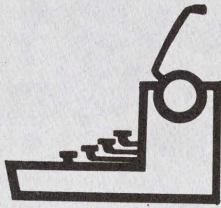


329-7424

Annex Bl Aug - 11:30-45  
Fri



Dean and Mary Baker  
2740 Onyx Street  
Eugene, Oregon 97403  
(503) 345-7802

Ivan Doig  
17021 10th Avenue Northwest  
Seattle, Washington 98177

Sept. 26, 1979

Dear Ivan Doig,

I've thought since I read This House of Sky that I'd try to look you up some day. I grew up in Choteau, have been a newspaper and magazine writer for 14 years, am a good friend of Brian Lanker's-- he who took your photo for Time or Newsweek once.

I'm hoping that maybe you can spare me an hour Oct. 4-5 when I'll be in Seattle. Maybe I can buy you a cup of coffee; I'll give you a call.

In March I finished a novel called Shadows Dancing which Houghton Mifflin seemed interested in for three months before they rejected it. I'm working on another novel now. I worked as a feature writer for the Eugene Register-Guard for seven years, ~~including~~ including three with Brian, before I quit to do this other writing 18 months ago.

Choteau was my home 1947-1961; I'm 36 years old--went to the U of O J-school and thought I recognized that dean as Blumberg walking across your field in your book.

I will hope I see you. My best to you at any rate.

Best Regards,

Dean



8 Oct. '79

Dean--

The Doubleday editor whose name I couldn't think of is:  
Harold Kuebler, Doubleday & Co., 245 Park Ave., NY 10017.

good luck.



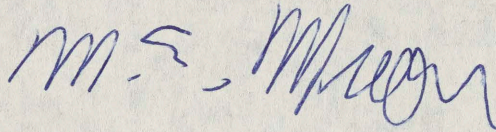
July 17, 1979

Ivan Doig  
17021 10th NW  
Seattle, WA. 98177

Ivan --

Well, I'm sorry I'm so late, but I've been busier than hell. Several weeks ago, we agreed to exchange autographed copies of our books (we were having lunch with Julie at the time). Anyway, here's mine -- in good faith, but late.

Hoping things are going well with you, and I'm looking forward to reading your book.

A handwritten signature in blue ink, appearing to read "M.E. Moon". The signature is stylized with a large, sweeping "M" and a cursive "E".

M.E. Moon  
Box 8934  
Missoula, Mt. 59807



10 July '79

Jack Olsen  
7954 NE Baker Hill Rd.  
Bainbridge I., 98110

Dear Jack--

Might have known that, whatever I wrote about you, I'd underestimate you in that Wkly dedications piece. You are a truly dedicating man. Should have thanked you before now for the Monte Sole book, but wanted to read it first; now that I have, I think it's a helluva story. It goes on the shelf with another Olsen favorite, Night of the Grizzlies.

Sometime when you're over here on dry land and could use somebody to have lunch or a drink with, give a call. I'm generally here at the typewriter--542-6658. And thanks again for the book--it's handsomer pay than what the Wkly provided.

best



8 May '79

Dear Tom--

Sorry to be delayed in responding. Have been in Britain, and in fact waited out word of the Nat'l Book Awards in a Holiday Inn at Heathrow, to see whether it would be a flight to NY for the award or a few mild days of scholarship and drinking at Oxford. Oxford it turned out to be.

Am enclosing the latest clip on Macfarlane, which isn't all that late--from the Seattle Post-Intelligencer, Jan. 5, p. A1. Evidently he is in the state pen at Walla Walla; at least there's nothing I noticed in the story, or in my local library's card catalog, about him being moved after the suicide attempt.

I don't yet know anything about BOMC alternate rewards, except that BOMC in the case of my book--which they've featured in a special mailing with two other books to their subscribers here in the West--seems to wait for response before doing their printing (or maybe buying from publisher). Tell Caroline she seems to me to have done pretty well. BOMC was very reluctant to take my book--Harcourt submitted it to them three times--and the advance was only \$1000, which I too split with the publisher. I think BOMC told Harcourt at the time that they figured only 1,500 or so copies might be involved. So, the "BOMC alternate" selection has been mostly publicity so far, in my case. I should think Caroline's book might do hugely better.

Can't tell yet when I may make it to NY and an ASJA meeting; maybe in the fall. See you whenever.

best



TOM MAHONEY  
31 SUNRISE LANE, P.O. BOX 3289  
POUGHKEEPSIE, N. Y. 12603  
914 - 471 - 4365

April 22, 1979

Dear Ivan:

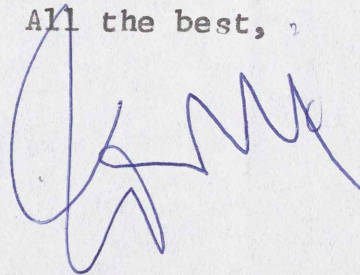
What did they do with Angus Macfarlane, ~~the~~ the fellow who killed the Bramhalls?

Also do you know yet what being a Book-of-the Month alternate means in copies sold?

Caroline's TWO-PAYCHECK MARRIAGE is one but so far it was \$5000 advance ~~g~~ against royalties and this split with the hard cover publisher.

Hope to see you at the rally next month.

All the best, <sup>2</sup>



x put a line  
will do



# Charter of International P.E.N.

International P.E.N. affirms that:

1. Literature, national though it be in origin, knows no frontiers, and should remain common currency between nations in spite of political or international upheavals.
2. In all circumstances, and particularly in time of war, works of art and libraries, the patrimony of humanity at large, should be left untouched by national or political passion.
3. Members of the P.E.N. should at all times use what influence they have in favour of good understanding and mutual respect between nations; they pledge themselves to do their utmost to dispel race, class, and national hatreds and to champion the ideal of one humanity living in peace in one world.
4. The P.E.N. stands for the principle of unhampered transmission of thought within each nation and between all nations, and members pledge themselves to oppose any form of suppression of freedom of expression in the country and community to which they belong. The P.E.N. declares for a free press and opposes arbitrary censorship in time of peace. It believes that the necessary advance of the world towards a more highly organized political and economic order renders a free criticism of governments, administrations, and institutions imperative. And since freedom implies voluntary restraint, members pledge themselves to oppose such evils of a free press as mendacious publication, deliberate falsehood, and distortion of facts for political and personal ends.

Membership in P.E.N. is open to all qualified writers, editors, and translators who subscribe to these aims, without regard to nationality, race, colour, or religion.

## ACKNOWLEDGMENT

The work of P.E.N. American Center  
is supported in part by matching grants  
from  
the National Endowment for the Arts,  
a federal agency,  
and the New York State Council on the Arts.  
Public support is urgently needed,  
if P.E.N. American Center  
is to maintain and expand its programs.  
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for income tax purposes.

156 Fifth Avenue • New York City 10010 • (212) 255-1977

## P.E.N. American Center

*... fostering freedom of expression  
throughout the world*

*... helping the American writer*

NEW ADDRESS: 47 FIFTH AVENUE, NYC 10003

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## WHAT IT IS . . .

P.E.N. is an international association of writers. The initials stand for poets, playwrights, essayists, editors, and novelists. Its basic goal is to promote cooperation among men and women of letters in all countries in the interest of freedom of expression, exchange of ideas relevant to literature, and international goodwill.

P.E.N. was founded in 1921 in London by John Galsworthy and other distinguished writers. There are now 82 P.E.N. centers in some 60 countries around the world, with an approximate membership of 10,000. International P.E.N., maintaining headquarters in London, is an affiliate of UNESCO.

P.E.N. American Center was established in 1922 in New York City, with Booth Tarkington as its first President. A tax-exempt, non-profit association, its membership approximates 1500 writers, editors, and translators throughout the United States who have demonstrated creative accomplishment. Membership is by invitation.

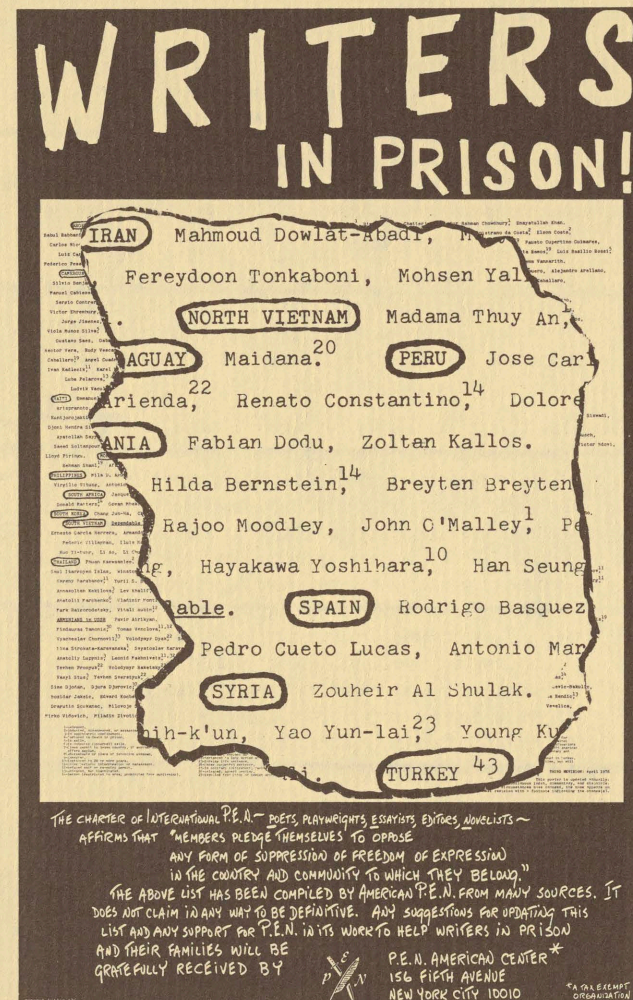
All members are bound by the terms of the charter, pledging to uphold freedom of expression everywhere. P.E.N. has taken increasing responsibility for writers silenced by repressive governments, many of them confined to prison.

P.E.N. American Center has been interested in helping would-be writers to develop their skills. It has conducted programs for those serving terms in American prisons and for those growing up in disadvantaged areas. It has also taken particular interest in fostering the art of literary translation.



## WHAT IT DOES . . .

*... fostering freedom of expression throughout the world*



The above poster is distributed widely each year throughout the world to alert the public to the plight of writers who suffer under repressive regimes, who have been imprisoned or are being harassed and suppressed for expressing dissident views.

### PROTECTING THE FREEDOM TO WRITE

Under repressive governments, writers are almost invariably singled out for harassment, arrest, detention, and imprisonment. Because of its international character, and a network of sources developed over many years, P.E.N. learns swiftly when these acts occur. And they occur frequently.

Acting with prudence, to assure that it does not further endanger the victims of repression, P.E.N. employs a variety of means to focus attention on the plight of the writer and mobilize resources available for assistance. Letters and telegrams are dispatched to appropriate officials, and press releases and letters are forwarded to editors of newspapers, magazines, and the broadcast media.

Efforts are made to provide financial help for the writer's family, retain legal assistance, send observers to the trial, petition high officials concerned with the case, mobilize prominent intellectual figures on behalf of the prisoner, and also to involve the American government, foreign diplomats, and members of the international business community in using their influence where appropriate.

In some cases, representatives of P.E.N. American Center have been dispatched to foreign capitals to ascertain current information on imprisoned writers, and to urge that full protection of the rights of the writer be observed and that mercy be granted whenever possible.

P.E.N. delegations have also made representations on behalf of harassed and imprisoned writers to foreign embassies, United Nations missions, and to agencies of the United States executive and legislative branches. Individual "country reports" are issued in the case of nations considered flagrant abusers of the freedom to write.

The success of such intervention lies in P.E.N.'s long experience in dealing with threats to freedom of expression and the strength of its influence in the American and international community. In the files are many letters of gratitude from writers whose release it has helped to secure.



### INTERNATIONAL CULTURAL EXCHANGE

P.E.N.'s International Congresses provide a regular forum for the exchange of ideas across national boundaries. In 1966, P.E.N. American Center hosted the 34th International Congress, bringing more than 600 delegates from 60 countries to New York City. The proceedings of this meeting are available in the P.E.N. publication, *The Writer as Independent Spirit*.

Similar International Congresses have been held in most of the major cities of the world, including London, Vienna, Jerusalem, Berlin, Dublin, and Seoul in recent years. These meetings help to maintain the fellowship of writers in all nations, foster international goodwill, and provide an opportunity to unite in opposing threats to freedom of expression.

P.E.N. American Center also serves as a liaison and service center for foreign writers visiting the United States, and for American writers going abroad. It helps to arrange itineraries, contacts with fellow writers, housing, fellowships, employment, and general information of value to the writer in a strange land.

As a founding member of the Coalition for Fair Copyright Protection, P.E.N. American Center also supports the protection of literary rights through the Universal Copyright Convention. It has published an extensive report on *Copyright and the USSR*.

*... helping the American writer*

### P.E.N. WRITERS' FUND

It has been said that good writers are as much a national resource as green trees and clear water. If not properly protected, they may well become an endangered species.

Since 1958, the P.E.N. Writers' Fund has provided grants and loans to writers facing acute financial emergencies. Some are struggling with sudden illness and heavy medical expenses; others have lost their jobs and cannot pay for food, rent, light, heat, and other basic expenses. The word seen most often on applications received by the Writers' Fund is the word *desperate*.

Each application is considered by a small committee which then makes a careful and confidential decision. If the application is approved, funds are dispatched promptly, as speed may often mean the difference between eviction and the roof over a writer's head. Grants and loans seldom exceed \$500, since the resources of the fund are limited, but they provide both immediate relief from impending disaster and psychological reassurance of belonging to the community of American and international writers.

### PRIZES AND AWARDS

To honor excellence in the world of letters, P.E.N. offers a number of prizes and awards:

*Ernest Hemingway Foundation Award*—for the best first book of fiction by an American writer. \$6000 annually.

*Lucille J. Medwick Memorial Award*—for distinguished service to the literary community and commitment to serve the young, the unrecognized, and the unpopular. \$500 annually.

*P.E.N. Translation Prize*—donated by the Book-of-the-Month Club, Inc. for the best booklength translation from any language into English, published in the U.S.A. \$1000 annually.



*Goethe House-P.E.N. Translation Prize*—for the best book-length translation from German into English, published in the U.S.A. \$500 annually.

## PRISONER WRITING PROGRAM

Through correspondence, P.E.N. attempts to bring writers and would-be writers in prison into contact with commercial publishers. From time to time, P.E.N. has published works by imprisoned writers in its own periodicals.

P.E.N. helps maintain informal contact between prisoners and P.E.N. members who agree to read and comment upon the prisoners' work. Some P.E.N. members have taught writing courses at various prisons.

Since 1973, P.E.N. has offered an annual Writing Award for Prisoners. More than 1500 entries were submitted to the most recent competition.

## TRANSLATION PROGRAM

In 1970, P.E.N. American Center sponsored the first conference on literary translation ever held in the United States. Papers presented at the conference have been published as a book, *The World of Translation*, now used as a textbook for university courses. At the same conference, a bill of rights for translators—who often receive inadequate recognition and reimbursement—was drafted. P.E.N. has also co-sponsored a Latin American Translation Conference. In cooperation with the Center for Inter-American Relations.

With the aid of a grant from the Merrill Trust, P.E.N. has embarked upon a program of grants to translators to enable them to undertake translations from neglected languages into English.

In cooperation with a number of leading American universities, P.E.N. American Center is establishing a clearinghouse for translators and publishers to identify translation resources, avoid duplication of efforts, and call attention to works in need of translation.

## PUBLICATIONS AND PUBLIC EDUCATION

To fulfill its double mission of aiding and informing American writers and promoting freedom of expression in the United States and throughout the world, P.E.N. American Center produces periodicals, special reports, books, posters, and exhibits, in addition to sponsoring conferences, symposia, and workshops on literary matters.

P.E.N. publishes a bimonthly Newsletter, annual surveys of grants and awards available to American and foreign writers, and an annual report of writers-in-residence opportunities at academic institutions in the U.S. and Canada. It has also published a history of its own first fifty years. P.E.N.'s traveling exhibits on foreign books, translation, and censorship appear regularly in libraries, colleges, and universities throughout the United States.

P.E.N.'s receptions in New York are well known in the publishing industry as a gathering place for writers, editors, publishers, and visiting foreign writers and dignitaries. P.E.N.'s public meetings have been addressed by distinguished foreign writers, including Heinrich Böll, Pablo Neruda, Carlos Fuentes, and Léopold Sédar Senghor, President of the Republic of Senegal, and by many distinguished American writers. A program of regional writers' conferences was begun in 1976.

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# PEN American Center

47 Fifth Avenue, New York City, New York 10003 / (212) 255-1977 / Cables: Acinterpen New York

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Karen Kennerly

April 18, 1979

Ivan Doig  
c/o Carol Hill  
Harcourt Brace Jovanovich  
757 Third Avenue  
New York, NY 10017

Dear Ivan Doig:

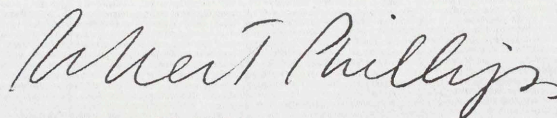
It is my pleasure to inform you that the Admissions Committee of P.E.N. voted at its last meeting to ask you to become a member.

P.E.N., a nonpolitical organization, was founded in 1921 by John Galsworthy to promote international understanding and cooperation among writers. Today it is composed of more than 80 centers on all continents, with a total membership of approximately 10,000. Membership in the American Center includes reciprocal privileges in foreign centers for those who are travelling abroad.

Among the varied activities of the American Center are panel discussions, receptions for authors, conferences, international congresses, assistance to writers in prison and to American writers in need. Medical insurance under our group plan is available to members. All members receive copies of the PENewsletter.

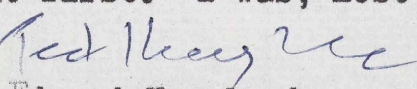
Enclosed you will find a copy of our informational brochure, and a reply card for your convenience. We hope to have the pleasure of welcoming you as a member of this unique literary fellowship.

Sincerely,



Robert Phillips  
Chairman  
Admissions Committee

Dear Ivan Doig: I don't know whether you can afford this, but if you can, do join. I'm very sorry you didn't get a Guggenheim this time around, but think you will by and by. It is routine to RP/jm be turned ~~down~~ down at first. I was; most everyone is. Encs. Good luck. Be well.



Edward Hoagland

International P.E.N.: an association of writers  
—poets, playwrights, essayists, editors, novelists—  
with centers in Europe, Asia, Africa, Australia and the Americas



1 May '79

Dear Ted Hoagland--

Thanks for the note. On your advice, I'll go ahead with PEN membership. I may be the only author ever to have joined PEN and the Western Writers of America in the same year.

No, I'm not surprised either about the G'heim outcome. No more than I was by the Nat'l Book Awards result. In fact, since *House of Sky* was published, nothing much surprises me any more.

All is well here, am about to plunge into rewrite on the next book. Thanks again for the help on the G'heim try. I will make the attempt again sometime.

best



DEAR IVAN :

WHUD CAN I SAY ? YOUR COMPLI-  
MENTS ARE OVERWHELMINGLY !

AFTER REWRITING ONE SENTENCE  
10 OR 11 TIMES I USED TO WONDER  
IF THE NORMAL WRITERS WOULD  
BE SYMPATHETIC.

THANK YOU FOR THE FINE  
COMPLIMENTS ... FOLKS LIKE  
YOU AND JOHN OWEN AND JOE  
MOONEY REALLY HAVE "MONTANA  
SOUL".

YOUR LETTER ARRIVED AT  
JUST THE RIGHT TIME ... I  
THINK YOU KNOW THE FEELING,  
WELL.

YOUR FRIENDSHIP  
IS MY PLEASURE.

Ray Collins



Feb. 2, '79

Dear Ray--

The glummiest news in yesterday's P-I, and today's, is that you're going. I'm not at all sure how we can get along without you out here; if the citizenry had any sense, a law would be passed to keep you and Juanita from ever crossing a border out of the Northwest.

Several weeks ago, I was asked to be the speaker at the mid-winter banquet of the Pacific Northwest Writers Conference, and because I knew I'd be deep into the work on my next book by the banquet date of Feb. 22, I went ahead and wrote the speech then. I decided to talk about storytelling, and after saying a little about some local writers I think are undervalued--Zoretich, a few others--this is what came to mind:

"Then there is the wonderful Ray Collins, the one certifiable genius currently at large in the Northwest. Cecil C. Addle and Dipstick are not only hilariously drawn cartoons, but lasting characters in a brilliantly written story. I submit that one of the most memorable lines of modern Northwest writing occurred when Cecil retooled the sentence, 'Success, you are a sweetheart,' into 'Success, you is a Swede tart.'

Beyond the funniness--within the funniness--of Cecil and Dip is the point that Ray Collins' daily work in the P-I is not only gifted, but is lonely and courageous. He is speaking more memorably and eloquently and consistently about the latest transformation of the Puget Sound area by 'progress' than any of the rest of us...telling our story."

I'm going to leave all that in the speech. I only regret like hell that now it'll have to be past tense.

all the best, always, to you and Juanita, Ray.

*Juan*