



# HORIZON

551 FIFTH AVENUE • NEW YORK 17, N.Y.

May 29, 1962

Mr. Wallace Stegner  
13456 Three Forks Road  
Los Altos, California

Dear Mr. Stegner:

I believe Alvin Josephy wrote you that he was turning over WOLF WILLOW to me, to see that it got consideration at American Heritage. Since it is also my province to ferret out articles for HORIZON, I seized upon Chapter II, from Part I, entitled "History is a Pontoon Bridge," which seemed to me to be exactly right for that magazine. There was very ready agreement on this among the editors, and I know you have already heard from Mrs. Brandt about our desire to publish it.

Since our September issue was virtually closed, however, it was our painful duty to cut the chapter drastically, and I am herewith sending it on to you to make sure it meets with your approval. We feel it suffers in the cutting, particularly at the very end, and if you should feel inclined to make any changes there, or for that matter elsewhere, we would be glad to have you do so. We regret very much having to cut the chapter at all; but it is the only way we can get it into the magazine before book publication.

We would appreciate hearing from you as soon as possible, as I am sure you know.

Yours sincerely,

*Margery Darrell*

Margery Darrell  
Contributing Editor

MD:et  
Enclosure  
cc: Mrs. Carol Brandt



June 12, 1962

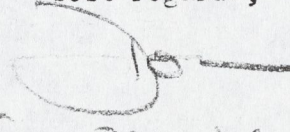
Dear Wally:

We are wondering if there might be some suitable sections, or a section, of Wolf Willow for pre-publication appearance in The Reporter. I hope we may make our bid.

I'm going to be in the Bay Area sometime between July 7-21 and hope to get a glimpse of you.

Did Elisabeth Clarke from Jamaica ever call you?

best regards,

  
Thank you for passing



HAYS, SKLAR & HERZBERG  
COUNSELLORS AT LAW  
579 FIFTH AVENUE  
NEW YORK 17, N. Y.

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RICHARD M. FELNER

CABLE ADDRESS  
"HAYGREEN"  
TELEPHONE  
PLAZA 5-6800

June 20, 1962

Re: Wallace Stegner's Wolf Willow

BY HAND

Mr. Marshall A. Best  
The Viking Press, Inc.  
625 Madison Avenue  
New York 22, New York

Dear Marshall:

I return to you herewith the galleys, which I have read with the greatest pleasure. I have the following comments:

1. As the author has had to go beyond the bare record to arrive at his magnificent account of the winter of 1906-07, ideally it would be better if no actual names were used in "Genesis". Short of this, I would like to call attention to the following for the author's consideration:

(a) If "Schulz" was the actual name of the wolfer and his son, then I believe that the author might consider changing this to a fictitious name, for the son is portrayed, in some aspects, somewhat unpleasantly.

(b) Of course, Ray Henry and Molly Henry aren't libeled in any way. But I assume that their long conversation at the end of the winter is less based on recorded fact than any other part of the account of 1906-07. If I am right and if these are actual names, it might possibly be an invasion of Mr. and Mrs. Henry's right of privacy to use their names as characters in fiction, which is what the long scene between them might be deemed to be. For this reason, rather than libel, the author might consider giving them fictitious names, if he has not already done so.

(c) Although the good natured fun about Panguingue's not washing is at the most only technically defamatory, the author might want to consider using a fictitious name for him if "Panguingue" is a real one.

(d) I assume that if "Ed Spurlock" is a real name it is the name of a man who was at least 35 years old in 1906 and therefore would not be living today. In that event there need be no concern about him.



Mr. Marshall A. Best

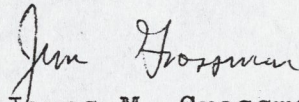
June 20, 1962

2. In fictitious names like Homer and Nellie Martin (and of course in all fictitious names) the author should be sure that the names he uses do not by sound or association recall or resemble the real names of people in the area. For example, "Homer" would be an unhappy fictitious name to use for the real name "Virgil".

3. It would be better if Sid Crane (who is a heavy drinker) and Miss Mitchell (the city slicker from Kingston, Ontario) are fictitious names; and if there was a lady teacher from Kingston, it might be better to make it some other city - one from which no teacher known to the author came.

4. The foregoing suggestions are important only with respect to people who are still alive. They need not be followed if the persons concerned are dead, unless what appears about the dead person can affect the identification of a living person appearing in the book.

Sincerely,

  
James M. Grossman

JMG:msk





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Telephone: HYDE PARK 4141 Telegrams: Sunlocks London W1

October 11th, 1962.

Dear Mr. Stegner,

I am very pleased indeed to hear that we will be publishing your book, *WOLF WILLOW* probably in April of next year. I have more than a professional interest in the book as I too was born in Saskatchewan and lived there until I was 19 years old. I read an excellent piece by you in *Esquire*. Was this taken from the book?

Do you have any recent photographs of yourself which we could use for publicity purposes? Preferably something informal and preferably, if this is possible, a photograph of you in Saskatchewan.

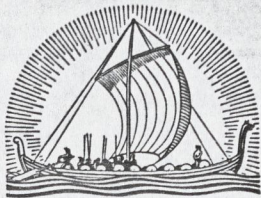
With all good wishes,

Yours sincerely,

*William Holden*  
William Holden

Wallace Stegner, Esq.,  
13456, Three Forks Road,  
Los Atlas Hills,  
California,  
U.S.A.





PUBLISHERS . THE VIKING PRESS INC . NEW YORK 22 NY

Cable address - Vikpress

625 MADISON AVENUE

Telephone - PLaza 5-4330

October 31, 1962

Mr. Wallace Stegner  
Department of English  
Stanford University  
Stanford, Calif.

Dear Wally:

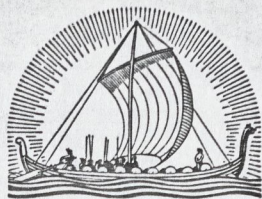
I did a double take on the telephone yesterday and only realized afterwards that you spoke as if you had not seen the October 28 Sunday Times review of WOLF WILLOW. I enclose it, also our ad which was in the October 21 issue and which you may also have missed. We are pretty complete on the major media now except for the Saturday Review, New Yorker and Time, the two latter being quite unpredictable, and more apt to be nasty than otherwise. There is nothing else new since our talk yesterday, but we are keeping our fingers crossed.

Sincerely yours,

*Marshall*

MAB:nb  
encs.





PUBLISHERS • THE VIKING PRESS INC • NEW YORK 22 NY

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625 MADISON AVENUE

Telephone • PLaza 5-4330

December 14, 1962

Mr. Wallace Stegner  
13456 South Fork Lane  
Los Altos Hills, Cal.

Dear Wally:

Here are a few reviews that you may not have seen, though I can't believe that you missed the New Yorker, which was unusually genial. I wish there were some really big news to report, but there is none. The sale has been going along steadily but not spectacularly at 200 or 300 a week, and is now just over 8000. This is low in comparison to my hopes and in comparison to A SHOOTING STAR, but not at all bad in the light of general sales for non-fiction at this high level. As I am sure I have said before, I am completely confident of its going on for years to come. Our next goal will be the National Book Awards, and we are already taking discreet steps to make sure that the three non-fiction judges have seen it. As you know, "publishers are not supposed to make direct nominations". The judges this year are Harry T. Moore, William L. Laurence, and Walter Lord. Not one of these is exactly the boy to be your advocate, but Harry Moore will like it for its writing, and Walter Lord for its moments of history. Our chief competitors are probably Rachel Carson's Silent Spring, and Barbara Tuchman's The Guns of August. We'll see.

I don't suppose you are going to Washington for the MLA, but if by any chance you are there, don't fail to look up our regular college man, Harry Simmons, and also our young editorial team, Catharine Carver and Corlies Smith. Our booth is number 26 at the Statler. They are holding open house in the Hay-Adams, Suite 218, on Thursday the 27th from 5:30 to 7:30, and would love to have you show up.

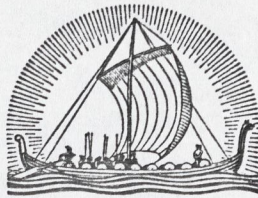
Meanwhile, the best of season's greetings to you, and do give me a progress report on futures when you can.

Sincerely yours,

*Marshall*

MAB:nb





PUBLISHERS • THE VIKING PRESS INC • NEW YORK 22 NY

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625 MADISON AVENUE

Telephone • PLaza 5-4330

January 22, 1963

Mrs. Carol Brandt  
Brandt & Brandt  
101 Park Avenue  
New York, N. Y.

Dear Carol:

Wally has about \$6000 coming to him in February. I wonder if he knows this. In these circumstances it gives me no pain at all to send the \$500 he wants now, and our check is enclosed.

Unhappily, there have been no recent developments to report on WOLF WILLOW. The History Book Club, after giving me an almost firm offer got into some kind of a complication and has not reported back again. We have this sort of thing all the time with the smaller clubs, and it is frustrating. We have, however, had a very nice letter from Merle Curti urging us to submit the book for the Pulitzer -- which, of course, we have done long since. He said he was also writing to the Pulitzer committee, and his name should carry a lot of weight with them.

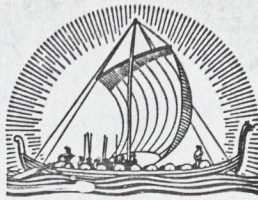
We also anticipated your request for Heinemann by sending them some of the reviews some time ago. I will send off another round-up for them now. Incidentally, it was 1500, not 2000, sheets that they bought, but they have already asked us to alert them when we reprint in case they need more, and we are planning to do so.

I last wrote to Wally just a month ago and had an answer back right after Christmas. There has been nothing to report since and the only unanswered question was the one about the History Book Club on which I have been waiting for word from day to day. In that last letter he gave me the good news that he is really thinking hard about a novel with Danish material, of which he said you would be giving me the general idea. I am sorry if he feels out of touch. I didn't want to pester him while he was finishing up the McGraw-Hill book. Since there is nothing more to say than I have already put in this letter, I will send him a copy of it in lieu of writing a separate one.

Sincerely yours,

✓ cc: Mr. Wallace Stegner  
MAB:nb





PUBLISHERS • THE VIKING PRESS INC • NEW YORK 22 NY

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625 MADISON AVENUE

Telephone • PLaza 5-4330

March 20, 1963

Mr. Wallace Stegner  
13456 South Fork Lane  
Los Altos Hills, Calif.

Dear Wally:

You have two perfectly legitimate gripes, one of which I anticipated. For weeks I have had sitting on my desk your invoice for your share of the map, trying to decide what was the fair thing to do. I forgot that it would be appearing on your royalty statement in the meantime. I also overlooked entirely the fact that I had set a limit of \$100 on your share of the cost.

Although we feel bilked by the artist, who was paid before the error was discovered, I have to admit that it was more our fault than yours, as we could have caught it here. My only reason for thinking that maybe you should carry part of the cost was that you weren't around to help with the map, and your dislocation made our job a little harder. It is, however, completely customary, as specified in the contract, for the author to supply actual maps required in the text. The reason we proposed to charge you only half the cost was that we were using it as an endpaper, which is decorative as well as textual.

Having made my rationalizations, I will end as you expected by cancelling the charge and issuing you a credit for the full amount of \$150.

lale  
overruled his verbiage  
his story.

—Bob Batlin

Sincerely yours,

*Marshall*

cc: 1

MAB:nl

**Wallace Stegner  
Wins Prize for  
Historical Study**

*Good*  
Prof. Wallace Stegner, novelist, historian and director of the Creative Writing Center at Stanford, has been awarded the Black Hawk Plaque for his "Wolf Willow," a personalized history of the Montana-Saskatchewan border. The plaque is awarded annually by the Midland Booksellers Assn. to the best book of the year by an Iowa-born writer.

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# BRANDT & BRANDT

101 PARK AVENUE

NEW YORK

April 4, 1963

Mr. Wallace Stegner  
13456 Three Forks Road  
Los Altos, California

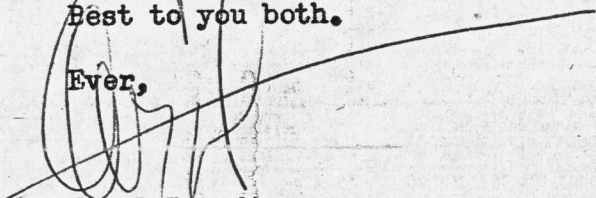
Dear Wally:

Heinemann have an offer from Corgi Books for the paperback rights in WOLF WILLOW with an advance of £ 350, payable half on signature and half on publication, on account of a royalty of 7½% on a 5/- Corgi edition. The proceeds, as you know, will be divided equally between yourself and Heinemann.

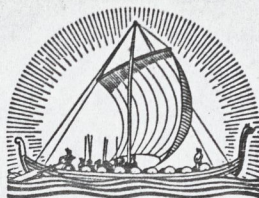
This is considerably less than Corgi's offer for A SHOOTING STAR. But from Heinemann's original reaction to WOLF WILLOW there seems to be a certain apathy concerning Canada. Since, everything considered, I think this is a good offer, I am telling our London agents that we approve.

Best to you both.

Ever,

  
Carol Brandt  
CDB:mjk





PUBLISHERS • THE VIKING PRESS INC • NEW YORK 22 NY

Cable address • Vikpress

625 MADISON AVENUE

Telephone • PLaza 5-4330

April 24, 1963

Mr. Wallace Stegner  
Department of English  
Stanford University  
Stanford, Calif.

Dear Wally:

I know it's hard for authors to understand, but there is no such thing as a proof of an endpaper map printed by offset. That is why you did not see one before. The artwork is photographed by the printer directly on to the offset plate, and it is not practical to send out the original artwork. What I have done is to send you a photostat of the finished drawing which has now been corrected for plate-making for the new printing. If there is anything else that must be changed, please mark it on the tissue overlay, and we will have the artist make the change in the original.

Congratulations on the Iowa award. I hope you have a fine place to hang the Black Hawk Plaque. You ought to let us know of these things so that we can try to publicize them from this end. We picked the word up from the newspapers.

Sincerely yours,

*Marshall*

MAB:nb





PUBLISHERS • THE VIKING PRESS INC • NEW YORK 22 NY

Cable address • Vikpress

625 MADISON AVENUE

Telephone • PLaza 5-4330

August 8, 1963

Mr. Wallace Stegner  
13456 South Fork Lane  
Los Altos Hills, Calif.

Dear Wally:

It seems a long time between words. Although I don't have any unanswered mail from you I am holding a carbon of your letter to Carol Brandt about permission fees for a selection from WOLF WILLOW, which I see I never answered. I believe, however, that a message went back to you through Carol. It turned out that Rutgers had miscalculated the price we were asking, which was based on \$25 per thousand words, which does not seem to us out of line. In the interests of our authors as much as ourselves, we try to get all that the traffic will bear and we think that in general publishers charge too little for these rights. Our prices are probably at the top, but not beyond others.

More to the point is to ask you what you are up to and when we can hope for a manuscript. I hear one thing from Malcolm, another from Carol, and a third from Rust Hills, whose note you probably saw in the famous publishing issue of Esquire. We long for word.

I thought of you when I was at Ripton with the Morrisons recently, and wondered if you were at Greensboro then, but it would have been too far away for me anyway.

Sincerely yours,

*Marshall*

MAB:nb



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ΓΡΑΦΕΙΑ: ΛΕΩΦΟΡΟΣ ΕΛ. ΒΕΝΙΖΕΛΟΥ 9 - ΤΗΛ. 30.761

May 8, 1964

Dear Professor Stegner:

Wolf Willow is scheduled to appear in Greek on July first. The more I read it, the more I appreciate its quality. We are really grateful to you for letting us have the rights.

Would you like us to send copies of the translation to some of the writers and other people whom you met in Greece? If you will give us a list of names, we shall be glad to do so--with your own card if you wish, or with a slip from USIS saying that the book is sent at your request. Review copies, of course, go out automatically.

Since the two translators whom you suggested were both busy, we engaged Mr. Basil Kazantzis, who is thoroughly experienced and has, I think, done very well with it. He has obviously enjoyed it--so much so, in fact, that he asked if I thought you would autograph one or two of your books for him. Would you be willing to do it, if we sent you the books? It would please him very much.

Sincerely yours,

*Honor McCusker*

Honor McCusker  
Director of Library Services

Professor Wallace Stegner  
Stanford University  
Palo Alto  
California



May 16, 1964

Miss Honor McCusker  
Director of Library Services  
United States Information Service  
29 Stadiou Street  
Athens, Greece

Dear Miss McCusker:

I'm very pleased that Wolf Willow has been translated, and astonished at the promptness with which you have all worked. I only wish I could read the thing in Greek.

Please tell Mr. Kazantzis that I'll be happy to autograph as many copies as he wants me to, and that I am sorry not to have met him while we were in Athens. Maybe next time.

And it would please me very much if copies of Mr. Kazantzis' translation could go to some of my Greek and Greek-dwelling friends. You do not mention a suitably modest number, and so I am sending a list that may be somewhat long; if it is, please trim it like a newspaper story, from the bottom up. (I am assuming that Katie, Glen Grant, Dayton, Joyce, and others, and also the Ambassador and Minister, will automatically receive copies.) To the list of people below, I'd greatly appreciate your sending copies with a note that they come at my request. I'm sorry to say I can't locate my notebook with all their names and addresses, and so you may have to check with Katie Myrivilis to see if she still has in her file somewhere the list to whom we sent copies of the paperback Shooting Star last November. Anyway, I hope copies of the translated Wolf Willow can go to:

Mr. and Mrs. Charles Rice, Athens College  
George Cacouris, Librarian, Athens College  
Mark Frangiadakis, Dept. of English, Athens College  
Olympia Karageorges,  
Christine Pagonis, Omerou 38  
George Theotokas, 90 Queen Sophia Ave.  
Katsimbalis, 17 Alexandrou Soutsou (?)  
Stratis Myrivilis, 23 Lascareos  
Bruce Landsale, American Farm School, Thessaloniki  
Marius Floritis, 31 Ypsilanton Street  
Angelos Terzakis, c/o Epoches, 3 Onysson Lada Street  
Alexis Kotzias, c/o Messimvrini, 58 Sokratou St.  
George Delivis, Aghias Triados 27, Thessaloniki  
Zoe Karelli, Thessaloniki  
Kriton Hourmarziades, 53 Dimachareos St.  
Mimis Christoudoulou (?)  
Vassili Karavia, 51 Agiou Polykarpon, Nea Smyrna  
Menis Koumandareas, (?)  
Petros Harris, 16 Nikis Street

Is that altogether too many? I hope not.

All the best,

*Darius Steiner*



Department of  
Indian Affairs and  
Northern Development



Ministère des  
Affaires indiennes et  
du Nord canadien

Mr. Wallace Stegner,  
c/o The Viking Press,  
625 Madison Avenue,  
New York, N.Y. 10022,  
U.S.A.

OTTAWA, Ontario K1A 0H4,  
May 31, 1972,

our file/notre dossier 85/1-Cochrane Ranche  
your file/votre dossier

Dear Mr. Stegner:

In common with many people, I have greatly enjoyed your book, Wolf Willow, so much so that I would like your permission to use an excerpt from it in a monograph I have written for the National Historic Sites Service, due to be published for limited circulation by the Service. The work deals with the history of the Cochrane Ranche, an abortive but important attempt to establish a large scale ranching industry in the Bow River country west of Calgary, Alberta.

That part of Wolf Willow I would like to reproduce in my appendix is pp.171-173 in the Compass Books edition (1966) produced by the Viking Press. The excerpt I had in mind begins with "She's a real good business,"--- and ends with, "---and there you are good as ever, maybe bruised up some is all."

This is, I realize a rather long excerpt, but it does convey very well some of the attitudes on the part of the Montreal-based management of the Cochrane Ranch which led to the Company's initial failure on the Bow River. They did, however, learn their lessons, moved south to the Belly River area, and prospered mightily until the death of Senator Cochrane and the purchase of the holdings by the Mormons in 1907.

Should this, however, be considered too long, would you let me know the length of quotation you prefer and I will lower my sights accordingly.

Yours sincerely,

Wm. Naftel,  
Research Division,  
National Historic Sites Service,  
National and Historic Parks Branch.



# West Wind Film Group

2046 McINTYRE ST., REGINA, SASK.

PH. 522-2435 or 525-2835

Sept. 25, 1973

Dr. Wallace Stegner  
13456 South Fork Lane  
Los Altos Hills, California  
Zip 94022

Dear Dr. Stegner,

Let me say that were it not for the necessity of being out of town when you appeared at Regina to receive your honorary degree, I would have sought the great satisfaction of shaking your hand. I hope that this letter can convey to you a small part of what the handshake would have done.

You see, I am from one of the West's "Whitemud" towns myself -- by name, Norquay Saskatchewan, a semi-prospering water-towered, grain-elevatored, false front Athens of the type you write about in Wolf Willow. Not knowing, as I do now, that God protects the small things, I have drowned, shot, trapped, and snared many an unsuspecting gopher in my time. Hunting rabbits with "Stumpy", considered the less intelligent of the two Nystrom brothers, I helped tear the boot from his foot after he neatly punched a 22 calibre hole in his big toe. Norquay provided me with one of my first unexpected looks at the female breast when our chemistry teacher (who was also the mayor and town administrator) was forced in haste to tear the sweater from a blossoming female classmate. She was standing close to a chemistry demonstration involving sulphuric acid and was splattered slightly with the stuff. In the interests of her safety and in a great hurry to run water over her skin, the Mayor had no time to clear the room of several ogling school boys, including myself. We all had our nicknames, as boys in prairie towns always do. "Friar Tuck" was a tough but religious boy; "Nigger" came from the bastardization of the surname Negrych; and "Stumpy's" father used to hire out his talents to the surrounding farmers as the dynamyter of tree stumps. My own total education in Norquay, for which I have no regrets, was graced by



the remarkable privilege of trying to learn high school French from a teacher who had a thick Ukrainian accent.

It was not until I had moved to Regina and completed a degree at Regina Campus, that I first read Wolf Willow. Reading your description of Whitemud and your life in it, I found my own prairie upbringing in Norquay. It was as though I knew your people, but you had changed the names. The ragged animal young and their hard-bitten but determined parents were my neighbors as well as yours.

I came to a fuller understanding of the cultural and artistic climate of the prairies when I began to work within it as a filmmaker. Our first subject was "Another Language", a half-hour color film on John Nugent, a Saskatchewan sculptor with whom you are probably familiar. John has in his years as a bronze and steel sculptor drawn many insights into his work by tuning himself to the environment of the prairies -- its geometric landscapes and earth colors. By a coincidence, John Nugent is also a fly-fisherman of twenty years standing, and has fished for trout in the meadow streams of Cypress Hills -- Belanger Creek, Bone Creek, the Frenchman River, and Battle Creek. These streams are his meditation, his repair, the time to perceive the art and the scale of a terrain as beautiful as it is blasted by the elements. Along with the pursuit of the trout, Nugent is also interested in the history of Cypress Hills and of Saskatchewan in general. Both of these addictions, I am happy to say, he has passed on to me. Between Nugent and Stegner, I can gladly say that I have been helped to discover my own roots and sense of place in Saskatchewan. My thanks to both of you.

## Part II

If you feel that my praise of your work is preparatory to asking you for some kind of assistance, you are not altogether wrong. However, because my appreciation is genuine and I do not wish to directly juxtapose the seeming attempt at flattery with a



selfish request, I have separated the two to allow you to read the former and deftly sidestep the latter if you wish.

West Wind Film Group is a group of three diversely trained and experienced filmmakers who together have the avility to handle all the aspects of 16mm filmmaking. We all have been raised in Saskatchewan, from parts of its founding peoples. Our aims are to grow artistically and culturally within the environment of our home territory, while helping other people to understand and enjoy the historical and cultural roots of the prairie West. Our aims include a desire to portray some of the ethnological and anthropological realities of the West before all of the original pioneers are gone.

- Some of our filmic involvements of the last three years are as follows:

"Chrysalis", award winner at the Yorkton International Film Festival 1971

Assistant cameramen to Canadian Wildlife Films Ltd., Seebe, Alberta, in their feature film "Brother of the Wind" (winter, 1972)

Production of the film "Another Language", a half-hour documentary about Saskatchewan sculptor John Nugent (autumn, 1971)

Work as cameraman and soundman on a joint project of the National Film Board and the Museum of Man, Ottawa, on ethnographic footage of the Icelandic Festival at Gimli, Manitoba (summer, 1972)

Production of a film to help attract students to the University of Saskatchewan Fine Arts Program (winter, 1973)

Production of three short black and white films of our own interest:

"Crossing" and "Railroad Piece", two minute



films about a deserted train station and an encapsulated history of the C.P.R. (summer, 1973)  
 "Outdoor Sculpture", a travelling sculpture exhibit from the East on loan to the Norman MacKenzie Art Gallery in Regina (winter, 1973)

Completion of a one-hour television film called "Schizophrenia: A Changing World" in conjunction with the Canadian Schizophrenia Foundation and the Federal Government (spring, 1973)

We are presently involved in the completion of two half-hour color films funded by the Secretary of State Department, the Provincial Department of Culture and Youth, and the Saskatchewan Arts Board.

These are:

"Poltava: Portait of a Dance Ensemble", a performance through film of the Udrainian ethnic dance group called Poltava.

A film on the Regina Modern Dance Workshop, involving instruction, performance, and improvisation.

Most of the money for our recent film work originates from agencies whose interests are cultural, artistic, or educational. Because our work is not directly commercial (we work for no television station or commercial production house), we have had low success in obtaining funds from businesses. We feel this is quite acceptable to us as the drawbacks of allowing business to occupy too large a position in film only serves to frustrate the honest expression of its art.

Now comes the request. We are interested in making a film about some major aspect of the early history of Cypress Hills. Do you know of any granting agency that could make a film on the Cypress Hills economically possible? In Canada, we are approaching such groups as:

- The Saskatchewan Arts Board
- Provincial Department of Culture and Youth
- Canada Council
- Various Indian groups
- The Museum of Man

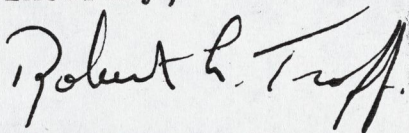


The strength of a film like this, I feel, would be its authenticity of dress, language, and character of the explorers, Indians, traders, and missionaries of the day. Its success would depend on much careful research to provide a good basis for filmic re-enactment. If you do not know of any funding group that would be interested in a project like this, would you be willing to act as a knowledgeable resource person for the film, as one who supports the project in spirit, or as a commentator?

One further question. In your book of short stories Women on the Wall, there is one story called simply "The Chink". It is a piece of writing, I think, very suitable for a short 16mm film. Would it be difficult for us (given our limited financial resources) to obtain your permission to do a film based on "The Chink"?

Again, Dr. Stegner, let me make clear that this is not a personal request to try and obtain money from you. We ask only for your interest and support in a film to be done on the Cypress Hills, in the belief that your approval would lend a great deal of weight to a fully worked out proposal which we would use to seek funds. If you are in Regina in the near future, I would look forward to meeting you in person. Thank you.

In expectation of your reply,  
Sincerely,



Robert L. Troff  
for West Wind Film Group  
2046 McIntyre Street  
Regina, Saskatchewan



# West Wind Film Group

2046 MCINTYRE ST., REGINA, SASK.

PH. 522-2435 or 525-2885

November 28, 1973

Dear Mr. Stegner,

I was extremely pleased to receive your reply to my first letter, and Yes! Yes! Yes! we are still interested in what might be done with "The Chink". In your last letter you remarked that your olfactory senses had difficulty in picking up the smell of money. I think it's sort of sweet and slightly musky smelling stuff, but I have the same problem you do, so I might be wrong. At any rate, let me tell you a little about one of our other difficulties as a young film group working in Saskatchewan.

In order to do the kind of films we are interested in, quite a bit of preparatory wranglings must be worked through before we can shoot one foot of film. These have to do with preparing budgets, equipment availability lists, film treatments and other such stuff usually handled by some producer-minded individual in the larger film organizations. In our position though, we consider it important to do and be able to do as much of our own organizational and technical work as possible to have the most complete control over what our films are. With three people comprising our group we must work on at least two levels. The first is to actually work in film, and the second is to work at creating a better climate for filmmaking in the West. Two Canadian funding groups, the Canadian Film Development Corporation and the Canada Council, have granted increasing amounts of money for film in past years, leaving a conspicuous gap in their funding of prairie projects. CBC and the National Film Board, while attempting to regionalize somewhat, still



concentrate on the Eastern provinces and, partly, the West coast. It seems that a large continental land mass does to currents of money what it also does to moderating currents of warm air -- it cools them and dries them out.

My point is this: by quite early in the new calendar year we will be finished the Ukranian folk dance film and the modern dance film. Our time will then be opened up considerably and we will be able to begin working out details for another large project, hopefully "The Chink". I believe that the time is now ripe for us to command a rather receptive audience in finding funds from larger Canadian cultural bodies. To accomplish this, we will need to be fairly political, at least from an artistic point of view, in calling to attention the "conspicuous gap" I mentioned before, and I believe that on the basis of work actually accomplished, we can convince these bodies of our existence and our merit.

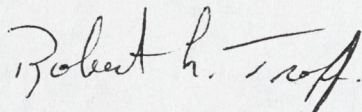
Norman Sawchyn, one of our group, worked two years ago filming the Icelandic festival at Gimli, Manitoba. Through this he became acquainted with Dennis Gilson and Dennis Sawyer of the National Film Board. We also have an ally in the CBC, Regina named Ron Bashford, who could help us get off to a good start. At any rate, probably our first focus would be these two groups because not only does their "Canadian image" put them in some kind of a position to deal with a project of this nature, but when completed, it would more or less be guaranteed distribution, something that cannot be promised by various other cultural groups. Whether the co-operation we receive be all at once, all in one place, or more of a piecing together operation, we are confident that our chances of success are excellent.

Now to the matter of the "inadequate fee". I have asked a few people who should know what



the market value for a short story such as "The Chink" might be. I still have not been able to gauge what would constitute a fair price. We have, however, no intention of offering you the lowest possible amount, so that if you and your agent could clarify both "inadequate fee" and "market value" I know we would be interested in following this matter to a positive conclusion. In expectation of your reply

Sincerely,

A handwritten signature in cursive script, appearing to read "Robert L. Troff".

Robert L. Troff