note for the Roadkill Angels: how the woman singer handles the mike, which has a bun 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.
Centennial Country Showdown
-
- audience: big black cowboy hats + alt start winding slight dip at 400
- hills behind us talking in German
- Perforamg arts center @ Fergus 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 snythesizer 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?)
Showdown 12 

12" fringes!

mc: white fringed buckskin jacket & big hat - 2 girl show for you
song: "Ride Me High"

DR: son: "What & When" - songs wrote himself
- papa 7. mrs.; roller & sighnd came in as he generoly keeps going
- drug 2nd song, little boy in front of us lets out a shriek
- another cry'g baby in carried out

Suzie Kolstad: red dress, un shawl
- thin voice

ant trail again - mike & leo
"show & turn em R started"
"h......................................under 5' in tall hat
"land! That place in your mom loves MT"

Rope Burn: 3 guy, drums, girl singer
- nippin' man VS; kids compote c the steel guitars
- all great e shed & length golden hair, singing as he plays
- girl in blue c boy boots
Showdown 13 (Yamaha key led)

Tamar: longhorn beard & synthesizer or 1st 2 Tunes
- blue shiny yoke & bell dress (Huff behind me: “It’s a botch.”)
(Kate Smith - like)
Big woman in pink dress: Shan Dinh

- roaring crowd in lobby (eg, judgery 3 in front of us)

Classic entry: 1 Gretel in white
- sled and make adjustments

MC talks during applause

Lubok girl in pink old-time satin dress & wide-brim hat
(Com gets caught in Mike’s cord)
C: Drum has to bang out steady beat for two singers
Paul Smith & Conrad - dep. man
1st song: God Bless USA

couple next to us held hands throughout

Hi! own song: Comin' Home
-"ridin' them rails"
- winces; MT-shaped plaques (gtr, cantalumber & inepith)

Danny & Millie Watson, 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 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 - bandannas.
descriptions of onlookers in Lewistown 4th of July parade cards, Holidays file
pancakes de/led
Lewistown
July 4, '89

— server: "The you go. Enjoy."
— room festooned c red, wh & blue crepe paper, n, wh & br paper tassels
— each of n, wh & br balloons (207. 160 balloons 4 per layer of arch
— woman in old/strang dress c elaborate lace trim
— bridal bride no equip, pots of butter
— procedure: kitchen servers put up plates c 2 cases v 2 sausages on
  "take out" counter; then table c juice & milk, plastic cups & (real)
  utensils c tables; coffee servers come around c thermal pitchers.
— man in long white aprons (Ch of Commerce)
— screen of orange jce, c dipping
— raffle ticket sold @ $1.00 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.
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.

corversation:
― "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.
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).
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 to explain this? Jick: "Heli-what? 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."

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
"Yeah, I know what tomorrow is. The day after will do." (Jick to the Conservancy guy.)
Jick tells Riley, who's to go to the California job, that he's southern-bound too. "Your mother and I figured we'd see some of that country. We're coming down in the Bago right after Christmas(?)"

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 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."
Marian

Jack, along Brusky creek:
Then I knew what to do c. reason. By Joe, I knew. Cleave it to Nature Convey as beaver preserve. I think c. muddy beaver dams will cause the brown, I 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.
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.
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.
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
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
GV flag-raising

Mamill, OK, flag raising
C S. 7 Klamath Falls
30 x 50' flag
pole 15' diameter
flag from daily hero:
how 7 I fall in from pole

raising: Mamill flag:
2 guys @ rope, 1 of
people on floor, holding
flag in the arms as it
threw itself up, trying to
catch: wind

rope

\[\text{people}\]

- sound in wind: popped,
who家具
Ranch Romance

tearing pants - light
viciously. Redless
just inside out 9
while

- long black skirt c
w. fringe

- white hat
- 4' (should-ri) w'dct

- boots c jeans

- tall girl c ponytail,
short guy dancing

glasses along edge
7 stage

"... by we kick it."

dancing: acceptable
formal

drop to knees
to drink from glass
on stage edge

- turn's face - light
Ranch Romance—dancing in New Melody tav

Card 1 of 2

Cafe (in red)

Real pretty.

Hat with calf hair

Cup prances o’bed

Twist against leg

Law

- east to east
dancing a slow dance

twist, will too

That was quite. Better day.

- logo

- R: mandolin
- bass, gtr, singer

clouds & notes

aim to dive to
drinks after number
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.)
00's of the centennial's 100 as 0's of exclamation, as in 0, Canada!

--only a few examples in Oxford Dic of Qns; wd there be more in guides to 1st lines of poetry? Did Wordsworth use 0,?
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 equivalent 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 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?
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.
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.