

note for the Roadkill Angels: how the woman singer handles the mike, which has a ~~knobby~~ head like a brightly-colored tennis ball; the way she flips the mike cord casually, or at least isn't bothered by it.
--holds the mike as if drinking--sipping?--from it.

Roadkill Angels lead singer should have distinctive voice,
maybe like Paulette Carlson of Highway 101; or at least be full of
verve and confidence like K.T. Oslin.

--Jick: "she didn't look like much, But..."

Lewistown detail: guitarists at either side of singer in big straw cowboy hats,
drummer behind in gray plug hat.

...guitars of colors I didn't even know they made them in.

Roadkill Angels: enough steel in their music to sell it by the metric ton.

There is lineage which goes beyond family.

The past keeps arriving to us like starlight.

30 June '89

Lewis Town / 1

Centennial Country Showdown

- audience: big black cowboy hats c alt stat brims; slight dip at front: 19
- Hats behind us talking in German
- Performing Arts Center @ Ferguson HS seats 850

--notes from here on were taken during the show, in the dark, with a mother with 3 unruly small children in front of us, 3 young Hutterite men gabbling in German behind us, and a picture-book handsome western couple, she in a long centennial dress with lace bands of trim, he with a big black cowboy hat in his lap, romantically holding hands beside us. The show was amateur night, in the worst and best senses of that phrase; some endearing moments as when the just-out-of-high-school singer Debbie Farrar persevered past 2 horrendous foghorn-blast howls of the sound system as she tried to start a song with her synthesizer keyboard, and some that made a person want to choke the so-called producer of the show as Mike Problem after Mike Problem cropped up, in what is a perfectly fine modern and probably state-of-the-art theatre. The hucksterish radio personality mc thanked the production team by asking if the audience if they could believe they put this show together in just 12 hours, and yes, Carol and I could entirely believe it.

The past is part of the amount of now. (too lugubrious?)

Showbum 12

↳ 12" punjes!

mc: white punjed buckskin jacket & big hat - 2 grt show for you!
song: "Ride Me High"

DR's son: "Who & When" - songs wrote himself

- pops 7. mike; judder & stghnd come fix as he gamely keeps go'g.
- dur'g 2nd song, ltl boy in front of us lets out a shriek
- another cry'g baby is carried out

Suzie Kolstad: red dress, wh shawl

- this voice

ant trail spiel - mike & echo

"show & # wh CMR started"

"short 1/2 of it" - under 5', in tall hat

"find that place in yem mo loves MT"

Rope Burn: 3 grs, drums, girl singer -

- nippier mov'ts; kids complex c thr steel guitars
- 1st grst c shldr-length golden hair, swings as he plays
- girl in blue c 'boy boots

Showdown 13 (Yamaha key bed)

Fanon: /ogham beasts of synthpop or 1st 2 tries

- blue shiny yoke or her dress (Hutt behind me: "It's a botch.")

(Kate Smith - live)

big woman in pink dress: Shen d h

- roaring child in lobby (ug - jidgety 3 in front of us)

Classic entry: 1 guitar in wheelch

- sqe 7 mike adjustment

mc talks during applause

Lubbock girl in pink old-time satin dress & widebrim hat
(hem gets caught in mike cord)

C: drums has to bang out steady beat for 3mc singers

Showdown 14

Paul Smith & Conrad - dep. shen/
1st song: Good Bless: USA

(Cupl next to us hold hands thru out)

His own song: Comin' Home

- "ridin' them rails"

we winners: MT-shaped plaques (gtrs, centl emblem & inscriptn)

Danny & Millie Kelsan, extra: "Just You & I"
Meet Me in MT

crowd notes: a few people in 19th century period dress, one woman in bustle and big Lillian Russell hat, with a man in top hat. Several men in the ~~audience~~ audience had big cowboy hats, in distinctive brim style I sketched on one of these pages, which they put back on during intermission. A few fancy bolo ties on male college kids in Rope Burn band, one a life-size butterfly. But the real fashion stars were young Hutterite women, in gorgeous paisley patterned long skirts, white blouses and plain black ~~of~~ kerchiefs.

descriptions of onlookers in Lewistown 4th of July parade cards, Holidays file

pancake breakfast

Lewistown

July 4, '89

- server: "The yongo. Enjoy."
 - room festooned w red, w & blue crepe paper; ^{ribbons?} n, w & b paper balls;
arch of n, w & bl balloons (est. 160 balloons, 40 per layer of arch)
 - woman in old /ashmt dress & elaborate lace trim
 - Golden Griddle syrup; ^{in plastic bottles} pads of butter
 - procedure: kitchen servers put up plates & 2 cakes & 2 sausages on
"take out" counter; then table & juice & milk; plastic cups & ~~real~~ (real)
utensils o tables; coffee servers come around w thermal pitchers.
 - men in long white aprons (Ch of Commerce)
 - tureen of orange jce, & dipper
 - raffle ticket sold @ dr: 100 silver dollars
- Jick: "Without my even having to ask" he's given double helping of hotcakes.
--cake with frosting inscription, "Happy Birthday, Montana 1889-1989"; cd be served at GV committee meeting.
--long tables; in Medicine Lodge, cd be accomplished by pushing cafe tables together and adding folding tables and chairs from church or fraternal group.

over

note how active fraternal groups were in Lewistown's celebration: Eagles Hall for pancake breakfast, and there's also Moose, American Legion, VFW and Elks in town.

--one youngster, maybe 13, at pancake breakfast, helping to clear plates from tables: in hat and bandanna. In GV there could be more, FFA or 4H.

conversation:

--"That was good." (abt the pancakes, the B'fast)

--"We'll all chip in a quarter to see you do that."

--at the fairgrounds: "How much of a cow are they barbecuing?"

Leona to Jick: "You are a wonder." (or "You're...")

(to match her remark at Eng Crk rodeo)

possible use: Leona's first comment to Jick in his phone call proposal.

The Montanians

At rock concert by Roadkill Angels, Tam asks Jick to dance. He says he can't dance to that stuff, she gets the band to play a c-and-w ballad, something like Help Me Make It Through the Night, she and Jick dance maybe the madrigal-like 2-step I saw in Corvallis. (notecard in Adair Barclay category for Rascal Fair.)

--I met a couple of the Big Sky Mudflaps band during my signing at Freddy's Feed and Read in fall '84; see if I can be on stage with them during some performance, for the crowd view from up there (as Tam and Nelson and Jick would be, on assignment).

T: "Before I forget, here." (hands Jick a check)

in final scene, Riley squares the Bago repairs sneaked into the expense account by charging the total to "Helicopter rental."

Christamighty, how are you ever going
Jick: "Heli--? ~~How in Jesus' name are you gonna~~ get the BB to believe that?"

"By the note I stuck on that says we also used the flight to spot mountain goats up behind your ranch."

(signable check)

Jick asks: "What'd you make up to charge this off to?"

When Jick expresses regret that Mariah isn't coming out of the trip with anyone to be with, she says: "Somebody interesting will come along. Riley did."

the Pete Reese Beaver-Christianizing Shotgun

The Montanans

"Yeah, I know what tomorrow is. The day after will do." (Jick to the Conservancy guy.)

--Jick tells Riley, who's ~~sm~~ to go to the California job, that ~~h~~ he's southern-bound too. "Your mother and I figured we'd see some of that country. ~~h~~ We're coming down in the Bago right after Christmas(?)."

~~h~~ Riley asks if they're going to end up as in-laws yet (Jick marrying Leona). Jick grins and tells him, "You just never know, ~~h~~ what might happen."

--"We'll probably come by and give you a hard time."

--Jick and Leona to get married before they go, or not?
Maybe "We're gonna see how it works out."

Merian

Jack, along brushy creek:

Then I knew what to do c. ranch. By Joel, I knew.
I leave it to Nature Conservancy as beaver preserve. I think c. misery
• beaver dams will cause Tim Gram, to laugh.

Dawn of Montana tractor caps?

--Centennial Day: need earflaps on these damn things

Good Help Hebner wins the beard contest?

states as cylinders, containing their characteristics as if their state lines were sides or walls.

Jick's speech could link back to English Creek, where he wishes someone had taken a pic of the 4th of July picnic; to the effect that Mariah has been taking pictures of him all summer, and in that same way the centennial day is a moment caught, captured for memory.

transition then from Jick speaking to Riley's column calling him the speaker, describing him; perhaps closing the book with the sun as aperture light.

at end of book, in GV flag scene, Maria at last takes pic of Riley--only time she's done so in the book. (Does he know it, and say something like "soul stealer?" or is it without his knowing, simply Maria shooting for her own sake?)
--conceal within her snapping of Jick a mention or two that she never includes Riley in the pics; waits for him to step away from Jick etc.

or does she never take a pic of Riley?

Jick and Leona intend to ease into things--some Bago travel, then try her ranch and his house in Gros Ventre.

the point at which time does not repeat itself--Jick does not let it--
is his decision to ask Leona to share life with him.

(shd be set up by scene where it's glancingly said that they've fallen away
from each other, as she and Alec did.)

does Jick make some decision (about Leona) in light of what he's learned about Angus and Anna?

--in light of Alec and Leona?

--in light of Mariah and Riley?

Roadkill Angels @ MOC dance:

Jick walks in, to conclusion of "what sounded like a truckload of steel guitars
rolling end over end
having a wreck."

"That was a little tune we picked up from a rock group called Drunks with
Guns," a female voice announced, and I resigned myself to a thunderous evening.

different version used:

, guitar thunder cutting off Althea in mid-gush.

changed in Nov. '89 revise

dancing in the sky. I had to chuckle at that, the geographical pennant
of the McCaskills, and

the photographer swiftly moved low to one side of him and captured
the picture here, of Jick with his bearded head thrown back as he
laughed upward at the multiplying banners of the centennial. As
she clicked, day's arrival was definite, the sun articulating its
long light onto the land.

#

down

changed in Nov. '89 revise

in that storm of air the blowing flag was making a roaring sound, like
a vast fire burning. Blizzard, chinook, squall, gale, I thought I had
heard them all but never this. Ultimate Montana wind and great field
of cloth, together they were creating thunderous melody of flow over
our heads.

changed in Nov. '89 revise

as if they are our way of creating earthbeams--as if what is

being spoken by this man in a windswept Montana dawn is going

to carry everlastingly upward, the way starlight is pulsing

improve?

on Easy Street

or just use as Easy Street. in Jick's reminiscence abt Marce & the ranch.

the centennial zeroes as bullseyes.

Jick makes speech at Centennial Day flag-raising.

--raid possible material for Riley's columns for speech ideas

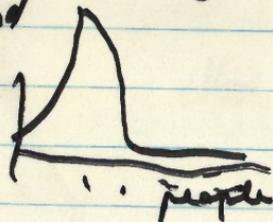
Riley's column that ends the book, with portrait of Jick under the GV flag, maybe uses the idea of each day as a click of the shutter: daylight the aperture...

final scene: GV flag in the air like new melody

sound of flag in high wind (at Grant-Kohrs ranch) like roaring fire

Merrill, OR, flag pic
(s. 7 Klamath Falls)
30 x 50' flag
pole 15" diameter
- flag from directly below:
bow 7' fabric from pole

raising. Merrill flag:
2 guys @ rope; line of
people out from them, holding
flag in the arms as it
travels up, begin'g to
catch wind



- sound in wind: popping,
like flame

training pants - light
beneath. Paddles
just visible out 4'
until

- long black skirt &
wh fringe

- choker lds

- 4' (shoulder - hi) w/ sc t/g

- boots & jeans
tucked in

- glasses along edge
7 stage

"... but we pick it."

- dancing: rump out,
formal

- drop to knees
to drink from glasses
on stage edge

- tall girl & ponytail,
short guy dancing

Cebe L. had in red
pld shirt

- cupl practer o' had
turnt aginst bynd
7 quilt

- creek to creek
dancg o slow dance

Turned, all be

That was quite. Better story.

really
pretty
mystery.

hat like call/hide

accordin
L-R in mandolin -
bass - gtr / sugar -
/ idd

clouds 7 hats

siml tns dive to
drunks after number

- logs

map of the past

It all gathered in me (check to see whether Angus said this during his fight with Rob) or maybe I gathered it all... (Jick's thoughts about the McCaskill and Reese past as he decided on the ranch and Leona.)

OO's of the centennial's 100 as O's of exclamation, as in O, Canada!

--only a few examples in Oxford Dic of Qns; wd there be more in guides to
1st lines of poetry? Did Wordsworth use O,?

What is there to celebrate?

--tribal survival for a century.

--the past, because as somebody says, christ, we got the present with us any time.

Montanians

Time: 100 years, as in Montana's centennial: the 1 is the gatepost, set firmly on the left for more loops of time to be added to (0s)

The boundaries of time: we live in spaces of time just as we do in boundaried spaces of land.

--the geography of time. 100 years is our eqvlent of survey system--a section, for example.

Jick's speech:

--take it a hundred years at a time.

--see how things look in a thousand. (check ~~W~~ Wolf Willow)

--100 as gatepost with loops of wire; further zeroes=a wider gate.

Brodsky, LESS THAN ONE, p. 186: "...what has been uttered is never the end but the edge of speech."

Jick's speech scene: work to the rhythms of Beth's speech scene, descriptions of crowd, reaction, etc. worked in amid Jick's talk.

An aww ran through the crowd...(seeing the flag come apart?)

Jick watching and watch (instead of laughing?) in final graf of flag-raising?

changed in Jan. '90 final go-through

Meanwhile three trucks from the Seven Block Hutterite colony had arrived, the dozens of black-clad men and boys and the women and girls in patterned scarves and long dresses who climbed down from the truckboxes looking as the ancestors of some of us must have looked before boarding the boats

over

604

to America. Shaun Finletter hustled over to old Jacob Stapfer, Jacob heard him out and nodded solemnly, then gave orders in German to the younger Hutterite men serving as drivers and immediately the trio of trucks pulled around to the alley behind the Merc and the Gleaner and were positioned broadside across the back of the flagpole lot to block at least a fraction of the wind.