

Please supply us with the information requested below, to be used in catalog and jacket copy and for publicity. We will also need for our files at least one color or black-and-white headshot of you and one color casual (non-headshot) picture. If the photographs are digital, please make sure they are high-resolution (300 dpi or greater). Please include the photographer's credit line and the Harcourt release granting permission for the photographs' use on the jacket and in advertising and publicity.

ABOUT YOU

Date:

Name: Ivan Doig

Permanent address: 17277 15th Ave. NW, Seattle WA 98177

Telephone(s): (206)542-6658

Fax: same

Email Address:

Business and/or summer address:

Telephone:

Fax:

Date and place of birth: 27 June 1939. White Sulphur Springs, Montana

Citizenship: U.S.

Social Security number: 516-44-4410

Current agent: Liz Darhansoff

Name of spouse/partner: wife, Carol M. Doig

Name and ages of children: none

Brief summary of education (or attach cv):

bachelor's & master's degrees in journalism, Northwestern U.
Ph.D. in history, U. of Washington

honorary degrees: Lewis & Clark College
Montana State U.

List honors, citations, or prizes you have received:

6 ~~5~~ Pacific Northwest Booksellers Awards
5 Governor's Writers Awards (Washington)
\$10,000 Evans Biography Award (for HEART EARTH)
Audie and 5 months national best-sellerdom (for my reading of A RIVER RUNS THROUGH IT)
NEA writing fellowship
Governor's Arts Award (Montana)
Governor's Humanities Award (Montana)
various Puget Sound-area alumni and lifetime achievement awards; see also ~~attached~~ accompanying bio sheet

Jobs you have held:

(Please include the type of work, name, and location of employer and length of employment)
full-time writer since 1969; editorial writer and magazine editor before that

Other cities in which you have lived:

(Why were you living there? For how long?)

Chicago area, 1957-65 (college years & assistant editorship at The Rotarian magazine)

Seattle since 1966

Additional biographical notes, at your discretion:

see ~~attached~~ accompanying bio sheet

ABOUT YOUR WORK

*I'm seldom provided sales figures on sub-rights paperbacks, so have listed the numbers of printings

Books previously published:

(Please give publisher, date of publication, and sales figures if possible. Information on book clubs, paperback and foreign editions is also essential.)

THIS HOUSE OF SKY, Harcourt 1978; 18,000 hardback; 194,585 paperback to 12/31/04

WINTER BROTHERS, Harcourt, 1980; 11,000 hardback; 47,383 paperback to 12/31/04

THE SEA RUNNERS, Atheneum, 1982; 11,600 hardback; 24 Penguin paperback printings

English Creek, Atheneum, 1984; 18,700 hardback; 27 Penguin paperback printings

DANCING AT THE RASCAL FAIR, Atheneum, 1987; 32,300 h'back; 120,00 Harper p'back; 42,715 Scrib. p'back

RIDE WITH ME, MARIAH MONTANA, Atheneum, 1990; 31,000 h'back; 15 Penguin p'back printings

HEART EARTH, Atheneum, 1993; 22,700 hardback; 8 Penguin paperback printings

BUCKING THE SUN, Simon & Schuster, 1996; 32,000 hardback; 44,380 p'back to 9/04

MOUNTAIN TIME, Scribner, 1999; 24,500 hardback; 23,000 paperback to 9/04

PRAIRIE NOCTURNE, Scribner, 2003; 21,000 hardback; p'back just now being issued

If your work has appeared in *magazines or other publications*, please list them here:

Washington Post, LA Times, Chicago Tribune, Christian Science Monitor, NY Times, Portland Oregonian, Seattle Times, Modern Maturity, Parents, Tri-Quarterly, The Rotarian, Writers Digest, Yankee, The American West, Kiwanis, American Legion, Bell Telephone--some 200 articles when I was a magazine freelance, and periodic short pieces and book reviews since.

Please give us a brief description of your book (about 250 words):

Can't cook but doesn't bite. It was only the line atop a classified advertisement in a weekly newspaper, that of "an A-1 housekeeper, sound morals, exceptional disposition" seeking to relocate to Montana. But for young Paul Milliron, his two younger brothers and his widower father, and his rambunctious fellow students in their one-room school, it spelled abracadabra.

Paul's is the voice of the book: a bit wry, contemplative, and literally bedeviled by dreams--lifelong, he has had the disturbing knack of vividly recalling the episodes of imagination that swirl in his mind at night. Paul has risen to become the state superintendent of education, and at the vantage point of 1957, strapped for budget in what he knows is going to be a changed world of education because of the Soviet launching of Sputnik, he is facing what is more like a nightmare, everything he has believed in "eclipsed by this Russian kettle of gargetry orbiting overhead." In his heart he knows the powerful political pressures on him to "consolidate" the rural one-room schools, which will be the death-knell of those perky idiosyncratic little institutions such as the one that produced him at Marias Coulee.

Before his crucial convocation of rural educators to give them his decision, though, he impulsively drives out to Marias Coulee, now a scatter of mostly abandoned homesteads just beyond the northern fringe of a successful irrigation project. There the story begins, with Paul swept back in memory to 1910 when the Milliron family's hard-bargained new housekeeper, Rose Llewellynn, and her unannounced brother stepped down from the train, "bringing several kinds of education to the waiting four of us."

Please tell us how you came to write this book: What *personal elements* figured in your decision to write on this topic, why you believe the book is *necessary*, and why you are the *right person to write it*. Also tell us what you consider to be the *main issues* that make your book notable for critics and readers. Is there anything that might be considered *newsworthy* or *controversial*? To what *current events* will your book contribute, and how?

By one of those strokes of luck that was entirely disguised at the time, I happened to go to high school in a western town built on a particularly dreamy boast. "Aridity is insurance against flood!" trumpeted the turn-of-the-twentieth-century advertisements for land around Valier, an indeed arid spot on the Montana prairie chosen for a gargantuan irrigation project, a manmade lake three miles long, and the exuberant plat of a town to hold ten thousand people.

But by the time I put in my four years of school there just after mid-century, Valier had peaked at a population of only a thousand, and, having waned to half of that since, it is ending up as a slow-motion ghost town. The irrigation project, however, continues to make the prairie bloom, and that ungainly small-town school, with its sprinkling of idiosyncratic scintillating teachers, gave me some roots as a wordsmith who looks back at boom-and-bust places such as Valier. I saw a natural work of fiction waiting there in the story of the pell-mell Montana land rush which drew in people by the boxcar-load (they would pile all their belongings and themselves into Great Northern Railway boxcars in the Midwest and be delivered to sidings on the naked earth of the West, where they would climb off and try to turn themselves into homesteaders)--a storyline of dreamers galore told by a narrator who would view it all for us through one of the most versatile lenses of the American experience, a one-room school.

As ever, I am trying with this novel, in its eternal concern with the land and the American restlessness on it that is our history, to reach the territory cited by William Carlos Williams: "The classic is the local fully realized, words marked by a place."

As to current issues and newsworthiness, the small-town and ranching West where I grew up was centered on something which the nation to this day should make its primary priority, but no longer does: its schools. In my parents' generation, one-room schools were the pivots of career and social life; my mother and father met at a schoolhouse dance. My own school years saw my family make extraordinary arrangements in order "for Ivan to go to school." Against the current grain of politics and budget constraints, *The Whistling Season* presents the passion of its narrator, Paul Milliron, for far-flung public schools that inculcate vitality into their neighborhoods and against "dormitories on wheels," the fleets of schoolbusses which would "consolidate" his archipelago of one-room schools out of existence. No child left behind? Unlike our commander-in-chief-of cliches, Paul Milliron means it.

Has any part of this book been previously published? If so, where?

No

Please list and describe briefly any relevant books that might compete with—or compliment—your book:

THIS HOUSE OF SKY and HEART EARTH complement this book in that they are of the same milieu of the homesteading and ranching West, where one-room schoolhouses were the centers of recreation and the pivots of career and romance.

THE SEA RUNNERS and WINTER BROTHERS are pertinent in that this one will have a piggyback sales effect for them; as a general rule, my booksignings for a new hardback sell about an equal total of backlist paperbacks.

MARKETING AND PROMOTION

Media contacts:

Do you know any people in the media who might help "spread the news" about your book? Or critics, feature writers, and radio or television commentators of your acquaintance or with an interest in your subject?

Can provide a list of previous interviewers when we begin discussing a book tour.

If it'll help get the word to the media, I do have a website--ivandoig.com--although no e-mail address.

Influential people or professionals in your field:

Please list (on another sheet, if necessary) any professional associates, authorities, or opinion makers who should receive copies of your book for advance promotional comment. (Put a check mark beside those whom you know personally.)

Anne Mathews (of WHERE THE BUFFALO ROAM) Bill Moyers

✓ Judy Blunt (of BREAKING CLEAN)

George Garrett

✓ Barbara Kingsolver

--and I can come up with a broader list of writers to be tried for blurbs when needed.

Please list any *magazines* or other specialized media that you believe will be interested in your book:

Please list *alumni or hometown publications*, and the publications of any *professional societies* of which you are a member:

Columns Magazine (U. of Washington)
1415 NE 45th St.
Seattle WA 98105

Western American Literature
Utah State University
3200 Old Mail Hill
Logan UT 84322

Northwestern Perspective
555 Clark St., Evanston IL 60208

List *groups* that have interests relevant to the subject of your book:

Book clubs would be primary, inasmuch as THIS HOUSE OF SKY and DANCING AT THE RASCAL FAIR have been popular choices with them. Our general asset here is that I have years of contacts with booksellers, from the extensive booktours (generally 40-50 stores, although let's winnow that down this time) for ten previous hardbacks and nine paperbacks. Regional booksellers meetings and ABA/BEA have paid off when I've been sent to those.

Tell us about any *speeches* or *activities* that you may already have planned in the months surrounding publication. If you have a lecture agent, please give us his/her name and phone number:

None scheduled yet; will advise as necessary. No agent; I handle fee negotiations and other arrangements myself.

Are there towns/cities besides your birthplace and current residence where you are particularly well-known?

I lived in the Chicago area from 1957 to 1965. Since 1966 I've lived in Seattle. In Oregon, the principal cities are Portland, Salem, Eugene.

In Montana, Missoula, Bozeman, Billings, Great Falls, Kalispell.
In Washington State, Seattle, Spokane, Tacoma, Bellingham, Vancouver.

Other cities: Salt Lake City, San Francisco, Denver.

Biographical listings

Are you in any Who's Who kinds of books? If so, which ones?

Who's Who in America
" " in the West

Contemporary Authors
Twentieth Century Western American Writers
Columbia History of the American Novel

A biographical sketch

Please write a short autobiography (about 100-200 words) that we can use as your “official biography.”

see accompanying bio sheet

17277 15th Avenue N.W., Seattle, Washington 98177
(206) 542-6658

Dec. 2
~~28 Nov.~~ '11

fax to Elaine Trevorow, Riverhead, 8 pp. author's questionnaire

Good morning, Elaine--

Here you go, the q'airre hashed together to the best of my ability. Any questions, of course call, pronto.

Best,

Alan

Contact

Marilyn Ducksworth
Senior Vice President
Executive Director of Publicity
Associate Publisher, G.P. Putnam's Sons
212-366-2564

AUTHOR QUESTIONNAIRE

The purpose of this questionnaire is to supply our publicity department with accurate information about you and your work. If you will answer each question as thoroughly as possible, it will enable us to answer questions from the press and the public quickly and accurately, and to obtain the best possible attention for your book. We will keep this information on file and it will be kept confidential.

PART I

About the Author

Name: Ivan Doig

Home address and telephone number: (206) 542-6658

17277 15th Ave. NW
Shoreline, WA 98177

Business address and telephone number:
Same

Email address: eddoig@comcast.net

Website (if applicable): ivandoig.com

Fax # if available: same as my phone # (206-542-6658); call first so I can turn it on.

Do you have a MySpace page / Facebook profile / Twitter feed? No

Place and date of birth: White Sulphur Springs, Montana
June 27, 1939

Citizenship: U. S.

Married? Yes

Name of husband/wife: Carol M. Doig

Children? No.

Names:

Religious Affiliation: None
(religious publications give special attention to books written by their members.)

Your editor's name: Rebecca Saletan

College affilitaion: batchlor's and master's in journalism, Northwestern U.
Ph.D. in history, U of Washington

Name and address of alumni bulletin:

Northwestern: 55 Clark St. Evanston, IL 60208-1230

Columns, U of Washington 1415 NE 45th St. Seattle WA 98105

Name, address, and telephone number of your literary agent:

Liz Darhansoff (917) 305 – 8946

Darhansoff & Verrill Literary Agency

236 W. 26th St., St. 802

New York, NY 10001

List any previously published books (include any book clubs, motion pictures, etc.)

See attached bio for list, ~~which does not include the novels *The Eleventh Man* (2008; paperback Sept. '09) or *Work Song* (2010; paperback June '11)~~
--*The Sea Runners* movie rights have been bought; *The Whistling Season* rights were optioned.

List any magazines to which you have contributed in the past and star those to which you currently contribute.

What is the name and address of your local newspaper? Include a second home newspaper if appropriate.

Seattle Times

Fairview Ave. N. & John St.

Seattle, WA 98111

If we have not published your previous books, please provide us with a copy of a previous tour schedule.

As discussed with Becky Saletan, my bad hand won't take the strain of a schedule of booksignings. I'm fit enough, though, for selected speaking engagements such as ALA, NCTE, San Francisco Arts & Lecture series (which I've done twice but some time ago), and for useful media appearances such as the Diane Rhem Show. (It might be noted that I am a veteran speaker, and the winner of an Audie for my reading of Norman Maclean's *A River Runs Through It*). And I can do interviews, at home, phone on-air, and on-line if necessary.

Do you belong to any price clubs? (ex. Sam's, B.J.'s, Costco)
Costco

PART II

21) Please write 200-250 words that will help us describe your book to others.

The Bartender's Tale is the story of a father and son left on their own in a shifting world--a tale in itself as old as kinship, but ever new in the way "the bachelor saloonkeeper with a streak of frost in his black pompadour and the inquisitive 12-year-old boy who had been an accident between the sheets" go about life in a small western town in 1960.

Tom Harry, the nonpareil bartender and proprietor of the "nearly holy oasis," the Medicine Lodge, has a past he won't talk about and a habit of sudden disappearances for a few days, which plagues his impressionable son, Rusty, as does the unexplained absence of his mother ever since he was born. In their otherwise companionable bachelor life together, Rusty has free run of the saloon's fantastic back room. And in the momentous summer that is the heart of the novel, he shares this secret aperture into the often mystifying world of grownups with Zoe, the new girl down the street whose imagination outdoes even his own amid the wonders of the back of the saloon.

History, as it tends to do, arrives to these prime characters with gale force, first in the person of enthusiastic young oral historian Delano Robertson and then in the shapely form of Proxy, an unforgettable taxi dancer in Tom's earlier fabled saloon in a Fort Peck dam boomtown. Proxy comes bearing the news that she and Tom have a daughter he's never known about, who needs to learn a reliable profession, i.e. bartending. Francine's arrival--"We thought she looked like a beatnik because we didn't yet know what a hippie was"--brings with it the generational equator between Tom's Depression era and her incipient flowering of the Sixties, with Rusty and Zoe marveling at what grownups get themselves into. The tale unfolds in Rusty's richly reminiscent voice, leading to the climax where a catastrophe delivers them all trials of conscience. In sum, this is a warmhearted yet consequential family saga in the spirited storytelling tradition of, perhaps, William Faulkner's *The Reivers* and Isak Dinesen's *Winter's Tales*.

22) Please provide a biography of yourself, highlighting your background and what led you to write this book.

The attached bio sheet provides career highlights. As to the part of my background pertinent to **The Bartender's Tale**, I was mostly raised, like Rusty, by my father, a widower. My dad was a haymaker: a haying contractor, a kind of free-lance foreman, who would hire his own crew and put up ranchers' hay crops. Saloons where I was lucky enough to tag along with him were his hiring halls, so when I was about as tall as his elbow as he judiciously bent it in the nine drinking spots of our small Montana town, I saw a lot of character on display, in the ranch hands and sheepherders of half a century ago. Fortuitously, it was back there that I developed an abiding interest in the trait called character and its even more seductive flowering into a plural form, characters. In my eleven novels I've created over five hundred characters, in what some reviewers have referred to as my Montana Yoknapatawpha, and this one features the gruff but gifted bartender, Tom Harry, who persistently has shown up in three previous books in a lesser but evidently unforgettable role. So, from my own experience of hanging around saloons, at precisely the wondrous time of life when I was too young for them to do me any harm, I was impelled to invoke the novelist's magic words, "What if?", and give Tom a bright, inquisitive kid to cope with, along with living up to his reputation as the best bartender who ever lived.

"Ivan Doig has been, from *This House of Sky*, his first grand entry into literature, one of the great American voices, full of grace, abounding in humanity, easeful in narration, hypnotic in pace, grand in range," says his international contemporary Thomas Keneally of Australia, author of *Schindler's List*. Richard Critchfield added in the Washington Post: "Nor is Doig's gift merely literary. Besides his intuitions and artistry there is the iron purpose of an ex-ranchhand who has earned his Ph.D. in history." Born in Montana in 1939, Doig grew up along the Rocky Mountain Front, the dramatic landscape that has inspired much of his writing. His career has been honored with the lifetime "Distinguished Achievement" award by the Western Literature Association, and in the San Francisco Chronicle poll to name the best American West novels and works of non-fiction of the twentieth century, he is the only living writer with books in the top dozen of both lists: *English Creek* in fiction and *This House of Sky* in non-fiction. He and his wife Carol divide their time between their home in Seattle and the places his writing takes him.

Books and awards include:

This House of Sky, 1978; finalist for the National Book Award; Christopher Award; chosen "best book about Montana" in Montana, The Magazine of Western History readers' poll; more than 200,000 copies sold.

Winter Brothers, 1980; Governor's Writers Award; adapted for television by KCTS, Seattle.

The Sea Runners, 1982; Pacific Northwest Booksellers Award for Literary Excellence; chosen as one of "ten best books of the year" by Chicago Sun-Times and "notable books of the year" by the New York Times Book Review.

English Creek, 1984; Western Heritage Award as best novel of the year; Pacific Northwest Booksellers Award; read by The Radio Reader on National Public Radio.

Dancing at the Rascal Fair, 1987; Pacific Northwest Booksellers Award.

Ride with Me, Mariah Montana, 1990; Library Journal "highly recommended" choice; Christian Science Monitor serialization.

Heart Earth, 1993; \$10,000 Evans Biography Award; Pacific Northwest Booksellers Award.

Bucking the Sun, 1996; Governor's Writers Award.

Prairie Nocturne, 2003; adapted for the stage by Book-It Theatre, Feb. 2012.

The Whistling Season, 2006; six printings; Booksense national bestseller list; American Library Association's 2007 Alex Award as one of ten best books for Young Adults; Reader's Digest Condensed Book; Pacific Northwest Booksellers Award; nominated for International IMPAC Dublin Literary Award.

The Eleventh Man, 2008; Recorded Books audio set

Work Song, 2010; Indie national bestseller list.

23) We would appreciate a selective list of appropriate people to whom we might

send either bound galleys for advance comment or bound books for possible review. (These may be critics, feature writers, columnists, personalities, other authors or prominent individuals who may be interested in your book to the extent of wanting to comment on it or give it exposure.) Please attach the list to this questionnaire.

ATTACHED

--Please check those you know personally and provide full names, addresses and their connection to you and/or the book. You don't need to include book review editors unless they are personal friends.

24) What do you think should be emphasized in the promotion of your book?
What points seem to you most newsworthy?

Its stylistic and storytelling relationship to my earlier well-known novels that share some of the same milieu or characters or similar narrative voice-- Dancing at the Rascal Fair, English Creek, Bucking the Sun, and The Whistling Season--which, combined, have sold well over a half million copies. And its suitability for reading groups and young adults, akin in both cases to The Whistling Season. Newsworthiness: the Depression hard times Tom and Proxy and other characters went through certainly resonate with economic and social conditions today, as does the restless next generational scene struggling to be born.

25) Are there any special organizations that should be alerted to the publication of your book? Do they have a newsletter or magazine? Please provide names and addresses.

ALA and NCTE

26) Do you have any other ideas or thoughts about how your book might be sold

or promoted? Use this page as a separate sheet.

I can only speak to my own role, which indeed reverts back to the earlier question about tour schedule. To update that a bit, I am in constant demand as a speaker but restrict it to two or three prime-paying engagements a year when a book is not coming out. In a publication season, I of course can be more available for speaking spots helpful to the book.

The Bartender's Tale mailing list (sorry, I don't know whether all are current)

Pennie Clark Iannicello
buyer, Costco

Nancy Robertson
producer, Diane Rehm Show

Ron Charles
reviewer, Washington Post

Bob Mintzheimer
book editor, USA Today

Mary Ann Gwinn
book editor, Seattle Times

David Shribman
reviewer, Bloomberg News

Wendy Smith
220B Bergen St.
Brooklyn NY 11217

Dan Webster
Spokesman-Review
999 W. Riverside
Spokane WA 99210

Noah Adams, NPR

Wally Lamb
Wlambo1@net.net

Geraldine Brooks
ozbrooks@aol.com

(Probably more names to come when Becky Saletan and I brainstorm,
closer to publication.)

PART III

27) What compelled you to write this book?

The story of an only child being raised by a challenged but resourceful single father is one I haven't summoned since *This House of Sky*, and never in fiction. With a fabled bartender already brought to life in earlier novels, the chance to invent an inadvertent son for him, and write in Rusty's distinctive voice, could not be passed up.

Besides, *The Bartender's Tale* felt to me like a grand adventure in storytelling.

28) Did anything surprise you, or anything surprising happen, during the course of writing the book?

What the imagination holds in the years of creating a novel is always surprising, but two examples, dramatic and musical. --In the ending coda, Rusty is to perform the role of his life in, as I imagined it, "the much-anticipated Chicago revival of *The Iceman Cometh*." True to the workings of my imagination, the Goodman Theater in Chicago is reviving that Eugene O'Neill classic, starring Nathan Lane and Brian Dennehy. --In all my novels I've written snatches of songs--ballads, country and western, spirituals etc.--to fit the period or endow a character. This time, surprise to me as much as anyone, it's blues, on the order of: "Everythin' nailed down 's comin' loose, Seems like livin' ain't no use," a la Leadbelly, I hope.

29) What writer or writers have had the greatest influence on you?

It all starts back there at Shakespeare, that old inventor of words and exemplar that history has the best yarns.

But I should add that storytelling of the Twain and Dickens sort is still a prized form of literary enchantment, and I am proud to delve into their bag of tricks as deep as my authorial arm will reach.

30) What advice would you give to aspiring writers?

Keep a journal or diary to strengthen the habit of writing regularly.

31) Why did you become a writer? Was it a lifelong goal?

I believe in the power of stories. Having sold my first magazine article when I was a college sophomore, I suppose that belief is very nearly lifelong.

PART II

21) Please write 200-250 words that will help us describe your book to others.

22) Please provide a biography of yourself, highlighting your background and what led you to write this book.

23) We would appreciate a selective list of appropriate people to whom we might

send either bound galleys for advance comment or bound books for possible review. (These may be critics, feature writers, columnists, personalities, other authors or prominent individuals who may be interested in your book to the extent of wanting to comment on it or give it exposure.) Please attach the list to this questionnaire.

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ALA and NCTE

26) Do you have any other ideas or thoughts about how your book might be sold
or promoted? Use this page as a separate sheet.

The Bartender's Tale mailing list (sorry, I don't know whethere all are current)

Pennie Clark Iannicello
buyer, Costco

Nancy Robertson
producer, Diane Rehm Show

Ron Charles
reviewer, Washington Post

Bob Mintzheimer
book editor, USA Today

David Shribman
reviewer, Bloomberg News

Wendy Smith
220B Bergen St.
Brooklyn NY 11217

Dan Webster
Spokesman-Review
999 W. Riverside
Spokane WA 99210

Noah Adams, NPR

Wally Lamb
Wlambo1@net.net

Geraldine Brooks
ozbrooks@aol.com

(Probably more names to come when Becky Saletan and I brainstorm,
closer to publication.)

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Contact

Marilyn Ducksworth
Senior Vice President
Executive Director of Publicity
Associate Publisher, G.P. Putnam's Sons
212-366-2564

AUTHOR QUESTIONNAIRE

The purpose of this questionnaire is to supply our publicity department with accurate information about you and your work. If you will answer each question as thoroughly as possible, it will enable us to answer questions from the press and the public quickly and accurately, and to obtain the best possible attention for your book. We will keep this information on file and it will be kept confidential.

PART I

About the Author

- 1) Name: Ivan Doig

- 2) Home address and telephone number: (206) 542-6658
17277 15th Ave. NW
Shoreline WA 98177

- 3) Business address and telephone number:
same

4) Email address:

5) Website (if applicable): ivandoig.com

6) Fax # if available: same as my phone # (206-542-6658); call first so I can turn it on.

7) Do you have a MySpace page / Facebook profile / Twitter feed? No

8) Place and date of birth: White Sulphur Springs, Montana

June 27, 1939

9) Citizenship: U.S.

10) Married? Yes

11) Name of husband/wife: Carol M. Doig

12) Children? No

13) Names:

14) Religious Affiliation: No

(religious publications give special attention to books written by their members.)

15) Your editor's name: Rebecca Saletan

16) College affilitaion: bachelor's & master's in journalism, Northwestern U.
Ph.D. in history, U. of Washington

17) Name and address of alumni bulletin:

Northwestern
555 Clark St.
Evanston IL 60208-1230

Columns
U. of Washington
1415 NE 45th St.
Seattle WA 98105

18) Name, address, and telephone number of your literary agent:

Liz Darhansoff (917)305-8946
Darhansoff, Verrill, Feldman Literary Agency
236 W. 26th St., Ste. 802
NY NY 10001

19) List any previously published books (include any book clubs, motion pictures, etc.)

See the attached bio sheet for the list, which does not include the latest novel, *The Eleventh Man* (2008; paperback Sept. '09)

--The *Sea Runners* movie rights have been bought; *The Whistling Season* rights were optioned.

20) List any magazines to which you have contributed in the past and state those to which you currently contribute.

21) What is the name and address of your local newspaper? Include a second home newspaper if appropriate.

Seattle Times
Fairview Ave. N. & John St.
Seattle WA 98111

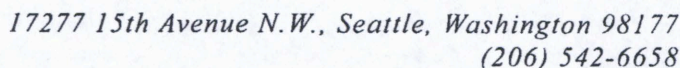
22) If we have not published your previous books, please provide us with a copy of a previous tour schedule.

***see below

22) Do you belong to any price clubs? (ex. Sam's, B.J.'s, Costco)

Costco

*** As discussed with Becky Saletan, my bad hand won't take the strain of a schedule of booksignings. I'm fit enough, though, for selected speaking engagements such as ALA, NCTE, San Francisco Arts & Lecture series (which I've done twice but some time ago), and for useful media appearances such as the Diane Rehm show. (It might be noted that I am a veteran speaker, and the winner of an Audie for my reading of Norman Maclean's *A River Runs Through It*.) And I can do interviews, at home, phone, on-air, and on-line if necessary.



The Whistling Season, 2006; six printings; Booksense national bestseller list; American Library Association's 2007 Alex Award as one of ten best books for Young Adults; Reader's Digest Condensed Book; Pacific Northwest Booksellers Award; Recorded Books audio set; movie rights optioned.

PART II

21) Please write 200-250 words that will help us describe your book to others.

Work Song is a twofold tale of treasure--the earthheld kind and the literary sort--told by the most beguiling voice of its bestselling predecessor, **The Whistling Season**, that of Morrie Morgan, itinerant teacher and "walking encyclopedia."

Morrie is drawn back to Montana by the lure of "the richest hill on earth," the copper mining city of Butte in its wild heyday of 1919. By the inveiglement of one his former students and his own magnetic tendencies, he is caught up in the clash between the ironfisted mining company, radical 'Wobbly' labor agitators, and moderate mine unionists.

During all this, he encounters a wealth of characters: a streak-of-lightning kid so skinny he is nicknamed Russian Famine; a comely landlady propitiously named Grace; ominous company goons known as Eel Eyes and Typhoon Tolliver; and his eccentric boss at the fantastically well-stocked Butte Public Library, Sam Sandison, whose rarely whispered nickname strikes terror into Morrie when he learns it.

So, while **Work Song** is rich in many of the ingredients that readers have liked so much in the earlier book, it has its own undertow of circumstance, humor, and drama--and through it all, Morrie in his inimitable way calls the tune of "the music of men's lives" for us.

22) Please provide a biography of yourself, highlighting your background and what led you to write this book.

The attached bio sheet provides career highlights, I think. As to the part of my background pertinent to **Work Song**, I'm the grandson of homesteaders and the son of ranch workers, so I grew up in what Morrie describes as "the Montana everyone thinks of, mile upon hypnotic mile of rolling prairie with snowcapped peaks in the distance"--while Butte was known to us as a place as crazily off the charts as, say, Las Vegas is today. Rough, tough, known for altitude and attitude, full of foreign accents and cosmopolitan vices, the mile-high city dominated by the copper bosses--who in turn dominated state politics and owned all of its daily papers but one--has always seemed to me a natural rich lode for a novel, and here it is.

But Butte is only half the story--as we say in Montana, the small half--and the rest, what really led me to write this book, is Morrie Morgan. In my ten novels I've created over five hundred characters, and Morrie, who made his first appearance as the one-room schoolteacher in **The Whistling Season**, seems to uniquely enchant readers. So, I've put him together with Butte, which as a writer is like dealing myself a pair of aces.

23) We would appreciate a selective list of appropriate people to whom we might send either bound galleys for advance comment or bound books for possible review. (These may be critics, feature writers, columnists, personalities, other authors or prominent individuals who may be interested in your book to the extent of wanting to comment on it or give it exposure.) Please attach the list to this questionnaire.

--Please check those you know personally and provide full names, addresses and their connection to you and/or the book. You don't need to include book review editors unless they are personal friends.

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What points seem to you most newsworthy?

--Its relationship to *The Whistling Season* (which as of my latest royalty statement had sold 163,000 copies and is still going strong) in cast of characters, tone, and appeal to readers. *Work Song* might be touted as a reunion with an old friend, both in terms of a winsome read and a venerable favorite author.

--Newsworthiness: the book's era, the postwar tumult of 1919, holds some parallels with our own: the job stress of miners losing a solid wage, the fear of "outsiders," the runaway power of the Wall Street-owned copper company.

25) Are there any special organizations that should be alerted to the publication of your book? Do they have a newsletter or magazine? Please provide names and addresses.

AIA and NCTE (see below)

26) Do you have any other ideas or thoughts about how your book might be sold or promoted? Use this page as a separate sheet.

--Librarians and teachers should be a target audience, because one way *Work Song* can be read is as a love song to libraries and books.

--The point should also be made that the book has appeal for all ages, young adults to readers who have been following my work for the past dozen books, as did its predecessor story starring Morrie and a cast of characters from sixth-graders to old titans.

WORK SONG mailing list:

Pennie Clark Iannicello
buyer, Costco

Nancy Robertson
producer, Diane Rehm Show

Ron Charles
reviewer, Washington Post

Bob Mintzheimer
book editor, USA Today

David Shribman
reviewer, Bloomberg News

Wendy Smith
220B Bergen St.
Brooklyn NY 11217

Dan Webster
Spokesman-Review
999 W. Riverside
Spokane WA 99210

(Probably more names to come when Becky Saletan and I brainstorm,
closer to publication.)

PART III

27) What compelled you to write this book?

Morrie Morgan, the incandescent teacher from THE WHISTLING SEASON, demanded to be heard from again.

28) Did anything surprise you, or anything surprising happen, during the course of writing the book?

Mile-high Butte always surprises a person. (Its lofty wages in the dangerous copper mines caused the saying among astonished miners across Europe, "Don't even stop in America, just go to Butte.") As my wife Carol photographed abandoned mines and hardscrabble neighborhoods for me and I took research notes a sunny June day, we barely beat a snowstorm out of town.

29) What writer or writers have had the greatest influence on you?

It all starts back there at Shakespeare, that old inventor of words and exemplar that history has the best yarns.

30) What advice would you give to aspiring writers?

Keep a journal or diary to strengthen the habit of writing regularly.

31) Why did you become a writer? Was it a lifelong goal?

I believe in the power of stories. Having sold my first magazine article when I was a college sophomore, I suppose that belief is very nearly lifelong.

Contact

Marilyn Ducksworth
Senior Vice President
Executive Director of Publicity
Associate Publisher, G.P. Putnam's Sons
212-366-2564

AUTHOR QUESTIONNAIRE

The purpose of this questionnaire is to supply our publicity department with accurate information about you and your work. If you will answer each question as thoroughly as possible, it will enable us to answer questions from the press and the public quickly and accurately, and to obtain the best possible attention for your book. We will keep this information on file and it will be kept confidential.

PART I

About the Author

1) Name: Ivan Doig

2) Home address and telephone number: (206) 542-6658

17277 15th Ave. NW
Shoreline WA 98177

3) Business address and telephone number:

same

4) Email address:

5) Website (if applicable): ivandoig.com

6) Fax # if available: same as my phone # (206-542-6658); call first so I can turn it on.

7) Do you have a MySpace page / Facebook profile / Twitter feed? No

8) Place and date of birth: White Sulphur Springs, Montana

June 27, 1939

9) Citizenship: U.S.

10) Married? Yes

11) Name of husband/wife: Carol M. Doig

12) Children? No

13) Names:

14) Religious Affiliation: No

(religious publications give special attention to books written by their members.)

15) Your editor's name: Rebecca Saletan

16) College affilitaion: bachelor's & master's in journalism, Northwestern U.
Ph.D. in history, U. of Washington

17) Name and address of alumni bulletin:

Northwestern
555 Clark St.
Evanston IL 60208-1230

Columns
U. of Washington
1415 NE 45th St.
Seattle WA 98105

18) Name, address, and telephone number of your literary agent:

Liz Darhansoff (917)305-8946
Darhansoff, Verrill, Feldman Literary Agency
236 W. 26th St., Ste. 802
NY NY 10001

19) List any previously published books (include any book clubs, motion pictures, etc.)

See the attached bio sheet for the list, which does not include the latest novel, *The Eleventh Man* (2008; paperback Sept. '09)

--The *Sea Runners* movie rights have been bought; *The Whistling Season* rights were optioned.

20) List any magazines to which you have contributed in the past and state those to which you currently contribute.

21) What is the name and address of your local newspaper? Include a second home newspaper if appropriate.

Seattle Times
Fairview Ave. N. & John St.
Seattle WA 98111

22) If we have not published your previous books, please provide us with a copy of a previous tour schedule.

***see below

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Costco

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Pennie Clark Iannicello
buyer, Costco

Nancy Robertson
producer, Diane Rehm Show

Ron Charles
reviewer, Washington Post

Bob Mintzheimer
book editor, USA Today

David Shribman
reviewer, Bloomberg News

Wendy Smith
220B Bergen St.
Brooklyn NY 11217

Dan Webster
Spokesman-Review
999 W. Riverside
Spokane WA 99210

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17277 15th Avenue N.W., Seattle, Washington 98177
(206) 542-6658

29 Jan. '10

five-page **fax** to Becky Saletan, editorial director, Riverhead Books

Becky and Elaine, hi--

Here's my set of answer to the publicity Conversation questions. Sorry I couldn't do them by e-mail, but that much composing and transmitting on Carol's iMac keyboard really aggravates my medically cranky hands. I cut a couple of the questions which seemed to me to take us away from the tone of the book.

All best,

A conversation with
IVAN DOIG
author of **WORK SONG**

1 **WORK SONG** is a return to the story of Morris Morgan, one of the central characters of your bestselling 2006 novel, *The Whistling Season*. What compelled you to return to this character and his story?

cut 2 Morrie arrives in Butte, Montana—called the “richest hill on earth” for its copper treasure—in hopes of encountering some of its riches. What does Morrie encounter instead?

2 Why did you choose to set the novel in 1919 Butte? What is it about this city and this era that fascinated you?

3 At one point in the novel, Morrie says, “If America was a melting pot, Butte seemed to be its boiling point.” What does he mean by that?

4 The book is rich in historical detail, from the vernacular its characters speak to the labor politics to the baseball rivalries. How much research did the book require? What were some of your more best “finds” and where did you happen on them?

cut 5 How much of the book is based on history and how much of it is fictional? Are any of the characters based on real-life historical figures?

5 While song plays a prominent role in this novel—even making its way into the book’s title—it has also made an appearance in many of your previous books, from the Scandinavian drinking song in *The Sea Runners* to the old Scottish ballad in *Dancing at the Rascal Fair* to the homesteaders’ song in *The Whistling Season*. Why has song been so consistently present in

your work?

6 Did you write any of the songs that appear in the novel, or were they all preexisting? If you did write any of them, what is your process of writing a song? How does this compare to writing poetry (a form you also have a rich background in) or prose?

7 What songwriters do you admire? What period of songwriting inspires you most?

8 Much of the book plays out against the backdrop of the Butte library, where Morrie works. What is the role of literature in the novel?

cut
In the novel, you begin to hint at the environmental damage that is the inevitable outcome of the copper mining in both Butte and the nearby company town of Anaconda, as you describe the "black fume trailing evilly" from the smokestack, and the soil poisoned by the arsenic and sulphur released in the smelting process. What was the environmental outcome for Butte and Anaconda? What is the state of those towns today?

9 You grew up in Montana, which has provided the setting for much of your work. Yet you've said that you don't consider yourself a "Western" writer. Why not?

10 You seem to share some of the interests that you have instilled in your character, Morrie—a love of literature, of course, of music, and of teaching and speaking. How much of yourself, if any, do you think there is in Morrie?

11 Have you decided what you will write next? Is there more to come from Morrie Morgan?

#

WORK SONG

By Ivan Doig

Riverhead Books

Publication Date: June 29, 2010

ISBN: 978-1-59448-762-0

Price: \$25.95

CONTACTS:

Michael Barson

Co-Director of Publicity

Matthew Venzon

Associate Director of Publicity

212-366-2547 TEL.

Michael.Barson@us.penguingroup.com

212-366-2558 TEL.

Answers to WORK SONG Conversation questions

1. With his golden tongue and quicksilver mind, Morrie has turned out to be such a treasure for a writer that I figured it would be a mistake not to welcome him back onto the page. After his performances of mental magic in the one-room schoolhouse of *The Whistling Season*, countless of the readers who made that book a runaway hit remarked to me, "Oh, I wish I'd had a teacher who could talk like that." It seemed only natural for such a compelling voice to take over the telling of this next story. By now, I'm not sure which of us is the ventriloquist: Morrie or me.

2. In its copper heyday, Butte and its "richest hill on earth" were unique; more than a mining town, it was the largest city of the northern Rockies, straining to be cosmopolitan, with mile-deep mineshafts directly beneath its busy streets. The place saw itself as self-made, tough, and proud--never short on attitude; as Morrie notices, when people say they're from Butte, their chin comes up an inch on the word.

Why 1919? It was a time full of trouble, always a lure for a novelist. The period just after World War One was terrifically contentious in America, with labor strife, fear of domestic Bolshevism, and government and Wall Street suppression of dissent. Butte with its mineral wealth and rock-hard miners, many of them foreign born, was a crucible of all that. It's a setting where characters hear the big questions of life in their sleep, in the round-the-clock workings of the mines on the famous and infamous hill.

3. Writers endlessly have called Butte in its smoky industrial heyday "the Pittsburgh of the West," but Morrie and I prefer to dub it "the Constantinople of the Rockies" because it was such a colossal mix of peoples. Hard-rock miners from several nations came seeking some of the best wages in the world on that "richest hill," and in blood-bound habit they formed their own neighborhoods--Dublin Gulch for the Irish, Meaderville for the Italians, not be confused with Centerville for the Cornish, Finntown self-explanatory, and so on. This simmer of nationalities inevitably added to the heated labor atmosphere of the time.

4. To me, research is like that dark mysterious hill that stands over Butte and its great era--I know valuable stuff is there, but it takes a lot of digging.

On the large scale, I take great care that my characters and their circumstances are subject to the laws of historical gravity--in this novel, the bootleg bottle in a coat pocket at an Irish wake is a Butte fact of life a year before national Prohibition because Montana had voted itself dry, for instance.

The finer details, what I call the slow poetry of fact, simply have to be gathered one by one, like nuggets. This meant spending time in Butte, traipsing around to the old mine sites--in near-freezing weather, in June!--to find what my characters would have experienced nearly a century ago, such as the phone booth-size elevator that plunges Morrie to the blandly named "thirty hundred level"--i.e., three thousand feet beneath the surface of the earth. The crystalizing details I seek are often in some obscure record of the past--where Google doesn't go, or at least hadn't gone yet when I was doing my research. One of my best finds began with a single photo at the bottom of a pile in a historical archive. I had gone through many, many photos showing miners at work and people of the time in their downtown clothes, but this one picture with nobody in it caught my imagination. It featured the Butte Public Library of the time, a wonderful architectural show-off--a gray granite extravaganza with arched doorways and a balcony and a peaked tower like a castle. Just the kind of place, I knew at once, where Morrie would go to consult the city directory for some job worthy of his unique talents and fall in love with "the finest book collection west of Chicago." A visit to the current Butte library brought forth a file folder of yellowed newspaper clippings which showed what the old library looked like inside--and as if that wasn't enough, the librarians took down from the wall a framed photo of the glorious old Reading Room and duplicated it for me.

5. A novelist with as many books as I've written--now a full round ten--has to be a kind of troubador, and troubadors have always known that songs brighten a story. And inventing the songs that are the anthems of my characters' lives gives me one more way to stretch the craft of writing toward the areas where it mysteriously starts to be art. That is, the territory that my friend Norman Maclean said was the secret of writers like him and me, the poetry under the prose--rhythm, word choice, lyrical intent premeditated.

6. You bet, some of the songs in the novel are from my non-piano keyboard. Which ones, I'm not saying, as music is best when it has a little mystery to it.

The process? What can I tell you--it's magic. More seriously, a song develops from some rhyme or turn of phrase that catches my imagination. It is much like writing poetry, which I've also done for some of my books, except for a more pronounced rhythm. The syllables in a line have to be counted to make the right beat--and they have to be the right syllables to create musicality.

7. There's a whole list of songwriters I admire, especially of the Broadway sort, but let me single out one virtuoso performance. Not long ago I attended a revival of *The Music Man* and realized that virtually every song in the show, different as they are from one another, hums on and on in our national memory. Hats off to Meredith Wilson.

8. The library's wondrous book collection provides Morrie "the wealth of minds down through all of recorded time," and in particular, the inspiration at a crucial point of the story ✓ to take a risk as immortal writers do, to "set sail on the winds of chance."

9. To me, language--the substance on the page, that poetry under the prose--is the ultimate 'region', the true home, for a writer. Specific geographies, sure, but out beyond, galaxies of imaginative expression. We've seen both exist in William Faulkner's postage stamp-size Yoknapatawpha County, in Ismail Kadare's *Chronicle in Stone* of a nowhere little Albanian city tossed back and forth with the dice of war, in Roddy Doyle's hilarious heartbreaking rough beasts of dialogue in his Barrytown trilogy of the Dublin slums, in Nadine Gordimer's fearlessly particularized stories from a land of "laws made of skin and hair", South Africa under the apartheid regime. If I have any creed that I wish readers, necessary accomplices in this flirtatious ceremony of reading and writing, will take from my pages, it'd be this belief of mine that writers of calibre--the ones whose footsteps I try to follow in--can ground their work in specific land and lingo and yet be writing of that larger country: life.

10. Morrie is slicker than I am, more dapper, more roguish, more an intellectual jack-of-all-trades. And I don't carry a set of brass knuckles.

11. I always have book ideas cooking, and the next one is about a bachelor saloonkeeper with a past, "the best bartender who ever lived," and his incurably curious son, set in the 1960s.

But will the reading world hear more from Morrie? Like him, I'd never say never.

Please supply us with the information requested below, to be used in catalog and jacket copy and for publicity. We will also need for our files at least one color or black-and-white headshot of you and one color casual (non-headshot) picture. If the photographs are digital, please make sure they are high-resolution (300 dpi or greater). Please include the photographer's credit line and the Harcourt release granting permission for the photographs' use on the jacket and in advertising and publicity.

ABOUT YOU

Date:

Name: Ivan Doig

Permanent address: 17277 15th Ave. NW, Seattle WA 98177

Telephone(s): (206)542-6658

Fax: same

Email Address:

Business and/or summer address:

Telephone:

Fax:

Date and place of birth: 27 June 1939. White Sulphur Springs, Montana

Citizenship: U.S.

Social Security number: 516-44-4410

Current agent: Liz Darhansoff

Name of spouse/partner: wife, Carol M. Doig

Name and ages of children: none

Brief summary of education (or attach cv):

bachelor's & master's degrees in journalism, Northwestern U.

Ph.D. in history, U. of Washington

honorary degrees: Lewis & Clark College

Montana State U.

List honors, citations, or prizes you have received:

6 Pacific Northwest Booksellers Awards
5 Governor's Writers Awards (Washington)
\$10,000 Evans Biography Award (for HEART EARTH)
Audie and 5 months national best-sellerdom (for my reading of A RIVER RUNS THROUGH IT)
NEA writing fellowship
Governor's Arts Award (Montana)
Governor's Humanities Award (Montana)
various Puget Sound-area alumni and lifetime achievement awards; see also ~~attached~~ accompanying bio sheet
Jobs you have held:

(Please include the type of work, name, and location of employer and length of employment)

full-time writer since 1969; editorial writer and magazine editor before that

Other cities in which you have lived:

(Why were you living there? For how long?)

Chicago area, 1957-65 (college years & assistant editorship at The Rotarian magazine)

Seattle since 1966

Additional biographical notes, at your discretion:

accompanying
see ~~attached~~ bio sheet

"Ivan Doig has been, from *This House of Sky*, his first grand entry into literature, one of the great American voices, full of grace, abounding in humanity, easeful in narration, hypnotic in pace, grand in range," says his international contemporaary Thomas Keneally of Australia, author of *Schindler's List*. Richard Critchfield added in the Washington Post: "Nor is Doig's gift merely literary. Besides his intuitions and artistry there is the iron purpose of an ex-ranchhand who has earned his Ph.D. in history." Born in Montana in 1939, Doig grew up along the Rocky Mountain Front, the dramatic landscape that has inspired much of his writing. His career has been honored with the lifetime "Distinguished Achievement" award by the Western Literature Association, and in the San Francisco Chronicle poll to name the best American West novels and works of non-fiction of the twentieth century, he is the only living writer with books in the top dozen of both lists: *English Creek* in fiction and *This House of Sky* in non-fiction. He and his wife Carol divide their time between their home in Seattle and the places his writing takes him.

Books (all are available in paperback) and awards:

This House of Sky, 1978; finalist for the National Book Award; Christopher Award; chosen "best book about Montana" in Montana, The Magazine of Western History readers' poll; more than 200,000 copies sold.

Winter Brothers, 1980; Governor's Writers Award; adapted for television by KCTS, Seattle.

The Sea Runners, 1982; Pacific Northwest Booksellers Award for Literary Excellence; chosen as one of “ten best books of the year” by Chicago Sun-Times and “notable books of the year” by the New York Times Book Review.

English Creek, 1984; Western Heritage Award as best novel of the year; Pacific Northwest Booksellers Award; read by The Radio Reader on National Public Radio.

Dancing at the Rascal Fair, 1987; Pacific Northwest Booksellers Award; his most popular book, now in its 4th edition.

Ride with Me, Mariah Montana, 1990; Library Journal “highly recommended” choice; Christian Science Monitor serialization.

Heart Earth, 1993; \$10,000 Evans Biography Award; Pacific Northwest Booksellers Award.

Bucking the Sun, 1996; Governor's Writers Award.

Mountain Time, 1999; NewStar audio set.

Prairie Nocturne, 2003; graded 'A' by Entertainment Weekly; book club favorite.

The Whistling Season, 2006; six printings; Booksense national bestseller list; American Library Association's 2007 Alex Award as one of ten best books for Young Adults; Reader's Digest Condensed Book; Pacific Northwest Booksellers Award; Recorded Books audio set; movie rights optioned.

ABOUT YOUR WORK

Books previously published:

(Please give publisher, date of publication, and sales figures if possible. *Information on book clubs, paperback and foreign editions is also essential.)

*I'm seldom provided sales figures on sub-rights paperbacks, so have listed the numbers of printings

THIS HOUSE OF SKY, Harcourt 1978; 18,000 hardback; 194,585 paperback to 12/31/04

WINTER BROTHERS, Harcourt, 1980; 11,000 hardback; 47,383 paperback to 12/31/04

THE SEA RUNNERS, Atheneum, 1982; 11,600 hardback; 24 Penguin paperback printings

English Creek, Atheneum, 1984; 18,700 hardback; 27 Penguin paperback printings

DANCING AT THE RASCAL FAIR, Atheneum, 1987; 32,300 h'back; 120,00 Harper p'back; 42,715 Scrib. p'back

RIDE WITH ME, MARIAH MONTANA, Atheneum, 1990; 31,000 h'back; 15 Penguin p'back printings

HEART EARTH, Atheneum, 1993; 22,700 hardback; 8 Penguin paperback printings

BUCKING THE SUN, Simon & Schuster, 1996; 32,000 hardback; 44,380 p'back to 9/04

MOUNTAIN TIME, Scribner, 1999; 24,500 hardback; 23,000 paperback to 9/04

PRAIRIE NOCTURNE, Scribner, 2003; 21,000 hardback; p'back just now being issued

If your work has appeared in *magazines or other publications*, please list them here:

Washington Post, LA Times, Chicago Tribune, Christian Science Monitor, NY Times, Portland Oregonian, Seattle Times, Modern Maturity, Parents, Tri-Quarterly, The Rotarian, Writers Digest, Yankee, The American West, Kiwanis, American Legion, Bell Telephone--some 200 articles when I was a magazine freelance, and periodic short pieces and book reviews since.

and let us not forget, THE WHISTLING SEASON.

Please give us a brief description of your book (about 250 words):

Use Becky's catalogue copy, as per following page.

~~Can't cook but doesn't bite. It was only the line atop a classified advertisement in a weekly newspaper, that of "an A-1 housekeeper, sound morals, exceptional disposition" seeking to relocate to Montana. But for young Paul Milliron, his two younger brothers and his widower father, and his rambunctious fellow students in their one-room school, it spelled abracadabra.~~

~~Paul's is the voice of the book: a bit wry, contemplative, and literally bedeviled by dreams--lifelong, he has had the disturbing knack of vividly recalling the episodes of imagination that swirl in his mind at night. Paul has risen to become the state superintendent of education, and at the vantage point of 1957, strapped for budget in what he knows is going to be a changed world of education because of the Soviet launching of Sputnik, he is facing what is more like a nightmare, everything he has believed in "eclipsed by this Russian kettle of gargetry orbiting overhead." In his heart he knows the powerful political pressures on him to "consolidate" the rural one-room schools, which will be the death-knell of those perky idiosyncratic little institutions such as the one that produced him at Marias Coulee.~~

~~Before his crucial convocation of rural educators to give them his decision, though, he impulsively drives out to Marias Coulee, now a scatter of mostly abandoned homesteads just beyond the northern fringe of a successful irrigation project. There the story begins, with Paul swept back in memory to 1910 when the Milliron family's hard-bargained new housekeeper, Rose Llewellynn, and her unannounced brother stepped down from the train, bringing several kinds of education to the waiting four of us."~~

The Eleventh Man
Ivan Doig

Driven by the memory of a dead teammate, TSU's 1941 starting lineup went down as legend in Montana football history, charging through the season undefeated. Two years later, the "Supreme Team" is caught up in World War II. Ten of them are scattered around the globe in the war's various lonely and dangerous theaters. The eleventh man, Ben Reinking, has been plucked from pilot training by a military propaganda machine hungry for heroes. Man by man, he is to chronicle the adventures of his teammates for consumption in small-town newspapers across the country, like the one his father edits. Hungry for action, he chafes at the assignment, little dreaming that it will bring him love from an unexpected quarter and put to the test the law of averages, which holds that all but one of his teammates should come through the conflict unscathed.

A deeply American story, The Eleventh Man is Ivan Doig's most powerful novel to date.

Ivan Doig was born in Montana in 1939 and grew up along the rocky Mountain Front, the dramatic landscape that has inspired much of his writing. A recipient of a lifetime "Distinguished Achievement" award from the Western Literature Association, he is the author of eight previous novels, most recently The Whistling Season, and three works of nonfiction, including This House of Sky. He lives in Seattle.

Please tell us how you came to write this book: What *personal elements* figured in your decision to write on this topic, why you believe the book is *necessary*, and why you are the *right person to write it*. Also tell us what you consider to be the *main issues* that make your book notable for critics and readers. Is there anything that might be considered *newsworthy or controversial*? To what *current events* will your book contribute, and how?

See following page.

By one of those strokes of luck that was entirely disguised at the time, I happened to go to high school in a western town built on a particularly dreamy boast. "Aridity is insurance against flood!" trumpeted the turn-of-the-twentieth-century advertisements for land around Valier, an indeed arid spot on the Montana prairie chosen for a gargantuan irrigation project, a manmade lake three miles long, and the exuberant plat of a town to hold ten thousand people.

But by the time I put in my four years of school there just after mid-century, Valier had peaked at a population of only a thousand, and, having waned to half of that since, it is ending up as a slow-motion ghost town. The irrigation project, however, continues to make the prairie bloom, and that ungainly small-town school, with its sprinkling of idiosyncratic scintillating teachers, gave me some roots as a wordsmith who looks back at boom-and-bust places such as Valier. I saw a natural work of fiction waiting there in the story of the pell-mell Montana land rush which drew in people by the boxcar-load (they would pile all their belongings and themselves into Great Northern Railway boxcars in the Midwest and be delivered to sidings on the naked earth of the West, where they would climb off and try to turn themselves into homesteaders)--a storyline of dreamers galore told by a narrator who would view it all for us through one of the most versatile lenses of the American experience, a one-room school.

As ever, I am trying with this novel, in its eternal concern with the land and the American restlessness on it that is our history, to reach the territory cited by William Carlos Williams: "The classic is the local fully realized, words marked by a place."

As to current issues and newsworthiness, the small-town and ranching West where I grew up was centered on something which the nation to this day should make its primary priority, but no longer does: its schools. In my parents' generation, one-room schools were the pivots of career and social life; my mother and father met at a schoolhouse dance. My own school years saw my family make extraordinary arrangements in order "for Ivan to go to school." Against the current grain of politics and budget constraints, *The Whistling Season* presents the passion of its narrator, Paul Milliron, for far-flung public schools that inculcate vitality into their neighborhoods and against "dormitories on wheels," the fleets of schoolbusses which would "consolidate" his archipelago of one-room schools out of existence. No child left behind? Unlike our commander-in-chief-of cliches, Paul Milliron means it.

Putting on the uniform of your country and submitting your life to a war's blind chances of who lives and who dies is one of the most powerful experiences a person can have. I grew up around men, and a few women, of World War II in our rural western county; 273 served in that war, out of a population of less than two thousand. One of my uncles had been a torpedoman on a destroyer in the Pacific, another was in the Montana National Guard contingent sent to New Guinea, and in the saloons where my father did the hiring for his ranch crews were regulars who had been in the thick of the war; and of course, there were the gaps in families and the community left by those killed in the war. So, even then there was a hovering sense of the war's great toll on Montana, as its leading historians would later write: "As in World War I, Montana contributed more than its share of military manpower--roughly forty thousand men by 1942--and the state's death rate in the war was exceeded only by New Mexico's."

When my turn came, my own military service as Sergeant Doig was not in combat, but at the edge of war's dice-throw: as an Air Force reservist on active duty during the Cuban missile crisis, and later narrowly missing assignment to Vitenam. The military version of fate, then, has been part of my own life and naturally works its powers in my writing. In my Montana trilogy, characters go to both world wars and Vietnam as a matter of course, and it was probably when I was gathering material for my book about my own family's World War II experience, *Heart Earth*, that I lucked onto some mention of a Montana college football team that had all gone into the war, with terrible loss. I saw in that the storyline for a novel: what if you were the eleventh man, trying to dodge as fate closed in on that team, one by one?

As ever, in this book I generate my fiction from historical set points--in this case, the pivotal war years 1943-44--while making up my plot and people. Thus, within the wilder boundaries of my imagination I still abide by historical laws of gravity, researching events and details to the best of my Ph.D.-in-history ability. But delving into oral history accounts, memoirs, military unit histories and the like is just that, delving. The constant is the crafting of the language, the telling of a story in a way no one has ever heard told before. "Fiction lives by the energy of its prose," the novelist Thomas Flanagan boiled it down to. I couldn't agree more.

As to current issues and newsworthiness, two words say it all: Iraq and Afghanistan.

Has any part of this book been previously published? If so, where?

No

Please list and describe briefly any relevant books that might compete with—or compliment—your book:

THIS HOUSE OF SKY and HEART EARTH complement this book in that they are of the same milieu ~~of the homesteading and ranching West, where one-room schoolhouses were the centers of recreation and the pivots of career and romance.~~

~~THE SEA RUNNERS and WINTER BROTHERS are pertinent in that this one will have a piggyback sales effect for them; as a general rule, my booksignings for a new hardback sell about an equal total of backlist paperbacks.~~

MARKETING AND PROMOTION

Media contacts:

Do you know any people in the media who might help "spread the news" about your book? Or critics, feature writers, and radio or television commentators of your acquaintance or with an interest in your subject?

~~Can provide a list of previous interviewers when we begin discussing a book tour.~~

If it'll help get the word to the media, I do have a website--ivandoig.com--although no e-mail address.

Influential people or professionals in your field:

Please list (on another sheet, if necessary) any professional associates, authorities, or opinion makers who should receive copies of your book for advance promotional comment. (Put a check mark beside those whom you know personally.)

~~Anne Mathews (of WHERE THE BUFFALO ROAM) Bill Moyers~~

Tom Brokaw

Jim Lehrer

~~Judy Blunt (of BREAKING CLEAN)~~

Ken Burns (why not, it'd do him

~~George Garrett~~

Rick Atkinson good)

~~Barbara Kingsolver~~

~~--and I can come up with a broader list of writers to be tried for blurbs when needed.~~

Please list any *magazines* or other specialized media that you believe will be interested in your book:

Please list *alumni or hometown publications*, and the publications of any *professional societies* of which you are a member:

Columns Magazine (U. of Washington)
1415 NE 45th St.
Seattle WA 98105

Western American Literature
Utah State University
3200 Old Mail Hill
Logan UT 84322

Northwestern Perspective
555 Clark St., Evanston IL 60208

List *groups* that have interests relevant to the subject of your book: WWII buffs; women, the WASP angle.

Book clubs, ~~would be primary~~ ^{THE WHISTLING SEASON}, inasmuch as ^{THIS HOUSE OF SKY} and ^{DANCING AT THE RASCAL FAIR} have been popular choices with them. ~~Our general asset here is that I have years of contacts with booksellers, from the extensive booktours (generally 40-50 stores, although let's winnow that down this time) for ten previous hardbacks and nine paperbacks.~~ Regional booksellers meetings and ABA/BEA have paid off when I've been sent to those. As we've discussed, I won't undertake a national tour this time, but can be available for readings/signings here in the Puget Sound area and from Portland to Bellingham; besides the flagship independent stores, I could do prime Costco, Borders, and B&N stores if wanted.

Tell us about any *speeches* or *activities* that you may already have planned in the months surrounding publication. If you have a lecture agent, please give us his/her name and phone number:

~~None scheduled yet; will advise as necessary. No agent; I handle fee negotiations and other arrangements myself.~~

two WHISTLING SEASON "community read" events, with speech and booksigning:

Dowagiac, Michigan, May 9

Edmonds, Washington, Oct. 3

Are there towns/cities besides your birthplace and current residence where you are particularly well-known?

I lived in the Chicago area from 1957 to 1965. Since 1966 I've lived in Seattle. In Oregon, the principal cities are Portland, Salem, Eugene.

In Montana, Missoula, Bozeman, Billings, Great Falls, Kalispell.

In Washington State, Seattle, Spokane, Tacoma, Bellingham, Vancouver.

Other cities: Salt Lake City, San Francisco, Denver.

Biographical listings

Are you in any Who's Who kinds of books? If so, which ones?

Who's Who in America

" " in the West

Contemporary Authors

Twentieth Century Western American Writers

Columbia History of the American Novel

A biographical sketch

Please write a short autobiography (about 100-200 words) that we can use as your "official biography."

see accompanying bio sheet

17277 15th Avenue N.W., Seattle, Washington 98177
(206) 542-6658



Becky, Michelle, and all--

Does this flattering portrait of the World War I flying ace scrambling into the cockpit to pursue the Red Baron--oops, sorry: of me researching WWII fighter planes do us any good publicity-wise? Carol and I have the original if wanted.

Alan



Stacia J. N. Decker
Assistant Editor

April 4, 2005

Ivan Doig
17277 15th Avenue
Seattle, WA 98177

Dear Ivan,

We're beginning to prepare for our Spring 2006 list, and so I'm enclosing our author questionnaire. Much of the information requested will help our marketing and publicity departments promote *THE WHISTLING SEASON*, and other questions help us write catalogue copy and selling points for the sales team. Please complete and return the questionnaire to me at your convenience, and let me know if you have any questions or if I can be of any other help.

All best,

sdecker@harcourt.com

www.HarcourtBooks.com • 15 East 26th Street • New York, NY 10010 • tel 212.592.1141 • fax 212.592.1010

A Harcourt Education Company

Book Brahmin (Shelf Awareness Interview)

IVAN DOIG

On your nightstand now: *The King's English*, by Betsy Burton. Adventures in bookselling by Salt Lake City's La Pasionara of literature.

Favorite book when you were a child: Comic books. When we would come to town from ranch work on Saturday night, my dad would empty all the dimes and nickels out of his pocket and I would race to the drugstore to buy "funny books." Funny or outlandish ("Amazing!" usually blood-red on the cover), they lit my imagination in the total absence of children's classics in our tumbleweed way of life. And I can still tell when a comic-strip cartoonist is vamping it and when the drawn lines thrum with blood from the heart.

Your top five authors: William Faulkner, for the unvanquished audacity of his language and characterizations. Isak Dinesen: her delicately sly handling of magic and romance brings out the fabulous in human fables. Ismail Kadare, who outlasted the Iron Curtain nightmare that was Albania to give us such profoundly universal novels as *Chronicle in Stone*, *The Palace of Dreams* and *The Three-Arched Bridge*. Pablo Neruda, poet of Chile and the world, for showing us what an infinite prism is metaphor. Linda Bierds, blessed poet not of self but of selves, with an uncanny ability to rove history in bell-clear tones.

Book you've always meant to finish reading: *Burger's Daughter*, by Nadine Gordimer. This epic of political involvement during the apartheid era in South Africa is intricate at all levels, and at its most intense and Dostoevskian, I tend to put the book down like something glowing mysteriously and vow to come back to it when it and I have cooled.

Book you are an evangelist for: *The All of It*, by Jeannette Haien. It's a pocket miracle, partly an Irish *A River Runs Through It*, partly a love story of the most heart-aching sort, and thoroughly stunning in its command of language.

Book you've bought for the cover: *Wind, Sand and Stars*. The Paul Bacon Studio's 1967 paperback artwork for Antoine de Saint Exupery's meditations on flying, a lone small biplane in the center of the cover with a swatch of the Andes emerging above, still seems to me perfect. No way could I have guessed that Paul later would become part of American consciousness with a very different piece of art, that ever-rising shark on the cover of *Jaws*, and that starting with my first book, *This House of Sky*, his inimitable inventiveness would grace five of my covers.

Book that changed your life: *Solitude*, by Anthony Storr. One of the oddest aspects of being a writer is having to sit around in your own head all the time, watching things flit through the twilight of the mind as you try to figure out--was that a bat that just flew past? Or the whispering ghost of Shakespeare? This Oxford clinical psychologist's validation of creative aloneness, "a valuable integrating process which, like meditation or prayer, has little to do with other people," brought me the relief and understanding that the lonesome work of writing is itself a legitimate companion.

Favorite line from a book: So many, so many. I'll stick with the opening line of *A Farewell to Arms*, perhaps not even Ernest Hemingway's best, but rhythmically sinuous enough that I always use it for a microphone check: "In the late summer of that year we lived in a house in a village that looked across the river and the plain towards the mountains."

Book that makes you sit up and ask, "Where did *this* come from?"--*All the King's Men*, by Robert Penn Warren. Grandee of Yale, prize-winning poet, Southern gentleman of letters, Warren used his witnessing of the Huey Long political regime in Louisiana to go on a spree of prose that anticipates Jack Kerouac, a decade ahead of *On the Road*. As a novel, *King's Men* tries to tell too many stories at once, it stops and broods at the drop of a vote, plotwise it's pretty much a mess, but on almost any given page, it makes you pop your eyelids and think, whoa, *this* is what writing can do?

Book you most want to read again for the first time: *The Commitments*, by Roddy Doyle. Maximally raunchy as it is, Doyle's tale of young Dublin layabouts tuning themselves up into a Motown-style band is a tour de force of dialogue. Beyond that, he brings off the terrific aural stunt of getting the sounds of The Commitments and their female backup singers, The Commitmentettes, onto the page, music by way of the eye to the ear. ("The horns: --DUUH--DU DUHH--DUUH DU DUHH--") Rapid magic, Brother Doyle.

###

Please tell us how you came to write this book: What *personal elements* figured in your decision to write on this topic, why you believe the book is *necessary*, and why you are the *right person to write it*. Also tell us what you consider to be the *main issues* that make your book notable for critics and readers. Is there anything that might be considered *newsworthy* or *controversial*? To what *current events* will your book contribute, and how?

By one of those strokes of luck that was entirely disguised at the time, I happened to go to high school in a western town built on a particularly dreamy boast. "Aridity is insurance against flood!" trumpeted the turn-of-the-twentieth-century advertisements for land around Valier, an indeed arid spot on the Montana prairie chosen for a gargantuan irrigation project, a manmade lake three miles long, and the exuberant plat of a town to hold ten thousand people.

But by the time I put in my four years of school there just after mid-century, Valier had peaked at a population of only a thousand, and, having waned to half of that since, it is ending up as a slow-motion ghost town. The irrigation project, however, continues to make the prairie bloom, and that ungainly small-town school, with its sprinkling of idiosyncratic scintillating teachers, gave me some roots as a wordsmith who looks back at boom-and-bust places such as Valier. I saw a natural work of fiction waiting there in the story of the pell-mell Montana land rush which drew in people by the boxcar-load (they would pile all their belongings and themselves into Great Northern Railway boxcars in the Midwest and be delivered to sidings on the naked earth of the West, where they would climb off and try to turn themselves into homesteaders)--a storyline of dreamers galore told by a narrator who would view it all for us through one of the most versatile lenses of the American experience, a one-room school.

As ever, I am trying with this novel, in its eternal concern with the land and the American restlessness on it that is our history, to reach the territory cited by William Carlos Williams: "The classic is the local fully realized, words marked by a place."

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ABOUT YOUR WORK

*I'm ~~section~~ provided sales figures on sub-rights paperbacks, so have listed the numbers of printings

Books previously published:

(Please give publisher, date of publication, and sales figures if possible. *Information on book clubs, paperback and foreign editions is also essential.)

THIS HOUSE OF SKY, Harcourt 1978; 18,000 hardback; 194,585 paperback to 12/31/04
 WINTER BROTHERS, Harcourt, 1980; 11,000 hardback; 47,383 paperback to 12/31/04
 THE SEA RUNNERS, Atheneum, 1982; 11,600 hardback; 24 Penguin paperback printings
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 PRAIRIE NOCTURNE, Scribner, 2003; 21,000 hardback; p'back just now being issued

If your work has appeared in *magazines or other publications*, please list them here:

Washington Post, LA Times, Chicago Tribune, Christian Science Monitor, NY Times, Portland Oregonian, Seattle Times, Modern Maturity, Parents, Tri-Quarterly, The Rotarian, Writers Digest, Yankee, The American West, Kiwanis, American Legion, Bell Telephone--some 200 articles when I was a magazine freelance, and periodic short pieces and book reviews since.

Please give us a brief description of your book (about 250 words):

Can't cook but doesn't bite. It was only the line atop a classified advertisement in a weekly newspaper, that of "an A-1 housekeeper, sound morals, exceptional disposition" seeking to relocate to Montana. But for young Paul Milliron, his two younger brothers and his widower father, and his rambunctious fellow students in their one-room school, it spelled abracadabra.

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Interview with Ivan Doig, author of *The Whistling Season*

#1 Q: In *The Whistling Season*, Paul and his brother decide to keep a secret from their father because doing so will deliver the "right outcome." As the story progresses, Paul becomes the guardian of an increasing number of secrets. What are your feelings about individuals who withhold potentially damaging information out of a sense of personal justice? Do you sense this type of behavior was more prevalent a century ago than it is today?

A:

#2 Q: Rose Llewellyn is an interesting, endearing character. She works hard and is understanding; however, her motives are suspect and we learn that her behavior—both past and present—is less than respectable. As a woman of the early 1900s, Rose is a bit unconventional for her society. In today's society, would her behavior be considered acceptable, or would she more likely be viewed as an opportunist rather than a good businesswoman?

A:

#3 Q: On your website, www.ivandoig.com, you mention that your initial motivation to be a writer was "simply to go away to college and break out of a not very promising ranchwork future in Montana." But your talent has led you far beyond

those modest goals. In *The Whistling Season*, Paul is an ardent student, yet seemingly destined for the same ranch work life. How much of yourself, if any, have you infused into Paul's character?

A:

#4 Q: Please tell us a bit about your love of "poetry under the prose."

A:

#5 Q: Your first book, *This House of Sky*, is a nonfiction memoir. Fifteen years later, you complemented the memoir *Heart Earth*. In the time between the two books, you have concentrated more on fiction. The ability to create fiction and nonfiction with the poetic phrasing for which you are known is a rare talent. Do the experiences of the characters in your works of fiction differ greatly from the experiences described in your works of nonfiction? Or, is there a point where the experiences between fictional characters and real people begin to blur?

A:

#6 Q: You have recorded several audio books including *This House of Sky*. How does listening to an audio recording of a book differ from the traditional reading experience? Do you feel the listening experience is different when someone

listens to an audio book recorded by a writer as opposed to one recorded by a professional voice actor?

A:

7 Q: How long does it take you to research and write a new book and what processes help you to successfully achieve this goal?

A:

8 Q: Are you currently involved in any new projects?

A: