September 15, 1978

Dear Ivan,

Great news from the L.A. Times.

Congratulations.

Best,

[Signature]
This House of Sky: Landscapes of a Western Mind
cq
by Ivan Doig (Harcourt Brace Jovanovich: $9.95)

This set of sagas, memory. Over and over
self-told, as if the mind must have a
way to pass its time, docket all the
promptings for itself, within its narrow bone
cave. A final flame-lit prism of remembering...
--Ivan Doig

Language can come out of territory as well as
of individual experience. One enriches the other. It is no accident
that the Lake District energized the romantic poets of
New England Robert Frost or Wales Dylan Thomas. Ivan Doig
grew up in Montana, was shaped by that land, its mountains
and grazing lands, its shadows.

It is a memoir of his life and times, from the death of
his mother shortly before daybreak on his sixth birthday to the
present in the Pacific Northwest. It is
like all sagas, not only his story, but that of his Dad, Charlie
Doig, his grandmother, Bessie Ringer, and a gallery of other
people, black and white, classmates and enemies, his stepmother,
of hard-scrabble ranchers, of saloons and corrals and of shepherding.
Enough for a sprawling novel though it reads better than most
because of the language: there is poetry here, not self-conscious
and abstract but rooted in the way things are: the slow spin of colors
out of a barroom jukebox; the "sound of hidden water -- the south
fork of Sixteenmile Creek diving down its willow-masked gulch";
even the years of his education at Northwestern catch the rhythm.

Of course, there are other influences. They are declared
in the narrative. Literature is an extension of experience, part of
experience. The journeys from Montana to Chicago and Chicago to
Montana suggested Thomas Wolfe: "Trains cross the
continent in a swirl of dust and thunder, the leaves fly down
the tracks behind them." But Doig's style is his own, of his own times
and places, of the memories of homesteading Scots who settled the raw, harsh high (over a mile above sea level)
South Fork of Smith River valley, the place they called the Tierney Basin.

They came to raise sheep and to graze them
on mountain grass which cost nothing but the hardest work,
an ordeal of work. Charlie Doig thought his family
had come from Dundee to the gray Montana foothills because of
Scots mulishness: "Scotchmen and coyotes was the only
the coyotes starved out."

There were blizzards and bad years. The howling of wolves and coyotes -- thunder rolled like the drums of gods and lightning struck down the sky. The homestead tracts of 160 acres couldn't begin to feed a proper herd. That was the story of Ivan's grandparents. His father was nine when Grandfather Peter died four months short of his 37th birthday. The country broke people the one time tailor's helper from Dundee, the homesteader in Montana, was buried by his family and neighbors in the cemetery at White Sulphur Springs.

"That is as much as can be eeked out -- landscape, settlers' patterns on it, the family fate within the pattern -- about the past my father came out of," Doig writes. "I read into it all I can, plot out livelihoods and chase after blood hunches. But still the story draws itself away from the dry twinings of map work and headlines, and into the boundaries of my father's own body and brain. Where his outline touched the air, my knowing truly began."

The portrait of Charlie is powerful, one of the best evocations of a person I have read. The reason is not hard to see. The stronger the ground, the stronger the figure against it. This is the special notion of an American hero: he doesn't look like a hero. But he is there nevertheless, "not more than five and a half feet tall, with the small man's jut of jaw toward heaven." Little, but tough. A great herder.

And a man who loved his dead wife so much that when he told Ivan stories about her and said "Your mother..." the pair of words would break him, and fool that I could be, I would look aside from his struggling face."
Yet, Charlie had wit and a sense of mischief, knew the big sheep outfits he worked for, told Ivan stories much like the sagas of old must have been passed on. That is the pleasure of this exploration to see that the old ways have not lost, have never been lost.

In our arrogant worship of the new forms we sometimes forget that the treasures of memory and the linkage of the young with the old are the ingredients of saga. This remarkable work begins "somewhere beneath the blood," where the pulse of the past, the memory of childhood, of parents who "behave to us toward us as if they are tribal gods, as old and unarguable and almighty as thunder. Other figures loom in from next door and the schoolyard and a thousand lanes of encounter, count coup on us with whatever lessons of life they brandish, then ghost off...Just so does life blaze and haunt around us before we learn we are sober creatures of civilization."

So, too, from this beautifully written, deeply felt book do we recognize that other step toward the universal. The language begins in territory and experience but in the hands of an artist it touches all landscapes and all life. Doig is such an artist,
September 14, 1978

Mr. Ivan Doig
17021 Tenth Avenue N.W.
Seattle, Wa. 98177

Dear Ivan:

Just a quick note to send you this nice review in the ALA Booklist, and to tell you that sales have been advanced into the stores to the tune of 7,285 as of 9/11. You've probably received a copy of the voluminous and luminous Los Angeles Times review by now. It's so exciting.

Best wishes,

Rhoda Schlamm
Associate Editor
September 7, 1978

Ivan Doig
17201 Tenth Avenue N.W.
Seattle, Washington 98177

Dear Ivan:

Many thanks for your generous and helpful letter, and congratulations on the splendid TIME review.

We'll be in touch regarding reprint developments.

All best,

Irene Skolnick
Subsidiary Rights Director

IS/am

cc: Carol Hill
Dear Carol—

Interested in an unpublished Hemingway manuscript? Lorian Hemingway by name, Ernest's granddaughter. Someone recently put her in touch with Archie Satterfield, the book editor at the Post-Intelligencer. Archie had a look at a piece she'd written, and ran it. He says he thinks she has the determination to write a book about what it's like to live with the Hemingway name, and he wondered if you'd be interested in hearing about her. I said I figured you would, and so am enclosing her article of a couple of weeks ago and a subsequent piece about Lorian herself in today's P-I.

Other news: There are intimations that SKY may get great reviews at the two places which really count here in Seattle—Satterfield's Sunday page in the Post-Intelligencer, and the Sept. 20 issue of the local books supplement called The Reader, which is to be a giveaway at the regional ABA. I gave Satterfield one of my personal copies—-review copies don't seem to have arrived out here; does that bear some looking into?—and he's written me a note calling SKY "absolutely beautiful." The writer assigned by The Reader was here for two hours the other morning, very seriously interviewing me about what I read and who my literary influences are. As it turned out, my magpie-ish reading habits baffled us both in trying to discern lines of influence.

This coming week, I'll begin in earnest to try for radio and TV appearances in this area. Kathy Mulherin called the other day, and I believe she'll be in touch with Stuart Harris's department with some ideas she has for this region.

Question: when Irene Skolnick called the other day for some info about what I'll be writing next, she asked if Ann Nelson or I have had any movie feelers. I told her no, we hadn't, and neither of us has the least expertise in that area. We'd been assuming, under the contract for SKY, that anything of that nature would have to come from HBJ's end. About the only thing I can think of that Ann and I might do is to try get a copy of SKY to Stanley Kramer, who now lives here, and I don't even want to try that without clearing it with you. So, ought we be thinking at all about the movie possibilities, or does HBJ handle them? I frankly think it's pretty much beyond the realm of us backwoods wordsmiths.

best

[Signature]
Irene Skolnick
Reprint Rights
Harcourt Brace Jovanovich
757 Third Ave.
New York, NY 10017

Dear Irene--

I thought I might do well to give you a more cogent estimate of my next book, on a morning when my ears aren't ringing with axe blows. Briefly, the idea will be to crosscut history, by writing of a winter in my own life here along Puget Sound and of the frontier life of James Swan a century and more ago. Swan kept a copious diary from 1859 until his death in 1900. It's never been published and seldom even read. His details of life among the Makah Indians at Cape Flattery, the very westernmost tip of the continental U.S., are remarkably extensive and astute, as is the sense of a man facing the larger society to exist along a frontier edge. So, I'm interested in using Swan as a counterpoint to my own way of existence out here. I intend that the book will be set entirely within this coming winter--I hope in fact to get "winter" into the title; as I mentioned, I hope for some of the approach which Loren Eiseley managed with anthropology and Richard Selzer has with medicine; and while I can't think of an example which compares very directly, perhaps Ken Brower's THE STARSHIP AND THE CANOE is a bit like what I intend, with its technique of parallel characters.

I haven't talked with Carol Hill about the schedule on this book; I hope to come into New York in early November to do so. But my guess is to first-draft during this winter, then rewrite until late in '79, so that the book could be ready for winter '80 release.

Thanks for the offer to talk to Ann Nelson, and she may already have called you, I guess. One point did occur to me after you called; I've told Carol Hill about it, but don't know how far it might have been passed along. In the academic fields of Western history and literature, there is a tidy lineage of growing-up-in-the-West books into which SKY fits quite closely: Mari Sandoz's 1937 biography of her Nebraska homesteader father, OLD JULES; Wallace Stegner's 1957 memoir of his upbringing on the Saskatchewan prairie, WOLF WILLOW; and SKY perhaps as the third generation among these. In short, SKY could have some future in text sales--I'll do a mailing of some sort to a considerable list of these frontier history and lit profs--and this might be of interest to a trade paperback reprinter.

Got the woodpile done just in time; raining like sixty today.

best
August 14, 1978

Mr. Ivan Doig
17021 Tenth Avenue NW
SEattle, WA. 98177

Dear Ivan:

Here are the best addresses we have for the two authors. I've ordered 10 more copies to be sent to you.

Best regards,

Rhoda Schlamm
Associate Editor

Mr. William Hjortsberg
Hoffman Route
Livingston, Montana 59047

Mr. Edward Hoagland
Barton, Vermont 05822
William Hjortsberg
Hoffman Route
Livingston, Montana 59047

Dear Bill Hjortsberg--

You've done me two large favors recently—the exceedingly handsome jacket quote for This House of Sky, and the touting of me to Terry Feig as a possible writer for his intended magazine. So, huge thanks, twice.

All is going well with Sky to date. When Carol Hill champions a book, she really champions. I'm pleased that Falling Angel also is on HBJ's fall list; may the New York newspaper strike come to a timely end so that the Times can put you in as one of the year's notables again.

best regards

p.s. As an all-too-wan reward, I'll send along a signed copy of SKY when my batch of freebies comes in.
May 30, 1978

Mr. Ivan Doig
17021 Tenth Avenue NW
Seattle, Wash.  98177

Dear Ivan:

I forgot to tell you that we got back our first blurb from none other than Edward Hoagland. We'll try to include it and any other we get in the next week on the back of the dust jacket.

I'll give the entire comment Hoagland made and underline the section we may use for the jacket. We didn't see it the way he did, but you are undoubtedly interested in what he thought.

"Nearer the beginning there are too many words sometimes; and too much meter in some of the lines; and the interpolated chunks rarely do quite work. But overall it's a rich, exact book, chock-a-block with memories enough for two more.  Lore, love and grace combined."

You have another reason to be proud of SKY.

Best wishes,

[Signature]

Rhoda Schlamm
Asst. Editor
May 30, 1978

Mr. Ivan Doig
17021 Tenth Avenue N.W.
Seattle, WASH. 98177

Dear Ivan:

We have only two page proofs available and two bound galleys which I hope will do. Here are four copies of the dust jacket, which I intended to send you to show you that they have been lightened, I suppose to accentuate the lettering.

Carol is away at ABA in Atlanta and will reply to your letter about marketing and promotion plans when she gets back. It looked good to me. Our salesmen were enthusiastic also about SKY and requested extra copies of bound galleys to show to key buyers around the country.

We'll be in touch as soon as we have news.

Best wishes,

Rhoda Schlamm
Asst. Editor

RS
Encs.
May 16, 1978

Mr. Ivan Doig
17021 Tenth Avenue N.W.
Seattle, Wa. 98177

Dear Ivan:

Here's a xerox copy of the flaps. Thank you for your congratulations. Hope your trip to Vancouver was fruitful.

Best wishes,

Rhoda

Rhoda Schlamm
Asst. Editor

RS
Enc.

P.S. I understand the printing will be 15,000 copies.
Rhoda Schlamm  
Assistant Editor  
General Books  
Harcourt Brace Jovanovich  
757 Third Avenue  
New York, NY 10017  

Dear Rhoda—

Before I disappear to Vancouver for the next several days, a quick note about two pieces of info which would be helpful to me in local promotion of SKY—

—Would you send me a photocopy of the jacket copy? I concentrated so entirely on listening to it as you read that I didn't jot it down.

—Do we know yet what the retail price of the book will be?

About the middle of next week, when I get out from under this bit of travel and the magazine piece it entails, I'll write Carol a full letter of possibilities for promoting SKY both here in Seattle and in Montana, and will see if I can come up with a few more candidates for quotes, as she suggested.

Belated congratulations on your new title. I hadn't realized it is new, until I saw the mention in Publisher's Weekly.

all best regards
May 1, 1978

Mr. Ivan Doig  
17021 Tenth Avenue, N.W.  
Seattle, Wash. 98177

Dear Ivan:

Pages just came in and I'm told are due back by 5/8, not much time at all for you. Please phone me with any changes and I'll send in our set of pages to the printer if I don't receive your set by that date, with your corrections.

Hope you are well.

Best regards,

Rhoda Schlamm  
Assistant Editor

RS  
Enc.
Dear Carol--

The galleys have come and gone, and I very much liked the typeface. I can see that the book is being handsomely designed. Next, would you have someone pass along to me a photocopy of the cover design? Besides satisfying my own curiosity, it'll be ammunition for the dozen or so friends who ask me daily what the cover will be like. It seems to be a universal question, for whatever reason.

And, some stray ideas I've accumulated about further writers to whom galleys might be sent. I don't know if these are good notions or bad--judge for yourself--but how about: Joan Didion, because she's written about her own Western-family heritage; Robert Coles, because he seems to be interested in every kind of childhood there ever was; and Tove Jansson (author of THE SUMMER BOOK), as another connoisseur of interesting childhoods.

best
April 7, 1978

Mr. Ivan Doig
17021 Tenth Avenue NW
Seattle, WA. 98177

Dear Ivan:

Many thanks for your quick work with the galleys. Your changes will be made in pages which are due from the compositor on 4/28 and now, maybe sooner. You can allow about 3 days for them to reach you via airmail special.

I'm greatly interested in what you'll be working on after the oral history series. If it's anything for a trade audience, both Carol and I are exceedingly eager to see it. It was such a pleasure to work on THIS HOUSE OF SKY that I actually cannot wait to read your next book.

Best wishes,

Rhoda Schlamm
Asst. Editor

RS
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PS Form Jan. 1971 1096
5 April 1978

Rhoda Schlamm  
Editorial Assistant  
Harcourt Brace Jovanovich  
757 Third Avenue  
New York, N.Y. 10017

Dear Rhoda—

Herewith, the proof read galleys of HOUSE OF SKY. They really were quite clean. And I found no great changes to make except in the Wrigley Field vignette of pp. 93A-94. That seemed to me to need considerable livening up, and a better pace. I hope my insertions there are all decipherable. The one that you might find mystifying is at the end of the first graf on 94, and it's meant to replicate the rhythm and sound of pitching and batting. The sentence is to read: "Encouraged, Schultz filmed busily: lob-splaki-whop, lob-splaki-whop." A few other spots which may need specific explanation:

—p. 60: I wasn't quite content with the transition here where the lambing material was moved in. With my insertion, the bottom graf on the page now is to read: "Recited. Yes, that is the word for this rhythm period. Lambing was a season that recited itself..." etc.

—p. 64A: according to my American Heritage dictionary, Metis needs an accent mark over the first syllable, even though it's pronounced with the stress on the second. Also, Am Heritage doesn't capitalize it, although it seems to me it ought to be capitalized like any other ancestral line—Maori, etc.

—p. 92A: Inexplicably, in the manuscript my typist dropped an entire italicized graf here, and I didn't catch it. I've clipped it onto the galley as the necessary insert.

And that's it. I trust that the word has filtered down that the italicized lyrical portions at the end of each chapter are to go on separate pages of their own; Carol and I agreed that seemed clearest. Now, do you have an estimate of when the pages will appear? I have some travel looming, and may have to make some mail arrangements. I'm vastly pleased, by the way, with the pace and efficiency thus far.

best

Dedication for *THIS HOUSE OF SKY*:

- To my wife, Carol.
- Westward we go free.
Dearest Ivan. Well dear we are done at McTaggarts. Dad give him notice last nite that we'll stay on another week more. Then dear we are going back south to Ringling to live. Its so awful lonesome up here what with you gone away and no place of our own. The darned old days are longer than ever. Dad don't mind so much as he is with McTaggart or out and doing somewhere but he says he is willing to go we don't have anything here to hold us. So when you come home Christmas come on the train to Ringling. Can you cash in the one train ticket for the other....Your loving grandma.
March 31, 1978

Mr. Ivan Doig
17021 Tenth Avenue, N.W.
Seattle, Wash. 98177

Dear Ivan:

Here are the galleys which look good. Please make any changes you think necessary or corrections and send it back to us air mail special delivery so that we receive it by April 10th.

Sincerely,

Rhoda Schlamm
Editorial Asst.

RS
Enc.
3 March 1978

Carol Hill
Senior Editor
Harcourt Brace Jovanovich
757 Third Avenue
New York, N.Y. 10017

Dear Carol—

I'll look forward to the galleys in April. I'm exceedingly pleased with the pace of all this so far.

A couple of details: when the galleys are sent, would you send one extra set? Ann Nelson has in mind some local excerpting to coincide with the book's publication, and galleys might help the cause. Also, if we could have a copy of the catalogue copy, it might be helpful.

And one niggle: in the promo packet of April-to-August trade books, some of the cover versions are magnificent, and some scare me to death. I hope SKY can be done in some eloquently simple way, along the lines of the marvelous SAMUEL BECKETT cover, or Wong May's SUPERSTITIONS, rather than in a busy or gothicky motif. The cover design of one of my earlier books was something of a disaster, and I've been leery ever since.

In the weeks ahead, I'll be doing more planning for the next book. I don't intend to rewrite SKY the rest of my life, but I would like the next one to have some of its tang. I do have a trove of journal entries and accumulated files to work from, and the working title might be WESTWARD I GO FREE, or some variant thereof, from Thoreau's line, "Eastward I go only by force, but westward I go free." Anyway, I intend it to be primarily a book of western-ness, and I'll have a fuller idea of it for you later on.

best
Carol Hill  
Senior Editor, General Books  
Harcourt Brace Jovanovich  
757 Third Avenue  
New York, N.Y. 10017

Dear Carol--

Okay, I've managed the handful of revisions you asked for, and found that this re-reading of the manuscript was a good chance for me to work on exactnesses of words and phrases as well. I decided I would go ahead and mark, in red, my minor editing changes on this copy of the ms rather than awaiting the copy-edited one. If it'll expedite matters for me to mark in these changes again when the copy-edited version comes to me, I can easily do so. I've simply made them on this copy so you could have the earliest possible perusal of them. None of them are structural changes—just fine-tuning of my language.

I found four places where I wanted to cut a sentence: pp. 65, 92, 352, and 380, all marked by paper clips on the side of the ms. I also cut down the "noon" lyrical section (bottom of p. 227-229). That was material I had been working with for the "Hills West of Noon" title, and it's extraneous now. I think you were entirely right about paring down the previous two lyrical sections, and I think this cut works to the same end, making less interruption of the narrative flow.

On your suggested revisions: I blanched at having to touch the sheep-counting sequence, which I had reworked lovingly countless times, but I think it does work well amid the lambing material on p. 216. The one oddity about it is that it makes for several unparagraphed pages; I feel that its rhythm shouldn't be broken with paragraphs, but see what you think. For the lyrical section on pp. 87-88, I resurrected some detail and episode from an earlier draft of my material on the winter in the Sixteen country, and I think it works fine. The new lyrical section on pp. 138-139 also provides the reference to the title.

The pair of small cuts you suggested are no problem. And on p. 151, yes, I did mean "rind of determination", in the dictionary sense of "tough outer covering, such as bark." If there's some problem with the word that I don't see, it can be changed to something such as "hard ply".

more
A quick word on the change of phrasing in the middle of p. 2, and similar ones in my editing. I'm trying tenaciously to be exact in every detail, and it means re-checking not only my memory but that of some dozens of other people. Virtually all this checking is done now, but there'll inevitably be a few straggling details. Anyway, I was amused to hear from the rancher who owns the mountain rangeland where my mother died that what I remembered as salt sacks were indeed—sacks of salt. He provided a good description of the provision boxes which actually carried the groceries on the pack horse's back— the sacks of salt were for the sheep -- and I've inserted the details there on p. 2.

You wondered about the process of docking lambs. The de-sexing part is the same as the making of steers in cattle-growing: the males are castrated so that the breeding process can be controlled, in terms of both bloodline and season of the year, by pasturing the chosen few uncastrated animals in with the females at a certain point. The castrated male lambs, incidentally, are called wethers, from which comes "bellwether." As for cutting off the tails, it's apparently a cultural point. I've read that in the Mideast, sheep's tails are not cut off, and I guess are something of a delicacy. But the Western notion is to lop off the tail for the sake of convenience: there's then less chance for manure to build up on the sheep's rump, and consequently less chance of infection by flies, etc. Also, I think there's a theory that some of the heft which would go to the tail goes elsewhere onto the docked sheep's body, although I'm not sure if that notion holds up. Anyway, I haven't included such material in the ms because I didn't want to overdose the reader with sheep lore. But let me know if you think some of it should be worked in.

best
February 27, 1978

Mr. Ivan Doig
17021 Tenth Avenue N.W.
Seattle, WA. 98177

Dear Ivan:

I received your revisions and the rewritten material which blends so well into the book. We incorporated your changes into the copy-edited manuscript to save time.

It's now into production and we should have galleys in April. I'll be in touch with further developments. It's going to be a superb book.

Best regards,

Carol Hill
Senior Editor

CH:rs
2 February 1978

Carol Hill
Senior Editor
Harcourt Brace Jovanovich
757 Third Avenue
New York, N.Y. 10017

Dear Carol--

I'm glad the title is solved. And I think we chose well.

About the enclosures: In case the little aureole of sunlight-through-the-leaves on my right sleeve in the publicity pic is a problem, I'm sending along a proof sheet of other possibilities. I trust that on the book itself, if a photo is used at all it can be a modest inside-the-back-flap treatment; I'd rather see the jacket-back put to better use than my face. On the list of writers to be solicited for blurbs, I've jotted my reasoning for each choice. If you need different nominees, or more of them, I'll put in some more time on it.

A few points about the manuscript itself; since we're nearing the stage of editorial changes. I've purposely not gone back to the manuscript since handing it across your desk, figuring I'll have a fresher eye for it that way. But my hunch is that when I do take a look, I'll want to do some smoothing on the very last--and thus least rewritten--portions of it, i.e. the "Ivory" and "Endings" sections, and perhaps the latter pages of "North" as well. I don't have anything structural in mind, just the instinct that I'll want to trim or recast an occasional line. Also, I decided early on that I'd prefer to use pseudonyms whenever someone's surviving family might be gratuitously embarrassed, and while I don't see any problem with this policy, it seems to me you should have, for your own information, the list of pseudonymous folks and page references of their first appearance:

Nellie Nelson (p. 77)  Ruth (p. 89 and throughout "Flip")
Martin Magnusson (p. 156) McGrath (p. 191; his "Camas Ranch"
                        is also pseudonymous)

The only one of these still alive is Ruth, and she no longer lives in Montana. Most of the other characters in the book also are dead.

more
I can think of only one other point about the book's references, and that's that I was unable to come up with the letters from my grandmother for the early parts of the "Ivory" section, and so chunks such as the one on p. 344 are recast from memory and from later letters of hers which I do have on hand. All else is from this five-year process of interviewing, working with letters and photos, revisiting Montana sites, and pulling details and dialogue out of memory as exactly as I can. I don't know—should we have a prefatory note to this effect?

I'll look forward to your editing suggestions. All this sprawl of work is beginning to seem more like a book.

best
Suggested writers to query for jacket copy for \textit{THIS HOUSE OF SKY}:

Wallace Stegner---\textit{AND LE OF REPOSE} (Doubleday) and \textit{WOLF WILLOW} (Viking); the classicist of current writers about the West.

Dorothy M. Johnson---\textit{A MAN CALLED HORSE} and \textit{THE HANGING TREE} (both Ballantine); long-time Montana writer, with a considerable following in the West.

Anne Tyler---\textit{SEARCHING FOR CALEB} (Knopf); deals with unusual family themes in her work, might be taken with this book's.

Norman Maclean---\textit{A RIVER RUNS THROUGH IT} (U. of Chicago Press); another born-Montanan, has dealt in remembrance themes.

Jack Schaefer---\textit{SHANE} and \textit{MONTE WALSH} (Houghton Mifflin); pair of books focusing on two of this book's themes—a Western boyhood, and the roving, bunkhouse life.

Edward Hoagland---\textit{NOTES FROM THE CENTURY BEFORE} (Random House); might appreciate the flavor of characters' reminiscences and dialogue.

Robert Lewis Taylor---\textit{THE TRAVELS OF JAMIE MCPHEETERS} (Doubleday); again, the theme of Western boyhood.

Then a trio of older names, all I think in their 70's, who would be known to an older generation of readers: A.B. Guthrie, Jr., \textit{THE BIG SKY} (Houghton Mifflin); Tom Lea, \textit{THE WONDERFUL COUNTRY} (Little, Brown); and John K. Hutchens, \textit{SHIPPING OUT} \textit{ONE MAN'S MONTANA} (Lippincott).

\textbf{any}

\textbf{If \textit{THIS HOUSE OF SKY} is to be compared to an earlier books, I hope it could be with a pair of classics of the West in whose lineage I tried to write it---Stegner's \textit{WOLF WILLOW}, of a generation before mine, and Mari Sandø's \textit{OLD JULES}, of a generation before that.}
January 31, 1978

Mr. Ivan Doig
17021 10th NW
Seattle, WA 98177

Dear Ivan:

Without exception, everyone here who has read the manuscript is brimming with enthusiasm for it. While they are merely enthusiastic, I am in love with it. It's a real delight to be able to publish and I have only a few editorial suggestions to make in what is possibly the shortest editorial letter of my career.

I'd like to ask you to re-write the transitional lyrical passage on pp. 87-88, perhaps paring down the extensive land, season and weather images and including more about Ruth or your ninth year, a memory or anecdote. I felt there was a bit too much lyrical abstraction for that particular point in the book which only served to slow the narrative needlessly.

I felt the passage from pp. 138 through 143 would be better placed in the context of p. 216, discussing lambing. I'm sure you could find a good place to put it. It's vivid and would throw the story of lambing into relief. Would you then write another transition to the chapter on Lady to replace the pages removed? It can be shorter if you'd like. In my northeast ignorance, what exactly is the purpose of docking and de-sexing the lambs?

I wondered if you meant the rind of determination on p. 154.

On page 162, I think the descriptive part about the Magnusson house doesn't add much and should be cut.

The passage about the Budgetts on pp. 180-181 needed pruning for it wasn't adding too much at that point.
That's about it. The copy-edited manuscript will be forwarded to you in about two weeks with queries. I would appreciate it if you would have a photograph of yourself taken for the back jacket of the book and sent as quickly as possible.

Could we have your revisions in reference to this letter in two or three weeks?

It's really a great feeling to have this book on the list.

Best regards,

Carol Hill
Senior Editor

CH:rs
C/Hill phone call, 1-18-78

speedy written - beautifully
very hi - "do everything for it"
beautiful
- elegant - wonderful
this much talent

very moved

Family - Kinship -

list of people for quotes

Soft Oct.

all so little done - "too many horses"
so rare & get a ms
Ann--

Some preliminary thoughts on the first serial rights for chunks of the book manuscript. I will check with Carol Hill to be sure we can go ahead with at least some portions of the ms which I think will stand through her editing—the ones I suggest below; and will try clarify with her what notification is needed to HBW if something we sell doesn’t make it into print within the six months stipulated in the contract. I notice in my '76 Writer’s Market (p. 30) that after a book is published, magazine rights become second serial rights—even if no first serial rights have been sold—and thus HBW becomes entitled to 50% of the reprint fee (clause 18b of our contract). I doubt that HBW will be particularly hard-nosed on this, but I behooves us to find out how to keep our paperwork straight on the matter, and I’ll try to get clear on it from Carol H.

These are very quick and incomplete notions about magazine chunks, more to suggest possibilities as you look over the ms than to be firm possibilities. But here goes:

pp. 138-143: Carol suggests that this sheep "prism" maybe is the best writing in the book, and I think it's probably about the most unusual. We might try this on American Heritage when you write the nudge on the Metlakahtla pics; it's not in their usual line, but likely wouldn't hurt to try. I'll try think of other prospects, after Jan. 1.

pp. 226-229—This "noon" prism might be shown to Modern Maturity; likewise, the portrait of Mrs. teacher Frances Tidyman, pp. 217-253, might be tried on NTA’s sister publication, National Retired Teachers Association Journal. I’ll try find current copies of NTA Journal for guidance.

pp. 166-176, approximately: I dunno, might some of this material about my grandmother and me be tried on Family Circle or somesuch? It’d likely have to be adapted—maybe any of this will be—but that shouldn’t be too great a problem.

pp. 330-332: this Wrigley Field sketch I hope will be the easiest thing in the ms to place; it seems to me a natural for the NY Times sports page (copy attached) at the start of the baseball season. Carol suggests that this material perhaps doesn’t even belong in the book, and she may be right; in any case, it seems to me eminently tryable at the Times, and I will try get us the name of the right editor whenever I next talk to Bob Stock.

That’s as much as I have in mind just now. Perhaps if you can look over Redbook, Ladies Home Journal, Good Housekeeping and so on to see what kind of book chunks they carry, we can try some of the Lady section on them. If the permission line beneath an article says from a "forthcoming" book, I suppose that would make it first serial rights material rather than second, wouldn’t it?

Ivan

p.s. I believe a former cherub named Richard Teresi is now an editor at either Good Housekeeping or Better Homes and Gardens; how about checking out those publications and see if it’s worth sending him a chunk of the ms?

p.p.s.: phone to reach me in New Jersey, if need be, is 201-774-3831.
Half-Life
by B. A. YOUNG

To report that Julian Mitchell's visit last week to London was
an unexpected treat. His intimate, off-the-cuff style of
reporting is highly refreshing, and his combination of
research and personal experience makes for an engaging
tale. He is a master of the offhand remark, and his
ability to turn a phrase with panache is impressive. His
discussion of the current political situation in the Middle
East is particularly insightful, and his analysis of the
region's history is both informative and thought-provoking.

The Golden Country
The present issues of the Middle East are the subject of
many articles in the press. However, Julian Mitchell
provides a fresh perspective on the region, and his
reporting is both timely and relevant. His approach to
documenting the complexities of the Middle East is
remarkable, and his insights into the region's cultural
nuances are particularly valuable. His accounts of the
people and places he visited are vivid and
imagination-igniting, and his descriptions of the
landscape are truly mesmerizing. The Golden Country is
a must-read for anyone interested in the Middle East.

Ariadne on Naxos

Theatre Royal, Glasgow

St. John's, Smith Square

Cathy Berberian
by ELIZABETH FORBES

Cathy Berberian is known for her mastery of the mezzo-
baritone voice. Her performances are always
impressive, and her command of the stage is
unmatched. Her portrayal of the title role in Ariadne on
Naxos is particularly memorable, and her
interpretation is both powerful and
expressive. Her voice is clear and
eloquent, and her delivery is
aptly nuanced. Her performance is
a testament to her talent and
dedication.

Fortepianos
by NICHOLAS KENNY

The Fortepianos, a trio of
pianists, perform
regularly at St. John's, Smith
Square. Their performances
are highly regarded, and their
interpretation of the
classical repertoire is both
ingenious and
nuanced. Their
playing is
harmonious and
well-balanced, and their
approach to
music is
always
enlightening. The
Fortepianos are
a must-hear for
anyone
interested in
classical music.

The Father

Greenwich

B. A. YOUNG

The Father is a
powerful
play that explores
the dynamics of
family relationships.
Director Alex
Coxon
has
crafted a
memorable
production, and
his
direction
is
both
innovative
and
moving.
The performances by the cast are
outstanding, and the
acting is
convincing and
emotional. The stage
design is
beautifully
executed, and the
sets
are
visually
striking. The Father is
a
must-see for any
audience.

Sphinx
by CLEMENT CRISP

Sadler's Wells Theatre

With its new classicism, given
in its first performance by
London's Sadler's Wells
Theatre, the Sphinx is
a
memorable
production.
The play
is
both
intellectually
provocative
and
emotionally
engaging.
The
acting
is
outstanding,
and
the
direction
is
innovative and
moving.
The
stage
design
is
beautifully
executed, and the
sets
are
visually
striking. The Sphinx is
a
must-see for any
audience.

FINANCIAL TIMES

International
Stores are
invading
Norwich

Norwich Union
£24,000,000

Pearl Assurance
Invested over
into Peterborough
£7,000,000

G. C. Perkins Engines
£35,000,000

New investment
in Peterborough
in three years

‘Investment
in success’

An Exhibition of Investment in Peterborough
Great Eastern Hotel
Liverpool St, London
22-24 November
9am-6pm
In the absence of any serious competition, we've created our own.

The new Rover 2500 represents the most significant advance in motoring for years. It won all the 1976 and 1977 major awards for safety and design. A car in a class of its own.

Until now.

Now, we announce its partners: the new Rover 2300 and the new Rover 2600.

And now you can enjoy the pleasures and privileges of Rover motoring at an even more reasonable price.

The new cars share the same, aerodynamic, fuel-conscious styling as the 3500. Inside, you'll find the same astounding roominess and high level of appointment.

And Rover's award-winning attention to safety is there, from overall design to smallest detail.

The new 2300 and 2600 both have completely new 6-cylinder in-line engines, rigorously tested over hundreds of hours and thousands of miles.

These powerful engines are matched with two new gearboxes, a 3-speed manual in the 2600, a 4-speed in the 2300, with an automatic option available on both.

Power delivered with economy: in the right hands, a 2600 manual should match Motor magazine's figures of 0-60 in 9 seconds, a top speed of 117.8 mph and a touring average of 27.8 mpg.

The Rover 3500 opened a new world of motoring.

The new Rover 2300 and 2600 open that world a lot wider.

See them at your Rover showroom.

A new source of power.

Both the 2300 and 2600 engines feature overhead camshaft, aluminium alloy cylinder heads using cross-flow intake valve configuration based on an award-winning design. The engine creates cooling fan and the unique twin Air Temperatures Control system helps to maximise the fuel economy of these powerful engines.

From Leyland Cars, With Super Rover.
Dear Carol—

Eleven a.m. on the 22nd will be fine. See you then.

About three weeks ago in Britain, a new play with John Gielgud opened under the title of, naturally, Half-Life. I already had been having trouble with that as a title for my manuscript, thinking it pointed too exclusively to me when there are two other main characters as well. Tentatively I've excavated some phrasing from one of the between-chapters sets of rumination, and the ms likely will have that new heading when it reaches your desk: The Hills West of Noon. Clearly, I'm open to any stroke of grace and magic which will better that.

best,
December 6th, 1977

Mr. Ivan Doig  
17021 Tenth Ave., N.W.  
Seattle, Washington  
98177

Dear Ivan,

December 22nd at 11 a.m. would be good. I'll look forward to seeing you and your manuscript.

Best regards,

Carol Hill  
Senior Editor

CH:bd
Dear Carol--

A brief report on the progress--and imminent completion--of the Half-life manuscript. I have a couple more weeks' tinkering and typist's work on it; it's coming in at about 90,000 words; and I think the summer's research in Montana has made it richer in dialogue and detail than the sample you saw.

My wife--another Carol--and I will be coming east at Christmas, to spend the holidays at her family's home on the Jersey shore. I'm going to spend a day or two in New York seeing magazine editors, and at the same time would like to deposit the manuscript like a foundling on the HRJ doorstep and say a brief hello to you. My possible dates for this are skimpily but negotiable: Dec. 21 or 22, or 27 or 28. What are the prospects?

best regards
White Sulphur Springs, MT 59645
11 July 1977

Carol Hill
Senior Editor
Harcourt Brace Jovanovich
757 Third Avenue
New York, N.Y. 10017

Dear Carol--

Your letter of June 17 has just caught up with me--I've been quite a moving target even for such an efficient marksperson as Ann Nelson--and your suggestions sound fine. I think I can put a delaying action on further NY Times pieces until after the first of the year. For a mini-report on my initial wanderings this Montana summer, however, see the Travel section this Sunday, the 17th. And yes, I will focus on a couple of major characters as I keep at Half-Life. The three weeks in northern Montana provided much valuable material for the manuscript, and the next three weeks here in the southern part of the state should offer up even more. Will be back in Seattle around August 1; if you should want to reach me about anything before then, the best bet is just to write c/o General Delivery, White Sulphur Springs, Montana 59645; no phone here in this jerrybuilt apartment where I'm working, and it's a whole new -- and old -- way of life.

best regards

Ivan Doig
June 17, 1977

Mr. Ivan Doig
c/o Ms. Ann Nelson
5015 Ivanhoe Place N.E.
Seattle, Washington 98105

Dear Ivan Doig:

Your letter arrived after you had left, but to answer your questions:

1). I don't think by-lines in the Travel section will aid or abet publicity about this book, and,

2). I think it's too early to make editorial suggestions. Of course, the more there is the possibility of focusing on one or two major characters in a book, ones that one likes, generally speaking, the better its chances. I think you should follow your own impulses in this and when we have more material I'll start talking editorially if that's o.k. with you.

I'm glad you saw SUBSISTENCE U.S.A.; you are one of the few who did. It was a curious book to do and I'm always amazed to hear it actually found its way to readers.

Best,

Carol Hill
Senior Editor

CH:rs
9 June 1977

Carol Hill
Senior Editor
Harcourt Brace Jovanovich
757 Third Avenue
New York, N.Y. 10017

Dear Carol Hill—

I'm pleased that the contract has been worked out, and that we can get on with the making of Half-Life. I'm about to leave for Montana, for six weeks of research, interviewing, and general looking-around which will do much to refine details in the manuscript. Before I get into any such reworking, I would like to talk to you about any editorial suggestions you may have — which characters need strengthening, what I'm telling too much or too little about, any advice you have at all about the proportions of this somewhat odd book. The last day I'll be at home will be Tuesday, June 14. Then from about July 7, I will be reachable in the town of White Sulphur Springs, but will have to supply you a phone number after I get there.

And one further piece of advice, if you will: I don't know if you might have noticed my article atop the travel section of the Sunday NY Times on May 29 (that indeed was me blurrily jogging through the wilds), but I've somewhat unintentionally become one of the more prolific contributors there. I'm committed to do a travel piece from Montana, which will be my fifth Times travel article in the past year. Apparently, I could keep on writing from this end of the country at about the same pace. The question: do you think it's worth it, for the byline exposure? The Times pieces do take a lot of work, and would be a considerable interruption on Half-Life — doing another two or three in the remainder of this year could cost three weeks or a month, and possibly push Half-Life beyond the deadline by that much. I simply have no feel out here for how consequential, or not, a state of Times bylines really is.

I do look forward to working with you. I'm an admirer of Subsistence U.S.A., which rather is what got us into Half-Life together.

regards
June 21, 1977

Ms. Ann Nelson
5015 Ivanhoe Place N.E.
Seattle, Washington 98105

Dear Ann:

I'm delighted to be sending you a check for $2,250, one half of the advance due on signing of Ivan Doig's contract. I've written to Ivan care of you that I don't really feel it's appropriate to make any strong editorial recommendations at this point because I'd rather have Ivan follow his own impulses this early in the game. If he feels at a loss at any point, of course, I'd be happy to jump in with my thoughts.

Best regards,

Carol Hill

CH:rs
Enc.
April 27, 1977

Ms. Ann Nelson
5051 Ivanhoe Place N.E.
Seattle, Washington 98105

Dear Ann:

I'm delighted to be sending contracts for Ivan Doig. The check will follow soon.

Best regards,

Carol Hill
Senior Editor

CH:rs
Enc.
April 28, 1977

Ms. Ann Nelson
5015 Ivanhoe Place, N.E.
Seattle, Washington  98105

Dear Ann:

Our letters crossed in the mail. Contracts usually take 3 weeks, that's all. How come you use his letterhead? Sheer curiosity. Is he Mr. Nelson?

Best regards,

Carol Hill
Senior Editor
March 24, 1977

Ms. Ann J. Nelson
5015 Ivanhoe Place, N.E.
Seattle, Washington 98105

Dear Ann Nelson:

I have read Ivan Doig's manuscript sample HALF-LIFE and like it. It is an unusual kind of book, and I need a little more time to give you a final decision about whether we can publish it. I'll get back to you soon, but I wanted you to know it is under serious consideration.

Best regards,

Carol Hill
Senior Editor

CH:tf
Sheep may safely graze
Montana stories
Courage to Endure
The New stoics
A Short time long Remembered

Footsteps of the Flock
Me and Ewes Robinson Jeffers
Us and Ewes

Improbable the Unlikely
The Shepherd's Wife
Shepherd
Montana Hardscrabble

56 p. with illus. 21 cm. (Schriftenreihe "Arbeitswissenschaft und Praxis", Bd. 4) DM 8.40

GDNB 68-A35-453

Includes bibliographical references.

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Library of Congress 70 [1³]

73-456869
Notchings

An Improbable Kinship

(p. 313)

From Jean
Savvy

Truth Be Savvy
A Kind of
Last House on Savvy Creek
A Time to Savvy
A Place to Savvy

Hills Stand Tall

"" to these hills

at these edges of each other

Tell me where we touch, air
Tell me when golden names tales

Touched, air
Touched, air

Here

A softer thunder - 10/31/25 26
A Handful 7 Lifetime's - 1,44
To make stone love stone
Air Haunted a Haunt
Handfuls 7 Life
Jacket Day onto Night
Divide Time
(titles possibility)
Title possibilities:

Shadows at Noon       Voices of Noon
Noon Shade            Passing through Noon
The Hours of Noon
At Noon
Now Comes Noon
The Pastures of Noon
Mountain Noon
The Shadows of Noon
Noon Air
Last House on Savvy Creek (Well, y'know, you don't have to give way to nobody in this life. You just tell 'em you come from Savvy Creek, and you sleep on the roof of the last house.)

Ain.' Echo of Tin Dogs
I Hear the Tin Dogs *(bottom, p. 262)*

Hanging Winter on the Wind

Winter on the Wind

A Place Under the Wind

See the Wind Dancing White

Wind, Tell My People Farewell

Trace My People Against the Sky

A Land Called Sixteen

A Truce of Winter

We Are the Lambs of These Hills

West Toward Tomorrow

West of Yesterday

The Sears of Time

Time in Its Seasons

Touching the Air
West: West of Yesterday  West toward Farewell

Seasons: In three Seasons of Time  To season of Farewell

Seasons: Seasons of Time

Wind: Wind in all Seasons  Does Wind Remember?
  Hooves  Wind  Hooves

Tell  Tell: Tin Dog Farewell  Tin Dog Call Farewell

Kim

Compass

Gathered: What Wind Shall Gather Us?  Wind, Gather My People Only Years
  Gathered  Wind

In a Slow Fire
Patch Belfast Patch (173)

Alliance - Going Coastal

I'll Tell Ya a Time (365)

Time Since: The House of Sky:
Tunescapes Landscape Talk Mind

The Flap copy now
list of writers

ID emerges as as a major Am writer:

"Have an E V E r sing for
ten. I must become. I must"
no mind, it turn
values +
A Kind of Home
A Kind of Loving
Run 6: Family
Family 6: Wind
Three Spaces West
Long Remember
Open Spaces
Gathered
All Kindred of Earth
Yet We Were Born Kin

* Wind, Tell My People Farewell

Beginnings
Aftertime - Afteryears - After Wind Has DANCED
Clasp of Kin
The Sky Our Roof
Roof of Sky
West of Yesterday
In these Seasons of Time
A Season to Mend - A Season of Lambs
Timescape
Open & Still as Sea
Seams of Time
Dwell as Lambs - Dwell in Hills of Lambs
We Are Lambs of Time
Compassed West
Does Wind Remember Too?
Time Since

"excited" "very moved by it"

"to and hour of sky"

2000
Kin
Kinship
Tus<br>
"George's My Life"

1000 Lanes I Encounter
Centers of Kin

"West Shapes"

"Traces of"

"Patterns of Life Indealbe"
Country Authority

Contours

A Place for Staying
Uplands
Exit

Mountain Time

Spaces

past mist beat

Some Other
Another Sort of Living
Clothier Time

Habits, Places Are Joined

Edges

Time - Scut

Furture of Memory

Homing

"Memory"

"Seasons"

George's Memory

Landscape of Memory

Savvy

Savvy of Memory's

Downfire

Seasons

Winters
Weathering

Sagas
Ridelines
*French Seasons
A Kind of Truth
Day by Day
Season
Lambing
L. Heart Country
Tell Me Story
*Country, Tell Me Landscape
*Sky Tells Seasons,
Outlasting Story of
*Horizons Memory
Tell Me 16 Country
Pastor Horseback Shapes
Big Places Country
A Kind of
*Homing Compass
Compass, Tell Me
Tell Me a Savvy
Savvying
*Savvy
Tell Me
A Kind of Savvy
Distancing
Zero at Born
A Long Dreaming
Spain
Yesterday - Yesterday
Bunkhouse
At My Edges - Journey to My Edges

When Wind Breathes Hard

Yours Read e. Night

Epistles

Triple Solitaire

Cason

Winter Trace

Trace to Blood

Sound of Tin Dogs

Going to Earth

* I Hear Tin Dogs - O Hear Tin Dogs
Manias - Two Medicine - Sixteenmile
Seasons of Memory - Edges of Memory

Tin Dogs & Woolies

Three of a Kind

Notions of Memory

Wool from My Eyes

Wielding

Yet We Are Kin

A Kind of Loving

Walls of Sky

The Lament of Time

Life Spans

Life Wars

Family is Wind
Of One Blood
  * Liberace
Next of Kin
Family
Weathered Time
Sift
We Are Met as Kin
  * Fare Slope of Summer
Clockless
Homing
Sage Land
A Country Called Sixteen
  * Lens of Air
Valley
Sea Years Walk Home
  * Country's Arithmetic
A Place for Staying (Enduring)
  * Winter on / Wind
Chain
Summoning
Winter
  * Boundaries
Outing
As Fellow Says
And Be Let Live
  * Heart Stands Sentinel
Currents of Sky
  * Winter Dance a Dust Dress:
  * Wind Dancing & a
Tears: Time Pass a a Thrumming Sound
Circle of Horizon
Fleeces
Drop of Day
All: Ties of Blood
Barter
  * All This Time Told
Afteryears
Time, Tell Me
Traces
Tracks
A Kind Of
Ride
Wind, Tell Me Who Passes Here
Hang Winter on Wind
Tell Me My Lines / Blood
Divided by Three
It / country of him
Time Allows
Past Riders Like a Prince
Shores of Sky
Trace Time Against Sky
Traces Time Against Sky
A Place for Staying (Enduring)
  * Winter on / Wind
Chain
We Are / Lambs of These Hills
  * Gathered
White: Wind Begins
Last House on Tough Creek
  * Last House on Tough Creek
West Toward Tomorrow
Lineage
The World That Ends - Night
Margins, We Are / Margins
  * Gathered
Stirrup
Time Without Hours
Curves
Back Where I Shall Never Be
Back in My America
Tidemark
  * Home / Time
A Short Time Long Remembered

Light of Common Day (Worth) Things Most

ode on vitamins finally once new one gone away to take

& 5. light of common
NW Library
185. Spot. album pic
280. Mark shooting. Talbot & Nabors
305. Wm. Park etc.

NW music
122. Note tune
335. St. Pauli. Union depot?
335. Cabin minute cities

NW 342. Decatur paper. W. Smith & Penney's
345. dist. Decatur-Chi.
345. dist. Mark N. haberman paper
345. Dinah W's death.
349. TR circus

NW 378. Cotton to 1st. Allen
370. date of Dad's death
397. distance to Aust're
399. glycemic pill?

NP on length 7 train trip

31. Jack Dog?
39. DC Dog (c. 59) - Lewis or Larson.

Anna: Roubtel Winters' address
Dad: lawyer & photographer.
Checking

1. Slide of P Cary Carlson
2. Slide of Sunrays
3. Dr. C. farm letters
4. Walt: Spring Gulch Creek?
   a. NY collection days
   b. Hilltop draft dated
   c. Walt: ranch size
5. Ed tape: death scene
7. 3 photos Kansas, 6 mid-June
8. WWII: Francis B. Sawyer, Jr. or Livia
   a. WWII tape: Wildlife, non-harbor
9. Rankin Diet: bought all Ringling land?
10. Mrs. McCale: Lloyd Robertson
11. Kem Turner: USS minor jointed
   a. WWII tape: year as college Univ. 1924, "44 years"
   b. Summer notes on October 1948 - 9 winter.
12. J.F. map: Charles said 1, 37 lbs.
13. Bruce with...
14. aerial
15. "World"
17. Potential content?
call 1952: Miss.  a. a Hawaiian name? (AK letters)
   b. map (NYT article): USS-Ringling 20 mi.
call 1954: Ringling reports 50 persons? (Census Bureau)
written: Edith Brubaker: house destroyed?
Shelure USSR: Clarence Burlington Kiddon (Shelure USSR: NYT article) Body found, 6-4
1955: UW med. or Shelure: Shlettah Deserre
1956: map: Ringling window
1957: slide: A Census
Shelure '50: Wm. book, title 7 printing: Contemporary Authors? Badge for Inspector?
232: move note: Interstate road to S?
233: slides of Japanese
1958: map: 50 mi., Chatam - Browning, gone stopover
sales

map and landscape
18,000 copies
1st advance copies
7/21 close to pub date
pub p. 6 NYT 

rely on

publisher think it difficult to place a cut quote
Sept 18 "so don't know if it will help"
pub weekly by July - may remote
Mary Mac - hates wait

get more quotes - Allen Lumm
Tom Johnson

write CH to UBS Store, c Pub's weekly eg:
GT TWA & miscellaneous ads
Spokane?

our for jacket copy  Seattle Today

How RS is happening pub'd

western review?

never saw review?
Office of the Editor-in-Chief

Ms. Ann Nelson
5015 Ivanhoe Place, N.E.
Seattle, Washington 98105

Dear Ms. Nelson:

Ivan Doig has led an interesting and thought-ful life, but, I'm sorry to say, HALF-LIFE is not for us, and I'm therefore returning the manuscript to you, with thanks.

Sincerely,

Aaron Asher

AA/ns
Enc.
December 10, 1976

Aaron Asher
Editor-in-Chief
Farrar, Straus & Giroux, Inc.
19 Union Square, West
New York, New York 10003

Dear Mr. Asher:

The question being: why would a New York publishing firm be interested in the memoirs of a freelance writer encamped at the opposite end of the country?

The assorted reasons: fine writing, a good story, an unusual locale, a solid arrangement of themes, and the accurate sounds and sights of an age past in the American west.

The enclosed manuscript is the first two sections of Half-Life, a personal memory of growing up in Montana within a broader story of how the west was changing in the 1940's and '50's. While there are shelves of books that describe growing up red-necked in the south, growing up mind-blown in California, growing up sophisticated in New York, few books cast the same perspective on the western part of the country. In fact, only two real "classics" come to mind -- Mari Sandoz's Old Jules (1935) and Wallace Stegner's Wolf Willow (1955).

The book's title refers to the prime theme of the story, the mystery of memory, analogous to the half-life of radioactive material -- mysteriously diminishing at a pace all its own, and mysteriously keeping for itself some portion of all that has gone before.

Its author and the writer I represent, Ivan Doig, has worked full-time at the business of writing for the past seven years -- he was a newspaperman and assistant editor of The Rotarian before that. His articles -- well over 100 of them -- have appeared in publications such as McCall's, Parents', Yankee, American West, Aloft, Passages, Chevron USA, LeSains, Writer's Digest, Bell Telephone Magazine, The New York Times, Denver Post, and Chicago Sun-Times.

With a master's degree in journalism from Northwestern University and a Ph.D. in American frontier history, he
is an astute researcher, and he brings a historian's tools to this manuscript as well as a writer's skills. In writing *Half-Life*, Ivan has done a great deal of oral history interviewing. It's a technique in which he's well versed — currently he's working on an oral history series about Pacific Northwesterners for a local magazine based here in Seattle, *Pacific Search*. To finish up this list of credentials, my client's three published books should be added: *News: A Consumer’s Guide* (Prentice-Hall, 1972); *The Streets We Have Come Down* (Hayden Book Company, 1975), and *Utopian America: Dreams and Realities* (Hayden Book Company, 1976).

I think the enclosed outline describes the book and its direction. Some of its major themes: the way of life the author's father and grandmother represented; the solitariness and imagination his upbringing patterned into him; the reversing roles as his father's health deteriorated and the author took on responsibility for him. Old and classic themes made valid by the particular perspective and details Ivan gives them.

I would appreciate your passing along this outline and manuscript to the proper editor.

And I look forward to hearing from you.

Cordially,

Ann J. Nelson
Agent
January 28, 1977

Ms. Ann Nelson
5015 Ivanhoe Place, NE
Seattle, WA 98105

Dear Miss Nelson:

Thank you for sending us Ivan Doig's manuscript, upon which I am sorry to have to say that we believe it would be too tough for us to sell. Accordingly, and regretfully, I am returning the manuscript to you under separate cover.

Sincerely,

Pyke Johnson, Jr.
Managing Editor

PJ/mt
January 25, 1977

Pyke Johnson, Jr.
Managing Editor
DOUBLEDAY AND COMPANY, INC.
245 Park Avenue
New York, New York 10017

Dear Mr. Johnson:

The enclosed manuscript is the first three sections of Half-Life, a personal memory of growing up in Montana within a broader story of how the west was changing in the 1940's and '50's. While there are shelves of books that describe growing up red-necked in the south, growing up mind-blown in California, growing up sophisticated in New York, few books cast the same perspective on the western part of the country. In fact, only two real "classics" come to mind -- Mari Sandoz's Old Jules (1935) and Wallace Stegner's Wolf Willow (1955).

The book's title refers to the prime theme of the story, the mystery of memory, analogous to the half-life of radioactive material -- mysteriously diminishing at a pace all its own, and mysteriously keeping for itself some portion of all that has gone before.

Its author and the writer I represent, Ivan Doig, has worked full-time at the business of writing for the past seven years -- he was a newspaperman and assistant editor of The Rotarian before that. His articles -- well over 100 of them -- have appeared in publications such as McCall's, Parents', Yankee, American West, Aloft, Chevron USA, Oceans, Writer's Digest, The New York Times, Denver Post and Chicago Sun-Times. With a master's degree in journalism from Northwestern University and a Ph.D. in American frontier history from the University of Washington, he brings a historian's tools to this story as well as a writer's skills. In writing Half-Life, Ivan has done a great deal of oral history interviewing. It's a technique in which he's well versed -- currently he's...
February 11, 1977

Dear Ms. Nelson:

We have now had a chance to read the sections from Ivan Doig's manuscript, and I'm very sorry to report that it is not a possibility for Knopf. The writing is thoughtful and good, and I hope you will find a publisher for the book.

The material is herewith returned. Many thanks for letting us read them.

Sincerely yours,

Ashbel Green

Ms. Ann J. Nelson
5015 Ivanhoe N.E.
Seattle, Washington 98105

ag/gv
January 25, 1977

Ashbel Green
Senior Editor
ALFRED A. KNOPF, INC.
201 East 50th Street
New York, New York 10022

Dear Mr. Green:

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Dear Mr. Nelson:

We have now had an opportunity to consider your manuscript and are sorry to report that we do not believe Houghton Mifflin could successfully publish the work for you.

Please excuse this form reply. It permits us to report to you more quickly. Although all manuscripts are given personal attention by at least one member of our editorial staff, we do not have the resources to provide every author with a detailed explanation of why his or her manuscript does not seem to us to be suitable for our list.

Sincerely,

Trade Editorial Department
Houghton Mifflin Company

TR-109
January 25, 1977

Mr. Ivan Doig
5015 Ivanhoe Pl. NE
Seattle, Washington 98105

Dear Mr. Doig:

Our editors have read and given careful consideration to your recent submission. I am sorry to report that Houghton Mifflin is unable to award a Literary Fellowship on the basis of this material or to extend an offer for publication on conventional terms.

Thank you for giving us the opportunity to consider your work. Unless you have directed otherwise, your material is being returned to you separately by fourth class mail.

Sincerely yours,

[Signature]

Editorial Rooms

fb
Ms. Ann Nelson
5015 Ivanhoe Place, NE
Seattle, Washington 98105
We acknowledge with thanks the receipt of

HALF-LIFE by Ivan Doig

and will give it our earliest attention.

While we will take reasonable steps to assure the care of the manuscript, we cannot be responsible for its accidental loss or damage while in our possession or in transit. We assume that the author, in conformity with usual practice, has retained a copy of the manuscript.

EDITORIAL DEPARTMENT

TR-73 Rev
January 25, 1977

Editorial Director
HOUGHTON MIFFLIN COMPANY
2 Park Street
Boston, Massachusetts 02107

Dear Sir:

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February 28

Dear Ms. Nelson:

The enclosed material by Evan Dugan has already been read and turned down by another editor at Dutton. Possibly you are not aware that Saturday Review Press was absorbed by Dutton several years ago. Sorry I can't help you, but thanks for the look.

Sue

Susan Stanwood
Thank you for giving us the opportunity to examine your manuscript. We are sorry to report that we do not feel it suits the present needs of the Dutton list so we cannot undertake its publication.

The manuscript is being returned to you herewith. Again, we are grateful for your consideration.

The Editorial Department
January 25, 1977

T.B. Congdon
Editor-in-Chief
Adult Publications
E.P. DUTTON AND COMPANY, INC.
201 Park Avenue South
New York, New York 10003

Dear Mr. Congdon:

The enclosed manuscript is the first three sections of Half-Life, a personal memory of growing up in Montana within a broader story of how the west was changing in the 1940's and '50's. While there are shelves of books that describe growing up red-necked in the south, growing up mind-blown in California, growing up sophisticated in New York, few books cast the same perspective on the western part of the country. In fact, only two real "classics" come to mind -- Mari Sandoz's Old Jules (1935) and Wallace Stegner's Wolf Willow (1955).

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Please excuse this form letter reply, but we have so many manuscripts that we are using this unfortunately impersonal means in order to avoid further delay.

Our publishing decisions are made not only on the merits of the work itself, but also according to current marketing needs, sales estimates for the subject matter, promotion opportunities available to us and other non-literary considerations.

Regretfully, your work does not fit our needs at this time and we are therefore returning your material herein.

Thank you for thinking of Nash, and best wishes for the placement of your project elsewhere.

The Editors
February 8, 1977

Ruth Gee
Editor, Nonfiction
NASH PUBLISHING CORPORATION
One Dupont Street
Plainview, New York 11803

Dear Ms. Gee:

As a former magazine editor, I know the only good query is a brief one. So let me quickly tell you about a book now in the writing, then give you a little background on its author.

The book is Half-Life, a personal memory of growing up in Montana within a broader story of how the west was changing in the 1940's and '50's. While there are shelves of books that describe growing up red-necked in the south, growing up mind-blown in California, growing up sophisticated in New York, few books cast the same perspective on the western part of the country. In fact, only two real "classics" come to mind -- Mari Sandoz's Old Jules (1935) and Wallace Stegner's Wolf Willow (1955).

The book's title refers to the prime theme of the story, the mystery of memory, analogous to the half-life of radioactive material -- mysteriously diminishing at a pace all its own, and mysteriously keeping for itself some portion of all that has gone before.

Its author, and the writer I represent, Ivan Doig, has worked full-time at the business of writing for the past eight years -- he was a newspaperman and assistant editor of The Rotarian before that. His articles -- well over 150 of them -- have appeared in publications such as McCall's, Parents', Yankee, American West, Oceans, Aloft, Chevron USA, Writer's Digest, The New York Times, Denver Post and Chicago Sun-Times. With a master's degree in journalism from Northwestern University and a Ph.D. in American frontier history from the University of Washington, he brings a historian's tools to this story.
February 8, 1977

Dominick Abel
Vice President, Editorial
Henry Regnery Company
180 North Michigan Avenue
Chicago, Illinois 60601

Dear Mr. Abel:

The enclosed manuscript is the first three sections of Half-Life, a personal memory of growing up in Montana within a broader story of how the west was changing in the 1940's and '50's. While there are shelves of books that describe growing up red-necked in the south, growing up mind-blown in California, growing up sophisticated in New York, few books cast the same perspective on the western part of the country. In fact only two real "classics" come to mind -- Mari Sandoz's Old Jules (1935) and Wallace Stegner's Wolf Willow (1955).

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Dear Ms. Nelson,

Peggy Brooks is no longer with Coward. I'm returning Ivan Doig's Proposal Material because we haven't had all that much luck with our biographical/feminine books. But good luck placing the book elsewhere.

Sincerely,

Craig Terwey
Assistant to Patricia Solomon
February 25, 1977

Peggy Brooks
Senior Editor
COWARD, MCCANN & GEOGHEGAN
200 Madison Avenue
New York, New York 10016

Dear Ms. Brooks:

As an agent from the hinterlands, I know I'm working at a disadvantage in dealing with a major publishing house. Nevertheless, let me quickly tell you about a book now in the writing, then give you a bit of background on its author.

The book is Half-Life, a personal memory of growing up in Montana within a broader story of how the west was changing in the 1940's and '50's.

While there are shelves of books that describe growing up red-necked in the south, growing up mind-blown in California, growing up sophisticated in New York, few books cast the same perspective on the western part of the country. In fact, only two real "classics" come to mind -- Mari Sandoz's Old Jules (1935) and Wallace Stegner's Wolf Willow (1955).

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April 15, 1977

Ms. Ann Nelson  
5015 Ivanhoe Pl. N.E.  
Seattle, Wash. 98105

Dear Ms. Nelson:

I am returning, reluctantly, the partial manuscript of *Half-Life* by Ivan Doig that you sent me. Doig's experiences and his feel for the time and place are wonderful—here and there a line about a mountain or a remembered phrase quoted from his father would strike the perfect chord. But I feel there is some quality in his prose style that prevents the reader from truly entering the moment, from experiencing the time and place. I had the feeling that the author always spoke to us from his 1976 vantage point, knowing the outcome and thus being somewhat distanced from the events. In addition, I felt that the 'prism' sections really only interrupt the narrative rather than enhance it.

I don't think *Half-Life* would be a successful trade book in its present shape, but if Doig were to do some revisions along these lines, I'd certainly be interested in seeing the completed manuscript when it's ready.

I do thank you for letting me see the manuscript.

Cordially,

Anne Kostick  
Editorial Department

/ak
encl.
March 7, 1977

Ms. Ann Nelson
5015 Ivanhoe Pl. N.E.
Seattle, Washington 98105

Dear Ms. Nelson:

I received your letter of February 25th, 1977, regarding a book outline by Ivan Doig. Diane Harris is no longer with Simon and Schuster, but I found Doig’s outline intriguing and would be interested in reading the portions you could send. It would also be helpful if you could give me some idea of when Doig would be finished with the entire manuscript.

I’ll look forward to reading the material when it arrives, and will try to respond as promptly as I can.

Sincerely,

Anne Kostick
Editorial Department

/ak
February 25, 1977

Diane Harris
Editor
SIMON & SCHUSTER
630 Fifth Avenue
New York, New York 10020

Dear Ms. Harris:

As an agent from the hinterlands, I know I'm working at a disadvantage in dealing with a major publishing house. Nevertheless, let me quickly tell you about a book now in the writing -- three sections are now completed -- then give you a bit of background on its author.

The book is Half-Life, a personal memory of growing up in Montana within a broader story of how the west was changing in the 1940's and '50's.

While there are shelves of books that describe growing up red-necked in the south, growing up mind-blown in California, growing up sophisticated in New York, few books cast the same perspective on the western part of the country. In fact, only two real "classics" come to mind -- Mari Sandoz's Old Jules (1935) and Wallace Stegner's Wolf Willow (1955).

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Ann --

Use the attached Half-life memo however you see fit with the sample to Simon and Schuster. I've written it so that you might simply pass it along to Anne Kostick, saying that it's the frankest way you know to convey where I stand with the ms. If you do so, feel free to take a frank tone about me and my working habits in your cover letter; in a sense, you and an editor have to become allies in getting the book out of me -- that is, both your jobs involve getting it into print, whereas mine is to sweat towards perfection of the words -- and an editor might appreciate some nuance of this from you. This could take the form of your adding your own estimate of the magazine work you have lined up for me in the next few months and how long those pieces are apt to take, for instance -- perhaps with the indication that you could have me slack off on magazine work if S&S should be seriously interested in seeing the full Half-life ms by some date. These are just ramblings, my best guess about how an editor may look at the ms and my writing situation; in any case, feel perfectly free to be tough-minded and frank about me in your dialogues with editors.

Also, do not get your hopes too high for S&S. The ms sample seems to me to have too many problems yet, which as I say in the memo I'm beginning to see how to handle. If we hit a workhorse editor who's intrigued with the material and storyline, well and good; but they're rare, and I won't be surprised if it will take a complete ms by me, much polished, to woo anyone. You're doing fine with the agenting end; I'll have to keep digging for the magic to make the ms what it should be.

ivan
Some information, Ann, to pass along to your Simon and Schuster editor --

I estimate that the rest of HALF-LIFE could be in hand by the end of this year. As you know, it's the most harrowing piece of work I've ever done -- all the ransacking and assembling of the past, much of it emotionally charged for me, plus the strictures of style and language which I've set to keep the story in the spare-yet-evocative mood I want to achieve. But the manuscript now is adding up steadily. I believe you're sending out the first three sections as a sample, right? Beyond that, I have 10,000 words of the fourth section written and being refined; the remainder, about 5,000 words, is still in the rough but shaping nicely. Another 10,000 words are roughed for the fifth section, and a few thousand words apiece for each of the last two. Plus, of course, I have my working journals -- up into hundreds of pages by now -- and the tapes for the rest of the book. The one big research gap, for a portion of the fifth section ("Facing North"), will be filled by the trip to northern Montana I've planned for early July.

To sum: I now see the book as about 70-75,000 words; about half is in the written-but-needs-coats-of-polish stage I call "revisable"; a further 25% is in rough draft, and the rest in journal notes and other hard-won raw material.

While you're at it, please pass along some of what I have in mind as revision in the sample sections. The form of the book, the seven sections like long links in a chain of memory, has stayed wonderfully steady since I began on the plotting some four years ago. But within sections two and three, say, I feel now that I'd like to move more action into the early pages; that the reverie I've always intended can be handled sufficiently in the italicized "prisms" between sections. In "Valley", for example, this might mean moving the saloon sequence which begins on p. 17 up quite near the start of the section. Similarly, in "Flip" I might move up the blizzard sequence from p. 91+, and probably also rearrange the material about Rose and Taylor Gordon, which I think is very rich but not too pertinent where it now stands.

Throughout, I intend that the ultimate rewrite will bring in more of myself, as you've urged. Most of that material now is in the fourth section, where I began to come alive as my grandmother arrived in my existence, but I have much in the journals that can be done in the previous sections as well.

If there's one message you probably should put to this editor, and any other, about HALF-LIFE as it now stands, it's that the initial "Deathday" section best reflects what I intend with this manuscript.
March 28, 1977

Ann Nelson
5015 Ivanhoe Place NE
Seattle, Washington 98105

Dear Ann Nelson:

Roth Wilkofsky, of Holt's college department, passed along Ivan Doig's partial manuscript of HALF-LIFE for consideration as a trade publication. I'm very glad to have read it— I think in parts it's quite good—but I'm afraid we don't see it as something for the Holt list. First of all, it seems to me that the writing is uneven, the best being the recounting of specific scenes in the past, the weakest being the more general descriptions in which the past perfect tense is so often used. My favorite part is the account of the Scottish settlers' migrations to Montana. There he brings to life the hardships and makes the reader feel the cold harshness of the environment and the determination of the settlers. I passed along the manuscript to another editor here for a further reading, and his reaction, I'm sorry to say, was more negative: "Although Ivan Doig writes intelligently and well, I don't think his memoirs are going to add up to a publishable trade book. Perhaps a regional publisher might make more sense." I'm not sure I totally agree that regional publishing is the right route for this; it seems more the kind of thing that, if done well, could add up to a book of general interest to anyone concerned with a kind of life once common but now fast dwindling—a glimpse into a world at once romantic and gruelling. But the main problem with it now is that it isn't constantly compelling. It takes some time to get into, for example, and in the early pages the scenes are not really brought to life in a way that draws the reader into his world. And that quality is the most important thing to establish here.

So—while we'll have to say no to this, I'm grateful for the chance to have read it. I hope you'll keep me in mind for any other trade possibilities you have.

With all best wishes,

Yours truly,

Natalie Chapman
Associate Editor

Enclosure
February 1, 1977

Roth Wilkofsky
Acquiring Editor, Humanities
Holt, Rinehart and Winston
383 Madison Avenue
New York, New York 10017

Dear Mr. Wilkofsky:

Here's the manuscript Ivan Doig phoned you about last week; we appreciate your offer to pass it along to the trade editor. While I've worked as Ivan's agent for the past year and have placed a number of magazine pieces nationally -- two of which I'm enclosing -- I've just begun shepherding this manuscript and other book ideas to publishers. It's foggy-going at the start trying to sort out the right editor for a particular book proposal, and I find I'm at a slight disadvantage living off in the hinterlands.

Enclosed is the first three sections of Half-Life, a personal memory of growing up in Montana within a broader story of how the west was changing in the 1940's and '50's. While there are shelves of books that describe growing up red-necked in the south, growing up mind-blown in California, growing up sophisticated in New York, few books cast the same perspective on the western part of the country. In fact, only two real "classics" come to mind -- Mari Sandoz's Old Jules (1935) and Wallace Stegner's Wolf Willow (1955).

The book's title refers to the prime theme of the story, the mystery of memory, analogous to the half-life of radioactive material -- mysteriously diminishing at a pace all its own, and mysteriously keeping for itself some portion of all that has gone before.

Its author has worked full-time at the business of writing for the past eight years -- he was a newspaperman and assistant editor of The Rotarian before that. His articles --
--from Kathy Mulherin, at booksellers meet:

the one person who knows the full book process—every step along the way—at HBJ hq is Rachel, Romano's (?) sec'y.
stress courses in history & lit; writing
Tell Meltrie a Tri-G memori?

Schommer, UW
- other UW? Jack Remmer, Blessing
Wm. Wash of WSU; Carol will be up

Norman Clark
Biss & Kitch

Hampton; East; Tech
other Rout schools: Billings dept chin
Western lit areas; inst & adds

Eckman, UNM
other runners

Nama Ashley
Gene Greene

Stanford
Berkeley?

Yale; Howard Lamar
stress co-op ads in Montana; postes?

Rocky Mtn. mag

Terry Keenan - WUSA
Dear Margot—

Have been intending to pass to you the enclosed list, but revision on WINTER BROTHERS (which I think is going really well) has tied me up the past some weeks. The professors on the list are ones who usefully could be sent a promo copy of the SKY paperback: most of them teach some sort of Western or Northwestern lit or history, the others are active in the Western Literature Association or the Western History Association, i.e., they may spread the word about the book even if they can't use it themselves.

You'll notice quite a clump of persons at the U. of Montana; they poach back and forth on each other's territory very freely, so it's best just to alert them all, lit profs and history profs alike.

My freebies of the paperback came a week or two ago; I really am very pleased with the edition. And I enjoyed meeting you and John; see you the next time I get east.

best
Prof. Harold P. Simonson
Department of English
Padelford Hall
University of Washington
Seattle, WA 98105

Prof. Gerald J. Brenner
Dept. of English
Padelford Hall
University of Washington
Seattle, WA 98105

Prof. Richard A. Blessing
Dept. of English
Padelford Hall
University of Washington
Seattle, WA 98105

Prof. Norman H. Clark
Everett Community College
Everett, WA 98260

Dr. Gene M. Gressley
Director
Western History Research Center
Box 3331
Laramie, WY 82071

Prof. William Bevis
Dept. of English
University of Montana
Missoula, MT 59812

Prof. William Kittredge
Dept. of English
University of Montana
Missoula, MT 59812

Prof. Duane Hampton
Dept. of History
University of Montana
Missoula, MT 59812

Prof. William Farr
Dept. of History
University of Montana
Missoula, MT 59812

Prof. Ross Toole
Dept. of History
University of Montana
Missoula, MT 59812

Prof. Richard W. Etulain
University of New Mexico
Albuquerque, NM

Merrill Lewis--WWash
L.L. Lee--WWash
Howard Lamar--Yale
Dec.-Jan.

call to Margo Mabie, Jul 26 '79: says Harvest p'back will be pub'd in Jan. or Feb.; doesn't yet know the print run, likely not more than 20,000, probably more like 10,000.

--mail her any crx by Labor Day.

--congrat'd me on NBA nomtn, says she thinks it's good I made it before change to the new ABA notion, which she thinks is a mess.

--sounds competent.
Margo Mabie  
Editor, Harvest Books  
Harcourt Brace Jovanovich  
757 Third Avenue  
New York, NY 10017  

Dear Margo--

Here are the corrections for This House of Sky, fortunately few:

p. 38, last word on the page: the rare should be Van Patten, with an "e".

p. 137, 3d graf, 2d line: "looked" should be "looked".

And that's all that I know of, or have had pointed out to me by people who've read the book.

I'm very much looking forward to the Harvest edition. Do you know yet if you'll use the same cover art? I ask because many booksellers have commented to me that the hardback cover helped the book immensely, attractive as it is.

What I hope may be a straw in the marketing wind: Sky is being used this autumn in the Pacific Northwest literature course at the U. of Washington, the only hardback among Sometimes a Great Nation, etc. I've had some inquiries from lit professors here in the West about the paperback version, and as we get nearer publication date I'll send a list of people who probably should get promo copies. If there's anything else I can do, let me know.  
best
Dear Ivan,

Sorry, I'm a bit slow on your request. My summer has been a race against time and deadline. Many of them unexpected and major. Our youngest daughter was married August 11 in a hand made, custom creation by mother. Even the lace was handmade, tatting (by me).

Dad got to the point he could no longer live alone. I brought him to the home here in Glasgow, then after Jessi's wedding cleanout and packed up his cabin. Today was his birthday, 91 years of eventful living. Tonight was the first chance since I got back to
verify your question. He
blows my mind almost
every time I talk to him.
Matt Van Patten is what
you want and if you
really want authenticity,
Matt’s direct line ancestor
was one of three that
arrested Benedict Arnold.
Matt came from the original
Dutch settlement on the
Hudson River.

My Dad! another man
who had to see what was
on the other side of the
mountain. No wonder he
and Dad had this feeling
of kinship. I have a snap
shot taken the day they
left for Wyoming. Saddle
horses, pack horses, angora
Chapys and the whole bit.
Dad’s house was a
harmacy-troupe of cowboy
American and turn of the
Century Montana. The
kids took furniture, tools,
etc. I kept personal things,
historical items and family
history. I need another
room in the house.

I'm taking notes of his
conversations, a tape
recorder turns him off.
I have known some of his
history, but I'm finding
not all by any means. His
memory, although fading,
put mine to shame. He
has function like a camera
and recorder.

I hope this is of some
help in spite of my rambling.
Sincerely,

Florence Caslet
Dear Florence—

Thanks immensely for taking the time to answer my query; I've just written the publisher with the correction of Matt Van Patten's name.

Sounds like a breathless summer. Sometime, would you ask your dad for me if he remembers Herman Petzold, a bartender in Ringling who had lost his hands? I'm interested in anything about how he worked—uncorked bottles, made change, etc.

I had a phone call a few days ago from Bob White of Sixteen, who now lives somewhere around Yakima. I told him I'd been in touch with you.

all the best
Dear Florence—

A bit of Sixteen information you might help me with, if you would. I noticed when you wrote your reminiscence of Matt Van Patten in your letter to me, you spelled it "Patten." I'd never seen the name written down, and spelled it in House of Sky as my dad used to say it: "Patton." I suspect your version is correct, but wanted to check with you to see if you are fairly sure of it. If so, I'll have the name made "Van Patten," when the paperback of House of Sky comes out in January. It's a small point, but I might as well be right about it if I can.

I hope your summer is going well. I'm holed up here at home writing the next book; will be until the end of this year. I have some hope I may get to Montana next spring; if I make it to your end of the state, I'll let you know.

best

p.s. Did I tell you that at the Doig family reunion a year ago at the DL Doigplace, one of the people who showed up was a grand-nephew (I think) of Tom and Mary Carr? I had no idea they had any trace of family, but this fellow, from Bozeman, I believe, was enchanted with the Sixteen country; said he comes over every so often just to walk the hills.
Dear Ivan:

Thank you for your letter of the 6th and the opportunity to clear up a few slight errors.

To your first question regarding the Harder name -- you were right, it is definitely "Harder" and not spelled with a "t".

I refuse to accept the "credit" for the spelling of "Caukins". I always thought it should be spelled with an "l", and I wondered about the Weagher News which has been writing it Caukins. Well, as you can see by the enclosures, I did some serious research on this. I joined the Senior Citizens group of 94 on a trip to W.S.S. and a ride on the Central Railroad from W.S.S. to Calkins (as evidenced by the ticket stub). I thought you would like to read about the Mont. Central. I had hoped to find the station sign to photograph for you but was told there is no sign left -- only history. You must plan to take that train ride when you come out -- it's an experience and promises to be a real tourist attraction.

I am responsible for an error regarding meeting Mrs. Ringer at the "Caukins Schoolhouse". It should be the Moss Agate schoolhouse. I remember being unsure of it when I said it, and I have checked with Kathryn Donovan who says it should be Moss Agate instead of Calkins.

A few weeks ago we visited with Gerry and Clifford Olson. They had just read your book, and Gerry (Geraldine McCurry) mentioned that she wished she could have talked with you about your mother. She knew her for years and could have probably helped you some. We wondered about your referring to her "black" hair. We seem to remember it as a definite medium brown.

I'm afraid I gave you the wrong impression when I wrote you about the books and magazines at the Brekke home in Ringling. It is true that many of them were from the Foster's, but as we went off to college we all added to the library and piled in the magazines and papers. The implication that all the books at the Brekke's were second-hand was an embarrassment to the teacher/librarian in our midst! Especially when she has been accused of dragging home more reading matter than anyone can find place for! By the way, Ivan, she also objected to the overuse of the word "cry" in referring to a word from Mr. & Mrs. Brekke (page 138), but perhaps that is your impression of the happenings.

Kathryn Donovan spoke of your very descriptive words that she found so interesting. She mentioned one phrase especially (hair that maned down her back) but I don't find the exact wording. You do have a way with words!

And so, I can't think of anything more I can say -- except congratulations on the great success of the book and now the plans for the paperback version. And we also look forward to reading your next book when it comes out.

Don't know where the summer has gone -- now school starts again in a few weeks, and they say it will be an early winter. Hope it's not as bad as the last one.

Wishing you and Carol good health and happiness.

Edith Brekke
Dear Edith—

Thanks for the very prompt response. I'll make as many of the changes as I can. If it's a matter of a single letter within a word, that's easily enough done, but the publisher not surprisingly balks at resetting pages.

There's some prospect Carol and I may make it to Montours in early May. I've been invited to speak to the state library association in St. Falls, and will seriously consider it; if we come, we'll see you then.

all the best
Aug. 6, 1979

Dear Edith—

A small bit of Ringling information you might help me on, if you would. The paperback version of House of Sky will be published early next year, and the publisher asked me for any corrections I'd like to make. I suspect that I have the name wrong for Mrs. "Harder" who ran the hotel in Ringling; I ran into somebody, maybe at the Doig family reunion, who said it as "Harter". Do you know which version is correct? Also, if you spotted anything else that was off the mark in the book, I'd be glad to know of it. Certainly I owe you the correct version of "Caukins," which I never imagined could be spelled without an "l".

All is well, but busy, here. I'm holed up writing the next book, which will take me until the end of this year. Carol is teaching one course at the U. of Washington this summer, and taking one. We hope to make a Montana trip next spring, and will see you then if we do. Meanwhile, I hope your summer is as pleasant as your winter was tough.

all the best
MONTANA CENTRAL RAILROAD
WHITE SULPHUR SPRINGS, MONTANA
GOOD FOR ONE PASSAGE

☐ REGULAR  ☐ SPECIAL
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The person using this ticket assumes all risk for personal injury and/or loss of property.

Railroad reserves the right to refund the purchase price of this ticket and to revoke any license, right, or privilege granted by it.

In the event of equipment failure, Railroad reserves the right to substitute equipment or alter schedules as may be necessary.
AN INTRODUCTION TO OUR TRAIN

The train you're now riding is only the beginning - an abbreviation of the one you'll be able to ride in a few months. When completed, in addition to the two coaches we're now using (by then renovated) there will be a real 1912 dining car (the old gray Santa Fe coach you saw near the station), a gaming car for the high rollers (the old Milwaukee coach next to the diner) and an observation car, once so popular as a platform from which politicians addressed the crowds as they rode from city to city years ago. This car, a 1912 Pullman which also has berths for some 27 sleepers, is bought and paid for, as are all the other coaches mentioned, but sits in Los Angeles awaiting transportation to Montana.

As we pass the engine house after leaving the station, you'll see on your right another old coach with all its windows broken out. This one will have the top cut off and will then be fitted with wooden benches (to replace the existing seat frames—which will be used to complete the missing seats in the Great Northern car now in use). A canopy top will be installed and the result will be an attractive open air sight-seer car such as Northern Pacific once used to take Park visitors from Livingston to the Park entrance at Gardiner.

We will use this car in the summer time to put on our "Great Wild Animal Hunts", gopher shoots along the tracks from White Sulphur Springs to Ringling with beer served on the return trip accompanied by music for a sing-along.

All coaches are to be refurbished in turn of the century styling, similar to our present bar car. The depot will be renovated inside and out, back to its original appearance with our present kitchen again becoming the passenger waiting room.

We will acquire another steam locomotive; hopefully an N.P. 4-6-0 passenger engine such as the one now sitting at the B.N. depot in Helena, and we will by then have constructed adequate watering, coaling and shop facilities.

Just a note on the food served aboard this train. In keeping with our old time theme, we serve homemade and/or locally processed foods as much as possible. We make our own bread from an 1879 recipe of whole wheat flour, butter, eggs, milk and honey. As soon as we can complete our flour mill - bakery, the flour will be ground fresh daily right here. The butter, eggs, milk, meat, potatoes and some other items will all be produced and prepared in this area next year. All sauces, gravies, desserts, etc. are made from "scratch". There will be no ready mixes, no instants, no preservatives in your food here.

Our trip, for the time being, takes us 8 miles out to a siding called Calkins. This spot once had a schoolhouse and was a regular stop on the railroad. It was named after a man who helped develop this line in 1910. We don't go farther simply because the track condition limits our speed to about eight miles per hour. Next year we plan to have the Sixteen Mile Canyon trackage west of Ringling, will relocate to that town and offer you a more scenic trip on good track.

Your patience is appreciated while this project is building. We're working hard to show you a good time and give you the best we have to offer in the meantime. This is an all Montana project, funded by private capital. We're proud to say that we're creating our own opportunities here in White Sulphur Springs in the old-fashioned American tradition. You can join us by buying stock in the Montana Central or just by visiting and encouraging. Either way, we're glad to have you with us. Thank you for coming.

King Willson, President
Montana Central Railroad
Sept 14, '79

Dear Leon,

Here is the UA '79 Program. Maybe you can come? If so, I can show you a good time in my home town. Perhaps dinner out to see your new Mexican Highland friend in Las Vegas? Anyway,
Look over the program. Thank you very much for the letter. Helped!
I'll await the '80 book hopefully in hope of reviewing it too.
Many thanks,
Best,
Bob
WESTERN LITERATURE ASSOCIATION
Fourteenth Annual Meeting

October 4-6, 1979
Albuquerque, New Mexico

Ramada Inn
25 Hotel Circle, NE
Albuquerque, NM 87112
Phone 505-296-5472

Thursday, October 4
1:00 to 5:00 Registration and displays: book exhibits, 302, 322.
1:30-3:00 Session 1A-1D

**Room Jemez**

**Session 1A: On the Moving Edge: Women and West Coast Sensibilities.**
Chair: Billie J. Wahlstrom, English, University of Southern California, Los Angeles, California, 90007

1. Nancy J. Johnson, "A West Coast Sensibility: Style and Symbol in Kathleen Fraser's New Shoes." (English, University of Southern California, Los Angeles, CA. 90007)
2. Linda Palumbo, "California Women Writers and the Small Presses." (English, University of Southern California, Los Angeles, California 90007).

**Room Acoma**

**Session 1B: Psychobiography and the Western Writer**
Chair: Bill Bloodworth, English, East Carolina University, Greenville, North Carolina 27834.

2. Ben M. Vorpahl, "'The Other End of the World': Owen Wister, Harold Frederic and a 'Dead Day' Out of the West." English, University of Georgia, Athens, Georgia 30602

**Room Taos**

**Session 1C: The West: Some Outside-in Perspectives.**
Chair: Fred B. Warner, English, University of New Mexico, Albuquerque, New Mexico 87131


4. Fred Rodewald, "The West in the South [Faulkner]." (English, Stephen F. Austin State University, Nacogdoches, Texas 75962).


Zuni

Session 1D: Biography and Tragedy in Western Literature
Chair: Dorys Grover, Literature and Languages, East Texas State University, Commerce, Texas 75428


2. Richard Towsley, "The Probability of Tragedy in Western American Literature." (English, University of New Mexico, Albuquerque, New Mexico 87131).


4. Lorenzo Thomas, "Hard Luck Blues: Melvin B. Tolson's Portraits of the 1930s." (P.O. Box 14645, Houston, Texas 77021).

Thursday, October 4: Sessions 2A-2D 3:30-5:00

Jemez

Session 2A: The Western Consciousness in Writing About the West
Chair: David Remley, 2904 Blake Road, SW, Albuquerque, NM 87105

1. Richard Wilson, "Vision Confounded by Experience: Clarence King in the West," (English, University of New Mexico, Albuquerque, New Mexico 87131).

2. Robert Gish, "The West as Wonderment: Ivan Doig's This House of Sky." (English, University of Northern Iowa, Cedar Falls, Iowa 50613).


Acoma

Session 2B: Interpretive Approaches to the Writings of Willa Cather.
Chair: David Stouck, English, Simon Fraser University, Burnaby, B.C., Canada V5A, 156.

1. Ann Moseley, "The Western vs. the Southern Point of View in Willa Cather's Fiction." (East Texas State University, Special Academic Programs, East Texas Station, Commerce, Texas 75428).

Taos
Session 2C: The American West Via England and Australia
Chair: Arthur Huseboe, English, Augustana College, Sioux Falls, South Dakota 57102

3. Jack Bennett, "When is a House a Home?--the Alienated Intellectual in Willa Cather and Henry Handel Richardson." (Office of Academic Advising, University of Oregon, Eugene, Oregon 97403).

Zuni
Session 2D: Canada and the American West
Chair: Thomas J. Lyon, English, Utah State University, Logan, Utah 84322

3. Laurie Ricou, "Field Notes and Notes in a Field: The West in Robert Kroetsch and Tom Robbins." (English, University of British Columbia, Vancouver, B.C., Canada V6T 1W5).

Thursday, October 4, Evening

Lobo
Happy hours: 5:30-6:30

Zuni
A Roundup of Readers
Chair: Jane Kopp, English, University of New Mexico, Albuquerque, New Mexico, 87131.

1. Janne Goldbeck, English, Idaho State University Pocatello, Idaho 83209
2. Mary Bucco, English, Colorado State University, Fort Collins, Colorado 80523
3. Alan Steinberg, English, Idaho State University, Pocatello, Idaho 83209

Ballroom Evening Meal-No Host-7:00 PM
Taos/ Zuni

Editing, Publishing and Collecting Western American Literature: 9:00 PM

1. Steve Cox, University of Nebraska Press.
2. Ed Shaw, University of Oklahoma Press.
3. Hugh Treadwell, University of New Mexico Press.
4. Trudy McMurrin, University of Utah Press.

Friday, October 5, Morning
9:00-10:15 Sessions 3A-3D

Jemez

Session 3A: Regional Women Writers of the Great Plains
Moderator: Ruth Alexander, English, South Dakota State University, Brookings, South Dakota 57007

2. Susan Rosowski, "Literary and Critical Interpretation of Materials." (English, University of Nebraska, Omaha, Nebraska 68101).
3. Elizabeth Hempsten, "Form and Style in Diaries and Letters of Women Writers." (English, University of North Dakota, Grand Forks, North Dakota, 58202).

(Modern Language Association Project, Teaching Women's Literature from a Regional Perspective).

Acoma

Session 3B: The Enigma of Western Realism.
Chair: Richard W. Etulain, History, University of New Mexico, Albuquerque, New Mexico 87131.

Sanford Marovitz, "On the Western Criticism of Max Westbrook: A Call for Clarification."

Commentators:

Max Westbrook, English, University of Texas, Austin Texas 78712
Delbert Wylder, English, Murray State University, Murray, Kentucky 42071.

Taos

Session 3C: Southwestern Writers
Chair: Noel Riley Fitch, English, Point Loma College, 3900 Lomaland Drive, San Diego, California 92106

1. John Rothfork, "James Steele: New Mexico's First Local Colorist." (Humanities, New Mexico Tech., Socorro, New Mexico 87801).

3. Lawrence Clayton, "The End of the West Motif in the Work of Elmer Kelton, Edward Abbey, and Jane Kramer." (English, Hardin-Simmons University, Abilene, Texas 79601).

4. Mark Busby, "Eugene Manlove Rhodes: Ken Kesey Passed by Here." (English, Texas A&M University, College Station, Texas 77843).

**Zuni**

**Session 3D: Errands for and into the Wilderness**
**Chair:** Fred Erisman, English, Texas Christian University, Fort Worth, Texas 76129.


**Friday, October 5: 10:30-12:00**

**Sessions 4A-4D**

**Jemez**

**Session 4A: South and West: Continuities and Contrasts**
**Chair:** Joseph M. Flora, English, University of North Carolina, Chapel Hill, North Carolina 27514.

1. Lewis P. Simpson, "South and West: The Literary Differences." (English, Louisiana State University, Baton Rouge, Louisiana 70803).


**Acoma**

**Session 4B: Contemporary Western Novelists**
**Chair:** Patrick Morrow, English, Auburn University, Auburn Alabama 36830.


4. William C. Baurecht, "Messianic Masculinity in Ken Kesey's West." (General Honors Program, University of New Mexico, Albuquerque, New Mexico 87106).


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**Taos**

**Session 4C: Varieties of Regionalism**

**Chair:** Susan J. Rosowski, English, University of Nebraska, Omaha, Nebraska 68101.

1. Gerald Haslam, "California's Heartland: Voices from the Great Central Valley." (English, California State University, Sonoma, California 94928).

2. James D. Houston, "West Coast Fiction: Modern Writing from California, Oregon and Washington." (English, University of California, Santa Cruz, California 95064).


4. Carlota Cardenas de Dwyer, "Cultural Regionalism and Chicano Literature." (English, University of Texas, Austin, Texas 78712).

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**Zuni**

**Session 4D: Three Views of Southwestern Literary Culture**

**Chair:** Martin Bucco, English, Colorado State University, Fort Collins, Colorado 80521.

1. Dennis R. Hoilman, "The Nash Garcia Case: A New Mexico Murder in Fact and Fiction." (English, Ball State University, Muncie, Indiana 47306).

2. Marta Weigle, "The Penitente Brotherhood in Southwestern Fiction: A Case Study in Folklore and Literature." (English, University of New Mexico, Albuquerque, New Mexico 87131).

3. Harvena Richter, "Conrad Richter: As It Was in the Beginning." (English, University of New Mexico, Albuquerque, New Mexico 87131).

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**Friday, October 5th**

12:15--Lunch--Lounge--Meeting of the Executive Council, WLA

Sessions 5A-5D: 1:30-2:30

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**Jemez**

**Session 5A: Mary Hallock Foote and Her Interpreters**

**Chair:** James Maquire, English, Boise State University, Boise, Idaho 83725

1. Shelley Armitage, "The Artist as Writer: Mary Hallock Foote as Realist." (English, University of New Mexico, Albuquerque, New Mexico 87131).


Acoma

Session 5B: Epics in the West
Chair: Charlotte S. McClure, Office of the Dean, College of Arts and Sciences, Georgia State University, Atlanta, Georgia 30303).


2. Les W. Whipp, "Frederick Manfred's The Golden Bowl as Epic." (English, University of Nebraska, Lincoln, Nebraska 68588).


Taos

Session 5C: Western Film as Mode and Theme
Chair: William T. Pilkington, Department of English, Tarleton State University, Stephenville, Texas 76402).

1. Don Graham, "'The Tin Star' and High Noon: From Short Story to Film." (English, University of Texas, Austin, Texas 78712).

2. Richard Robertson, "The Shootist, Novel and Film, or, Book's Ends." (History, University of Mississippi, University, Mississippi). 38677).

3. Alan F. Crooks, "Film-making as Thematic Vehicle in the Contemporary Western Novel." (Oneida Nation Museum, Route 4, DePere, Wisconsin 54115).

Zuni

Session 5D: Two Contemporary Writers of Westerns
Chair: Helen Stauffer, English, Kearney State College, Kearney, Nebraska 68847

1. Stephen Tatum, "Historical Realism and the American West: The Example of Charles Neider's The Authentic Death of Hendry Jones." (English University of Utah, Salt Lake City, Utah 84112).

2. Samuel I. Bellman, "Recycling Billy the Kid in California: Charles Neider's The Authentic Death of Hendry Jones." (English, California State Polytechnic University, Pomona, 3801 West Temple Avenue, Pomona, California 91768).
3. Candy Klaschus, "If You Can't Get to Heaven, There's Always Colorado" [L'Amour]. (American Studies, University of New Mexico, Albuquerque, New Mexico 87131).

Friday, October 5th
Sessions 6A-6D: 3:00-4:15

Jemez Session 6A: The Popular Western
Chair: Delbert Wylder, English, Murray State University, Murray, Kentucky 42071.

Acoma Session 6B: Nineteenth Century Explorers and Writers
Chair: Peter White, English, University of New Mexico, Albuquerque, New Mexico 87131.
3. Katharine M. Morsberger, "Missionary Bishop, Soldier, Sailor, Historian, and Novelist: Cyrus Townsend Brady." (California State Polytechnic University, 3801 Temple Avenue, Pomona, California 91768).

Taos Session 6C: Immigrant Experiences
Chair: Helen M. Bannan, American Studies, University of New Mexico, Albuquerque, New Mexico 87131.
1. David Dyrud, "Varieties of Cultural Loss: The Northern European Immigrant Experience on the Middlewestern Frontier." (Communications Department, Oregon Institute of Technology, Klamath Falls, Oregon 97601).

3. John B. Harris, "Westering in the Arctic: Knut Hamsun's Growth of the Soil." (English, Brigham Young University, Provo, Utah 84602).

Zuni
Session 6D: Two Women Writers of the West
Chair: Ann Ronald, English, University of Nevada, Reno, Nevada 89557.

1. Michael T. Marsden, "Helen Hunt Jackson: Docudramatist of the American Indian." (Popular Culture, Bowling Green State University, Bowling Green, Ohio 43403).

2. R.A. Arthur, "The Search for Family [D. Johnson]." (English, California State University, 18111 Nordhoff Street, Northridge, California 91330).


Zuni
Business Meeting: 4:30--5:15
Happy Hours: 5:30--6:15: Western American Literature Auction
Banquet: 7:30
Honored Speaker: Wright Morris

Saturday, October 6, Morning
Sessions 7A-7D: 9:00-10:30

Jemez
Session 7A: Western Historiography and Western Literature
Chair: Gary Topping, Utah Historical Society, Salt Lake City, Utah


2. Jane Nelson, "Some Reflections on Women in Western Historiography." (English, Texas A&M University, College Station, Texas 77843).


Acoma
Session 7B: Approaching the Wilderness in the Canadian West
Chair: Dick Harrison, English, University of Alberta, Edmonton, Canada T6G 2E1.

3. E.D. Blodgett, "Gardens at the End of the World, or Gone West in French." (Comparative Literature, University of Alberta, Edmonton, Canada T6G 2E1).

Taos
Session 7C: Two California Novelists: Frank Norris and John Steinbeck
Chair: Richard Astro, Dean, College of Arts and Sciences, Northeastern University, Boston, Mass., 02115.

2. Robert E. Morsberger, "The Inconsistent Octopus." (English, California State Polytechnic University, 3801 W. Temple Avenue, Pomona, California 91768).
3. David Amick, "The Dual Role of Metaphor in Steinbeck's The Pearl." (Idaho State University, Pocatello, Idaho 83209).

Zuni
Session 7D: Fronting the Frontier and American West
Chair: Jim Barbour, English, University of New Mexico, Albuquerque, New Mexico 87131

2. Robert Glen Deamer, "Remarks on the Western Stance of Stéphane Crane," (Route 2, Rochester, Indiana 46975).
Sessions 8A-8D: 10:45-12:15

Jemez  
Session 8A: Perspectives on Indian Literature and Indians in Literature  
Chair: Priscilla Oaks, English, California State University, Fullerton, California 92634.

Commentator: John R. Milton, English, University of South Dakota, Vermillion, South Dakota 57069).

Acoma  
Session 8B: Vardis Fisher and A.B. Guthrie, Jr.  
Chair: Glen A. Love, English, University of Oregon, Eugene, Oregon 97403.

4. Fred Erisman, "These Thousand Hills: The Importance of a Failure." (English, Texas Christian University, Fort Worth, Texas 76129).

Taos  
Session 8C: Critical Approaches to Western Poetry  
Chair: William Lockwood, 13474 Calais Drive, Del Mar, California 92014.

2. Thomas J. Lyon, "Western Poetry." (English, Utah State University, Logan, Utah 84322).
4. Chester L. Wolford, "Forms of Entrapment in the Work of Edward Dorn." (Behrend College, Pennsylvania State University, Station Road, Erie, Pennsylvania 16510).
Zuni  Session 8D: Cowboys in Western Literature
Chair: Michael T. Marsden, Popular Culture, Bowling Green
       University, Bowling Green, Ohio 43403.

1. Lee Steinmetz, "Immortal Youth Astride a Dream: The
   Cowboy in Western American Poetry." (English, Eastern
   Illinois University, Charleston, Illinois 61920).
2. Janice Frost, "The Cowboy Character in the Plays of Sam
   Shepard: The Displaced Hero." (English, University of
   Utah, Salt Lake City, Utah 84112).
3. Don D. Walker, "The Cowboy with a Sense of the Poet."
   (English, University of Utah, Salt Lake City, Utah
   84112).

Lounge  Luncheon 12:30