when we did, it was like one of those friendships where you know, you're never stuck for a word to say. It's like the conversation just keeps on going. So and then, of course, the experience in Russia just bonded us even more and probably grew our you know, we became very close with Betsy Wilson, who was the librarian for the University of Washington. And, you know, we called it the Saint Petersburg Librarians group, of which Ivan and Carol, were honorary members. So that really expanded the friendship.

Janelle Zauha [00:16:11] How frequently did you see each other? Generally.

Betty Mayfield [00:16:15] Let's see. I don't know, maybe 4 or 5 times a year. Or 3 or 4. Well, you know, we always went to Ivan's book talks, so we saw them. So aside from the book talks... And whenever he would have a book, we would always go but for the dinners and things like that, it was probably maybe 3 or 4 times a year.

Janelle Zauha [00:16:40] So we'll move into the work now with Ivan and Carol. So before working with Ivan's papers, did you have any experience with the papers of other writers?

Betty Mayfield [00:16:51] No. I had supervised the Paul Allen archives, so I had hired some archivists and I had learned from them what's involved and sort of supervised what they were doing. But of course, his papers were quite different. But I mean, the process of creating, you know, finding aids and inventories and collecting and sorting and all that kind of stuff was similar. And that's pretty much all I had to fall back on. And one class on archives in 1979 at UBC.

Janelle Zauha [00:17:33] So quite a departure for you.

Betty Mayfield [00:17:35] Yes. Yes. Yes.

Janelle Zauha [00:17:38] And so, you know, how did it come about and when did it come about that you started working with...? You had been friends for a while?

Betty Mayfield [00:17:46] Yeah. You know, it's interesting. It really came at the end. Because as you know about Ivan's archives, that was a working file. And if you go through all those cards and books and, you know, the little cards that are about either character or landscape or whatever, he would glean those out every time he started a new book. And you would notice in the cards there would be a little code that said DNU you did not use,

which means it was fair game for whatever he was going to write again. And also the characters. He always said, sometimes I'm just interested. He said, I always wanted to know what happened to Rabrab or, you know, Susan Duff. And so Prairie Nocturne happens. And so all of that Susan Duff stuff... So that was it working file. So in 2014, it was after Thanksgiving because we had been here. That was the last time Roy saw Ivan, is at the Thanksgiving dinner here. And then we went back to Tucson and we got a phone call from Ivan. Would I help him organize his archives? And I thought, oh my goodness, that... Knowing that those were working files for him. I said, "Is it time?" and He said, "Yes, it's time." So we were back at Christmas and I spent 2 or 3 days with Ivan downstairs. And he was... he was in terrible pain. He had that back brace or something on. But he walked me through the shelves and closets and boxes and everything where, because everything he had was downstairs in his office or at Carol's office or the hall... you know, closet down the hallway. But it's all downstairs. So he walked me through that. And I told him that I would. Do a sort of a high level inventory about what he had. And I would give that to him. Show that to him quickly. And then when I got back in the spring, we could get together and we could review and decide where we wanted it to go. And, of course, he died before we were home. So he didn't see. Well, he did see the inventory that I put together, and he was very happy with that. And to be perfectly honest, he was so organized, I think... I added one series to his collection, which was the medical report, and I added a series which where it's kind of a bibliography of his reference books, but everything else was his. I did not need to change everything, and I learned from archives, you know, you need to ask the person who's archives how they want it organized. Well, it was there and it was organized to the astonishment of all of his artistic friends. Who are not that organized. They just couldn't believe this work. So my contribution was more, you know, writing down what he had. And I really had little to do with that, the overall structure of it. But I might have, I think I probably re-folded them, put them in better folders, but he even had archival boxes. I mean, it was well done. It was really well done. That was good for a non-archivist librarian to tackle. So.

Janelle Zauha [00:21:54] So did he describe to you at the start what he wanted you to do with it, or did you come to that together?

Betty Mayfield [00:22:01] No, I was thinking about that. You know, I don't think we had a chance to really talk about that. I mean, I think he... Understood that it was in good shape, that he had organized things very well. He could put his finger on anything in five seconds. He just knew where everything was. And also, I think he realized that he kept a lot of stuff, but he was a non-digital guy and he could put a finger on an old newspaper article that he'd cut out and taped onto a piece of paper. He wasn't concerned, I don't think, about the structure of the archives because it was sort of done. But he was concerned about where it was going to go, how much of it would be collected, and how accessible it would become. And I think even though we barely touched on that, that's something that Carol and I after Ivan had died and Carol and I took the mantle on that, we talked about that more. But I think he pretty much I think he had an idea about where it might go. We had also an idea where it wouldn't go. Not naming any names!

Janelle Zauha [00:23:30] I won't ask. But did he give you a sense of how he wanted to see it used, not just where it would go, but how it might be?

Betty Mayfield [00:23:38] You know, again, I think that he and Carol probably had more conversation about that. And we just didn't get much of a chance to talk about that. But I realize in those outtakes that we'd seen that... from Gene Walkinshaw's interviews is that he was concerned that Western writers were not appreciated by the Academy, I guess

you'd call it. He would say, you know, the English departments don't get it. The history departments do. The geography departments get how Western writers are valuable for their landscape, their, you know, their storytelling. But English departments don't. And he gave an example of Ph.D. studies that have been done on John Updike. And there was about 35 at the time when he went over it. This is in the 90s, I guess. And he said and there were two of Wallace Stegner, and I believe when I was alive, there was one about his work. So I think that's what he was saying, is that I want these out there so that English departments throughout the country can have access to the papers of a Western writer, and perhaps that would push some sort of study about the works of Western writers and that to me is pretty much... I mean, he never said that, I just surmise that from some of the ways he spoke. So.

Janelle Zauha [00:25:24] So clearly a lot of your work took place after he passed or after he had become quite ill. And you worked with Carol after Ivan's passing. Could you talk a little bit about how your work changed and what that process was like?

Betty Mayfield [00:25:41] You know, I... Not sure that it changed, but my partner changed. My partner went from Ivan to Carol. And I think I remember one of the first days we were together and I said, well, I'll go down and sit in the big chair. And she came down and she was, of course, dealing with the death of her husband. And she had all kinds of paperwork that she was working on, and she had a little office next door. And I sort of said, "Well, let's just take a look at the most accessible files to Ivan as he died." And those would be the files of his desk. And we opened up this one desk and Carol goes, "What is that? What is that?" And we found the medical file. The possibility of Ivan thinking that he might write a book about his medical condition. And then we found, I believe, three ideas for new books. And one actually had cards already in the yellow foolscap with the outline. And Carol had no idea about that. So that was... We just kept looking at each other like. Wow. And she was always there to help me if I had questions. There was a lot of stuff in the... big filing cabinet that was, I believe, not in the archives, which is financial or contracts for the books and stuff. And she was able to help me sort of get through that. But we pretty much spent a month together in the mornings working, Carol, working on her things, trying to find out where... What to cancel, where her money was, what was... It was. I'm sure anyone who's become a widow knows exactly what we're talking about, but... And I was sitting there counting pages and trying to make sure that everything was sort of organized and boxing them up so that whatever archives was going to get this collection wasn't going to have to redo a lot of work. So that's why every folder I took all the paper clips out and stuff like that so... But, you know, I don't know that the work-flow or the tasks really changed. So we just- (cross-talking) No, I was just... We just had this goal... Was to get it ready and then start to solicit institutions to see who might run it.

Janelle Zauha [00:28:25] So your pattern was to go pretty much five days a week and spend the mornings with Carol and with the archive and work, you know, side by side on different things.

Betty Mayfield [00:28:35] Yeah, yeah.

Janelle Zauha [00:28:36] Down in the basement room. The beautiful office.

Betty Mayfield [00:28:38] Yeah that's right. Yeah. You know, like half the archives was in Carol's office, so I was always like, getting in her way. So, like, "What is this over here?" I found a little corn husk doll that was her's from when she was little. She goes, "That's not important, Betty." But I thought it was. But she was helping me kind of sift through kind of

what was her family's stuff that was in her office. But we kind of kept that schedule because Carol is a taskmaster and she wanted it done and we did it!

Janelle Zauha [00:29:17] And we're so glad you did! So, yeah. So let's talk about... Then you sort of transitioned to working a bit with Montana State University Library. Could you talk about how you were involved in transferring the papers to us? What was your background? You know, how did you work with our library personnel? How did they work with you? That kind of thing.

Betty Mayfield [00:29:41] Yeah. Well, I'm going to step back a little bit and talk about the process, about how MSU was chosen. We ended up approaching four institutes I believe. I remember Stanford, University of Washington, Montana State, and I believe the Huntington. And pretty much right away the Huntington said we can't handle this. That was one of Ivan's choices, because he had done a lot of research there, he really liked the institution. Stanford was the big wig university, I think, in terms of history and, you know, Western history. University of Washington was a real strong candidate because they had already had some of Ivan's work, and we were very closely connected through the St. Petersburg Library Group with Betsy. And she knew Ivan, she was a good friend of Ivan and Carol's, and we thought that that was a promising institution to go to. And then, of course, MSU was a promising institution for a variety of reasons. At the beginning, though, it was Montana, and there was this, tussle like should his work go back to Montana? I secretly thought it should, but I didn't want my opinion to be kind of broadcast. I wanted just to see what everybody else thought and we interviewed everybody on the deck with cheese and crackers and wine, and we talked to them about their institutions and what they thought they would do with the archives and how quickly they could work on the archives. And that is where the decision was finally made, because Kenning just was... It's so [unintelligible] he just really wanted to make sure that we knew that you would use all that, that it would be digitized and accessible to the world. And that was the decision. That was when the decision was made. So really, I... And what he told Betsy, she actually said she thought that was the right decision herself, because she said that at the U. Dub, they wouldn't have been able to do all that MSU did and they wouldn't have done it as quickly either. I can tell you that. So.

Janelle Zauha [00:32:23] Yes , we were driven.

Betty Mayfield [00:32:26] I know! You know about the taskmaster. Yeah.

Janelle Zauha [00:32:30] So... Just a minute.

Janelle Zauha [00:32:35] I have a button here that lets people out. So then you were involved in the direct transfer?

Betty Mayfield [00:32:43] Right.

Janelle Zauha [00:32:44] Okay. Could you talk a little bit about the... you know, whatever you want to talk about with that?

Betty Mayfield [00:32:48] Well, what I remember is I boxed up everything, everything that I could imagine. I went off and bought banker's boxes. And Carol would sort of I think at that time we had probably, I don't know, 80, 85% of the collection was going to go. But Carol wanted to hang on to some things and so she pointed that, you know, we set that stuff aside and then we boxed everything else up. And then we had some MSU people

arrive with a truck ... a van and I remember they had to drive home without stopping because they think they couldn't guarantee the security. So they just had to they had to have pass on drivers back and forth so they could get right back to MSU and with this van of, of boxes of stuff and then we passed it on to you. The baton was passed over.

Janelle Zauha [00:33:55] But we were not done with you, where we? We did interact with you. Could you talk a little bit about how that relationship continued?

Betty Mayfield [00:34:03] Yeah, well, the first thing that, well, I mean, the fact that Kenning said that this collection would be digitized, I think he said within a year, which I could not believe, and that we were going to have the opening of this archives in a year, September of whatever that year was and you did it and we had this great opening. Did we have the film by then? Maybe we did. So in between, when we finished with the archives, passed it on to you, Carol gave me a phone call and said, "Betty, how would you like to end your curriculum vitae with a producer of an Ivan Doig documentary?" "What? No, I do not know how to do that!" And she said, "Yes, you do. Yes, you do." And so we had found or Carol, Jean Walkinshaw had given Carol all these outtakes that she had filmed of Ivan over the years, and Jean, both Jean and Carol felt that they were just priceless in terms of showing Ivan the man, what he was truly like. And so Carol said, "Why don't you take those outtakes and create a documentary film about Ivan Doig. And it should be 15 minutes long" and I was like "So how do I do this?" Well, the first thing I did was I... when I worked at [Unintelligible], I had a video photographer who was in my staff. And I immediately said to Carol, "I can only do this if Joel Fry works with me." And she said, "Absolutely, Joel Fry can work with you." And so Joel and I got together and he explained what I needed to do. And it was very un-film-like because I had no... I didn't know how to deal with film. And so I worked through spreadsheets and I would go through all of these outtakes and I would take a clip and I would say what it was. And from time to time and I would give it to Joel and he would chop it up and put it all together. And of course, our first documentary was an hour long. Carol says, "No, that's too long." And we went from there... It was an amazing project for me, something I had never really done. And we decided that the theme of this documentary would be about Ivan and his friends, and we called it Ivan Doig Among Friends. And we used a lot of the Ivan Doig, Jean Walkinshaw outtakes. But then we had Jean Walkinshaw come in and interview five, I think, or six of Ivan's closest friends that were important in his, you know, friendship, but also his writing career. And, so I think actually at the opening we had, we premiered that little movie that we got down to 35 minutes. It was a killer to get it any shorter than that. And then we follow it up with Carol saying, "Now, Betty, how about one more thing? And that is a documentary about Ivan Doig on writing and using the same outtakes and interviews from Jean and it should be short." So... I just don't know how to make things short. So I was actually talking to a teacher one time and I said, "I think it might be 20 minutes long." And the teacher said, "No. Way too long. Five minutes." And I thought, "Oh. I don't know how to do that." So what we did was we took eight topics and made the films between 5 and 7 minutes long. And so there's this series now, called Ivan Doig on Writing that you have in the collection and that I believe was my active, my last active participation with that, with the archives. And now I'm kind of more of a consultant role now.

Janelle Zauha [00:38:51] I know you've offered to answer questions that we have, and hopefully we haven't been taxing you with a lot of questions.

Betty Mayfield [00:38:57] No, no.

Janelle Zauha [00:38:59] Other than asking for hour-long interviews, etc. Yes, those films, I just have to give you feedback. They've been well-used and loved.

Betty Mayfield [00:39:10] Oh, that's great to know.

Janelle Zauha [00:39:11] Yeah. When I work with writing students and with teachers. Yeah. (Cross-Talking) Thank you for doing those. Yeah. Let me see here. So do you have any sort of over all closing comments or just general comments that we haven't. Things we haven't touched on?

Betty Mayfield [00:39:34] Let's see. You know. I don't really. I guess I wanted to end my part. I was going through my books, Ivan Doig books, and I realized how close our friendship was. And I think about my life and I think about the friendships that I've had in my life. And they are... Sometimes they are very much bookend. My friendship with Fay Ellen was 20 years long, and I realized I didn't know her until she was 70. And yet I feel like I always have known Fay Ellen. And I say the same thing about Ivan. I met Ivan and Carol in 1998, and I think I knew Ivan for 17 years. And then he's gone as well. But I feel like I've always known him, he's always been a part of my life that goes way back. And so I was looking in my bookshelf and I have, you know, this... He always made these great signatures, but he said, "For Betty and Roy Mayfield, what a lovely medley our friendship has... our friendship with you two has been. All the best, Ivan." And I looked through all of the books that he signed for us, and friendship is written in every single one of the signatures. So it's just one of those friendships that is, you know, incredibly valuable and a part of me. Part of me, part of Roy.

Janelle Zauha [00:41:09] That's so beautiful. I was going to mention that he acknowledges you in the 11th Man.

Betty Mayfield [00:41:17] That's right, yes!

Janelle Zauha [00:41:18] I wondered in particular... I don't know. I don't think that he does that in other books for... You know, [unintelligible] knows a lot of people.

Betty Mayfield [00:41:25] Yeah.

Janelle Zauha [00:41:26] Is There a particular reason why you were acknowledged in that book?

Betty Mayfield [00:41:29] Yeah, I remember in your questions I never really did any research for Ivan, you had asked that. But we were at dinner one night and he was telling me about this new book he was writing, Eleventh Man, and it was going to be about these women pilots from World War Two. And I thought, well, I'm working on this new project for Paul, setting up the Flying Heritage Museum, which is a museum of World War One and World War Two airplanes, and the focus of that museum was to exercise those planes so they could fly. And Paul would fill, you know, when the flights, he would advertise, you could go out with your lawn chair, you could watch them fly. And he would put old World War Two that's in the airplane and they would land and they would immediately do an oral history with them. And it was just a fabulous thing. So I said, "Well, let's go up to the collection and look at these planes." And so I picked up Ivan and Carol, they were on in Burlington, Washington, north of Seattle, and we spent the whole afternoon there. And they let him climb in and take pictures. And it was fascinating and I guess and that's how I got the blog I think.

Janelle Zauha [00:42:49] And that explains why we have that photo in the archive of you, the two of you in front of the North American P-51 Mustang. Because I looked at that.

Betty Mayfield [00:43:00] Yeah. Yeah. It's really... Well, it was, you know, it actually kind of made me realize part of his process, you know, he was taking these really close up photographs of say, the panel with the buttons and all that stuff and you know that he's going to do that to describe what was happening in these planes. And I can't remember him in the book. I think the women sit in the cockpits and they drink scotch and I kind of wondering how he described the plane. And so that was why that happened.

Janelle Zauha [00:43:40] Did you say. I can't remember. I'm sorry. Did you say which of his books is your favorite?

Betty Mayfield [00:43:47] Well, that is so hard. So the first book I read was Sea Runners. And he gave that to us on the Alaska trip. And I remember the next time I saw him, I said, "Okay. You told me on the first page that somebody was going to die. I had to read 83 pages before I figured out who was going to die and it was my favorite character." And Ivan just looked at me and he said, "Betty, that's storytelling." But I love Dancing at the Rascal Fair. But I loved the books with the kids and the Bartender's Tale is up there. And of course, Last Bus. How can you not like, I mean, they're all great, but it's hard to say what your favorite is.

Janelle Zauha [00:44:31] I had to ask that hard question.

Betty Mayfield [00:44:35] It's a good one.

Janelle Zauha [00:44:38] Well, so we don't have anything more substantive we want to talk about here, right? Unless you think of something.

Betty Mayfield [00:44:44] No, I can't think. I think we've done, Carol's nodding.

Janelle Zauha [00:44:49] Yeah. You've done a great job here. I want to include in the archive, in this interview, though, that you are actually in Ivan and Carol's house. I don't think we said that exactly.

Betty Mayfield [00:45:02] I think I did at the beginning.

Janelle Zauha [00:45:04] Did you? Okay. And that Carol is sitting across the table from you. So Carol Doig is present and we've heard a few chuckles out of her, but this was an interview of you. And we have also interviewed, Carol, of course, several times. So I really appreciate this. And if you have anything you want to add, be sure to let me know. If you think of something. It's just really great to have your perspective and to just get this opportunity. So I am going to stop recording and then we can. So let me figure out how to do that.