THE SECRET OF WASHINGTON’S TOP RED WINES

19 great fall getaways

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SEATTLE LIT SCENE
24 HOT LOCAL AUTHORS
TIMOTHY EGAN
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+ WHAT TO READ NEXT

SEATTLE’S UP-AND-COMING FASHION DESIGNERS
WHY ANOTHER AFFORDABLE HOUSING PROJECT BIT THE DUST
KNUTE BERGER ON THE MYTH OF SEATTLE GRIDLOCK
If you fancy yourself a word nerd (you can’t see us but we’re raising our hands), then Seattle is the place to be. The city is brimming with big-name writers and scribes-on-the-rise, funky little bookstores and writing centers for all ages and abilities. Our first-ever roundup of the local lit scene, while no means comprehensive, looks at the people and places that make the city a mecca for the bookish.

INTRODUCTION BY SHANNON BORG

When longtime Seattleite Timothy Egan won a 2006 National Book Award for The Worst Hard Time: The Untold Story of Those Who Survived the Great American Dust Bowl, it drew attention to a Seattle literary scene that, much like the city itself, has exploded in recent years. From Egan to poetic rock star such as Heather McHugh to best-selling genre fiction scribes such as true-crime queen Ann Rule, Seattle is on the national literary map in a big way. The vibrant local scene is led by passionate nonprofit organizations such as Capitol Hill writing center Richard Hugo House (which offers writing classes and events for scribes and lit lovers of all abilities) and Artist Trust (responsible for doling out grants to local writers), which is fueling the city’s lit scene at the grassroots level. Throw in a number of quality literary journals (Cranky, River, Sustained, Fine Madness and others), publishers, (Wave Books, University of Washington Press and Clear Cut Press), writing conferences and weekly author readings, and it’s clear that our lit scene has hit its stride. Of course, why are we such a literary town? To start—and you’ve heard this song and dance before, but it’s true—liberal, freethinking Seattle has long been a magnet for writers (Tom Robbins moved to Seattle in the ’60s, drawn to its burgeoning counterculture), as well as a handful of independent bookstores that continue to thrive despite increasing competition from big-box stores and online book sales.
And because book lovers tend to be attracted to literate places—for the past two years Seattle was named the most literate city in the United States in a study done at Central Connecticut State University—it’s no surprise that our city is filled with voracious readers. (Where else in the country do you see people reading and walking down the street at the same time?) But beyond its big-name writers and the readers who love them, Seattle has become a true literary community. For many years the driving force behind our city’s bookish energy was the University of Washington’s respected master of fine arts program, which continues to produce dozens of MFA fiction and poetry graduates (e.g., novelist David Guterson) who often go on to publish, teach and organize locally. But, like most academic scenes, the UW’s is insular, its community narrow. It wasn’t until 1996, when local writers Linda Breneman, Andrea Lewis and Frances McCue founded Richard Hugo House, that Seattle’s lit scene began bringing classes and events to a broader audience than the university could offer.

With Richard Hugo leading the way, the scene has blossomed from a traditional reading-based culture into a wide-reaching community with broad-appeal events that often combine readings with theater, dance, visual arts and music—and take place not just in bookstores, but in cafés, bars, galleries and performance spaces throughout the city.

In August, for instance, Eleventh Hour Productions, a nonprofit that runs the popular biannual Seattle Poetry Festival, paired with ACT and several local prose and performance artists to create The Rooftop Readings: A Culture of Meter and Madness. The series of several events took place at ACT and was a literary vaudeville of sorts, featuring readings by local poets and music inspired by the late great Northwest poet Theodore Roethke.

Other recent thinking-outside-the-bookstore events include author/film director Miranda July’s reading at Capitol Hill rock room Neumo’s last May. The event also featured live music and felt more like a rock show than a typical reading.

Writing programs at various local community colleges have also risen to prominence in the past decade, supporting a whole new collection of writers, teachers and events. Jared Leting, fiction and poetry professor at Cascadia Community College in Bothell, says that small colleges fill an important need in our area, offering more employment opportunities for writers as well as educational opportunities for up-and-coming wordsmiths. “In a way, community colleges are one of our region’s great literary resources,” says Leising. “They have funding and space, and can serve as a gathering place for writers.”

At the conferences and reading series they organize, such as the Possession Sound Writers Conference at Everett Community College and the popular poetry-reading series at The Gallery at Tacoma Community College.

In addition to joining the academic world, many local writers are giving back through writing-based nonprofits that assist youth and at-risk students. The nonprofit volunteer youth writing center 826 Seattle, in Greenwood, which offers free after-school classes and events to writers ages 6 to 18, and Youth Speaks Seattle, a nonprofit focusing on spoken-word performances, classes and youth development programs, are securing Seattle’s literary future.

“It’s a good time to be a writer in this town,” says Rebecca Hoogs, director of education programs for Seattle Arts & Lectures, when asked about the myriad local opportunities for local scribes. While we agree with Hoogs, we’d say it’s also a great time to be a reader.
Juan-

I am passing along a copy of the Jan./Feb issue of Montana Magazine that includes the Q/A interview with you. I appreciate your time and willingness to be part of the magazine.

I enjoyed the story & photos about you in Montana Quarterly. Even though they are a competitor, I thought they did a nice job.

As I mentioned in our phone conversation, I hope you will keep us in mind for using an excerpt from your "Boot Falls" book when the time is right.

Thanks again,

Butch Larcombe
Bottom-slapping boys free after girls intervene

Felony charges against 13-year-olds had triggered outcry

BY WILLIAM MCCALL
Associated Press

McMinnville, Ore. — Just a few months ago, two middle school boys face possible prison time and the prospect of being placed on a sex offender registry for life for slapping girls on their bottoms and touching their breasts in the school hallway.

Following public outcry, and at the request of the girls, the case against the two 13-year-old boys was dismissed.

Monday after drawing national attention.

Everybody involved, including the judge, appeared relieved.

I believe this is a just outcome," Yamhill County Circuit Judge John Collins said.

The case against Cory Mashburn and Ryan Cornelson had started a debate over whether such behavior should be handled by school administrators — or by police and prosecutors.

Last February, an aide at Patton Middle School reported the boys to the principal after they were seen slapping girls on the bottom. A police officer assigned to patrol schools decided to arrest the boys, and the Yamhill County district attorney's office filed felony sex abuse charges.

The girls later pleaded with prosecutors to drop charges.

"The way it was handled was not right," one of the girls said in a statement read in court by Debra Markham, the deputy district attorney who handled the case.

"I just want to say to both Cory and Ryan that I forgive you both 100 percent," another girl said in a statement read by Markham. She added: "I would like to say to the court and to the adult males at my school that I don't believe this situation was handled correctly. I don't consider myself to be the victim of a crime."

Nevertheless, Collins reprimanded the boys.

"Make no mistake, the behavior here was not OK," Collins told them.

But the judge pointed out that both boys "have wanted to apologize" and that he believed they both have "good parents."

Sincere remorse can be a powerful teacher," Collins said.

Markham defended the way the district attorney's office handled the case, but said she also was satisfied with the outcome.

"I think it's important that children feel that they can be safe within their schools," she said.

She noted that one of the girls said that the behavior was becoming a problem because girls were warned by boys that Friday were "the slop ass day."

The boys spent five days in juvenile detention in February and had been suspended from class pending the outcome of the case.

The boys, apparently inspired by the movie "Jackass," were accused of slapping girls on the bottom, grabbing breasts and teaming up to "dry hump" girls.

Attorneys for the girls and the boys agreed to an out-of-court settlement for misdemeanor charges. No details were released.

"We were just messing around," Cory said. "We were just trying to be funny. But we didn't think it.

Two books survive panel’s scrutiny

BY MEGHANN M. CUNIFF
Staff writer

Parents, students and other community members packed the Coeur d'Alene school board meeting Monday to speak about possible restrictions on book titles in school libraries.

Opinions were as varied as the age groups represented. Most of the approximately 50 people supported parents Mary Jo Finney and Debbie Morris in their effort to restrict material they deem inappropriate for students. Some spoke of the need for uplifting reading material in the schools and the audacity of supplying books filled with sexuality and profanity to students when school policy prohibits vulgar language.

"We are opposed to our tax dollars — public tax dollars — being spent on books that contain vulgar language," Finney said.

Darin Christensen, a 2004 graduate of Lake City High School, called the group "a particularly sensitive minority."

"I take offense to the labeling of these books as pornographic, vulgar or inappropriate," he said. "Many of these great authors attempt to speak out against the abuse and degradation of females that is so appalling in modern pornography."

A committee of parents, teachers, school administrators, a board member, librarian and student is reviewing five titles Finney filed complaints about this spring. The school board heard at its meeting Monday evening a recommendation from the committee to place restrictions on "I Know Why the Caged Bird Sings" by Maya Angelou and "Fallen Angels" by Walter Dean Myers.

The group's decision regarding both book titles was unanimous. Board member Vern Newby asked why no dissenting opinion was supplied and said it calls into question the makeup of a committee "when you have a controversial issue and a unanimous decision."

"If there is no one to give a dissenting opinion, are we really looking at both sides of the issue?" Newby asked.

The five titles are among the most challenged in the nation.

The school board placed a parental permission requirement on "The Chocolate War" for middle school students in 2003. Last summer, the school board added such requirements to "Fallen Angels" in the middle schools and "Dancing at the Rascal Fair" by Ivan Doig at the high schools, despite the review committee's recommendation that no restrictions be placed.

In the last 10 years, Spokane Public Schools has received 11 challenges and withdrawn one publication from school libraries. Dirt Bike Magazine was taken off the shelves in 2002 after a complaint was filed, said Terren Roloff, district spokesperson. The process is similar to Coeur d'Alene's except that the review committee makes the decision, which could include withdrawal of the literature from one or more schools or grade levels, withdrawal from student use or not teacher use, or sometimes even withdrawal of the complaint, Roloff said.

"None of the five titles being considered in Coeur d'Alene are required reading in the high school, district officials say. Rather, the titles appear on an optional reading list with dozens of others.

Christensen and others who spoke in opposition to restrictions questioned the motives of the group calling for them, noting that Angelou and Morris were celebrated black authors. Coeur d'Alene resident Anne McLaughlin said the meeting was advertised on the Internet to anti-racist groups.

"I just want you to know it's another black mark on Coeur d'Alene's reputation," McLaughlin said.

Parent Lori Smith said Finney approached her about the issue in January. She said her material comes "from the point of view that our teachers are out to corrupt our students, and my children's fourth and fifth-grade teachers certainly aren't."

Those supporting the restrictions said the race of the authors is not the issue. Morris and Finney said they want the district to review its entire reading curriculum, grade by grade, and weed out material they consider vulgar.

"We're not prejudiced — we want you to look at all of them," she said.

COUNCIL

Continued from B1

enough consideration of the legislative body.

"What has evolved is an incredible amount of work for all the council members," French said. "It's a seven-day-a-week job."

But former Councilman Steve Coker, who is competing in today's primary election in hopes of returning to the council, said the biggest deterrence for those who want to run for office isn't the low pay — it's the fear of taking four years off from their careers.

Higher pay will create more career politicians, Coker said after the council meeting.

CLARK

Continued from B1

column:

Just a few days ago, a Geiger Corrections Center inmate escaped from a work crew in Spokane Valley.

Did he carve a gun from a bar of soap or hatch an ingenious plan?

Nope. The clod took off his jumpsuit and walked away wearing nothing but boxer shorts (white) and his work boots.

"Booooooooned, as free as the wind blows...."

This fruit of the lam didn't last long.

(Surprisingly, walking around in your underwear is considered unusual even by Spokane Valley standards.)
Best Books 2006

"Come Together, Fall Apart" by Cristi Henriques (Riverhead). Betsy Aoki said this collection of stories and a novella about modern-day Panama showed "a command of language at its sensory best."

"A Disorder Peculiar to the Country" by Ken Kafka (Ecco). Mark Linskopf said this novel, which explores post-9/11 life through the lens of a disintegrating marriage, "examines the darkest side of human nature as revealed by 9/11." Nominated for a National Book Award.

"Magic for Beginners" by Kelly Link (Harcourt). This collection, winner of the British Science Fiction Association Award, "contains odd, absorbing, fantasy stories about dogs, pajamas, zombies, TV series, and the apocalypse for the dead," said science-fiction reviewer Nisi Shawl.

"Winter's Bone" by Daniel Woodrell (Little, Brown). A fearless teenage searcher for his own venture across several valleys in a journey that might well be to Mars. This compact book is luminous, sometimes brutal, and drenched in the sights, sounds, and smells of the author's native Ozarks," said Woog.


"The Looming Tower: Al-Qaeda and the Road to 9/11" by Lawrence Wright (Knopf). Several reviewers admired this chilling chronicle of the evolution of Islamic terrorism and how it led to the events of 9/11. A National Book Award nominee.

"The Most Famous Man in America: A Biography of Henry Ward Beecher" by David Anthony Downes (Knopf). This well-told tale about Beecher, a charismatic 19th-century minister (before the Perot-Stowe) from a strait-laced back- ground who wrote a best-selling gospel of love and acceptance before becoming mired in scandal for too much. (Mary Ann Gwinn)

"Moscow 1941: A City and Its People at War" by Robert Service (Knopf). This account of the Battle of Moscow is "a necessary reminder of the unfathomable losses suffered by the Russians in the war against Nazi Germany," said Douglas Smith.

"The Dear Dead: Lost Souls, Lucky Stiffs and the Perverse Pleasures of Obituaries" by Marilyn Johnson (HarperCol-lins). Barbara Simpson said the examination of the art of the obituary is "a surprisingly up-beat tale about newspaper obits and the reporters who've turned death into an art."

"Persian Fire: The First World Empire and the Battle for the West" by Tom Holland (Doubleday). William Dieterich said the account of the wars between ancient Greece and Persia "is not just an eloquent retelling of one of history's most dramatic and unbelievable stories — Greek democracy's decisive defeat of the Persian Empire — but puts today's Middle East conflict in the broadest kind of historical perspective."

"Thunderstruck" by Erik Larson (Crown). Charles R. Cross recommended this nonfiction best-seller, a dual narrative about wireless inventor Marconi and a London murderer: "This book is a thrilling combination of history and memoir."

"The Warner's Dilemma: A Natural History of Four Meals" by Michael Pollan (Penguin Press). David Laidy called this account of what we eat "a treatise on popular science.
So here's our list of 42 books, fiction and nonfiction, put together by the best of our erudite and hard-working reviewers — and Michael Upchurch's picks appear on this issue's inside page. We hope you find a few that will give you as much pleasure as they have given us.

**FICTION**

*The Judas Field* by Howard Bahr (Henry Holt). Steve Ray mond, who generally reviews nonfiction about the Civil War, tried out this fictional recreation of the Battle of Franklin (Tenn.), and appreciated Bahr's vivid, gritty descriptions of Civil War combat and the grim life of Civil War soldiers.

*Arthur & George* by Julian Barnes (Knopf). A novel based on the true story of Sherlock Holmes's creator Arthur Conan Doyle. Barnes uses Doyle's attempt to fight a miscarriage of justice involving a half-educated lawyer to comment on that rare book that is worth re-reading. What's best about it? It's the kind of narrative, full of blended of historical fact presented as a biographical detective thriller, said Robert Allen Panichak.

*The Inheritance of Loss* by Kiran Desai (Atlantic Monthly Press). Ellen Emry Heltzler called this novel, which won this year's Man Booker Prize, a story about "globalization, dislocation and the inevitable fallback to traditional ways and values in India. It's a story full of big characters and missed opportunities." Robert D. Bayliss.

**IVAN DOIG**

Whistling Season

"The Whistling Season" by Ivan Doig (Harcourt). Seattle author Doig's latest novel, a favorite of several reviewers, is set in a one-room schoolhouse in Montana and "tells a tale that is part coming of age and part mystery. As usual his language is taut and dynamic, his characters are true, and his story compelling," said David B. Williams.

*The Lay of the Land* by Richard Ford (Knopf). Richard Wallace nominated the third volume of Ford's very popular sportswriter Fawcett because "it's always a pleasure reading about the writing at the top of his game."

When Madeline Was Young by Jane Hamilton (Doubleday). The story of a woman who sustains brain damage and becomes the charge of her husband (and, eventually, of her second wife), Bathir Kitner said this novel is "poignant and beautiful."

"Come Together, Fall Apart" by Cristina Henriquez (Riverhead). Another selection of stories and a novel about modern-day Panama showed a "command of language as its sensory best."

"A Disorder Peculiar to the Country" by Ken Kalbza (Ecco) Mark Lindquist said this novel, which explores post-9/11 life through the lens of a discontinuing marriage, "examined the myth of the military family as it is revealed by 9/11.""11, Nomination for a National Book Award.

"Magic at Beginners'" by Kelly Link (HarperCollins). This collection, winner of the British Science Fiction Association Award, "contains odd, absorbing, fantasy stories about dogs, pajama-clad TV series, and marriage counselors for the dead," said science-fiction reviewer Nish Shavni.

My Latest Grievance by Elinor Lipman (Houghton Mifflin). A teenager discovers her newly married father's first marriage to a flamboyant bombshell, who re-appears at the college where the girl's parents are professors and house-parents. "It's the witty, spot-on dialogue, the picturesque settings and the novel linger in the memory," said Melinda Burgreen.

The Road by Cormac McCarthy (Knopf). Richard Wakefield admired this grim tale by one of America's literary masters. "In a post-apocalyptic world, a man and his young son walk an American highway in search of salvation and flee from the savages into which their fellow human beings have devolved," he said.

The Emperor's Children by Claire Messud (Knopf). The lives of several Manhattan intern journalists just prior to 9/11. "Messud has captured the predicament of people who have lost their way... However over-privileged and whiny these characters may seem, Messud's flawless writing makes us care about what becomes of them."

Abundance by Sven Bjer Stalsun (Northland). This richly detailed and compassionate portrait of the northern Alaskan Innuataq "dashes the simplistic representations of the group that have come down to us through history," said Barbar a Llloyd.

The Echo Maker by Richard Ford (Random House). A young meatpacker recovering from an auto accident that "shatters his sense of reality," said Roger Copeland.

Winter's Bone by Daniel Woodrell (Little, Brown). Fearless teenager searching for his father "ventures across a few valleys in a journey that might as well be to Mars. This compact book is luminous, sometimes brutal, and drenched in the sights, sounds, and smells of the author's native Ozarks," said Woog.
Brownlee, Donald, '71
"Rare Earth (with Peter Ward)"—Brownlee, a UW astronomer, and Ward, a UW paleontologist, contend that while simple life forms like bacteria may be widespread in the universe, advanced life forms are extraordinarily rare. "A powerful argument that the Earth is, in fact, extremely unusual."—The Economist

Caletti, Deb, '85
Happy, Ruby, Sweetheart—A master of the young adult novel, Caletti tells the story of a teenage girl named Ruby and her troublesome, enigmatic brother. Her book series of five books about characters from up the block who also happen to be a jewelry thief. Happy, Ruby, Sweetheart was a finalist for the 2004 National Book Award for young adult literature.

Cleary, Beverly, '39
"Ramsay Quimby, Age 8"—The inimitable Ramsay—perhaps the best-loved of all of Cleary's characters—scares enough tri- umphant over, the indignities of third grade in this Newbery Honor Book.

Close, Chuck, '62
"The Portrait Spook: Chuck Close in Conversation with 27 of His Subjects"—Chuck Close portrayed people at another level in the 1960s with his photographs of his college friends and colleagues. In this collection, he interviews 27 subjects, including Philip Glass, Richard Serra, Cindy Sherman and Roy Lichtenstein.

Cross, Charles, '81
"Harriet the Spy: A Biography of Kurt Cobain"—Kurt Cobain remains a cipher, even to many of the people who knew him. In this meticulously researched biography, Cross soberly re-creates the myth-making impulse while still paying due tribute to the most important musician Seattle has produced since Joni Hendricks.

Cunningham, Imogen, 1907
"After Ninety"—At the age of 92, the great master began work on his last and major photographic project—stunning portraits of other nonagenarians. One of the 20th century's most important photographers, Cunningham was named Alumna of the Year by the UW in 1974.

Doig, Ivan, '69
"This House of Sky"—Doig began this memoir when he was a frustrated UW grad student. A National Book Award finalist, it is the story of Doig's upbringing in Montana by an odd couple—his reclusive father and his tough-as-nails grandmother.

Domke, David
"God Wills and Political Fundamentation in the White House, the War on Terror, and the Evening News"—According to this communication professor, President Bush turned to "political fundamentalism" after 9/11 to capitalize on fear felt by many Americans.

Eddings, David, '61
"The Belgians"—Eddings' first and most famous fantasy series was inspired in part by his studies of Chaucer and Mallory as a grad student in the UW English department. In this five-book series, an inventor boy named Gation is torn from his quiet environment and forced into a chase for a stolen object.

Edmondson, W. Thomas
"The Uses of Ecology: Lake Washington and Beyond"—A key figure in saving Lake Wash- ington, Professor Anderson focused his last major work on the death and rebirth of that lake, plus looked at the threatened ecology of other bodies of water from Lake Tahoe to Puget Sound to the Panama Canal.

Edwards, Audrey, '69
"Children of the Dream: The Psychology of Black Success (with Craig Plopper)"—Emancipation takes on a new meaning when old friends with a psychological perspective to explore the lives of 41 African American "baby boomers" who have joined the middle class. "One of the first candid, realistic looks at the roots, rewards and limits of black success."—Philadelphia Daily News

Egan, Timothy, '81
"The Good Rain"—To many readers, this is the definitive book about the Pacific Northwest—its history, climate and people. As Col- umn was to Peaps, Egan's latest work, The Worst Hard Time, was a 2006 National Book Award finalist.

Emerson, Earl W., '68
"The Rainy City"—Set in Seattle, this mystery introduced readers to a now-legendary detective named Thomas Black. Emerson has recently turned his talents to a series of suspense novels involving fire—a subject he knows a thing or two about; he's a lieutenant with the Seattle Fire Department.

Gallagher, Tess, '67, '71
"Amplitude: New and Selected Poems"—A generous selection of poems from her first three books. Amplitude includes the stunning anthology piece "Each Bird Walking."

Gottman, John
"The Seven Principles for Making Marriage Work"—More than 3,000 married couples have gone through this psychology professor's "love lab" on the UW campus. In this straight-talking guide, he shares the insights he's gleaned from that research.

Gregory, James
"The Southern Diaspora: How the Great Migrations of Black and White Southerners Transformed America"—This history professor explains why more than 28 million Southerners left their homes in the 20th century and how America will never be the same.

Guterson, David, '78, '82
"Snow Falling on Cedars"—When a fisherman is murdered on an island in Puget Sound, Guterson's meticulously crafted whodunit is also a graphic account of Japanese internments during World War II. It spent 87 weeks on the Publishers Weekly bestseller list.

Hardt, Michael, '86, '90
"Empire (with Antonio Negri)—Hailed by one European philosopher as a "rewriting of the Communist Manifesto for our time," Hardt and Negri's critique of globalization is a heady blend of history, philosophy and political theory that reached the best-seller lists. "A new way of thinking about global politics."—New York Times

Harris, Whitney, '31
"Lincoln on Trial: The Evidence at Nuremberg—Now 94, Harris is one of only two sur- viving Nuremberg prosecutors. His account of the historic trial was hailed as "a book of enduring importance" by the New York Times Book Review upon its publication in 1954—a judgment that has proven accurate.
Hildebrand, Grant
The Wright Space—The UW architecture professor analyzes 33 of Frank Lloyd Wright's homes, paying particular attention to their qualities of "prospect" (views over a considerable distance) and "refuge" (hiding place). Wright's command of these aspects, Hildebrand says, is one key to his success.

Hinkle, Daniel, '85
The Explorer's Garden—Hinkle is a world-renowned plant detective, who sought out the rare and beautiful for his Hennebrook Nursery. "Hinkle writes about plants with passion and humor, transforming hard-earned data into pure delight."—NATIONAL PUBLIC RADIO

Holm, Bill, '49, '51
Northwest Coast Indian Art: An Analysis of Form—Since 1965, Holm's book has been a classic reference and a stunningly beautiful review of coastal Indian art. "A masterpiece of printer's art."—ART JOURNAL

Horsen, David, '75
From Hanging Chad to Baghdad—This is not a book you'll find in the seat pockets of Air Force One—it contains nearly 200 pages of scathing political cartoons from the Seattle Post's two-time Pulitzer Prize-winner.

Hub, Richard, '48, '52
Making Certain It Goes On: The Collected Poems of Richard Hub—The Northwest was Richard Hub's lifelong home, and one of his favorite subjects. In justly famous poems like "Degrees of Gray at Phippsburg," Hub showed himself to be one of the great American poets of place.

Hunt, Linda Lawrence, '62
Bold Spirit: Helga Enby's Forgotten Walk Across Victorian America—There is no other story like it: in 1896, a brilliant mother of eight learned that an anonymous sponsor would pay $10,000 to any woman who walked across America. This true tale received a Washington State Book Award in 2004.

Jamer, Peter, '81
Growing Up Brown: Memoirs of a Filipino American—A story of hardship and success, Jamer's work relates the experience of the "Bridge Generation" of Filipino Americans whose lives straddle two different cultures.

Jensin, Albert

Kelley, Kitty, '64
His Way: The Unauthorized Biography of Frank Sinatra—The tattered tales of Kitty Kelley may not be to everyone's taste, but, His Way, admitted the Washington Post's Jonathan Yardley, "induces[d] the legend of O! Blue Eyes to ruffle." Sinatra tried to block the book's publication, but ultimately withdrew his lawsuit.

Kennedy, Richard
Orvay—Like the object for which this second collection of poems is named—a gear-driven device that tracks the motions of celestial bodies—Kennedy's poems are complex, elegant and meticulously constructed. Kennedy was awarded a MacArthur "genius grant" in 1987.

Kingsbury, Martha
George Tsutakawa—Painter, sculptor, teacher, and internationally renowned fountain designer, George Tsutakawa has his work preserved in this glorious text by Art History Professor Kingsbury.

Kopay, David, '64
The David Kopay Story (with Perry Deane Young)—Kopay was a captain on the Huskies 1964 Rose Bowl team, an NFL running back for 10 years, and the first professional athlete in America to reveal that he is gay. The memoir ends with Kopay's return to Seattle for a 1976 alumni/varsity game shortly after revealing his sexual orientation.

Kozloff, Eugene
Seabourne Life of the Northern Pacific Coast—For anyone who loves to walk along a beach, Professor Kozloff's guide is the perfect companion, covering more than 60 species of plants and animals found between Monterey Bay and British Columbia.

Krukeberg, Arthur
Gardening with Native Plants of the Pacific Northwest—This botany professor's tome hit the market prior to the boom in native plants and was a landmark in reinventing gardening in the region. "A standard guidebook for anyone who gardens with Northwest natives."—SUNSET

Kohl, Patricia
Becoming the Crib: Minds, Brains, and How Children Learn (with Andrew Melhuish and Alison Gopnik)—Babies know much more about the world than cognitive scientists first thought possible, practically from the moment they are born. This is a book not just for parents, but for anyone who wonders how the human mind learns.

Levy, David
Scrolling Forward: Making Sense of Documents in the Digital Age—This Information School professor ruminates on a common document—a receipt from a deli—looking at the implications of shifting from print to a digital world.

Kopay was ... the first professional athlete in America to reveal that he is gay.

Kolouchik, Mike, '82
Four More Waves—His giant-eared George W. Bush is instantly recognizable, as are his acid-tipped captions. This brand new collection in Kopay's popular series is as clever, well-crafted and well-researched as the rest of Kopay's work.

Marzulli, John
In the Company of Crows and Ravens (with Tony Angell, '81)—Here are some of the things a crow can do: build and use tools, identify the McDonald's logo on a bag of food, and recognize John Marzulli—a UW forest resources professor whose research requires him to capture and tag crows. This book won a 2006 Washington State Book Award.
This is the definitive book about the Pacific Northwest—its history, climate and vibe.

THE GOOD RAIN
Why Northwestern?

Because extraordinary students deserve uncommon opportunities.

Because diversity is vital in a marketplace of ideas.

Because scientific excellence is driven by innovation.

RUNS AND EVENTS: Securing the Future of Northwestern Athletics

Point. Click. Give.

This year, making your annual gift to Northwestern has become easier. Through the Office of Alumni Relations and Development’s updated web site, alumni can learn more about the students and programs they support. Launched in October, the new web site, www.development.northwestern.edu, allows visitors to make gifts online. It also tells the stories of student scholarship recipients and provides information about specific giving opportunities, such as the University’s athletic fundraising initiative to fund programs for student athletes and the matching gift program in which companies make dollar-for-dollar donations to the organizations their employees support.

Class Notes

Management, received an alumni citation from Denison University in June for his professional and volunteer contributions.

Ivan Doig (J61, J62) of Shoreline, Wash., wrote The Whistling Season (Har- court, 2006), set on a Montana dryland homestead in 1910. His memoir, This House of Sky: Landscapes of a Western Mind (Harvest Books, 1980), was chosen for Montana’s One Book reading program for 2006–07. The grandson of Montana homesteaders, he was honored during the National Endowment for the Arts’ Heartland Experience event at the National Homestead Monument in May. (See “The Writing Life,” fall 1999.)

Georgianne Ensign Kent (J61) of Kent, Conn., presented “Poet to Poet: T.E. Lawrence and the Riddle of S.A.” at the Robert Graves Conference in Palma, Majorca, Spain, in July. The paper includes her correspondence with the English poet from the 1960s. She is completing Vartanoosh, the story of her Armenian grandmother.

Danny Duncan (Mu62) of Centerville, Ohio, retired from the music department at Eastern Kentucky University in May 2005 after 24 years of teaching double reed instruments, woodwinds and music theory.

Patricia Grover Pape (WCAS62) of Wheaton, Ill., is president and founder of Pape & Associates, a quarter-century-old private psychotherapy practice that provides clinical services for individuals, couples, families and groups as well as business and communication programs.

John R. "Bud" Roege (L62) of Grand Rapids, president of the law firm Smith Haughey Rice & Roegge, received the Grand Rapids Bar Association’s Donald R. Worsfold Distinguished Service Award in May.

J. Jerry L. Voorhis (GS62, 68) of Claremont, Calif., retired after teaching for 18 years at various colleges and universities, including 12 years at California State Polytechnic University, and six years as a librarian. He has written seven histories of biographies and other articles, columns, book reviews and abstracts.

Russell Barber (GC63) of Fort Lauderdale, Fla., lectures, consults and works with the Peace Meditation at the United Nations. He also teaches at Nova Southeastern University as a member of the adjunct communications faculty. He retired from NBC in 1990 as religion and ethics editor. When Pope John Paul II died, Barber served as a commentator for Miami’s NBC 6. He would enjoy hearing from fellow Northwestern broadcasting alumni.

Douglas Hintzman (WCAS63) of Eugene, Ore., retired after a career teaching cognitive psychology at the University of Oregon. In March the Society of Experimental Psychologists awarded him the Norman Anderson Lifetime Achievement Award for his research on human memory.

Donald R. Jooddeph (WCAS63, D67, D69) of Sammanish, Wash., professor emeritus of orthodontics at the University of Washington, continues his private dental practice in Bellevue. He was elected president of the American Association of Orthodontists, announced at the 106th annual session in Las Vegas. In May 2007 he will host the AAO’s 107th annual session in Seattle.

Terry W. Rose (C64) of Kenosha, Wis., an attorney with the law firm Rose & Rose, was elected chair of the Kenosha County Board of Supervisors. He was also re-elected to his 11th consecutive term on the board by his constituents.

William Schultz (WCAS64), Springfield, Ill., a professor in obstetrics and gynecology at the Southern Illinois University School of Medicine, is interim chair of obstetrics and gynecology. He joined the faculty at SIU in 2000 after 26 years in private practice. He also served for 25 years on the volunteer teaching staff at SIU.

Kirsten Lokvam Chapman (WCAS65, GC6SP66) of Nashville, a columnist for the Columbia Dispatch, received first place in the category Best in Ohio: Essays at the Press Club of Cleveland’s 2006 Ohio Excellence in Journalism competition in June. She received the award for her body of essays in the Columbus Dispatch.

Albert Chu (GS65) of Randolph, N.J., produced a DVD on a tai chi- and qigong-based exercise called Body-Mind Exercise. His next project is to write about his journey from China to the United States.

Ted Clarke (McC68, GMc68) of Lagrange, Ind., and Northwestern professor emeritus David Lynn Johnson completed the building of the catamaran Tigercat II in 2004. They started planning the boat in 1968 when Clarke was a graduate student in Johnson’s class. A retired materials engineer, Clarke continues to develop new technology for photomicroscopy and photomicrography. Much of his research can be found in articles in the Microscopy Today and Modern Microscopy.

Jerome E. Egel (G65) of Broomfield, Colo., retired after 37 years as a Lutheran ordained pastor in four different parishes in Iowa. He and his wife, Gaye, now live in Colorado.

James A. Gifford (WCAS65) of Plover, Wis., retired after 30 years at the University of Wisconsin-Stevens Point. He and his wife, Barbara, remain active in community service and plan (continued on page 41)
The Best Books about Montana, Twenty-first-century Edition

by Harry W. Fritz

The popular Montana Festival of the Book, held every fall in Missoula and sponsored by the Montana Committee for the Humanities, evidences continued reader devotion to books about the region written by local writers.

Twenty years ago the results of my survey of the “Best Books about Montana” appeared in this magazine. The one hundred “best books” listed represented a truly astounding range of literature, history, memoir, and biography. Reading these books has kept many of us busy for the past two decades. Now, however, it is time to update the list. It is a new century, a new millennium. What are people reading now? To answer that question, the Montana Historical Society and I distributed over 14,000 questionnaires, asking, as before, for respondents’ “five best books about Montana.”

The response was gratifying. The 488 voters cast 2,226 votes for 454 different books about Montana. Of these, most astonishing are the 275 books, over 60 percent of the whole, that received only a single vote; 275 books that some reader, somewhere, considers indispensable reading—but no one else agrees! Given this range, all books with five or more votes, I arbitrarily decided, are Above Average—a category containing seventy-five books. These seventy-five are the “Best Books about Montana, 2001.” (See page 74.)

What critical and incisive general comments can be made about the results? First, a generation has passed since the earlier survey and with it have gone many old-time favorites and classics. Fine books such as Dan Cushman’s Stay Away, Joe (eleventh in 1981), Chet Huntley’s The Generous Years (twelfth), and John K. Hutchens’s One Man’s Montana (twenty-first) barely stayed alive in 2001. Others, like Walt Coburn’s Pioneer Cattleman in Montana (twenty-seventh), Paul Sharp’s Whoop-Up Country (thirtieth), and Richard K. O’Malley’s Mile

High, Mile Deep (forty-second), disappeared entirely. On the flip side, however, there are thirty books by new authors (or new books by old authors) published since 1981. Fully 40 percent of our Above Average Montana writings have appeared in the past two decades. These are new favorites, instant classics. The list belongs to the living.

Second, Montanans are changing their reading habits, shifting away from blood-and-guts nineteenth-century frontier drama. Nearly all of the nearly two dozen books on nineteenth- and early twentieth-century topics that remain on the list (down from twice that many in 1981) are by traditional authors whose works have graced our shelves for many decades. Indeed, only three new books on nineteenth-century topics appear, and one of them, Gary Moulton’s Journals of the Lewis and Clark Expedition, hardly counts. The other two are Stephen Ambrose’s Undaunted Courage and Evan S. Connell’s Son of the Morning Star.

Third, a younger set of respondents and a more broadly distributed ballot resulted in fewer straight history books cited. Only one of the thirty new entries is a historical monograph (David Emmons’s The Butte Irish). A couple of others might loosely be called history books. One is a biography (John Taliaferro’s Charles M. Russell). Montana’s preeminent historians are here—Merrill Burlingame, Joseph Kinsey Howard, K. Ross Toole, Michael Malone, Richard Roeder, and Dave Wal-

4. For those who have not read an entire book cover-to-cover since the advent of television, or who prefer sampling excerpts before tackling the whole story, here is just the book: The Last Best Place: A Montana Anthology (Helena: Montana Historical Society Press, 1988). Edited by William Kittredge and Annick Smith, with help from James Welch, William Lang, Richard Roeder, Mary Clearman Blew, and William Bevis, this thick volume earned instant acclaim and revealed to the outside world the quality and depth of Montana writing. It "gives the flavor and sense to the place and people," wrote one admirer; another praised its "size, historic people, and heat."

5. Norman Maclean's A River Runs through It, and Other Stories (Chicago: University of Chicago Press, 1976) is an evocative piece that has become the fly-fisherman's theology and a symbol of modern Montana. Its appeal, for one reader, is "universal"; another called it "vivid, perceptive, and sensitive."


7. Down from third place in 1981, the year K. Ross Toole died, Montana: An Uncommon Land (Norman: University of Oklahoma Press, 1959) has perhaps been surpassed as a basic historical narrative but not as an eloquent literary statement. It is still the best combination of analysis and interpretation. "Despite twenty years of revisionist turmoil," commented one backer, "it turns out K. Ross still has it right."


10. The most surprising entry, rising from sixty-first place in 1981, is a novel, Mildred Walker's Winter Wheat (New York: Harcourt, Brace and Co., 1944). What caused its ascension? Excerpts in The Last Best Place (1988) led to the reprinting of Walker's works; they are now available, and people are reading them. "You feel the emotional and physical attributes of living in Montana throughout the entire book," wrote one reader. "You sweat in the heat at the elevator, sink and slide in the gumbo, wait anxiously on the weather and worry about the crop. None of these conditions has changed for those of us who live on the plains." Another voter put it succinctly: "It is about what we are."


The “Best Books about Montana” survey asked respondents to name the titles they considered the five best books about Montana.


HARRY W. FRITZ is professor of history at the University of Montana.

Four hundred eighty-six people cast votes for 454 different books about Montana. The survey's results show that readers' preferences are changing, shifting away from blood-and-guts nineteenth-century frontier drama and history to impressionistic accounts, anthologies, picture books, memoirs, novels, and almanacs.
Quick Bibs

Memoirs, Fiction, and the West by Bill Ott

In the June 2004 Booklist, Rosalind Reisner, from the Central Jersey Regional Library Cooperative, compiled a fascinating list of autobiographies and memoirs by fiction writers. Readers' advisors, Reisner counsels, should encourage fiction readers to seek out nonfiction by the authors they enjoy, thereby connecting the life to the art and learning more about the forces that ignite a writer's imagination. Pondering some of my own favorite memoirs by novelists and poets, I realized that the intersection of life and art is especially rich in the work of several contemporary writers about the American West.

In whatever form they choose to express themselves, all writers are trying to tell their own stories. For Ivan Doig, William Kittredge, and more recently, Mark Spragg, the distinction between memoir and fiction seems almost academic. Whether these authors are writing in their own voice about their own lives or in the voices of fictional characters about other lives, the landscape of the West dominates, and the human dramas that unfold against that landscape share the same elemental power.


Doig's numerous novels over the last 25 years have established his reputation as a Western writer, but his first book—a memoir about his early years on a Montana sheep ranch, living with his father and grandmother—remains his most moving work. This hard-edged but good-humored account of an unconventional upbringing—the story of "something both more and less than a family"—is stripped of the florid language that occasionally mars Doig's fiction; instead, there is a crystalline precision about the prose, whether Doig is describing the rancher's elemental struggle with an unforgiving landscape or delving into the less-straightforward matters of the heart.


Weaving selections from his poetry with accounts of important places, people, and events in his life, Hugo manages to add depth to the poems while, more importantly, exposing and analyzing the complex interplay between fact and imagination that produces art. Reflecting on how many of his poems were inspired not by an actual place near his home (the real West Marginal Way, in Seattle) but by an imagined version of that place, Hugo sifts his experiences through the sands of memory and poetry, revealing in the process his gargantuan love of life and his inextinguishable warmheartedness.


Kittredge's autobiographical essays, like his celebrated short fiction, evoke the same searingly elegiac note that sounds in Hugo's work. Whether he is writing about rodeo buckaroos, grizzly bears, or his own decision to sell the family ranch in southern Oregon and try to become a writer, Kittredge's prose suggests an abiding sense of loss, a feeling that the West itself has become a kind of endangered species. Nostalgic but never sentimental, he dissects the greater Western myths of property and rugged individualism, bemoaning how they've become perverted but celebrating the spirit that informs them.


Like Doig, Spragg wrote his memoir first and then moved on to fiction (the superb Fruit of Stone, 2002, and the just-released An Unfinished Life). Also like Doig, Spragg's story of coming-of-age on a dude ranch in the high country of Wyoming has at its core the recognition of both human strength and weakness in the face of an indomitable landscape. It is a story, too, about horses—about horses living and dying and what each of those things does to a boy's heart. Like Kittredge, Spragg's tone and voice remain the same, whether his story is fiction or nonfiction.

Spragg finds poetry (and humor) in silence, often revealing his characters' depth of feeling in what they don't say and how they don't say it.

Bill Ott is the editor and publisher of Booklist. He grew up and went to school in Oregon and Washington.
Author yearns for prose at the top of its craft

\n\n\v Acclaimed writer Ivan Doig discusses his works Saturday.

By DEE AXELROD
Contributing Writer

Ivan Doig, one of the West's most honored writers, takes listeners on a guided tour of the literary terrain he mapped. In "This House of Sky: Landscapes of a Western Mind" this Saturday.

The juncture of Montana's high desert with the Rockies - the hard country where Doig's Scottish forebears settled - is the land recalled in his memoir. The author lets listeners saddle up and ride with him to expose the geology of a book that many consider seminal work about the American West.

"Now, I've been (in Puget Sound) longer than I was in Montana," Doig said. "I do have a kind of dual citizenship. But the landscape of 'House of Sky' has a kind of redness, maybe because things stay with you when you learn them there for the first time."

Doig's father was a ranch hand, and his mother died young. By the time he reached college age, the family had moved by Doig's reckoning about 24 times, as his foreman father - an able worker of men as well as cattle and sheep - went from job to job.

Doig himself left Montana to earn journalism degrees at Northwestern University in Chicago, in an exile, driven, he says, as much by economic necessity as the harsh realities of the ranch-hand's life.

Doig had first career in journalism and earned a doctorate in history from the University of Washington, but veered from academic to write. His realization, in the 1960s and 1970s, that the way of life he had known in Montana no longer existed was, he says, one impetus to write a memoir.

"This House of Sky" was 10 years in the making, but only two and a half were spent writing.

Doig spent months using various techniques to sharpen recollection, like listing all the places he had lived growing up.

"I sat down with files and worked at retrieving details of memory," he said. "What was in a lambing shed, who did these chores? I'd work at details day after day, and made a conscious effort at retrieving memories.

"Coming to his first book already a professional writer gave Doig the advantage of knowing he could publish. And he knew how to conduct interviews and do the research that he likens to an iceberg: one may use 10 percent of the material, but 'you've got to find the damn thing to see what's coming to the top.'"

He took a recorder to Montana and taped; he called the voices of the subjects speak directly in italicized paragraphs.

In his journalist's training also, Doig gave him an instinct for when to call a halt to gathering background information.

"Having chosen against the academic life and for the writing life, I never let myself get bogged down in the quicksand of endless research," Doig said.

When he did sit down to write, he was unsparring in his reworking of the manuscript. The opening lines are indelible: "Soon before daybreak on my sixth birthday, my mother's breathing wheezed more raggedly than ever, then quieted. And then stopped."

"The remembering begins out of that new silence. Through the time since, I reach back along my father's telling and round the wiggings which would have me face about and forget, to feel into those oldest shadows for the first sudden edge of it all."

While Doig has made his forebears live in prose and resurrected a way of life long gone, the driving force has not been nostalgia but love of language.

"I've come up (to outlook) and it's an adjective that's based in longing for the past," he said. "I'm longing to write at the top of my form."

Chief - like the decision to open the book in first person - were made for literary strength, rather than personal sale.

And Doig chose language over versification. "A memoir has to be the essence of a life rather than the framework, as in a biography," he said. "You don't need to know every twist and turn...there are ways to take liberties and still have ground rules that are clear to the reader."

While Doig often uses direct quotes, he puts the words into italics rather than quotes because an interviewee's version of events has already been subject to interpretation. He was careful, he had to answer to a tough readership, the folks he tapped.

"I was quite aware that they were going to say 'hell, that wasn't what I told you,'" he said.

The book was published in 1979 by Harcourt Brace Janovich to acclaim. Since then, Doig has penned 10 more books, with an 11 planned to appear.

For aspiring writers, he has this advice: "You've just got to know yourself," he said, "and try to stretch your capacity to get hold of the work."
Doig to speak on life under ‘house of sky’

Author featured at Distinguished Humanities lecture

By LYNN BERK
Staff writer

COURT d’ALENE — Write what you know, they say, and so, over the last few months of the 1960s and into 1970s, he did.

It wasn’t the kind of life most other people would ever know, let alone understand, but by the time readers turned the 410th and final page of “This House of Sky,” they did both. They not only knew about this family’s knock-kneed efforts to wrench a living out of a hardbit spit of Montana fit for no one except evidently a peculiarly hardy breed of Scotsmen and a few sheep — they cared as well.

PATRICK continued on C3

Ivan Doig will be the featured speaker at the North Idaho Distinguished Humanities Lecture and Dinner tonight.

DOIG continued on C6

Dinner Tonight

The North Idaho Distinguished Humanities Lecture and Dinner is 7:30 tonight at The Coeur d’Alene Resort. Tickets for the dinner and lecture by Ivan Doig are $40 for general seating, and $100 for benefactor tickets. Information: (888) 345-5346

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Photo released of smoke shop theft suspect

STATE LINE — The Kootenai County Sheriff's Department is seeking help in identifying the person who robbed Lew's Smoke Shop at State Line Village late Sunday evening.

The agency released photographs of the suspect taken from the surveillance system in the store.

According to investigators, a white male entered the store just prior to 8 p.m. and demanded money from the clerk. He was described as being 30 to 40 years old, 6-foot-1 and about 240 pounds.

He had covered the lower half of his face with an elastic bandage. He was last seen wearing blue jeans, a blue shirt and black gloves.

Anyone with information is asked to call the sheriff's office at 466-1360.

By MIKE MCLEAN

COEUR D'ALENE — Field burning at the south end of the Coeur d'Alene Reservation and winds shifted Wednesday to bring smoke to communities on Lake Coeur d'Alene.

The Coeur d'Alene Tribe manages the field smoke program in the reservation.

The managers of the ag program said they burned 1,750 acres mostly in Bonner County, said Dan Redline, air quality analyst for Idaho Department of Environmental Quality.

Morning conditions looked good for burning. Redline said the tribe initially approved up to 2,500 acres for burning.

"Apparently something changed," Redline said. "They ended up curtailing it.

For the most part, the smoke dodged the Lake City.

"From my observations, it looked like the smoke ended up going up Wolf Lodge Bay and possibly further up the 40 corridor."

Della Munnich, who lives eight miles north of Harrison on the east side of Lake Coeur d'Alene, said she had to cancel a planned bike ride on the Trail of the Coeur d'Alene.

"It's like pea soup out there," she said. "It smells like a big garbage dump."

Linda Clovis, spokeswoman for Farmers Insurance, said her claims department would check, but she wasn't aware of burning.

"I wasn't commenting Tribal attorneys referred a Press inquiry to the Tribe's Land Management Department. A person who answered the phone at that number said to call the lawyers back.

"We're not going to talk to the media," she said.

DOIG continued from C1

Today, long after he last "hurled sheep, trailed sheep" and cursed sheep" along Montana's rugged Rocky Mountain Front, Ivan Doig is still weaving the stories that make publishers sit up and take notice and producers consider and the novel to care about a lone animal but not lonely little sheepherder and his too-sin-sin-widow dad.

A new novel, "The Whistling Season," will be published in the spring. And tonight fans of "This House of Sky." "I'm from the British Columbia with Mariah Montana," and "Bucking the Sun" will get a chance to see the face behind the literary voice at the Coeur d'Alene School, where Doig will be the featured speaker at the 2nd Annual Idaho Distinguished Humanities Lecture and dinner.

It's kind of an odd place for Doig to be, standing beside a lectern and talking about a career that has earned him the lifetime Distinguished Achievement Award from the Western Literature Association, because whenever Doig pictured himself, as he was growing up, it was probably that audience taking notes as the interviewer rather than the interviewee.

"Early on, my dad, he always told me, 'For God's sake, get yourself an education, get away from ranch work and working on shares.'" Doig says, referring to the kind of sharecropping his father took part in, during the 1930s and 1950s.

"At one point, he'd hoped I could become a pharmacist in Livingston, Montana. "But certainly by the start of my junior year in high school, I knew I wanted to go to college. I never thought I would retrace my father's life as sheepherder, not as a sheepherder, not as an author.

"I set out to become a broadcast journalist. We tend to forget how many very fine broadcast writers there have been, people like Edward R. Murrow. But that was fabulous journalism, so I set out to do just that."

In that junior year, he said, "I had one of those life-turning English teachers, so when I finished off college I wanted to go to school for the School of Journalism at Northwestern University. Words set my heart on fire. They always have. They've burned wonderfully in my heart since I first learned to read."

But also in journalism, he said, he bumped into what he felt were the walls and roads and the job, and so I turned to freelance magazine writing as one way to try and expand my style and reach.

And always there, sometimes in the back of his mind, sometimes in the front, was the journalist's instinctive curiosity about his own upbringing, particularly as time and circumstances changed and brought scattered generations back together again. He was fortunate that when he first began giving serious thought to what would become "This House of Sky," his father, Charlie Doig, and his grandmother, Bessie Ringer, were still alive. By the time Ivan was ready to listen, they were ready to talk, digging in and sorting through the memories the way a dogged wife sifts through the lint and spare change of her husband's pants pockets, pre-wash.

When he typed the last word of "This House of Sky," he had 100,000 words on paper and a writer's perennial fear that an editor's heavy hand would reduce it to a short story

Ivan Doig, writer

I spend a lot of time thinking about little things, about how the characters walk, for instance, or what they'd wear.

My head is a constant rummage sale.

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"When I'm drafting a manuscript, I give it about 400 words and that's two triple spaced pages," he says, "I work with a yellow pad, a long legal pad, with Ticonderoga number 2 pencils. Ideas and dialogue are done with pencils, and then they're done on a Royal manual typewriter, and they may take place within minutes of each other," he says.

"And at one point, I was 10 feet across the room and would reduce it to a short story. Instead, he says, he "just cut and paste" his work. Portions are cut out and inserted into other scenes. At the end, he says, "I work with a yellow pad, a long legal pad, with Ticonderoga number 2 pencils. Ideas and dialogue are done with pencils, and then they're done on a Royal manual typewriter, and they may take place within minutes of each other," he says.

"And at one point, I was 10 feet across the room and
get away from rats, work and worrying about my kids."

For those who have heard of the region's rugged Rocky Mountain Front, Ivan Doig is still weaving the stories of pioneers and their descendants, people who cared about their land and their own lives. He's also the father of three children who are all grown up, and he's the son of his own parents, who were both doctors.

Ivan Doig, a new novel, "The Whistling Season," will be published in the spring. And tonight fans of "This House of Sky," a side

In that junior year, he said, "I had one of those life-changing English teachers, so when I started off to college, I headed for the School of Journalism at Northwestern University. The city is on fire: They are always burning something in my heart. Since I first learned to read, I've been something of a broadcast journalist."

But also in journalism, he said, "I wasNomoto one to try and expand my style and reach."

And there were, sometimes, in the back of his mind, sometimes in the front, was the journalist's instinctive curiosity about his own upbringing, particularly as time and circumstances changed and broug
Bill Iulo retires from treasurer’s job

By TEGAN WALLACE

What would our library be without the hard work and enthusiasm of volunteers? Certainly not the extensive community resource it is today. After nearly 19 years as a member of Friends of the Library, Bill Iulo knows just how important the volunteers are.

Bill recently retired from 15 years as the Friends treasurer, and is still a book sale cashier and Helping Hands book sorter.

His life-long love of reading drew him to the group, and his background in economics made him a natural to manage the money. He says that volunteering can fit into anyone’s schedule. For example, a patron who comes in to use the library can also stop by the sale room for a few minutes to sort books.

A member of Friends of the Library since 1986, a year after moving to Bainbridge, Bill has seen the library grow by leaps and bounds – expanded space, more programs, longer hours – and has seen book sale revenues quadruple.

He is quick to point out that thanks to the many hours of work Friends volunteers donate, the group’s operating costs are less than five percent (the majority of that is spent on price stickers for books), leaving the rest of the money to go to library programs and projects. These include regular funding for both the children’s and adult library, on-going support of the summer reading program, the installation and maintenance of the aquarium and, of course, helping with the major library expansion six years ago.

Community donations help library acquire 3,000 - 4,000 books each year

The truly amazing thing about the library expansion is that it was paid for before ground was even broken – all thanks to community donations, including $25,000 from Friends of the Library.

When the Friends’ money was presented, Bill wanted to give people an idea of just how much it really was, so he went to American Marine Bank and borrowed enough money bags to represent the $25,000.

“They were pulling out bags they didn’t even know they had,” he told me. Bill then filled the bags with paper to make them look full and brought them to the library. A picture of his impressive display made the Bainbridge Review and made an excellent visual representation of the success of Friends’ book sales.

In addition to financial support, Bill considers Bainbridge a library-friendly community because, “The Island has such a unique collection of interests...[book sorting] is like Christmas every time.”

He recalls a donation by one family of over 200 cookbooks from every corner of the globe. In fact, book donations from the community help the library acquire 3,000 to 4,000 volumes each year that they would otherwise have to purchase. Our library is lucky to have such good Friends.

There is always a need for book sale cashiers and Helping Hands volunteers. If you would like to help your library, please call Peggy Hughes, volunteer coordinator, for more information.

And remember, books sales are the second Saturday of every month. See you there!

A Field’s End lecture

Ivan Doig will speak April 30 at Island Center Hall

Author Ivan Doig will share strategies and tactics for putting memory into literary form in a lecture Saturday evening April 30, at Island Center Hall titled “Making: Putting This House of Sky Together.”

This House of Sky, Doig’s memoir of growing up son of a rancher and a ranch cook in the small towns and valleys of Montana, was a finalist for the National Book Award, and now counts more than 200,000 copies sold. Doig is also the author of nine other books of fiction and nonfiction, with another book due out this spring.

Doig decided in high school that he’d rather be a writer of some kind than pursue a not-promising career as a ranch hand himself. He earned bachelor’s and master’s degrees in journalism at Northwestern University. Work as a journalist followed, and he then pursued a doctorate in history from the University of Washington, initially as a preparation for teaching journalism. But graduate school convinced him he’d rather write himself than teach journalism to others.

Early in his writing career, Doig discovered his dedication to “a lyrical language, what I call a poetry of the vernacular,” and a desire to “write it all as highly charged as poetry.”

Although he is often termed a “Western writer,” Doig resists that classification. On his website he wrote, “To me language – the substance on the page, that substance under the prose – is the ultimate ‘region,’ the true home, for a writer,” and that “writers of caliber can ground their work in specific land and lingo yet be writing of that larger country: life.”

Doig is the fourth guest author to speak in an informal series for Field’s End, the writers’ community affiliated with the library. He will speak from 7:30 to 9 p.m., including time for questions and answers.

Tickets may be purchased beginning April 1 at Eagle Harbor Books and at the door. Prices will be $12 for the general public, $10 for seniors and students.

The event is co-sponsored by Bainbridge Island Land Trust and supported by Eagle Harbor Books.

Continued from Page 2

Spring classes

Field’s End classes are open to writers of every skill level. Class flyers and registration forms are available in the lobby of the library. Class information, instructor biographies, and a downloadable registration form are available on the Classes page of www.fieldsend.org.

As always with Field’s End courses, tuition reflects the professional caliber of the instructor. Tuition assistance is available to qualified applicants through the Jack Olsen Memorial Writers’ Assistance Fund at Field’s End.

--- NEWS BRIEFS ---
Ski report

- Big Sky — Packed powder 42- to 69-inch base; 100 percent open; Mon-Fri 9 a.m.-4 p.m.; Sat/Sun 9 a.m.-4 p.m.
- Bridger Bowl — Packed powder 54-inch base; 100 percent open; Mon-Fri 9 a.m.-4 p.m.; Sat/Sun 9 a.m.-4 p.m.
- Moonlight Basin — Packed powder 41- to 58-inch base; 100 percent open; Mon-Fri 9 a.m.-4 p.m.; Sat 3 a.m.-4 p.m.
- Red Lodge — Packed powder 13- to 38-inch base; 50 percent open; Mon-Fri 9 a.m.-4 p.m.; Sat/Sun 9 a.m.-4 p.m.

Two dogs stalk a squirrel along a street in Great Falls on Thursday.

Oops, rumor greatly exaggerated

By MARY PICKETT
Of The Gazette Staff

The good news is that author Ivan Doig is very much alive and living in Seattle.

The bad news is that on Friday rumors circulated from coast to coast that the Montana native had died.

On Thursday night, the hosts and guests of the Yellowstone Public Radio call-in program "Your Opinion Please" gave moving on-air eulogies for Ivan White, a Billings intellectual and commentator who died earlier in the week.

One Billings resident caught a part of the program and, hearing the name "Ivan" discussed in solemn, respectful tones, assumed that it was Doig who had died. That resident passed the news along to another resident, who called a third resident. That person called The Gazette Friday morning.

A reporter alerted editors, who in turn called the Associated Press in Helena.

The Associated Press called Doig at home in Seattle to find him hale and hearty.

The Washington Post also called Doig to check on the rumor.

Doig, curious about how the rumor got started, called The Gazette Friday afternoon.

After joking about having a Mark Twain moment ("The news of my death has been greatly exaggerated"), Doig said that he is doing well and deep into writing his 11th book.

The book, yet unnamed, is about Montana in the homestead era in 1909 and 1910. A one-room schoolhouse is the star of the book, Doig said.

Several of his books also will be reissued in paperback in the near future.

Doig, born in White Sulphur Springs, has written extensively about Montana in his novels, including "This House of Sky," "English Creek" and "Dancing at the Rascal Fair." He took the rumor of his demise in stride, and, after a morning of writing, he spent the afternoon grafting fruit trees in his Seattle garden.

Home worker charged in abduction

CHOTEAU (AP) — An employee of a Choteau home for the developmentally disabled has been charged with felony kidnapping in last month's abduction of a teenage female resident.

Loren B. McCollom, 48, of Choteau is jailed in Iron County, Utah, where he was arrested Feb. 5 outside his brother's home in Cedar City. He also faces amphetamine manufacturing and possession charges in Utah. Teton County Sheriff George Anderson said McCollom's extradition to Montana could take several months.

McCollom's Jan. 30 shift at the Choteau Activities Center ended six hours before the victim, a 16-year-old girl with Down syndrome, was last seen.

Anderson said he went to McCollom's apartment to ask him about the girl, then left after McCollom told him nothing had seemed irregular at work that morning. Anderson said he was about to call for a search team when the girl was seen wandering near the high school.

Anderson said he returned to McCollom's nearby apartment with more questions, and that McCollom told him the girl had been in his apartment when the sheriff stopped by the first time, court documents said.

Teton County authorities determined there was not enough evidence to arrest McCollom, Anderson said. McCollom left town the next day.
Doig
Continued

Only to have Doig himself answer the telephone. 

“It is kind of moving – the amount of stricken reaction,” he said. “I had many, many well-wishers today.”

A few calls of his own revealed

how, and where, the erroneous report began – on a radio talk show

in Billings Thursday night.

Seems a Billings man named

Ivan White, who had been a regular caller on the show, died earlier this

week. On Thursday, dozens of

listeners called to say how much they’d miss him, his commentaries and

his writing.

A late-comer to the program

heard only “Ivan,” “writing” and

“praise,” and called Sue Hart, who

teachers Montana literature at

Montana State University-Billings

and is a longtime friend of the Doig

family.

“Ivan Doig is dead,” the caller said.

Hart called the Billings Gazette

newsroom to ask if the terrible

news were true. The Gazette called

the Associated Press in Helena,

which called the Associated

Press

in Seattle.

On Friday morning, an AP

reporter started making inquiries at

the University of Washington Press,

the Richard Hugo House and the

University of Montana.

Someone at UM called the

Washington Post.

And on and on.

“The first I knew of it was a little

before noon, when several friends

called after being interviewed by

the AP” Doig said. “They were

pretty upset.

“Until I answered.”

For the record, Doig is not only

healthy, but just a month from

finishing another book, this one set

in a one-room schoolhouse at

Marias Coulee, a fictitious area

north of Valier during the dryland

homestead era of 1909 and 1910.

And that, he said, is the next

time he expects to be making news.
Teachers share excitement of reading

Stories By ED KEMMICK
Of The Gazette Staff

At Creoles restaurant in downtown Billings, a dozen teachers from Billings Senior High School are talking about books.

It is a free-form, informal discussion. Sometimes one person has the floor, addressing all the others, but more often there are three or four smaller discussions going on at once. All the while, books are being passed from hand to hand, accompanied by brief descriptions or words of praise.

Books of many kinds

There are novels and memoirs, fantasy works and books on politics and religion. Some of the books are by Montana authors, a fact that leads to interesting connections. When the talk turns to “Buckin’ the Sun,” a novel by White Sulphur Springs native Ivan Doig, Senior High Principal Scott Anderson says his family used to know the Doigs.

“Maybe we’re related,” teacher Sue Peart tells Anderson. “My dad’s from White Sulphur.”

New reading program to begin

A novel set in and around Willow Creek in southwestern Montana has been chosen as first book to be featured in a new program called One Book Billings.

Modeled after a project that started in Seattle in 1996 and spread around the world, the first One Book Billings will involve five groups of 10 people each, all reading Stanley Gordon West’s “Blind Your Ponies” and

Please see Program, 9C

Enjoying literacy

“They’re enjoying literacy, and that’s what’s important,” she said. “It’s just fun. It’s really, really fun.”

The club is called STARS, for Senior Teachers As Readers, and it is tied into a larger crusade that Jochems has been working on for years — encouraging people of all ages to become lifelong readers.

Starting as a teaching assistant at the now-closed Garfield Elementary School in the late 1980s, Jochems became a reading

Please see Reading, 9C
Reading

Continued from 1C

teacher there in 1990. She later put together a group of more than 100 volunteers who helped Garfield students improve their reading skills by working with them one on one. In three years, the percentage of Garfield students reading at age-appropriate levels rose from 32 percent to 89 percent, Jochems said.

After Garfield was closed by the District 2 School Board four years ago, Jochems moved to Senior High, and in 2003-04 she was also president of the Montana State Reading Council. During her time at the state council, Jochems said, one of its main goals was "building a community of literacy" inside Montana schools. That remains her goal at Senior High. A couple of years ago, she worked with Vince Long, Senior High's webmaster, to create a Reading Initiative page on the high school's Web site, to bring together information on any reading projects or programs already under way or that would be developed in the future.

Long, who teaches technical education, drafting and computer applications, had already created another language arts page on the Senior High site, one devoted to the Six Traits Writing program. He and English teacher Steve Gardner adapted the established program to an interactive online format, teaching students how to improve their writing and make them more critical readers.

That site has proved hugely popular. Long said more than 20,000 people from all over the world are using the site to teach writing. He recently received an e-mail from an English teacher at a university in Pakistan who wanted him to know how useful the site has been.

The next program was suggested by Jochems, who wanted to create a reading project based on the "Pay It Forward" movie, in which characters who had benefitted from an act of kindness or generosity performed a similar act for someone else. The result was Read It Forward, which Long launched during the 2003-04 school year.

On that Web site, students, teachers, administrators, support staff, parents or visitors can rate and briefly review any book. During its first year, 488 reviews were posted on the page, and the page had 12,383 hits from November 2003 to December 2004. So far this school year, there have been 140 postings.

Jochems said the site is meant to give people ideas for books to read, but also to remind students that their classmates, teachers and parents are also readers.

"When you see a teacher with their review on the Web site, it's really exciting to me," Jochems said.

The Read It Forward project sparked Jochems' next idea. She mentioned it to a few people, including Long, that it would set a good example if some of the teachers formed a book club in which they could share reading recommendations with one another. The plan was that teachers who joined the club would have their names announced on the intercom or posted on a bulletin board, so students would know who they were.

She said she gathered a group of teachers who wanted to participate, and they had their first gathering in February 2004 at the Rock Pile restaurant on North 27th Street. They continued to meet monthly — group sizes ranged from six to 12 people — until May, when they disbanded for the summer.

Over the summer they all read "Blind Your Ponies" by Bozeman author Stanley Gordon West, and Jochems thought so highly of it that she succeeded in having it become the first book chosen for the "One Book Billings" project sponsored by the Parmly Billings Library. (See related story.)

The reading group lay dormant until last November, when it met at Creoles. The next gathering wasn't until early this month, again at Creoles, but Jochems is trying to get it back on track as a monthly meeting, and she hopes to have each one at a different downtown restaurant or cafe.

Jochems said she took three books home from the first meeting of the book club, and she's found at least one more at every subsequent meeting.

"If somebody can talk me into a book to read, I'm always grateful," she said.
Foul weather, a group leader's illness, insufficient sign-ups — many situations can cancel or cause schedule changes for events and outings. To be certain of your plans, always call before you go.

ANIMAL EVENTS

Purrfect Pals
SAT Average Joe Cat Show benefiting Purrfect Pals with cat agility course, pet psychics, Monster Cat contest, behavior experts, vendors, 10 a.m.-3 p.m., Saturday, Shoreline Conference Center, 15500 First Ave. N.E., Shoreline; $5 (360-652-9611 or www.purrfectpals.org).

City Chickens 101
SAT Introduction to raising chickens for fresh eggs in a backyard urban or suburban setting, 10 a.m.-noon Saturday, Good Shepherd Center, 4649 Sunnyside Ave. N., Seattle; $18-52, preregistration required (206-633-0451 or www.seattletilth.org).

Be Kind to Animals Week
SUN Humane Society celebrates the 90th annual week to be kind to Animals Week with free gift with cat adoption and two cans for one adoption fee, noon 5 p.m., Sunday, Humane Society for Seattle/King County, 13212 S.E. Eastgate Way, Bellevue (425-441-6080 or www.seattlehumane.org).

Mutt Strut
PLAN AHEAD A 2.5-mile dog walk with pet information and vendors; proceeds benefit Eastside Animal Rescue and Shelter, noon-4 p.m. May 7, Dooley’s Dog House, 120 Central Way, Kirkland; $20 (425-893-8766).

BENEFITS

Dining Out for Life
THU A portion of the proceeds from more than 150 King County restaurants today will benefit Lifelong AIDS Alliance and its Chicken Soup Brigade food program; see Web site for list of participating restaurants (206-623-3463 or www.f拉萨.org).

St. John School
FRI Annual silent auction to benefit St. John School, 5 p.m. Friday, St. John School, 120 N. 79th St., Seattle; free (206-783-0337)

A Tapestry of Music and Story
FRI Classical music and storyteller, proceeds benefit Pomegranate Center arts for children and communities, 6-9 p.m. Friday, Congregational Church of Mercer Island, 4545 Island Crest Way, Mercer Island; free, call to register (425-557-6412).

NW Sarcoma Foundation
Stayin’ Alive Bike, Hike or Trike
SAT NW Sarcoma Foundation fund-raising event to offer resources to those living and battling sarcoma, a rare cancer, 9 a.m. Saturday, Green Lake Park, 7201 E. Green Lake Dr. N., Seattle; $15 ($20-265-5535).

University Lions
SAT Starry Night for Hearing and Sight

Datebook
Compiled by Madeline McKenzie, Seattle Times staff

LAST CHANCE TO RUN THROUGH THE TULIPS

This is the last weekend for the Skagit Valley Tulip Festival, featuring farm events, art shows and tours. The festival office is in Mount Vernon. See “Fairs / Festivals.”

Be Kind to Animals Week

Many pets like this one live happily with their owners, but many others don’t. Celebrate Be Kind to Animals Week with special adoption deals Sunday at the Humane Society for Seattle/King County in Bellevue. See “Animal Events.”

Harley Soltesz / The Seattle Times

Ivan Doig

Spend an evening with the well-known author who’ll lecture on “Making: Putting This House of Sky Together,” Saturday on Bainbridge Island. See “Literary Events.”

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Weekends in the Northwest are filled with all kinds of fun events and activities, and we want you to help find them. Write us at Northwest Weekend, The Seattle Times. P.O. Box 1845, Seattle, WA 98111, fax 206-464-2239, or e-mail: weekend@seattletimes.com. Calendar listings must be received two weeks before publication and have a daytime phone number for verification.

Continued >

As Robert Merrill points out in this interesting collection of essays, some eight thousand films have been produced in the genre that we call "westerns," but of these probably only forty are enduring works of art, and fewer than twenty are real masterpieces. Of the acknowledged masterpieces, the majority are the work of only four directors. Sam Peckinpah, in just over a decade, directed three of these masterpieces: Ride the High Country (1962), The Wild Bunch (1969), and Pat Garrett and Billy the Kid (1973). During the same decade, he also directed three memorable westerns in a lighter vein: The Ballad of Cable Hogue (1970), Junior Bonner (1972), and The Getaway (1972).

Peckinpah thus ranks just below John Ford as the greatest of filmmakers in the genre of the western. His films cover both the West of the frontier and the less-often visited West of the modern age, and they are brutally, bloodily explicit in the depiction of violence. In the end, Peckinpah (a notorious drunk and drug-taker) made himself unemployable in Hollywood, and he died of a heart-attack in 1984. His overall career has been the subject of several fine studies. This nice collection brings together scholarly essays on Peckinpah's individual westerns (both the frontier and the contemporary westerns), starting from The Desperate Companions (1961) and going through to Convoy (1978).

As with any collection, the essays vary in quality. A serious problem is the absence of more extended discussion of Peckinpah's work on television westerns in the 1950s, before he started making films. The work in television westerns was a long and important apprenticeship, starting with script-writing (e.g., Have Gun, Will Travel [CBS]), and graduating to directing (e.g., in The Westerner [NBC]). Philip Skerry provides a study of comedy in The Westerner, but most of Peckinpah's television work was already in a dark vein. Robert Merrill argues that the directors of the great westerns were people who had already worked long in the genre, and the tragic "terrible beauty" of Peckinpah's Hollywood films, apparent right from the beginning, did not emerge from nowhere.

Several essays here stand out. Stephen Tatum is persuasive on the problematic masculinity (and pervasive hostility to women) in Peckinpah's contemporary western The Getaway. Elaine Marshall makes an interesting case that Convoy, Peckinpah's last contemporary western and one often dismissed as "a convoy to oblivion" for its cocaine-addled director, is a far better film than its reputation. John L. Simons emphasizes the interplay of double tragedy in Ride the High Country: the "Christian tragedy" of the sacrifice of Marshall Steve Judd (Joel McCrea) and the historical tragedy of the passing of the frontier West. Leonard Engel beautifully explores the problem of maintaining the stability of heroic identity within changing times in Pat Garrett and Billy the Kid: Billy (played by Kris Kristofferson) attempts to maintain his heroic identity and is destroyed; Pat (played by James Coburn) tries to change with the times and is equally destroyed. The least satisfactory essay is from Armando Prats; whatever its insights on Peckinpah's vision of the West, it is couched in impenetrable jargon.

ARTHUR M. ECKSTEIN
University of Maryland, College Park

Hope and Dread in Montana Literature. By Ken Egan, Jr. (Reno: University of Nevada Press, 2003. xxi + 207 pp. Notes, bibliography, index. $34.95.)

The lightning bolts of the Unabomber, Freeman, and Militia of Montana that struck Montana in the late 1990s were not random
Broken Trusts promises a definitive study of the formative period of antitrust enforcement against the oil industry in Texas. While complementing earlier histories of the oil industry, government-business relations, and state antitrust efforts, Singer directly challenges the assertion that Texas antitrust enforcement against the oil industry in the late-nineteenth and early-twentieth centuries was always politically motivated and largely ineffectual. Texas authorities, Singer argues, were often sincerely committed to antitrust enforcement and its goals and succeeded in forcing oil companies to comply with the antitrust laws when making business decisions.

By the twentieth century, the Standard Oil Company, with its notorious anti-competitive practices, was the embodiment of evil in American business. Just as giant oil discoveries were indicating that petroleum would become the state's most important industry, the Texas legislature and attorney general's department sought to control the abuses of giant corporations, and they cast a suspicious eye at firms associated with Standard Oil Company. One such firm was the Waters-Pierce Oil Company.

Singer tells, in rich detail, the story of how and why Texas authorities challenged the right of Waters-Pierce to do business in the state. Examining several court cases, Singer provides insights into the motives and methods of the men who initiated antitrust litigation and how the oil executives fought back. He also examines the public reaction to these proceedings, and thus places these issues into a broader context.

Broken Trusts is informative, exhaustively researched, and colorfully written. Singer demonstrates a keen understanding of the nature of the early Texas oil industry, as well as the relationship between regulation and antitrust activities. He recognizes that throughout the history of government relations with the oil industry, interest group politics have always been at work.

Singer refutes the assertion that federal action has dominated antitrust enforcement and that early state efforts to litigate against Standard Oil were futile. Instead, the Texas attorney general's litigations and their results indicate that the dual enforcement scheme envisioned by those who drafted the Sherman Act could, and did, yield positive results. As Singer notes, the true goal of antitrust authorities "was not to drive the oil industry out of Texas, which would have been disastrous to the industry and to the state's increasingly petroleum-driven economy, but to gain general compliance with the antitrust laws and consideration of those laws in making business decisions" (p. 222). These efforts had implications for the future of American oil policies, as Texas and other states used the threat of ouster against major oil companies in the 1930s to bludgeon them into supporting a compromise involving prorationing and import controls.

Singer's coverage of the litigation against the Waters-Price Company makes for slow reading and is perhaps best suited for legal scholars. He also could have addressed the question of whether antitrust activity ultimately serves the public good. Even firms that engage in practices designed to reduce or eliminate competition may, through the efficiency of the operations, serve consumer interests by delivering a high quality product at low prices. Economic historians have made this assertion with respect to the Standard Oil Company in the early twentieth century.

Broken Trusts is a valuable addition to the scholarship of antitrust law enforcement, especially of the oil industry. Historians of the oil industry, and the history of Texas, should find it useful.

Kendall Staggs
Utah State University
surprises emerging from an indifferent universe. Instead, they were embedded and nurtured in the roots of Montana history, according to Ken Egan, Jr., in his book *Hope and Dread in Montana Literature*.

Like echoes to "cowboy up" and ride down a deep draw in history, the alienation of these extremists finds resonance in our reckless "cowboy mythos" past, says Egan. Meanwhile, some of our best-known writers, quasi-outlanders like Pulitzer-winning Richard Ford, Jim Harrison, and Tom McGuane, find Montana an apt, but mere, metaphor for modern alienation.

Egan begins by examining the first eighty years, the "prehistory," of Montana literature before carving two sides to the "Montana face," that long-suffering Montana image coined by literary critic Leslie Fielder (p. xviii). Egan's point? Tragedy is our old face. Part II examines "The Tragic Sensibility" of such writers as modernist A. B. Guthrie, Jr. (*The Big Sky* [Cambridge, 1947]), Native American writer D'Arcy McNickle (*The Surrounted* [New York, 1936]), and national poet Richard Hugo (p. 56).

Part III celebrates "Provisional Hopes." If tragedy depicts lonely entitlement and the hero's fall as lessons to the rest of us, says Egan, then the faint hope of comedy for the everyday "every man" provides Montana's best model. "Pragmatic comedy" is the face of our future (p. xx).

That glimmer of the best homestead era narratives reemerges in the work of contemporary authors like William Kittredge and the late James Welch. (Kittredge, this "dean of western literature" has long reiterated that we need new stories.) Other hopes include Daniel Kemmis (*Community and the Politics of Place* [Norman, 1990]) and "especially Ivan Doig," says Egan (p. xx). "[Y]ou bet, I'm writing against the cowboy myth," Doig emphasizes. "The West was settled by a hell of a lot of people, different kind[s] of people . . . So I find it bizarre that the cowboy is the emblematic Western figure that so much potboiling fiction has made him" (p. 30). Montana's future lies not in repeating tragedy, but in what Egan calls literature of a growing sense of "tough, resilient, provisional hope in the region" (p. xx).

Chair of English at Drury University, Egan grew up in northeastern Montana and taught at Rocky Mountain College, Billings, for seventeen years. In his perceptive, at times provocative, argument, Egan ends not with a "bang-bang," but with a (hopeful) whimper—that begins to address after the apocalypse. Given some of the region's recent economic woes, he's right on time.

Jo-Ann Swanson
University of Great Falls

*Game in the Garden: A Human History of Wildlife in Western Canada to 1940.* By George Colpitts. (Vancouver: UBC Press, 2002. x + 205 pp. Illustrations, tables, appendix, notes, bibliography, index. $75.00, cloth; $29.95, paper.)

When the British Columbian government ended its licensed grizzly bear hunt in 2001, many northern British Columbians were dismayed. Many thought the government was cynically working for the votes of southern urban environmentalists. They believed that the move could have nothing to do with conservation. The superabundance of large game is part of local identity and lore. It is to the history and significance of such mythologies that George Colpitts turns his attention in *Game in the Garden*. His is an ambitious book—Colpitts surveys changing attitudes toward wildlife from the eighteenth-century fur trade to the beginning of World War II. Although, or perhaps because, it engages the British literature more firmly than the American historiography, historians in the Canadian and U. S. Wests should take interest in this book.
Although the book lacks a central thesis, several themes lend it unity. One of them is the persistent myth of the superabundance of wildlife in western Canada. Existing uneasily with this myth was a belief that abundant wildlife was antithetical to "civilization." Colpitts explores the repercussions of these assumptions from the fur trade period (in which, although traders' livelihoods depended upon trading furs, their lives depended upon trading food) to the middle of the twentieth century when hunting was seen as a sport, and animals, particularly large mammals, were prized primarily for their symbolic value. Attitudes evolved in some interesting ways. Colpitts argues that although early settlers saw themselves as vanguards of civilization, many of them relied upon wild game for much of their subsistence. Even in the twentieth century, even in cities and towns, many western Canadians relied on wild meat, some of which was supplied by aboriginal hunters, and much of which could be bought at local butcher shops.

But between 1890 and 1914, non-aboriginal people increasingly saw sport hunting as the only legitimate form of hunting. These attitudes divided most western Canadians from aboriginal Canadians and certain ethnic minorities and newcomers who continued to hunt for subsistence. Game conservation laws, which in the 1880s were aimed at conserving a food resource, were now passed to restrict subsistence hunters, including aboriginal people, and to end commerce in wild meat. Ironically, even as western Canadians grew less dependent upon wild animals for food, the symbolic importance of wild animals grew. Governments, railroad companies, and museums increasingly used the myth of superabundant wildlife to differentiate the Canadian West from eastern Canada and the United States. Evidently, that symbolism survives in some regions.

On one hand, it is unfortunate that Colpitts did not engage some of the relevant American literature. Louis Warren's *The Hunter's Game* (New Haven, 1997), for example, does not appear in Colpitts's bibliography. It would be a shame, however, if *Game in the Garden* does not begin to appear in the bibliographies of future studies. Perhaps its Canadian topic and its unique historiographical context will turn out to be one of its assets.

Theodore BinneMA
University of Northern British Columbia


Klassen is a superb miniaturist. He deftly sketches the origins, the strengths and the foibles of scores of entrepreneurs who established the foundations of business activity in the Bow Valley during the last decades of the nineteenth century. Each cameo portrait glows with authenticity because it is based on meticulous archival research. Information from Canadian archives is corroborated using a variety of sources from the United States. Through this careful use of all the available material, Klassen is able to bring the scope and nature of the Montana-based trading companies' operations within Canada into sharper focus. Elsewhere, we hear the voices of the protagonists as they make statements about improvements to their homesteads, or argue their cases in the courts. Contemporary newspapers give color and comment to the text but are used only in a supporting role.

The book is organized thematically. After a brief introduction, the first three chapters describe the way in which white traders impinged with increasing intensity on the way of life of the Plains Indians. I. G. Baker and
Joseph A. Reaves
Senior Reporter

200 E. Van Buren Street
Phoenix, Arizona 85004
[602] 444-8125
fax [602] 444-8044
cell [602] 478-6941

joseph.reaves@arizonarepublic.com

THE ARIZONA REPUBLIC
azcentral.com
Ivan Doig  
17277 15th Avenue, NW  
Seattle, WA 98177  

Dear Mr. Doig:  

I can’t thank you enough for taking the time to send your thoughts on The Next West. And I will be delighted to send you a tearsheet as soon as the package is published. The run date is tentatively set for Sunday, April 18, though it has been pushed back several times because we are running a set of companion letters from various people in our “Viewpoints” section and the outside writers have been a little tardy.  

Again, thanks so much. Call on me anytime. And look for a tearsheet as soon as we hit the stands.  

Sincerely,  

Joseph A. Reaves  
Senior Reporter  
Phone: (602) 444-8125  
Fax: (602) 444-8044
one-page fax to the attention of Joseph Reaves

Joseph, hello--

I appreciate being included on your roster of “Next West” interviews. If you think any of my answers need expanding on, feel free to call me at (206) 542-6658 any afternoon after 2, Pacific time. Needless to say, pick and choose among my sentences—they’re meant to be topically applied, not a package. And could you send a tearsheet if you end up using any of my stuff? All good luck with the series.

#1—I’d say the West’s natural beauty can strike some suggestive notes for creative talent, although it’s like that old Louis Armstrong saying about jazz—“We all go do-re-mi, but you got to find the rest of the notes for yourself.” In my field, a goodly number of writers have been drawn west by the beauty of the place. As someone who started western and stayed that way, I can say nature’s beauty has such a great arc across the West that it gives creative types some welcome choices. When I was researching my book Heart Earth in Arizona some years ago, someone remarked to me that if my parents had stayed on after their 1944-45 winter of working in Phoenix, maybe I’d have grown up to be a novelist of the Grand Canyon country instead of the Big Sky country. And I think that’s so.

#2—As my ranch hand father would have said, oh hell yeah. There’s literature a mile deep in the West. Just start calling the roll: Maclean, Proulx, Stafford, Stegner, Welch...and that’s just one end of the alphabet.

#3—Give me a break and let me reel off at least a couple, from a considerable shelf of favorite pieces of writing of the West:

--**Wolf Willow**, by Wallace Stegner, for its sheer grace of recollection about growing up on the prairie.

--The poem “**Light, Steam**” by the great Seattle poet, Linda Bierds, which unbeatably encapsulates Meriwether Lewis’s life. (Joseph, if you use this one, please make sure the comma in the title survives.)

###
Ms. Pasanen and Ms. Darhansoff:

My name is Joseph Reaves. I am a reporter for The Arizona Republic newspaper in Phoenix, the second-largest newspaper west of the Mississippi River (behind the Los Angeles Times). We are preparing to kick off a year-long series of major stories we're calling "The Next West." We will open the project in April with a long piece highlighting the challenges and trends facing western states in the next decade. We also will include a section on the strong rise of literature in the West.

I am trying to get just a few minutes each — no more than five or 10 minutes on the phone — with Annie Proulx and Ivan Doig -- both of whom I believe are represented by Ms. Darhansoff. I know Mr. Doig makes insists the landscape of his writing is the written page, not necessarily the West. But he is a great favorite of our editor, Ward Bushee, and Mr. Doig's inclusion in the package would be a wonderful addition. The same for Ms. Proulx.

Again, I know their time is precious. I promise not to abuse it. But I would really appreciate a real quick conversation with them, or even a brief written e-mail response, to any or all of these three brief general questions:

whether they think the natural beauty of the West attracts -- and will continue to attract -- creative talent?
whether they believe the west has developed a true literature of its own?
whether either of them would feel comfortable telling us who their favorite writer from the west is and/or their favorite work set in the west?

This series is a big deal for us and will include pieces later in the year on drought/water, Native American economics, political evolution, environmental/growth problems and land conservation.

Others we're talking with for the April overview include actor Robert Redford, writers Manuel Ramos and William deBuys and poet Robert Wrigley. Obviously, Ms. Proulx and Mr. Doig would round out a nice package.
Thank you for considering this request and I look forward to hearing from you. I can be reached by return e-mail or either of the direct lines below, both of which have private voice mail.

Joseph A. Reaves
Senior Reporter
The Arizona Republic
Phone: (602) 444-8125
Cell: (602) 478-6941
Ms Darhansoff:
I realized I didn't send a fax number in case Mr. Doig wants to simply type out a quick response. Please send it to (602) 444-8044 and mark it to my attention.
Joseph A. Reaves
again, thanks

"Liz Darhansoff"
<liz@dvagency.com>

To
Joseph.Reaves@arizonarepublic.com

cc

Composed Date:
04/01/2004 08:38 AM

Subject
Re: The Arizona Republic newspaper

I’ve forwarded your query to Ms. Proulx who will answer your questions via email. Ivan D. doesn’t use email so I’ve faxed your letter to him and expect you’ll hear from him too. LD

----- Original Message -----
From: <Joseph.Reaves@arizonarepublic.com>
To: <jane@chelseaforum.com>
Cc: <Liz@dvagency.com>
Sent: Wednesday, March 31, 2004 8:01 PM
Subject: The Arizona Republic newspaper

4/1/2004
Jim Lynch returns; Barcott wins Guggenheim

LIT LIFE

BY MARY ANN GWINN
Seattle Times book editor

Today's Lit Life features local authors who have made good, or at least survived, by virtue of fine writing and a thumbs up from Lady Fortune.

Item: Ten years ago Olympia author Jim Lynch was a statehouse reporter, cranking out stories for this newspaper with headlines such as "Free Meal Raises Questions of Ethics—Legislators Reminded of Limits on Gifts."

Worthy work, to be sure ... but seeking evolution to a higher life form, Lynch began to write novels. Some didn't get published, but then one did—2005's "The Highest Tide," an affecting story of a Puget Sound teenager's growing pains that is so good, even my teenage sons said it was pretty OK.

Now it's 2009. In June, Lynch's next novel, "Border Songs," will be published with Great Fanfare by the Grand Gilded Kahuna of publishing houses, Knopf. The advance reading copy includes a salubrious letter to booksellers from Gary Fisketjon, legendary Knopf editor (editor of Cormac McCarthy, among others). So maybe quitting newspapers was a pretty good career move. But what is this book about, you're thinking? A "birdie extraordinary, painter and sculptor, part savant and ever the Good Samaritan" named Brandon Vanderkool (hat) who also happens to be a Border Patrol agent (as in the U.S.-Canadian border in Washington state).

I know I've whetted your appetite, but it really, truly is not on sale until JUNE.

Item: Author Bruce Barcott, who lives on Bainbridge Island, will be weathering the recession with help from a Guggenheim fellowship. Barcott is the author of "The Measure of a Mountain: Beauty and Terror on Mount Rainier" and "The Last Flight of the Scarlet Macaw." Barcott says he will use the money to work on a history of the Boldt decision, the landmark 1974 court case that restored fishing rights to Washington native tribes.

Item: Seattle author Ivan Doig was looking into the literary abyss in December when his longtime editor, Rebecca Salestan, quit his publisher, Houghton Mifflin Harcourt, after one of those hard-times reorganizations. Now Salestan has landed at Riverhead, and Doig writes that he has, too, with a two-book contract— he and other local authors "are trying to keep book reviewers in business, honest." Thank you very much.
A novelist tinkerers in his workshop, layering characters with this and that

"America. Montana. Those words with their ends open." Thus mused my narrator, Angus McCaskill, in Dancing at the Rascal Fair as he and a lifelong chum set forth from Scotland in 1889 to take up homesteads in the American West. Not accidentally, that same aspirated final vow representing promise, hope and boundless opportunity also characterizes the romantic prospects whom Angus and other yearning hearts meet in that book and its successors Anna, Marcella, Leona, Lexa and, to add a slightly chestier note of unconformity, Mariah. The men and women of these lives tend to come with final consonants: Isaac, Jack, Alec, Mitch and, in another round of unconformity, Riley.

Naturally, chronological order must be paid. The love struck young couple married off the splashy water-fall in the lobby of the Holiday Inn in Billings, in the course of the 1899 doing of Ride With Me, Mariah Montana, had to be named Darcy and Jason—not, say, Anna and Isaac.

Except for Jack McCaskill, who narrates two of my novels and fairly cheerfully accepts having been “dubbed for the off card … the jack that shares only the color of the jack of trumps,” nicknames are a spice cabinet in my fiction rather than a raw bacon larder. Mostly I sprinkle them on minor characters. Good Help Heber, whom you may bet isn’t. Birdie Hinch, reputed chicken thief. But who knows? There may yet be a story in a Borzoiian fact observed while hanging around my dad’s hayhanda that in a crew of eight to ten men, two or three are likely to have the same first name and nicknames therefore become primary. Waiting somewhere is that Double W ranch crew I long ago created in English Creek which boasts Mike the Mower, Mike Long, and Mike Plank.

So, name affixed, what noise in the world must a character make not only to march, caw and sing roulldy on the page but to stand up over time? Which is to say, what is the voice, the characteristic sound or memorable mannerism, of the person?

Please meet, as I am only now doing, Oliver, widower father of three in my next book. All I know of him so far is what my narrator tells me on the second page of manuscript: “Father had a short snifling way of laughing, as if anything funny had to prove it to his nose first.” That’s a start in giving readers something to remember Oliver by.

Occasionally, all the organ stops can be pulled out: The aforementioned Good Help Heber has a bray that would blow a crowbar out of your hand." But generally small auditory touches count most effectively toward larger character dimension, I believe. Perhaps a word that a character owns, unbuzzingly but consistently throughout the story. Monty Rathbun in Prairie Nocturne still says “piano,” bunkhouse-style, when he is standing next to the swank instrument in Carnegie Hall. And to all practitioners of fiction, there is forever the example of that first draft of A Christmas Carol in which Scrooge scowls at the holiday with a mere “Humbug!” and then Dickens reconsiders and dabs on the single-syllable bit of voice polish that has kept his crotchety naysayer alive and unforgettable for 160 years, “Bah!”

If mine comes out on the page as vocals, physical appearance presents the melody line. As the example of Oliver indicates, noses—problematic as they are for the novelist who has already reached into a bin for several books’ worth of them—have to be faced. Also eyes, ears, hairline, the whole physiognomy and beyond that, lo, the soul.

Sheer economy is sometimes best. In Typhoon, all we ever know or need to know about the waiting wife of the magnificently phlegmatic sea skipper, MacWhirr, is the little that Joseph Conrad tells us: “The only secret of her life was her abject terror of the time when her husband would come home to stay for good.”

Conversely, in The All of It, Jeanette Hain’s compact marvel of storytelling, the fullness of description is glorious: “Kevin: with his straight, light, soft hair (the merest breeze would randomly part it); his blue eyes that had easily turned to green; the mood of his features expressive more of determination than of intelligence; his nimble-jointed body (he could go up a ladder and come down it with a crazy ease that drew smiles).” That’s only half of the descriptive paragraph, but already you feel that you have known this loose-made Irish farmer for, well, half your life.

Call me analog, but I believe memorable fiction is best served by physical magnitudes rather than minimalist digitals of dis and data. Archival photos, turns of phrase (“slim as a clarinet!”) that simply pop to mind, revelatory glimpses across a room—the supply of characteristics leading toward character is as broad a writer’s experience and as deep as he cares to delve. Of course, some rules, or at least strictures of common sense, apply: I never use my friends; and relatives, they are banned for memoirs. Nor, except in minor roles, do I employ actual historical personalities—in most cases, they carry too many awkward truths to wear a fictional guise convincingly. But virtually all else is fair game. Case in point: Recently I was in a Montana establishment not unlike the tiny bar where Big Joe, the husband of our neighbor Lena and partner in a startledly long-faced leathery rancher. As soon as I was decently out of sight of him, that face entered my notebook: “long thin nose, wrinkles running down cheeks; like a copper coin a bit melted.” Oliver, could you come here for a moment?"
THE WRITING LIFE

By Ivan Doig

A novelist tinkers with his workshop, layering characters with this and that.

"America. Montana. Those words with their ends open." Thus mused my narrator, Angus McCaskill, in Dancing at the Rascal Fair as he and a lifelong chum set forth from Scotland in 1889 to take up homesteads in the American West. Not accidentally, that same named final vowel represents promise, hope and boundlessness, and this characterizes the romantic prospects whom Angus and other yearning hearts meet in that book and its successors: Anna, Marcelle, Leona, Lexa and, to add a slightly cheesier note of unconformity, Mariah. The men of these women's lives tend to come with final consonants: Isaac, Jack, Alex, Mitch and, in another round of unconformity, Riley.

Naturally, chronological attention must be paid. The love-struck young couple married off beyond the splashy watermelon-harvesting lobby of the Holiday Inn in Billings, in the course of the 1989 doings of Ride With Me, Mariah Montana, to be named Darcy and Jason—not, say, Anna and Isaac. Only a gypsy for Jack McCaskill, who narrates two of my novels and fairly cheerfully accepts having been "dubbed for the off card.... the jack that shares only the color of the jack of trumps," nicknames are a spice cabinet in my fiction rather than a raw bacon larder. Mostly I sprinkled them on minor characters. Good Help Heber, whom you may bet isn't. Birdie Hinch, reputed chicken thief. But who knows? There may get by a story in a Bogtongue same observed while hanging around my dad's hayfields: that is a crew of eight to 12 men, two or three are likely to have the same first name and nickname therefore become familiar. Waiting somewhere is a Double W ranch crew I long ago coined in English Creek which boasts Mike the Mower, Long Mike, and Plain Mike.

So, name affixed, what voice in the world must a character make not only to march, caw and sing rowdily on the page but to stand up over time? Which is to say, what is the voice, the characteristic sound or memorable mannerism, of the person?

Please meet, as I am only now doing, Oliver, widower fat-tailed of the locally celebrated book. All I know is what my narrator tells me on the second page of manuscript: "Father had a short sniffing way of laughing, as if anything funny had proved to it his nose first." That's a start in giving reader something to remember Oliver by.

Occasionally, all the organ stops can be pulled out: The aforementioned Good Help Heber has a voice that could blow a crowbar out of your hand." But generally small auditories touch most cost effectively toward larger character dimension, I believe. Perhaps a word that a character owns, and owned, and owned, is that which Dickens rekindlers and dabbles on the single-syllable bit of voice polish that has kept his crotchety naysayer alive and unforgettable for 160 years, "Bah!"

If men come out on the page as vocals, physical appearance presents the melody line. As the example of Oliver indicates, noses—problematic as they are for the novelist who has already reached into a hat for several books' worth of them—have to be faced. Also eyes, ears, hairline, the whole physiognomy and beyond that, to, the soul.

Sheer economy is sometimes best. In Typhoon, all we ever hear or know or need to know about the walking wife of the magnificently phlegmatic sea skipper, MacWhirr, is the little that Joseph Conrad tells us: "The one secret of her life was her alab of terror of the time when her husband would come home to stay for good."

Conversely, in The All of It, Jeanette Haken's compact marvel of storytelling, the fullness of description is glorious: "Kevin: with his straight, light, soft hair (the merest breeze would randomly part it); his blue eyes that tended easily to water over; the mould of his features expressive more of determination than of intelligence; his nimble-jointed body (he could go up a ladder and come down it with a crazy ease that drew smiles).

That's only half of the descriptive paragraph, but already you feel you've known this loose-made Irish farmer for, well, half your life.

Call me analog, but I believe memorable fiction is best served by physical magnitudes rather than minimalist digits and angles (this boy whose clarinet"") that simply pop to mind, revelatory glimpses across a room—the supplies of characteristics leading toward characterization is as broad a writer's experience and as deep as he cares to delve. Of course, some rules, or at least strictures of common sense, apply: I never use my friends; and relative writing for radio, he had already taught me the biggest lesson: You have to set it all up; do your chores."

In the end, says it, all is about language—about phrases (as Yeats so famously said about poems) that click shut like well-made boxes, "Poetry under otherwise is prose is what I'm after: for me that's the alpha and omega." In other words: "Is the noise right? Does it sound real? Is a name telling you all you need to know?"

—Mario Arana

IVAN DOIG

Prairie Rhapsodist

Put Ivan Doig's name to his own test of "linguistic chimings" and you get two wailing diphthongs (All Oy!) perched on hard barstools, mourning a world gone by. Do write about the Old West—about hard men, rude fate and a landscape as boundless as sky. He is the author of 10 books: a memoir of his boyhood in Montana, This House of Sky, which won a 1979 nonfiction finalist for the National Book Award; Winter Brothers, a narrative of the Pacific Northwest; and eight novels about the West—among them, Dancing at the Rascal Fair (1987), Heart Earth (1994) and, most recently, Prairie Nocturne (2003).

He was born 64 years ago in White Sulphur Springs, Montana. His father was a ranch hand; his mother, a cook. For three generations before them, his forebears worked in other people's sheds and kitchens. "My parents worked their way up to the equivalent of sharecroppers," he says. "They would run a herd of livestock for a year, see them through the lambing and the shearing, and then get a small cut of the profits. But they never had capital, nor owned anything.

He was an only child in a land that was unkind to children: His mother died when he was 6.

But, growing up, he had two things a writer needs most: words and people who care about what he reads. "My dad was a philosopher—she couldn't do much else." His teenage years were filled with newspaper columns: "It was winter—they needed to pass the time." And so it was that he listened to whatever his relatives could get their eyes on: local papers, Life magazine, Collier's, the Saturday Evening Post. By kindergarten, he was reading on his own. It was a high-school teacher who made the difference. She taught him English for all four years; Latin, for three. She read the school paper; put up the play. "Any time I felt myself going verbal, I had Mrs. Tideman, a force of nature, to tell me what I needed to know. What it was Edwin Arlington Robinson, C Doyle, Shakespeare, she would recite it all free, over her great billowing bosom."

A scholarship and a dispatching job got him to Northwestern University, and, after that, there was the thrill of writing for radio taught me everything I need to know about a strong lead, a pressing story, a deadline. As for writing prose, I had already taught me the biggest lesson: You have to set it all up; do your chores."
Time is a commodity in Ivan Doig's Montana, almost as tangible as a flock of sheep or a fresh-cut crop of hay.

Through his novels "English Creek" and "Dancing at the Rascal Fair," and now "Ride With Me, Mariah Montana" (Atheneum, $18.95), the final volume in his trilogy about the state's Two Medicine country, time loops gracefully, almost casually. Yet it also has the steady, inexorable flow of history, as Doig peels away layer after layer of the lives that pass through Montana from the late 19th century through the state's centennial celebrations last year.

Memory is the force that energizes this commodity, time: "Memories are stories our lives tell us," Jick McCaskill declares near the end of the new novel, after he has taken a long look at his own 56 years. His final speech in the wintry dawn of Montana's 100th birthday, at a stirring flag-raising ceremony with family and friends in the town of Gros Ventre, provides a moving and eloquent coda to a remarkable trio of novels.

Like "English Creek," "Ride With Me, Mariah Montana" is filtered through Jick's cantankerous personality. But while his memories in the earlier novel were corralled into the wide-eyed, golly-gee world view of a naive 14-year-old, "Ride With Me" gives full rein to an adult sensibility that manages to be both curmudgeonly and humane, that is guided by the wisdom and self-deprecating humor that come only with age.

Doig has seen to it that memory and history ride together, 1988-style, in this new novel. It takes the form of a picaresque ramble around Montana after Jick reluctantly agrees to use his Winnebago RV to ferry his older daughter and her former husband Mariah to the west coast for a 10th anniversary celebration.

Mariah is a photographer and Riley a columnist for the same Missoula newspaper on a blue-highways odyssey in search of centennial features.

The trip catches Jick at a vulnerable time: he's still grieving over the death a few months earlier of Marcella, his wife of 40 years. Marcella, Jick admits, is "at every window of my mind. Ghosts are not even necessary in this life. It is hard facts that truly haunt."

Jick is also as untethered economically as he is emotionally. His sheep ranch along Noon Creek, under the shadow of the Rockies' eastern edge near the Two Medicine River, has become a marginal operation. With no family member to infuse it with new energy, Riley and Mariah rejected his offer of the ranch when they announced their divorce three years earlier – Jick is fending off the conglomerate that has swallowed most of his neighbors: The ranch corporation, its former assures Jick, is "better able to put maximum animal units on that land."

The independent Mariah, who always "seemed to be the only author of herself," wheedles Jick into joining their four-month journey, and although he professes to loath his former son-in-law, the trio is soon plying the interstates and back roads in search of stories and photos that burrow beneath the skin of centennial hoopla. Complementary as journalists in a way they never were as spouses, Mariah and Riley are soon producing compelling features, angering Montana chauvinists and, to Jick's consternation, warming up to each other again.

This is no mere Montana travelogue, and unlike "English Creek," whose lively prose was saddled with a glacial narrative pace, "Ride With Me" accelerates to a comfortable rhythm and seems to move along on cruise control. With Jick at the wheel, the "Bagio" transports them from a buffalo preserve to the mine-cratered devastation of Butte, from the ghost of Shelby's boxing-match fame to the ghosts of Jick's own ancestors – the "Dancing at the Rascal Fair" generation – at the historical society in Helena.

They steer through Montana's romanticized past and the rocky economics of the present, always guided by Jick's crusty humor and Doig's deft touch with the landscape: "We might as well have been a carload of Swiss trying to sightsee Mongolia," says Jick when they reach southeastern Montana, a bleak nowhere-land new to them all. "Grassland with sage low and thin on it ran to all the horizons... a surprising number of attempts had been made to scratch some farming into this barebone plain, but what grew here mostly was distance."

But this is a journey through memory as much as landscape, and Doig pulls off a daring but gloriously successful gamble. Midway through, the trio grows to four with the addition of a woman from Jick's past who is as unexpected as she is welcome. She puts time in perspective for him, however, allowing Jick to finally admit that "a person tends to think that the past has happened only to himself."

Much earlier on, Mariah explains her photographic ambitions as the hope that in 100 years, "If my pictures are the right people whenever ought to be able to say, 'oh, that's what was on their minds then.' "

In "Ride With Me, Mariah Montana," and his entire trilogy, Ivan Doig has done it right.
Doig honored: Writer Ivan Doig of Seattle will receive the 2002 Achievement Award Friday evening from the Pacific Northwest Writers Association. The prolific author is best known for his resonant memoir, "This House of Sky," one of the best books about the Pacific Northwest. The achievement award is given to recognize a writer's lifetime body of work. Last year, it went to novelist Charles Johnson of Seattle. Also being honored at the association's banquet at the Seattle Airport Hilton is Michael Powell of Portland, who will receive the group's Open Book Award for his support of writers in the Northwest. Powell is the owner of the landmark bookstore that bears his name. The Open Book Award went last year to John Marshall, book critic of the Post-Intelligencer.
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This House of Sky
Landsapes of the Western Mind
by Ivan Doig

I acquired this acclaimed book, about Ivan Doig’s growing up among sheepherders and ranchers in the rugged terrain of western Montana a half-century ago, when it was first published in 1978, but it sat on my shelf for 25 years before I finally read it. Why I waited so long I don’t really know, but what I am sure of now is that Doig’s memoir is one of the most beautiful books I’ve ever encountered. It’s about the landscape of Montana and the influence it has exerted on the spirit and culture of its inhabitants; it’s about ranching and its associated works and days; it’s about memory, family, and all the ramifications of kinship. Poignantly and powerfully, This House of Sky charts the translation of experience from labor to language across the generations. Most highly recommended.

#012793 Paperback 314pp $13.00

To order call: 1-800-832-7323
Ivan Doig’s on-the-scene research is typical for the acclaimed author, who headlines the Western Book Discussion Day program this weekend.

**Western compass**

DENVER POST April 24, 2003

By Eric S. Elkins Special to The Denver Post

To say Ivan Doig writes books about the West would be like saying William Faulkner was a writer of Southern fiction. Both statements, while true, would understatement the tapestries of the authors’ bodies of work and the places in American letters.

Doig could be the literary spawns of Faulkner — each has captured a particular sense of time and place in his prose, and the idea of memory, almost a character unto itself, is a consistent theme in their works.

Doig’s first book, a memoir called “This House of Sky: Landscapes of a Western Mind,” was a finalist for the National Book Award in 1978. Still popular, it’s an expressive look at Doig’s formative years among ranchers and rugged settlers near White Sulphur Springs, Mont. An accomplished freelance journalist, Doig had gone back to the settings of his childhood to research the true foundations of his memories.

“Part of the impetus behind my writing of the book was to try and fix permanently into book form my father’s generation; what the story of that generation was,” he said during a recent phone interview.

“And by memory and everything, I was able to retrieve much about that way of life by going out journalistically with tape recorder and my wife’s camera, and going to all the places where I had lived; where my dad and grandmother had lived.

“I went to Montana for a couple of months, and just did that. I did things like, we carried water from the neighbor’s house, and we packed off how far it was — how far we carried those buckets of water. And measured the size of rooms in every house and did diagrams and looked at the artifacts that people had. So, it really was a feeling on my part that, hey, this is a really sizable, notable and, in some ways, kind of noble effort that these people’s lives added up to: to try and find a distinctive way of life on this big, unrolled carpet of land.”

In “This House of Sky,” Doig overlaid his own recollections of rural Montana with the results of meticulous research and dozens of interviews to deliver a palpable panorama of reminiscence. “Memory even has its own voice or dialogue or something

**Ivan Doig will speak as featured author at the Boulder Public Library on Saturday.**

Ivan Doig’s literary landscape defines a time and a place

In “This House of Sky,” he said, “I’m not sure there is a quotation mark anywhere in the book. I deliberately put any of the dialogue and any of my between-chapter musings on the nature of remembering into italics, trying to signal the reader that this is my memory speaking — this is my memory’s voice.”

Doig is speaking at the Boulder Public Library on Saturday, as the featured author in its ninth annual Western Book Discussion Day. “It is a full-blown speech on the craft of writing that went into ‘This House of Sky,’” he said. “Why the book became a memoir rather than bad poetry or a bad first novel, and some of the lasting effects of this book and other books like it — other Western memoirs, books by Bill Kittredge, Terry Tempest Williams. I’ve got a short list I read off. It’s an attempt to say how this book came to be and what books of this ilk seem to have meant, particularly to Westerners.”

The event starts at 10 a.m. with small discussion groups. Doig’s talk will begin at 1 p.m., after an introduction by Patricia Limerick, director of the Center of the American West and a professor of history at the University of Colorado at Boulder.

Doig also will be available to sign his works at the end of the day.

Doig has written nine books, with his 10th, “Prairie Nocturne,” due this fall. His popular novels, such as “Dancing at the Rascal Fair” and “Winter Brothers,” are set in the northwestern United States and meld historical truthfulness with rich characters and poetic prose. Doig’s work is compelling, but it doesn’t depend on nonfiction elements for its texture.

“You don’t have to do the long archaeological diggs on your own family or people you grew up around,” he said, discussing his fiction. “And you are not confined as you are by the journalistic efforts of reporting accuracy. It’s really kind of a liberation.”

Doig, with his McCaskills and Barcleys, has created a mythical land inhabited by pioneers of Scottish descent who strive and struggle to make a life in Montana. The families, whose experiences resemble those of Doig’s own ancestors, are an amalgamation of memory and invention. They are fictional souvenirs of a defining era in the American West.

But it’s “This House of Sky” that consistently corrals new readers and sets them on a path of discovery into the author’s opus. “Partly they identify with the Western scene — the place, plus family,” he said. “Some people get taken by the language, by the deliverance, the lyricism. I look back at a diary that I kept while writing the book, and I said to myself on the page that it would be wonderful if I could put poetry in every sentence. So, I deliberately tried to make the language dance.”

It does, but it also sings.