to get it mailed soon -
May use you as a reference?

Judy Blunt

Phone (message) 406-728-0741
Email - JJblunt@msn.com

Dear Ivan -

Lois has passed along my request and reports that you may be willing to write a letter in support of my "project" for the Guggenheim - I'm so grateful. Still, I want to confirm, first hand, before I send off your address - the application must be in their hands by Oct 1, so I'm hoping.
BROOK TROUT, *Salvelinus fontinalis*. Brook Trout, like Lake Trout, are char, a close relative to true trout of the genus *Oncorhynchus*. They are generally small at maturity, being 8 -12" long. Some large fish exist in populations in Labrador and Hudson Bay. They prefer cold water and inhabit large rivers, streams, lakes and ponds. When small, they primarily eat aquatic insects, but as they grow larger, they become more predatory and consume forage fish.

*Salvelinus fontinalis*

**BROOK TROUT** SN-532-200

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CRANE CREEK GRAPHICS
Box 367 • Wilson, Wyoming 83014

PRINTED ON 100% RECYCLED 100% POST CONSUMER ACID-FREE PAPER
JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION  
Confidential Report on Candidate for Fellowship  

<table>
<thead>
<tr>
<th>Mr. Ivan Doig</th>
<th>Candidate:</th>
<th>Blunt, Judy J.</th>
</tr>
</thead>
<tbody>
<tr>
<td>17277 15th Avenue NW</td>
<td></td>
<td></td>
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<tr>
<td>Seattle, WA 98177</td>
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**REPORT:**

It feels genealogically apt for me to be asked to appraise Judy Blunt and her writing proposal. In my own work, I have been aware of the particular family tree of writers who preceded me in the books that made our careers and reputations—Hamlin Garland, Mari Sandoz, and Wallace Stegner, all from settler families in the American outback. Those earlier three were directly from homesteads, the distinctive migrant seedbeds of America’s westward movement, and I am the son of a father born on a Montana homestead in the early twentieth century. Judy is of the generation after me, from a landholding family in Montana ranch country. Fittingly, the next chapter of the long and powerful story of people trying to cope on that vast prairie swath of America is in her blood, and from every indication I can see in her, she possesses the passion, skill, and—I mean this in full admiration—ruthless angle of insight to produce a book that will hold up amid its distinguished western forebears.

She and I live in different corners of the West, geographically and professionally, and I have to say that our personal acquaintance does not go back far, nor has it yet had a chance to run deep. Yet, for a number of years now I have quite tellingly felt the presence of Judy’s persona, there in her University of Montana life, by way of the Missoula writers and teachers I know and admire and have been friends with across the writing years. I can’t think of a similar instance when I heard the footsteps of a coming writer, as Judy was in her then student days, in the comments of so many savvy people. Her grit impressed everyone, her power on the page astonished them.

I felt the same when a manuscript copy of *Breaking Clean* was sent to me and I provided it a blurb. She is an exceptionally potent writer, particularly able to strike chords within her generation of women, as the reviews of that book showed. Looking over her Statement of Plans, I’d say she is poised to do a deeper and more considered book, in the literary territory she is carving out for herself. The historian Richard White, in the course of his MacArthur grant years, was able to step aside from usual academic load and give us a wonderfully creative exploration of his family’s background, *Remembering Ahanagran: Storytelling in a Family’s Past*. I see no reason, given Judy Blunt’s determined stamina, nothing-to-lose prairie chutzpah, and terrific way with words, why she wouldn’t write a worthy counterpart to White’s pathbreaking book, if simply provided the gift of time to do it.

Signed: Ivan Doig  
Date: 1/13/2005  
Position or Title: Writer  
Address (if different from above):
Dear Judy--

I've mailed off your Guggenheim recommendation, so here's hoping. Do you know Richard White's book, Remembering Ahanagram: Storytelling in a Family's Past? I cited it to the G'heimers as one your project would be in the same high league with.

Ran across John Rember at a speaking gig I did in Ketchum last month; I gathered he and you know one another from UM times or some such. He's still determinedly in Stanley; can't think of any of us who have stayed as rooted in where we started in life.

Good luck on the G'heim, but with or without it, write that book. It sounds scko, as Dick Hugo might have said.

Best,
Statement of Plans

Project: To buy time from my academic position to write a nonfiction book, less a sequel than a companion to *Breaking Clean*.

Raised on a wheat and cattle ranch in northeastern Montana, I married into my community at age 18 and spent the next 13 years embedded in the Missouri River Breaks—a ranching wife and mother who embraced the mythology of strong western women even as I struggled to understand the burden of it. Like many women in my isolated community, I fell heir to a complex set of beliefs—stories, really—about who I was and what I could be, stories that defined me and outlined my expectations. I was a ranch woman, dedicated first to the land and second to the people on it, staunch and (mostly) uncomplaining wife of one rancher and mother of the next generation to grow up tough. Such was our strength that we had no need for the trappings of social equality. Such was our power that we had no need to challenge the day-to-day decisions of men. Such was our pride we could dismiss the gender directed contempt and condescension as unimportant. At least, that’s how the story goes.

In my ranching community, stoicism and self-sacrifice are still mistaken for heroism. The world so loves this legend of the strong western woman that we in position to do so often take it up willingly. My grandmothers and my mother lived the mythology and passed their stories along to me not only unchanged, but unexamined. That is my goal for this second book of essays—to examine the stories I was given, the stories I lived, and see what they’re made of. I want to explore my years as a ranch wife and the difficult decision I made to leave that life.

For fifteen years—eight of them spent in university-level education—the bulk of my resources, both financial and emotional, were spent on my children. I consider it a sound investment, as the little darlings spent zero time in Juvenile Hall, didn’t do drugs, got jobs when they felt in need of luxuries, did well in school and all three have since gone on to complete their masters degrees and enter honorable professions on their own terms. My reward is that they still like me.
I’m now an associate professor of English creative writing. I have designed a sound nonfiction curriculum, and I continue to teach a large number of students and direct all the nonfiction graduate work. I continue to write, though time and financial constraints make any book-length effort almost impossible. I’m 50 years old, as-yet-untenured, still operating the sort of single-income household that doesn’t stretch to support a sabbatical, still looking for ways to buy writing time after all these years. Last summer I was commissioned to write the first draft of a play about the Montana Rodeo, and the NEA funding for that carried me through July. Then I painted houses.
November 22, 2005

Mr. Ivan Doig
17277 15th Avenue NW
Seattle, WA 98177

I beg to acknowledge, with the thanks of the Foundation, the receipt of your confidential statement concerning Judy J. Blunt.

G. Thomas Tanselle, Senior Vice President
Ron Pisaneschi
Table 4

IDAHO
Humanities
COUNCIL

Presents
The 2005 Distinguished Humanities
Lecture & Dinner

Prolific Western Writer
Ivan Doig

"Trying to Place It: Landscape
and Beyond in the Literary West"

Thursday, September 15
7:30 p.m.
Coeur d'Alene Resort

With generous underwriting from

RILEY CREEK
Thank you for joining us this evening to welcome writer Ivan Doig to Idaho Again!

Together we will enjoy an evening of thought-provoking conversation. Dr. Doig will speak after the main course is cleared. After his talk, our speaker will take questions, which you may submit in writing, using the paper and pencils on your tables. Hold up your hand to indicate you have a question to submit. Some of our event volunteers will be circulating during the talk to collect your questions and bring them to the podium area. Dr. Doig will be available to sign books immediately after the conclusion of his remarks. Please limit the number of books to be signed to no more than three.

Ivan Doig has written numerous books including the contemporary classic memoir This House of Sky, the story of Doig’s family of Montana sheep ranchers in the forties and fifties, which was a finalist for the National Book Award and won The Christopher Award. He has received the lifetime Distinguished Achievement award from the Western Literature Association.

Doig was born in Montana in 1939 and grew up along the Rocky Mountain Front, the dramatic landscape that has inspired much of his writing. Hailed as Wallace Stegner’s successor as “Dean of Western American Letters,” Doig explores the lives of average people, Westerners who carved out an existence through sheer dint of their labors: ranchers and rangers, cowboys and cooks, shepherders and truck drivers.

Tremendous generosity has made this evening come together. To all those we thank tonight, we wish you to understand that our gratitude is enormous. To all the generous companies and individuals who purchased benefactor tickets and tables, donors of student scholarships listed in this program, and to all of you who purchased a ticket to be present at this humanities gathering tonight—we thank you for valuing and supporting the humanities in our families, our schools, and in the communities of Idaho.
We are profoundly indebted to our underwriters this evening. Without them we simply could not have built this occasion for all to enjoy. To Marc Brinkmeyer and Riley Creek Lumber we extend our deepest thanks for sponsoring this evening and the student event earlier in the day. Thank you to Idaho Public Television for creating and airing exceptional public service announcements, created by their nationally acclaimed, award-winning production staff. The IHC also thanks Stimson Lumber for sponsoring the Benefactors reception earlier this evening. Thank you, Ron Nichols and Cheryl Shields for graciously opening your home.

The IHC is grateful for tonight’s Benefactors for their added generosity this evening. We wish to recognize the following firms and individuals that purchased Benefactors Tables: The Gallatin Group, Burlington Northern Santa Fe Railroad, Virginia and Graydon Johnson, Parkwood Business Properties, Avista Corporation, Scott and Mary Lou Reed, Witherspoon, Kelley, Davenport & Toole, Attorneys & Counselors and Stimson Lumber. Additionally, we want to recognize those who purchased General Tables: Sterling Savings Bank, Nancy and Art Flagan, Joyce Lider, University of Idaho – CdA, Sandy and Jeanne Emerson, and North Idaho College. The IHC is also thrilled to announce that seats were purchased for area students including some from North Idaho College and University of Idaho. Thank you to Len Mattei, Sterling Savings Bank and Burlington Northern Santa Fe Railway for the student scholarship donations.

We also warmly thank Borders Booksellers for their presence, their interest, and for the kind contribution of funds to the IHC from tonight’s book sales. We thank our north Idaho board members, Len Crosby, Cindy Haagenson, Virginia Johnson and Sandy Patano and planning committee (Bill Proser, Judy Meyer, Denny Davis, Laurie Thomas and Betty Ammon), whose dedication to the humanities in their communities made this evening possible. Thank you to the board, Bill Proser, Katie Saylor, area high schools and others who planned and participated in this morning’s presentation by Ivan Doig at North Idaho College. Over one thousand students were able to hear Dr. Doig and reflect on his writings. Lastly, tremendous thanks to Karen Yother for her instrumental assistance in arranging, planning and coordinating this event.

Again, thank you to everyone for making this wonderful evening possible and for celebrating 32 years of the public humanities in Idaho.
IHC Board of Directors

Marc C. Johnson, Boise
  Chairman
Virginia Johnson, Coeur d'Alene
  Vice Chair
Peter Anderson, Driggs
  Executive Committee
Leonard Crosby, Post Falls
  Executive Committee
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  Lewiston
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Kevin Marsh
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  Rexburg
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  Coeur d'Alene
Ron Pisaneschi
  Boise
Raúl Sánchez
  Moscow
Shelton Woods
  Boise

IHC Staff
Rick Ardinger
  Executive Director
Cindy Wang
  Grants & Fiscal Officer
Jennifer Armstrong
  Special Projects Coordinator
Rebecca Wills
  Administrative Assistant

IDAHO Humanities Council
February 18, 2005

Mr. Ivan Doig  
17277 15th Ave., NW  
Seattle, WA 95177  

Dear Ivan:

Thanks for sending your photo. Enclosed are two copies of a contract for your talk at the Coeur d’Alene Resort on Thursday, September 15. Please read this over and call if you have any questions. Sign both, keep one, and return one to me.

Times are approximate, of course. We’ll firm things up as we get closer to the date. If Thursday looks like a heavy schedule, we could move the school visit to Friday morning if you’d prefer. Our thought on the school visit is that perhaps you could be interviewed on stage by someone so you don’t have to prepare a separate talk.

You’ll note that payment is TBD. We’ll plan on paying you the full $7,500 at the time of the lecture unless you’d like part before. Whatever you prefer. We’ll reimburse you for your RT travel from Seattle. If you drive, we’ll pay 34 cents a mile, plus meals.

We’ve reserved you a nice room at the resort. Should be a beautiful time of year for this.

Again, thank you. We all look forward to the event.

Sincerely,

Rick
Rick Ardingter  
Executive Director
EXPENSE REPORT

Name/Address: Ivan Doig  
17277 15th Ave. NW Shoreline WA 98177  

Purpose of Trip: North Idaho Distinguished Humanities Lecture  

For Week Ending: Sept. 17 2005  

I certify that this statement is accurate as to actual & necessary business expenses:  

SIGNED: Ivan Doig  

IDaho Humanities Council  

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<th>Date</th>
<th>Sun.</th>
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<th>Tues.</th>
<th>Wed. 8/14</th>
<th>Thurs. 8/15</th>
<th>Fri. 8/16</th>
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Purchases:
- Baggage @ .345/mile  
- Lodging ($65.00)  
- Breakfast (up to $7.50)  
- Lunch (up to $10.50)  
- Dinner (up to $17.00)  
- Phone  
- Taxi  
- Travel  
- Gas  
- Rental Car Fee  
- Oil (for Rental Cars)  
- Book  

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Summary:
- Total Expenses: $268  
- Less Cash Advanced: -  
- Less Charges to Company: -  
- Amount Due to Company: $268
Dear Rick--

Carol and I forged onward to Montana from the great Coeur d’Alene event and were further rewarded with terrific weather. What a trip, in all ways. Many thanks for your good works in making things go smoothly, and please convey our heartfelt appreciation to the Johnson clan, Mark and Virginia, as well.

I have scrambled together my trip expenses and hope I’ve done the Expense Report properly. I stuck with the meal limits for one person, although the receipts reflect Carol’s necessary presence on the trip. I customarily do stipulate that expenses include those for both of us, but if that runs against red tape in the Council’s bookkeeping, I’ll understand. Either way is fine. We were both charmed with the whole North Idaho shindig, as we were with the one in Boise. Two in a row is a helluva good record, Rick.

Best wishes,
Idaho Humanities Council
Ivan Doig Event Schedule
September 15, 2005

Wednesday, September 14, 2005
Ivan and Carol Doig arrive at CdA Resort - ask for package of books & table cover
Rick arrives

Thursday, September 15, 2005
Jennifer arrives around 11:00 a.m.
Marc arrives from Moscow

9:00 – 10:00 a.m.: Idaho Public Television interview with Ivan Doig, Tony Stewart, and Virginia Johnson, North Idaho College Boswell Hall

10:30 a.m. – 11:30 p.m.: Stage Interview with Ivan Doig, Marc Johnson, and Virginia Johnson at North Idaho College Boswell Hall Auditorium, with area high school and college students in attendance.

12:00 p.m.: Lunch with Carol, Ivan, Marc, Rick, Virginia, Sandy, and others at Brix Restaurant, 317 Sherman (walking distance from CdA Resort)

1:00 – 4:45 p.m.: Free time for Ivan

VIP/Benefactors Reception:

4:40 p.m.: Students arrive at reception for instructions

4:45 – 6:30 p.m.: Take Carol and Ivan to Ron Nichols and Cheryl Shields home, 1550 F. Resort Beach Lane (see directions)

5:00 p.m.: Reception Begins

5:45 p.m.: Marc Johnson welcomes Carol and Ivan to CdA and the IHC Benefactors to the reception.

5:50 p.m.: Marc Johnson thanks Ron Nichols and Cheryl Shields for hosting reception. Marc thanks Stimson Lumber for sponsoring the reception. (Acknowledge Stimson Lumber VIP Mike Razzeto). Also thanks Coeur d’Alene Cellars for donating the wine.

5:55 p.m.: Present gifts to Ron and Cheryl; gifts to Ivan and Carol.

6:30 p.m.: End of reception
Dinner, Lecture and Book signing:

2:30 p.m.    Jennifer and Karen meet and set up

5:45 p.m.    Jennifer and volunteers prepare

6:45 – 10:00 p.m.   At the Coeur d’Alene Resort

7:15 p.m.   Announcement by IHC Board Member Len Crosby, encouraging guests to be seated for dinner.

7:25 p.m.   Second announcement by Len, encouraging guests to be seated for dinner and announcing the beginning of the program in five minutes.

7:30 p.m.   Len delivers welcome and thanks on behalf of the Idaho Humanities Council.

7:45    8:15 p.m.   Dinner. (No activity at podium)

8:15 p.m.   As guests finish dinner, IHC Chairman Marc Johnson goes to podium.

Marc Johnson discusses the work of IHC, its mission and programs, and discusses IHC’s Endowment for Humanities Education, and introduces short video (VHS VIDEO PROVIDED BY IHC – 7 minutes in length).

After the video, Marc introduces Virginia Johnson to introduce Ivan Doig.

8:30 p.m.   Ivan Doig begins his speech.

c. 9:15 p.m.    Ivan Doig finishes his speech. Virginia Johnson joins him on stage to answer questions read by Virginia which have been written by audience members.

C. 9:30 p.m.    Dr. Doig finishes the Q&A session with the audience and moves to book signing area.

Virginia thanks Ivan Doig and dinner audience. Reminds audience that Silent Auction ends in 20 minutes, invites audience to meet Ivan Doig, and have a book signed.

C. 10:00 p.m.   End of Silent Auction.

C. 10:30 p.m.   Booksigning and event should be complete

Friday, September 16, 2005

Ivan and Carol Doig return to Seattle.

Marc, Rick and Jenn all catch flights to Boise at 10:15 a.m.
Organization: Idaho Humanities Council (IHC)

Event: North Idaho Distinguished Humanities Lecture

Speaker: Ivan Doig

Date of Services: September 15th, 2005

Fee: $7,500 Plus Expenses

Travel/Expenses: IHC agrees to pay for travel expenses and suite at the Coeur d’Alene Resort for September 14 and 15, 2005. IHC will also cover all meals.

Program Location: Coeur d’Alene, Idaho

Topic: TBA

Schedule: Speaker agrees to arrive by evening Wednesday, September 14. Thursday, September 15: 9 AM Idaho Public Television Interview, 10:30 AM – Noon Public School presentation, 5 PM VIP reception at private home, 7:30 PM Dinner, 8:15 PM Lecture with Q & A, 9:15 PM Book Signing. Speaker agrees to up to 2 pre-event phone interviews. All times are approximate.

Audience: 100 students and teachers at school presentation, 500 community members for evening lecture. Numbers are approximate.

Contact: Rick Ardinger
Idaho Humanities Council
217 W. State St.
Boise, ID 83702

Invoice: Cindy Wang
Idaho Humanities Council
217 W. State St.
Boise, ID 83702

Payment: TBD

Parties:

This agreement is made by and between Ivan Doig, hereinafter termed the Contractor, and the Idaho Humanities Council, hereinafter termed IHC.
Compliance with Equal Opportunity

IHC is an equal opportunity employer and does not discriminate on the basis of race, sex, national origin, age or handicap either in its employment and personnel policies and practices or in the delivery of its services. Persons and organizations seeking to do business with the IHC hereby agree to abide and be bound by this policy of non-discrimination.

Compensation

Travel and meal reimbursement will be paid upon receipt of a travel reimbursement invoice. It is agreed and understood that the Contractor is not an employee of IHC under the terms of this agreement, and is not entitled to any of the benefits set forth in Idaho Code 67-5301 et seq, 72-101 et seq, or any other State laws. Furthermore, the Contractor operates independently and is solely responsible for any federal or state tax liability that may result from the payment of this fee.

Termination of Agreement

If for any reason the contractor needs to alter the contract, the contractor will contact the IHC and discuss a mutually agreeable arrangement. If for any reason the contractor is delayed or cannot appear, the contractor will notify the IHC as soon as possible. IHC is not then obligated for payment of work not completed.

In testimony whereof the parties caused this agreement to be executed the day and month of the year as set out below:

Contractor

Authorized Signature
Ivan Doig

516-434-1110
SSN or Tax ID#

17277 15th Ave. NW
Address

Seattle WA 98177
City, State, Zip

27 Feb. 2005
Date

Idaho Humanities Council

Richard Ardinger, Executive Director

February 18, 2005
Date
Dear Rick--

The contract looks fine, and here's the copy signed for you.

The schedule is plenty crammed, all right, but will be all right if you can guarantee me the afternoon off to rest up after the school appearance, i.e. until time for the reception. I like your idea of someone interviewing me on stage at the school, and at some point I could take questions from the audience; it might enhance the event if there could be a blackboard or whiteboard onstage for me to write a few things on, by way of writing-craft examples.

And since you are so kind as to offer, a partial payment--is $1,500 okay?--would be welcome.

You're right, it should be a nifty time of year at the lake and all. Carol and I are looking forward to it. Thanks for the promptness and civility of the paperwork.

Regards,
Rick, hi--

Gave you a call yesterday in response to your June 9 letter, but learned you were on a retreat; I hope knowledge was advanced, there?

As to a title for my talk: how about if we call it “Trying To Place It: Landscape and Beyond, in the Literary West.” That should be general enough, and here are a few bits of description for you to draw on for publicity purposes:

--Although I am often called, as are others of my generation of writers out here, a “writer of place,” I would argue that landscape is simply the starting place for books such as This House of Sky and other notable memoirs and novels located in the West. ‘Place,’ in terms of landscape, backdrop of mountain and plains and hard weather, does figure large in the work of a lot of us, but I don’t think it’s at the neglect of the people, the human stories, the Westerners who carry on their lives against the big bold landscapes of those books.

--In citing other memorists from our region, I would draw on the work by Richard Maxwell Brown, one of the most distinguished Western historians, who has identified what he calls the distinctive “grassroots autobiography and biography” that constitutes “a meeting ground of the literary talent and the social history of the West.” Besides my work, Brown cites William Kittredge, Terry Tempest Williams and others, and of course from Idaho I would include my Montana-born compatriot, Mary Clearman Blew, and Kim Barnes.

--The thread of humanities; I would make the point that we are a distinctively highly-educated group of writers: Mary and I are Ph.D.s--and she’s been a professor of Shakespeare--Kittredge has a Master’s degree, etc. In short, we bring a considerably sophisticated humanities tradition to where we write from.

And, as you mentioned teachers, I think I can work in a brief excerpt--the Idaho premiere!--from my forthcoming novel which focuses on an unlikely but unforgettable teacher in a one-room school about a hundred years ago.

How does all this sound? Give me a call this week if you get a chance, Rick, and let me know, okay?

Regards,

[Ivan Doig]
June 9, 2005

Ivan Doig  
17277 15th Ave. NW  
Seattle, WA 98177

Dear Ivan:

We’re moving forward with publicity for your Coeur d’Alene presentation on September 15, and I was wondering if you could give me a tentative title for your talk and/or description that we can use in our publicity. Perhaps it could be general enough to give yourself plenty of interpretive room between now and then. This would be most helpful.

The Coeur d’Alene School District bought 200 copies of *This House of Sky* to make available to students during the summer. Several libraries and book clubs also are reading different Doig titles.

I’m halfway through my rereading of *This House of Sky*, and am as thoroughly engrossed and warmed by the book as I was the first I read it more than a dozen years ago. I’m reading it for a book discussion we’re having at an IHC board retreat next week at Harriman State Park. Love that passage on being a kid on a barstool next to your dad and taking in all the reflective glitter and conversation in the Stockman and other bars. Just beautifully written.

Hope you’re enjoying good weather.

All the best,

Rick Ardinger  
Idaho Humanities Council
1 Feb. '05

Dear Rick--

Got your phone message when we returned from Tucson, and duly noted, Sept. 15 is confirmed as the date for our Coeur d’Alene doings. Carol and I intend to drive from Seattle the day before. If there turn out to be any media interviews beforehand, I can do them by phone from here at home. Am sending along a photo as you requested, and a bio sheet in case it’s helpful.

And yes, let’s handle the contract as soon as we can. Also, give me a call a day or two before you need a title for my talk (if you do). I should be around the phone here in the foreseeable future except for the third week in April.

Looking forward to our event— the ’98 one is remembered fondly in this household.

Regards,
December 22, 2004

Mr. Ivan Doig
17277 15th Avenue NW
Seattle, WA 95177

Dear Ivan:

In 1998, you came to Boise and gave an outstanding and memorable talk on behalf of the Idaho Humanities Council to a dinner audience of more than 500. Our “Distinguished Humanities Lecture and Dinner” has since become an annual event in Boise, and in October of this year, in an effort to expand our outreach, the Council sponsored a humanities lecture in Coeur d’Alene. The event in Coeur d’Alene (with presidential historian Robert Dallek) was a great success, and we’d like to do it again in October of 2005. When my board discussed possible speakers to bring to Coeur d’Alene, there was great enthusiasm at the mention of your name. I am writing to see if you’d be interested and available to make a similar talk in Coeur d’Alene next October. We can offer $7,500 plus travel expenses.

The Coeur d’Alene event would be held at the Coeur d’Alene Resort on the lake. We would anticipate a dinner audience of 350 or so. The agenda would be similar to the Boise event in 1998—a half-hour public television interview, an hour-long Q & A session with some teachers and students in the morning or afternoon, a private home reception before your talk, and a book signing following your talk. It will make for a long day.

The purpose of the dinner lecture is to raise the visibility of the Idaho Humanities Council’s fundraising campaign to build an endowment for humanities education, which will support annual weeklong summer institutes and other programs for Idaho teachers.

We will be sponsoring the event in cooperation with the Coeur d’Alene Public Library, which, if you agree to come, is proposing to sponsor in advance of your talk a city-wide “everyone read the same book” program in 2005, the book being one of yours.

We have several dates to consider, but I wanted to check your interest and availability first. Ideally, it would be nice to have your lecture on a Thursday night, which would mean your arriving on Wednesday and leaving Friday morning.

I hope you’re interested. If so, please give me a call or drop me an email and perhaps we can settle on a date.

I look forward to hearing from you.

Sincerely,

Rick Ardinghier
Executive Director

217 West State Street
Boise, Idaho 83702
(208) 345-5346
TOLL FREE 888-345-5346
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2. Select a group of libraries
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3. Start with a basic search
Once you’ve selected a library group, a “Basic Search” screen displays.

4. Perform your search
Type a word or short phrase into the search box next to the type of search you wish to perform.

Example: Type “this house of sky” in the Title box, or “ivan doig” in the Author box.

Press ENTER or click the Search button near the bottom of the screen.

For more searching tips, please see back panel.

For additional help, please contact your librarian.
5. Search results and tips

Did you find what you were looking for? The items owned by the most libraries are listed first. Search results appear with minimal details about each item. To learn more about any item, click on its title.

More tips

Like what you are finding? Click on the Related Authors or Related Subjects buttons to find more.

Once you have your results, you can sort up to 500 records using the Sort button, or decrease the number of results by using the Limit button.

Want to save your results? Use the checkbox on the left to view, e-mail, print or (from home) save-to-disk a subset of your search results.

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The Montana Library Network Catalog is a project of the Montana Library Network (MLN), part of the Montana State Library. MLN partners with Montana libraries to ensure the delivery of quality, standards-based, networked library materials and services to all Montanans. MLN is funded by a federal Institute of Museum and Library Services' Library Services and Technology Act (LSTA) grant.

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0408/11557b-PDF
January 11, 2006

Ivan Doig
17277 15th Avenue NW
Seattle, WA 98177

Dear Ivan,

Your fame has reached new heights! When an author is selected as the demonstration example for library catalogs, he is at the pinnacle of library idolatry and admiration.

Just take a look at the enclosed brochures from the Montana Library Network Catalog. I hope you find a bit of giddy satisfaction in knowing that over 250 Montana libraries and their respective clienteles are using you as their model search.

Happy New Year!

With library admiration,

Betsy Wilson
Dean of University Libraries
Dear Linda and Jeff--

Blueberry lore, such as it is. I don’t know if any of the highbush varieties on the old Sky Nursery handout are high enough or busy enough for your Pt. Townsend fence situation, but if aesthetics and berry yield are part of your equation, we’ve had good luck with a couple of the ones on the highbush list:

--Bluecrop: ours is about 4’ high, shows signs of getting higher, and it yielded terrifically this past year.

--Olympia: we have several of these, they’re quite good yielders, but they seem to have matured at about 3’ high.

A shorter bush--2 1/2’ high--we love is on the Raintree catalogue page I’m sending along, Sunshine Blue. These keep their leaves all year, so right now as I look out the window, they’re a nice coppery tone with greenish and reddish-purplish overtones. They bush out wider than they are high, and yield like crazy.

Our experience is that blueberries don’t need as much water as Sky says, but they do need a regular drink in hot weather--ours are just included in the vegetable garden watering of 12-15 minutes of the watering system, 2-3 times a week. Drainage seems very important, and like all good plants, there’s some mystery involved with blueberries; our most thriving patch is at the head of our driveway, right by the road, where we thought we were just putting in bushes for decoration. The spot should be too hot, too dry, too this, too that, but we must have got 50 quarts of berries off the 6 or 7 plants there. Our old Norwegian neighbor, shaking his head over why they thrive, says “Maybe it’s the car exhaust.”

Anyway, good luck. We can’t think of anything else we have around here that fits your fence situation. I do have good experience on growing a peach tree (and avoiding dreaded peach leaf curl), if that’s ever in your picture. It was great to see you the other night; all best for ’06.
Celebrating the history of the west

This year the Trailing of the Sheep Festival is proud to bring to Idaho highly skilled Diné weavers from the Navajo Nation in Arizona. These artists will be demonstrating their weaving techniques at the Saturday, October 9, Folklife Fair at Roberta McKechnie Park from 10 a.m. to 4 p.m. Pictured here are Roy Kady, left, Mary K. Cobi (Kady's mother), and Tyla Preston. (See related story on Page 56.)

SATURDAY, OCTOBER 9

• TELLING YOUR STORY OF THE LAND AND ITS BOUNTY, Hailey Cultural Center, 314 Second Ave. South, Hailey, Saturday, 9 a.m.-10:30 a.m.: Gary Nahban and Tony Norris of the Center for Sustainable Environments at Northern Arizona University will hold a workshop on Storytelling, the Land and Its Bounty. Nahban is an award-winning writer, MacArthur Fellow and director of the Center. Norris is a singer, storyteller, cowboy historian and currently folklorist-in-residence at the Center. The two will present a series of entertaining and provocative exercises, stories and songs that will encourage participants to explore new ways of looking at their home place and the animals and cultures that nurture them. The workshop is open to the public and made possible in part by a grant from the Ford Foundation. Registration is recommended; please call the College of Southern Idaho, 208/788-2318.

• SHEEP FOLKLIFE FAIR, Roberta McKechnie Park, Hailey 10 a.m. to 4 p.m.: This popular "Sheep Folklife Fair" features Navajo weavers working with wool - carding, spin- ning, and weaving. There are demonstrations of sheep herding and herding with stock dogs, a display of sheep wags ons, crafts for children, hands-on spinning and weaving workshops and a traditional Basque Lamb Dinner. The Fair highlights performances by the Boise Highlanders Scottish Bagpipers and Drummers, the Oinkari Basque Dancers, Guapasa Basque Folk Musicians, Latino X Peruvian Musicians, Celtic songs from the Boulder Brothers, and the Folk music and dance of the Polish Highlanders of North America.

• SHEEP TALES GATHERING, nextStage Theatre, Ketchum, Saturday evening 7 p.m.: The "Sheep Tales Gathering" will bring together area residents, visitors, and sheep ranching families to share stories. Special guests Diné Weavers of the Navajo Nation will share stories of their culture, and traditions.

SUNDAY, OCTOBER 10

• HISTORY OF THE WOOD RIVER VALLEY, Lane

Continued on Page 58
FRIDAY READINGS AND MUSIC

LAURA BELL has written extensively of her years with the Lewis Ranch lambing in spring in the McCullough Peaks and herd ing 1,000 ewes with lambs at the head of the Little Horn River, Big Horn Mountains. During her years in the backcountry Laura kept a journal and read lots of books. She is now writing and pub lishing stories about this life and working with the Wyoming Nature Conservancy. In 1996 Laura was awarded a State Literary Fellow ship and in 2002 she received the Blanchan and Doubleday awards for outstanding Wyoming nature writer and outstanding Wyoming woman writer all from the Wyoming Arts Council.

SHARON O'TOOLE is a ranch er, writer and mother of three children. She and her family raise cattle, sheep and horses on their six-generation operation near Sav ery, Wyoming. Sharon has been writing cowboy poetry for 16 years and entertaining audiences with tales of ranch life. She also is an Associate Editor for “The Sheep herd” magazine and the author of two children's books.

HAL CANNON and LEONARD COULSON have been playing music together for thirty-five years most of that time with the Deseret String Band. At one time they got interested in restoring old sheep camps and started the short-lived business, OK Sheep Camp Company. Hal Cannon is the founding Director of the Western Folk Life Center and the famed Cowboy Poetry Gathering in Elko, Nevada. He has published a dozen books and recordings on the folk arts of the West and plays guitar, mandolin and mouth harp.

Leonard Coulson owns Inter mountain Guitar and Banjo, a shop that specializes in vintage instrument building, repair and sales. Leonard is known worldwide for the fine banjos he constructs. Leonard plays old-time banjo, guitar and is renowned for singing long, tongue-twisting songs.

SUNDAY MORNING WORKSHOP

GARY PAUL NABBAN is a prize winning essayist and eos lo gist who lives in Flagstaff, Arizona where he is director of the Center of Sustainable Environments at Northern Arizona University. He received a MacArthur Fellowship for his pioneering work with Native Seeds/SEARCH and a Lan nan Literary Award for his writing.

ROY KADY of Teoc Nos Pos, Arizona founder of Dixie Woven is a fourth generation textile weaver and a Master Dixie Weaver. Raised in the small sheep shepherding town of Many goats Springs, Arizona, he began at age nine to learn the art of rug weaving from his grand mother and mother; both master weavers. In addition to his work with wool, Roy is a contemporary artist producing charcoal and pastel drawings, wood carvings, bask ets, photography and clothing designs. He is a consultant in the schools teaching pottery, folk arts, textiles and beaded jewelry. Demonstrating their fine weaving skills at the Festival with Kady will be his mother, Mary K. Clai, (Shimla) third generation master weaver and spinner and retired agronomist; Vera Yazzie fourth generation weaver and wood car der; Ariel Rae Begay, fifth genera tion weaver; Jeannette Clai, fourth generation Navajo doll maker and bead artist.

LEON AND REINA TOSIO of Kayenta, Arizona. Navajo weavers who will demonstrate the old methods of hand shearing. JOHN BALDROSEN is a fifth generation sheep shearer who has been shearing sheep professionally for over 40 years traveling from one sheep operation to another around the region. He has fascinated audi ences at the Trail ing of the Sheep Festival since its inception and at presentations in schools and at 4-H groups explaining the uses of the various clippers, the ways to gen erate a sheep for shearing and how to clip it rapidly and cleanly.

THE BOISE HIGHLANDERS - Bagpipers, Drummers and Dancers, was formed in 1961 in one of the oldest pipe bands in the Northwest. The pipers are com plemented by the Highland drums often cited as the most complex form of snare drumming. Dancers join the musicians per forming the Highland Fling and jig. Piper and dancers wear the Davidson tartan. The dancers wear tartans of their choice. This popular group performs regularly throughout the region.

THE BOULDER BROTHERS - Celtic and Folk Music local favorites have been performing Celtic and folk music in the Wood River Valley for close to 30 years. Its members include Mike McGe nagle, accordion; Jon, Marshall Ralph, guitar and bodhran, Jeff Sloan, pennywhistles, fiddles, saxophone; Bill Smith, 12-string guitar; Paul Smith, fiddle and mandolin and Ted Macklin, bass.

GAUPASA - Basque Folk Band Gaupasa musicians came together in 1996 to promote the folk music unique to the Basque people of northern Spain. Its members include Dan Amador of the diatonic or "button" accor don and vocals, Cathy Clarkson on the txistu (chees-toe) and Bain Seniucc on the pandeirata or tambourine and Patty Miller on guitar and vocals. Gaupasa has performed at regional and nation al gatherings including the National Folk Festival.

Trail ing of the Sheep Festival
Thanks to these businesses and individuals who make this possible.

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Perry's Restaurant
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Intermountain Stock Dog Association
Ketchum/Sun Valley Ski and Heritage Museum
Sun Valley/Ketchum Chamber & Visitors Bureau
Western Folk Life Center
Sharon O'Toole, a sheep rancher from Savery, Wyoming, will read her works on Friday evening.

- **LATINO X** - Peruvian Musicians and Dancers are Peruvian musicians who have been playing together for several years performing Andean music and the contemporary dance music of Peru. The band members are William Leon on drums and quina (flute), Victor Castillo on bass, Edwin Rojas on guitar and vocals, Teodoro Leon on mandolin, Rony Ayllon, on keyboard, Rudy Isla, sampona, Roger Tucuman on drums and Dante on guitar.
- **TISHI LEWIS** - Herding with Border Collies, was born and raised in Great Britain and early in life developed a great interest in sheep and dogs especially those herding dogs like Border Collies from the rugged highlands of Scotland, without whom she explains, sheep production would be impossible. Tish has competed at many sheepdog trials and gives herding demonstrations.
- **THE OINKARI BASQUE DANCERS** are nationally-acclaimed Oinkari Basque Dancers and were started by a group of Boise Basque Americans after a trip to the Spanish Basque country in 1990. They began the dance group and called themselves Oinkari (a combination of “oink” meaning “fret” and “arc” meaning “fast” or “light”). Today many dancers are the sons and daughters of the founders carrying on the traditions of their ancient homeland. The dancers are accompanied by Jimmy Jusoro, the recipient of the National Heritage Award and the Idaho Governor’s Award in the Arts for Lifetime Achievement, and Juan Zuniga.
- **THE POLISH HIGH-LANDERS OF NORTH AMERICA** present the folk music and dance of their families, shepherds from the Tatra Mountains of southern Poland. Their dance is found only in this region of Europe and their singing once used to communicate from mountain top pastures to valleys below. Now living in Chicago, the group keeps its distinct identity and traditions to pass on to its children.

Gary Nabhan is a prize winning essayist and ecologist who lives in Flagstaff, Arizona, where he is director of the Center of Sustainable Environments at Northern Arizona University.

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**62.8%** of the newspaper readers in the Wood River Valley say the Idaho Mountain Express is their primary source for local news.
FRIDAY, OCTOBER 8

DUCHESHEEP SHEEPHERDER BREADMAKING

“Now this year”

Location: Irving’s Hill, 6th and Main Street, Ketchum.

Time: 9 a.m.-11 a.m.

Welcome and introductions from the Broyhill Sheep herding team.

COOKING WITH LAMB WORKSHOP
Location: The Ketchem Grill Restaurant, Ketchem.

Time: 1 p.m.

A hands-on workshop to learn how to cook with lamb.

SHEEP POETRY READING & MUSIC
Location: Stagecoach Theater, 123 E. Main Street, Ketchum.

Time: 6:30 p.m.

An evening of readings and songs celebrating the history of sheep and sheep herders.

GALLERY WALK
Location: Ketchem and Sun Valley area galleries.

Time: 6-9 p.m.

Visit new exhibitions and meet with artists at each venue held at local art area galleries.

SATURDAY, OCTOBER 9

TELLING YOUR STORY OF THE LAND AND ITS BOUNTY
Location: Hailey Community Center, 114 Second Avenue, Hailey, Idaho.

Time: 5 p.m.-11 a.m.

Gary Nabhan and Tracy North take participants through storytelling and thought exercises to help them develop their own stories from their landscapes and cultural traditions.

SHEEP FOLKLIFE FAIR
Location: Roberta McCarthy Park, Highway 75, near the Hailey Municipal Airport, Hailey.

Time: 10 a.m.-5 p.m.

A family event with music, dance, demonstrations, displays, workshops and food.

FAIR SCHEDULE

STAGE PERFORMANCES
10:00 A.M. WELCOME Kim Boser, Hayley Fai Corrider, and Tom Smith, Hayley Chamber of Commerce.
10:30 - 11:00 A.M. THE BOULDER BROTHERS - Celtic and Country Music.
11:00 - 11:30 A.M. “LADY K” - Peruvian Musicians and Dancers.
11:30 - 12:00 A.M. CAJASPA - Baque Folk Music.
12:00 - 12:30 P.M. THE BOULDER BROTHERS - Haigudz, Dancers, and Directors.
12:30 - 1:00 P.M. THE BOULDER BROTHERS - Spanish Music.
1:00 - 1:30 P.M. THE BOULDER BROTHERS - Celtic and Country Music.
1:30 - 2:00 P.M. THE NOT BROTHERS - Peruvian Musicians.
2:00 - 2:30 P.M. THE BOULBER BROTHERS - Haigudz, Dancers, and Directors.
2:30 - 3:00 P.M. THE BOULBER BROTHERS - Spanish Music.
3:00 - 3:30 P.M. THE BOULBER BROTHERS - Celtic and Country Music.
3:30 - 4:00 P.M. THE NOT BROTHERS - Peruvian Musicians.
Navajo weavers are special guests

Diné Woven project brings traditions of Southwest to festival

This year the Trail of the Sheep Festival is proud to bring to Idaho highly skilled Diné weavers from the Navajo Nation in Arizona. These artists will be demonstrating their weaving techniques at the Saturday, October 9, FolkLife Fair at Roberta McKercher Park from 10 a.m. to 4 p.m. They will participate in the Saturday evening Sheep Tales Gathering at nextStage Theatre in Ketchum at 7 p.m. to tell stories about Navajo traditions of raising sheep especially the unique Navajo-Churro breed, the source of wool for their weavings. They will also walk in the Big Parade Sunday noon, on Ketchum's Main Street.

Roy Kady started the Diné Woven project in 1998 to explore these textile weavings are considered fine art, each one an original masterpiece reflecting the spirit and skill of its maker.

The Navajo-Churro Sheep Tradition

Although wild mountain sheep provided meat and wool for the Navajo over the centuries, it was the churro sheep, brought to the region by Spanish colonists in the early 1800s, that inspired a pastoral lifestyle for these Native Americans. This life in the desert and mountain country of northern Arizona thrived for years until the mid-1900s when a series of federal government actions led to the near extinction of the Churro sheep and the devaluation of the fragile lands of the Navajos. In the mid-70s animal scientist Dr. Lyle Meador recognized the significance of this loss and founded the Navajo Sheep project which currently maintains a breeding stock with Navajo families. Today there are several thousand sheep of this breed registered to its association.

The Diné Woven Weavers — Roy Kady

The Diné Weavers use 100 percent churro wool because it is strong than durable, has less lanolin than other breeds so it is sheared and cleaned easily. It is spun tightly into yarn that readily absorbs dye. The distinctive long haired pelt are highly valued as are the weavings from this wool. Today all Diné woven textiles are quality products, hand processed and made by using the primitive hand weaving techniques.

Roy Kady, Diné Woven founder, is a fourth generation textile weaver and considered a Master Weaver. Raised in the small sheep-herding town of Manygoats Springs, Arizona, he began at the age of nine to learn the art of rug weaving from his grandmother and mother, both Master weavers. Roy has also learned Navajo rug weaving from museum displays of old style rugs. For example, studying old style "wedge weaving" he now incorporates this technique of tight graceful circles into his designs. Roy will demonstrate his art at the Festival and is joined by his mother, Mary K. Clah, (Shima) third generation master weaver and spinner, Vera Yazzie, fourth generation weaver and hand elder; Tyra Preston, fifth generation weaver and wool felter; 11 year old Ariel Rue Busby, fifth generation weaver and her sister Jeanette Clah, fourth generation Navajo doll maker and bead artist. The Diné Woven weavers will be joined by Leon and Reina Tewsie, highly skilled artists and weavers from Pinyon, Arizona.
Don't miss dog trials

The Intermountain Stock Dog Association returns its popular sheep dog trial competition to the Peregine Ranch, just north of Hailey on Highway 75.

Sheep dog trials will be held Saturday and Sunday at Peregine Ranch, just north of Hailey on Highway 75.

Enjoy delicious lamb for dinner at one of these renowned local restaurants.

**LAMBS DINE Around 2004**

**INTRODUCTION**

In the region of Idaho, the scota, men like James Laidlaw, were among the first to settle into the sheep business successfully. Laidlaw arrived in the region with only the clothes he wore. He worked as a herder and took his pay in sheep. When he had gathered enough animals he started his own operation in the Molina area bringing in relatives and friends from Scotland to homestead and work with him. He went on to distinguish himself developing some of the finest lambs in the state including the Panama breed, which he created crossing a Lincoln ewe and Rambouilais buck. He is credited with bringing the first Suffolk sheep into Idaho. Today the headquarters of the Laidlaw ranch has been incorporated into Flat Top Sheep Company, sheep started by James Laidlaw (later U.S. Senator) in the 1900's. Today it is run by the third and fourth generation of Thomas' family, John and Tom Peavy.

In addition to the Scottish influence the role of the Basques in the sheep industry was critical to its success. They began to arrive in the U.S. from their home land in northern Spain in the mid 1800's. They came to Idaho after the gold rush but soon began migrating around the west finding jobs as sheep herders. Their hard work and dependability made it possible for sheep operators to leave their sons to achieve a number of sheep in lower and remote mountain pastures in their attentive care.

Many Basques stayed on in this country often beginning their own sheep enterprises - the Carmen, Echeverrias, Gearys and O'Garroas among the others. Today most Idaho herders are Basque. There are some Mexican, Chilean, and several Mongolian men as well.

In 2004, as they have since the early part of the century sheep migrate north each spring from the lower elevations of the Snake River plain of Southern Idaho, travelling in bands of close to 1,500 sheep, through the Wood River Valley to summer high mountain pastures. Traditional route takes them up Highway 75 through newly populated, residential areas and the towns of Bellevue, Hailey and Ketchum. Some continue their journey over Galena summit into the Sawtooth Mountains. In the fall, the animals retrace this trail south to desert fields and it is this return migration that we celebrate as the Trail of the Sheep Festival.

In 1997 the Wood River Valley began this proud tradition of honoring the story and heritage of sheep ranching in the region. We invite you to join us this year for the family festival of sheep and stories, of music, food, bikes, and history.
Celebrating the history of the West

Continued from Page E1
Mercantile (Starbucks), Ketchum 10 a.m. to noon: Local historian Ivan Swarner will be on hand to share the stories of the history of the Wood River Valley and the Lane Merc, for years the informal gathering place for sheepmen.

• TRAILING OF THE SHEEP PARADE—THE MAIN EVENT. Main Street, Ketchum Sunday noon: The highlight of the weekend, during this parade up to 2,000 sheep "trail" or are herded down Main Street, Ketchum. The animals are led through town in style by historic sheep camps, the Onkari Basque Dancers, Latino X Peruvian musicians, the Polish Highlanders, and the Boise Highlanders with special street corner performances before and after the parade.

• WESTERN FOLKLIFE CENTER SPECIAL EXHIBIT. Forrest Service Park, Ketchum Ski and Heritage Museum, Ketchum. Curator Talk 1 p.m.

• TRAILING THE YEAR: THE HUMAN LANDSCAPE OF SHEEP RANCHING IN THE AMERICAN WEST. The Western Folklife Center presents stories, images, and expressive materials reflecting the perspectives, hopes, and challenges of contemporary sheep ranchers. This exhibit provides a multimedia snapshot of this once prominent, but now threatened lifestyle. Exhibit curator will lead a discussion of the research and findings of this important collection at the Ketchum museum from 2 p.m.

• SHEEPHERDER WALK. Eagle Creek Road, 6.3 miles north of Ketchum to its end at Neal Canyon, 10:30-3:30 p.m.: Drive or take the Sheep Shuttle leaving the Forest Service Park at 1:45 p.m. On the shuttle, third generation sheep rancher John Peavey will discuss the history and daily life of sheep ranching in the Wood River Valley At Neal Canyon, there will be a guided tour through aspen groves viewing sheepherder carvings on trees. The names and drawings are a record of the men and women who camped in the area with their sheep and walked the trails over the years.

ON-GOING FESTIVAL EVENTS

• Western Folklife Center Special Exhibit, Ketchum Ski and Heritage Museum, Forest Service Park, Ketchum, Thursday, Oct. 7 through Sunday, Oct. 8: TRAILING THE YEAR: THE HUMAN LANDSCAPE OF SHEEP RANCHING IN THE AMERICAN WEST.

• Sheep dog trials: The Intermountain Stock Dog Association will hold Border Collie Dog Trials throughout the weekend at the Peregrine Ranch on Highway 75, north of Hailey, Saturday and Sunday from 9 a.m. - 4 p.m.

• Jack Lane’s Merc: Visit a recreation of the historic gathering place for local sheep men where for years the talk was about weather, prices and lamb weights. The Merc is open Friday, October 8th through Sunday October 10th. New for the 2011 Jack Lane Merc is a presentation by a local historian Ivan Swarner who will be on hand to share the stories of the Wood River Valley and the Lane Merc.

• Lamb dinners: Over the weekend many local restaurants will serve gourmet lamb specials for the “Lamb Dine Around.”

Sun Valley central

www.sunvalleycentral.com

for information contact

Greg Boyer

p 208 726-8060  f 208 726-9293

gboyer@ntxexpress.com

"SunValleyCentral.com calls itself 'the Idaho resort area's information core'—and it lives up to its motto. It emphasizes the recreational aspects of the area and provides terrific access to information about a range of sports, activities and more." - Idaho Press Club
October 12, 2005

Ivan Doig
17277 15th Ave., NW
Seattle, WA 98177

Dear Ivan:

Just a brief note of thanks for coming to Idaho twice this fall and doing an outstanding job for the Idaho Humanities Council and for the Trailing of the Sheep organizers. I think we made a lot of new friends in both places. Hope you didn’t grow weary of sheep jokes in Ketchum. I left the theater as you were mobbed for autographs and left for Boise early Saturday morning.

Please convey to Carol how much we really enjoyed her presence in Coeur d’Alene.

Enjoy this great fall.

I look forward to your next book.

All the best from us,

Rick Ardinger
Executive Director
October 11, 2005

Ivan Doig
17277 15th Avenue NW
Seattle, WA 98177

Dear Ivan:

Thank you, thank you, thank you for coming to Idaho and contributing so meaningfully to the Trailing of the Sheep Festival. You brought sensitivity and experience to our story and captivated people from here and from far away. I knew you would and I am so glad I pursued you so "tenaciously" and I am so extremely grateful that you agreed to share your life with us.

I was sorry to leave you Saturday and trust Susan treated you kindly and allowed you the relaxation you needed. I have been unable to do more than leave messages of thanks for her on her phone. I have thought of you and Carol constantly since your departure and hope all is well with her – that her new treatment is successful and there are no negative impacts. It is scary.

I don't know when our paths will cross again but I hope it will be soon and under far less stressful circumstances for both of us. Please know how grateful I am for your effort but especially for your time, ideas and words. You are indeed an inspiration. I am sending one final gift, my little book for you to browse at your leisure. Thank you again and again for joining us at the Trailing of the Sheep.

Warmly,

Diane Peavey

And John sends his best too –
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288.55
Dear Diane--

Just a few quick lines of appreciation for the supreme care and hospitality you provided me at the Festival. I thought everything was very artistically directed indeed, so however the sheep performed on Sunday morning, you more than lived up to your title.

Seriously, please do convey my deep thanks to all the Festival staff, including that utterly essential honorary artistic director, John. Oh, and Susan Springer did me a great and noble turn by handing over her guest room for napping and general regrouping on Saturday afternoon; she did a fine job all around.

I made it home in good style and found Carol doing astonishingly well under the doses of medication. Since then a biopsy report has come in and she at least has the lesser form of arteritis, although it still means Prednisone and the rest of the medication batch for quite a while. At some point of the Festival, you voiced the wish that she and I could see the ranch sometime; Carol enthusiastically seconds that, as do I, once her medical path gets clearer, on down the line a bit. In the meantime, I meant it when I said you and John should give us a call when you pass through Seattle.

We both hope your dad’s situation is going as well as can be expected. If he can take it in, feel free to tell him that I’m just starting to write a World War II-based novel and one of the vocabulary sources I’m looking at is his war chapters in *A Walk Toward Oregon*.

Best wishes,
We'll hope to buy you dinner on a future trip to Seattle —
All best.

IVAN.

A short note to thank you for all your recent efforts over here in Idaho. It was indeed a pleasure for me to be part of both the IHC event in Coeur d'Alene and the Trailmix of the sheep in Ketchum. I'll fondly remember both for a long, long time.

Please convey my best to Carol — hope all is on the straight and narrow.

At your service anytime I can be of help —

Pat sends her very best.

Warm regards,

Marc Johnson
Jim Jones "Grand Canyon from Hopi Point" (oil on canvas)
Wrap up in Joseph's Dreamcoat

By JENNIFER PATTISON
Express Arts Editor

"I closed my eyes,
Drew back the curtain.
To see for certain what I thought I knew.
Far far away, someone was weeping,
But the world was sleeping.
Any dream will do."

Andrew Lloyd Webber and Tim Rice have concocted some catchy tunes in their tenure as reigning knights of the musical theater world, but the theme tune from "Joseph and the Amazing Technicolor Dreamcoat" is probably the best known—after the one about a guy who prances about in a mask and opera cape.

Continuing its attachment to the duo's work (it produced "Jesus Christ Superstar" two years ago), the fabulous St. Thomas Playhouse presents "Joseph" in full Technicolor, with a dream coat snatched from the Utah Shakespeare Festival.

Once again, STP has come up with a stimulative blend of fun, frivolity, drama, despair and ultimately hope. And the fact that you can sing along to most of the tunes is an added bonus (although they may ask you to refrain from doing so).

Based on the biblical tale of Joseph, the son of Jacob, the play deals with jealousy, revenge and ultimately forgiveness, as Joseph's siblings, jealous of the attention their father bestows upon Joseph, sell him into slavery. Through a series of twists and turns, sprinkled with those oh-so-catchy tunes, Joseph wins the attention of the Pharaoh and becomes one of the most powerful men in Egypt.

Director Anna Johnson added her own spin to the production to highlight the important message of forgiveness the play delivers.

"The topic of forgiveness is one of the most powerful themes we can explore, and, on a large scale, lots of things have been done to us as individuals, a community, a country and a world. It is important to focus on how powerful"

See JOSEPH, Page C8

Ivan Doig: Up to his lobes in history and land

By DANA DUGAN
Express Staff Writer

Without place, where would authors go? The award-winning author Ivan Doig believes "writers tend to use that old familiar country: childhood, where you grew up."

Fortunately for fans of novels set in the American West, Doig returns time and again to Montana, where he was raised by his father, Charlie, and his grandmother Beatie Ringer, after his mother's tragic death on his sixth birthday.

"(My books) tend to migrate back to where I was learning how people talk by eavesdropping," he said. "A lot of this learning by ear came while trailing his father, other first-generation Scottish-Americans, shepherders and ranch hands at the ranches and saloons in his small town, in a big sky world.

His 1978 memoir, "This House of Sky," is a highly praised tale of growing up in hardearnable circumstances in the American West. Doig's books are long on place, with prose that instills a sense of vastness, both in landscapes and themes. Doig's other novels include the Montana trilogy "English Creek," "Dancing at the Rascal Fair" and "Ride With Me, Mariah Montana," as well as "Prairie Nocturnes," "The Sea Runners" and "Mountain Time."

Invited to appear in the valley during the Trail of the Sheep Festival this weekend, Doig, who is considered the West's pre-eminent novelist, will read from his newest tome, "Whistling Season," at the nextStage Theatre in Ketchum on Friday night.

To be published in the spring of 2006.
See WESTERN, Page C4
In the Center Gallery

Defining America: 1935-1940

Through Nov. 16

Docent tours Tuesdays at 11 am

Gallery Walk this Friday night; It's the First Place to Be!
5:30-6:30 wine tasting and appetizers, open till 8 pm

a multidisciplinary art project on the New Deal and the government's response to the Great Depression.

Film Series

Thursday, Oct. 6, 7 pm

free at The Center, HAILEY (2nd and Pine in East Hailey)

Grapes of Wrath - Directed by Tom Hopkins (112 minutes)
Steinbeck's masterpiece comes to life in this classic 1940 version starring Henry Fonda. The film recreates the impact of the Depression and a mid-30s drought upon one representative family - the Joats - forced off their land by mechanized farming, who then journey West to the supposed Eden of California where they struggle for jobs and survival.

Friday, October 14, 7 pm at the Center, Ketchum

Sherwood Schuler, scholar Shillinglaw speaks about Steinbeck's ability to document the life and times of our country through individuals' stories.

Added event:
Brown Bag Lunch, Friday 12pm at The Center, Hailey - 2nd and Pine.

for more information on the events and exhibition, stop by the Center or our website for a full schedule.

Art Class for Adults

A Natural Eye
photography workshop with Eddie Soloway

Wed-Sun, Oct 26-30, Wed 7-9, Thu-Sun 9-5

This class is full!

Our next class is a one night workshop - journal making - on October 18.
For more information on full one night workshops, call the Center.

This workshop strives to develop your natural eye for shooting outdoors first, and then bring the technical skills of photography up to you. It will spend as much time changing your perspective, sharpening your senses, and immersing yourself in nature as you will on developing new photographic skills.

Film Series

DocuWeek
presented by the Magic Lantern Cinema, the Sun Valley Center for the Arts and the International Documentary Association

Don't miss these 14 films presented for Academy Award Consideration - Monday, Thursday, Oct. 1, 3, 6, 10-13 and 17-20
At the Magic Lantern Cinema For more information go to www.documentary.org

The Center

Ketchum.

You can't start too soon to prepare for retirement. Unless you're willing to leave your retirement to chance, you need a long-range plan. Life insurance can provide you with peace of mind and help supplement your income. Call me today for more information.

788-1100

BY MICHAEL AMES

Express Staff Writer

Ketchum may be 2,300 miles from New Orleans, but such dis-
tances don't give one second's pause to a group of local restaur-
tateurs spearheading a gastronomic fund-raiser for victims of Hurricane Katrina.

"It's the Benefit Brunch for the Big Easy, from one great restaur-
tant town to another," said Tom Nickel, who is the owner of Ketchum eateries: The Sawtooth Club, the Outdoors Lounge and The Roosevelt Bar & Grille. The event will be held Sunday, Oct. 16, from 10 a.m. to 3 p.m. at The Sawtooth Club in downtown Ketchum.

The idea originated with Mike Diem, head chef and owner of Ketchum's East Avenue Bistro.

"You think New Orleans, you think restaurants," said Diem.

Three charities will benefit from the brunch: the American Red Cross, Habitat for Humanity and The Humane Society Pet Rescue Fund.

The effort for the fund-raiser reflects a large swath of the valley's restaurant industry.

Participating restaurants include The Sawtooth Club, East Avenue Bistro, The Roosevelt Tavern & Grill, Cristina's, II Nana, The Ketchum Grill, Bac's, CRK's, Ciao and Bistro 44.

One hundred percent of proceeds from the event will go to charity, including tips. "Every penny will be counted," Nickel said.

The fund-raiser is centered around an all-day brunch. A donation of $30 per person entitles you to a buffet of delights created by chefs from each of the participating restaurants. All of the dishes will have a Louisiana, Cajun, Creole or New Orleans flair to them.

The scrumptious delights will include Cajun seafood crepes, blackened rib eye steak, egg benedict Creole-style, po'boy sandwichs, seafood jambalaya, grilled Andouille sausage sandwiches and Cajun shellfish pasta.

The bar will be open and New Orleans-style drink specials, such as mint julep and mojitos, will be

BY MEGAN THOMAS

Express Staff Writer

This week is the first week of the International Documentary Association’s Ninth Annual DocuWeek Theatrical Documentary Showcase at the Magic Lantern Theatre in Ketchum. The theater is presenting an exceptional line up of nonfiction films for your lunchtime pleasure.

The three-week stint continues at noon on Wednesday, Oct. 5, with documentary showings slated through Thursday, Oct. 20. The program features 13 films showing at noon and 2 pm Monday to Thursday.

This week features "The Real Dirt on Farmer John," "Who gets to call it Art?" "I Like Killing Flies," "Occupied: Dragonland," "Family Portrait," "Positively Naked" and "God Sleeps in Rwanda.

"The Real Dirt on Farmer John" holds a close connection: River Valley Producer and director Taggart Siegal is also a graduate of the Community School in Sun Valley Siegal's film examines farming in America, featuring an oddball Midwestern farmer. Through detailed interviews, the film captures a slice of life in rural America.

The free weekly screenings are shorts. "Positively Naked" is a short film portraying AIDS survivors in America. "God Sleeps in Rwanda" details the aftermath of the 1984 Rwandan genocide that left the country that family. America. American family. 

Also schedule:
- detailing the 1999 Coming Attractions "Frozen Angels, Nightcrawlers." Visit www.documﻇ

NEW BREAKFAST BURRITO
SERVED DAILY 11AM-5PM

KETCHUM: 726-2232
HAILEY: 788-7247

GOOD PEOPLE. KIRKSTOWN.

Mo Barry
A good person to know

788-1100

UNITED

PEOPLE

Good People. Kirkstown.
Doig revels in Western stories

Continued from Page C1

“Whistling Season” is “set during the Western home-stead move in the early 20th century,” and is centered on a one-room schoolhouse.

In fact Ivan’s father, and his brothers were the children of Scottish immigrants and were themselves taught in a one-room schoolhouse, Doig said recently in a telephone interview.

Immigration stories are the “big American saga,” he said. “It’s a colossal thing. Some were hired and some were driven. My people were lowlanders, not highlanders. My grandfather and male relatives tended gardens on a lord’s estate near Dundee. There was an equally powerful tide driving them out.

“(My relatives) came in the late 1880s. One landed in Montana. Brothers followed on the lure of free land. Homesteading turned out not to be free, but it was more of a chance than back in Scotland. It was a bridge of people following one another.”

A native of White Sulphur Springs in south central Montana, Doig and his wife, Carol, have lived in Seattle since the mid 1960s. His best work has been done from this vantage point, employing a unique and lyrical voice.

“Part of my Montana story is we don’t have a place. There is the tiny three-room house in a tiny town ... where ‘House of Sky’ is based. We visit back to Montana frequently.”

Doig won a scholarship to Northwestern University in Chicago, as a journalism major. He earned two degrees from Northwestern, and later earned a Ph.D. in history from the University of Washington in 1969. He wrote for a newspaper in Decatur, Ill. for a time after graduation and was an assistant editor of The Rotarian magazine in Evanston, Ill. But it’s not just his journalism background, with its emphasis on research and facts, that makes Doig such a hard working writer.

He was raised an only child among adults. “A writer’s voice is modulated from childhood. I spent a lot of time alone with my imagination.” As well, and just as importantly, he grew up around ranchers, worked as a ranch hand and was used to early hours.

“It was simply grooved into me, I suppose, as a remnant of ranch life. I get up very early and do the chores. I’m in my writing room usually by 6:30 a.m. in the morning.”

While Doig is a lyrical writer of infinite passion, he chooses his words carefully when speaking. A kind of self-edit takes places. One wonders if his characters have sway over him or if he’s just as in control of them.

“I do create my characters, but the creative process itself is full of surprises in unexpected directions,” he said. “Characters will sometimes think of things I didn’t think they would but it’s all through my head. But there are surprises in these imaginary people. They can say something or get themselves in interesting positions I didn’t know were there at the ends of my fingers.”

Being a good wordsmith is more than having a story to tell. “You have to be head over heels in love with words. (For me) it had to come back there in childhood with all the reading that was done to me by my asthmatic mother, my uncles, my grandmother. I could read a newspaper by the time I lit into the first grade.”

From first grade to his eleventh book, Doig has felt the pull of words. He’s confident that no matter how the West evolves, stories remain to be told.

“As far ahead as I can see I think there always is a pull (for the Western novel). There are still big dramatic stories; land is still the land, and the cost of a residence is still part of the American drama. The early immigrants were coming and homesteading gave them a way to make a home. People now are coming because they can afford to but social dynamics are there.

“The American West looks to me like a very promising story board for a long time. There’s a treasure chest to work from.”

Ivan Doig

The American West looks to me like a very promising story board for a long time. There’s a treasure chest to work from.

Ivan Doig in the valley

“An evening with Ivan Doig,” conversation and book signing, takes place on Friday, Oct 7, at 7:30 p.m. at the Hush Stage Theatre, on Main Street in Ketchum. The Sun Valley Center for Arts south, 314 Second Ave. South, in Hailey, presents a writing workshop with Ivan Doig at 9 a.m. on Saturday, Oct. 8. Call 788-2038 to register. Doig will be signing books at noon on Saturday, Oct. 8, in the Iconoclast Bookstore booth at the Sheep Folk Life Fair in Roberta McKercher Park, in Hailey.
Library investigates writers and writing

The Hailey Public Library launches their fall discussion series next week. Titled “Making Thought Visible: Writers and Writing,” the theme of the series is the old adage “everyone has one book in them.”

The idea that we could all write a novel ties together the three books featured in the series. Discussions on the works will take place on Thursday evenings at 6:30 p.m. starting Oct. 13.

Peter Carey’s novel “My Life as a Fake” fuses the Frankenstein legend with a famous Australian poetry hoax. It is an addictive adventure set in Kuala Lumpur in 1972. Carey, who thrives on complex characters and diabolical plotlines, is best known for his novels “Oscar and Lucinda” and “The True History of the Kelly Gang.”

The second book of the discussion series is Southern writer Eudora Welty’s final project and acclaimed best seller, her memoir “One Writer’s Beginnings.” A recording of Welty reading one of her short stories will be part of the program, to be held on Thursday, Oct. 27.

The final book in the series, “True Notebooks” by Mark Salzman, will be discussed on Nov. 10. When asked to teach a writing class at Los Angeles’ Central Juvenile Hall, this Pulitzer Prize-nominated author tried to decline. Despite his admitted prejudices and rock-bottom expectations, Salzman stuck with it, and eventually these young offenders taught him the skills to be a good teacher.

Filling the Thursday evenings between the book discussions, three films about writers and writing will be shown at the Hailey Library.

Participation in this series is open to all and is free. Book copies are available for checkout at the library front desk. The library is located in downtown Hailey, on the corner of Main and Croy streets. For more information, contact the library at 788-2036 or visit www.haileypubliclibrary.org.

JOSEPH
An evening of song and dance

Continued from page C1

forgiveness is.”

Johnson was keen to open up the message of the play to the younger generation. Her production starts in the present day in an inner-city playground. “It speaks to children and it teaches a lesson about forgiveness, which is the most important thing, and so I thought the playground would be a good place to start, as school is where you learn these things.”

As the audience enters, the cast will be found playing in the schoolyard. The audience will actor and singer/dancer who is a senior at The Community School); Chris Campbell plays the Pharaoh, and Tim Eagan makes a cameo as Elvis. Father Brian Baker also makes a guest appearance as Jacob, the father of Joseph.

With choreography by Sara Goby and Paula Caputo, scenic design by Joseph Lavigne, lighting by Jay Cutler and costumes by Michele Jefferson, this show promises to be a professional looking, spectacular feeling, rollickin’ good time.
Bison and wolves and bears, oh my!

By SUSAN BAILEY
The Wood River Journal • Sun Valley

Most of the time, I don’t walk around my neighborhood thinking about wild animals that might be lurking somewhere near by. In certain areas, I’m sure they are around, but they don’t worry me. They are probable listening to my footsteps and maybe at times holding their breath as I pass, but it doesn’t really matter to my safety.

At least, I don’t think so.

Sometimes I like to imagine them on night rounds, checking out grass seeds or another edible while I cruise in a neighborhood without streetlights. At these times, or when it’s darkest of nights when I can’t see the whites of their eyes, I seldom feel like the preconceived notion of wild animals would be anything approaching an annoyance. Truly, a small red fox in the willows, a coyote hopping over the golf course lake, a deer bedded down in the tall grass or a few partridges hiding in a gully seem pretty benign.

Even in the untamed hills owned by the federal government, my life is nothing like that of a homesteader in the days before grizzly bears and grey wolves were pretty much wiped out. Face it, you can walk around in the dark and not in the Wood River Valley and not feel too threatened by anybody or anything. There’s no wild life in Ketchum any more like there once was. That place feels empty as an echo at the end of the work day.

But I recently walked around in the dark in a location inhabited by some wild animals that don’t necessarily crouch in the bushes while a person makes their way through the region. Let me tell you, I was nervous.

Earlier in the day, I’d been very impressed by evidence that some creatures other than people had walked the same route I was taking to check out activity at Daisy Geyser in Yellowstone National Park.

Delineated in stark white, I saw the footprints of four bears walking abreast on a madam path. Their claw marks were several inches long, and the white clay picked up as they passed through soft geyser paint soil made the pads of their feet extremely evident.

Hey, I have a fairly big foot, but I had nothing on these bears, whoever they were.

Last Saturday night, I was walking in that same neighborhood of the bear footprints to see Castle Geyser erupt at 9 p.m., like Mr. Ranger had predicted. As you know, that is long after dark and I’m one of those people who like to test my night vision by strolling without a flashlight. Still, does a buffalo running in the middle of the path you are taking in the dark of night matter when he hears you coming along?

Will Yogi Bear seek a fresh picnic basket rather than meet you on the boardwalk? I don’t know but when the two of us arrived at Castle Geyser to find other people waiting with flashlights, we were very happy to have them around.

Call me a reward but I don’t have the same feeling about bear and bears as I do about fox and field mice.
Ivan Doig: Imagination is the writer’s best friend

By KAREN BOSSICK
The Wood River Journal—Ketchum

Ivan Doig thinks his Scottish father would be surprised to see that the hardscrabble life he eked out managing a sheep ranch has been elevated to festival status.

Indeed, the Trail ing of the Sheep Festival has piqued his interest enough to persuade this native Montanan to leave his writing behind to make a rare public appearance.

Doig will read from “This House of Sky” a book about growing up on a Montana sheep ranch with his Scottish father, at 7:30 p.m. Friday at nextstage Theatre. He’ll also field ques-

tions during the talk.

On Saturday, he will conduct a workshop on the craft of writing and then sign books at the Sheep Folklife Festival.

“I don’t do many public appearances because I’m a full-time writer and when I’m making public appearances I can’t be writing,” says Doig, who is mak ing just four public appearances this year. “But Diane Peavey has bombarded me with materials trying to get me to come to Idaho. And I guess I’m the only writer who can show up and read about having raised and sheared the sheep.”

Doig, 66, never had much hankering for driving power plows or ranch work during his formative years.

In fact, he escaped from what he describes as a “not very promising ranch work future” by heading off to college where he learned the skills to become a journalist.

Later he decided to pursue teaching only to find out that he wanted to write more than he

was expected to teach.

Ironically, the same life he sought to leave behind has provided fodder for his acclaimed writings.

He’s tickled readers’ fancies with tales of how he eagerly awaited the packhorse that brought rolls of comic books, Thompson steaks and whiskey barrels to his father’s sheep camp. And he’s brought to life real-life characters like Ruth Gordon, “a plump dark fluff of a woman” who could recite word for word the climax of the vali
dictory address she gave to her high school classmates 60 years earlier.

“Readers tell me they like my characters and the way I use language. They’re both matters of invention, in which I’m in all my
time,” says Doig, whose studio

overlooks the Puget Sound in Seattle.

Invention or not, Doig didn’t just rely on his childhood memo ries to write “This House of Sky.”

He and his wife Carol—a now-retired communications professor—revisited his boyhood home of White Sulphur Springs, pacing off distances so he knew exactly how far he had to walk to fill the bucket at the neigh

bor’s pump.

They talked to three dozen people who knew his family. Filed through archival records, studied homestead information, and took hundreds of pictures that Doig could refer to as he described the land where “Scotchmen and coyotes was the only chance that could live.”

Not only does he listen for the way a rancher crocks his hat or watch to see how an ember glows on a cinder but he con stantly jots down how people talk in a little notebook.

“This with my novel, ‘The Sea Runners’ which was set in Alaska in 1953, I had no idea how people talked. But having grown up around my Dad’s ranchhands, I figured the talk was rough and profane. And I found the ‘Journal of Linguistic Abuse’ at the University of Texas, which contained articles that academics couldn’t use because of the roughness of the language,” he says.

The writer’s bible

Often, Doig warms up to the task of writing by reading 10 or 15 pages of “Regional English”—a compilation that acknowledges which part of the country calls a roll a biscuit and which part calls it a cone, among other things.

“I avoid reading in memoranda lines, such as that of a man demanding to know ‘if my freckles weren’t from a cow’s tail how do ya explain me.’ In ‘Dancing at the Rascal Fair,’ for instance, he describes the patriarch of the Scotch Heaven homesteaders as ‘a rider with feeding whiskers’ In ‘This House of Sky’ he refers to a debater ‘with the same alphabet of college degrees after his name as I have’”

and “my grandmother’s words mut ter in me on cue that he grins like a jackass eating thistles,” he adds.

Doig treats his writing as if he were working at an eight-hour-a-day job. He forces him self to write 400 words a day.

“One of the best things I ever heard about Hemingway is that he counted the words he wrote every day,” he says. “That’s the sign of a very honorable craftsman—that he measures his out put.”

Doig estimates he worked on the opening page of “This House of Sky” 75 times to get it right.

His painstaking attention to fact and the art of language has n’t gone unnoticed.

“This House of Sky,” for instance, has been used in college courses and read on National Public Radio. And it was a finalist for the National Book Award in the year Peter Matthiessen’s book, “The Snow Leopard,” won.

Diane Josephpy Peavey, who organized the Trail ing of the Sheep Festival nine years ago, says she learned about what she was getting into when she married her sheep rancher husband John Peavey by reading the book.

“When I first met John, I knew nothing about the sheep business. He told me to read the book and when I responded that it was a beautiful book, he said, ‘Okay, then you would like to go out again?’” she recalls.

“It’s a lovely book. It told me a lot about the cycles of sheep ranching.”

Looking ahead

Doig just finished a novel which he has titled “The Whistling Season.” Due out next spring, it revolves around a turn-of-the-century homesteading family who take on a mail order housekeeper who advertises “Can’t cook but does n’t bite.”

“There are no shortage of stories,” said Doig, whose books include “English Creek,” “Buck ing the Sun” and “Ride With Me, Mariah Montana.” “I have stories enough to last me.

“People are always asking me if I write by long hand, type writer or computer. I say, The real instrument for a novelist is imagination. I once saw a won derful line in a poem that talks of stepping off into the blank of your mind. Do that and some thing will come.”

Doig has just started on a novel that he expects to hit the bookstores in 2008. If it follows the traditional pattern of his books, it will take a couple years to finish followed by a nine month pregnancy at the pub

lishing house.

“When I finally see a book of mine in print, it’s magical. It gives it a definiteness, a right ness. It looks like its existed for ever rather than coming together inch by inch out of my own hand,” he said.

In the meantime, Doig is hoping to find another magic moment as he visits Sun Valley this weekend.

“It’s been some years since I was last there and I remember the aspen leaves falling in that little stream that runs by Hemingway’s memorial. I remember it as a poignant moment in time and I look for ward to more moments like that.”

If you go...

Ketchum — On Friday at 7:30 p.m. author Ivan Doig will read a short excerpt from his book “This House of Sky” at the nextstage Theatre, 120 S. Main St., Ketchum.

He’ll then conduct a conversation with former Idaho Public TV journalist Marc Johnson and field questions from the audience. Tickets are $10, available at the door.

On Saturday he will conduct a workshop on the craft of writing and language at The Sun Valley Center for the Arts McKercher House, 314 S. Third Ave. in Hailey, Cost is $45, payable to the College of Southern Idaho. To register call 788-2038.

On Saturday Doig will also sign copies of his books at the Iconoclast Books booth from noon to 12:30 p.m. during the Sheep Folklife Fair in Hailey’s Roberta McKercher Park.

His presence is supported in part by grant from the Idaho Humanities Council and Friends of the Trail ing of the Sheep Festival.
Trailing of the Sheep Festival
Ketchum • Hailey, Idaho
October 7 - 9, 2005

September 15, 2005

Diane Peavey's cell # (208) 481-1484
other #s to try:
   (208) 726-7568
   (208) 739-2850

Ivan Doig
17277 15th Avenue NW
Seattle, WA 98177

Dear Ivan and Carol:

I hope Coeur d'Alene is treating you well today. I thoroughly enjoyed our talk on Sunday and thank you for mailing the information and picture so promptly. What follows is a summary of our conversation and specifics you will need for your trip to Idaho. Everyone is very excited that you are coming.

AN ITINERARY

FRIDAY, SEPTEMBER 30
Phone interview with Dana Duggan, the Mountain Express newspaper. She is on vacation until September 29th but will call you in Seattle when she returns Thursday to set up a time for the interview on Friday.

(425) 981-7000

THURSDAY, OCTOBER 6
Shuttle Express town car, 1 p.m. ($67) conf # 88168
4:20 p.m. Leave Seattle on non-stop Horizon flight # 2341. Confirmation code is IEJXLI. See attached forms.
6:55 p.m. Arrive Hailey (Sun Valley airport). Met by John and Diane Peavey. Dinner in Ketchum with Peaveys after checking into the Kentwood Lodge, (208) 726-4114 confirmation number 175355. dinner w/ Gary & Sarah Hunt, Heather LaMonica, Susan Springer, John Rember & the Peavys.

FRIDAY, OCTOBER 7
wear knee braces
9:50 a.m. pickup at hotel for hour-long Hemingway House tour with Nature Conservancy staff member Matt Miller (Communications Director)

11:00 a.m. meet Jyl Hoyt at the Community Library for interview
Lunch with Jyl
Afternoon on your own. Go to motel, nap and rehearse. call Carol 4 pm (MST)
You are invited to stop by the Cooking with Lamb Workshop 1:00-3:00 p.m. at Ketchum Grill Restaurant and/or the 3:00 p.m. Dutch oven breadmaking workshop at the sheep camp on Main Street.
wear knee braces

4:45 p.m. Pickup for 5 o'clock reception at the Sun Valley Lodge, Sun Room

6:30 p.m. Return to hotel for quiet time and a little dinner we will provide.

7:30 p.m. An Evening with Ivan Doig – nexStage Theatre on Main Street two doors from your hotel. Diane Josephy Peavey will introduce the evening and act as host. Your presentation will include a 15 minute reading followed by a 25-30 minute conversation with Marc Johnson Chair of the Idaho Humanities Council. Conclude with 15 minutes of questions and answers. At the end of the hour (more or less) you can sign books in the lobby of the theater made available through Iconoclast Books. The evening should end by 9:30 depending on the signing.
call Carol if it's not too late

SATURDAY, OCTOBER 8, call Carol 7:30 a.m. (MST)
check out of hotel? use Susan Springer's house if necessary?
8:15 a.m. Pickup at your hotel. Drive to Hailey for the 9 a.m. Craft Workshop
9 a.m. – 10 a.m. Workshop
10+ sheepdogs? sheepwagons? (put on knee braces)
11+ lamb lunch
The rest of the morning is free. You are invited to the Sheep Folklife Fair at Roberta McKercher Park to wander, listen to music and enjoy the Basque lamb dinner before and after your book signing with Gary Hunt of Iconoclast Books at the Fair.

12:00-12:30 p.m. Book signing at Iconoclast Booth, Roberta McKercher Park
to Susan Springer's house; nap
The rest of the day you have to yourself. Someone (probably Norma Douglas or John) will be checking in with you regularly and drive you back to Ketchum if you want.
4:45 or 5 early dinner in Hailey

6:00 p.m. Leave for airport.
7:25 p.m. Depart on Horizon #2344 non-stop to Seattle
8:10 p.m. Arrive Seattle SEATAC
Shuttle express town car; meet driver in baggage area. ($67) conf #488171
Please feel free to call me with any questions or problems with the schedule or these plans. I will check in with you early the week of October 3 to make sure all is in order. We look forward to seeing you both.

Warmly,

[Signature]

Diane Josephy Peavey
Trailing of the Sheep Festival

Recipient of the Idaho Governor’s Award for Outstanding Cultural Heritage Tourism

Ketchum • Hailey, Idaho
October 7–9, 2005

www.trailingofthesheep.org
866-379-2936
Friday, October 7
An Evening with Ivan Doig
nexStage Theatre, Ketchum, 7:30 p.m.
Award winning novelist, Ivan Doig will read from his novels and discuss growing up on Montana sheep ranches and life with his Scottish father

Saturday, October 8
Sheep Folklife Fair
Roberta McKercher Park, Hailey, 10 a.m.–4 p.m.
• 2005 Fair highlights the contributions of the Scottish sheep ranchers to the history of the west. Special events include traditional Scottish dance, music and food, demonstrations of Scottish games and of kilt-making and the plaids/clans of Scotland.
• Oinkari Basque dancers
• Gaupasa Basque folk musicians
• Boise Highlanders, bagpipers and drummers
• Latino X, Peruvian musicians and dancers
• Polish Highlanders of Chicago, musicians and dancers
• Boulder Brothers Celtic music
• Sheep shearing
• Sheep herding with dogs
• Sheep wagon displays
• Sheep camp cooking
Saturday, continued

- Spinning and weaving demonstrations
- Children's activities
- Wool and craft shops
- St. Charles Church Basque Lamb Dinner

Sheep Tales Gathering

nexStage Theatre, Ketchum, 7–9 p.m.
This gathering features stories and reminiscences of sheep days in Idaho. The public is invited to bring sheep photos and stories to share. Reception following.

Sunday, October 9

History of Sheeperding in the Wood River Valley
Lane Mercantile (Starbucks) Ketchum, ongoing from 10 a.m. until 12 noon. Ivan Swaner will expound on the history of the area.

Trailing of the Sheep Parade
Main Street, Ketchum, Sunday, 12 noon
The weekend highlight! Trail the sheep down Ketchum's Main Street with sheep ranching family members and herdsmen. The parade includes Oinkari Basque dancers, the Boise Highlanders, Latino X, Polish Highlanders of Chicago and historic sheep wagons. (NO DOGS PLEASE.)

Sheep Shuttle
Ketchum Forest Service Park, 1:30 p.m.
Ride the Sheep Shuttle to the Sheeperder Walk North of Ketchum. Third generation sheep rancher John Peavey will discuss and answer questions about the history and traditions of sheep ranching life. Ride the shuttle for a small fee or follow behind in your car for free.

Sheepherder Walk
North of Ketchum, 2–3:30 p.m.
Guided walk through area aspen groves to view sheepherder tree carvings, a disappearing western art form.

ONGOING EVENTS

Festival Workshops

FRIDAY

- Dutch Oven Sheeperder Breadmaking, 3–5 p.m. Registration required, limit 8 people, fee $30/person. Please call the College of Southern Idaho to register 208-788-2038. Renowned camp cook, Allan Luedt will lead a hands-on workshop demonstrating the art of sheepherder baking. Class will take place outdoors at Irving's Hill.

- Cooking with Lamb, Ketchum Grill, 1–3 p.m. Registration required, limit 20 people, fee $30/person. Please call the College of Southern Idaho to register 208-788-2038. Prominent local chef, Scott Mason, Ketchum Grill will discuss secrets of preparing delectable lamb dishes. Class will be held at Ketchum Grill.

Lamb Dine-Around throughout the valley, Friday and Saturday evenings.
Dine at participating area restaurants featuring special lamb dishes.
Trailing of the Sheep Festival
P.O. Box 3692, Hailey, Idaho 83333

I would like to sponsor Trailing of the Sheep.

☐ Premier $5,000 +
☐ Festival Patron $2,500 +
☐ Festival Benefactor $1,000 +
☐ Festival Supporter $500 +
☐ Festival Friend $250 +
☐ Festival Booster under $250

☐ I have enclosed my tax deductible check.
☐ Please invoice me.

Name ____________________________
Address __________________________
_______________________________
Phone __________________________
Email __________________________

Please make all checks payable to:
Trailing of the Sheep
Historical Exhibits

- **Jack Lane’s Merc**
  Main Street and Sun Valley Road (Starbucks).
  Friday through Sunday visit a recreation of the gathering place for sheep men where for years the talk was about weather, prices and lamb weights. During the Sunday parade a Trailing of the Sheep Information Center will be located here.

- **Blaine County Historical Museum**
  Main Street, Hailey, Friday–Saturday, 11 a.m.–5 p.m.
  Sunday, 1–5 p.m.

- **Sun Valley/Ketchum Ski & Heritage Museum**
  1st & Washington, Ketchum
  Friday–Sunday, 1–4 p.m.

- **Community Library**, 415 Spruce Ave., Ketchum
  Friday 1–6 p.m. & Saturday 9 a.m.–6 p.m.

- **Hailey Public Library**, Main Street, Hailey
  Friday & Saturday, 10 a.m.–6 p.m.
  The Mallory Collection of sheep photos on display.

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Western Folklife Center Historical Display

**History of American Sheep Ranching**
Saturday, October 8 through Sunday, October 9

In this exhibit the Western Folklife Center presents stories, images, and expressive material culture reflecting the perspectives, hopes and challenges of contemporary sheep ranchers. Sheep ranching in the West is continually changing as it adapts to the demands placed on it due to the globalization of the industry and environmental pressures. This exhibit provides a multimedia snapshot of this once prominent, but now threatened, lifestyle.
As old as the earliest stories in the Bible, sheep figure prominently in the history of man providing him food and fiber for clothing. The story of sheep fills the pages of western Asian and European history. Those in the western United States were brought in by the Spanish through South America and Mexico in the 16th and 17th centuries.

In this region, John Hailey brought the first sheep into the Wood River Valley in the late 1860s. At that time, Idaho recorded a breeding sheep population of 14,000. As the mines began to play out in the valley, the sheep industry filled an increasingly large role in the local economy. By 1890 there were a reported 614,000 sheep in Idaho. In 1918 their numbers reached 2.65 million, almost six times the state’s human population. During this time, thousands of lambs were shipped by railroad from Picabo, Bellevue, Hailey and Ketchum to markets around the West. The area became a major sheep center, at one time second only to Sydney, Australia.

When Sun Valley opened its winter ski resort in 1936, sheepman Jack Lane was holding forth at his general store in Ketchum. This mercantile served as the sheep center where ranchers congregated, and swapped stories about prices and the weather. Today the building is still located at the corner of Main Street and Sun Valley Road.

As they have since the early part of the century, sheep still migrate north each spring from the Snake River plain of southern Idaho, traveling in bands of close to 1,500 sheep, through the Wood River Valley to summer mountain pastures. This traditional route takes them up Highway 75 through newly populated, residential areas and the towns of Bellevue, Hailey and Ketchum. Some continue their journey over Galena Summit into the Sawtooth Mountains. In the fall, the animals retrace this trail south to desert pastures and it is this return migration that we celebrate as the Trailing of the Sheep Festival.

In 1997, the Wood River Valley began this proud tradition of honoring the history and heritage of sheep ranching in the region. We invite you to join us this year for the family festival of sheep and stories, of music, food, hikes and history.
We’d like to thank the sheep families of Idaho and the following businesses and organizations for their early support.

Premier
Idaho Commission for the Arts
Idaho Humanities Council

Festival Patron
Harper Livestock
Idaho Rangeland Resource Commission
Idaho Wool Growers Association
Sun Valley Ketchum Chamber & Visitors Bureau

Festival Benefactor
Flat Top Sheep Company • Hall and Hall Ranch Brokers
Iconoclast Books • Jane’s Paper Place
Lava Lake Land and Livestock
Lisa & Wilson McElhinney • R.C. Elliott and Utah Wool
Frank & Harriet Shrontz • Silver Creek Outfitters

Festival Supporter
Atkinsons Market • Blaine County Title
Bob & Judy Bachman • D.L.Evans Bank
Don & Marcia Liebich • Hailey Rotary • Helen M. Mills Trust
John & Elaine French • Pete & Freda Cenarrusa
Rocky Mountain Sheep Marketing Association
St. Charles Church • St. Lukes Wood River Medical Center
Sun Valley Online • Video West

Become a Supporter of the Trailing of the Sheep Festival!

For lodging reservations, please contact our lodging sponsors:
Airport Inn 208-788-2477
Best Western Kentwood Lodge 800-805-1001
Best Western Tyrolean Lodge 800-333-7912
High Country Resort Properties 800-726-1256
Sun Valley Lodge 800-786-8259
The Inn at Ellsworth Estate 866-788-6354

For more information on sponsorship or the Festival contact
P.O. Box 3692, Hailey, ID 83333 • 866-379-2936
www.trailingofthesheep.org
st. thomas episcopal church

Susan W. Springer
Parish Administrator

PO Box 1240 / Ketchum, Idaho 83340
Church: 208-726-5349
Cell: 208-720-3749
Email: susanspringer@cox-internet.com
Service times at St. Thomas Church are:

Saturday, 5 P.M. Eucharist

Sunday, 8 A.M. and 9:30 A.M. – Eucharist

Wednesday, 5:30 P.M. – Eucharist and Healing
A special event with Ivan Doig

IVAN DOIG

THIS HOUSE OF SKY

Landscapes of a Western Mind

“Doig now has to be considered the premier writer of the American West.”

CHICAGO SUN-TIMES
Ivan Doig was born in Montana in 1939 and grew up along the Rocky Mountain Front, the dramatic landscape that has inspired much of his writing. Hailed as Wallace Stegner’s successor as “Dean of Western American Letters,” Doig explores the lives of average people, Westerners who carved out an existence through sheer dint of their labors: ranchers and rangers, cowboys and cooks, shepherders and truck drivers.

Doig has written numerous books including the contemporary classic memoir *This House of Sky*, the story of Doig’s family of Montana sheep ranchers in the forties and fifties, which was a finalist for the National Book Award and won The Christopher Award. Other books include the trilogy, English Creek, *Dancing at the Rascal Fair* and *Ride with Me Mariah Montana, Mountain Time, Bucking the Sun*, and others. He has received the lifetime Distinguished Achievement award from the Western Literature Association.

“Here is the real Montana, the real West, through the eyes of a real writer.”
—Wallace Stegner
The Trailing of the Sheep Festival
Board of Directors

with event sponsors
The Sun Valley Resort
The Idaho Humanities Council

Invite you to join us for a Private Reception
with renowned Western author

Ivan Doig

Friday, October 7, 2005
The Sun Room at the Sun Valley Lodge
5:00 p.m. to 6:30 p.m.

Prior to his presentation at the NexStage Theatre, 7:30 p.m.

Reception tickets: $50 per person

Early reservations are encouraged as space is limited.
Please respond no later than Friday, September 30, 2005.
Trailing of the Sheep Festival
P.O. Box 3692
Hailey, ID 83333
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Number of tickets at $50 per person

Please make your tax deductible check to the Trailing of the Sheep Festival

☐ I am unable to attend but enclosed is a donation to the Trailing of the Sheep Festival
Oct. 4
Diane - dinner 10 & Thurs. 11:30,
Gina Hunt, Heathers, Sarah, baby
Susan - to her house in Harley 5:30
1-11:30 checkout
warm jacket for reception
64°, warm & sunny 4-5
- cold @ mt
- possible rain
Diane  (208) 481-1484 call
- Susan Springer (after five)
  after reception
  5 Sat & 70 plane

Fri 26

Karen Bonick 64 (208) 578-2111
2/ week Jr.

Wed - Mon.

Dana Duggan (208) 726-8060
KID Max Gazette
call Thu for Fri interview

call 208 720-1791
9/11/05

Diane Peavy Bennett
- Kettrup Lodge, near theater
- King room balcony

Fri.
10 to 11 for pyl
H'way

- afternoon: cooking w/ lamps workshop
- 1-3
- 5:30 reception
  -> Diane will provide food, green room or we can take to room
  7:30

interview w/ ID letter on (unseen)
Dana Duggan: to call & set up time
Trailing of the Sheep Festival
Ketchum • Hailey, Idaho
October 7-9, 2005

August 12, 2005

Ivan Doig
17277 15th Avenue NW
Seattle, WA 98177

Dear Ivan:

This is an update so you can follow the excitement of the Wood River Valley as we get ready for the October Trailing of the Sheep Festival and your arrival.

We have a commitment of two airline tickets non-stop from Seattle to Sun Valley for Thursday, October 6 then returning home Saturday October 8. If you are interested in staying on as our guest through the Sunday Big Parade of Sheep, please let me know and we can extend your reservation to Sunday afternoon. But we need this information as soon as possible.

Second we have several offers of wonderful places for you to stay in elegant homes around the Sun Valley area with gracious and unobtrusive hosts. Or we will secure a less fancy but comfortable small condominium for you.

Third, I will meet you and Carol Thursday evening at your plane and we will take you to dinner. The evening of your presentation, Friday October 7, we have scheduled a reception (and fundraiser for the Trailing) with you as our guest of honor. This will be by invitation only and will be held from 5:30 p.m. to 6:30 p.m. We will then take you to the community theater for the public event that begins at 7:30 p.m.

The Friday evening event is promoted as “An Evening with Ivan Doig.” With your approval, we would like you to read for 10-15 minutes and then settle into an easy chair with the President of the Idaho Humanities Council, Marc Johnson, (you may remember him from your visit here previously and he may be in Coeur d’Alene with you). Marc was the news anchor for Idaho Public Television for a while and a very relaxed, intelligent man. You two can have a conversation about writing, growing up in Montana, (and I may add a few sheepy things) but it will be very relaxed and hopefully fun for you as well as the audience. At the end we will allow a short period of questions and answers and the opportunity for you to sell and sign a few books. It is my hope this agenda meets with your approval. If not please call me and we can talk through other ideas. (208/788-2850.)

In anticipation of your arrival the valley is holding a “community reads” of This House of Sky. I am sending you a copy of the first press release on this event and can send you a copy of the poster and our brochure when I return home (see below). There will be two community
discussions of this book led by professors from the College of Southern Idaho several weeks before your arrival. This has created a huge amount of interest and excitement around the area.

Finally, my last request is this. Could you speak to an English class in the area? As of now you will be here all day Friday and Saturday and because of the great interest in the community for reading your work, it would be particularly meaningful to either a high school or middle school class to spend 45 minutes to an hour with you. If you will do this I will approach the appropriate teacher immediately as school will be starting soon. It would be an unforgettable experience for the students and important to our efforts to stimulate interest in the history and traditions of people in the west, especially those connected to the land.

So this is my update. Tickets are coming when we can confirm you departure preference, room options are available, evening reception and public event is scheduled and tentative program design offered here for your approval. And finally, I've included a request for you to spend an hour in a classroom, if you would be so generous with your time. And although this sounds busy, there is lots of free time for resting, wandering or visiting sheep camps, as you are inspired. John, my husband and I will be at your disposal to make the weekend thoroughly enjoyable and to allow you the privacy you might require.

I may call you to tie down some of these details. I am at this moment in Connecticut with my Dad. He was in Oregon but uncomfortable there. So my Connecticut sister and I picked him up last week and brought him back here. He is still weak and exhausted from his time in Oregon and the horrific trip on too many planes to get back here. I must return to Idaho next week if only to work on the Trailing. In the meantime, Dad sends his best to you. Would that he could join us for the Festival!

My best to you and Carol. I am so looking forward to seeing you in October.

Warmly,

Diane

Diane Josephy Peavey
Trailing of the Sheep Festival
Ketchum • Hailey, Idaho
October 7-9, 2005

For Immediate Release: June 24, 2005

FOR MORE INFORMATION CONTACT:
Trailing of the Sheep Director, Heather LaMonica Deckard
(208)720-4535 or hdeckard@cox.net or Artistic Director, Diane Josephy Peavey (208) 788-2850
www.trailingofthesheep.org

Trailing of the Sheep Festival Announces “An Evening With Ivan Doig”

The Trailing of the Sheep Festival Board of Directors and the Idaho Humanities Council are please to announce a rare public appearance by renowned western author Ivan Doig on Friday, October 7th. This year’s unique Festival, October 7th-9th, in addition to its usual popular programs, will also highlight Scottish contributions to western sheep ranching. Ivan Doig, who writes about growing up on Montana sheep ranches with his Scottish father, will set the stage for the weekend events.

The Trailing of the Sheep Festival in its ninth year is a family event celebrating the cultures of the Scottish, Basque, and Peruvian people who figure prominently in the history of sheep ranching in the West. It is a weekend of history and traditions of music, dance, storytelling, food, and sheep!

In conjunction with this year’s Scottish theme and Doig’s appearance, the Festival in partnership with the College of Southern Idaho, Iconoclast Books and the community libraries will host a “Community Reads” program. The community is encouraged to read Ivan Doig’s acclaimed work This House of Sky and join in a discussion led by a noted Idaho author a week prior to the “Evening with Ivan Doig.” The details of this event will be forthcoming but people may start reading this classic book as soon as they choose.

Doig was born in Montana in 1939 and grew up along the Rocky Mountain Front, the dramatic landscape that has inspired much of his writing. Hailed as Wallace Stegner's successor as "Dean of Western American Letters," Doig explores the lives of average people, Westerners who carved out an existence through sheer dint of their labors: ranchers and rangers, cowboys and cooks, shepherders and truck drivers.

Doig has written numerous books including the contemporary classic memoir This House of Sky, the story of Doig's family of Montana sheep ranchers in the forties and fifties, which was a finalist for the National Book Award and won The Christopher Award. Other books include Mountain Time, Bucking the Sun, The Sea Runners, Ride with Me, Mariah Montana, and others. He has received the lifetime Distinguished Achievement award from the Western Literature Association.

This appearance of Ivan Doig in the Wood River Valley, Friday evening, October 7, is supported in part by a grant from the Idaho Humanities Council, a State-based Program of the National
Endowment for the Humanities and by generous support of friends of the Trailing of the Sheep Festival.
Drain Aug 19 05

Harley 2nd 1st
9-10 - 5a
connected to landscape

call 727-7264

Gary Hunt/Sarah 208726-1564
Acanoclath Books

Book fairs/Expo/Barbara Lamb/lunch

12-1:30
12 - 12:30

Movers against Away House

Box 808
C 83340
Trailing of the Sheep Festival
Ketchum • Hailey, Idaho
October 7-9, 2005

May 21, 2005

Ivan Doig
17277 15th Avenue NW
Seattle, WA.  98177

Dear Ivan:

I am writing to confirm our conversation and the subsequent phone message that I left with you several weeks ago. We are very excited to have you join us for the Trailing of the Sheep Festival, October, 2005 highlighting the Scottish in western sheep ranching.

As we discussed, we will make arrangements for you to fly non-stop from Seattle to Hailey, Idaho on Thursday, October 6. We will meet you at the airport and provide you dinner at a private home, an event that may be used to help us raise funds for your appearance and will consist of friends of your work. Friday will be yours until the evening. The Friday night event will begin with a small reception for sponsors and supporters of the Festival for an hour and move into “An Evening with Ivan Doig” at 7:30 p.m. With your approval, we will begin with a reading by you (hopefully Scottish and sheep – This House of Sky?) to be followed by a discussion with you and someone familiar with your work and capable of inspiring a conversation. We will conclude with a question and answer period and a book signing.

Saturday will again be yours to join in the Trailing events as our guest or not as you choose. That day we have a Folklife Fair with a Basque Lamb Dinner and much music and dancing (Scottish, Basque and Peruvian). We will book you on a return flight to Seattle that evening or you may stay for the sheep parade on Sunday and we will get you a ticket for Sunday instead as you wish.

We will meet your $7,000 fee and provide you with lodging (we have approached the Sun Valley Lodge for a special room) and air transportation. There is a great deal of excitement about your participation in the weekend and the local college extension office is in the process of setting up a “community reads” and discussion around This House of Sky prior to your arrival. We hope this will be a memorable event for you too.

I will call you sometime in the next month to make sure we arrange the Friday evening event to your satisfaction and make your return flight to Seattle for the time of your choosing. In the meantime, my very best to you and Carol.

Warm regards,

Diane Josephy Peavey

P.O. Box 3692 Hailey, ID 83333 208/726-7568
Ivan Doig
17277 15th Avenue NW
Seattle, WA. 98177

Dear Ivan:

I hope this holiday season finds you and your family well and content. It has been a while since I've seen you and to catch you up a bit, my mother died this year leaving my father, now 89 feeling lost despite the efforts of all of us children. Still he is busy and we were with him in Washington, D. C. for the opening of the Museum of the American Indian. He was its first board chair so the event was very moving for all of us. He would want me to give you his regards if he knew I were writing you.

And I am doing so to invite you to join us for the Trailing of the Sheep Festival which seems to grow bigger every year. We think it might be especially interesting to you this year October 7-9, 2005 because we are honoring the Scottish in the sheep industry. We would love for you to read sheep pieces Friday night October 7. On Saturday morning you might be interested in doing an hour-long morning workshop (this to be discussed further) then joining us for the rest of the weekend activities.

After my last appeal four years ago you said your fee for such an appearance was $7,000. I am not sure we can reach the full amount yet but we can come close now that we have become such a national phenomenon. Who would have thought - sheep? And we are hoping you might have a little flexibility on that amount if only because it will be such a grand event and one you won't want to miss!

Last week we discussed this invitation with Rick Ardingier at the Idaho Humanities Council who was very interested although his grant amount would be modest. Then there are bake sales, sheep sales and who knows what else. We would also pay your transportation to Sun Valley and provide you lodging. I am sending you a short piece CBS Sunday Morning did on the Festival several years ago then reran this year as well as a newspaper program from this last year. These should give you an idea of the popularity and importance of the weekend.

I hope you will accept this invitation for the Trailing of the Sheep Festival. Tomorrow John and I head to our sheep camps in California for lambing. We will be thinking of you and look forward to hearing from you on our return in early January. Until then my very best wishes for a loving and peaceful New Year.

Diane Josephy Peavey

P.O. Box 3692 Hailey, ID 83333 208/726-7568
Dear Diane--

I greatly appreciated your Dec. 27 letter inviting me to the great sheep event, and Carol and I have squinted every which way at our work schedule and travel commitments for the coming year, trying to talk ourselves into one more thing. But realistically, and regretfully because I know how much you put into the Festival, I’m going to have to say we’re booked up as much as we dare to be. I think you were forewarned that Rick Ardinger was putting the arm on me for the Humanities Lecture in Coeur d’Alene on Oct. 13, and I’ve said yes because that’s quite handy for us (we can leave our place by car in the morning and be there by lunch). But given all else that’s looming in the year, including finishing my next book, I’m leery of loading anything more into that period of next fall and so, alas, no journey to Ketchum. I’m sure you saw your estimable dad—please greet him for me, by the way—make the same struggle to balance the work of writing and all else that comes along, and more and more often I shave the decision in favor of time and energy for the books, I guess. Anyway, the Festival looks thriving, and congratulations on its success. Our regards to John, too, and as one (ex-) sheep hand to another, I hope the damn California weather hasn’t messed up lambing.

Sincerely,
Sept. 20, 2005

Hello Ivan and Carol,

I’m anxious to see you two, it’s been so long! Diane J. Peavey has scheduled us for 11:00 am on Friday, Oct. 7. She will drive you to the Community Library in Ketchum where we’ll do the interview. I’m so excited, I LOVE Whistling Swan. That is the title of your new book, yes? It’s not written anywhere, but I think that is what you told me.

What a treat to read the manuscript, straight from your computer. Each sentence is such a treat Ivan, and oh those characters. Is there a bit of Paul in you? And Damon is like my kid brother…

So yes, let’s plan on doing the interview with three sections: 1) Your talk at the Trailing of the Sheep. 2) Your talk at Coeur d’Alene (thank you for mailing your speech to me). 3) Then your new book. I’ll hold that interview until the book is out then air the story locally and hopefully regionally then.

I bet your trip up north, perhaps along the Marias again, is fun. Of course it is! You sliding note cards from your breast pocket and jotting down turns-of-phrase and gossip from local cafes….I’m with you in spirit.

See you soon.
Hugs (and giggles) to you both,
Jyl
Jyle Hoyt Aug. 23

- interview

Oct 7 - went to lunch! w/ Deane, dug Tyrolean Nine/Ketchum for H'way

208) 426-3762

single yrs

Off Trail/mail'd world

Australia/Jan. /snowboarding

Attn: Jyle Hoyt

send him C&D of speech, too
Dear Jyl--

Here's the copy of my novel *The Whistling Season*. Publication date is probably going to be June of '06; I should know a definite date by the time we see you.

I don't have any Idaho appearances scheduled next summer, and the publisher likely isn't going to want to send me in your direction on the booktour, given the pair of Idaho events I'm doing this fall; any problem, I wonder, pegging an eventual piece about the book without me visiting the state? I'm certainly game to talk during the interview about one-room schools, homesteading, or anything else with Idaho pertinence that you can think of.

Looking forward to seeing you at 10:30 on Sept. 15, somewhere in the glitz of Sun Valley. Carol sends hugs and tickles.

All best,
Jyl, hi again--

Here's the copy of my Idaho Humanities Council speech you wanted. It may mutate slightly by the time I give it, but basically this should be it. Excuse the odd format—it's a reduced version of the big-letter "script" I read from. Also, the printer cartridge is on its last legs today (hence the trusty typewriter behind this letter) but it's all more or less legible, I think. See you in Sun Valley.

Regards,
Idaho Humanities speech, Sept. 15, 2005

Once upon a time under a rising September moon, when I was a young hired hand on what passed for a farm in our rocky part of northern Montana, I squinted across the land where I was growing up and saw that the prairie had translated itself into a seascape.

The wind was blowing, as it did day and night that summer, and the moving waves of rich-yellow wheat could just be seen in the settling dark. A harvesting combine cruised on the far side of the field. I had never been within a thousand miles of an ocean, but in the sudden shadow-play of my mind, I could see that the combine, with its running lights just flicked on, was a ship bound through the night. Bench hills rose to the north, surely a fair coastline. The expanse of it all, hills and fields and wind in the wheat, ran out far beyond--oceanic--to where the sky and the flat horizon fitted together.

The magic of such remembered moments is indelible. I was seventeen, a restless kid-farmhand with my nose in a book whenever I wasn’t atop a tractor or grain truck, there at that found sea which was both fictional and real to me, and now with my whiskers gone white I still write about both the green jigsawed Pacific Northwest coastline where I live now and the rim-of-the-prairie along that great mountain chain of the Rockies where I grew up.

Probably every one of you in this room has places as those, mapped into the soul, that never leave you. If you are lucky and can choose the “where” of your life, perhaps you do not ever leave some such place, and particularly here in the West, you are able to live within sight or reach of some piece of seductive landscape that seems to you the way the world ought to be. It sounds basic enough, doesn’t it. The biologist E.O. Wilson theorizes that we have within us a deep biological orientation toward what he calls “the right place,” a landscape, he says, that evokes the setting of human early evolution in the African savannah. Wilson describes it as “open, tree-studded land on prominences overlooking water”--and that certainly sounds like home to me.

So, I don’t have much doubt that there is within us, perhaps particularly within those of us who have turned our backs on opportunities elsewhere, and fashioned our lives to be in the American West, a longing for “the right place.” What I would like to think out loud to you about, for the next little while, are some points of the human compass that are perhaps beyond the true north or true west of behavioral biology. I have to offer myself and a few writing colleagues as the specimen in this--I suppose writers are always specimens of some kind--in a bit of exploration of the place we find ourselves in, here at the end of the country that is unmistakably not the Midwest, the South, nor back east.

Time after time, contemporary writing about the West of America is called a literature of place. A literature, that seems to mean, which focuses on a sense of the land, the overpowering geographic circumstances, rather than on the mysterious soul of a people--as, say, the magical realism of modern Latin American fiction or the deeply interior novels and poetry of Eastern European writing before the fall of the great wall of Communism, tended to look inward while we of the West are peering outward. Often the book titles themselves
have seemed to say so: **The Big Sky...Wolf Willow...A River Runs through It.** (Put them together right, you make a kind of sagebrush haiku out of titles of Western literature.) The critical notion, as I savvy is, is that the immensities of the West, its extremes of
landform and its powerful weather and the distances which flabbergast travelers from elsewhere in the world--these western immensities overwhelm the fact of the people salt-and-peppered across the expanse.

“Place,” in terms of landscape, backdrop of mountain and of plain and of hard weather, does figure large in the work of a lot of us who are trying to write about the west. But I don’t particularly think it’s at the neglect of the people, the human stories, the Westerners who carry on their lives against the big bold landscapes of those books. Norman Maclean’s flyfishing brother of **A River Runs through It;** no one who has read that story and has any imagination all can wet a line in a trout stream without seeing, in the shadow on the water, Paul Maclean making his powerful, beautiful cast.

James Welch’s hard-used men of the reservations, Lame Bull and the never-named narrator of **Winter in the Blood** and the dumb shrewd hayhand they work with, Raymond Long Knife-- “He had learned to give the illusion of work, even to the point of sweating as soon as he put his gloves on.” Some of us here tonight have worked with that guy, too, haven’t we.

The women of her family whom Mary Clearman Blew writes of with such bone honesty in **Balsamroot** and other books; in their burdens they are like those weathered but sturdy columns of Greek temples sculpted in the form of a woman--they carry the sky for the rest of us.

I’m going to come around again, a little while from now, to this matter of people we encounter in book pages leading everlasting lives in our imagination, because I happen to have a newcomer tailor-made for tonight I’d like you to meet.

First, though, I think we need to take a closer look at this concept of “place” in the literature that marks our western periphery of America. The shorthand notion that merely where we happen to come from on the map accounts for books and characters such as those I’ve just mentioned, and some more to come, that tends--as you can see--to make what hair I have left stand straight up. As in the very fine public television documentary “Westwords” a few years ago, when a reviewer noted that during my interview there on the screen I seemed a trifle gruff when I pointed out that “we’re not justing sitting around out here writing travelogues--this stuff is hard.”

To put it a little more judiciously, here in public: a geographic sense of place is a flavorful ingredient in Western literature, but let’s don’t think it’s the whole supper.

For there are other senses of place than the merely geographic. A bunch of them. The word **place** has so many meanings it takes up about three-and-a-half pages in the Oxford English dictionary--and in my own desk dictionary that I instantly retreated to, thirteen different definitions of **place** as a noun, a dozen usages as a verb. A word that sprawls all over the place--which is a phrase I didn’t find anywhere amid all those definitions.

And so, if we must pick and choose, as a writer I favor the phrase “trying to place it.”
To place it, first in the sense of identifying—as my dictionary helps out here, “to recollect clearly the circumstances or context of.” As in the phrase, one that I have been known to resort to, “I remember your face but I can’t place you.”

That’s the first side, of trying to place it, in the literature of our region. And the next, trying to place it in the sense of putting something into place. Setting. arranging. Making it be where it ought to be.

This is the carpentry part of writing, the craft. Building a book the reader will want to live in. Hammering together a solid basic structure, then taking care with the finishing-work, making sure you’ve got the details right.

So, you bet, when we start following the paths of experience and craft rather than the contour lines of maps, I do have my own senses of place, both as a writer and as a Westerner, and let me now try to bring out just a few of them.

Begin with the beginning. I come from a place. I originate, as an American, from a place in a specific rural western sense of the word—another usage which doesn’t seem to have reached the dictionary-makers of Oxford and Boston. Place, meaning an abandoned homestead. Small ranch or farm, either one, but abandoned, given up on, because of the killing winter of 1919 or the bank failures that rippled through Montana in the early 1920s or the Depression, or death or disgust or any other of a hundred reasons.

I tried to explain this locally prevalent use in this passage of This House of Sky:

"By the time I was a boy and Dad was trying in his own right to put together a life again, the doubt and defeat in the valley’s history had tamped down into a single word. Anyone of Dad’s generation always talked of a piece of land where some worn-out family eventually had lost to weather or market prices not as a farm or a ranch or even a homestead, but as a place. All those empty little clearings which ghosted that sage countryside—just the Mcloughlin place there by that butte, the Vinton place over this ridge, the Kuhnes place, the Catlin place, the Winters place, the McReynolds place, all the tens of dozens of sites where families lit in the valley or its rimming foothills, couldn’t hold on, and drifted off. All of them epitaphed with that barest of words, place.”

The Doig place, in the Big Belt mountains of south-central Montana, is where my Scottish grandparents seeded this family into America. My father and four of his five brothers, and his sister, all were born on that homestead—the last of them in 1910—and being careful, slow-marrying Scots, most of them were around there, off and on, through the late 1920s and even on into the 1930s, when I was born. Part of my own boyhood on ranches was within a few miles of that original Doig homestead. So, in my growing up, what history the family had was mostly of that place. By now, nobody has lived there for sixty years or more—yet it perseveres in me—as my family’s first step on the ladder called America. That homesteading experience, which did for the rural West what the tenements of the immigrant ghettoes did for city America—provided landing sites, quarters to hold people until they were able to scramble away to somewhere else—that particular American saga, shared by my family and hundreds of thousands of others in the West, have given me impetus for much of my writing.
To me, this is the story in the bloodline--the accumulating power of detail and speculation and wondering and questioning that pulsed in me from knowing of my own homesteading ancestors’ hard work and harder knocks and those of that ghost population, all those other “places” where families hung their names on the wind of time.

When writers from Charles Dickens’ London to Tom Wolfe’s “Bonfire of the Vanities” New York fuel their creative processes with such accumulated actualities, it is called drawing on what they know. When those of us with fencelines instead of Picadillies and Wall Streets as our boundaries write about the territory we know, it gets called “regional.”

One of the challenges—one of the whetstones of creativity—for those of us writing “out here” is that the larger society has long had its own mythic notion of life “out West.” Whether embedded in celluloid or paperback pulp, that myth has compressed a large and complicated chunk of America into what I call—as neutrally as I can put it—“guys and their horses.”

Before the West began to hear from its first couple of generations of writers actually born and raised out here, literary tourists pretty much had their way with us. Books set out here on the west side of America didn’t give that much attention to the workaday life and the valid voices of our region. A romantic version that one scholar called “the cowboys without the cows” got underway at the start of the twentieth century with The Virginian, Owen Wister’s famous novel. The Virginian began a lineage of books that might be called Wisterns. In a Wistern, a bad guy insults a good guy—in The Virginian, the actual insult is “you son of a blank”—not much of an insult where I come from—and the good guy dangerously draws back, “When you call me that, smile.” But that’s about all that does go on in a Wistern. None of the guys, good or bad, seems ever to do a lick of everyday work—milk a cow, churn butter, plant a potato. you get the impression that somewhere just out of sight, there must be a catering service—maybe someplace around Omaha—that comes out West and feeds everybody and does the chores.

Back at the ranch at Yosnaya Polyana, I’m sure Tolstoy had his own uninvited ghosts to get past as he tried to write of his heartland. But those of us from the West of women homesteaders and male schoolmarms—the West of people who came to build rather than to gunsling, to work but to dance and laugh along with it—we’ve had to write out way past the Wisterns and then the Westerns—such stereotypes as The Virginian and then those later heftier cohorts of his, Louis L’Amour and John Wayne.

Bear in mind that it was only yesterday, historically, when cultural images of the West were those two guys, with a pound of belt buckle trying to hold up 25 extra pounds of gut. Something had to give way.

Blessedly, it has. In place of those Wisterns and Westerns, we have a number of contemporary books where, as the historian Richard Maxwell Brown puts it, “nemesis and tragedy, bitterness and beauty” and other “universals of human life” meet, out here in the sage and the section line roads and the windworn ranks of fenceposts.

Brown has singled out what he believes is an important “grassroots autobiography and biography” trend in contemporary western literature. In his compendium he discusses the role of This House of Sky and its companion Heart Earth, so I’ll blushingly skip over that part, but he lists several outstanding books of recent years that he thinks capture something distinctive about the West:
--William Kittredge’s memoir, **Hole in the Sky**
--**Refuge**, by Terry Tempest Williams
--**Rain or Shine**, by Cyra McFadden
--Mary Clearman Blew’s **Balsamroot** I’ve already mentioned, and she has another equally brilliant one, **All but the Waltz**. The list begun by Richard Maxwell Brown keeps lengthening itself--
--Teresa Jordan’s **Riding the White Horse Home**
--Kim Barnes’ remembrance of coming-of-age in a logging family on the Clearwater River of Idaho, **In the Wilderness**
--the latest voice out of Missoula, Judy Blunt’s book from last year, **Breaking Clean**.
--and just now coming into the bookstores, a compelling memoir by the Oregon novelist Craig Lesley about trying to connect with his coyote-trapping poacher of a father, a book called **Burning Fence**.

Such “grassroots” works by born Westerners, Richard Maxwell Brown contends, constitute “a meeting ground of the literary talent and the social history of the West.” So, I think that’s where a lot of us are continually trying to get to, from those rural home “places” we’ve known ever since—as our literary godfather Wallace Stegner once put it—“our legs were long enough to reach the ground.”

But writers of quality also try to reach beyond that ground that gives them their foundation—out there into the territory of “trying to place” the face of time and fate. To show us, through their words on the page, how our deep emotions connect with the map of nature, human and otherwise.

There is career risk in this. A New York Times book reviewer once said of me that as a novelist I wear my heart on my sleeve—I don’t think he intended it as a compliment, although I took it as one. But let me step aside from my own work, and that of my contemporaries, to try to illustrate what I mean about the great stakes involved in a writer “trying to place” something vital for us in the nature of things.

Once there were two writers under one roof. It was a duplex, luckily—the promising young novelist Wright Morris and his wife Mary Ellen on the ground floor, and the young anthropology professor Loren Eiseley and his wife Mabel directly above, there in a Philadelphia suburb in the last summer of World War II. The two couples clicked, sat on the porch in the evenings of that last pre-Hiroshima summer drinking and talking, and myself having known Wright Morris slightly, I’m sure the talking was nimble. Most of my own conversations with Wright were of the written sort, but they were always barn-burners, from his end. If he hadn’t sent me one of his scrawled postcards in a while, one would arrive with the explanation that the Bay Area (where he lived the later part of his life) was
short on ink, “due to an epidemic of fingerprinting.” And his inscription in my copy of *Photographs and Words*, his remarkable photo-and-text book reprising the farmhouse scenes he shot when he went back to his home places in Nebraska in 1940 reads this way:

“There is a kith and kinship between your House of Sky and these earthly unearthly objects which this occasion moves me to acknowledge. Can all this grandeur perish? No, no! I say, no, no! Watch it drift out of sight, no, I (we) can’t do it.—Fraternally, Wright.”

Loren Eiseley I never met, but I did hear him speak once at the UW, in a voice so eminent and deeply resonant that he sounded like God’s older brother.

You have to wonder about the nature of fate--the dice of chance--that ever threw these two together as inescapable neighbors and fortunate friends. They were both Nebraskans, from childhoods with hard corners--Wright Morris’s father was a drifter, Loren Eiseley’s mother was deaf and tormented--but there all resemblances ceased.

I can personally testify that Wright was antic, quick-witted, mischievous, adventurous--he used every dab of his life and travels in his writing, and he wrote a lot: 33 books, among them 19 novels and 3 memoirs. Eiseley by all accounts was melancholy, not particularly good with people, never went anywhere, a “bleeder” as a writer and evidently as a soul--Wright Morris nicknamed him “Schmerzie,” short for “Weltschmerz,” world pain as we all learned back there in Philosophy 101.

Onward they went, in their careers, Wright Morris to literary prizes--the National Book Award in 1957 for *The Field of Vision*, a remarkable kaleidoscopic novel set in a bull ring in Mexico--and to the cusp of major literary reputation. With that quicksilver mind and a compositional hand almost as fleet, Wright Morris could write like an angel. Here are the opening sentences of his novel, *The Works of Love*:

“In the dry places, men begin to dream. Where the rivers run sand, there is something in man that begins to flow. West of the 98th Meridian--where it sometimes rains and it sometimes doesn’t--towns, like weeds, spring up when it rains, dry up when it stops. But in a dry climate the husk of the plant remains. The stranger might find, as if preserved in amber, something of the green life that once lived there, and the ghosts of men who have gone on to a better place.”

But Loren Eiseley, it turned out, Loren Eiseley could write like an archangel, the recording one.

This is the opening of the first story in Eiseley’s best-known book, *The Immense Journey*:

“Some lands are flat and grass-covered, and smile so evenly up at the sun that they seem forever youthful, untouched by man or time. Some are torn, ravaged and convulsed like the features of profane old age. Rocks are wrenched up and exposed to view; black pits receive the sun but give back no light.

“It was to such a land I rode, but I rode to it across a sunlit, timeless prairie over which nothing passed but antelope or a wandering bird.”
He goes on to tell of reaching the verge where that prairie “halted before a great wall of naked sandstone and clay,” and how, there on that day on the long-grass prairie of the middle of America he went down into a crack in the earth--a narrow limestone slit which, he realized when he had inserted himself into it, “was a perfect cross section through perhaps ten million years of time.” An anthropologist being an anthropologist, Eiseley writes next: “I hoped to find at least a bone.” What he found instead, he tells us, was a skull, embedded in the limestone. It was not human---some creature pre-human, Eiseley says, “a low, pinched brain case... and the face of a creature who had spent his days following his nose, and whose power of choice was very small. Though he was not a man, nor a direct human ancestor, there was yet about him some trace of that low, snuffling world out of which our forebears had so recently emerged.”

Under the prairie sky, Loren Eiseley stares down at that skull. The skull stares, sightless, up at him. And Eiseley writes of that moment: “This creature had never lived to see a man--and I; what was it I was never going to see?”

It is going to be hard for any of us, ever, to sum up the immense story of humankind better than Loren Eiseley managed to in that single sentence.

Two writers, starting from roughly the same place, two careers of words for us to look back at. Wright Morris, whom I cherished personally, now looks like a cold distant star on the page. The technical brilliance, the sentences that one by one can be luminous--his books still always hold me to their surface. But the nature beneath, human or planetary, never quite comes through. Wright seems to have been listening to himself.

Loren Eiseley, by contrast, broody and withdrawn as he was, put himself and his inmost nature into facing his own fate, in that place in the prairie. And I think Eiseley’s words have lasted because he was willing to openly risk the feeling of mortality, the place in the heart that knows we are part of the long passage of things, there on the page, for himself and us.

If that little story shows what I think is the value of risk for a writer, of sometimes going beneath and beyond the landscape for a sense of place, it’s probably time I stick my neck out a bit and take you into the territory where the people of my imagination live. In my own work, when I counted up for a Washington Post article I was asked to write, a year or so ago, about creating fictional characters, I found that I’d employed 360 characters in seven works of fiction--all of them born and raised in the place between my ears. Since then, another fifty or so have formed up in my imagination and marched onto the pages of my next novel, The Whistling Season, and one of those, I’m going to briefly let loose from the pages into the room here--this will be an Idaho world premiere of a few lines of The Whistling Season, which won’t be published until next spring--because this character is right up the alley of life that has brought us all here tonight. When Rick Ardinger called me up and asked me to make this talk on behalf of the Humanities Council, I should have just put this invented person--Paul Milliron--on the phone with him. Because Paul Milliron in my novel is a western kid interested in roots, all right, but not simply the ones out in the root cellar of the homestead or the ones his father has put down for the family in the homestead soil of the west in 1910--Paul is passionately interested in the roots of language. He starts being tutored in Latin, after school
in the one-room schoolhouse, by an imaginative teacher whose lofty flights of thought Paul can only compare to balloon ascensions. Paul himself is drastically down to earth in his Latin translations; to him, *Noli excitare canes dormientes*, quite plainly means *Do not disturb the canines that are asleep*, until his teacher shrinks it to *Let sleeping dogs lie*.

Highly literal as this schoolboy character is, it gives him one great advantage in the exploration of language. Whenever he is stumped by some fresh swatch of vocabulary or labyrinthine conjugation, Paul hears the echo of that long-suffering patient teacher telling him, “Look to the root, you must always look to the root of the word.” As Paul puts it:

“It caused me to see into two languages at once. *Fabula*, story; and I gaped at the birth of *fabulous* and *fable*. Similarly *school* from *schola*, *recess* from *recedere*—suddenly everything I read was wearing a toga.”

And so Paul, in my place here tonight, would have looked it up, wouldn’t he. “Humanitas,” the root of our usage of “humanities”—in Paul’s well-thumbed Latin-to-English dictionary, these several meanings of “humanitas” are given: “human nature; humanity; kindness, compassion, human feeling; courtesy; culture, refinement, civilization.”

Civilization. Do you hear it with me, that echo that still rings in those of us of a certain generation, the word spoken with a posh accent which, when we got past that, was loaded with astonishing learning? The BBC series on the history of art, majestically titled with that single word “Civilization,” was written and performed in front of our amazed eyes all those years ago by the English art critic, Kenneth Clark. Inevitably, ultimately, Sir Kenneth Clark, Lord Clark. In its elegantly photographed journey through great paintings and cathedrals, that series was one of television’s shining moments of the mind, and there have not been that many—I’ve always figured television is called a medium because it’s neither rare nor well-done. But in Kenneth Clark, it found its Diogenes to take us through the world of art—and not incidentally, Clark’s underlying strength was as a writer. The man had style, as reflected on the opening page of the memoir he ultimately wrote:

“My parents belonged to a section of society known as ‘the idle rich’, and although, in that golden age, many people were richer, there can have been few who were idler.”

What, you may well ask, does someone like that have to say to a scribbler like me half a world away, in a legion of novelists and memoirists out here that the media back east get a kick out of calling “writers of the purple sage”? Quite a lot, actually, because Clark had a keen eye for artists far away from the self-appointed cultural capitals such as New York, London, Paris—the usual old suspects—who had the nerve to draw on their own roots and let their imaginations flower from that. Sir Kenneth was himself as inbred, upper-crust, snobby a Londoner as ever existed, but at the end of a centuries-spanning examination of great works of art he concluded with characteristic lordly honesty:

“Artists on the periphery introduce simplicity and common sense to a style that has become too embellished, too sophisticated, too self-centered....And they have a visionary intensity, which at times attains a lyrical quality, as they celebrate the world around them and strive to realize their fresh ambitions.”
The necessity of fresh ambitions. Kenneth Clark and I probably do not have a single thing in common other than that shared view of our respective fields. Of how vital it is for a people, a society, a region, to have art, literary or otherwise, always making its way into our lives from new and unexpected directions.

Which brings us back to Paul Milliron there at his dictionary, on his way to “civilization” by way of “humanitas.” I mentioned earlier the second side of “trying to place” it rightly for the reader, the craft side of writing. Sometimes the crafty side. Writers aren’t always up to all the tricks that critics think they’re catching us at as we carpenter our books. Flannery O’Conner was asked once if she had put a black hat on a farmer in one of her Georgia stories to symbolize how mean he was, and she said no, she did it because Georgia farmers wear black hats. Sometimes, though, in the making of a book, yes, the writer consciously resorts to some literary device or another that best seems to do the job for a particular scene, and for our last few minutes here I’m going to share with you a trade secret underlying a moment when my character Paul is trying to place himself in his surroundings.

It isn’t much of a trade secret or I wouldn’t be letting you in on it, would I. But here it is--one thing writers sometimes do, there on the page, is to bring the emotional and the physical actuality together. The patron saints of writing have long shown us that this is something worth doing--the lasting power that Tolstoy gave to Anna Karenina’s final instant of life, ready to throw herself under the train, asking “Lord, forgive me for everything!” while she “looked at the bottom of the freight cars, at the bolts and chains and at the great iron wheels of the first car that was slowly rolling by...”

Or the great rhythmic nexus of experience and feeling that Faulkner gave the fugitive Joe Christmas in “Light in August” when Joe flees from the beating he’s been given, staggering bloody and drunk into a Mississippi street:

“The whiskey died away in time and was renewed and died again, but the street ran on...The street ran into Oklahoma and Missouri and as far south as Mexico and then back north to Chicago and Detroit and then back south again and at last to Mississippi. It was fifteen years long: it ran between the savage and spurious board fronts of oil towns...”

To cut Faulkner short, which is always a shame, the point is to try to get the writing to the frontier, there on the page and in the reader’s mind, where a character’s circumstance is both physical and metaphysical.

How to do that with my character Paul Milliron, back there in 1910 looking for places his thirteen-year-old mind can go? Paul at the time has no idea that, by 1957--Sputnik’s year--when he is telling this story to himself and us, he will be Montana’s state superintendent of schools, with a thousand suddenly beleagured one-room schools under his jurisdiction. At this point of the book, Paul is looking back to that magical school year when he is a seventh-grader, and he and the other homestead kids daily ride horseback to the Marias Coulee school and picket their horses to graze during the schoolday. That lofty-thinking new teacher--a male schoolmarm--has just arrived, and Paul’s family is pitching in to ready up the teacherage, out back of the school, for him to live in. Paul as always is assigned to pump and carry water, and here he has just been sent off to fill the mop bucket at the pump in the schoolyard.
"It was late in the day and the day was late in the season. The pewter cast of light that comes ahead of winter crept into the schoolground as I performed the last of my water errands, shadows growing dusky instead of sharp almost as I watched. From the feel of the air, night would bring our first hard frost. The schoolyard seemed phenomenally empty as I crossed it this time. I could distinctly hear my lone soft footsteps on ground that was stampeded across at each recess. Around at the front of the school where the pump stood next to the flagpole, I slung the mop bucket into place under the spout, but for some reason did not step to the pump handle just yet.

I suppose it was the point of life I was at, less than a man but starting to be something more than a boy, that set me aware of everything around, as though Marias Coulee school and its height of flagpole and depth of well were the axis of all that was in sight. I remember thinking if I wanted this moment for myself I had better use my eyes for all they were worth. So, there in the dwindling light of the afternoon I tried to take in that world between the manageable horizons. The cutaway bluffs where the Marias River lay low and hidden were the limit of field of vision in one direction. In the other, the edge of the smooth-buttered plain leading to the town Westwater. Closer, though, was where I found the longest look into things. Out beyond the play area, there were round rims of shadow on the patch of prairie where the horses we rode to school had eaten the grass down in circles around their picket stakes. Perhaps that pattern drew my eye to the other, the one I had viewed every day of my school life but never until then truly registered: the trails in the grass that radiated in as many directions as there were homesteads with children, all converging to that schoolyard spot where I stood unnaturally alone."

I think perhaps there, with that inquisitive western kid reading the patterns in the prairie that lead to that solitary schoolhouse, where the book waiting for him inside on the dictionary stand surely has "humanitas" in it, is the right place to end up at, tonight.
Gary Hunt
Iconoclast Books
Box 806
Ketchum ID 83340

Dear Gary--

As promised, this is just to pass along the name and phone number of the Harcourt publicist, in case she can do anything for you helpful to our booksigning events on Oct. 7-8: Michelle Blankenship (212) 592-1023.

Besides the new novel that's on its way next spring, Michelle deals with my books *This House of Sky* and *Winter Brothers*; all the others are Scribner paperbacks, and if there's any problem getting any of those books, call Erin Cox in Scribner publicity at (212) 632-4950 or, failing that, call me.

I'll look forward to signing books for you after my Friday evening presentation and again on Saturday, Oct. 8, 12-12:30 at your booth. I'll of course be glad to sign up stock copies for you afterward. As you probably already have in mind, besides whatever more we can do with *This House of Sky* and with any of my more recent books, *Dancing at the Rascal Fair* and *English Creek* also have a lot of sheep-ranching life in them, and *Winter Brothers* usually sells some copies because people haven't been aware of it before.

Looking forward to seeing you in Ketchum in October.

Regards,

cc: Diane Peavey
August 29, 2005

Ivan Doig
17277 15th Ave. N.W.
Seattle, WA 98177

Dear Ivan,

I was delighted to receive your letter. Bill and I would like to see you when you come to Denver next summer on your book tour. Our earlier offer of housing both you and Carol is still open. If she doesn't want to accompany you on the tour but would consider flying in for a few days, our guest room with double bed and guest bath (just a few feet down the hall) is available. In any case, let's plan on at least a breakfast or lunch date.

I decided to retire from Jefferson County Public Library in March. I'm contracting with the library to finish a special project I started last fall. It's likely to continue into early 2006, so I stay in touch with friends there. I've faxed your letter (which I received Saturday), sent an e-mail, and talked on the phone this morning with Jackie Powers, the new director of public information, whom I like very much. She manages my contract. She promised to walk the fax over to Marcellus Turner, the library's deputy director, who runs the library's Insight & InPerson Distinguished Author Series.

Before you and I had our discussion, Marcellus had encouraged me to talk with you about an author appearance some time in the future. The series featured Joyce Carol Oates in November 2004 and will feature Amy Tan in November 2005. I don't believe the committee that Marcellus heads has begun thinking about 2006 yet, but I hope your letter will encourage the committee to do so. I emphasized to Jackie that you and Harcourt need a speedy response. A library representative will contact you.

I am enjoying retirement more than I anticipated. I like waking up "naturally" without setting an alarm clock. I also enjoy spending a leisurely amount of time with the two Denver daily newspapers and taking walks at least four days a week. Bill and I are sharing housework now instead of his doing all of it.

Some retired friends and I have started a book discussion group. We're beginning this afternoon with Bill Bryson's "In a Sunburned Country" since one of our members is going to Australia this fall. I will be leader for the September discussion of "The Cloud Atlas," which I enjoyed reading a few months ago. I expect we will discuss "The Whistling Season" next year.

Please keep me informed about your book tour plans.

All the best to you and Carol,

Kay
9/6/05

Dear Kay—In haste, as Carol and I are about to hit the road for Idaho and Montana, but thanks so much for passing along my speaking inquiry to the proper parties.

You’re right, one way or another you and Bill and I must get together if and when I get to Denver; will try to drag Carol along, but...

This card is in memory of Ben Baldwin, from the long-ago time when we visited him and Jeanne at Hilton Head.

Congrats on retirement; sounds like you’re using it right.

Best from both of us.
Dear Kay--

Once upon a time, perhaps when you and I and Bill all had a beer or two with lunch, you asked if I'd ever be available as a speaker in the series sponsored by your library system, and I said possibly when I next have a book out and my publisher sends me toward the Tattered Cover. That's going to happen in mid-2006; still interested? I don't yet have definite dates for the book tour, but it looks as if it'll occur next June and July. If you're still on the hunt for author/speakers and the timing works at all for you, let me know pronto and we can try work out something, okay? My publisher, Harcourt, is already putting the book tour together, so while it all seems to me a hell of a long way off, time is of the essence, I guess, in order to hold any spot on the calendar.

Whether or not a speaking gig works out, it'd be keen to see you and Bill again. Seattle has had endless gawkers at the new library by now, although Carol and I haven't been there since it was finished inside--and she keeps scoffing, who's going to wash all those windows?

We're both thriving, eating out of the garden and generally enjoying Puget Sound summer. I just sent back the copy-edited manuscript of the next book, a novel called *The Whistling Season*, and so we figure life is perking pretty well. We hope it is for the Prides, too.

Best wishes from us both.
Dear Mr. Doig,

Hello, I wrote you a while back to ask if you would sign some books for the child my wife and I are expecting. You sent me a postcard that stated it was all right to send the books to be signed. Since then, we found out we are having a daughter. Her name is going to be Colleen. She is due the first week in November but I figured I would send the books now, I didn’t want to bother you during the holiday season. Also, I’m pretty excited to do this and since we picked out her name it made sense to do it now. Colleen won’t be getting the books for another 18 years or so, so there is no hurry to get them back to me.

I sent five books. I apologize if this is too many. I’m not sure what the proper book signing etiquette is and I don’t want to appear rude. Please just sign whichever books you choose to. If possible, whichever ones you sign, please sign them “To Colleen.”

This is going to be such a great gift. Thank you very much for making it possible. I love these books and I love to read & I hope Colleen likes these books as much as I did. The box is already stamped and addressed – if I made any mistakes with anything you can call me collect at the number above. Thank you very much for doing this, I really appreciate it.

All my best,

Matt Knepper
4/19/05

Matt Knepper
34 White Oak Rd.
Nesquehoning, PA 18240
(570) 645-9612

Dear Mr. Doig,

I am writing to ask if you would sign a few books for me. I've read all your books and enjoyed them very much. My wife is expecting and I would like to get a couple of your books signed to my son or daughter that I can give as a gift later. It just seems like it would be such a cool gift and it would also show him or her how important I think reading is. I know I can purchase signed copies of your books over the internet but having them signed just for him or her will make the present really special.

If you agree to do this, I will send the books in a small pre-stamped, pre-addressed box with an adhesive flap so you can just hand the box back to your postal carrier. I realize that you must get a lot of requests like this & I understand if you are unable to respond to my letter. I feel kind of silly, being a grown man asking another grown man for an autograph but it just seemed like a good idea. I love to read & I want to show my child that books are something valuable & necessary in life.

Thank you for reading my letter. I look forward to reading whatever you write next.

All my best,

[Signature]

P.S. - The baby isn't due until November so if you do reply, there is no hurry. Thanks again.

Matt
5 Aug. '05

Dear Mr. Knepper—

I set aside your letter of some time ago until I finished my next book and can deal with such matters. Ordinarily I have to turn down requests to sign mailed books because returning them takes a trip to the post office—since the Unabomber case, any package over a pound has to be handed to a post office clerk. Yours is quite a charming request, though, and if you still want something signed to your child who is on the way and you’re willing to send it back whenever I have other business at the post office, I can do it for you. Many thanks for your kind words about my books.

Sincerely,
11 July ‘05

McDonnell

Dear Patricia--

It dawned on me that you wouldn’t necessarily have the context of how I employed Margaret Bourke-White pics in fiction, and so, compliments of the scribbler, here’s a copy of my Fort Peck novel, Bucking the Sun. The LIFE-based material runs through pp. 290-312.

Carol points out that the I-5 express lanes should be of help to you, coming north at that time of day. Those end at Northgate, roughly N. 110th, and you’d then have to maneuver to the right-hand lane in time to exit at NE 145th.

We’ll look for you around four o’clock, but we know that’s approximate, given the traffic. Come casual.

Regards
August 2, 2005

Ivan Doig
17277 - 15th Ave NW
Seattle, WA 98177

Dear Ivan:

As you may have heard, Ruth Kirk is the recipient of the 2005 Humanities Washington Award. We will be presenting the award to Ruth at a reception at the Washington State History Museum in Tacoma on Friday, October 14. The reception will take place from 5:30 to 7:30 p.m.

I would like to invite you to participate in honoring Ruth by giving remarks prior to the award presentation. As we acknowledge Ruth’s achievements, we also want to recognize the written word and sense of place that she has brought to so many people throughout her career. A brief talk by a fellow writer who shares her love of both literature and the land is the most appropriate honor we can think of.

I hope that you will be available to give remarks for approximately ten minutes at the reception honoring Ruth. I would be happy discuss further details of the event with you if you have any questions. You can call me at 206-682-1770 or email me at amanda@humanities.org.

Thank you for your support of Humanities Washington over the years. I look forward to hearing from you soon.

Sincerely,

Amanda Swain
Interim Executive Director
Dear Ruth--

There couldn't be a more apt choice for the Washington Humanities Award; congratulations and hugs and tickles from Carol and me. Unluckily, we're going to have to cheer from the distant sidelines on award night. As I explained to Amanda Swain, through a quirk of the calendar the Idaho Humanities Commission has us committed to a couple of events that time of year, which we've scheduled some broader travel (and of course, writing) around. A month later for the Tacoma event, and I could have pitched in as Amanda requested.

In any case, it will be the great evening you deserve. We hope the rest of life is treating you well, too. I'm in the throes of getting the next novel out; the copy-edited ms is coming soon, cover art consultations are writhing along, and so on. Maybe see you on the bookstore trail next spring?

All best wishes,
To: All of you kind, thoughtful people who sent such lovely sympathy cards and notes to me following Ben’s death in February:

Dear Cecil and Jean,

I wish I could write each of you individually to tell you how much I appreciated and loved your memories of Ben. Your words have helped me so much during this time of sadness over his loss. But in my heart, I know that Ben is in a much better place at the moment and that’s what consoles me.

Ben’s health had been declining for several years and he became more and more frustrated in late years over what he once had been and what he had become. In the last couple of years, his quality of life had deteriorated to the point where he was ready to leave this world. So I can’t wish him back.

I just wanted you—he’s former students and colleagues during his 28 years at Northwestern — to know that you contributed so much to his happy, satisfying career at Medill. And to you — our many friends who have been a part of our lives over the past 49-1/2 years of our marriage -- to know that you contributed so much to the happy, interesting times we’ve had together. We spoke often in these late years about his memories of all of you.

Thanks, again, for taking the time to write YOUR memories of Ben for me and Mark and Claudia and their families. They have read them all.

Best wishes to you all...

Love

Jeanne Baldwin

Just checked the date above and realize it’s your 40th! Wedding anniversary. May you have many more happy years together.
27 July '04: series of phone messages to/from David Guterson (206)842-8469, or harpple@AOL; he wants me to speak in Fields End series, I put him off until spring '05 on account of Nocturne and other p'backs coming out then—he said they could work with Eagle Harbor Books and we can do 'em some good. My last message, I asked him to contact me later this year abt exact scheduling, and inquired what the customary fee is, if any.

--Later, 7/27: David called, we agreed I'd do a craft talk (I described the Sky talk to him) next May; $500 fee. NOTE: if travel plans conflict with this, I ought to wangle the schedule w/ them accordingly.
Mailing: Putting THOS Together

Mike Whitney, Lynn
Allie Scardino

Jan Johnson, Jim Moy @ NC
Jim Tarre, StF1/NM, police materials
1980 - computer manuals

Pamela Long, component words
David Peterson
Field & End.,org
Apache's Mirror
(206) 848-8469
aol@AOL

What A. W. Con;ce Marcy/Langeley
(206) 266-7463
3 Tree

- spring '05, call here
- aol@AOL

spring '05 05
- see what's customary
February 5, 2005

Ivan Doig
17277 15th NW
Seattle, WA 98177

Hello Mr. Doig,

We are so looking forward to welcoming you to Field’s End in April. I have enclosed our standard contract in order to formalize our relationship, although we expect the evening itself to be relaxed and friendly.

We have reserved Island Center Hall for the evening. It is old and rustic wooden building that has served the island well for decades. Its holds a maximum audience of 150.

You will be the fourth guest author in our informal lecture “series.” These events have proved popular with islanders, and we hope it will be a pleasurable evening for you, too.

Cordially,

Susan Bottles, financial manager of Field’s End

---

At the field’s end, in the corner missed by the mower
...One learned of the eternal...
From “The Far Field,” a poem by Theodore Roethke
Field’s End

Professional Service Agreement

This is an agreement between the Instructor named below and Field’s End, a writers’ community. Please sign one copy and return it to Field’s End, Bainbridge Public Library, 1270 Madison Avenue, Bainbridge Island, WA 98110 within two weeks of receipt.

1. **Nature of Agreement.**

This agreement shall not establish an employer-employee relationship, and the Lecturer bears all the responsibilities of an independent contractor.

This agreement is for the personal services of the Lecturer. The Lecturer may not substitute the services of another to give the described talk without the written consent of Field’s End.

2. **Instructor Information.**

Name: Ivan Doig
Address: 17277 15th NW
Seattle, WA
Phone: 206-542-6658

3. **Lecture Description.**

The lecture will be held at Island Center Hall between 7:30 p.m. and 9 p.m. April 30, 2005.

4. **Compensation.**

In return for these services, Field’s End agrees to pay the Lecturer $500. Field’s End will mail the Lecturer the payment within one week of the lecture.

Field’s End also agrees to provide ferry tickets covering round-trip travel from Seattle.

5. **Cancellation.**

Only the most extreme unforeseen circumstances would cause Field’s End to cancel this contract. Lecturers wishing to cancel are expected to meet the same high level of necessity.

However, when that necessity arises, either party may cancel this agreement with seven days’ written notification. In the event of cancellation, Field’s End will have no other financial obligation to the Lecturer. Without limiting the generality of this provision,
Field's End will not be responsible for any consequential damage suffered by an lecturer who may have foregone other opportunities in order to enter into this agreement.

6. **Complete Agreement.**

This is the complete agreement between the parties. No changes can be made to this agreement except in a writing signed by both parties.

Signature of Instructor  

Signature of Field's End Financial Manager  

Date 2/8/05  

Date 2/5/05
Dear sir or madam,

I am glad to provide a recommendation for Judith Chandler, whom I’ve worked with at book signings and other occasions across nearly two decades; it gives me a chance to voice my appreciation and admiration for the professionalism and zest she always brought to the business of books.

Specifically, I prized Judith’s combination of canny preparation for readings and signings for authors such as me—whatever book she introduced to the audience she knew authoritatively, and conveyed that with enthusiasm—and her knack for fending with the unexpected, at what are in actuality live unscripted performances, for both the author and the bookstore, night after night. I know she presided over one of the legendary book signings of our time, Hillary Clinton’s appearance at Third Place complete with Secret Service agents and publishing house minions and customer lines around the block; an event of that order is replete with logistical nightmares, but Judith brought it all off with enormous success. In the days afterward, I encountered person after person who was there that day and remained enthralled with the event.

In short, from Hillary to those of who live and write in Seattle, Judith has always given us her best, and that’s been very good indeed. From personal experience, I can testify that when Judith was put in charge of author appearances successively at the University Book Store and Third Place, those programs of readings and signings promptly became greatly better; indeed, both became writers’ leading venues for public appearances here in Seattle, and it was not coincidental that this occurred under her direction. I’d say Judith Chandler is first-rate in every way, and if I were in the employing end of the book business instead of the self-employed variant, she would be on my staff.

Sincerely,

Ivan Doig
Ivan Doig
17277 15th Ave. N/W
Seattle, WN 98177

Feb. 18, 2005

Hello, Ivan, - Happy to hear that you are alive and well!

This morning, I was reading the Missoula newspaper on the Internet and found the very interesting, very premature article about your demise! - - So -- I called Sue Hart, who was mentioned in the article. She kindly gave me your address!

Although we have never met, my name may ring a bell. Yes, Valier, Montana. I left that wonderful little town in 1939. Had to venture out, as I had fallen in love with a wonderful girl, we wanted to marry but there was no way to establish a living in that area at that time, - - so we wound up in San Diego, California. Never got Montana out of my blood, however, and have been in and out of that area ever since!

I e-mailed a copy of the news-item to my niece, Patti (Palin) Ekhoff in Durango, Colorado, with whom you went to school in Valier and she was also happy to hear that the report was in error! (I recall Mark Twains’ comment about such a matter.) Also, I e-mailed it to my nephew, Don Seifert in Bozeman, who attended the one-room “Lone Tree School” in Schultz Coulee in the Bullhead, along with his brothers and sisters. Sort of like the Marias Coulee schoolhouse mentioned in the article!

Both my second wife (of 56 years), and I have greatly enjoyed your writing, particularly “This House of Sky”, on through “Dancing at the Rascal Fair” and “English Creek”. - - Those, I can live through, as I envision all the sights and activities. My wife, Margie, grew up in the country around Casper, Wyoming, so she also has a strong feeling for it all. (Incidentally, she self-published a delightful book about 10 years ago about she and her sister living in her fathers’ highway-maintenance camp in the middle of nowhere when they were little.) It even sold quite well! - - -

- - - Another of your books that we greatly enjoyed is “The Sea Runners” - Fantastic! - - - It went over big with us, as in the distant past we had a small trailerable Cruising Sailboat “Cloud 9”, and for 8 or 10 years we would trailer it to Anacortes, WN or Lund, BC and spend the month of August cruising the San Juan & Gulf Islands, as well as Desolation Sound and Discovery Passage. - - - That is also Fabulous!

I am now 87 years old (but don’t feel any older than when I was 86!), have never retired and am still active (semi) in my Consulting practice. I buried a dear wife on our first Wedding Anniversary and, much later, my 2 loving daughters, but I am in good health with a devoted wife and grandchildren. - - - I am blessed!
Over the more recent years I have written a few short Memoirs of instances in my earlier life in Montana to pass on to my grandchildren. If you would like copies, just let me know and I’ll mail them to you.

(Now, with space left, I’ll enclose a little story of my life, written for my progeny!)

I came into this world in the small, country town of Valier, Montana, (population 700) on January 4th, 1918. I was born in a makeshift apartment where our family then lived in the back of my Dads’ Drug Store. In addition to my father, James Nathan (Nat) Starbuck, and my mother, Florence Mary Verharen (Floss) Starbuck, our family at that time consisted of my sister, Laura Mary, born in 1910, my brother, William Warren (Bill), born in 1912, and myself.

In 1921, we moved to our newly built family home on Dupuyer Avenue, about two blocks from the Drug Store. Born there were my sister, Elizabeth Jane (Beth) in 1923, then my twin sister and brother, Jeanette Nell (Jean) and Thomas Cone (Tom) in 1924, and finally, my sister, Natalie Ann in 1926. Unfortunately, my brother Tom suffered injuries at birth and spent most of his few years in a State School in Boulder, Montana. There had been another child, Florence Lucille, born in 1914, who died of complications from measles in 1915 while my parents had temporarily returned to Waterloo, Iowa.

Very interesting as I look back on it! Two adults and as many as seven kids in a two bedroom, one bath house! Didn’t think much about it, though, as most families at that time had quarters almost as limited as ours. - - - It was really a reasonably large house for those days - - Now we had running water, both hot & cold yet! and indoor plumbing, - - (but of course no one lingered in the bathroom!.) - - - Within a few years Laura Mary and Bill both married and moved on, so then there were only 4 kids to occupy all that space! We were a wonderful, happy family, our home was filled with love and laughter, and I lived there until I came to San Diego in 1939. We had everything we could ask for except money! The “Great Depression” and bank failures had left my dad with just his business, a huge debt-load and little income.

Growing up in that country town during that time, I helped my dad in his Drug Store, worked for the local grocers, the butcher shop, the creamery, the blacksmith shop. - - Did hand labor in the sugar beet fields, pitched hay into the dryers at an alfalfa dehydrating plant, drove truck, etc. - - even sold mail-order tailored men’s suits and tocoats for “Certified Tailors” of Chicago! - Did whatever I could as there were really no steady jobs nor a future to look forward to! - - I didn’t think about that though, what with all my great pals! We played ball, hunted, fished, played cards or pool in the evening and ice-skated and skied in the winter. - - - And there were the Saturday night dances!!!

end of epistle!

Sorry to bother, but I enjoyed!

[Signature: Thanks for the pleasure that you gave me in your kindness, John]
2 February 2005

Ivan Doig
17277 15th Ave. NW
Seattle, WA 98177

Dear Ivan:

I forgot to follow up to see if you could be a judge for the Evans Biography Award. Elaine and Glenda told me that you were committed for awhile. We have really appreciated your help with the Award. Last June, Kay and I left Utah after thirty-three years and came to Deep Springs College in California. You have probably heard of Deep Springs; twenty-six male students isolated in the high desert east of the Sierras. The college is a working cattle ranch where the students do most of the labor. We still milk by hand, have a few chickens, and slaughter our own food. The garden is great; the orchard poor; and the desert sky amazing.

Why don't you come down and visit us? The students are amazingly bright and engaging. Most of them have read much of your work. Our ranch manager is from Montana and I think you would really enjoy visiting with him about your collective experiences. I think you are in-between books and this could a nice change for you, as well as a wonderful experience. Check the enclosed brochure, and let me know if you are interested. I still love to read Heartearth in reverence of your speech in Logan about U.S. 89 in 1946.

I look forward to hearing from you.

Sincerely,

F. Ross Peterson
Dear Ross--

Imagine my surprise when the trio of Evans Prize candidates showed up in the mail. As I explained to Elaine, and maybe she passed along to you, there was an insurmountable conflict of interest, with my blurb on the back of Mary Clearman Blew’s book. If she won, the other two writers inevitably would think there was favoritism on my part since the start. If she lost, I’d have jeopardized an old and treasured friendship with Mary. So, no go. And the more I thought about it, the clearer it became there’s always going to be some complication of that kind, either my lack of availability or my broad acquaintanceship among writers and historians of the West, so Elaine gallantly suggested she take me off the list.

Sorry to say, pretty much the same situation stands in the way of my coming to Deep Springs, at least in the foreseeable future. The place sounds devilishly interesting, you bet. But I am never really between books; I’m finishing up a novel this spring, but have a two-book contract, so will be starting on a non-fiction book about the West after that. I do clear a little space each year for a major (and major-paying) speech or two, as I did for the Utah Humanities some years ago and will do for the Idaho Humanities in Coeur d’Alene this fall, but otherwise, I feel I have to hunker in and write.

Speaking of which, you mentioned *Heart Earth*. It’ll have a nice new life in paperback about a year from now when Harcourt brings out a new version. So, things go around and come around, here, and I hope the whirligig of life there at Deep Springs keeps you and Kay thriving. Thanks for writing.

Sincerely,
January 25, 2005

Ivan Doig
17277 15th Avenue NW
Seattle, WA 98177-3846

Dear Mr. Doig:

Thank you for agreeing to serve on the national jury for the Evans Biography Award. Enclosed are the three books that have been selected by the local jury for your consideration.

The Evans family endowed the Evans Biography Award in 1983 to recognize and encourage outstanding writing and scholarship in biography about people who lived in or influenced the Mormon or Interior West. Book subjects do not have to be Mormon, nor do their authors. The Evans Family Endowment prescribes that the endowment is to provide an annual biography award for a book fitting at least one of the following criteria: (1) A biography, autobiography, or edited memoir of someone who lived a significant portion of his or her life in what might be termed “Mormon Country,” that region historically influenced by Mormon institutions and social practices. The region is roughly an expanded Great Basin and Rocky Mountain region, extending south into Chihuahua and Sonora, Mexico, and north into southern Alberta, Canada. (2) A history in which biographical material concerning the principals is extensive and significant. (3) A collection of biographical portraits in which the individuals fit a unifying theme and understanding. (4) A biography or history with significant biographical content dealing with nineteenth-century Mormon settlements and culture, regardless of location, including the Palmyra, Kirtland, Nauvoo, and exodus periods. An award does not have to be given if no book is deemed by the national jury to be of sufficient quality.

Please read the books and convey your opinion of them to the national jury chair, Paul Hutton (505)277-5234, wha@unm.edu, Department of History, University of New Mexico, 1104 Mesa Vista Hall, Albuquerque, NM 87131-1181. He may choose to convene a conference call for your discussion of the books. The other national juror is Ed Geary (801)378-4647, Edward_geary@byu.edu, Brigham Young University, 3144 HKHB, Provo, UT 84602. The national jury’s decision must be made and conveyed to us by Friday, February 25, 2005, so that we can make plans for the awards ceremony on April 7.
You will be paid an honorarium of $800 for your services as a member of the national jury.

If you have questions, please contact Glenda Nesbit at 435.797.3630 or mwc@cc.usu.edu or me (435.797.0299, elaine.thatcher@usu.edu). On behalf of the Mountain West Center and the Evans board, I thank you for your service to the Evans Biography and Handcart Awards.

Sincerely,

Elaine Thatcher
Associate Director

Please send us your phone number and email address so we can be in touch with you about payment and any other matters relating to the Evans Awards. You will be chair of the national jury next year, unless you decline.

Many thanks!

phoned Elaine 1/31/05 saying I can't do this because my blurb is on the back of Mary Blew's book—if she loses I've jeopardized a friendship, if she wins the other contenders would rightfully say I was leaning in her direction from the start. Elaine said she'd take me off the list of judge candidates. Mailed the books back to her 2/1/05.