Mariah was scrounging (for pic topics)
Mariah has taken silvery pics of TSS country (chimes w/ Angus's wagon trip)
- her favorite, though she does - no way.
Marion Ettlinger characteristics as photog:

--has half a dozen Pentaxes, one or two always in repair shop; gives her something always familiar to shoot with.

--delicate use of lighting umbrellas to put light on my face in woodhouse poses
Mariah's camera timing: do something with this, akin to superb athlete's timing?

--Mitch & Lexa can both recognize this, him from football bgnd and her from barrel-racing.
Melody Smiling -
- dancing as if starting a run as he shouts
- delicate fingering
characterize Mariah's concentration as she takes pictures
Mariah: capping or uncaping lenses?
hands

possible gesture for Mariah: running both hands through her hair at once, quickly.
Mariah brings Lexa (and Mitch?) a gift.
"Nice talk," (to Riley after he's thunderously cussed.)
Mitch or Lexa shades Mariah's camera lens w/ hand or hat
insert s'where in Mariah's SeaTac or TWS arrival: her deeper-than-red hair
"Let me give you a little zoom."

"I could use some."
Riley about Maria: You've got a mouth like a corn cob.
"Riley, you pinbrain," she half-whispered, half-yelped, "will you shut your face long enough to look at what we've got here?"
Mariah at some point in the picture-taking talks to herself (a la Adair):

"Come on, Mariah, that was dumb."

or: "Come on, Mariah, you don't have time for a scavenger hunt."
Don't freak. But...
Mariah to Riley:

"You pinbrain."
Mariah to Riley:

"You can be thick as an anvil, can't you."
Mariah:

"That's such a crock."
"You," she warned, "are cruising for a bruising."
Mariah's remarks to Riley:

hamster brain
You mean about as much to me as trough scum.
Don't be such a dumbfuck.
Listen, airhead
beetlebaum
pistol prick(?) (Riley answers: Ohm ho (or Oho), going for the groin, are you)
booby - boob-
lamebrain
liver lips
space-o,
lightbulb head
dem bulb
brain pain
Mariah: Bill Stafford's poem about God taking your pic--you are what you are at 35.
She always was independent as the wind.
Mariah like a comet of red hair
Summers when they were small, I took both Maria and Lexa with me when I tended the sheep camp. Two girls on one horse are a lot of girls; besides that, the complication that Maria was entitled to the saddle because she was the older, but Lexa was the better rider. It was quick enough I got Lexa a horse of her own.
2nd postcard from Mariah, from Alexandria?

--Sisterly smooches, M McC

--"place they named after you" ("misspelled it a little")
At some point, maybe late in the book, Jick "frames" a scene with his hands (as Mariah is in the habit of doing?).
possible add:

Mariah trooping around Va. City with tripod over her shoulder.

(Jick keeps asking her if she doesn't want help in carrying photographic stuff, meaning doesn't she want help from Riley?)

--like a one person surveying crew
Mariah's camera bag: it could have cattle brands of the old chuck box seared on it, if those same brands are not used on the Gros Ventre flag.
Mariah at some point could set up tripod, come and get into shot with Jick (& Riley?)
check Ellensburg paper for '86 coverage of Labor Day rodeo, to see if photogs are working the arena.

C points out that with today's lenses, photogs wouldn't have to be in the arena.
changed in April '89 revise

his notebook. And Mariah was in her radar mood, constantly sweeping her camera with the long lens along the streetful sightseers below us from where
- totally new ending; marvelous
- J in slight, wonderful finger motions, inc. lateral circle.
  + never
C: Site c (3) cupped in his hand

J'm: AAAAAH! (plas)
  - carries a yapper in r. hand; top half, baggy pants up and stomach
  - cut ears thread

2 peple citg besides J'm
J'm: looking up, hands knees, underbelly chestless
Din: OK [finger odd]
C: Ears in hand, [finger in other, cam and neck
J'm: releasing bow (he pops 4d as not step back)

P: 20 [num: Top
  Cleaning look. Back moves inside TV monitor tones c/sg.
Canoe: sits o a ej 7 stg, blue outly long on a hip like holder
  - 5” beds c cleat = 1 sec, puts across 2 (+) seak
  - 1st no, sto 3-6 from 1/2 “adder 1 2-3
  - 5” “er, sto 7-8

C pushes bed, tying beds into place

C squats to talk to w in who is in spreaded on stg. 1 in loosens up, head
  - 3” ber w, 1 color: 3 cans; in holster alt to 1
  - cordon string on camera

C on front row belt cam bag in seat in and row
  - puts lenses on cans @ 5-min call

2 cans on neck, lower sholder behind, 1 meter over other (+) sholder
  - peaks on side holster

- stands up @ his stance pad c notes

-
- liver of lames breast bone high pace go as C turns
  (another moment: 2 lames out front, 1 out either side)
  (like plumbing?)
- cams rattle against each other as he walks
  (catty)

C at graph seen lames as I begin
  gain point C
  shoots left, a arm cocked high; other arm 
  angle beneath
  checks l. meter

C bites lower lip
C holds cam up under neck, gets up.
C leans back in 2q 10 yrs. papers
  moves to side to shy "up", up ankle, cam
  always to eye.
C arnivores, twins to get palm out, ears of ladder, lies straightening until to get really (crying call in stg music.)

C A pattern 1

1-2

C pilu shi potlets c palm, cons by caly stg calcunj wrap crow

"step up a star @ stg n to sht acdes cup's com

(it 'm plays to chia)

C = hunger check's lines as he watches long

C = human soldiers as he sits / with intensely
C in court, sh*t just as Roger dance out music
pause to click /timer
st's lost hanging 4th as pink dancer a vessel

C on video from J's cam

"votes旗下,一 Brock in (2) sec
"moves aside, try to keep even c Jast Roger dance.

I hang from curtain

C looks 4th, reaches behind to feel what Cam is on cam

Kane's on his back

C leans, arms o: again, sh*ts from crouch

(make our tripod)
c : 10 sec lean change!
c drops/ cam, picks up another 64 it hits both. 1 & slings
C unslings cam, weapon drawn; emptied revs from pocket.
Smithsonian, April ’83, "Was Europe's fabulous cave art the start of the Information Age?", by John Pfeiffer

p. 145—"The Cro-Magnons pioneered in trying to build stable societies out of individuals with a small-band, hunter-gatherer mentality. We are still trying."

in opening scene, give Maria (or some) notepad stuck in back of her pants, as in Utica note.

--have her capping the long lens and her camera?
Mariah fiddling like always with her camera gear
Mariah mannerisms:
5—tossing head; earrings flash
7—"okay?"
1 Jan.--Notes on watching photog Chris Bennion at work during dress rehearsal of Bill Irwin's show, "Largely New York," y'day afternoon.

--Got there at 2:30 as agreed with Chris, finding my way in through the scene shop, and as I slid in thru a door to the side seats of theatre Chris, in middle seat abt 5th row, saw me and waved me over. Irwin & the show's 2 breakdancers, The Poppers, were on stage. Chris explained in a whisper Irwin was putting a totally new ending on the show--it involved a wonderful bit of business with a suitcase he and the breakdancers are rescuing the glamorous blond classsical dancer in, Irwin reaching in as they struggle to open the suitcase and pulling out just a leotard, much embarrassed shielding of faces and so on--from the one Chris had seen just that morning in run-thru; he was shaking his head about how nerveless Irwin is and meanwhile eyeing his watch, because the dress rehearsal he needed to shoot for publicity pics was due to start at 3 and the cast was still on or around the stage, nobody dressed.

--Irwin is slight, maybe no more than 5'8, 9", wearing baggy pants which come up to about his breastbone, black rim (though not heavy horn-rim) glasses, and whenever his black top hat was off, his forehead showed back almost halfway on top of his head, curly hair beyond. Even standing talking with the technical crew out front he has wonderful finger motions, including a perfect lateral circle with his forefinger, only his forefinger moving.

--Chris sits watching with a camera lens cupped in his hand, thumb and fingers all the way around it, actively cupping it.

--Something pleases Irwin in the on-stage tech'l discussion: "AHH!" He carries a small remote control box in his hand with aerial of about 18" extended, the zapper which is his main schtick of show.

Precise expressive gestures go on, though apparently unconsciously; at one point he gives the "cut" gesture to the scene with a quick gliding finger across throat.
Jan. 6: cont'd transcription of Chris's Bill Irwin shoot:

--Chris in typical moment has lens in 1 hand, light meter in the other, camera arnd neck.
--Onstage, Irwin has the entire cast rehearsing even the curtain call bow. He choreographs it, including coming up with funny bit at the end: he has the cast step forward en masse with him for what the expression on his face says he expected to be a solo bow, he and they all bow, he steps back, they step back—but he has only fainted, moving liquidly forward out of the start of his step back and is proudly out taking his solo bow before they know it/
--"20 min. and we take it from the top," is called; during that break Irwin stays on stage, part of time sitting on floor with legs spraddled wide, stretching while the tech crew tried out tones of the TV monitor that has a role in the show.

--Chris sits on lip of the stage, a blue ditty bag maybe 8" by 12" on his right hip like a holster. Then he goes backstage, brings out 3 5' boards with a cleat along front edge—it turns out that's to keep film from rolling off the board—and puts 1 across seats 5-6 of center front row, another across seats 7-8 of 4th row, 3rd board across same seats of 5th row. He pushes down on boards, to make sure they're firmly in place. Puts camera bag in seat in 2nd row behind 1st row board, then from it spreads out onto that board the accumulation of cameras and rolls of film he's going to use; lenses too. He's using 3 black-and-white cameras, 1 color. Puts rolls of film into containers, then loads those into the ditty bag holster.

--Onstage, Irwin stands, continues loosening up by floppily leaning forward until his head is almost down to his feet.

--When Chris puts the cameras on his body, he has: 2 around his neck, one over his right shoulder so that it hangs behind on the side of his back, and the light meter (like blunderbuss pistol) over his other souldar, plus the right-side ditty bag holster.
Jan. 6: transcription cont'd:

--1 of Chris's cameras has corduroy sling.

--Chris stares down at his steno pad of notes where he's annotated the run-thru of the show.

--as Chris turns toward a person, you're suddenly faced with an entire line of lenses breastbone high, cropping out of him: 2 lenses out his front, one out either side. Like plumbing, or the Xmas tree valves on an oil rig. The cameras clatter against one another him as he walks.

--Dress rehearsal begins, the show opening with Irwin out front of curtains; Chris is directly below at apron of stage, switches lenses as Irwin starts business.

--In mock warmup for his softshoe dancing, Irwin takes in a big breath, then makes a leaning looping run circling the entire perimeter of the stage, gives Chris a *slaphappy* slaphappy mugging-for-the-camera grin, spontaneously but in character, as he lopes by overhead, looks back and shrugs, still in the run, when the grin doesn't draw a shot from Chris.

--Chris shoots fast, right arm cocked high, left arm right angled beneath the camera.

--checks light meter; bites lower lip; holds camera up under his neck, lens pointing up, as he waits for Irwin Irwin to become shootable.

--Breakdancers, The Poppers, come onstage, Chris leans back in 2nd row to shoot; moves to side, then to the end of the aisle, then up the aisle, camera always to eye, shooting and shooting as The Poppers madly dance.

--Chris rewinds, twirls to get film out of camera, chews off leader of roll, fires shutter whingwhingwhing to get ready, all this during lull in stage music.

--His shooting pattern now: click. Click, click.

--Chris fills shirt pockets with film, constantly calculating the stage action; wipes brow. He steps up onto stairs at stage right to shoot the Academics. Cups his camera; Irwin spontaneously plays to him again. Chris's fingers check lenses as he watches.
Jan. 6: Transcription cont’d:

—Chris hunches shoulders as he shoots fast and intently.
—In row 4, he shoots fast as the Poppers dance without music. Pauses to click light meter. Shoots fast, leaning forward now, as dancer in pink leotard is being video’ed by Irwin.
—As Irwin does stage business with video cam, aiming at audience etc., he focuses down at Chris so that Chris and his camera suddenly are on the TV monitor onstage. (When I congratulated him later on his stage appearance, he said "Yeah, but it was only a cameo.")
—Chris reloads camera in 13 seconds, again with characteristic biting off of film leader.
—Chris moves around aisles, trying to keep pace even with fast dance by the Poppers.
—In stunning piece of stage business, which takes place seemingly over my head from where I’m sitting in aisle seat of 3rd row, Irwin gets whoosed into the curtain and rises with it, dangling head down, bottom half of him up into the curtain and whatever rig he does this by; Irwin goes up with the curtain all the way to the top of the proscenium!
—Chris, looking forward, reaches behind himself to feel what lens is on the camera hanging down his back.
—Chris leans both arms on lip of the stage, making his own tripod, shoots from crouch.
—Does a 10-second film change.
—Drops one camera from his eye, picks up another before 1st one hits the bottom of its sling.
—Chris, at end, unslings cameras, wipes brow, empties rolls of film from his pocket. From the pace he’s worked at for the 70- or 75-min. show, he looks like he’s been slaving, sweaty, a little sallow, and not so much content, now that it’s over, as simply looking like, whew.
March:
- light meter shaped like a pistol c blunderbuss mouth.
- she puts her light meter pistols at Kimi
- " pts it @ jack before taking pic in Missoula
- " just seeing if you're as bright as...
- Jack cites it when she & Riley square off looking armed.

- when she is really shooting - as @ meadowlark - the shot be
series of clicks, like ratchet. (Also when she shoots Kimi.)
- she has to avoid reflections when shooting

Jack: her war bag / camera gear
M: how can I pump away light in here...
Chin B
10/11/85

Cameras
- tripod c stand properly betw'ns legs
- head-high lights on each side:
  - camera, mounted on side of tripod several:
  - eyepiece → handle

- box pulldown labeler

- packet of eight umbrellas: shiny aluminum "gumshoe"
  - umbrellas upside down c yop only @ L
  - C pulls tripod back 3'

- C: "Now what are we doing? what are they for?" (asks Laura, purpose of pies)
  - umbrella c light umbrella
  - small table which he handles up
  - puts small table next to L for her coffee
  - C: "La ya'd camera" while he pulls focs light, spot behind her
  - C goes to get shaving mirror for L
C's camera bug has paint-like veneer peeling off it; full of dyppes

- C needs handle to aim camera
  - moves lightly, switches one off, back on, to test shade on L
  - moves lightly again
  - picks hair or lint off L's felt hat
  - "here" : ideal package (jellybean) or corn & shrug or mound
  - C: "Ready to have fun?" (i.e. shit)
    - "I pray no people like you"
    - "Tell me a legend:" "OK - She shoots as she begins each one."

C: another camera around neck,EVOLVES down at a. Wait
  - "light on type of nose or 'place else when it done' do you any good."
  - passes surmise - like camera trigger
  - C keeps firing as he shoots
  - C: That's what I want."
C suggests, do non-half move (at no hair duss'muse.  
C: (to H) "You from South?" (3 yrs in Atlanta) 
C: "Y'know, I want to spend life as an unguerre, do you."
- Leaves from want, throwing her hars for'd to loosen it. 
C: tilts lights; props a. arm on camera as C puts on sk. stoppin 
- C's hand comparably atop camera; always in contact c camera. 
- even when he leans in to ch@ stoppin  
- Light meter  
- clothes over C's meter hidden like line pistol, c big wth lens &  
   can/vage "handle" 
- C leans in from want to sight thru camera 
- C moves light up a' on江苏; moves light c moves in closer  
- tries 3d sight, low, on & off 
- C unwinds to change film 
- " Chips off film leader c his teeth.
C: Episode hand/ful (3) rolls of film, quickly loads & clicks into read-shore.
- Retards hand shot: wants to keep down/noise. “What gives you care of
- Shoots quicker & quicker as he loosens her up, “warm up/you.”
  Probably 12-15 shots
- Moves L into profile, lugs over o shield @ him; moves a back light
  at various heights
- C: “Now we’re getting her.”
  Gently smooths back of her hair down
- Moves under light, uses eight meter gun (like blunt brass pistol)
- C: “It’s a game of chance.”
- Shots @ her head
- Urges L to get up & shake to loosen up
- Shots G in a row
C changes into typical dress
L now in low-cut black dress
C moves light umbrella to R side of camera, camera up to L's left
C: He chuckles expulson of breath as he thinks: "This is a wonderful pic
Waiting to happen here... So we have got time for a scavenger
hunt."
C to himself: "But C, you can't shut up light."
C puts on on tripod to leave it
C: "We just spent 20 min setting up for 1 frame, before it have to
change film."
C values earrings c pearls
- sits 5 good shots; then 6 more
- looks 7 tripods to have to be maneuvered past other legs, like calves
- another 3 great pic roll
Voice @ L's throat: C says "gaffer tape"
- L in big straw hat: C - "Wonder if I can pump enuf light thru here"...
- light underl. brow of her hat
- long setup time for straw hat shot
C: "I think of 1 thing you want to tell me"
- shoots gaffer but long since man 2. less better & better

2. In Cad. Angels cap: (C goes to EK for his baseball mitt)
- C uses gaffer tape to clean lint 71 cap
No: "gave a bunch" of expressions
& mugs
2 frames left, C shots profile
Jick's other daughter (Alexandra?) was a barrel racer, but Maria was only briefly interested, preferring to take rodeo pics.
Mariah: use my memory and diary notes of Brian Lanker photographing the '78 Doig family reunion.

--standing on stepladder, photo'ing everybody (Mariah pose them all in front of the flag?) (while TV Purvis has Good Help in the bar?)

--study the old pic I have of everyone posed at Sixteen schoolhouse dance; more than that, study Lanker's Billings Gazette pic.

--shd there be an aerial description, Mariah, Riley and Jick flying over some portion of eastern Montana? (Jick wd be at home in plane from his smokejumping days; Riley cd be airsick from note-taking.)

--possible pilots: Scott Reeburgh; Schwinden's former pilot.
--possible timing: Ringling family reunion? overflight of cent'l bicycle brigade?
Mariah taking pics:

plus a shot of me every so often, to my annoyance.
Jick notes GV's two lawyers together at the committee meeting, both in suits, maybe having been in court against each other in the county seat of Conrad that very day. (Other lawyer is son of Lawyer mentioned in Eng Crk.) Lawyer originated in Rhode Island, chose Montana after stint as officer at Malmstrom—a Malmstrom convert.

- Rick Vincent
Watching Mariah work was interesting (as she sifts thru the Med Ldg crowd).
"Soul stealer," Riley kids Maria about her photography.
El thru Meltzer's biog of Dorothea Lange, before our trip (x 'character') and Montana; see how she worked, what she noticed, what work pattern she kept (check section abt her c. Reidel, her "fancy man").
Photog Chris Bennion (526-9981) 5234 36th Ave NE Seattle 78105
- met on Amtrak Apr 18 '88 as he rode from Seattle to Wenatchee
  on NYT train travel assignment.
- offered help w/ photog info in Mariah
- was a short pocket tape recorder to keep track of names etc. for caption info;
  he transcribed 6 cards it in each film roll.
- 1st camera bag he buys everywhere c him, to dismay of din. car staff.
  (Emphasis on this, that Mariah always has a gadget bag c her;
  Craig Fujita's was signed by both Gardner, Dizzy, & me,
  M's to have a "Lake Hef 1917's Yrs - Mine belongs to Mark, "Mary Ann etc."

letter to Chris, 10 Aug. '88, carboned on back of my response to Nancy Sharkey
in NY Times Travel file
the sun as flashbulb, or the camera's light.

- use in final scene, centennial dawn?
Throughout their trip, Maria continually takes pics of Jick, at the various sites. Finally, exasperated at her directions to pose, he asks her *infuriated why she's taking so damn many pics (perhaps is doing it at an increasing pace toward end of the book). She erupts to him, her voice breaking:

"Because, damn it, Jick, some day I won't have you!"
Try to achieve a kinship between Jick's scenes from the past, as they register, click, into his mind, and Mariah's camera pics.
Jick at some point takes a look through Maria's long lens, as he did Walter Kyle's telescope in Eng Crk.
bow. "So," she breezed right on while capping her large-calibre lens and then the camera, "all you've got to do is bring the motorhome on over to Missoula and meet the scribbler and me Monday noon, is that so tough?"
make sure Mariah's light meter pistola (p. 88) has been mentioned earlier--
the pistol grip on it. (mention in Missoula I or Moiese?)
Is there some way for Mariah to do her own darkroom work, i.e. her own pic selection? Or shd I just sail by that logistical situation and let it be implied that the photo selection (as well as developing) is being done back at the Montanian?

--in Helena at MHS, she could borrow darkroom at the I-R (if used, have her call it the I*R in dialogue, then Jick make explanatory mention of the Independent Record.)
Mariah uses loup, at some point Jick does too, or makes an analogy of it.
These photos of Maria's, when a person looked at them it was almost like being in them. The paper in your hand, the fact of the newspaper, seemed to go away, and it was just you and the scene—the look of a mountain more than a mountain, or a face as honestly shown as if it hadn't know a camera was anywhere around.