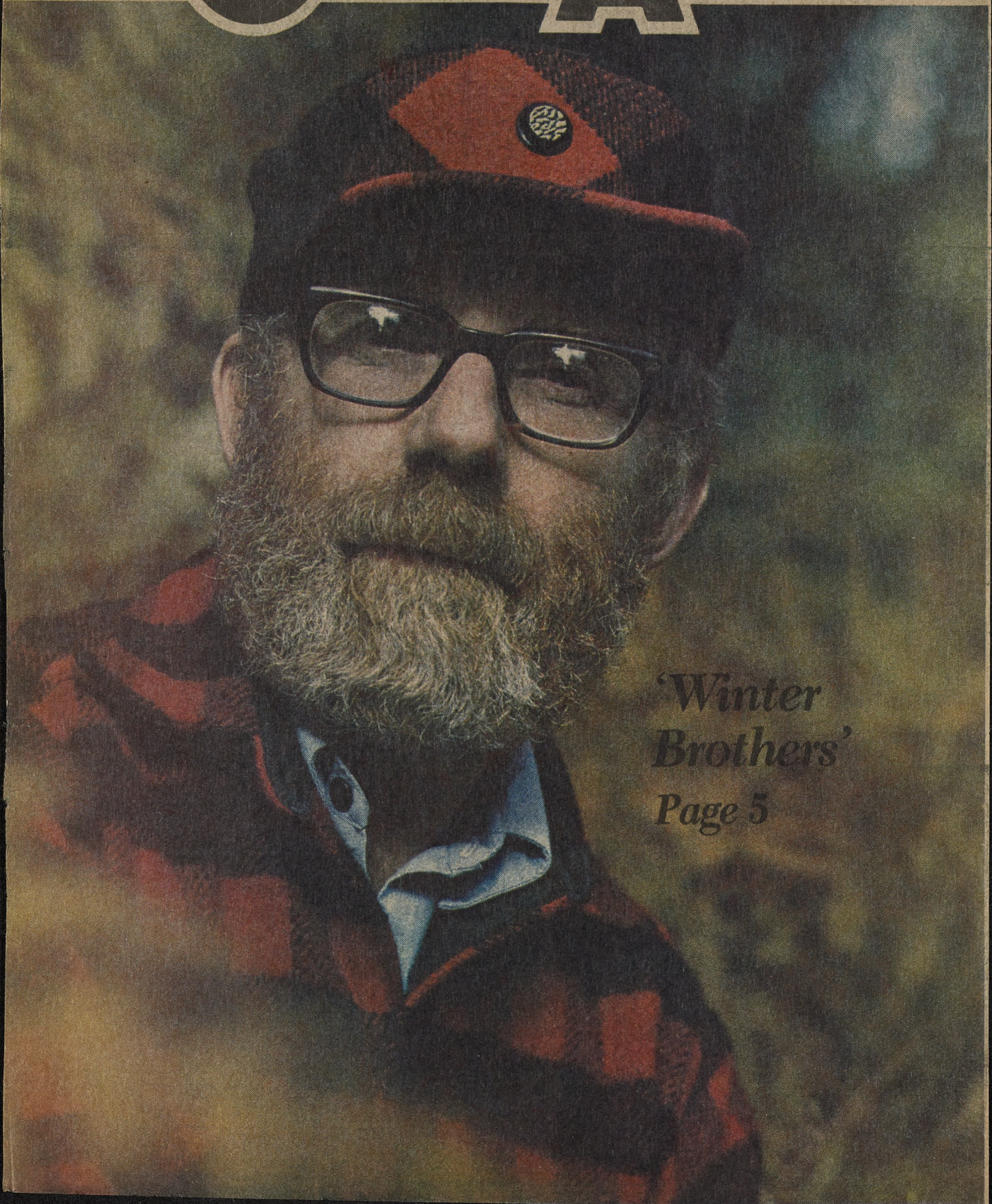


ON THE AIR



*'Winter
Brothers'
Page 5*

ON THE AIR

FOR THE WEEK BEGINNING

NOVEMBER 21

ON THE COVER

Northwest author Ivan Doig (pictured on our cover) probably knows James Gilchrist Swan better than any man alive. Doig felt an instant kinship with the man as he delved among his diaries to write of Swan's life in his book "Winter Brothers." Award-winning movie makers, Wayne Sourbeer and Jean Walkinshaw, worked with Doig on a 30-minute film which airs at 8:30 p.m. Wednesday on Channel 9. See our cover story by Allen Weiner on Page 5.

INSIDE

<i>Best of the Week</i>	3
<i>Letters</i>	4
<i>"Winter Brothers"</i>	5
<i>Cable listings</i>	36
<i>Howard Rosenberg</i>	37
<i>Soaps</i>	38
<i>Radio listings</i>	39

EDITOR: Nancy Erickson
COORDINATOR: Penny Parker
STAFF WRITERS: Allen Weiner, Penny Parker

WHERE THEY ARE

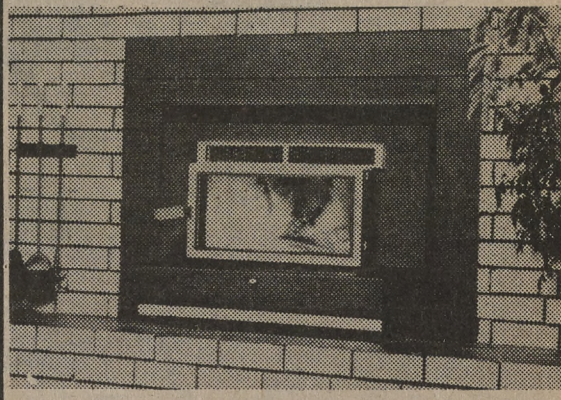
② CBUT (CBC)	700 Hamilton St., Vancouver, B.C.
④ KOMO (ABC)	100 Fourth Ave. N., Seattle 98109
⑤ KING (NBC)	320 Aurora Ave. N., Seattle 98124
⑥ CHEK (Ind)	3693 Epsom Dr., Victoria, B.C.
⑦ KIRO (CBS)	Third and Broad Sts., Seattle 98121
⑧ BCTV (CTV)	Box 4700, Vancouver B.C.
⑨ KCTS (PBS)	4045 Brooklyn N.E., Seattle 98105
⑪ KSTW (Ind)	Box 11411, Tacoma 98411
⑫ KVOS (Ind)	1151 Ellis, Bellingham 98225
⑬ KCPQ (Ind)	Box 98828, Tacoma 98499

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Since 1973 the majority of fireplaces installed in homes and condominium developments in the Seattle area have been the metal "Zero Clearance" prefabricated fireplace.

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"Winter Brothers" author Ivan Doig (left) weaves a bit of history and philosophy together as wanders the Olympic Peninsula recounting the life of James Swan, right.

Movie team's Swan song a beauty

By ALLEN WEINER

Ivan Doig's story "Winter Brothers" was born for the screen.

In the Seattle author's 1981 book, made into a 30-minute film for Channel 9, Doig philosophizes, critiques and weaves poetry about 19th century life in the top left corner of the United States.

"Are we drawn West," he asks of man's journey to the Northwest frontier, "or are we deposited here like spores?"

The film, to air at 8:30 p.m. Wednesday, is a masterpiece, a blend of expressive narrative and visual beauty.

"Winter Brothers" is the brainchild of the film-making team of Jean Walkinshaw and Wayne Sourbeer, two consistent local Emmy winners. Sourbeer's photography has never been better — alive with color and perspective, a perfect match for Doig's eloquence.

The author said he prepared a script for the film before he met with the filmmakers and an advisory board, required because of the grant money involved. He estimates that close to three-quarters of his original words remain in the final product. He had harbored some doubts about making a film "by committee."

"Most authors would have thrown up their hands with everyone telling him what to do," Walkinshaw said in praise of Doig. "Ivan was wonderful to work with."

Doig comes off as a tale-spinner who wanders along the Olympic Peninsula — along the same turf his "winter brother" James Gilchrist Swan did — blending observation with reminiscences. "Why

must rivers have names," he asks as a white-capped stream rushes by. "I guess for the same reasons gods have names."

Local actor Robert B. Loper stands in as the voice of Swan, a New Englander by birth. Swan went West in the 1800s and settled among the Indians acting as a whaler, teacher and chronicler of events.

"Swan loved gossip," Doig said fondly. Judging from the reams of notes and diaries the author has reviewed (some 2½-million words the author estimates), he's a leading expert on Swan.

Late in his life, Swan fell in love. The object of his affection was 16-year-old Becky Roberts, some 38 years his junior. While it was a romance destined for failure, Doig sums up the experience:

"Emotional paroles are due those who are alone."

The 30-minute film is full of historical references. Walkinshaw said the details were gathered from as far away as the Smithsonian Institution in Washington, D.C. Carefully selected illustrations — drawn by Swan — add to the visual delight and reveal insights into Swan's character.

Walkinshaw hopes "Winter Brothers" will attract an audience outside the Northwest. She said that after the film is shown locally, it will be offered to the national Public Broadcasting System.

"Winter Brothers" marks an end for the Walkinshaw-Sourbeer team. Sourbeer has decided to leave Channel 9 and work independently for a time. Walkinshaw will stay with the local public TV station and work with independent filmmakers.

A final Walkinshaw-Sourbeer project dealing with Western art, scheduled to air in 1983, is in the final stages of post-production.

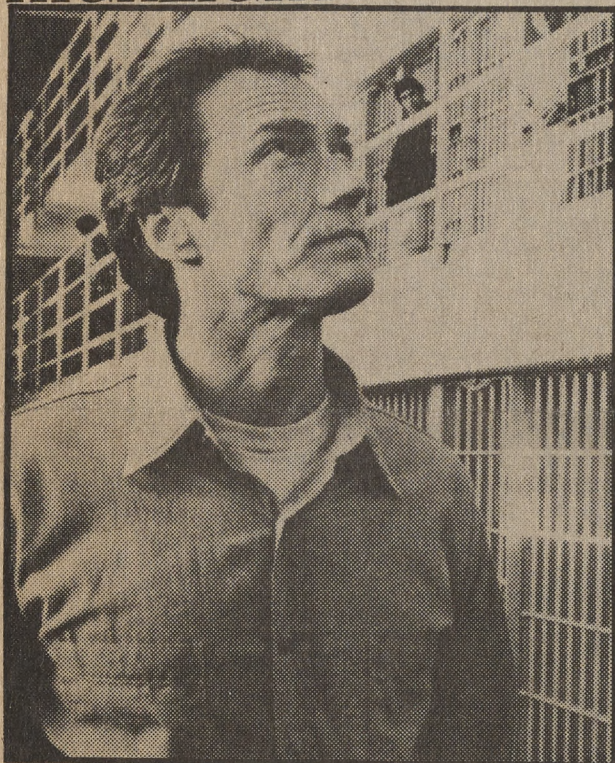
SUNDAY

November 21

PRIME TIME

CHANNEL	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30
CBUT (2)	Beachcomb.	Super Show: "Carroll Baker"		Challenge	Home Fires		Market Place	Man Alive
KOMO (4)	Believe It Or Not!		Matt Houston		ABC Movie: "Escape From Alcatraz"			
KING (5)	Voyagers!		CHiPs		Bob Hope's: Pink Panther Thanksgiving Gala			
CHEK (6)	It Takes 2	Jeffersons	A. Bunker	Gloria	CTV Movie: "Escape From Alcatraz"			
KIRO (7)	60 Minutes		A. Bunker	Gloria	Jeffersons	Day At Time	Trapper John, M.D.	
BCTV (8)	That's Incredible!		Matt Houston		CTV Movie: "Escape From Alcatraz"			
KCTS (9)	Survival	Snk.Previews	Nature		Masterpiece Theatre		The Body In Question	
KSTW (11)	Solid Gold		Laugh Trax		Probe	Contact	60 M.P.H.	Collage
KVOS (12)	Streets Of San Francisco		Movie: "Dollars"				60 Minutes	
KCPQ (13)	Movie Cont'd		Movie: "The Philadelphia Story"				Weekend	Sports
WTBS	News		Jerry Falwell		Open Up		Hungry Child	Movie
ESPN	SportsCenter	NBA Basketball: Denver Nuggets At Los Angeles Lakers					NFL Theatre	
HBO	Movie Cont'd		Movie: "Ragtime"					
SHOW	Movie Cont'd			Rick Springfield In Concert			Movie: "Prince Of The City"	

HIGHLIGHT



Disbarred

Clint Eastwood stars as Frank Norris who, with two other inmates, attempts the impossible — breaking out of Alcatraz prison — in "Escape From Alcatraz," at 9 p.m. Sunday on Channel 4.

SUNDAY

MORNING

5:00 (3) Gospel Music Jambo-ree

(5) Night Gallery

(ESPN) SportsCenter

(Show) Faerie Tale Theatre

"Hansel And Gretel"

Ricky Schroder and

Joan Collins star in a tale

of two lost children who

fall into the clutches of

an evil witch with an in-

satiable appetite for chil-

dren.

5:05 (WTBS) Cartoons

5:30 (3) Bible Answers

(5) Night Gallery

5:45 (4) Note Of Faith

6:00 (3) Hyde Park

(4) Town Meeting

(5) Sacred Heart

(6) (8) University Of The

Air

(12) It's About People

(ESPN) College Football

Notre Dame Fighting

Irish at Air Force Falcons

(HBO) Consumer Re-

ports Presents "Dollars

And Sense Show" The

most effective pain

killers and the least ex-

pensive way to clean

hand-washables are ex-

amined.

(Show) Movie ★★ "Leg-

end Of The Wild" (1980)

Dan Haggerty, Denver

Pyle.

6:05 (WTBS) Lost In Space

6:15 (5) With This Ring

6:30 (3) Zola Levitt

(5) Faith For Today

(6) (8) Film Presentation

(7) Eye On The North-

west

(12) 12 Digest

(HBO) Movie ★★

"Sphinx" (1981) Frank

Langella, Lesley-Anne

Down.

6:45 (11) News

7:00 (3) Kenneth Copeland

(4) This Is The Life

(5) Eucharist

(6) Jimmy Swaggart

(7) The World Tomorrow

(8) McGowan's World

(11) Jerry Falwell

(12) Peter Popoff

7:05 (WTBS) Lighter Side Of

The News

7:30 (4) Insight

(5) Northwest Encounter

(7) Music And The Spo-

ken Word

(8) Circle Square

(12) Jimmy Swaggart

(13) Casey Treat

7:35 (WTBS) Movie ★★ ★★

"Hud" (1963) Paul New-

man, Melvyn Douglas.

8:00 (3) Oral Roberts

(4) Directions

(5) Everybody's A

Winner

(6) Robert Schuller

(7) Sunday Morning

(8) Outdoors Unlimited

(9) Sesame Street (R)

(CC)

(11) It Is Written

(13) Jimmy Swaggart

(Show) Movie ★★ "A

Nine

NOVEMBER



Photo: Wayne D. Sourbeer

Winter Brothers:

*an intimate view of our region,
seen through the eyes of
two men generations apart.*



SPECIALS

Thoughts Regarding Winter Brothers

by Jean Walkinshaw, Producer

When one works with an on-camera personality who happens to be a resolute Scotsman with a dry wit, amusing moments are bound to occur. Ivan Doig, second generation Scot, was not about to become a "personality kid" while reciting excerpts from his book, *Winter Brothers*, in our latest film for KCTS/9.

As we filmed Ivan in the center of the street in Port Townsend, I asked him if he could possibly appear a bit more natural. "How can I seem natural?" he asked. "I'm really not used to standing in the center of the street on a cold rainy day reciting lines from my book."

Yet Ivan was completely himself throughout the filming and it is for this very reason he did such a remarkable job. He is offbeat, surprisingly relaxed, and an excellent conveyor of his own prose. In this film based on his book—a book reviewers have called "a classic," "a masterpiece," a versatile and daring feat of writing"—Ivan carries the show.

Winter Brothers intertwines the diaries of James Gilchrist Swan, a colorful early settler on the Olympic Peninsula, with Doig's own journal. The result is a book which records the daily growth of a strange and powerful bond between the long-dead Swan, or "coastal nomad," and the sensitive modern writer, Ivan Doig. *Winter Brothers* has a complex construction as it shifts back and forth in time. In creating the film, we had an almost insurmountable challenge in our opening scenes: how to reveal to our viewers that this is a film about a book which includes diaries from yesteryear. I hope—after many edits and re-edits—that we have finally come up with an opening which not only draws in the audience, but also gives them some idea of what is happening in this complex plot structure.

In his book, Ivan used the landscape to link his own experience to that of the pioneer Swan. Of his writing, one reviewer said, "Doig weaves Swan's words into his own narrative . . . yet it is his own beautiful writing, original and filled with poetic imagery revealing the true romantic, that makes this a grand book."

And it was the potential of combining Ivan's writing with photographer Wayne Sourbeer's intimate and intuitive perceptions of landscape and place that first inspired this film and makes the program such an aesthetically exciting experience.

The book reviewer for the *New York Times* wrote of *Winter Brothers*, ". . . it is a gorgeous tribute to a man and a region unjustly neglected here-to-fore." We trust the film based on this exceptional book justly captures the essence of Ivan Doig's tribute to our beautiful Northwest as seen by two sets of eyes 100 years separated.

Airs Wednesday, November 24, 8:30 P.M.



Filmmakers Jean Walkinshaw (left) and Wayne Sourbeer (center) on location at Cape Flattery with Ivan Doig during the production of *Winter Brothers*.

Excerpts From *Winter Brothers*

DOIG: Four decades of Swan's diaries, some two and a half million pen words. Opening these pages of Swan's years is like entering a room filled with jugglers and tumblers and swallows of flame, performance crowding performance.

SWAN: The grandeur of the scenery about Cape Flattery . . . the wild and varied sounds which fill the air, from the dash of water into the caverns and fissures of the rocks, mingled with the living cries of innumerable fowl . . . all combined, present an accumulation of sights and sounds sufficient to fill a less superstitious beholder than the Indian with mysterious awe.

DOIG: There is a kind of border crossing allowed us by time: special temporary passage permitted us if we seek out the right

company for it, some guide such as Swan willing to lead us back where we have never been.

SWAN: Mr. Fitzgerald of Sequim Prairie, better known as "Skip," walked off the wharf near the Custom House last night and broke his neck. The night was very dark and he mistook his way. . . . Mr. Tucker is very ill with his eye, his face is badly swelled. This evening I got Kichook's Cowitchan squaw to milk her breast into a cup, and then I bathed Mr. Tucker's eye with it. . . . Yesterday my cat killed all my chickens so this morning I shot the cat.

DOIG: Swan was born two decades or so before my own great-grandfather, but more and more I feel that we dwell in a community of time as well as of people.



Winter Brothers

A Season at the edge of America

IVAN
DOIG

AUTHOR OF *This House of Sky*

'Winter Brothers' project is big challenge

"I wonder if Ivan will still be speaking to us in six months? He's being so patient — and we're trying to eliminate the wonderful words that he's so carefully and painstakingly crafted."

That's Jean Walkinshaw's worry as she and Wayne Sourbeer get down to the tricky business of turning Ivan Doig's popular book, "Winter Brothers," into a half-hour film for Channel 9.

"It's our biggest challenge yet," Walkinshaw said. "We can't compete with Hollywood, so even though there is a lot of action and drama in Doig's book, we have to find our own way of translating it into film."

Undoubtedly Walkinshaw and Sourbeer will find a way. They've already done more than a half-dozen outstanding films together, including the recent comparison between Japan and the Northwest, "Japan/Northwest."

"But in all our previous films, we always worked with our ideas. We were the ones who started the projects out, from our point of view. Here we're working with someone else's ideas — it requires a new approach."

Actually, they're working with two other people — Doig, the author, who crafted an intriguing book around the words in the diaries of the fascinating James Gilchrist Swan, who lived and worked in and extensively chronicled this area 100 years ago.

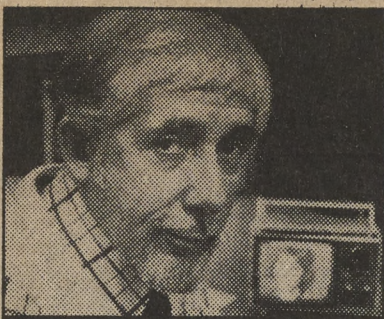
"Obviously we can't do the whole book. We've settled on doing the segment that relates to the Indians and their lives in the Port Townsend area," Walkinshaw said.

It was Walkinshaw's husband, Walt, who discovered Doig's book and brought it to the filmmakers' attention.

"Wayne immediately loved it," Walkinshaw said. "He began underlining favorite passages and he can't wait to go into the area and begin filming in January. He wants to capture that stormy, moody, grey winter quality. We'll be in for some cold days out there!"

"There's an additional problem. Everyone who reads the book will also have an idea about what the film should look like. Swan was so descriptive in his writing, you can't help but visualize it as you read."

"Ivan is going to appear in the film as himself, speaking his own words about the Northwest. And we've decided that we aren't



JOHN VORHEES

Times television reporter



Ivan Doig, left, and James Swan are brothers in spirit.

going to have an actor pretend to be Swan. We thought about that and rejected it. We'll simply have a voice-over reading Swan's comments and try to find the right pictures to capture what he was saying."

Walkinshaw says she feels that "Winter Brothers" is an important project because it focuses on Northwest history, all too rarely dealt with on TV.

"We emphasized the historic aspect of it when we applied for the grant to do the film," she said. Evidently the State Endowment for the Arts was impressed, for Walkinshaw and Sourbeer received a \$25,000 grant to do the film. (They do, however, need \$4,000 more, a small sum that a bookseller might consider since the program undoubtedly will stimulate the demand for "Winter Brothers.")

Since "Winter Brothers" is not scheduled to be shown until next spring, it still is in its early stages. But, given the track record of Walkinshaw and Sourbeer, and the sympathetic combination of Doig and Swan, who seem very much like brothers despite their age differences, "Winter Brothers" may be one of the most intriguing programs ever done at Channel 9.

was a fire caused by a short (circuit), and you cut off its source of heat, the electrical power."

Dennis nodded and apologized for summoning the men to an extinguished fire, but they said they didn't mind at all; that he did right by calling them.

Next — because as far as he could tell, he'd had a fire in his car, which no longer worked, and insurance coverage which would cover the cost of repairs to make a car that had been on fire work — Dennis telephoned his insurance broker. There was no answer at the broker's office, so he called the insurance company's emergency number listed in the telephone book. A tape-recorded voice told him to call his insurance broker.

The insurance company's claims adjuster finally inspected the car on the following Wednesday and said, basically, that Dennis was not covered for most of the damage done to the car, because the damage was done at the source of the fire. His policy, like all automobile policies since the creation of automobile insurance, covered losses caused by a fire, but did not cover the loss at the source, or cause of the fire. If insurance companies covered all short circuits in cars, the insurance man said, they would in effect be paying for the electrical maintenance on every automobile they insured, and they would go bankrupt.

Had Dennis's entire car burned down to a puddle, Dennis would

have been reimbursed \$2,600 for the entire car, minus the value of the electrical harness where the short circuit occurred. By disconnecting the terminal and stopping the fire, Dennis had spared himself losses due to the fire due to the short circuit in the electrical

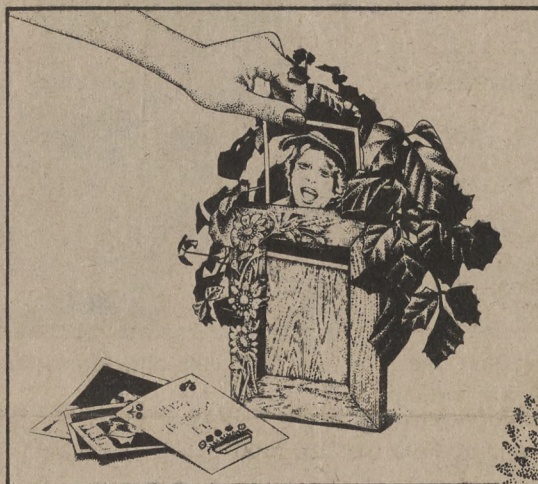
harness, except for the loss of his air-conditioning vents, which had melted. The insurance company adjuster said he would reimburse Dennis \$22 for the vents.

Dennis paid \$450 to replace the melted harness and the wires that had burned, and a mechanic told

him that his car was likely to suffer another short circuit, probably within a year, because of the same deficiencies that caused the first short circuit. Dennis said if that happens, he is going to let the car burn.

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On Grandparents' Day, Spoil Them Rotten.



Sunday, Sept. 13.

They spoiled you rotten. Now it's your turn. On Grandparents' Day, Sunday, September 13, send Teleflora's Bouquet In A Frame. A beautiful arrangement in a container with built-in frame that holds 2-5 inch photographs.



MICHIGAN STATE UNIVERSITY

RADIO STATIONS • WKAR • WKAR-FM

EAST LANSING • MICHIGAN • 48824

December 11, 1978 .

Mr. Ivan Doig
c/o Harcourt Brace Jovanovich, Inc.
757 Third Avenue
New York, N.Y. 10017

Dear Mr. Doig:

Since the late 1930's, non-commercial radio stations across the country have been broadcasting the readings of books in their entirety. Of late, an increasing number of these stations have learned of the popularity of WKAR's reading program and have requested permission to broadcast the daily program over their non-commercial facilities on a non-profit basis (see list attached).

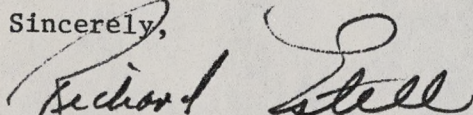
I am sure you and your publisher would be interested to know that the broadcast of book readings promotes the sales of those books. Bookstores in these cities request the stations to inform them of each book to be read so that they may order a sufficient supply to meet the increased demand. I have enclosed excerpts from letters received recently which affirm that listeners have been motivated to buy books after hearing them read on the air. All the radio stations which carry our broadcasts have similar letters in their files; obviously, then, we non-commercial broadcasters feel comfortable with the knowledge that in doing so we have been responsible for increased sales of works of literature for many years.

With this letter I seek your permission to broadcast the reading of your recent book "This House of Sky" on WKAR-AM & FM and the non-commercial radio stations on the attached list. My daily readings are taped and mailed to the stations for their broadcast, after which all recordings are returned to me for erasure. A minimal charge is made to each station to cover packaging and mailing.

It is our hope that you will look with approval upon this request and that you will inform me of your decision at your earliest convenience. Understanding that your daily obligations and responsibilities may preclude an early response, if I do not hear from you by January 25, 1979, I will assume that there are no objections to our broadcast of "This House of Sky".

We appreciate your kindness and consideration.

Sincerely,



Richard Estell

/fee

Enclosures

"RADIO READER" TAPE NETWORK

WNMR-FM, Marquette, Michigan	WBOE-FM, Cleveland, Ohio
WGGL-FM, Houghton, Michigan	WKMS-FM, Murray, Kentucky
WITF-FM, Hershey, Pennsylvania	WFPL-FM, Louisville, Kentucky
KPCS-FM, Pasadena, California	WBKY-FM, Lexington, Kentucky
WSUI, Iowa City, Iowa	KASU-FM, Jonesboro, Arkansas
KUOW-FM, Seattle, Washington	WUOT-FM, Knoxville, Tennessee
KWSU, Pullman, Washington	KSOZ-FM, Point Lookout, Missouri
KQED-FM, San Francisco, California	KUAC-FM, Fairbanks, Alaska
KOAC, Corvallis, Oregon	KBRW, Barrow, Alaska
KBPS, Portland, Oregon	KBIA-FM (SCA) Columbia, Missouri
KOTZ, Kotzebue, Alaska	KCUR-FM (SCA) Kansas City, Missouri
KDLG, Dillingham, Alaska	WSCI-FM Charleston, S.C.
WQLN-FM, Erie, Pennsylvania	WMPR-FM Sumter, S. C.
KUAT-FM, Tucson, Arizona	WPRV-FM Rock Hill, S. C.
KUMR-FM, Rolla, Missouri	WDET-FM (SCA) Detroit, Michigan
WCBU-FM, Peoria, Illinois	
WPLN-FM, Nashville, Tennessee	
KLUM-FM, Jefferson City, Missouri	
WEPR-FM, Columbia, South Carolina	
WSIU-FM, Carbondale, Illinois	



Dick Estell: radio like it was in the good old days

Get Your Daily Dose of Prose from Dick Estell

Dick Estell looks like Telly Savalas and can make his voice sound as biting as Billy Graham's or as folksy as Will Rogers'. But he's a celebrity in his own right as the "Radio Reader," host of a unique half-hour public radio program in which he reads aloud the latest in fiction, biography, history and humor.

Estell, a former National Public Radio board member, started doing the show fifteen years ago for WKAR, the Michigan State University station. The show has spread

like small-town gossip since 1970, when Estell mentioned to a fellow NPR board member the popularity of his readings back in East Lansing. After hearing a tape, the man opened a half-hour slot for the program in his Seattle, Washington station. Today, through such word-of-mouth publicity, the program is carried by thirty-five public radio affiliates from Alaska to Louisiana, Texas and Washington. In Detroit, the program is carried at 9 a.m. weekdays on WDET. It's also carried on WNMU in Mar-

quette and WGGL in Houghton.

The offbeat idea of having someone read a book on the air began at WKAR back in 1935, during radio's golden days. "In those days," Estell recalls, "a radio personality was really somebody. They were people you'd go to the state fair to see . . . yet they weren't pawned off as being something more than human. I don't have to say radio's not like that anymore."

Estell, a Hillsdale native and a 1957 MSU grad, gave up on commercial broadcasting himself in 1955, after having worked in small-town Michigan stations like Coldwater and Bad Axe. "I didn't like the fact that sponsors could dictate how programs were going to go." So he traded the financial rewards for the satisfaction of doing something he liked.

There have been two previous Radio Readers since the program began, but it is Estell who has popularized the program and, in the process, become something of a cult figure. While in Seattle a couple of years ago, he was invited to the public station to answer listener questions for about a half-hour. When listeners jammed four phone lines, the station management decided to let the questioning run a little longer. An hour later, with people still waiting to talk to Estell, the station regretfully cut the program short to go back to its regular schedule. Emerging from the studio, Estell was stunned to find a lobby full of people

who, unable to get through on the phone, had come down to meet him in person.

Estell only reads books that he likes ("otherwise it isn't going to turn out right," he says,) and prefers books that can be completed in twenty-five segments. The longest book he's ever read is James Michener's *Centennial*, which took ninety-six half-hour programs. Some authors, like Michener, Arthur Hailey and science fiction writer Michael Crichton have styles that are suited to reading aloud. Others, Estell says, like Joseph Heller, defy his dramatic abilities.

Gordon Thomas, author of *The Enola Gay* and *The San Francisco Earthquake*, was so impressed with Estell's rendition of his prose that he called him all the way from Scotland, "just to see if I was real," and to offer permission to read his next work.

Estell likes to tell the story of one of his more ardent fans, a man who used to arrange his daily business trips so that WKAR's signal would not fade out until Estell's program was finished. One day, he miscalculated and pulled over to the side of the expressway to catch the last five minutes. A state trooper pulled over a few minutes later to ask what the man was doing. "Listening to the radio," he replied.

Within the next year, Estell's fan club ought to increase considerably when WKAR hooks up to a satellite, making his program

accessible to millions of listeners via 175 public radio stations Estell believes would pick up his program. Right now, one WKAR staff

fer has his hands full hand-mailing tapes to the stations that already carry it.

—Timothy Yost

Winter Brothers: Walkinshaw/Sourbeer's Next Film

By Jean S. Walkinshaw

James Gilchrist Swan, a colorful early settler on the Olympic Peninsula, reported in his diary, "Arm Smith the waterman fell through the privy of the Union Hotel down onto the beach and injured himself severely and perhaps fatally."

Swan's voluminous diaries have been brought alive in Ivan Doig's superb book, *Winter Brothers*. This material might have lain dormant in the Archives of the University of Washington had not Doig chosen to weave excerpts from the diary with an eloquent journal of his own. Through the help of KCTS/9 and a grant from the Washington Commission for the Humanities, Wayne Sourbeer, filmmaker, and I, producer, will adapt Swan's daily accounts of his life with the Makah Indians and Ivan Doig's unique and pungent writing to film.

It is a new departure for Wayne and me. We have never before worked with a prescribed script; and it is difficult to cut a 250-page book, which in turn includes excerpts from over two and a half million pen-written words of Swan's diaries, all into a half-hour film. But that is the challenge of any topic one covers for television—condensing, highlighting, choosing, balancing and, in the end, editing down to the essence.

It has been a delight thus far to develop the script with Ivan Doig. It is hard to believe he is so amenable when we say, for instance, "Are we keeping enough of the jazzy stuff in?" or "I like that description of the rain forest on page 211 better than the one you chose," or "That's too long—shouldn't we cut it in half?" Can you imagine the inner control it must take on Doig's part to let his painstakingly written prose be slashed like that? And he does it with equanimity and understanding!

The most salient characteristic of Doig's book which caught our fancy, initially, was his descriptive passages. He has an intensely alive, spare and imaginative way of putting words together such as "I'm pulled to James Swan as a westcomer, and a stayer here along this continental edge which drew us both . . . I feel that we dwell in a community of time as well as of people." Or another example, "The Makahs would push out to hunt in the sea behemoths with methods and tools they had honed to stiletto keenness. Their canoes were swift high prowed blades of cedar. . . ."

It is indeed going to be an immense chal-

lenge to combine film with such evocative combinations of words so that the whole is better than the parts. Sourbeer is known for his stunning interpretive visuals. It will be exciting to see his footage evolve as it starts to support, extend and enhance (if possible) such pithy and descriptive prose.

This winter at Neah Bay we will want to capture an ocean storm, a windswept beach, an early morning sunrise, a low light filtering through the trees, the Olympic Mountains in all their magnitude. Sometimes it takes weeks of waiting to get just the right climatic effect. Ivan Doig has graciously consented to give us a week of his time in January to shoot the parts in which he will appear. For once, we hope the weather will be miserable so we can catch that melancholy, rainy, damp, gray feeling of the Olympic Peninsula in winter.

Probably the most frustrating and demanding of all aspects of a film is editing it down to twenty-eight minutes and forty-six seconds. It seems almost barbaric that we must keep to the ruthless limiter—time. But that's TV land. Whole sequences we have worked over will end up on the cutting room floor. Precious words, which have taken months of editing and re-editing, will be dropped to favor breathing space, music or simple sounds of nature on the audio track.

We are excited by the challenge of this production; we feel very grateful to KCTS/9 and the Washington Commission for the Humanities for giving us this opportunity. We will do our best to keep Ivan Doig's quality of inventive surprises throughout, thus dealing with history in a new and engrossing way. The dailiness of Swan's diaries, and the brilliantly combined words of Ivan Doig reflecting the kindred spirit felt between the two men, 100 years apart, make a unique basis for a film. It should not only be a lasting document to be used in classrooms, libraries and interest groups, but also a visually rich, involving and appealing program.

Editor's Note:

The Jean Walkinshaw/Wayne Sourbeer team has produced a number of documentaries for Channel 9, including the award-winning *The City is Ours*, which was accepted by PBS for national broadcast, and *Japan/Northwest*. *Winter Brothers* airs this spring.

Pictured here are Ivan Doig, author of *Winter Brothers*, and James Gilchrist Swan (inset).



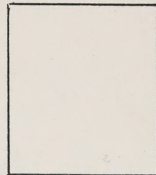


WINTER BROTHERS

"And so here is the winter that will be
my season of Swan. Rather, of Swan
and me and those constant diaries of
his." Ivan Doig

8:30 PM Wednesday, November 24th
on KCTS/9

photograph by Wayne D. Sourbeer



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