

the "overheard" voices of this book: *(Mariah)*

*throughout: Roadkill Angels**

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--"social worker" in Missoula Buttrey's
- whispering tourists in Va. City bar
- Toothless Ferries monologues
- Isaac, in MHS letters

** at ranch? Darleen has radio on*

- Vietnamese/washerwoman/mod lawyer at Gros Ventre
- grizzly biologists at Pine Butte
- Beth, Mac and Stanley at Shelby; shagnasties in Shelby bar
- Hutterites and Biotic Betterment in Chinook

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- desperate guy in pickup at Yellowstone rest area
- high school kids at football game somewhere in eastern MT? (mothers, tennis shoe telegraph)
- Indians at MOC dance?

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- final overheard voice cd be Lila Sedge's, repeated by Jick in speech, closing another circle of 100.

Mariah

ch. 1, length of scenes

- # 9 rodeo, 1-9
- # 9 Jick in Missoula, 9-18
- 3 Mariah joins him, 18-20
- 4 Jick in Buttreys, 21-25 *J's term*
- 3 Jick & Mariah await Riley, 25-27
- # 8 Riley arrives, 27-34
- 9 Moiese buffalo scene, 34-42A
- 9 Red Sleep, 42A-50
- # 11 flashback to Riley meeting Mariah, and Riley & Jick at lambing shed, 50-59 *J's term*
- # 7 Moiese finale, 59A-65 *J's term*
- # Big Hole to Va. City, 66-
- # 27 Va. City, 68D-93 *J's term*
- # 2 Jick & Mariah contemplate Va. City piece, 93-4
- # 2 Butte piece, 95-6
- # 9 Three Forks, 97-105 *J's term*
- #

Mariah

ch. 1, length of scenes

28 Baloney Express, 106-137 *J's storm*

7 Helena dawn, 138-142

16 MHS, 142-157A *J's storm*

4 capitol grounds, 158-161

9 BB's office, 162-9 *lengthen?*

176

Mariah

ch. 2, length of scenes

12 Jick at ranch, 171-183

9 Jick on English Creek, 183-193 *J'atom*

6 Jick up North Fork; camptends Helen, 194-199

3 supper at ranch, 200-202

5 Jick, Mariah & Riley drive to Gros Ventre, 202-207

4 Medicine Lodge: TV Purvis, 207-211

4 " " : the flag, 212-216

2 " " : Jick sewing, 217-219

4 " " : Mariah vs. TV, 220-223

5 " " : Riley & Good Help, 224-229

3 " " : Mariah & Riley do a piece, 230-232

4 " " : Althea, 233-237

2 " " : Riley & Jick, 237-8

3 " " : Shaun, 239-242

5 " " : Jick & Mariah, 243-247

8 " " : TV & Good Help, 248-255

5 " " : committee meeting, 255-261 *J'atom*

Mariah

ch. 2, length of scenes

| Jick, Mariah & Riley driving home to ranch, 261

9 Pine Butte, 262-273

10 flashback to Flume Gulch grizzly, 273-282 *J's term*

11 Pine Butte grizzly, 283-294

Great Falls and Golden Triangle

13 Shelby: Dempsey-Tunney-Beth-Mac-Stanley, 295-307 *J's term*

11 Shelby: Whoop-Up fight, 308-320

driving the High Line

2 Havre morning, 321-2

13 Chief Joseph site, 322-335 *J's term*

1 reveal it's Jick's 65th birthday, 335

2 locked out of Bago, 336-7

Mariah

ch. 2, length of scenes

4 fixing Bago window and readying for birthday supper, 338-342

3 The Lass in a Glass, 343-346

6 Hutterites & Biotic Betterment, 346-352

1 Riley offers to buy birthday drink, 352

2 Lass in a Glass bar, 353-355

5 TV Purvis & cattle drive, 356-360

3 Mariah & Riley dance, 361-363

4 Lexa's phone call, 364-367

2 Mariah & Riley to motel, 368-9

2 Jick alone in Bago, 369-371 *interim*

Riley's rancher column, 371-4

4 Lass in a Glass coffee shop, Jick & Riley spat, 374-8

5 " " " " " " , Jick & Mariah spat, 378-384

5 BB's office, 385-389

4 lunch at Gyp's, Riley re-proposes, 390-394

Mariah

total scenes: 33 (?)

ch. 3, length of scenes

7 lunch at Gyp's, Riley on Calif. vs. Montana, 396-402

driving, Missoula-Clyde Park, 403-

2 Wright ranch, 405-407

3 Leona background, 408-410 *J's term*

17 Leona-Jick-Riley-Mariah now, 411-427

15 driving the Yellowstone; Baloney Express II, 427-442

Mariah

ch. 3, length of scenes

1 Judith Basin

3 Big Dry into-harmonica band-Riley's Jefferson piece

12 Winnetta & pitch game

9 Winnett to Jordan--Jick's Bob Marshall memory *J'atom*

2 Sand Springs service station-Cohagen homestead shack

1 Jordan supertime

18 Circle: Jick-Leona conversation *J'atom*

turn → 3 traveling the NE corner

2 Jick ships lambs

2 Jick and Leona practice Russian

7 Miles City: horse auction

2 Riley: Air, Water, Earth & Fire

Mariah

ch. 3, length of scenes

3 Colstrip

5 Rosebud Bar

1 Billings arrival

Mariah

ch. 3, length of scenes

4 ~~Billings horse auction~~

6 reading the Sunday Gazette,

11 Holiday Inn,

3 Riley's Song of Solomon piece,

3 Riley suggests marriage doubleheader,

5 Jick gets videoed, *JL storm*

2 Darcy-Jason ceremony,

2 driving to Ekalaka,

2 Ekalaka

7 Jick & Mariah rapprochement,

4 Mariah & Riley find Ekalaka piece,

1 Mariah & Riley stay on at Ekalaka motel,

Mariah

ch. 3, length of scenes

3 Jick and Leona head west toward home,
5 sidetrip to Fort Howes *J's term*
2 driving across the Reservations

7 Leona tells, *J's term*

2 Jick & Leona part at Wright ranch,

180

tuck away much of Jick's description of landscape into Maria's photos*-that is, describe the country in the guise of Jick describing the pictured scenes she's shot or is shooting.

keep the style of Maria Montana willowy, accessible: not so choiced as Eng Crk,
not so "created" as Dancing's. The tone of the opening scene shd be the tone for
the rest of the book.

Go thru a copy of English Creek, either by marking it up or using file cards, and extract characteristic turns of phrase for Jick to use in Maria. Don't overdo their use, but a careful proportion can provide a continuity between the books.

--In Maria, I think don't obtrusively use any repetition from Eng Crk (except maybe Jick's "Christamighty" } in the opening scene; wait until somewhere in the Missoula Buttrey's scene, where Jick is having to face the past.

ending of the book perhaps should be one of the splices, Jick describing the GV centennial flag flying in torn banners, leading with an ellipse into Riley's column (a short one) about it.

possible ch. heading device for THE MONTANIANS:

Gleaner excerpts about some continuing wrangle within Gros Ventre centennial committee. Possible ending of the book: excerpt showing how it was resolved.

use, but don't overuse, the R Fair technique of single short sentence as
summary graf:

p. 215, "Two days after that, Adair had the miscarriage."

p. 363, "It kept up."

pace: one possibility is to have each chapter intensify as it goes--i.e., each chapter has a booklength-like structure; catching its breath a bit at the start, explaining (anecdotally) the necessary background, then incidents beginning to pile up.

If it's too ungainly to balance the characters' travels into 3 more-or-less equal main chapters, simply eliminate ch. headings?

Mark up a copy of English Creek, to catch Jick's rhythms and turns of phrase
so the sound of Mariah Montana will match.

technique: lead out of a Jick reminiscence--say, of Bob Marshall--will ellipse,
into next graf beginning with ellipse, which will be Riley's italic continuation
(and more literary version) of Marshall.

to be watch~~ed~~ in Maria: voice, plot, pace. Make them all snappy.

ironic power of parenthesis: this may be a discarded idea now that I'm evidently not going to use the MOC dance in the book, but the notion was that, of all Riley's words in columns and articles, it was a parenthetical aside, ~~about~~ wondering why such a loser had the battlefield named after him, that had the greatest influence--i.e., igniting Muster Out Custer protest.

--somewhere in a Joan Didion piece, she remarks that the key line in Heart of Darkness is within parentheses.

could create Montanian headlines, of actual or invented news during period of their travels, for Jick to notice and register.