

17 Sept. '84

Dear Curtis--

Good, I'm glad my sentences will serve okay for the freelancing book. Here are the photocopies of my book jackets, and a review apiece--reviews are just starting on English Creek, which has an Oct. 24 pub date, and I'll send you a couple of those as they come in. Thanks for shouldering my books this way.

all best,

Lufthansa B747 Winter Park

Colorado

Länge 70,51 m
Spannweite 59,64 m
Höhe 19,33 m
Reisegeschwindigkeit 914 km/h
Max. Flughöhe 13.700 m
Max. Reichweite 10.315 km

Length 231 ft. 3 in.
Wing span 195 ft. 7 in.
Height 63 ft. 4 in.
Cruising speed 568 m.p.h.
Max. cruising alt. 45.000 ft.
Max. range 5,567 n.m.



Dear Ivan Doig

Unfurled your pages
at a quiet mountain
condo --- fabulous! Exactly
ly what was needed!
I want to do some PR
for your books; ask you
sec. to mail photocopies
of actual book jackets,
plus MORE favorable
reviews.

Best
CURTIS CASSELL

IVAN

DOIG

17021 10th
Ave
NW

SEATTLE
WA

98177

Box 89039, Denver
80219





31 Aug. '84

Dear Curtis--

Okay, here are some answers for you. You'll note I've amended the release a bit. When a photographer and I went to collaborate on a book using quotes from THIS HOUSE OF SKY a year or so ago, we found ourselves having to buy permission to use my own words, a circumstance I've vowed to not repeat: hence the simple grant of feeless permission for my own words if I ever want to refer back to them. And, as ever, I've nixed out the "for hire" phrase in the copyright clause.

Good luck with the book. I'd appreciate seeing a copy (can you manage to sign me one?) when it appears. Many thanks for the offer of hospitality when I get to Denver; I think, though, I'm going to have more socializing on behalf of the Post et al. than I have time to do it in. Will try give you a call, anyway.

all best,

A handwritten signature, likely "Alan", written in dark ink. The signature is stylized and appears to be written over a horizontal line.

EXHIBIT "A"

Date:

Mr. Curtis W. Casewit
355 Lowell Boulevard
Box 19039
Denver, Colorado 80219

RE: FREELANCING ADVICE FROM THE PROS

Dear Mr. Casewit:

I hereby grant you and Macmillan Publishing Co., Inc. (the latter being the publisher of the above work) the right to print, publish, market and sell the aforementioned work including any contributions contained therein written or told by me, and including your account of any interviews given by me in connection with the rights being granted by you to Macmillan Publishing Co., under your contract with them, with the stipulation that I shall have permission to quote, for no fee, from my said contributions in any future work of my own.

I further grant you and Macmillan Publishing Co., Inc., the right in connection therewith to use my name, photograph and likeness in the Work and in connection with the sale, advertising and promotion thereof.

I warrant that the accounts told, written or furnished by me are original with me and, to my knowledge, do not violate any copyright or any personal or proprietary right.

I authorize that my original contributions hereunder shall appear, for no fee, in this Work, said Work to be copyrighted in your name under the United States Copyright Law.

Yours sincerely,

(Ivan Doig)

17021 10th Ave. NW, Seattle WA 98177

CURTIS W. CASEWIT

P. O. BOX 19039, Denver, Colorado 80219, U. S. A.

August 15, 1984

Mr. Ivan Doig
17021 10th Ave.
NW Seattle, WA

Dear Mr. Doig:

Here's a request from a serious book reviewer, novelist, non-fiction author (twenty published books), magazine writer and creative writing teacher (Colorado University).

I have signed a contract to update my 80,000-word Macmillan book on writers and writing. First published in 1974, it has gone through six printings and sold 150,000 copies.

During the next few weeks, I'll be traveling through much of the United States to interview well-known authors. Request: please let me speak briefly to YOU.

I'd arrive at your convenience with a few--very few--prepared questions; some of the answers and quotes would then go into my writings. There is no doubt that I can stimulate interest in your past and current work. Anticipated thanks for your early reaction, for some publicity material, and for possible suggestions of other writers.

Thankfully,

Curtis

Curtis Casewit

P.S. I'd be happy to send you a questionnaire instead of showing up in person.

CC/dj

24 Aug. '84

Dear Curtis--

Pleasant to hear from you. It's been more than a few years since I was an assistant editor at The Rotarian and you were doing freelance pieces for us.

If you're coming to Seattle anyway this fall, I'd be glad to talk with you; I do have a hectic schedule, though, going around to bookstores for my upcoming novel (English Creek). And I am going to be in your neighborhood briefly, for the Denver Post books-and-authors dinner on Oct. 18; I'll probably just fly in that morning and home the next, but I guess I am going to talk for 20 minutes or so about the regional ingredients I'm trying to use in writing about the American west. If you know Clarus Backes, the Post's books editor, well enough, there'd be a chance to get me and also John Wideman of U. of Wyoming, who's going to talk too. But if you still prefer to interview me, here or during my Denver fly-through, it'd probably help us both if you provided me ~~a~~ the questionnaire first, so I can think toward your topics. I tend not to ruminate on writing unless forced to by a speech or some such.

Meanwhile here's my latest bio info done for my publisher. Thanks for thinking of me for your book--let me know what venue will be most convenient for you.

best

CURTIS W. CASEWIT

P. O. BOX 19039, Denver, Colorado 80219, U.S.A.
(303) 935-0277

Aug 27, 84

Dear Ivan Doig:

Good to hear from you.

If ENGLISH CREEK is as ^{superb} good as WINTER BROTH
HERS, they ought to give you a Nobel
Prize.

I won't attend the much too hectic
Books & Authors dinner; besides, the
revised FREELANCE WRITING has to be
at the publishers by then.

Suggestion: Pick out a few questions
and answer them (see questionnaire).
The publicity is assured. The
release has to be signed for Macmillan,
however.

Thanks for your help. You'll be in
good company!

Best
Curtis C

PS Glad to host you
when you're in Denver

CURTIS W. CASEWIT

BOX 19039
DENVER, COLORADO 80219

To:

(feel free to number
your answers)

You may wish to answer only a few questions in depth, and to ignore other questions. Thanks for returning the signed release as well.

1. Which do you consider your most important novel? What did the reviewers have to say about the book? Why do you feel strongly about it?
2. Were you ever inspired by another author? By whom? Did you imitate his style, his approach? Do you still study the construction of others novels? Do you consciously analyse someone else's work?
3. Did you show your early work to a famous writer and ask for help? Do you personally ever read unpublished manuscripts of newcomers?
4. Apart from living, reading a great deal, and writing, how can a new novelist find his route to professionalism? Do you think university courses in creative writing can help? Did you take any? Under whom?
5. Once a first novelist has an outline plus a few chapters, should he query editors? Try to get an agent? Will a first novelist get a hearing? What's the agent's "cut-off" point in writer's incomes? Would the average agent take on an average novelist, who earns less than \$10 M a year? Would a well-known writer's introduction really help?
6. Do you feel that a good (though new) writer with a nice personality profits from occasional visits to editorial offices? Or would the writer's (subtle) salesmanship become a hindrance?
7. Do you personally remember any editors who have truly helped you, inspired you, improved your performance a la Perkins-Hemingway? Do you remember bad editors? (No names will be given.)
8. How can a professional writer enforce his own willingness to work? Become more disciplined? Are you utilizing any special methods to get you back to the typewriter? Is writing more euphoric than painful to you? How do you fight writing blocks, if any?
9. How can a full-time writer improve his financial situation? What can the new, dedicated novelist do to survive? After all, his advances range from \$1,500 to \$6,000, which never suffice.
10. If you were starting out today, would you write a certain genre of novel? Do you see any trends for the future?
11. What mistakes did you make in your own writing career, if any?
12. Have you promoted your own books sufficiently? Do you feel that such promotion (TV, radio, autograph parties) really helps? Would you go to the extent (as some writers do), to visit book stores, seek out clerks and talk to them about a new book?
13. Have you ever been sued during your literary career? If so, why and how did it come out?
14. Do you have any final advice to those embarking on a literary life?

CURTIS W. CASEWIT

Post Office Box 19039, Denver, Colorado 80219

To:

Date

NONFICTION BOOK AUTHOR

You may answer some questions in depth and ignore other questions. Thanks for returning the signed release as well.

- *What is your field, your specialty?
- *Which book titles are you most proud of and why? (Name publishers and year)
- *Can you quote some of the more positive reviews about some of your work?
- *Were you ever inspired by another author? Do you credit another author for your own direction and success?
- *Did you ever consult other authors in your field? Or take writing courses?
- *Have you ever worked through a literary agent? Any results, pro or con?
- *How do you go about selling a nonfiction book? Via a query, an outline, or the entire mss? Do you make personal "sales" calls in NYC or other publishing centers? Can you spare one or two query letters (or outlines) which resulted in a published book?
- *How do you see the current market place for books, compared to say, twenty years ago?
- *Do you produce more than book a year? If so, give details.
- *What are your working hours and habits?
- *Do you use a word processor? If so, why do you like it? If you don't use such equipment, why not?
- *If you were starting out today, what kind of nonfiction book would you write?
- *Do you have any final advice about a literary career for those who're just starting out?

Material to be used in next edition of FREELANCE WRITING: ADVICE FROM THE PROS (Macmillan 85)

Kindly doublespace all replies and return as soon as possible.

EXHIBIT "A"

Date:

Mr. Curtis W. Casewit
355 Lowell Boulevard
Box 19039
Denver, Colorado 80219

RE: FREELANCING ADVICE FROM THE PROS

Dear Mr. Casewit:

I hereby grant you and Macmillan Publishing Co., Inc. (the latter being the publisher of the above work) the right to print, publish, market and sell the aforementioned work including any contributions contained therein written or told by me, and including your account of any interviews given by me in connection with the rights being granted by you to Macmillan Publishing Co., Inc. under your contract with them.

I further grant you and Macmillan Publishing Co., Inc. the right in connection therewith to use my name, photograph and likeness in the Work and in connection with the sale, advertising and promotion thereof.

I warrant that the accounts told, written or furnished by me are original with me and do not violate any copyright or any personal or proprietary right.

I agree that my original contributions hereunder shall be copyrighted in your name as my employer for hire under the United States Copyright Law.

Yours sincerely,

IVAN DOIG

Address

7. (continued from p. 1) I think it's particularly hard for a freelance--to whom time really is money--to put in extra time on a piece, give it the final burnish an editor sometimes wants. Looking back on it now, though, there those Times travel pieces of mine stand--probably the best among the couple of hundred articles I wrote as a magazine freelance, thanks to Bob Stock and his damn "fixes."

8. If you're not willing to work, you're probably not, and not going to be, a professional writer. You may be a professional something else, and/or a sometime writer, but you're not both of those words together: professional writer. In my case, I grite a given number of words a day on a novel, a given number of days a week, a given number of weeks a year. This varies from novel to novel, of course, so the job isn't merely a permanent assembly line. But if you set yourself a regular total of words, the arithmetic of writing starts working for you: write 1000 words a day, as I did on English Creek, four days a week (Wednesdays for research, thinking and chores), for a total of thirty weeks--not a consecutive thirty weeks; my wife is a college professor, and so I attune my schedule to her teaching year: 10-11 weeks of work, Christmas break, 10-11 weeks of work, spring break, and so on--and by the end of it you have a manuscript of 120,000 words. Insert a similar rewriting schedule of some sort, and in a two-year span a book can get written--as English Creek did in 1982-84; and as The Sea Runners did in 1980-82; and as Winter Brothers did in 1978-80.

Do I actually keep track of this daily output? You bet. I have a work calendar--just a plain one with plenty of white space for each day, given out by our fuel oil company--and I mark my total of pages on it each day,

8. (continued from p. 2) and write the running total at the end of each week. I recently read a sneering comment by some critic about Hemingway, a comment to the effect that Hemingway actually counted every word he wrote every day. And I thought to myself, "Hell, that's the best thing I've ever heard about Hemingway."

As to writer's block, I don't believe in it and I don't believe anyone trying to make a living as a writer dares to believe in it. I believe there may be such a thing as mental blocks, and oh I most definitely believe that writing has its difficulties; all too many of them formidably day-by-day and none of them pleasant. But if you can't get something down on paper, you're probably not a writer or cut out to be one. Describe a character, make up dialogue, dig something out of your pocket notebook. If I sound unsympathetic, listen to the recent sentiment of novelist George V. Higgins: "Writing is the only trade I know of in which sniveling confessions of extreme incompetence are taken as credentials probative of powers to astound the multitude." So be competent; put something in the white space. (Higgins quote from Harper's, Sept. '84, pp. 74-75)

Quotes from some reviews of my work:

THIS HOUSE OF SKY: "The language begins in western territory and experience but in the hands of an artist it touches all landscape and all life. Doig is such an artist." Robert Kirsch, Los Angeles Times.

WINTER BROTHERS: "We owe Doig more than we can repay for letting us make the enchanting journey that connects today and the past through the pages of 'Winter Brothers.'--Christian Science Monitor.

THE SEA RUNNERS:--"This is a simple but rousing adventure-and-survival tale

2. A glance at the bookshelves above my typewriter tells me I've been inspired by Faulkner, Dinesen, Eiseley, Orwell, Conrad, and some hundreds of others. Anybody who reads as well as writes is probably going to pick up some inspiration. I'd say, though, pick it up but don't put it in your pocket. Imitating Faulkner will simply give you a bunch of bad Faulkner, imitating Conrad a bunch of bad Conrad, and so on. What can be learned, ~~im~~ if you read the good writers with care and love, is some of how they've done specific things. And it's not always what you expect to see or hear in their work, that is most instructive. In his story "Spotted Horses" and his novel The Reivers, William Faulkner is one of the funniest American writers, humorists, since Mark Twain; and what strikes me about those works is the wonderful implacability of his characters. They collide with life as inevitably, as deadpan-seriously, as a circus clown repeatedly tripping over the beam of the spotlight. And Joseph Conrad, whose reputation is for the magnificence of his rhetoric, to me is a master of short characterization--as in Typhoon when he deals with Captain MacWhirr's wife in the one illuminating sentence: "The only secret of her life was her abject terror of the time when her husband would come home to stay for good."

7. When I was freelancing travel pieces for the New York Times several years ago, I'd send in the manuscript and, inevitably, the phone would ring, it'd be Bob Stock, who then was editor of the Travel section, and Bob would say, "Ivan, it's a nice piece. Now it just needs a few fixes..." By the time I had fixed the points in the article recited to me by Bob, I'd be grumbling about the time it had taken, and about gimlet-eyed editors of the Times--and inevitably again, Bob's suggested "fixes" had improved the article about 35%.

(quotes continued from p. 3) marked by a refreshingly different prose--hard-edged, vigorous and clear....My favorite first novel of the year."

--Henry Kisor, Chicago Sun-Times

ENGLISH CREEK: "It is like a long, strenuous, working vacation in new country to read this novel, and a reader returns from it in better shape than he was when he began it. Here is the real Montana, the real West, through the eyes of a real writer."--Wallace Stegner

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